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PART ONE OF 2 PARTS

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

*Where there's a  
Storz Station ...there's*  
**DOMINANCE**



*(Dominance for the station ... dominance for your message)*

In each of these major markets . . .

more radios are tuned to the Storz Station than any other

**MINNEAPOLIS-ST. PAUL** WDGY is first . . . all-day average. Proof: Hooper (32.7%) . . . Trendex . . . Pulse. See Blair or General Manager Jack Thayer.

**KANSAS CITY.** WHB is first . . . All-day. Proof: Metro Pulse, Nielsen, Trendex, Hooper, Area Nielsen, Pulse. All-day averages as high as 47.0% (Nielsen). See Blair or General Manager George W. Armstrong.

**NEW ORLEANS.** WTIK is first . . . All-day Proof: Hooper (WTIX 2 to 1) . . . Pulse. See Adam Young or General Manager Fred Berthelson.

**MIAMI.** WQAM is first . . . All-day. Proof: Hooper (42.1%) . . . Pulse . . . Southern Florida Area Pulse . . . Trendex. See Blair . . . or General Manager Jack Sandler.

**STORZ  
STATIONS**

DAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul  
WHB Kansas City  
WQAM Miami  
REPRESENTED BY JOHN BLAIR & CO.

**TODD STORZ, PRESIDENT**

WTIX New Orleans  
REPRESENTED BY ADAM YOUNG INC.

## THE MARKETING VEEP: HOW HE OPERATES

A new figure now holds the tv purse-strings as big-business management settles into a marketing conscious advertising pattern.

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## Saturation and the new radio

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## Will tv get its own "bureau of circulation"?

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## New season's network tv lineup

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# *it takes all kinds* and **NBC RADIO** *reaches all kinds*

Some folks like music; others like drama. People have different tastes in clothing, in food, in *listening*, too. To sell them all, you must reach them through the programs they respond to.

*NBC Radio's varied programming offers you every kind of listener.*

*\* The lady of the house who enjoys soap operas can find them on NBC Radio dramas like MY TRUE STORY and ONE MAN'S FAMILY.*

*\* The housewife who eases her daily chores with live pop music tunes in NBC Radio's BANDSTAND.*

*\* The men and women who follow world events keep posted with NBC Radio's NEWS ON THE HOUR...and*

*the more thoughtful listen to LIFE AND THE WORLD and other analytical programs.*

*\* Weekenders, relaxing at home and at the wheel, enjoy variety on MONITOR.*

NBC Radio's varied programming makes sure your commercials are heard more times by more *different* people. For a saturation buy that covers every segment of your market, nothing matches the effectiveness and economy of NBC Radio, where *more people* hear your sales messages more times.

People *are* different. But with all their differences they can still have one thing in common—*your product*...when you use

## **NBC RADIO**





YOUNG & RUBICAM, INC.  
*Advertising*

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES • HOLLYWOOD • MONTREAL • TORONTO • MEXICO CITY • SAN JUAN • LONDON



**WHERE DID EVERYBODY GO?**

One second ago 18,988,132 people were out there watching their TV sets. Maybe if that commercial had been just a little more fresh and imaginative . . .

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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- Will tv get its own ABC?**
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### Radio status report

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Sponsor Publications Inc.



# Speaking of COSTS . . .



Results considered, WHO costs less than any possible "economy package" in Iowa:

*More Iowa families listen to WHO regularly, daytime, than to all the 56 other Iowa stations COMBINED\*!*

**WHO**  
for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager  
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.,  
National Representatives

*\*Source: 1956 Iowa Radio  
Audience Survey*

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



**FAST AS EVER!**






**GENE AUTRY, America's favorite cowboy, never slows his pace. He keeps on passing competition.**

**In four-station Chicago, where his syndicated series is in its 6th consecutive year, GENE AUTRY is consistently *first* in his evening time period (Gene's current rating is 19.3, according to Telepulse). Cleveland, Phoenix, Buffalo and Minneapolis-St. Paul, to mention just a few outstanding spots, report similar crack results.**

**The reason is obvious. Westerns are America's favorite television fare (top-rated among all half-hour network program types)\* . . . and, dollar for dollar, THE GENE AUTRY SHOW, 91 fast-ridin' half-hours produced specially for television by Flying A Pictures, is the finest Western film entertainment your advertising money can buy.**

**CBS TELEVISION FILM SALES, INC.**

 **"... the best film programs for all stations"**

**New York, Chicago, Los Angeles, Detroit, Boston, San Francisco, St. Louis, Dallas, Atlanta. Canada: S. W. Caldwell, Ltd., Toronto.**

\*Nielsen



# WEBAY

## GREEN BAY



GIVES PERSONAL SERVICE TO  
the Land of Milk & <sup>M</sup>Honey!

\*SMALL CITIES & BIG FARMS...360,000 FAMILIES



# NEWSMAKER of the week

*This week, the National Association of Radio and Television Broadcasters, which has defended many a position in its 35-year history, prepared to meet another threat—fee tv—as Harold E. Fellows, NARTB pres., barnstormed into North Carolina for the third of a series of meetings of broadcasters.*

**The newsmaker:** Harold E. (Hal) Fellows, who has headed NARTB since June 1951, is a man who believes in unified action and a strong vocal stand when the freedom of the broadcasting industry is challenged. He has no doubt but that it is seriously challenged now by U. S. military interests in tv channels and particularly by the recent FCC announcements that it plans to invite applications from broadcasters to try out fee tv. Although FCC has not committed itself actually to the granting of any tests, and has further sidestepped the issue by delaying any possible grants until 1 March, it does imply that a test of fee tv could just possibly get off the ground next spring. It will never get off the ground at all if Hal Fellows can convince members of NARTB to speak out against it "with one voice."

To encourage the raising of this voice, Fellows is using the current NARTB regional meetings as a sounding board against fee tv. "Promoters of paid television schemes," he told the first regional gatherings in Schenectady, "have sought to pre-empt the broadcasting frequencies themselves and to institute a system utterly foreign to the American concept of broadcasting. You, the free-broadcaster, and the public you serve are the intended victims of this invasion."

Since the beginning of commercial broadcasting, Fellows pointed out, broadcasters have been on the defensive many times. "Quite possibly this is the time," he said, "to make the transition from the defensive." This exhortation to Region 1 members on 17 September in Schenectady is substantially the same call to arms he issued three days later to Region 4 members in Cleveland and to Region 2 members this week in Asheville, N. C. In fact, he told the Cleveland group that NARTB feels FCC does not have authority to authorize fee tv.

He will continue to call for unified action against fee tv at the remainder of the meetings: Region 5 in Kansas City, 10-11 October; Region 8, Portland, Ore., 14-15 October; Region 7, Denver, 17-18 October; Region 6, Dallas, 22-23 October; and Region 3, Memphis, 24-25 October.

Besides the threat of fee tv and of military design on tv channels, NARTB sessions are facing up to other threats: Increasing Congressional pressures in such directions as program control and advertising practices along with the problem of expensive music copyright fees. Fellows, a salty new Englander and World War I Marine with 25 years in broadcasting, sees one way to meet them—head on with "Unified action."



Harold E. Fellows



## "DRAMATIC SALES RESULTS" FOR ST. LOUIS MARKETS!

SCHNUCK'S SUPERMARKETS  
of St. Louis reports through  
Kilray Advertising, Inc.:

"We are pleased with the dramatic sales results that can be traced directly to 'The Cisco Kid.' It has made every phase of Schnuck's business bigger . . . it has increased traffic, sales and profits and enhanced our prestige in the community. 'Cisco' has always given top ratings, and top returns on our advertising dollar. We are pleased to sponsor and renew this fine show."

Ask to see more success stories of  
THE WORLD'S GREATEST SALESMAN!

"THE CISCO KID"

Write,  
Phone or  
Wire  
Collect  
Today

**TV**  
Television

New York  
Chicago  
Cincinnati  
Hollywood



LaSalle  
covered  
a vast territory ...

*Rene Robert Cavelier, the Sieur de LaSalle, explored the entire Mississippi Valley, from Canada to the Gulf of Mexico, in the 17th century—establishing forts for France, planting colonies, developing trade.*

today

WGAL-TV covers

a vast MARKET territory

- 3½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning \$6¼ billion annually
- buying consumer goods that add up to \$3¾ billion annually in retail sales

It's the coverage that makes WGAL-TV America's 10th TV Market!



CHANNEL 8 MULTI-CITY MARKET

**WGAL-TV**  
LANCASTER, PA.  
NBC and CBS

STEINMAN STATION  
Clair McCollough, Pres.

A map of the Lancaster, Pennsylvania area, showing various counties and cities. A large circle is drawn around the central part of the map, encompassing Lancaster, York, and parts of Adams and Dauphin counties. A callout box with a large number '8' and the text 'MR. CHANNEL 8' points to this circle. Below the map, the text 'NBC and CBS' and '316,000 WATTS' is displayed.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco



# SPONSOR-SCOPE

28 SEPTEMBER  
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SPONSOR PUBLICATIONS INC.

That cocky little contender from Holyoke, Mass.—Lestoil—this week marched right into champ P&G's own ring with a saturation campaign on all Cincinnati tv stations.

This irritating tactic shouldn't surprise P&G, which might well lay claim to having invented it. For many years Lever Bros. burned over the fact that P&G, with extra pressure, was able to dominate the Boston-Cambridge market, Lever's home territory.

Incidentally, Lestoil will hold open house for reps 7 October when its new Holyoke plant will be dedicated with a four-day celebration.

A Harrington-Richter-Parsons presentation is the major reason why Vick is dishing out \$400,000 for tv spot this fall.

Morse International openly says so. That agency's Ray McCardle told SPONSOR-SCOPE this week: "The story we got from John Dickenson, of Harrington-Richter-Parsons, was the biggest single force in changing our strategy to include tv spot. It showed us how we could put extra weight behind our daytime network campaign at the right price."

The tv spot buy is in behalf of Vaporub. It will run for 18 weeks in 28 top markets. Originally Vick had planned to put all of its \$1.5 million on daytime CBS TV. Now the network share has been sliced to \$1.1 million.

Vick also has earmarked \$1.7 million for spot radio in behalf of its cough-drops, using 41 markets for an average of 18 weeks.

Vick's spot tv buy prompted reps to philosophize that:

- 1) You can get business for yourself—as well as your colleagues—if you plan, pitch and fight for it on an industry level. Spot radio's comeback shows the value of teamwork.
- 2) Vick's action may portend a change in advertisers' spending plans—taking some money away from network tv and giving it to spot, instead of vice-versa.

A tv station in a major market still can depend on plenty of national spot business—despite some recent gloom.

WTIC-TV, Hartford, (channel 3), bowed on this week with \$197,000 worth of national spot billings on the books sight unseen.

Nielsen will issue a statement next week answering critics of its new format for local radio station reports.

The statement will make note of this: The project is based on suggestions and preferences obtained via a survey of 250 timebuyers.

One of the format's bitter critics, Adam Young, Inc., in an analysis released last week questioned the format's effectiveness as a tool for buyers.

Concluded Adam Young: "Unless provision is made in the radio reports to include data relevant to modern buying concepts, namely, trading area data, the qualitative material is of little value."

The rep's implied complaint: The format is weighted in favor of the powerhouse station, on the one extreme, and the small station, on the other, and against the regional station.



**Here's an index of today's radio prosperity:**

The current series of NARTB regional meetings is attracting a larger percentage of small station people than ever before.

**Note the aristocratic type of question that stations have been shoving at their reps at these NARTB regional meetings:**

**"Do you think all the commercials we're crowding in will hurt our effectiveness as a medium of entertainment and information?"**

**NBC Radio's Joe Culligan soon may hear midget versions of his Imagery Transfer concept (which is based on 6-second announcements).**

**NBC Spot Sales reports this week that one of its radio stations is experimenting with 2-second spots.**

**Action on P&G brands is so speedy and abrupt that reps make it a special chore at the end of each month to balance new orders against cancellations to see who's winning.**

**It's no easy chore. A quick change on Friday may come too late to get on the rep's latest records and thus distort the true picture for that period.**

**Here's how the September balance looked this week: Somewhat on the credit side.**

**Another quick-change situation is taking place in the air media as a whole. You can get the feel of it from this chronology:**

**SEPTEMBER 1956:** Reps say **tv spots** during prime time in some of the top markets are so scarce that clients are asking about radio.

**SEPTEMBER 1957:** The same reps say that **daytime radio spots** are so scarce in the top markets that clients are asking about tv.

**Buyers told SPONSOR-SCOPE this week that Hartford, Los Angeles, Detroit, Houston, Pittsburgh, and San Antonio are among the most difficult places to find daytime availabilities.**

**In the battle for shelf space, the plight of the small manufacturer has become a nightmare—because his big competitors are leaning strongly toward the concept that the consumer should be offered the illusion of freedom of choice.**

**To do this, the big fellow gives the consumer a choice of three different types of packaging or five different colors or mixtures in a box of detergent.**

**The small fellow's dilemma:** If he limits himself to a specialty, his share of the market won't even be recognizable. But if he attempts to widen his line, he may be spreading himself too thin.

**In a way, the freedom of choice concept is a stepchild of tv. The selling impact of the medium is such that the advertiser must offer some new variation of his product frequently enough to keep up with the parade.**

**One of the pitfalls in marketing statistics, say the experts, is the habit of presenting department store sales as an index of retailing as a whole.**

**Marketers point out that when that method was adopted, department stores accounted for about 20% of national volume. Now it's less than 6%.**

**Automotive merchandisers today get 13% of the national intake while discount houses have grabbed huge pieces of the hard goods market.**

**One show that can't complain it isn't getting the right promotional push is Sally, on CBS TV Sunday evenings. Chemstrand and Royal McBee, the series' alternate sponsors, are spending about \$100,000 between them on ads and publicity.**



## SPONSOR-SCOPE *continued . . .*

CBS TV has the largest number of regularly sponsored nighttime shows this fall, while ABC TV piled up the biggest percentage of advertisers who sponsor the same program exclusively every week.

Here's a SPONSOR-SCOPE breakdown of the number of exclusive sponsors and sponsors who share their programs with others:

| NETWORK      | TOTAL SHOWS | NO.                |             | TOTAL SPONSORS |
|--------------|-------------|--------------------|-------------|----------------|
|              |             | EXCLUSIVE SPONSORS | CO-SPONSORS |                |
| ABC TV       | 31          | 21 (70%) *         | 20          | 41             |
| CBS TV       | 42          | 15 (36%)           | 55          | 70             |
| NBC TV       | 39          | 13 (33%)           | 50          | 63             |
| <b>TOTAL</b> | <b>112</b>  | <b>49 (40%)</b>    | <b>125</b>  | <b>174</b>     |

\*That is, 70% of ABC's shows are sponsored exclusively.

Helena Rubenstein's move to pep up distribution through sponsorship of the Sid Caesar show on ABC TV next year has the cosmetic field guessing about the strategy involved.

For one thing, this means an enormous increase in tv billings. TvB reported Rubenstein as spending \$54,810 on spot in 1956. The cost of time and talent for the Caesar series over 26 weeks (starting January) is estimated at \$1.8 million.

(Rubenstein, with between 15,000 and 20,000 outlets, recently started pushing for the supermarket trade with weekly magazine layouts.)

For another thing, Caesar's audience apparently is on the youngish side: In March-April 1957 when the Caesar show got a national rating of 15.3, the age breakdown among housewives came to: 16 to 34 years, 20.3%; 35 to 49 years, 15.9%; and 50 years and older, 13.2%.

Some of NBC TV's daytime prosperity this season may be traced, say agencies, to the network's generosity with merchandising help when asked.

The promotional aids include (a) material for chainbreaks, (b) letters to wholesalers, and (c) working with stations in contacting supermarkets and drug chains.

The daytime billings of CBS TV and NBC TV the first six months kept them comfortably ahead of the women's magazines.

Here are the gross time and space comparisons:

|                     |              |
|---------------------|--------------|
| CBS TV              | \$32,300,000 |
| NBC TV              | 21,500,000   |
| Ladies Home Journal | 15,200,000   |
| McCall's            | 11,000,000   |
| Good Housekeeping   | 10,300,000   |

Source: PIB, Jan.-June 1957.

Ford Motor Co. is the only network customer with two western series this season. Ford's sponsorship of the sagebrush now consists of Wagon Train and The Zane Grey Theatre.

This week's alternate-week buy of Wagon Train (NBC TV) is a joint Ford institutional and Edsel operation for 52 weeks.

The factory will allocate the \$3.5 million for time and talent as two-thirds institutional (K&E) and one-third Edsel (FCB).

Lewis-Howe and Drackett are sponsoring the other hours between them.

This proves again how sharply the auto fellows play their game: A Ford competitor has retained Pulse to make a special study of the impact of the Edsel commercials on the Bing Crosby-Frank Sinatra special next month.

Pulse this week wouldn't comment on whether the assignment came from General Motors.



**CBS Radio doesn't think the John J. Anthony show belongs on its network.**

Martin Himmel, of Pink Ice note and president of Dunnan & Jeffrey, Inc., this week offered to buy five nightly half-hours a week for Anthony, but found the network **cool to this kind of program.**

Anthony was one of the early exponents of the "agony" show. His specialty was **advising on marital relations.**

House antitrust subcommittee chairman Emanuel Celler this week again lashed the present standards of tv programing, the networks, and the awe of rating services. The occasion: A luncheon of the Academy of Television, Arts and Sciences.

His specific targets included imitation; fear of risk; sameness: the networks' "stranglehold" on prime hours; and pushing of film programs in which the networks have a financial interest.

Celler warned emphatically that **pay tv is not the answer to better programing.** He said the standards could even be lower—with the viewing paying for it.

**General Foods has added Mutual to its test lineup for quick-reminder radio copy.** The order was placed through Y&R this week (30 8-second announcements a week for 10 weeks).

Other network radio placements include the following via CBS:

**Standard Brands**, five alternate 7½-minute segments a week for 13 weeks: **General Mills**, five alternate 7¼-minute segments a week for 13 weeks: **Johnson & Johnson**, six five-minute Impact units for 26 weeks; renewal of Lowell Thomas by **General Motors.**

It turns out that Madison Avenue has been right all these years in calculating a spot announcement rating by averaging the ratings for the following and preceding shows.

TvB said this week that it had Nielsen test this assumption via:

- Seven different announcement schedules
- In 100 markets.

The answer: **In no instance was the difference between the 15-minute average and the actual audience during the announcements greater than half a rating point.**

Spokesmen for the four radio networks delivered an impressive picture of the medium's status and stature before a BBDO-staged luncheon this week.

Here's the gist of what they told the 165 BBDO executives present:

**ABN's Bob Eastman:** Our programing is designed to sell the only multi-access medium for advertising, using the entire day and night in the most economical manner.

**CBS's Frank Nesbitt:** Radio can be bought advantageously weekdays and weekends and stretches the advertising dollar more efficiently and effectively than any other medium.

**MBS's Paul Roberts:** Our philosophy is that there are not big and small markets, but one big market—the U.S.A.—which can be sold profitably with a news formula.

**NBC's Joe Culligan:** When we sell radio, we sell the impact and value of the medium as a whole on a responsible audience.

(See 5 October SPONSOR for on-the-scene coverage of this event.)

**For other news coverage in this issue,** see Newsmaker of the Week, page 7; Film-scope, page 45; Spot Buys, page 52; News and Idea Wrap-Up, page 54; Washington Week, page 63; SPONSOR Hears, page 66; and Tv and Radio Newsmakers, page 72.



**How to have fun,  
even though you're in  
the advertising business**



1. Phone home and tell your wife you're going to be working all evening, then arrive for dinner as usual.



2. Believe an out-of-town client when he writes you not to meet him at the airport, naming airline and flight number.



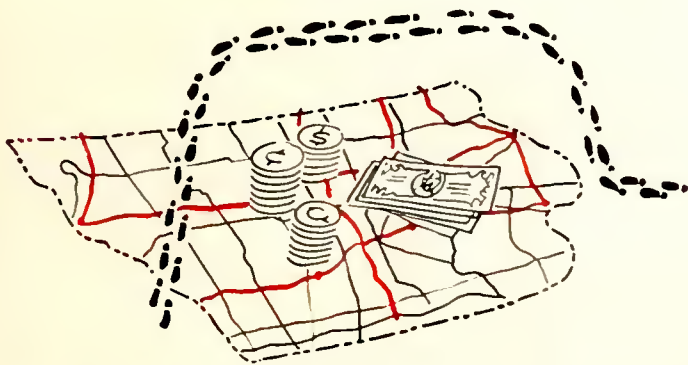
3. Arrange with the friend of a friend of a friend to get a refrigerator wholesale, then return it because it's the wrong color.



4. Ignore the warning outside the door of a photographer's darkroom.



5. Change a 4-color page to black-and-white after the comp is finished.



6. Bypass Eastern Iowa in developing a tv schedule for a product that requires buying power.

**WMT-TV**

Channel 2. CBS Television for Eastern Iowa  
Mail Address: Cedar Rapids • Reps: The Katz Agency



# PROFILE OF YOUR K BIG AUDIENCE



|                |              |        |          |
|----------------|--------------|--------|----------|
| 61%            | 30%          | 4 1/2% | 4 1/2%   |
| Adult<br>Women | Adult<br>Men | Teens  | Children |

**MATURE . . .  
MALE & FEMALE . . .  
COMFORTABLY WELL OFF**

**THAT'S A QUICK PROFILE** of the audience which rides the 740 spot of the Southern California radio dial, as analyzed in a new qualitative study by The Pulse, Inc.

**FIVE YEARS OF WOOING** with middle-of-the-road memory music, interrupted only by award-winning five-minute newscasts and easy-going but brief chats by matured announcers, have won an *adult, able-to-buy* audience for K BIG.



## RENTAL GROUPS

|                  |                 |                 |               |
|------------------|-----------------|-----------------|---------------|
| 45%              | 32%             | 14%             | 9%            |
| \$60<br>and Over | \$50<br>to \$59 | \$35<br>to \$49 | Under<br>\$35 |

Any K BIG or Weed man would like to show you the full picture.



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Los Angeles 28, California  
Telephone: HOLlywood 3-3205  
Nat. Rep. **WEED** and Company

# Timebuyers at work

**Howard Webb**, The Ralph Allum Co., New York, points out that "by reading the trade press and by direct network contact, buyers can know months in advance of show changes in prime evening hours. "But you can't obtain this information in a week," Howard says. "You must compile data week by week, day by day, to be accurate."

Howard thinks that every buyer should prepare a network chart, showing time, show, show length, sponsor, ratings, etc. When the press reports a network show switch, he should then change his records and determine the delivered audience for a comparison with his own buys. "Let's say."

Howard says, "you have a spot with a 14 rating, and although others are available, none are higher. You read that Show X, delivering a 26, is changing times.

The new period currently has an available spot but has a lower rating than you now have. Under the circumstances, it would be advantageous to order spots now in order to improve your ratings later." Howard adds that the best time to buy prime spots is usually Mid-August to Mid-September. (For a complete network tv schedule see Tv Basics this issue, page 37.)



**Edward C. Dolph**, Roy S. Durstine, Inc., New York, creative account executive, points out to timebuyers that "the good commercials have shape, and listening to or watching one is like looking at the south end of a northbound ice cream cone. Right in the middle, aimed straight at you, is a sharp and simple point, with everything else in the structure supporting it."

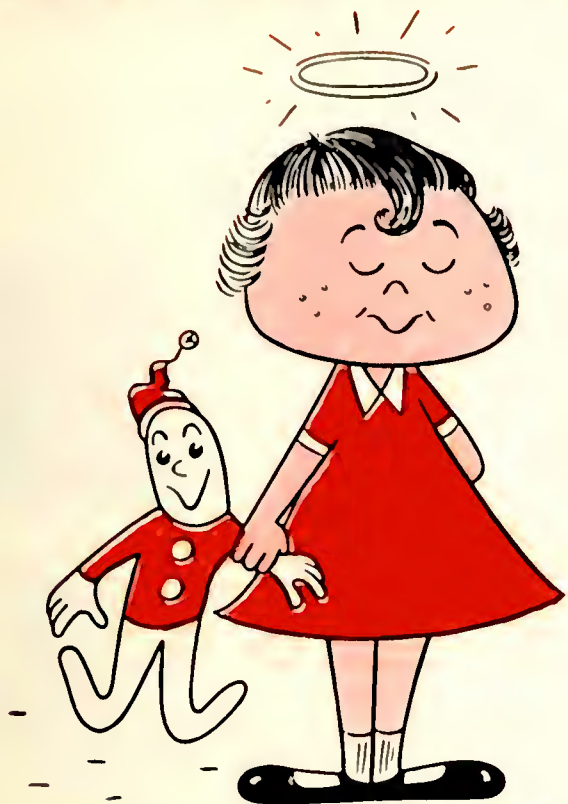


Ed feels media selection, timebuying copy and (in the case of tv) visual activity should all work together to lend a definite form to the commercial—giving it explicit and unmistakable purpose. "With this in mind," he says, "the rules for building a commercial become simple—get your point first; find the very best way to put it, the right time to say it and the right people to say it to. For me at

least, keeping this shape in mind helps in several ways. For one, it often resolves seeming conflicts between copy, art and media departments by flashing immediate warning if the shape gets distorted. If every creative element—and that surely includes media—doesn't boost the commercial along its way, we know we've got some re-designing to do in order to give it the exact balance that it needs."



# MERCHANDISING IS LIKE THE LITTLE GIRL WITH THE CURL . . . . .



" . . . WHEN SHE WAS GOOD  
SHE WAS VERY, VERY GOOD,



AND WHEN SHE WAS BAD  
SHE WAS HORRID!"

KSTP Radio and Television believes that advertisers should receive strong, consistent and *professional* merchandising support for their advertising campaigns in the vitally important Northwest market.

To this end, KSTP maintains a full-time merchandising staff working closely with each advertiser to create, develop and implement the selling aids which most effectively add to the success of his campaign.

Among the activities which have made KSTP the Northwest's leader in merchandising\* is the KSTP "Feature Foods Merchandising Plan" which provides special in-store displays in 200 top-volume

supermarkets in the Twin City area . . . a KSTP exclusive!

In addition, KSTP's expert merchandisers turn out shelf-talkers, banners, window streamers, posters, mailing pieces, survey facts and figures relating to *your* sales problem and special promotions by the score. There is *no charge* to the advertiser for these services which are offered at the discretion of the station.

Our files are full of letters from advertisers who appreciate *quality* merchandising assistance. If you'd like to know more about it, contact a KSTP representative or your nearest Petry office.

\*February 27, 1956 issue of Broadcasting-Telecasting shows KSTP offers more merchandising services than any other Tu in City station

**Radio**      **KSTP**      **Television**

50,000 WATTS      100,000 WATTS

**MINNEAPOLIS · ST. PAUL Basic NBC Affiliate**

*"The Northwest's Leading Station"*

**Represented by Edward Petry & Co., Inc.**



# RANKS

# 11th

IN THE NATION

in per family income  
(\$7,339.00)

Source: 1957 Survey  
of Buying Power

## COLUMBUS GEORGIA

3 county metropolitan area  
USES THE LOCAL  
& NATIONAL FAVORITE

# WRBL



AM  
FM  
TV

### TELEVISION:

COMPLETE DOMINANCE

• MORNING • AFTERNOON • NIGHT

FIRST IN **97.3%** OF ALL  
QUARTER  
HOURS

Area Pulse—May, 1957

### RADIO:

LEADS IN HOMES  
DELIVERED BY **55%**

Day or night monthly. Best buy  
day or night, weekly or daily, is  
WRBL—NCS No. 2.

# WRBL

AM — FM — TV

COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

by Bob Foreman

## Agency ad libs

### God and Sam are our co-pilots

Several weeks ago the *New York Times* saw fit to print some comments in its tv pages, on the subject of the pilot film. This topic is one of my favorites and since it has such a bearing on the lives of all of us who labor in television whether we are in the producing end of the business or not, I shall expend a modicum of thought and a maximum of language on it.



Mr. Godbout, who wrote the piece from Hollywood, mecca of the True-Blue Pilot Film, does a fine job of outlining the hazard to producer of producing the "one-shot sample of what we mean" film. Costs are between \$35,000 and \$65,000, the number unsold at the end of any season is about 130: hence around \$6,000,000 cash is annually going down the drain, not to mention the hours of effort on the part of writers, players, directors and technicians of all sorts.

However, I must take issue with Mr. Godbout's statement that the advertising agencies "contend a sponsor, untrained in entertainment values, cannot visualize a series from a written presentation or even a complete set of scenarios. He requires something visually tangible." I don't think it's quite fair to strap any such onus to the already scarred back of a sponsor. It is possible that the agency itself wants a little more explicit example of what a producer describes over the lunch table. By so doing, it doesn't necessarily mean the agency (or sponsor) is comprised of dolts who have the same ability to read a script as a seven-year-old.

### It's a comforting safeguard

In fact, if Elia Kazan himself were representing the agency and I was Mr. Big for the prospective sponsor-company, in most instances I would still prefer a pilot film before I permitted my agency to commit me to \$2.5 million (time as well as talent) for 26 alternate weeks of the epic under discussion.

And presumptuous as it may be of me to talk for Mr. Kazan, I daresay if he were an agency man (imagine this!), he might feel similarly. A pilot is a mighty comforting companion to have along on the rough road ahead and though I sympathize with the folks who must produce them and I fully understand the risks, the hazards and the un-economy, but to the biggest gambler of all—Mr. Sponsor—it's a safeguard that's mighty comforting.

Let us suppose that the two of us, you and I, represent agency and advertiser, and we are faced, over lunch, by a third party whom we know only casually and via his considerable reputation in the trade. This gentleman is talking up a storm about a show concept he wants to produce in series (39 steps) and sell us for telecasting in the prime-time spot where our present vehicle is languishing.

Now our friend states that his writer has been top boy on *The Mad Embalmer* and before that on *Heaven Help Us*, two of the more successful tv items of the past few seasons. His director is just finishing up *The Web and The Revolver*, a western that is so adult they



even get letters from octogenarians. The wardrobe designer invented The Swivel Bra and the guy they selected for the lead is sure to be more popular than Desi Arnaz and James Arness put together (which combination he resembles!).

Now—I know and so do you that the party of the third part is a hep guy. However, we have learned that he is also a good salesman and that, in this business, anyone can be overenthusiastic. So we say something like this to him:

"Sam, we, too, like your concept. Almost as much as you in fact. The script we read, following the words carefully with our index finger, reads great. The stills of Arnaz-Arness look terrific. And if you've got that writer and this wardrobe designer and a big sound-stage over on the Groveny Lot right next to where they are shooting the sequel to "The Ten Commandments" so you can borrow their sets during lunch, slucks, we think you've got it made.

**Will film capture the idea?**

"But we three can be wrong. At least 66<sup>2</sup>/<sub>3</sub>% of us can. And although you risk about 50 G's in your pilot (half of which can be deferred), we have to risk two million six on this baby in time and talent and commercial dough *plus* whatever millions can be bookkept against the venture's *advertising value* to our company. Sooo—Sam, we're going to ask to see that pilot *first*. And as they say in the life insurance ads, here's precisely why:

"Seeing is believing—as well as relieving. Can all the elements on paper and on the credits work together? Will the finished product live up to the script—which requires superior casting, direction, production? So much is left unsaid in the greatest script, so much can be mangled in the doing, can all the bright stars you've got under contract be assembled into an orderly galaxy? Can you, if you'll pardon us, actually finance the first show? We've run into millionaires in your business who never seem to have enough cash handy to pay for a couple of opticals and this causes real trouble along the way in a 39-episode series."

Well, it was a nice lunch and Sam saw the point so he's going to shoot a pilot next week. We're pretty excited. We have to wait an extra week because he won't let us see the rough cut. We don't have enough sense (he implied) to judge what the finished film will look like from the makeshift of a rough cut (though he first tried to sell us the whole series from a script and a martini). Anyhow—we're all pretty hot for it. In fact, Sam talked our good client out of five G's toward the pilot for a 10-day turnaround once it's out of the lab. The money is recoverable if we don't buy and Sam then sells elsewhere. So, as I said, we're hoping it's for us and at this stage, God and Sam are our co-pilots. ▀

**Letters to Bob Foreman are welcome**

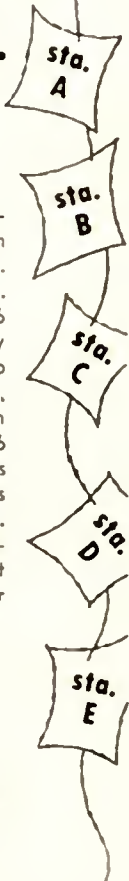
*Do you always agree with what Bob Foreman says in Agency ad libs? Both Bob and the editors of SPONSOR will be happy to receive and print your comments. Address them to Bob Foreman, c/o SPONSOR, 40 E. 49th, New York 17, New York*



no. 1  
stations in  
all surveys

**KOBY** No. 1 station across the board in both Pulse and Hooper! July-Aug. Pulse: weekdays 15.3, Sat. 16.7 Sun. 17.3—averages 6 a.m.-midnight. June-July Hooper, weekdays, 7 a.m. to noon 22.0, noon-6 p.m. 24.0, all day average. Nielsen agrees with a 22,520 rating 6 a.m. to 9 p.m. KOBY operates full time . . . 10,000 watts blanket the entire bay area. Definitely the No. 1 buy because it's San Francisco's most listened-to station. See your Petry man, today!

**KOSI** Denver's top-rated station all day—all weekend! June-July Hooper: 18.9 a.m., 24.6 p.m. share. June Pulse rates KOSI No. 1 independent, 6 a.m. to 6 p.m. with a 16.8 average. All-surveys prove KOSI's dominance . . . 5,000 watts—sells full time. Represented by Forjoe.



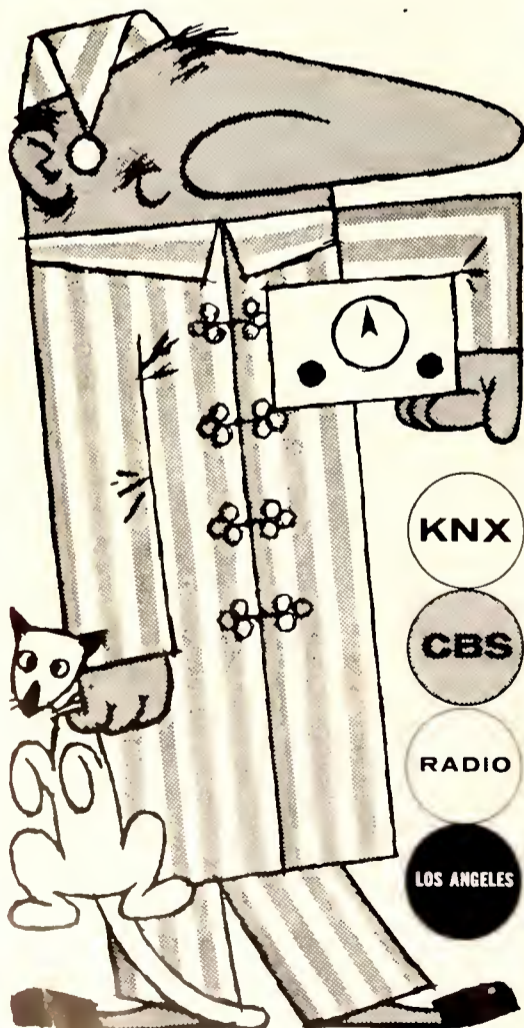
**WGVM**  
in Greenville, Miss.  
No. 1 in both Hooper & Nielsen  
See: Devney & Co., Inc.  
**MID-AMERICA BROADCASTING COMPANY**



## It's great at night, too!

Huge audiences are no sometime thing with us. Each weekday evening from 6 to midnight, KNX reaches 43% of the people who listen to us over the entire 24 hour period! For a bunch of other intriguing facts on our big, big nighttime audiences and our low, low nighttime costs, contact CBS Spot Sales or Southern California's #1 radio station.

**KNX • LOS ANGELES**



REPRESENTED BY CBS RADIO SPOT SALES

## Women's week

**What kind of husband is a president?** An American Management Association survey of 335 member company presidents heading companies with average sales of \$65 million in 1955 sketches an intriguing family portrait of "the company president":

Most company presidents are family men. Of the 335 surveyed, only five are bachelors; 304 are married; 23, divorced, three, widowers. The average number of children among the men surveyed is two, but the presidents under 40 years of age average three.

Their favorite sport, by a wide margin, is golf, although their vacations tend to center around the family. While the top executive's long working hours have become a traditional cliché of business publications, the overwhelming majority of company presidents tear themselves away from the office for at least two to four weeks of vacation a year. They also claim to spend 20-to-40 hours a week with their families, and to devote time to community organizations.

**Insurance for professional women:** Married women have most always relied on their husbands for family insurance. Most working women considered their responsibility a temporary status until marriage. But today an increasing number of women, married and unmarried, have become good insurance prospects.

The reason: As women have grown in job stature, their salary has become increasingly important to their family's standard of living. It is no longer "just pocket money."

The type of coverage most sought is health insurance. Annual premiums for basic medical insurance policies to cover up to \$7,500 in "in-and-out-of-hospital" expenses range as follows, according to age:

Age 25—\$40.33; age 30—\$43.82; age 35—\$47.77; age 40—\$52.31; age 45—\$57.74.

**Tv brings New York styles to the country:** From the very first network shows, an effect of tv has been to speed up the spread of fashions throughout the country. (Far more than movies, with a one-year gap between production and release, possibly could.)

This fall, a closed-circuit telecast in 30 cities aimed at beauticians throughout the country, will take this equalizing process into ladies' hair styles. As Joan Sinclair, co-producer of this 3 November "Beautyrama" show says:

"Today, through tv, the woman in Kansas City, Buffalo or Memphis can have the benefit of the same top expert stylists in all areas of fashion as the woman who lives in America's fashion center, New York."

**Employee benefits:** Agency wives have an increasingly difficult job in evaluating their husbands' earnings or trying to advise on a job change. The big reason for the difficulty—the many employee benefits and incentive plans that agencies offer today to attract top talent and to keep down the personnel turnover.



**HO, HUM! It's the same old story . .**

**MORNING**      **AFTER-NOON**      **and NIGHT**

\* **64.4%**  
Share of Audience

\* **51.0%**  
Share of Audience

\* **59.9%**  
Share of Audience

\* LATEST ROCHESTER ARB REPORT, FEBRUARY 1957

**ROCHESTER, N. Y.**

National Representatives:  
THE BOLLING CO. (WVET-TV)  
EVERETT-McKINNEY (WHEC-TV)

**IN ROCHESTER . . .  
IT ALL  
ADDS UP TO**

**10**



A housewife, that is. In Indianapolis, you'll find her listening to WISH Radio! WISH knows that the housewife is the one who does the buying for the family. That's why WISH directs its programming to her—gives her the things she wants to hear. Lively musical shows... fine CBS daytime dramas... presentations keyed to an adult buying audience. And that's why advertisers find WISH their best buy in the rich Indianapolis market! Represented by Bolling.



**A CORINTHIAN STATION** *Responsibility in Broadcasting*  
 KOTV Tulsa • KGUL-TV Galveston, serving Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis



# 49th and Madison

**Network affiliation**

You will forgive me, I hope, for commenting that at times trade press reporting is so sloppy that it borders on the ridiculous.

That bothers me in your case because SPONSOR is so damned good, most times, that it enjoys the great advertiser-agency acceptance it has earned.

But I'm thinking about Csida's incredibly ridiculous column about Plough's "copyrighted formula." To describe conventionally good, long established techniques as a modern miracle is to sell the whole institution of radio down the river!

I'm concerned somewhat more seriously, about your 7 September "Radio in Transition."

Doesn't SPONSOR know that a good many stations retain their network affiliation because they want it and that they want it for very important programming reasons (surely, there could be no other reason these days)?

Don't you know of network stations that have a definite thought-out program format to attract audiences to the network fare that follows and hold audiences inherited from the network fare that preceded, and never play "top 40" just because it is "top 40," but instead select music in station time to reach the mood and age group, that have been tuned to a Godfrey, a soap opera, etc. and coordinate with the very best news coverage there is—world-wide network coverage—local and regional news, performed with equal skill, and work on the theory that news-and-music stations or country music stations or race stations are all things to some people but these network affiliates can be all things to all people much of the time and by doing all of these things well, by making themselves an integral part of all the community, attract vastly greater audiences.

I know it because, operating in a four-station market—where New York and Philadelphia can be heard, this network affiliate has only 2% less audience, sign-on to sign-off, than all of our competitors combined.

If it works in this tough market, you



# PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

# ANN ARBOR AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

# FIRST in PULSE\*

Most recent Pulse indicates WHRV's strong superiority... 18 firsts (half hours) out of 24.

# WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

**BOB DORE ASSOCIATES**  
National Representatives  
*the door is always open...*

Bob Dore Assoc., 420 Madison Ave., N. Y. 17, N. Y.

• JUNE '56 PULSE

can bet your bottom dollar that it is working in a hundred other markets. You do the industry no good by implying—even if it is simply by omission—that all of radio's future is in news-and-music operations. We'd be in sad shape without network and the "we" means "We, the People of."

Jerry Sill, president  
WFPG, Atlantic City

That's a wonderful article in your current issue . . . on music-and-news operations. It's a thoughtful and searching approach to a subject too many interests have tried to dispose of with snide, snappy slogans . . . or too-logical logic.

Harry M. London  
Henry J. Kaufman & Associates  
Washington, D. C.

#### That routing list

Please add my name and address to your list of personal subscribers for SPONSOR Magazine at your new subscription rate of \$3.00 per annum. Will you please include a copy of the latest Tv Radio Basics Magazine.

I have long been on the office route list for SPONSOR, and I believe it to be the finest "trade journal" available to time buyers.

I am sure that you are making a good move with this "price adjustment."

Sam Glickman, timebuyer  
Quality Bakers of America  
Cooperative, New York

#### All-Media Evaluation Study

A couple of years ago Bill Andrews of KNBC delivered an address before the Oakland Advertising Club, subject: radio advertising for the realtor.

He quoted several examples from the radio basic section on "Media Evaluation Study, 1954" issue by you.

Quotation is proper for an address, but may I now have your permission to use these figures from his speech in a book for real estate advertising in preparation for Prentice-Hall Inc.

I am doing a chapter on Radio Advertising for Realtors, and I need some success stories such as quoted by Bill—specifically a tract in Atherton, California, at Little Rock, Arkansas, and a third which escapes me (my notes are not at hand at this writing.)

Morton J. A. McDonald  
Oakland Tribune,  
Oakland

• Permission granted.

For *Specialized*  
**SELL IN ST. LOUIS**

*The only way to reach this vast Country and Western market*



**WNEW**  
ST. LOUIS, MISSOURI

770  
KILOCYCLES

1000 WATTS  
CLEAR CHANNEL

Represented by  
**THE BOLLING COMPANY**

# THE POWER OF PADUCAH!

NBC AFFILIATE

**WKYB**  
PADUCAH, KENTUCKY

570 KILOCYCLES

SERVING  
5  
STATES

WEST  
KENTUCKY'S  
MOST  
POWERFUL  
STATION

Represented by the  
JOHN E. PEARSON CO.



# BACKUS:





# bright, brash, bouncy



The **Jim Backus Show** goes **live** on American Radio, weekdays, 2-3 pm, starting Monday, October 7

Jim Backus gives a fun-in-the-afternoon mood to American's all-new, all-live musical line-up. Backus, a well-known man-of-many-voices (Mr. Magoo, Hubert Updyke III, to name a couple), adds to his already bright entertainment career a new, live network hour of currently popular music and spontaneous humor. The Jim Backus Show features songstress Betty Johnson (live), whose I Dreamed has sold close to a million copies, baritone Jack Haskell (live), The Honeydreamers (live), Elliot Lawrence's orchestra (live) and top announcer Del Sharbutt (live). This is the kind of radio—strong on music, long on fun—that today's young, on-the-go housewife wants. This is live American Radio.

the *live* one is





*This week:*  
**FIRST  
 ANNIVERSARY  
 AS A  
 STORZ STATION  
 FINDS WQAM'S  
 RUNAWAY  
 COMPLETE!**

Hooper's greeting: 42.1% all day average, 7 a.m.-6 p.m., Monday through Saturday.

And from Pulse—2 happy birthday cards:

*Metro* Pulse gives WQAM decisive first place

So does a brand new Southern Florida *area* Pulse, that accounts for the listening preferences of 31.5% of the people of Florida.

Many happy returns from Trendex, too, with a strong first for WQAM.

And many thanks to you who buy time—for your quick recognition of the change in Miami radio listening . . . and for your confidence in the personalities and programmings of the new . . . .

**WQAM**

Serving all of southern Florida with 5,000 watts on 560 kc . . . and Radio #1 in . . .

**MIAMI**



**STORZ  
 STATIONS**

TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*

WHB *Kansas City*

WQAM *Miami*

REPRESENTED BY JOHN BLAIR & CO.

**TODD STORZ, PRESIDENT**

WTIX *New Orleans*

REPRESENTED BY ADAM YOUNG INC.





## THE MARKETING VEEP

A growing power in more and more tv client organizations, he's not a mediaman, yet shapes ad and media policy both. Here's how he works, what he does

**A** new figure has been appearing at the head of more and more client conference tables whenever major advertising decisions are to be made: the marketing v.p.

Agencymen, media executives, station representatives have all become increasingly aware of his power.

- He's the man who holds the purse strings, gives the word on the amount of money the company and each brand in the product lineup can spend for its over-all selling effort.

- He has to approve a major expenditure, like a network tv buy, and has the right to veto it even

against the recommendations of both the agency and the admen within his own organization.

- He sits in on every major agency presentation and, in the last analysis, has the decisive voice even in the choice of a new advertising agency.

In short, he is today the single most important advertising policy-shaper in many major client organizations.

Why has so much power been given to this executive in so many companies?

What's his background and how does he function?

How direct is his influence on major advertising de-



**The marketing veep holds the purse strings,  
must okay all major national media decisions like  
network tv buys, and is key in choice of agency**

decisions, including the selection of air media?

Those are questions all executives concerned with the preparation, buying and selling of advertising confront today.

In the past few months, these are among major tv advertisers who have reorganized their ad management under marketing v.p.'s: Philip Morris appointed George Weissman; Chrysler Corp., James Cope; P. Lorillard, Emanuel Yellen; Shaeffer Pen Co., Edmund F. Buryan.

Other firms, like Campbell Soup and Nabisco, have been operating their advertising planning under a marketing v.p. for a year or more.

It's likely that more companies, large and small, will appoint marketing v.p.'s this year. The reasons: the complexities of our economy and the increasing complexity of advertising, particularly television.

"It's difficult in today's complex business situation to know where selling and advertising leave off," says Nabisco marketing v.p. Lee Bickmore. "And it is more important than ever to have these efforts correlated and working hand-in-hand."

The solution in many major companies today is to have advertising and sales executives working side by side and reporting to a marketing v.p. His objective: a well-meshed and harmonious joint effort.

Originally the top advertising executive in most companies used to report to the top sales executive, since advertising was considered simply an aid to selling. Then as advertising grew in stature (and budget), particularly through the effectiveness and costliness of television, advertising came to rank more and more on a level with sales. A new phenomenon arose: The top advertising executive, like the key sales executive in a firm, reported to the president or executive v.p. of the company in a direct line of responsibility.

"But it's difficult for the executive v.p. of a major company to be intimately concerned with the marketing of his products," as Ross R. Millhiser, assistant director of marketing at

Philip Morris, explains it. "After all, he also carries the top responsibility for all company finance, for construction, expansion, supervision of subsidiaries and so forth. Therefore, many companies have found the need to install a key executive at an intermediary level to coordinate all the marketing functions."

**The pattern:** Major multi-brand package goods firms tend to organize the various departments under the marketing v.p. along similar lines.

For instance, Nabisco, Campbell Soup and Philip Morris all have corporate advertising directors: Harry Schroeter, Rex Budd and Roger Greene, respectively. These men function on a policy level as media coordinators between the various brands or divisions. But one of their most important functions is to negotiate and buy network television programming and help apportion it among the various brand groups that may be interested in such a vehicle.

These advertising directors or v.p.'s report to the marketing v.p. in the same way that the sales vice president does. But advertising strategy and media breakdowns for the individual brands come not from them, but from the brand groups of divisions.

When a Philip Morris agency makes a presentation of new plans, it has been worked out with the particular brand group involved. Roger Greene has probably been consulted throughout, but the primary responsibility for the planning lies with the brand group.

Here's how he functions as media coordinator:

Suppose Spud cigarettes decide to cancel some commercial schedules in a particular market. The brand ad manager first checks with Roger Greene, who sees whether another PM brand might want these schedules, before Spud cancels them.

George Weissman, as the Philip Morris marketing v.p., is responsible for the entire company's advertising. But he does not get into the actual operation or execution of ad plans.

The chief marketing executive reports to the executive v.p. and is accountable to him for developing, planning, directing and coordinating all long and short-term marketing policies and programs. Therefore, the marketing v.p. is not likely to see any media representative, since he does not usually personally shape media strategy. On the other hand, network tv decisions, which used to need the approval of the company president (and as a formality, still do in some instances) frequently do involve the marketing v.p.

For instance, John McGlenn, Campbell Soup Co. marketing v.p., does get into negotiations with top network brass when a new buy, or an extension of the station lineup might be in the offing. (For an analysis of Campbell's ad management, see "Campbell's New advertising team two years later," 1 June 1957 issue of SPONSOR.)

**The new Philip Morris:  
this is the trend for  
most big tv advertisers**



**George Weissman**, Philip Morris marketing v.p. (above) is responsible for all sales, advertising, marketing programs shaped by such top executives reporting to him as (l. to r.) Roger Greene, advertising v.p.; Ray Jones, sales v.p.; conferring about net tv with Marlboro brand mgr. T. S. Christensen, ass't. mkt. dir. R. R. Millhiser



**Annual plans:** Most marketing v.p.'s of companies work in a similar pattern with their sales and advertising departments and agencies in formulating the advertising strategy for the next year.

"We have a strategy meeting during the last week in March or the first week in April to set advertising policy for the next year," says Nabisco's Lee Bickmore. "This meeting includes our directors of marketing, sales and advertising and key people from the agency."

The company president or executive v.p. may sit in on parts of these meetings, but Bickmore presides throughout. Each company division, such as biscuits or special products, is considered separately in an all-day meeting.

At this time the group analyzes the division's sales and advertising history for the past five years, what its status is at the present and what the future

short- and long-range objectives might be. The discussions are based on reports by the division's key people on share of market for the products, sales and profit profiles.

"Then we look at our future in terms of the product, areas and media concerned," says Bickmore. "By the time of this get-together, our agencies have worked closely with the men in our divisions in preparing their recommendations. During the meetings, we really refine and alter these recommendations, rather than lay down basic plans."

In other words, the key agency and company division executives have already worked out the media and copy strategy on the basis of an estimated budget for the next year. They use the strategy meeting to review their plans for using network or spot tv, programing or announcements. Changes can still be made at this point, and

often are, through group discussion.

During the next few months, the plans for the next year are carried further and developed. Then in August, Bickmore calls a meeting of the division managers to inform them about the advertising plans. At these meetings, these men have a chance to openly make their own recommendations.

"One might say for instance that print doesn't give us the coverage we need in a certain group of markets and that we should have radio announcements or tv programing on a spot basis instead to avoid a sales slump," says Bickmore. "Then, when the division managers have approved the over-all plans, they're a part of it."

After these meetings and the resulting refinements in the advertising strategy, the plans are brought closer to being final. In December, Nabisco  
*(Please turn to page 67)*







## RADIO IN TRANSITION

Part of a continuing series

# THE SATURATION MEDIUM

Most admen feel spot radio will never return to the days of the five announcements per-week campaign. Today's client uses 20 to 200 spots per week per station, in order to reach 75% of the radio homes in a market

**P**robably no other concept has contributed so much to the new radio as has saturation advertising. In less than five years, this idea of buying all the repetition one can afford helped turn an all-but-stalled advertising vehicle into the fast-rolling bandwagon that is spot radio today.

This week, SPONSOR took a long look at saturation radio—its past, present and future. In speaking to both buyers and sellers, there was virtually general agreement on these points:

- More clients are buying saturation radio than ever before.
- As these buys increase, stations find themselves with less time to sell, and thus saturation campaigns—particularly in traffic hours—are becoming more difficult to buy.
- This situation is forcing more announcements into other times of the day. Weekends are becoming more acceptable to saturation clients. The next



inevitable breakthrough will be nighttime.

- Saturation will continue to be the most widely-used strategy in spot radio because of the proven accumulation of audience by that medium.

- Saturation, many feel, is turning radio business from a buyer's to a seller's market.

- Saturation is many things to many clients.

It would be hard to find another single word in broadcast advertising that is subject to as many different interpretations as "saturation." To add to the semantic complexities the word has been qualified by such adjectives as "moderate," "average," and "super."

Under this mantle of confusion buyers and sellers have set up yardsticks and worked out formulae in the name of saturation. At P&G agencies, buyers have bought saturation without mentioning the word. At Colgate, two years ago, saturation was dissected like a frog and a use-formula arrived at: 40 rating points to reach 28% of the homes in a market, 140 rating points to reach 50% of radio homes, and 400 points to cover 75% of the homes.

At the same time a lot of timebuyers and agency research departments ar-

rived at the conclusion that about 100 announcements per week in a major market would reach half the radio homes and thus "saturate."

Since then countless slide-rules were slipped and coverage maps pored over and new formulae evolved. Yet, today, when buyers are queried on saturation, the stock answer comes up—"Well, it all depends on what you mean by saturation . . ."

To Grace Porterfield, of Benton and Bowles, who pioneered the saturation concept for Maxwell House Coffee, the ideal saturation campaign would be "75% share of audience with one spot every 15 minutes around the clock."

"In order to do the maximum job with radio," she says, "one should buy from sign-on to sign-off and should seriously consider all-night radio."

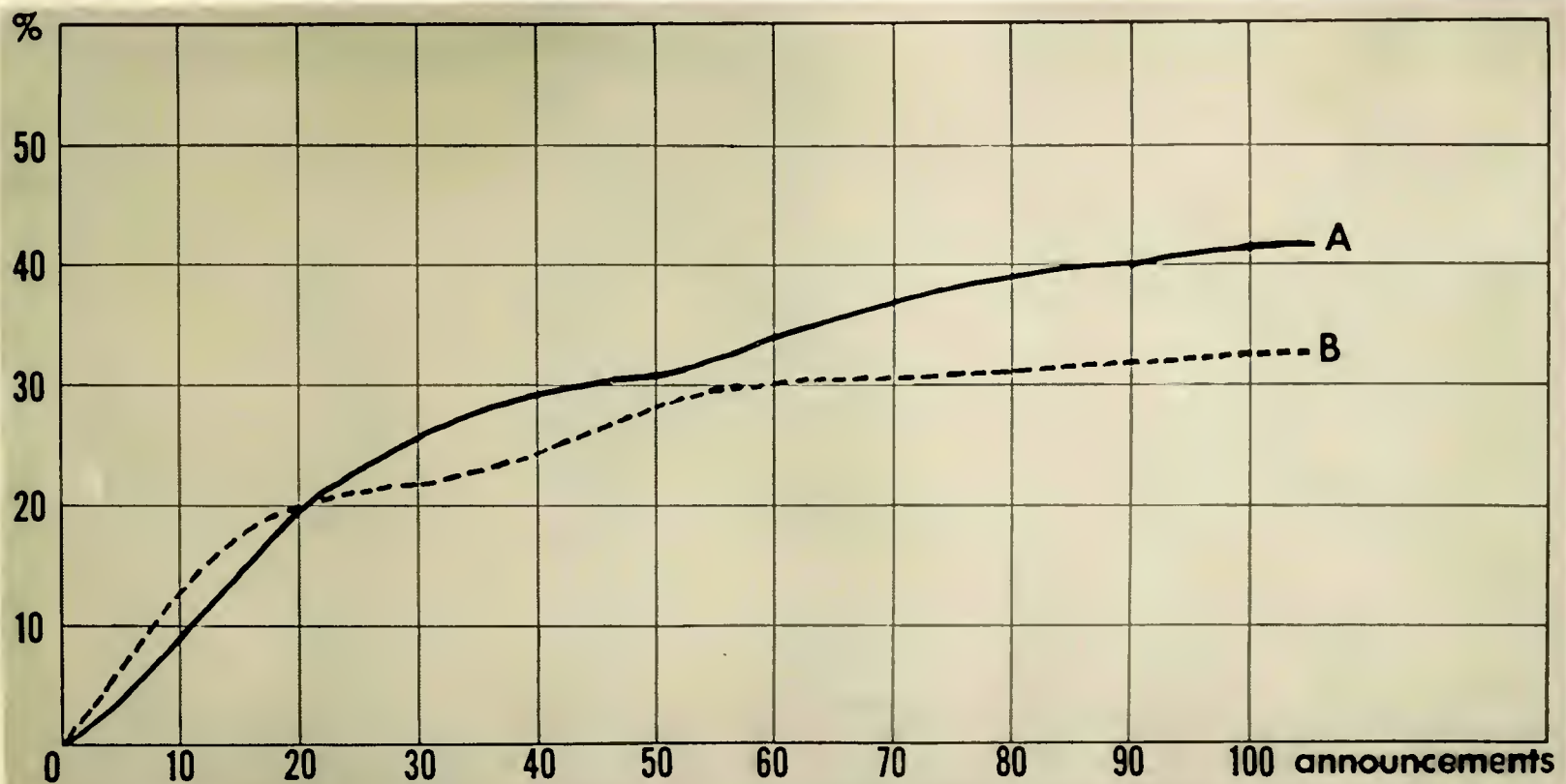
For a major market such as New York or Los Angeles, Tom Hollingshead of McCann-Erickson feels that saturation can be achieved by 30 to 50 spots on a minimum of two top stations. "Three stations," he adds "would be better."

To launch Oasis Cigarettes Liggett & Meyers is in the middle of a campaign that embraces 50 spots a week per station. Firestone Tire & Rubber has just run two campaigns on 115

stations in 35 top markets with schedules of approximately 50 announcements each per week. In contrast to these concepts of saturation, R. J. Reynolds Co. is promoting Cavalier Cigarettes in some 200 markets for 12 weeks with an average frequency of only eight spots a week.

Probably the biggest saturation campaign of all time in radio is running right now. This is the order placed by Sinclair Refining Co. through its New York agency, Morey, Humm & Warwick, that is saturating 450 markets in 36 states for a 52-week campaign at a cost of \$1.5 million. The frequency is upwards of 200 announcements per week, which works out to a total of 10,000 announcements weekly on 900 radio stations "We're buying remembrance," says James J. Delaney, Sinclair's advertising manager, and that's just what they're buying—since the announcements are all "shorties" of five-seconds duration.

One thing is certain at the moment. There will never be a mass return to the old radio advertising concept of five announcements per week, 52 weeks a year. The new radio, and what advertisers have found out about it, has tolled the knell on low frequency campaigns.



The point of diminishing returns can set in on a saturation campaign according to chart by Adam Young Inc. based on Nielsen survey of New York, Chicago and Los Angeles. The schedules examined were 10, 20, 30, 40, 50 and 100 announcements per week. Line A repre-

sents schedules on 2 stations, indicates by contrast that when over 40 announcements a week are used on only one station, impact tapers off. Dotted line B represents the use of only one station, the top one in the market. Vertical column at left is percent of homes reached



**SATURATION** *continued . . .*

"How the stations rolled out the red carpets," recalls Lynn Diamond of Emil Mogul, "when I started buying 20 or more spots a week for Rayco Seat Covers five years ago. At that time, the average client was buying three or five spots, and the saturation plan was in its infancy.

"Today," she continues, "it has become something of a trick to find traffic availabilities, because this is the time a lot of clients want to saturate." For Rayco, however, this presents no big problem. They want no more than 10 announcements out of their 20 to 35 weekly in traffic hours. "We want to reach an audience at other times," Lynn explains.

"In another several weeks," says George Dietrich, sales manager for

NBC Spot Radio, "any saturation campaign must consist of 30% minimum at night. Daytime is selling out fast." This may be all to the good for the advertiser. True saturation, he points out, is an accumulation of impressions throughout the broadcast day.

"Saturation is the only way to buy radio economically," says Dick Pickett of Foote, Cone & Belding. "The universe of radio is limited to begin with and if you start restricting your campaign to only certain hours in a day, then you set up additional limits to your reach." Almost all buyers and sellers are unanimous in this feeling that saturation must touch all segments of the day.

Buyers and sellers are unanimous, too, in their feeling that the frequency

of announcements in a saturation campaign depends on the product problems and the campaign objectives. It also depends on the client budget and the sales expectancy.

Although the term "super-saturation" has been bandied about a good deal (with no one quite certain what "super" is), there is a growing feeling among some in the industry that beyond a given number of announcements per week per station there is a point of diminishing returns.

Adam Young Inc. has made just such a study, and on its findings have based its rate card which stops at 36 announcements per week. This rep firm's research found that when over 40 announcements a week are used for

*(Please turn to page 47)*

**Here's what it costs to buy saturation spot radio in 1957**

| Metropolitan Markets In<br>Descending Order By<br>Population Size Rank* | General Saturation            |                               |                               |                               | Premium<br>Time<br>12-Plan |
|---|-------------------------------|-------------------------------|-------------------------------|-------------------------------|----------------------------|
|   | 12<br>Announcements<br>Weekly | 24<br>Announcements<br>Weekly | 48<br>Announcements<br>Weekly | 96<br>Announcements<br>Weekly |                            |
| First 5 .....   | \$ 2,500                      | \$ 4,500                      | \$ 8,800                      | \$ 17,250                     | \$ 3,100                   |
| " 10 .....  | 3,800                         | 6,950                         | 13,450                        | 26,400                        | 4,850                      |
| " 15 .....  | 5,100                         | 9,400                         | 18,000                        | 35,250                        | 6,500                      |
| " 20 .....  | 6,400                         | 11,750                        | 22,400                        | 44,000                        | 8,200                      |
| " 25 .....  | 7,300                         | 13,450                        | 25,200                        | 49,450                        | 9,400                      |
| " 30 .....  | 8,750                         | 16,000                        | 30,050                        | 58,900                        | 11,100                     |
| " 35 .....  | 9,500                         | 17,300                        | 32,450                        | 63,750                        | 12,050                     |
| " 40 .....  | 10,350                        | 18,900                        | 35,450                        | 69,600                        | 13,150                     |
| " 45 .....  | 11,200                        | 20,400                        | 38,250                        | 75,200                        | 14,250                     |
| " 50 .....  | 11,700                        | 21,300                        | 40,000                        | 78,700                        | 14,850                     |
| " 55 .....  | 12,500                        | 22,850                        | 42,950                        | 84,100                        | 15,900                     |
| " 60 .....  | 13,400                        | 24,450                        | 46,050                        | 90,300                        | 17,050                     |
| " 65 .....  | 14,400                        | 26,300                        | 49,600                        | 97,350                        | 18,150                     |
| " 70 .....  | 15,100                        | 27,500                        | 51,900                        | 101,950                       | 18,900                     |
| " 75 .....  | 15,500                        | 28,250                        | 53,450                        | 105,000                       | 19,400                     |
| " 80 .....  | 15,950                        | 29,100                        | 55,050                        | 107,550                       | 20,000                     |
| " 85 .....  | 16,450                        | 29,900                        | 56,450                        | 110,250                       | 20,550                     |
| " 90 .....  | 17,150                        | 31,150                        | 58,950                        | 115,150                       | 21,300                     |
| " 95 .....  | 17,700                        | 32,100                        | 60,750                        | 118,700                       | 21,850                     |
| " 100 .....   | 18,250                        | 33,000                        | 62,500                        | 122,150                       | 22,750                     |

Chart courtesy of John Blair Co.



# SHOULD YOU DROP A SUCCESSFUL JINGLE?

This was problem faced by Burgermeister beer. Much of its heavy air expenditure had been associated with long-running jingle. But new marketing approach dictated change. Resulting sales hit new highs



**New Jingle** caught on fast, study shows. Comparing figures for old jingle with new are (l. to r.): Burgermeister's Les Mullins; BBDO's Jim Burch, Lou Rolle and Mack Chandler

**W**hen do you drop a successful jingle?

Is it good business to switch to a completely new advertising approach if sales indicate the old one is still pulling?

These are problems facing every heavy user of air media. Last year Burgermeister Beer came up with what has proved the right combination of answers for them.

Burgermeister Beer is number two in the western beer market and the major part of its ad budget, which SPONSOR estimates is over two million dollars, goes into air media.

Les Mullins, Burgermeister advertising manager, and Lou Rolle, BBDO, San Francisco, group supervisor for the account, decided to revise their approach—which had been very conservative—and appeal to women as well as men.

"To give our switch impact in the competitive western beer market," Rolle told SPONSOR, "we decided to add spot saturations in radio and tv to our basic 52-week spot schedules—supplemented by syndicated shows and some participations. Our starting point was a new slogan and a new jingle. Both had to be good."

"You see," Mullins explained, "their predecessors had served Burgie well for 10 years. The old jingle was the first ever used for a beer and became the best-known jingle in Northern California. As Burgie expanded, the jingle became popular in other western markets.

"But any jingle reaches the wear-out point, the place where people no longer really hear it. That was what was happening to our Clementine."

Introduced on radio in 1946, two years after the company started using

advertising for the first time, the jingle was carolled to the tune of My Darling' Clementine:

*Burgermeister, Burgermeister,  
It's so light and golden clear;  
Burgermeister, Burgermeister,  
It's a truly fine pale beer.*

"Clementine had run the full gamut," Mullins points out. "Jazz, swing, pizzicato, mambo, calypso—never got to rock 'n' roll because by then we were working on other things."

Says Jim Burch, BBDO creative supervisor on the account:

"When we found our slogan for 1957, we needed a new jingle for it—

**Campaign** change to tie in "good things in life" made new jingle and slogan necessary





**Burgermeister used no advertising from 1868 till 1944 when it moved into air media. Sales since have increased 10-fold, brand is No. 2**

one that could underline an entire 60-second spot and that would wear well. In short, like any popular tune that catches on, it must be good enough so that repeated playing would make it terrific."

In line with the new approach, Burgermeister wanted maximum viewer identification, with a theme that would carry over into its outdoor. Burgermeister decided to put people on its boards in 1957, so what was more logical than to put the same people—a young couple—in the spots?

"We planned a series of inter-linking boards and spots, pegged to the seasons," says Lou Rolle. "To emphasize that beer belongs with the pleasant things of life, our spots would be: barbecue, beach, patio, gardening, fire-side, boat painting (a hobby), party (to sell our quart bottles), mountain

lodge and sidewalk cafe."

Rolls explained that the last two were designed to stimulate tavern trade, which has fallen off, he said, for all brands in the past few years.

"At the same time," he pointed out, "60 to 70% of all beer sales goes into the home market, hence our slant toward women. It's mama shopping who helps decide what beer papa will drink."

Work on the jingle started in September of last year. Joe Hornsby and Ben Allen, BBDO, New York, jingle men, got to work. "Some 30 to 40 jingles were tried out," Jim Burch recalled. "We tried everything, even more public domain tunes, in our search."

Finally, they decided on a jingle by Song Ads. and the filming of the spots began at Universal-International stu-

dios, under the supervision of John Alexander, production head for Burgie at the BBDO Hollywood office.

Alexander told SPONSOR each spot cost about \$4,000, with an additional cost of several hundred dollars for shooting an alternate ending, required for Washington and Oregon, where women cannot be shown holding an alcoholic beverage in any advertising.

The first radio spots were ready in December 1956, tested on the air for two weeks that month and found satisfactory.

But the campaign itself basically started 15 January with 24-sheets using the couple and the new slogan: "It's so much more refreshing." Radio spots followed in February. A six-week tv saturation began 3 March, followed by a 13-week cycle the middle of May.

In April, "the timid soul" appeared in I.D.'s—a lovable, well-meaning little man who stumbled over a tennis net or got splashed on a curbstone, arousing the viewer's sympathy, whereupon the jingle asked the theme line: "Wouldn't a nice, cool Burgie go good

**Broadcast strategy** in key markets is plotted by BBDO people and Burgermeister advertising manager, Les Mullins. Shown (l. to r.): Neil Crandall, J. G. Motheral, Manager BBDO San Francisco, Les Mullins, Mack Chandler, Charles Russell, radio-tv department head, Jim Burch, Lou Rolle, and Frances Lindh, timebuyer







**First** advertising campaign given impetus in 1914 by Burgie president, Henry Picard



**Founder's** grandson, Charles Larmann, Jr. supervises production of Burgermeister



**Successful** selling in rough market is job of Don McAfee, Burgie sales manager

right now? . . . Burgermeister Beer, it's so much more refreshing." Playhouse Pictures produced four I.D.'s drawn to story boards prepared by BBDO.

"In placing the spots," Rolle explained, "we use an average rating point schedule. There are certain figures we consider saturation, based on rating points. We buy as many spots as necessary to achieve that level.

"In radio, the spots are balanced pretty evenly between daytime and nighttime. In daytime buying, we emphasize traffic times. During a saturation schedule, Burgie places from 25 radio spots a week in small markets to 200 or more in major markets. All radio markets in the west are used.

"In tv we use 75 or more tv stations throughout the west. Saturation runs from four spots a week in smaller markets to as many as needed to meet the competitive situation in a larger market. Our rating basis for placement and need to reach both men and women rules out most daytime tv.

"In Los Angeles, all seven stations are used during saturation, whereas a normal schedule calls for about three. On the other hand, in San Francisco,

all three stations are used year-round."

TvB lists Burgie as spending \$251,300 in tv the first quarter of 1957 (the tv campaign started 3 March), ranking No. 100 nationally as a spot tv advertiser. The estimate for the second quarter is \$106,800, placing them No. 58 in spot expenditures.

"We were naturally quite interested," Rolle said, "in knowing how well the new jingle was doing in relation to the previous jingle, as well as in relation to other popular jingles on the air. BBDO's research department developed a technique which has enabled us to sample public reaction very satisfactorily. We found, for example, that the new jingle had been heard by 96% of the people, while Clementine had been heard by 95%.

"On masked name and product identification, both jingles were correctly identified by 60% of those who had heard them. None of the control jingles used in the study exceeded these figures. Since the new jingle had been in use for only six months, and the old jingle had been used in various forms for 10 years, we felt this was a satisfactory performance.

"What was even more satisfactory was the fact that the new jingle was better liked by an appreciably greater percentage of the people interviewed than either the old jingle or the selected 'control' jingle.

"In the matter of viewer projection

on tv which we'd been seeking, it's interesting to note that most married persons classified the couple as married, most single persons as unmarried. Reactions would indicate preference for one spot over another largely because 'that's what we do'—again identification."

The biggest barometer of success: 127,621 barrels were sold in July 1957, making this the best month in the brewery's history. The figure is almost as much for a month as Burgie sold in a year back in 1944 when Henry E. Picard, now president of Burgermeister, took over management of the then San Francisco Brewing Corp., instituted a policy of advertising, and discontinued all brands except Burgie. Founded in 1868 by the Larmann and Garms families, the company's credo had been until then "our advertising is in the bottle."

Burgermeister also pioneered in the field of sportscasting. In 1953, they began sponsorship of the Rams and 49er games in radio. Success with pro football on radio led to sponsorship of eight games in the Dumont tv package in 1954. Results were so successful that when the clubs sold their tv rights independently, Burgie bought them and ran the games on the fast-growing ABCTV western network.

Lou Rolle believes the problems in packaging games regionally can best  
*(Please turn to page 44)*



**A Toast** with Burgie by (l. to r.) Elton Rule, KABC-TV station sales manager; Mack Chandler, BBDO; Les Mullins, Burgie adv. manager; Lou Rolle, BBDO account group supervisor for Burgie follows signing of *Country America*





## WILL TV GET ITS OWN "ABC"?

As the NARTB unveils its tv circulation study after five years work, one question is: How badly does the industry want it? Early indications are that it is not sure, though broadcasters have consistently cited the need for tv station circulation data

**A**fter five years of successes and failures, doubt and enthusiasm, second-thoughts and decisions, the NARTB's tv circulation study is being unveiled to the industry with a remarkable lack of hullabaloo.

Though it may seem odd to pose the question after five years of waiting—Will the industry go for it?—at the moment, there is no assurance that it will.

Despite the fact that industry people have consistently cited the need for circulation data (and bought such information from ARB, Nielsen and SAMS), a number of factors are causing soul-searching about the new study among tv stations, early reactions indicate.

It is, of course, true that the unveiling process is not completed. Facts about the new study, which is compared to the print media's Audit Bureau of Circulation, are being revealed to industry people at a series of NARTB regional conferences that began 16 September and will not be concluded until 26 October.

However:

- There are still a number of questions that remain to be answered. For example: How will the study finally

be set up? Will it be like the Audit Bureau of Circulation? How much say will advertisers and agencies have? There are also some questions of method to be resolved, although it is believed that a pilot study should be able to answer most, if not all, of them.

- The measurement decided on after years of testing and discussion is a far cry from the original notion of a circulation study that would "do away with ratings."

- A lot of water has gone over the dam since the circulation study was brought up. In the interim, local rating services have expanded and ensconced themselves in all the major markets and a good many not-so-major. Though stations have always had reservations about ratings, most of them now accept the fact that they have to use them to sell. Since the early days of BMB, the industry's first circulation measurement, many broadcasters have become disenchanted with coverage studies. Part of this is due to the feeling that buyers look primarily for the top station in each market so that such studies only help such stations.

- That NARTB is telling broadcasters at the regional meetings that the

association is not pushing the proposed circulation study. The approach is: It's-entirely-up-to-you-fellows. This has been made clear by President Harold E. Fellows, Thad H. Brown, Jr., vice president for tv, and Richard M. Allerton, manager for research. One reason for this attitude is that NARTB top brass is apparently not sure at this point how interested its members are in a circulation study.

A clear picture of the background to the proposed study, probably the best kept secret in tv's history, is just beginning to emerge. The study was first formally discussed by the NARTB's board in December 1952. The first matter of moment gone into was the Cawl formula, developed by Dr. Franklin Cawl, an ex-Kudner research executive. Cawl's proposal involved a telephone study which would, through a large number of calls, measure station audiences by time periods.

There is no question but that the idea appealed to a number of broadcasters, especially those who felt ratings were an unfair measurement. It promised detailed figures on viewing, without pinning down audiences to specific shows. It would, for example, show a station's audience, say, from



8:00 to 9:00 p.m., but the figure would be an average over a period of time rather than a specific day so that the ups and downs of program popularity would be lost. Bnyers would not hunt and pick and there would be no standing in line for a particularly valuable slot since no one would know which slot was particularly valuable.

The NARTB committee studying the Cawl plan, not sure about the technical aspects, brought in the networks. Web researchers said the plan would have to be studied and validated. At the same time, however, the networks made clear that, whatever the merits of the Cawl formula, they had no intention of signing a death warrant for ratings. Network selling needs, they said, required a measure of program audiences.

A long and complicated history of study, discussion and testing followed. The Advertising Research Foundation was brought in. ARF's managing director, A. W. Lehman, appointed a committee which included such names as Biow's research director Larry Deckinger (now media chief at Grey), K&E's Bud Sherak, now research director. Later, questionnaire studies were done by the Politz and Crossley S-D outfits. The NARTB's research subcommittee, consisting of network research chiefs, worked on the project until this past June. At the time the group dissolved, it consisted of Hugh Beville, chairman, NBC; Don Coyle, ABC; Jay Eliasberg, CBS, and Melvin Goldberg, Westinghouse. Certainly, there was no lack of brains involved.

The original idea of measuring small periods of time was soon dropped as not workable for both financial and technical reasons. The NARTB then fell back on measuring three-hour day parts but a retreat was sounded in that area, too.

A major breakthrough came when a questionnaire designed by Crossley seemed to finally solve most of the problems involved in asking people over the phone what stations they listen to. One problem was to eliminate respondent biases in favor of "prestige" stations and in favor of network affiliates in areas where there were also independents. After the NARTB appropriated some more money (probably about \$200,000 has been spent altogether on the project) the questionnaire was tested in Paterson, N. J., with seven signals and High Point,

N. C., with 12 signals including nrlf, and compared with the results from mechanical recorders.

The conclusion of the network research group is that a workable method has been developed, which means, in research language, that the method is damn good. Furthermore, the use of recorders to compare with the telephone results provided the validating that is too often lacking in the audience measurement field.

The method would provide daily and weekly circulation figures on a county-by-county basis. Any home that reports 15 minutes or more of con-

tinuous viewing on a weekly or daily basis is counted. Set ownership by counties would also be provided. Subscribers would get new information annually.

In the all-important area of costs, Allerton estimates that the first year's cost would be about \$1.2 million with some reduction in expenses after that. This is about on a par with the total cost of NCS No. 2, which included radio, and to which 110 tv stations subscribed. It is estimated that if 60% of currently operating stations participate, subscriber costs will range from \$1,100 to \$25,000 with an overall average of \$1,500. ▶



**A** New study would gather circulation data through telephone calls on a county-by-county basis once a year

**B** Basis of measurement would be homes continuously viewing 15 minutes or more daily and weekly



**C** Set ownership figures would also be provided. Method was tested by comparing phone data with meters

## BEFORE A STUDY CAN TAKE PLACE . . .

. . . the industry has to approve it. A series of regional NARTB meetings now going on and lasting through 26 October are providing broadcasters with their first detailed glimpse of the method. If reaction is favorable, the Tv Board will decide the next step, probably an all-industry conference to select form of organization.

. . . some basic decisions have to be made. For example: To what extent will agencies and advertisers participate? Will they be called upon to contribute financially? Should figures on non-subscriber stations be included in the survey reports?

. . . a pilot survey will probably be run off. This will not be done unless general industry approval of the circulation study concept is forthcoming since the pilot study will involve additional NARTB funds. Probably about \$200,000 has been spent so far. Among the technical problems to be solved includes the matter of gathering information on tv ownership in non-telephone homes through a telephone study. There is also the question of what to do about homes which don't answer phone or questions.





## SOME OF OUR CLIENTS HAVE EXPRESSED WONDERMENT

Because for years we have delivered the rich market of Hometown and Rural America neatly arranged in potent parcels for advertisers, some of our clients have expressed wonderment.

When an advertiser uses Keystone Broadcasting System, his choice of the area he wishes to cover is expertly and efficiently packaged for him . . . 90 or 900 stations in this busy, buying market . . . tailored to fit his selling needs with no muss or fuss.

We're no "one man band"—but Keystone's service is the most integrated, direct-result method of advertising and selling in Hometown and Rural America—**971** stations affiliated to cover 90 million listeners who represent the largest audience in the market.

What's your story? And how can Keystone help you tell it to Hometown and Rural America?



Send for our new station list

**CHICAGO**  
111 W. Washington  
STate 2-8900

**NEW YORK**  
527 Madison Ave.  
ELdorado 5-3720

**LOS ANGELES**  
3142 Wilshire Blvd.  
DUnkirk 3-2910

**SAN FRANCISCO**  
57 Post St.  
SUTter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.



# FALL TV SWEEPSTAKES ARE ON

SPONSOR's network Comparagraph for the next four weeks gives details as the lineup for the 1957-58 season falls into place.

Charts also show sponsored hours by network and average costs

The next four weeks will see the final pieces of the network tv jigsaw fall into place.

More than 25 regular nighttime sponsored shows will make their debut or return to the air during the period covered by SPONSOR's next Comparagraph. The period covers the critical four-weeks beginning 28 September and ending 25 October.

In addition to the sponsored nighttime shows, there are changes in the daytime schedule, new sustainers at

night and many specials—12 in all.

On top of this is a complicated pattern of sponsors coming in and going out. This activity is particularly evident at night as the new season begins.

The details of these changes, including program costs, names of sponsors and agencies, dates in which changes were made, etc., can be found in the following pages.

Among the new programs to hit the air during the 28 September-25 October period on ABC alone will be *Wal-*

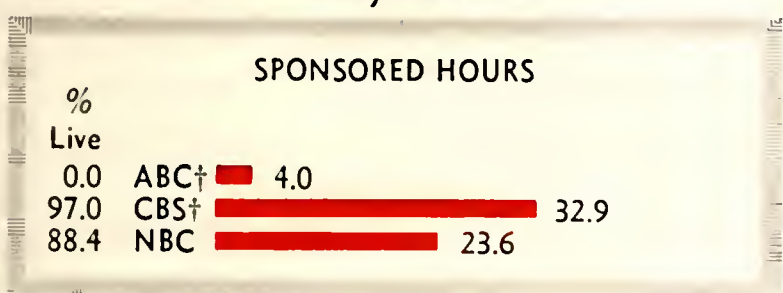
*ter Winchell File, Tombstone Territory, Guy Mitchell Show, Zorro, The Real McCoys, Pat Boone Show, Patrice Munsel Show, Frank Sinatra Show and Colt .45.*

On CBS, new shows include *20th Century, Assignment Foreign Legion, Leave it to Beaver* and *Dick and the Duchess*. On NBC, there will be the Alcoa-Goodyear dramatic half hours, *Suspicion, Court of Last Resort, Club Oasis, Gisele MacKenzie* and *What's it For?*

## 1. THIS MONTH IN NETWORK TV

### Network Sales Status Week Ending 28 September

#### Daytime



#### Nighttime



†Excluding participations shows.

### AVERAGE COST OF NETWORK SPONSORED PROGRAMING

| Cost                  | Number | Cost                | Number | Cost             | Number | Cost                | Number |
|-----------------------|--------|---------------------|--------|------------------|--------|---------------------|--------|
| Hour drama            | 9      | Half-hour drama     | 17     | Situation comedy | 15     | Hour comedy-variety | 8      |
| \$63,111              |        | \$25,382            |        | \$26,634         |        | \$59,499            |        |
| Half-hour comedy-var. | 5      | Half-hour adventure | 12     | Quiz             | 11     | Daytime serials     | 7      |
| \$39,850              |        | \$29,998            |        | \$25,274         |        | \$10,429*           |        |

Averages are as of August. \*Per week of five quarter-hour shows; other programs are once-weekly and are all nighttime shows.



# 2. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

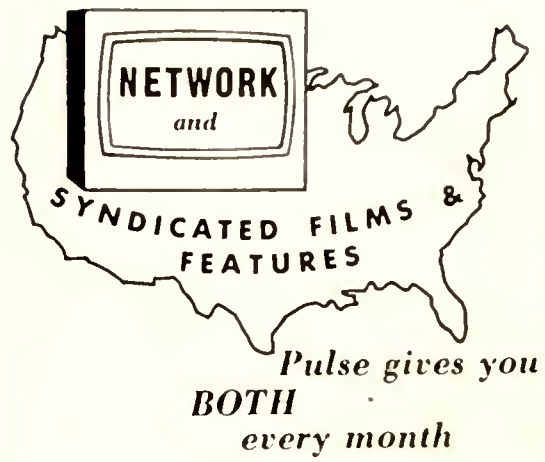
| PROGRAM   | COST     | SPONSORS AND AGENCIES  | PROGRAM                            | COST    | SPONSORS AND AGENCIES   |
|---|----------|--|------------------------------------|---------|---|
| Alcoa-Goodyear Anthology:<br>Dr-F (10/20 start) | \$40,000 | Alcoa, FSR; alt Goodyear, YGR  | Tennessee Ernie Ford Show:<br>Va-L | 38,000  | Ford, JWT   |
| *Steve Allen Show: V-L                          | 108,000  | S. C. Johnson, Needham, Louis & Brorby; Pharmacraft, JWT; Greyhound, Grey<br>P. Lorillard, LGN   | G.E. Theatre: Dr-F                 | 47,000  | Gen Elect, BBDO   |
| Assignment Foreign Legion:<br>A-F (10 1 start)  | 18,500   | Lever, JWT; alt Shulton, Wesley  | *George Gobel: V-L                 | 115,000 | RCA & Whirlpool, KGE  |
| Eve Arden: Sc-F                                 | 36,500   | Armstrong Cork, BBDO   | (alt wks)                          |         |   |
| Armstrong Circle Theatre:<br>Dr-L (10/2 start)  | 43,000   | Amer Tobacco, BBDO   | Godfrey's Scouts: V-L              | 32,000  | Lipton, YGR; Toni, North  |
| Bachelor Father: Sc-F                           | 38,500   | State Farm Ins, NLB  | Gunsmoke: W-F                      | 38,000  | LGM, DFS; Sperry Rand (1 wk in 4)<br>YGR  |
| Red Barber's Corner: Sp-L                       | 3,000    | Hazel Bishop, Spector; alt wk open   | Harbourmaster: A-F                 | 38,000  | R. J. Reynolds, Esty; alt wk open   |
| Beat the Clock: Q-L                             | 18,000   | Amer Tobacco, BBDO   | Have Gun, Will Travel: W-F         | 33,000  | Whitehall, Bates; alt Lever, JWT  |
| (last 9/27)                                     |          |  | Hitchcock Presents: My-F           | 36,000  | Bristol-Myers, YGR  |
| Jack Benny: C-F                                 | 65,000   | Max Factor, DDB  | Robin Hood: A-F                    | 26,500  | Johnson & Johnson, YGR; Wildroot<br>BBDO  |
| Polly Bergen: V-L                               | 47,000   | Oldsmobile, Brother; Pillsbury, Burnett; alt Armour, FCG; Kellogg, Burnett   | I Love Lucy: Sc-F                  | 35,300  | Gold Seal, Campbell-Mithun; al<br>Sheaffer, Seeds   |
| (9/21 start)                                    |          |  | I've Got a Secret: Q-L             | 24,000  | R. J. Reynolds, Esty  |
| *Big Record: Mu-L                               | 100,000  | Nestle, B. Houston; Toni, Tatham-Laird, C. E. Frank  | *Kraft Tv Theatre: Dr-L            | 50,000  | Kraft, JWT  |
| Blondie: Sc-F                                   | 37,500   | Ralston Purina, GBB  | Lassie: A-F                        | 34,000  | Campbell Soup, BBDO   |
| (last 9/27)                                     |          |  | Leave It To Beaver: Sc-F           | 46,000  | Remington Rand, Compton; alt wk<br>open   |
| Bold Journey: A-F                               | 8,500    | Chevrolet, Campbell-Ewald  | (10/4 start)                       |         |   |
| Pat Boone: Va-L                                 | 45,000   | Amer Chicle, DFS   | *Life of Riley: Sc-F               | 30,500  | Lever Bros, BBDO  |
| (10/3 start)                                    |          |  | Line-up: My-F                      | 31,000  | P&G, YGR; Brown & Williamson,<br>Bates  |
| Jim Bowie: W-F                                  | 32,000   | Amer Machine & Foundry, Richards   | (9/27 start)                       |         |   |
| Bowling Stars: Sp-L                             |          |  | M Squad: My-F                      | 31,000  | Amer Tobacco, SSC&B; alt H. Bishop<br>Spector   |
| (9/22 start)                                    |          |  | Gisele MacKenzie: V-L              | 46,000  | Eversharp, B&B; alt Scott, JWT  |
| Broken Arrow: W-F                               | 31,000   | Miles, Wade; Asso Products (last 9/24) Grey; Ralston Purina (10/1 start) Gardner<br>Carnation, Wasey; Goodrich (last 9/23) BBDO; Gen Mills (10 7 start) BBDO                                     | (9/28 start)                       |         |   |
| Burns & Allen: Sc-F                             | 40,000   | Singer Sewing, YGR   | Perry Mason: My-F                  | 80,000  | Purex, Weiss; alt Libby-Owens-Ford<br>FG&R; and National Carbon (9<br>28 start) Esty                      |
| The Californians: W-F                           | 37,500   | Gillette, Maxon  | Maverick: W-F                      | 70,000  | Kaiser Aluminum, YGR  |
| Cavalcade of Sports: Sp-L                       | 45,000   | Chevrolet, Camp-Ewald  | The Real McCoys: Sc-F              | 35,000  | Sylvania, JWT   |
| *Chevy Show: Va-L                               | 150,000  | Gen Elect, YGR, BBDO & Grey  | (10/3 start)                       |         |   |
| (10/20 start)                                   |          |  | Meet McGraw: MyA-F                 | 33,000  | P&G, Benton & Bowles  |
| Cheyenne: W-F                                   | 90,000   | Mars, Knox Reeves; alt Kellogg, Burnett  | Meet the Press: I-L                | 7,500   | Open  |
| Circus Boy: A-F                                 | 34,000   | Lever Bros, JWT  | Millionaire: Dr-F                  | 34,000  | Colgate, Bates  |
| *Rosemary Clooney: V-L                          | 42,000   | Chrysler, Mc-E   | Guy Mitchell: MuV-L                | 38,000  | Max Factor, Anderson-McConnell  |
| Climax: Dr-L                                    | 59,000   | LGM, Mc-E  | (10/7 start)                       |         |   |
| Club Oasis: V-L                                 | 58,000   | Campbell, BBDO   | Moment of Decision: Dr-F           | 36,000  | Ford, JWT   |
| (9/28 start)                                    |          |  | (last 9/25)                        | 41,000  | Colgate, LGN; R. J. Reynolds, Esty  |
| Colt .45: W-F                                   | 37,000   | Kimberly-Clark, FCB; Noxzema, SS C&B; RCA & Whirlpool, KGE; Sunbeam, Perrin-Paus; Amer Dairy, Campbell-Mithun; Knomark, Mogul Williamson-Dickie, Evans and Assoc. (alt wks 8:30-9); co-op 8-8:30 | Mr. Adams & Eve: Sc-F              | 45,000  | Buick, Kudner; Frigidaire, Kudner   |
| (10/18 start)                                   |          |  | Patrice Munsel: MuV-L              |         |   |
| *Perry Como: V-L                                | 140,000  | Lorillard, LGN   | (10/18 start)                      |         |   |
| Country Music Jubilee: M-L                      | 18,000   | Chevrolet, Camp-Ewald  | Name that Tune: Q-L                | 23,000  | Kellogg, Burnett; Whitehall, Bates  |
| Court of Last Resort: Dr-F                      | 28,000   | R. J. Reynolds, Esty; alt Chesebrough-Ponds, Mc-E  | Navy Log: Dr-F                     | 38,500  | Amer Tobacco (last 10 9) SSCB; U.S.<br>Rubber; F. D. Richards   |
| (10/4 start)                                    |          |  | NBC News: N-L                      | 9,500†† | Ronson, NCGK; Glidden, Meldrum<br>Fewsmith  |
| Crossroads: Dr-F                                | 31,000   | National Carbon, Esty; 3 days open   | Original Amateur Hour: V-L         | 23,000  | H. Bishop, Spector  |
| (last 10/11)                                    |          |  | O.S.S.: A-F                        | 28,750  | Mennen, Mc-E  |
| Bob Cummings Show: Sc-F                         | 36,000   | Plymouth, Grant  | Pantomime Quiz: Q-L                | 8,000   | Amer Oil, J. Katz; Hamm, Camp-<br>Mithun; Time-Life, YGR  |
| John Daly News: N-L&F                           | 6,000††  | H. Bishop, Spector   | (last 9/7)                         |         |   |
| Date With the Angels: Sc-F                      | 38,000   | Gen Foods, B&B   | People Are Funny: M-F              | 24,000  | R. J. Reynolds, Esty; Toni, North   |
| Jimmy Dean: Mu-L                                | 20,000   | Gen Foods, B&B; Ford, JWT  | People's Choice: Sc-F              | 34,000  | Borden, YGR; P&G (last 9/26) YGR;<br>Amer Home Products (10/3 start),<br>YGR                              |
| (last 9/14)                                     |          |  | Person To Person: I-L              | 34,000  | Amer Oil, J. Katz; Hamm, Camp-<br>Mithun, alt Time-Life, YGR  |
| December Bride: Sc-F                            | 29,500   | Mogen David, Weiss; H. Curtis, G. Best   | (9/13 start)                       |         |   |
| (10/7 start)                                    |          |  | Playhouse 90: Dr-L&F               | 39,000  | Amer Gas, LGN; Bristol-Myers, BBDO;<br>Philip Morris, Burnett; Kimberly-<br>Clark, FCG; Allstate, Burnett |
| Destiny: A-F                                    | 13,000   | Derby, Mc-E; Gen Mills, Tatham-Laird; DFS; Gen Foods, YGR; Reynolds Metals, Buchanan; Frank LGM, DFS; Schick, B&B  | ½ hr.                              |         |   |
| (last 9/27)                                     |          |  | *Price Is Right: Q-L               | 21,500  | Speidel, KGE; alt wk open   |
| Dick And The Duchess: Sc-F                      | 33,500   | Gen Mills, DFS; P&G, Compton   | Restless Gun: W-F                  | 37,500  | Warner-Lambert, SSC&B; alt sust   |
| (9/28 start)                                    |          |  | Richard Diamond: MyA-F             | 13,500  | Gen Foods, B&B  |
| Disneyland: M-F                                 | 75,000   | Whitehall, Bates; Brown & Wmson, Bates; Hazel Bishop, Spector  | (last 9/30)                        |         |   |
| Dragnet: My-F                                   | 35,000   | Scott Paper, JWT   | Rin Tin Tin: A-F                   | 36,000  | Nabisco, KGE  |
| Wyatt Earp: W-F                                 | 30,000   | LGM, Mc-E  | Saber of London: My-F              | 28,500  | Sterling Drug, DFS  |
| Doug Edwards News: N-L&F                        | 9,500††  |  | Sally: Sc-F                        | 41,500  | Chemstrand, DD&B; alt Royal Type-<br>writer, YGR  |
| Father Knows Best: Sc-F                         | 38,000   |  | Schlitz Playhouse: Dr-F            | 38,000  | Schlitz, JWT  |
| *Eddie Fisher: V-L                              | 115,000  |  | Phil Silvers Show: Sc-F            | 42,000  | P&G, Burnett; R. J. Reynolds, Esty  |
| (10/1 start)                                    |          |  | Sgt. Preston: A-F                  | 32,000  | Quaker Oats, WBT  |
|   |          |  | Frank Sinatra: V-F                 | 67,500  | Chesterfield, Mc-E  |
|   |          |  | (10/18 start)                      |         |   |
|   |          |  | \$64,000 Challenge: Q-L            | 35,000  | P. Lorillard, YGR; Revlon, BBDO   |
|   |          |  | \$64,000 Question: Q-L             | 39,000  | Revlon, BBDO  |
|   |          |  | Red Skelton: CV-L&F                | 52,000  | Pet Milk, Gardner; alt S. C. Johnson,<br>FCB  |
|   |          |  | (10/1 start)                       |         |   |
|   |          |  | Spotlight Playhouse: A-F           | 9,500   | Pet Milk, Gardner; alt S. C. Johnson;<br>FCB  |
|   |          |  | (last 9/24)                        |         |   |

\*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period

28 September-25 October. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western.

Listing continues on page 40





⊙ . . . in one detailed report from doorbell-ringing interviews. TV coverage of the U. S., of unparalleled statistical accuracy.





# 3. NIGHTTIME

# COMPANI

|       | SUNDAY                                |   |  | MONDAY  |  |  | TUESDAY   |   |   |                               |
|-------|---------------------------------------|---|--|---|--|--|---|---|---|-------------------------------|
|       | ABC                                   | CBS   | NBC  | ABC   | CBS  | NBC  | ABC   | CBS   | NBC   |                               |
| 6:00  |                                       |   |  |   |  |  |   |   |   |                               |
| 6:15  |                                       | Beat The Clock (10/6 S) sust                                      | Meet The Press sust  |   |  |  |   |   |   |                               |
| 6:30  |                                       |   |  |   |  |  |   |   |   |                               |
| 6:45  |                                       | You Are There (L 10/13) 20th Century (10/20 S) Prudential         | My Friend Flicka sust Pinocchio (10/13, 6:30-7:30) Rexall            |   | D Edwards Brown & Wmson  | News Ronson  |   | No net service D Edwards Whitehall                                      | News sust                                   |                               |
| 7:00  |                                       |   |  | Sports Focus sust                                     | No net service   |  | Sports Focus sust   | No net service  |   | Sport                         |
| 7:15  | You Asked for It Skippy Peanut Butter | Lassie Campbell Soup  | Original Amateur Hour II Bishop                                      | John Daly News sust                                   | D Edwards Brown & Wmson (repeat feed)                            | News Ronson (repeat feed)                            | John Daly News sust   | D Edwards Whitehall (repeat feed)                                       | News (9/10 S) (repeat feed)                 | John D Ntl                    |
| 7:30  |                                       |   |  |   |  |  |   |   |   |                               |
| 7:45  | Maverick (7:30-8:30)                  | Bachelor Father alt Jack Benny Amer Tobacco                       | Sally Chemstrand alt Royal Typewriter                                | Wire Service R. J. Reynolds (7:30-8:30) (L 9/30) tba  | Robin Hood Johnson & Jlsn alt Wildroot                           | Price Is Right Speidel alt sust                      | Cheyenne Gen Electric (alt wks 7:30-8:30)                                 | Name That Tune Whitehall alt Kellogg                                    | Nat King Cole co-op                         | Disr 7:3                      |
| 8:00  |                                       |   |  |   |  |  |   |   |   |                               |
| 8:15  | Maverick Kaiser Alum.                 | Ed Sullivan (8-9) Lincoln (L 9/29) alt Mercury alt Kodak (10/6 S) | Steve Allen S. C. Johnson alt Pharma, Greyhound                      | Guy Mitchell (10/7 S) Max Factor                      | Burns & Allen Carnation alt (L 9/23) Goodrich Gen Mills (10/7 S) | Restless Gun Wam-Lambert alt sust                    | Sugarfoot (alt wks 7:30-8:30) Amer Chicle Ntl Carbon                      | Phil Silvers P&G alt R. J. Reynolds                                     | George Gobel (alt wks, 8-9) RCA & Whirlpool | Disr Reynolds Derby Gen Ger.  |
| 8:30  |                                       |   |  |   |  |  |   |   |   |                               |
| 8:45  | Bowling Stars Am Machine & Foundry    | The Edsel Show (8-9, 10/13 only) Edsel                            | Steve Allen (8-9)  | Bold Journey Ralston-Purina                           | Talent Scouts Lipton alt Toni                                    | Wells Fargo Amer Tobacco alt Buick                   | Wyatt Earp Gen Mills alt P&G  | Eve Arden Lever alt Shulton   | Eddie Fisher (alt wks, 8-9) (10/1 S) L&M    | Nav (L Tom Ter (10/16 S)      |
| 9:00  |                                       |   |  |   |  |  |   |   |   |                               |
| 9:15  | Open Hearing sust (9/29 S)            | G. E. Theatre Gen Electric DuPont Show (9-10:30, 9/29) Du Pont    | Tv Playhouse Goodyear alt Alcoa (L 9/29) Chevy Show (9-10) (10/20 S) | Voice of Firestone Firestone                          | Whiting Girls (L 9/30) Danny Thomas Gen Foods (10/7 S)           | Twenty-One Pharmaceuticals                           | Broken Arrow Rals-Purina alt Miles  | To Tell The Truth Pharmaceuticals                                       | Meet McGraw P&G                             | Ozzie & K                     |
| 9:30  |                                       |   |  |   |  |  |   |   |   |                               |
| 9:45  | Midwestern Hayride sust               | Hitchcock Theatre Bristol-Myers                                   | Chevy Show Chevrolet Bob Hope Show (10/6, 9-10) Timex                | Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30) | Richard Diamond, (L 9/30) December Bride (10/7 S) Gen Foods      | Alcoa-Goodyear Anthology (9/30 S) Alcoa alt Goodyear | Telephone Time Bell   | Spotlight Play (L 9/24) Red Skelton (10/1 S) Pet Milk alt S. C. Johnson | Bob Cummings Reynolds alt Chese-Ponds       | Mom Dea (Ford Walter (10/2 S) |
| 10:00 |                                       |   |  |   |  |  |   |   |   |                               |
| 10:15 | All-American Football sust            | \$64,000 Challenge Revlon alt P. Lorillard                        | The Web P&G (L 9/29) Loretta Young Show P&G (10/6S)                  | Welk Top Tunes  | Studio One Westinghouse (10-11)                                  | Suspicion (9/30 S) (10-11)                           | It's Polka Time co-op (L 9/24) West Point (10/8 S) Phillips-Jones, Carter | \$64,000 Question Revlon  | The Californians Singer                     | Wed Fi Menne (10-             |
| 10:30 |                                       |   |  |   |  |  |   |   |   |                               |
| 10:45 |                                       | What's My Line Sperry-Rand alt H Curtls                           | 75th Anniversary (10/13; 9-10:30) Standard Oil                       |   | Studio One   | Ford Philip Morris                                   | World News Special (10-10:30) (10/1 only) Ntl Carbon                      | Assignment Foreign Legion (10/1 S) Lorillard                            | No net service                              | Famou 10:50- ec               |

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

## Index continued ... Sponsored Nighttime Network Programs 6-11 p.m.

| PROGRAM                               | COST             | SPONSORS AND AGENCIES   | PROGRAM                                | COST    | SPONSORS AND AGENCIES                      |
|---------------------------------------|------------------|---|--|---------|--|
| Studio One: Dr-L                      | 55,000           | Westinghouse, Mc-E  | To Tell The Truth: Q-L                 | 22,000  | Pharmaceuticals, Parkson                   |
| Sugarfoot: W-F                        | 40,000 (1/2 hr.) | Amer Chicle, Bates; National Carbon (10/1, 15, 29) Esty                                     | Tombstone Territory: W-F (10/16 start) | 42,500  | Bristol-Myers, YGR                         |
| Ed Sullivan Show: V-L                 | 79,500           | Lincoln (last 9/29) K&E; Mercury, K&E; alt (10/6 start) Kodak, JWT. (10/13 only—Edsel, FCB) | *TV Playhouse: Dr-L (last 9/29)        | 52,000  | Alcoa, YGR; Goodyear, Fuller, & Ross       |
| Sunday News Special: N-L              | 9,500            | Whitehall, Bates; alt Carter Products, Bates  | Trackdown: A-F (10/4 start)            | 33,500  | Amer Tobacco, BBDO; alt Mobil Oil, Compton |
| Suspicion: My-L&F (9/30 start)        | 79,500           | Ford, JWT; Philip Morris, Ayer; 1/2 hr alt wk open  | 20th Century: D-F (10/20 start)        | 45,000  | Prudential, Reach McClinton                |
| Tales of Wells Fargo: W-F             | 38,500           | Amer Tobacco, SSC&B; alt Buick, Kudner  | 20th Century Fox: Dr-F (last 9/25)     | 110,000 | Revlon, C. J. LaRoche                      |
| Telephone Time: Dr-F                  | 31,000           | Bell, Ayer  | Twenty-One: Q-L                        | 30,000  | Pharmaceuticals, Parkson                   |
| Theatre Time: Dr-F                    | 12,000           | Armour, FCB; Kimberly-Clark, FCB  | Undercurrent: Dr-F (last 9/27)         | 11,500  | P&G, YGR; Brown & Wm'son, I                |
| The Thin Man: My-F                    | 36,000           | Colgate-Palmolive, Bates  | U.S. Steel Hour: Dr-L                  | 60,000  | U.S. Steel, BBDO                           |
| This Is Your Life: D-L                | 52,000           | P&G, B&B  | Voice of Firestone: Mu-L               | 28,000  | Firestone, Sweeney & James                 |
| Danny Thomas: Sc-F (10/7 start)       | 47,500           | Gen Foods, B&B  | Wagon Train: W-F 1/2 hr.               | 25,000  | Drackett, YGR; Lewis-Howe, M               |
| Those Whiting Girls: Sc-F (last 9/30) | 11,000           | Gen Foods, YGR; alt Max Factor, Anderson-McConnell  | Mike Wallace: I-L                      | 15,000  | Philip Morris, Ayer                        |
| *Tic Tac Dough: Q-L                   | 23,500           | Warner-Lambert, Lennen & Newell; RCA, K&E   | The Web: My-F (last 9/29)              | 17,000  | P&G, B&B                                   |
| Gale Storm Show: Sc-F                 | 39,500           | Nestle, B. Houston; Helene Curtis, F. H. Weiss  | Wednesday Fights: Sp-L                 | 45,000  | Mennen, Mc-E; Miles, Wade                  |



| SERVICE                                    | WEDNESDAY                           |   |  | THURSDAY  |   |  | FRIDAY   |  |  | SATURDAY   |  |  |
|--|-------------------------------------|---|--|---|---|--|--|--|--|--|--|--|
|  | NBC                                 | ABC   | CBS  | NBC   | ABC   | CBS  | NBC  | ABC  | CBS  | NBC  |  |  |
| Service                                    |                                     |   |  |   |   |  |  |  |  |  |  |  |
| News                                       | News<br>Gibbs alt<br>alt sust       |   | D Edwards<br>Whitehall                                 | News<br>Robison   |   | D Edwards<br>Brown & Wmson<br>alt H Bishop                                     | News<br>sust   |  |  |  |  |  |
| Service                                    |                                     | Sports Focus<br>sust  | No net service   | News<br>Robison<br>(repeat feed)                                      | Sports Focus<br>sust  | No net service   |  |  |  |  |  |  |
| News                                       | News<br>Gibbs alt<br>(repeat feed)  | John Daly News<br>sust  | D Edwards<br>Whitehall                                 |   | John Daly News<br>Ntl Carbon  | D Edwards<br>Brown & Wmson<br>alt H Bishop<br>(repeat feed)                    | News<br>sust<br>(repeat feed)  |  |  |  |  |  |
| Lucy<br>Real<br>For                        | Wagon Train<br>(7:30-8:30)          | Circus Boy<br>Mars alt<br>Kellogg   | Sgt. Preston<br>Quaker Oats                            | Tic Tac Dough<br>L&M alt<br>Warn Taubert                              | Rin Tin Tin<br>Nabisco  | Beat The Clock<br>11:30-12<br>Leave It To<br>Beaver<br>Heming on a...          | Saber of<br>London<br>Sterling                                       | Bandstand<br>Sat Night<br>10:5-8   | Perry Mason<br>7:30-8<br>Pure at<br>Lib. Quest - F-1             | People Are<br>Funny<br>7-8 alt<br>H. J. Reynolds   |  |  |
| Record                                     | Drackett,<br>Lewis Howe             | Cowtown Rodeo<br>(8:30, sust. 10:30)<br>Zorro<br>(10:10-8)<br>AC Spark 7-Up           | Harbourmaster<br>H. J. Reynolds<br>alt sust            | You Bet Your<br>Life<br>DeSoto alt<br>Toni                            | Jim Bowie<br>Amer Chile   | West Point<br>Gen Foods 12:30-1<br>Trackdown<br>(10:1-8) Am Tobac<br>alt Soxay | Blondie<br>11:30-12<br>Court Of Last<br>Resort<br>(10:1-8) Lorillard | Country Music<br>Jubilee<br>10:5-8<br>cop                                      | Perry Mason<br>Pure at<br>National Carbon                        | Perry Como<br>8-9  |  |  |
| Alle,<br>Bry                               | Father Knows<br>Best<br>Scott Paper | The Real McCoys<br>(10:3 start)<br>Sylvania   | Climax<br>Chrysler<br>(8:30-9:30)                      | Dragnet<br>L&M alt Schick   | Crossroads<br>(Cher 10:10-11)<br>Patrice Munsel<br>(10:18-8) Buick,<br>Frigidaire | Destiny<br>(11:30-12)<br>Zane Grey<br>(10:1-8) Gen<br>Foods alt Ford           | Life of Riley<br>Lever Bros  | Country Music<br>Jubilee<br>Wmson Dinkle<br>alt sust                           | Dick And The<br>Duchess<br>1:25-8<br>Wmson Day 1 alt<br>H. Curti | Kimberley-Clark<br>RCA & Whirlpool<br>Sunbeam, Noxzema,<br>Amer Dairy<br>Kummark               |  |  |
| aire<br>te                                 | Kraft Theatre<br>Kraft (9-10)       | Theatre Time<br>Armour alt Kim-<br>Clark (12:9-26)<br>Pat Boone<br>(10:3-8) Chevrolet | Climax   | People's Choice<br>Borden alt<br>Amer Home Prod                       | Frank Sinatra<br>(10:18-8)<br>Chesterfield<br>(10/18 only—1 hr.)                  | Mr. Adams & Eve<br>Colgate alt<br>R. J. Reynolds                               | M Squad<br>12:30-1<br>Cosmic Rays<br>(10:25, 9:10)<br>Bell Telephone | Lawrence Welk<br>Dodge<br>(9-10)   | Gale Storm<br>Nestle alt<br>Helene Curtis                        | Polly Bergen<br>(10:21-8) At Fa<br>alt Col. Oats<br>Club Oasis<br>(9:25-8) L&M                 |  |  |
| Secret<br>ynolds                           | Kraft Theatre                       | O.S.S.<br>Mennen  | Playhouse 90<br>Amer Gas<br>alt<br>Bristol Myers       | The Ford Show<br>Ford<br>Hall of Fame<br>(10:17, 9:30-11)<br>Hallmark | A Date With<br>The Angels<br>Plymouth   | Schlitz<br>Playhouse<br>Schlitz  | The Thin Man<br>Colgate  | Lawrence Welk  | Have Gun, Will<br>Travel<br>Whitehall<br>alt Lever               | Ciselo MacKenzie<br>10:25-8<br>Eversharp<br>alt Seal   |  |  |
| el Hr<br>(10:11)<br>eel                    | This Is<br>Your Life<br>P&G         | Focus<br>(sust) (10:10/10)<br>(10:17 start)<br>U. S. Rubber                           | Playhouse 90<br>Phillip Morris<br>alt<br>Bristol Myers | Rosemary Clooney<br>Lever   | The Big Beat<br>sust (10:10-11)<br>Colt .45<br>(10/18-8)<br>Campbell              | Undercurrent<br>(12:30-1)<br>The Lineup<br>(9:27-8) P&G alt<br>Brown & Wmson   | Cavalcade of<br>Sports<br>Gillette<br>(10:concl)                     | Country Music<br>Jubilee 12:30-1<br>Mike Wallace<br>(9:14-8)<br>Phillip Morris | Gunsmoke<br>L&M alt<br>Sperry Rand                               | What's It For<br>(10:12-8) Thar<br>alt Col. Oats<br>Dean Martin<br>(10:5, 10:11)<br>Ntl Carbon |  |  |
| Circle<br>re<br>(10:11)<br>(S)<br>ark Cork | No net service                      |   | Playhouse 90<br>Kimb-Clark<br>alt<br>Allstate          | Jane Wyman<br>H. Bishop<br>alt Quaker                                 |   | Person To Person<br>Amer Oil<br>& Hamm<br>alt Time                             | Red Barber<br>St Farm Ins  | Country Music<br>Jubilee   | Playhouse of<br>Mystery<br>(9:21-8)<br>sust                      | Your Hit Parade<br>Amer Tobacco<br>alt Toni  |  |  |

| PROGRAM                                    | COST   | SPONSORS AND AGENCIES   |
|--|--------|---|
| Lawrence Welk: Mu-L                        | 14,500 | Dodge, Grant  |
| Welk Top Tunes: V-L                        | 19,000 | Dodge & Plymouth, Grant   |
| West Point: Dr-F                           | 40,000 | Gen Foods (last 9:27) B&B; Phillips-Jones (10:8 start) Grey; Carter (10:8 start) SSCB<br>Pharmaceuticals, Parkson |
| What's It For: M-L<br>(10:12 start)        | 25,000 |   |
| What's My Line: Q-L                        | 29,500 | Helene Curtis, Ludgin; Sperry-Rand<br>YGR   |
| Walter Winchell File: Dr-F<br>(10:2 start) | 42,000 | Revlon, BBDO  |
| Nathan Winters: C-L                        | 12,500 | Lewis-Howe, DFS   |
| Fire Service: Dr-F                         | 77,000 | R. J. Reynolds, Wm Esty; 1/2 hr open  |
| Jane Wyman: Dr-F                           | 36,500 | H. Bishop, Spector; Quaker Oats,<br>NLGB  |
| How Are There: Dr-F<br>(last 10/13)        | 37,000 | Prudential, Reach, McClinton  |
| How Asked For It: M-F                      | 18,000 | Skippy Peanut Butter, GBB   |
| How Bet Your Life: Q-L                     | 51,750 | DeSoto, BBDO; Toni, North   |
| How Pretta Young: Dr-F<br>(10/6 start)     | 42,000 | P&G, B&B  |
| Your Hit Parade: Mu-L                      | 49,000 | Amer Tobacco, BBDO; alt Toni, North   |
| Jane Grey Theatre: A-F<br>(10/4 start)     | 45,000 | Gen Foods, B&B; Ford, JWT   |
| Howorro: A-F<br>(10/10 start)              | 45,500 | AC Spark Plug, Brother; 7-Up, JWT   |

| Specials and Spectaculars             |             |  |
|---------------------------------------|-------------|--|
| PROGRAM                               | COST        | SPONSORS AND AGENCIES                                |
| *Dupont Show of the Month:<br>V-L     | \$150,000   | DuPont, BBDO—9:29                                    |
| Edsel Show: V-L                       | \$550,000*  | Edsel, FCGB—10:13                                    |
| *Hallmark Hall of Fame:<br>V-L        | \$990,000   | Hallmark FCGB—10:17                                  |
| Bob Hope Show: CV-L                   | \$1,600,000 | Timex, Peck—10:6                                     |
| *Dean Martin Show: V-L                | \$225,000   | National Carbon, Esty—10:5                           |
| Omnibus: M-L                          | \$120,000   | Union Carbide, J. M. Mathes; Alumi-<br>num Ltd., JWT |
| Pinocchio: Mu-L                       | \$220,000   | Rexall, BBDO—10:13                                   |
| *75th Anniversary Show:<br>V-L        | \$750,000   | Standard Oil, Mc-E—10:13                             |
| See It Now: D-F                       |             | Pan Amer Air, J. Katz—10:6                           |
| *Strange Case of Cosmic<br>Rays: Dr-F | \$1,200,000 | Bell Telephone, Ayer—10:25                           |
| Wide, Wide World: M-L                 | \$210,000   | Gen Motors; McM JGA—9:29, 10:13,<br>10:27            |
| *World Series Special:<br>Sp-L&F      |             | National Carbon, Esty—10:1                           |

\*Of which \$200,000 goes to Gonzaga University at Bing Crosby's behest





# 4. DAYTIME

# COMPANA

|       | SUNDAY  |   |   | MONDAY   |  |  | TUESDAY   |   |  |   |
|-------|---|---|---|--|--|--|---|---|--|---|
|       | ABC   | CBS   | NBC   | ABC  | CBS  | NBC  | ABC   | CBS   | NBC  |   |
| 10:00 |   | Lamp Unto My Feet<br>sust   |   |  | Garry Moore<br>Campbell Soup<br>(L 9/30)<br>Lever Bros alt<br>(10/7 S) Campbell  | Arlene Francis<br>sust<br>Sterling (9/23 S)  |   | Garry Moore<br>Gerber alt<br>(9/10 S) Gen Food<br>Florida Citrus<br>alt Vick Chem | Arlene Francis<br>sust<br>sust alt<br>(9/17 S) Sterling                    |   |
| 10:15 |   |   |   |  |  |  |   |   |  |   |
| 10:30 |   |   |   |  |  |  |   |   |  |   |
| 10:45 |   | Look Up & Live<br>sust  |   |  | Arthur Godfrey<br>Stand Brands<br>Stand Brands                                   | Treasure Hunt<br>sust  |   | Arthur Godfrey<br>Mutual of Omaha<br>Peter Paul<br>(10/8 S) alt sust              | Treasure Hunt<br>sust  |   |
| 11:00 |   |   |   |  |  |  |   |   |  |   |
| 11:15 |   | UN In Action<br>sust  |   |  | Bristol-Myers<br>sust  | Price Is Right<br>sust<br>Lanolin Plus<br>(10/14 S) Mentho                           |   | Pbarmacraft<br>(10/1 S) alt sust<br>Gen Foods<br>alt (10/8 S)<br>Peter Paul       | Price Is Right<br>sust alt<br>(9/17 S) Sterling<br>Chese-Ponds<br>alt sust |   |
| 11:30 |   |   |   |  |  |  |   |   |  |   |
| 11:45 |   | Camera Three<br>sust  |   |  | Strike It Rich<br>Colgate  | Truth or<br>Consequences<br>sust<br>Sust alt<br>(9/23 S) Sterling                    |   | Strike It Rich<br>Colgate   | Truth or<br>Consequences<br>sust   |   |
| 12N   |   |   |   |  |  |  |   |   |  |   |
| 12:15 |   | Let's Take Trip<br>sust   |   |  | Hotel<br>Cosmopolitan<br>sust<br>Love of Life<br>Amer Home Prod                  | Tic Tac Dough<br>P&G alt<br>Church & Dwight<br>Toni alt P&G                          |   | Hotel<br>Cosmopolitan<br>sust alt Toni<br>Love of Life<br>Amer Home Prod          | Tic Tac Dough<br>Stand Brands<br>P&G                                       |   |
| 12:30 |   |   |   |  |  |  |   |   |  |   |
| 12:45 |   | Wild Bill Hickok<br>Kellogg   |   |  | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G                            | It Could Be You<br>Sust alt<br>(10/7 S) Pharma<br>sust alt P&G                       |   | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G                             | It Could Be You<br>Chese-Ponds<br>alt sust<br>Brillo<br>alt P&G            |   |
| 1:00  |   |   |   |  |  |  |   |   |  |   |
| 1:15  |   | Heckle & Jeckle<br>sust   |   |  | News and Stand<br>Up & Be Counted<br>(L 9/2)<br>News (1:25-1:30)<br>(9/9 S) sust | Close-Up<br>co-op  |   | News and Stand<br>Up & Be Counted<br>(L 9/3)<br>News<br>(1:25-1:30) sust          | Close-Up<br>co-op  |   |
| 1:30  |   |   |   |  |  |  |   |   |  |   |
| 1:45  |   | No net service<br>Football Preview<br>(9/29 S)<br>Carter alt sust         | Frontiers of<br>Faith<br>sust   |  | As the World<br>Turns<br>P&G<br>sust   | Club 60<br>(title change 9/23)<br>Howard Miller<br>co-op                             |   | As the World<br>Turns<br>P&G<br>Vick Chem<br>alt sust                             | Howard Miller<br>co-op   |   |
| 2:00  |   |   |   |  |  |  |   |   |  |   |
| 2:15  |   | Pro-Football<br>(2-concl.)  | No net service  |  | Our Miss Brooks<br>(L 9/2)<br>Beat The Clock<br>(9/16 S)<br>sust                 | Howard Miller  |   | Brooks (L 9/10)<br>Beat The Clock<br>(9/17 S)<br>Nestle (9/24 S)<br>Gerber        | Howard Miller  |   |
| 2:30  |   |   |   |  |  |  |   |   |  |   |
| 2:45  |   | Pabst<br>Standard Oil<br>Ntl Brewing<br>Ballantine                        | Wisdom<br>sust  |  | Art Linkletter<br>Stand Brands<br>Campbell Soup                                  | Bride & Groom<br>sust alt (L 9/2)<br>Toni  |   | Art Linkletter<br>Swift<br>alt Toni<br>Kellogg                                    | Bride & Groom<br>Brillo alt<br>sust  |   |
| 3:00  |   |   |   |  |  |  |   |   |  |   |
| 3:15  | Johns Hopkins<br>File 7<br>(10/6 S)<br>sust                                       | Amer Liberty<br>Oil<br>Fallstaff Brewing<br>(9/8 S)                       | Youth Wants<br>To Know<br>sust  | American<br>Bandstand<br>(3-4:30)<br>partic & co-op                          | Big Payoff<br>Colgate  | Matinee<br>(3-4)<br>partic   | American<br>Bandstand<br>(3-4:30)<br>partic & co-op                                 | Big Payoff<br>sust  | Matinee<br>(3-4)<br>partic   | Ame<br>Banc<br>(3-<br>partic              |
| 3:30  |   |   |   |  |  |  |   |   |  |   |
| 3:45  | Dean Pike<br>(10/6 S)<br>sust   | Pan Amer Oil<br>Phillip Morris<br>(9/29 S)                                | Look Here<br>sust   | American<br>Bandstand  | Verdict Is Yours<br>sust<br>sust   | Matinee  | American<br>Bandstand   | Verdict Is Yours<br>sust<br>Swift<br>alt Toni                                     | Matinee  | Ame<br>Banc                               |
| 4:00  |   |   |   |  |  |  |   |   |  |   |
| 4:15  | College News<br>Conference<br>(9/22 S)<br>sust                                    | (See above)   | Wide Wide<br>World<br>(4-5:30, alt wks)<br>Geo Motors                       | American<br>Bandstand  | Brighter Day<br>P&G<br>Secret Storm<br>Amer Home Prod                            | Queen for a Day<br>Lanolin alt<br>(10/14 S) Mentho<br>Toni alt Brown<br>& Williamson | American<br>Bandstand   | Brighter Day<br>P&G<br>Secret Storm<br>Amer Home Prod                             | Queen for a Day<br>Stand Brands  | Ame<br>Band                               |
| 4:30  |   |   |   |  |  |  |   |   |  |   |
| 4:45  | Paul Winchell<br>(9/29 S)<br>Hartz Mtn  | (See above)   | Omnibus<br>(4-5:30, alt wks)<br>(10/20 S)<br>Union Carbide<br>Aluminum Ltd. | Do You Trust<br>Your Wife?<br>(9/30 S)<br>sust                               | Edge of Night<br>P&G<br>Stand Brands   | P&G<br>Modern Romances<br>Sterling Drug<br>alt sust                                  | Do You Trust<br>Your Wife?<br>(10/1 S)<br>sust                                      | Edge of Night<br>P&G<br>Florida Citrus<br>alt<br>Vick Chemical                    | P&G<br>Modern Romances<br>Brillo alt<br>(9/17 S) Sterling                  | Do You<br>Your<br>(10,<br>st              |
| 5:00  |   |   |   |  |  |  |   |   |  |   |
| 5:15  | College News<br>sust (L 9/15)<br>Texas Rangers<br>(9/22 S) Sweet,<br>Flav-R Straw | Face The Nation<br>sust<br>See It Now<br>(10/6 only, 5-6)<br>Pan Amer Oil | Wide Wide<br>World<br>alt<br>Omnibus  | Mickey Mouse<br>Club (L 9/23)<br>Superman<br>(9/30 S) Kellogg,<br>Sweets Co. |  | Comedy Time<br>sust<br>sust alt<br>(10/17 S) Pharma                                  | Mickey Mouse<br>Club (L 9/24)<br>Sir Lancelot<br>(10/1 S) Kellogg<br>alt Wander Co. |   | Comedy Time<br>Chese-Ponds<br>sust alt<br>sust                             | Mickey<br>Club (10/2 S)<br>alt Sw         |
| 5:30  |   |   |   |  |  |  |   |   |  |   |
| 5:45  | Open Hearing<br>sust (L 9/15)<br>Lone Ranger<br>(9/22 S)<br>Gen Mills             | World News<br>Round-Up<br>sust  | Outlook<br>sust   | Mickey Mouse<br>Club<br>(9/30 S)<br>½ co-op<br>½ sust                        |  |  | Mickey Mouse<br>Club<br>(10/1 S)<br>Mars alt Armour                                 |   |  | Mickey<br>Cl<br>(10/<br>Mattell<br>alt Ge |

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

## HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH & INDEX

The network schedule on this and preceding pages (40, 41) includes regularly scheduled programming 28 September to 25 October, inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1:00



# ALPH

28 SEPT. - 25 OCT.

|                    | WEDNESDAY  |  |  | THURSDAY |   |   | FRIDAY |  |     | SATURDAY   |  |  |  |   |  |
|--------------------|--|--|--|----------|---|---|--------|--|-----|--|--|--|--|---|--|
|                    | NBC  |  |  | ABC      | CBS   | NBC   |        |  | ABC | CBS  | NBC  |  |  |   |  |
| More Deal          | Arlene Francis<br>sust<br>alt Westmore   |  |  |          | Garry Moore<br>Nestle alt<br>sust<br>Nestle alt<br>Gen Foods                          | Arlene Francis<br>sust  |        |  |     | Capt Kangaroo<br>(9:30-10:30)<br>Eugen 10:30 H<br>0:45-1:15<br>alt sust                            |  | Howdy Doody<br>Continental<br>Baking alt<br>Merrill Co |  |   |  |
| Cliff Williams     | Treasure Hunt<br>sust  |  |  |          | Arthur Godfrey<br>Gen Foods<br>Armour (9:28 S)  | Treasure Hunt<br>sust   |        |  |     | Johnson & Johnson<br>alt Col Packing<br>Lever  | Treasure Hunt<br>sust alt<br>(9:27 S) Sterling                                 |  | Mighty Mouse<br>Gen Foods alt<br>Colgate                                 | Gumby<br>Merrill Co   |  |
| Price Is Right     | Price Is Right<br>Gen Foods alt<br>(9:18 S) Sterling<br>Lanolin Plus<br>(9:18 S) alt SOS |  |  |          | Gen Foods<br>Armour   | Price Is Right<br>sust<br>Minn. Mining<br>alt sust                                      |        |  |     | Yardley alt<br>Florida Citrus<br>Gen Mills<br>alt Vlk Chem   | Price Is Right<br>Lever<br>Drackett (9:20 S)<br>alt<br>Mentho (10:11 S)        |  | Susan's Show<br>sust   | Fury<br>Gen Foods<br>alt Borden   |  |
| Rich               | Truth or<br>Consequences<br>sust<br>Lever  |  |  |          | Strike It Rich<br>Colgate   | Truth or<br>Consequences<br>sust<br>Alberto Culver<br>alt Miles                         |        |  |     | Strike It Rich<br>Colgate  | Truth or<br>Consequences<br>Gen Foods<br>alt sust<br>Lever                     |  | It's A Hit<br>L 9:20<br>Saturday<br>Playhouse<br>9:24 S alt              | Capt Gallant<br>Merrill   |  |
| Tic Tac Dough      | Tic Tac Dough<br>sust alt<br>Am Home (L 8:21)<br>Drackett (9:11 S)<br>P&G                |  |  |          | Hotel<br>Cosmopolitan<br>sust<br>Love of Life<br>Amer Home Prod                       | Tic Tac Dough<br>Kraft<br>Minnesota Mining<br>alt P&G                                   |        |  |     | Hotel<br>Cosmopolitan<br>alt alt Swift   | Tic Tac Dough<br>Starkist Tuna<br>alt SOS<br>P&G                               |  | Big Top<br>L 1:15-1:45<br>Jimmy Dean<br>L 1:45-2:15<br>alt               | True Story<br>Sterling Drug   |  |
| It Could Be You    | It Could Be You<br>Gen Foods<br>alt Armour<br>Brown & Wmson<br>alt Corn Prod             |  |  |          | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G                                 | It Could Be You<br>Alberto Culver<br>alt Miles<br>P&G alt<br>sust                       |        |  |     | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G  | It Could Be You<br>Am Home alt<br>(9:20 S) Drackett<br>P&G<br>alt Corn Prod    |  | Jimmy Dean   | Detective Diary<br>Sterling Drug  |  |
| Close-Up           | Close-Up<br>co-op  |  |  |          | News and Stand<br>Up & Be Counted<br>(L 9:5)<br>News<br>(1:25-1:30) sust              | Close-Up<br>co-op   |        |  |     | News and Stand<br>Up & Be Counted<br>(L 9:6)<br>News<br>(1:25-1:30) sust                           | Close-Up<br>co-op  |  | Lone Ranger<br>Gen Mills<br>alt Nestle                                   | No net service  |  |
| Howard Miller      | Howard Miller<br>co-op   |  |  |          | As the World<br>Turns<br>P&G<br>Pillsbury   | Howard Miller<br>co-op  |        |  |     | As the World<br>Turns<br>P&G<br>Swift (8:2 S)<br>alt sust  | Howard Miller<br>co-op   |  | No net service<br>Dizzy Dean<br>co-op<br>1:15-1:55-1:9:2                 | No net service  |  |
| Howard Miller      | Howard Miller  |  |  |          | Brooks (L 9:12)<br>Beat The Clock<br>Nestle alt sust<br>Sunshine Biscuit<br>alt Purex | Howard Miller   |        |  |     | Brooks (L 9:13)<br>Beat The Clock<br>G. Mills alt Gerber<br>Sunshine Biscuit<br>alt (9:25 S) Purex | Howard Miller  |  | Baseball Game<br>of the Week<br>Fausta Brewing                           | No net service<br>Leo Durocher's<br>Warmup<br>L 9:20<br>co-op<br>World Series<br>Baseball<br>12:45 cre. I<br>local time<br>10:2 R<br>Gleite |  |
| Bride & Groom      | Bride & Groom<br>sust<br>Lanolin Plus<br>(9:11 S) Drackett                               |  |  |          | Art Linkletter<br>Kellogg<br>Pillsbury  | Bride & Groom<br>Minn. Mining<br>alt sust<br>Al-Culver (10:10 S)<br>alt Miles (10:17 S) |        |  |     | Art Linkletter<br>Lever Bros<br>Swift alt<br>Staley  | Bride & Groom<br>sust alt<br>(10:11 S) Mentho<br>sust alt<br>(9:20 S) Drackett |  | Baseball<br>(con 1)<br>Amer Safety Razor<br>Philip Morris                |   |  |
| American Bandstand | Matinee<br>(3-4)<br>partie   |  |  |          | American<br>Bandstand<br>(3-4:30)<br>partie & co-op                                   | Big Payoff<br>sust  |        |  |     | American<br>Bandstand<br>(3-4:30)<br>partie & co-op  | Big Payoff<br>Colgate  |  | Matinee<br>(3-4)<br>partie   | (see above)<br>10:5,<br>1:15 A,<br>no net service   |  |
| American Bandstand | Matinee  |  |  |          | American<br>Bandstand   | Verdict Is Yours<br>sust<br>Gen Mills alt<br>sust                                       |        |  |     | American<br>Bandstand  | Verdict Is Yours<br>sust<br>Gen Mills alt<br>sust                              |  | Matinee  | (see above)   |  |
| Queen for a Day    | Queen for a Day<br>sust alt<br>(9:25 S) P & T<br>Amer Home<br>alt Corn Prod              |  |  |          | American<br>Bandstand   | Brighter Day<br>P&G<br>Secret Storm<br>Amer Home Prod                                   |        |  |     | American<br>Bandstand  | Brighter Day<br>P&G<br>Secret Storm<br>Amer Home Prod                          |  | Queen for a Day<br>SOS alt<br>Cossard<br>Amer Home Prod<br>alt Corn Prod | All-Star Golf<br>L 12 S   | (see above)<br>NCAA Football<br>var times  |
| Modern Romances    | P&G<br>Modern Romances<br>Corn Prod alt<br>Sterling Drug                                 |  |  |          | Do You Trust<br>Your Wife?<br>(10:3 S)<br>sust  | Edge of Night<br>P&G<br>Pillsbury   |        |  |     | Do You Trust<br>Your Wife?<br>(10:4 S)<br>Firestone<br>sust  | Edge of Night<br>P&G<br>Florida Citrus<br>alt<br>Vlk Chem                      |  | Modern Romances<br>Sterling Drug alt<br>Corn Prod                        | Miller Bros<br>Willett<br>No net service  | NCAA Football<br>11:00 a.m.<br>11:00 a.m. Luby-<br>Dunn Field Sun<br>11:00 a.m. Zee<br>R J R |
| Comedy Time        | Comedy Time<br>Lever<br>SOS<br>alt sust  |  |  |          | Mickey Mouse<br>Club (L 9:26)<br>Woody<br>Woodpecker<br>(10:3 S) Kellogg              | Comedy Time<br>Kraft<br>Miles<br>alt Welch  |        |  |     | Mickey Mouse<br>Club (L 9:27)<br>The Buccaneers<br>(10:1 S) Kellogg<br>Sweets Co.                  | Comedy Time<br>sust<br>Gen Foods alt<br>(10:11 S) Mentho                       |  | No net service   | NCAA Football<br>11:00 a.m.<br>11:00 a.m. Phil<br>Merrill AMF   |  |
|                    | Mickey Mouse<br>Club<br>(10:3 S)<br>Bris-Myers, Pills<br>alt Gen Foods                   |  |  |          |   | Mickey Mouse<br>Club<br>(10:4 S)<br>Gen Mills<br>alt sust                               |        |  |     |  |  |  | No net service   | Football<br>Scoreboard<br>Kemper<br>1:15 p.m.<br>Times Florida  |  |

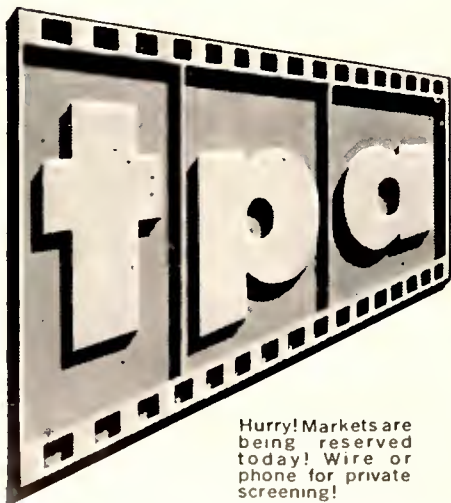
a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Whitehall alt Carter Products; *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; *News*, CBS, 7:45-8:00

a.m. and 8:45-9:00 a.m., Monday-Friday. All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate. World Series, on NBC, starts 12:45 p.m. local time. Schedule: 2-3 October, New York; 5-6-7 October, Milwaukee; 9-10 October, New York. Note: Milwaukee goes off daylight time 29 September, New York on 27 October.





78 markets snapped up in first six weeks! Coca-Cola in Atlanta! NBC O-&O in Los Angeles! Dixie Beer! Bowman Biscuit! Prescription 1500 in 10 markets! J. Carrol Naish, the NEW Charlie Chan, "the best ever to do the role." See it today, and you'll have to agree the new CHARLIE CHAN sells!



Hurry! Markets are being reserved today! Wire or phone for private screening!

Television Programs of America, Inc.  
488 Madison Ave., N. Y. 22 • PLaza 5-2100

## BURGERMEISTER

(Continued from page 33)

be illustrated by a single day, 9 October 1955, known as Burgie's "Wild Sunday:"

"The Rams were playing in Detroit," he recalls, "and the 49ers were playing the Bears in Chicago. Each club wanted its game televised to the home fans, and both games started at the same time. The games were being released over the ABCTV western network. In addition, the 49er-Bear game was being released nationally by ABC as their game of the week.

"We resolved this problem by using the ABC national picture only on the Chicago game and purchased separate telephone lines for a separate audio origination by our own sportscaster. The shared picture on the network contract lines and our separate audio were linked up at the Western network feed point in Los Angeles for release everywhere in the West except Los Angeles.

"The Detroit game was originated by WJBK-Detroit and fed back simultaneously by separate cable and released in Los Angeles only over KABC-TV.

"Commercials were inserted in the two separate games at KABC-TV in Los Angeles, and fed into both games at the same time. You can imagine the complicated cue setups and split-second timing necessary to get the right commercials in the right spot at the right time."

This year, however, Burgie does not plan to buy football.

"We always maintained a separate budget for football, and each year weighed the advantages and disadvantages of using it," said Mullins. "This year, aside from the uneconomical aspects of a regional sponsor buying a complicated national package, Burgie's new campaign is breaking — with emphasis on beer as a product to be enjoyed by both men and women. So a loss in sports programing isn't important to our plans."

The new tv look will include syndicated shows and participations. Burgie co-sponsors *Silent Service* in six markets: San Diego (KFSD-TV), Sacramento (KCRA-TV), Boise (KIDO-TV), Reno (KOLO-TV), Redding (KVIP-TV), Phoenix (KUAR-TV). They also co-sponsor *Frontier Doctor* in Eureka (KIEM-TV), *Highway Patrol* in Chico (KHSL-TV) and *Sheriff of Cochise* in Fresno (KJEO-TV).

Based on rating studies, Rolle points out, these are among the top syndicated shows in the country and were selected on that basis.

"There's a resurgence of interest in popular music," Mullins says, "and the top tunes are coming more and more from the country field. We recognized this long ago and purposely went after a country music show. Then, too, people move into Los Angeles at a great rate. Many of them miss this sort of music and are looking for it."

Rolle and Mullins found the right package this year in *Country America*, a local live music program KABC-TV, Los Angeles, especially developed, working with client and agency.

Mullins describes the show as an attempt to bring dignity to the country music field. Top country stars are flown in for guest shots, most unusual for a local show. Good distributor and dealer comment and a rise in ratings are encouraging factors, along with an award from *Show Business* magazine.

Meanwhile, the timid soul of the April-August I.D.'s has found a voice. He made his re-appearance 1 September in a new series of I.D.'s in which he attempts to deliver the Burgie pitch — ostensibly without success.

Also about to make their appearance are the spots pegged to fall and winter pleasures — fireside, party, mountain lodge — rather than beach, outing, gardening. Three more are in production. Three to four are kept running at a time, looped so as not to bore the viewer — "the worst thing you can possibly do," Rolle says.

Les Mullins and Lou Rolle consider themselves "marketers" rather than "advertisers" with this product. They work closely with Burgermeister management on maintaining the various lifelines in the highly competitive western beer market: point-of-sale units in taverns and stores, described by Mullins as Burgie's "life's blood," and dealer loyalty to the Burgie brand. (Non-advertised "price" brands are a continuing problem and threat in the western market.)

"Beer is not sold by one force alone," Mullins points out, "but by doing everything right."

Thus, aggressive marketing, pioneer radio and tv efforts, aggressive outdoor are the major factors in reaching number two place in the western market, maintained by a spot saturation which gave Burgermeister the best month in its history. ▀



# FILM-SCOPE

28 SEPTEMBER

Copyright 1957

SPONSOR PUBLICATIONS INC.

By now you can summarize the pros and cons of feature films in two easy phrases:

- 1) Beautiful cost-per-thousand, but
- 2) Somewhat dubious continuity and sponsor identification.

Solutions—some professional and some on the do-it-yourself level—to trouble No. 2 were cropping up in the trade all over this week. They have this in common: **A thematic grouping of the films.** For example:

**AT THE PROFESSIONAL LEVEL:** AAP, MGM, Screen Gems and others now are wrapping up features by categories—instead of selling them strictly helter-skelter as anthologies. Thus the Warner Package contains six groupings—mystery-horror; adventure; drama; comedy; western; and musical.

**AT THE STATION LEVEL:** Broadcasters are beginning to sort the cans into neat continuity stacks—usually by personalities. One such station is WBZ-TV, Boston, which has assembled 48 Bette Davis films for Friday night showings (coincidentally the star lives in the vicinity and can appear as hostess). Others have Errol Flynn Theatres, etc.

Does it work?

KTTV, a veteran experimenter, says yes. It has tried two thematic groupings of the MGM library—a family group and a star group. The former (with such pictures as Dr. Kildare, Maisie, Andy Hardy) not only stood up to stiff competition but got a full sponsorship from the Dr. Ross Pet Food Co.

The star group—consisting of Wallace Beery films— is considered an audience and commercial success in the Sunday 6:30 spot.

NBC-TV Films has a new Canadian representative—Fremantle of Canada, Ltd. The deal becomes effective on Tuesday.

Fremantle will get **Boots 'n Saddles** (not yet released in Canada) in addition to the other NBC Films series.

The season's first big rated test of the works—live fare, films, reruns, and just about anything else you want to read into it—came on Tuesday, 18 September, from 7:30-8:30 p.m.

As clocked by Trendex, it was a pretty close race figure-wise.

At the subjective level, though, **Wagon Train** scored a triumph: Many in the trade hadn't figured it would show up so well as it did. Here is the Trendex tabulation:

## 7:30 to 8 P.M.

|                | Disneyland | Lucy | Wagon Train |
|----------------|------------|------|-------------|
| Rating         | 11.7       | 12.9 | 11.3        |
| Audience share | 35.4       | 30.7 | 23.3        |

## 8 to 8:30 P.M.

|                | Disneyland | Big Record | Wagon Train |
|----------------|------------|------------|-------------|
| Rating         | 16.1       | 16.3       | 16.0        |
| Audience share | 30.7       | 32.0       | 31.1        |



In the midst of the U. S. controversy over whether films are merchandised strongly enough, **Motosaburo Tanabe of Japan**, president of Tokyo Tanabe Pharmaceutical Co., breezed into New York with a **walloping case history**.

His firm—both a drug manufacturer and retailer—sponsored **Jungle Jim** in three cities (Tokyo, Osaka, and Nagoya) and licked everything, including Superman.

**Promotion, Tanabe told Screen Gems, played a big role.** His kit (in color) included: **booklets** with synopses of the episodes; **posters** in retail outlets; **special wrapping paper** advertising the show; **posters on street cars**; **signs on truck panels**; and **cartoon-type fliers**. Additionally, he used tie-in cartoon advertisements in **newspapers and sports magazines**.

After this warm-up, Tanabe will try a similar pitch for his latest—**Circus Boy**.

**Producers of commercial and industrial films are turning to name cartoonists to stir up advertiser interest.**

Latest is **Ronald Searle, creator of characters in Punch**, who is working on a special **Standard Oil** industrial film to be telecast on the 13 October special over NBC.

Alongside the upswing in mystery films (FILM-SCOPE, 14 September, page 50), **another member of the same family is due for a lift—the supernatural mystery.** Several deals this week highlight the trend in the so-called “**horror**” field:

- **Screen Gems** will produce a tv series called **Tales of Frankenstein**, with Boris Karloff as host.

- **Hammer Film Productions** is readying a half-hour **Baron Frankenstein** program (this is the same company that made **Curse of Frankenstein** for Warner Bros.).

Although horror stuff is as old as the theatre, tv broadcasters got their first real indoctrination in it in March 1956. During the week of March 5 to 11, **WOR had King Kong on its Million Dollar Movie theatre and got the almost unbelievable rating of 79.7.** So now the rush is on.

What makes a good horror program? **Schwerin Research** has poked into this and thinks that:

- 1) Plots in which **ordinary, likable people** get fouled up in supernatural situations are best received.

- 2) **Psychopathic characters don't go over very well.**

- 3) For maximum impact, the precise supernatural circumstances should **thread through the plot from start to finish**—not sprung as a final surprise.

- 4) The supernatural elements should have **some connection with reality**—even if only the figments of someone's imagination. Yarns which turn out to be mere dreams or nightmares apparently strike the viewer as too weak or fraudulent.

**FLASHES FROM THE FILM FIELD:** C. J. LaRoche dickering on **barter deal** with Time Merchants for **Warner Foundations** . . . BBD&O reported looking for a syndicated show—possibly for **Foremost Dairies** . . . B. Gerald Cantor, Robert I. Westheimer, and Jack M. Ostrow named to the **NTA board of directors** . . . Screen Gem's **Casey Jones** series has been sold to the **American Dairy Association** for alternate-week sponsorship in 18 markets . . . **TPA's commercial department** will operate strictly from the West Coast . . . **ABC's 26 Men** makes its N.Y. debut on WABC-TV sponsored by **Brylcreem** and **White Owl Cigars**.

**Screen Gems Ranch Party** sold this week to Gulf States Utilities Corp. for five markets: Houston and Beaumont, Texas; Lake Charles, Lafayette, and Baton Rouge, La. Agency is Erwin. Wasey—R&R. Series now signed for total of 35 markets . . . **TPA** appoints **Charles Goit** and **Russ Clancy** national sales directors with equal responsibility between them.



**SATURATION**

(Continued from page 30)

saturation on one station, the additional impact on the market is far below the first 10. (See chart pg. 29).

"Since radio has become 'fashionable' again and with clients clamoring for space on the bandwagon," one agency executive told sponsor "any advertiser who schedules as few as five spots a week is bound to get lost in the shuffle. The only thing that could possibly save him is exceptional copy and the highest-rated spots."

"The interpretation of the word saturation has changed," maintains Norman Prouty, head of radio for Katz. "It used to be 20 or 30 spots per market per week; now it's often far more than that."

What research is behind this desire to saturate? In October, 1956 the A. C. Nielsen Co. did a survey for Radio Advertising Bureau on adding 10 announcements to 20 running on two radio stations (one net affiliate, one independent) in a single market. The announcements were aired Sunday through Saturday for a week from 8 a.m. to 11:30 p.m.

Here were the results: With 20 spots, 19.8% of the market's families were reached with average messages

per family of 2.1. But by adding 10 spots to bring the total to 30, 26.2% of the market's families were reached with 2.6 average messages per family. Thus the additional 10 announcements made it possible to reach 32% more different families.

Other 1956 studies by Nielsen for RAB on the cumulative effect of radio (and it is radio's accumulation power that has made saturation the key tactic) show: (1) One spot scheduled every half hour will reach 16% of the radio homes weekly 13 times; (2) 200 announcements per week on three stations reach 53.3% of the homes 6.9 times and in four weeks reach 71% homes 19.7 times; (3) 25 announcements weekly on a single station reach 25.7% homes 2.5 times in one week and 49.3% homes 5.5 times in four.

Besides an increase in frequency, saturation today is also marked, in many cases, by longer-term buys. Cold remedies, for example, are now reported to be upping their buys from 13 weeks to 26. The reasons for longer buys are obvious—they hold time positions against competition, and it is sometimes easier to get clearances.

The frequency and duration of saturation campaigns have been discussed. But what of the various types

of saturation? Paul Weeks, vice president of radio for H R Representatives outlines these variations: (1) Saturate one station from 6 a.m. to 6 p.m. (Market peculiarities are sometimes overlooked); (2) Saturate top two or three stations; (3) Circular saturation; at all hours around the clock on several stations; (4) Vertical saturation; deliberate use of just one "specialty" station to reach a small but class segment of the market; (5) Horizontal saturation; all the stations around a market.

Because radio is economical, saturation is pleasing the client. Because it is filling his time slots, it pleases the stationman. But what of the radio listener. Here are a psychologist's views on that score:

"Saturation is a double edged sword," says Albert Shepard, executive vice president of the Institute for Motivational Research. "When skillfully used, it can create what amounts to a substitute for word-of-mouth support for a product.

"The other side of the sword is that a poorly executed saturation campaign may hammer a selling slogan so blatantly that it drives the consumer from initial perception to selective inattention, finally to actual annoyance." ◆



**UHF**  
RATES GOOD

— (**LIKE WE KNEW IT WOULD**)

**UNIQUE TEST PROVES**

1. WSUN-TV, only UHF in 3 station market, has large, loyal, audience.
2. Advertising on WSUN-TV packs solid impact.

**WSUN-TV TAKES TOP RATING**  
**In Challenge of MGM Premiere on VHF Station**

Lowest Cost Per Thousand

**WSUN-TV**

Channel **38**

Unduplicated ABC in the Tompo-St. Petersburg Market.

Represented by: VENARD, RIN TOUL & MCCONNELL, INC. Southeastern JAMES AYRES.

Four days before competing VHF station's MGM premiere, WSUN-TV decided to challenge Leo and VHF. Competing station was concluding a month-long promotion campaign for MGM premiere.

This was largest television promotion blast ever launched in Tompo-St. Petersburg area. VHF station saturated with newspapers, radio, on-the-air promos, outdoor displays, MGM parades.

WSUN-TV's decision was to challenge with "African Queen" from United Artists package . . . and restrict promotion to its own television facilities—announcements only, not one cent in advertising, and only four days to promote.

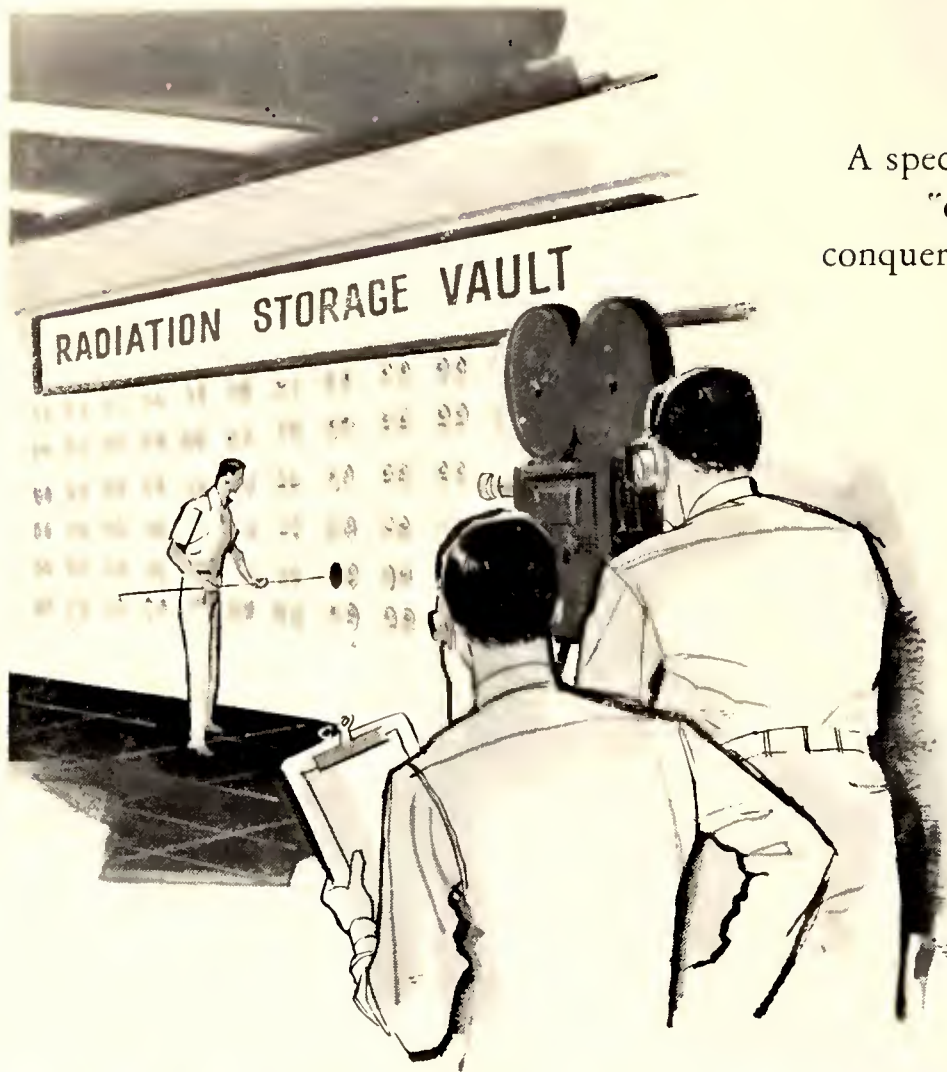
WSUN-TV's purpose was to dramatically test pulling power of Channel 38 pitted against on all media campaign—o most severe test in view of one month of MGM promotion compared to only four days of station promos by WSUN-TV.

August 24, 10:30 PM, WSUN-TV played "African Queen" head-on against "Command Decision" on Station B. Result: WSUN-TV top rating among all three stations in ARB Co-incident Survey.

In detail, 10:30-11:00 PM ratings were:  
WSUN-TV (lead-in from "My Hero")\_\_\_\_\_16.4  
Station B (lead-in from "Grand Ole Opry")\_16.  
Station C (lead-in from "Burns & Allen")\_\_\_13.4



# WTVT "shoots" the atom for



A special distinguished service award...for an "outstanding contribution in the fight to conquer cancer"...has been conferred on WTVT by The American Cancer Society for the station's 30-minute documentary film, "Search."

A powerful story of the never-ending search for a cancer cure, "Search" is one of the most ambitious public service programs ever produced in Florida. WTVT cameramen for example, filmed "hot radioactive isotopes at Oak Ridge while producing the picture

This is another example of how WTVT's meaningful community service builds loyalty and acceptance for you

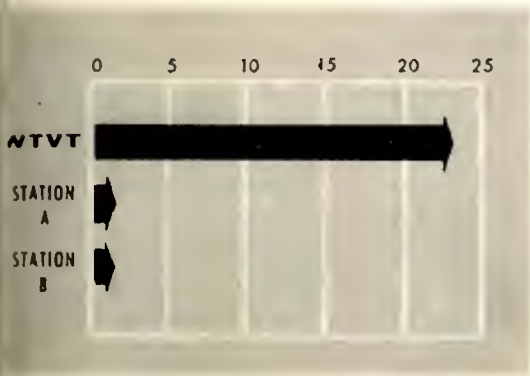


**TAMPA-ST. PETERSBURG** ranks 34th in retail sales among metropolitan markets\*, is a must on every modern market list! WTVT dominates the Twin Cities of the South, delivers bonus coverage of 239 prospering communities

*\*Sales Management Survey of Buying Power, May 1957*



# award-winning cancer film!



## 13 OF TOP 25 SHOWS ON WTVT\*

According to new Pulse! And the top multi-weekly shows are on WTVT, 6 to 7 p.m.! ARB proved it in February... Pulse proves it now: WTVT is your top play in the Twin Cities of the South!

*\*Pulse, June, 1957*



News - from scene to screen in 30 minutes, with WTVT's modern transistor sound-on-film equipment plus 37 cameramen-correspondents throughout Florida. Super-swift coverage makes WTVT news highest-rated in the market!

## TAMPA - ST. PETERSBURG RANKED 10th IN RETAIL SALES PER CAPITA (U.S. Department of Commerce)

|                     | 1957 ranking | 1956 ranking | Amount        |
|---------------------|--------------|--------------|---------------|
| Retail              | 34           | 36           | \$786,145,000 |
| Store               | 39           | 44           | 161,983,000   |
| Automotive          | 29           | 34           | 147,698,000   |
| General Merchandise | 33           | 37           | 114,546,000   |

(Sales Management Survey of Buying Power, May 1957)



CBS Channel 13

# WTVT

TAMPA - ST. PETERSBURG

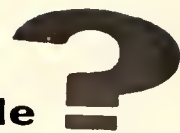
The WKY Television System, Inc.  
 WKY-TV and WKY Oklahoma City  
 WSFA-TV Montgomery

REPRESENTED BY THE KATZ AGENCY



# SPONSOR ASKS

## How do you write a jingle 1957 style



**Therese M. Macri**, copywriter, Batten, Barton, Durstine & Osborn, New York

What puts that tingle in a jingle? Why does one patter of words set to music start thousands of cash registers a-jingling while another registers nothing but apathy?

The answer may disappoint you. It rests in that tired 'n true cliché—crea-



"maybe even a talking dog"

ive ingenuity. That spark may come from the words, the music, a combination of both, or a completely *new* presentation—such as unveiling the first parrot ever to sing a commercial announcement! I don't think it's been tried yet—but *don't* rule it out. And after that, maybe even a *talking dog* to deliver your message! The point is: let the mind wander—stray—leap! Never be bound by the iron hand of the conventional in *any* area of your conception.

The actual steps in the making of a jingle are similar to building any other creature of advertising:

1. Sift hundreds of approaches to ferret out the hook—the "nut"—the elusive *conclusive* selling point.

2. Translate this "nut" ingeniously . . . (the *toughest* nut to crack!)

3. Concentrate on just *one* point—wherever possible.

4. Keep the *name* of your product in the fore. It's surprising how often this is violated! The beginning of a jingle is a good spot—so is the end. (Frequently what comes *last* is remembered *first*—also much middle-singing tends to "blur" out of hearing.)

5. There is no rule as to whether the music should be adopted or orig-

inal. However, in using a familiar tune, beware of dangerous associations with the original lyrics. (For instance, I'd avoid using Gilbert and Sullivan's "Tit Willow" for a brassiere company—or "Mary Ann" to sell a trip to the Rockies!)

6. Repeat and repeat and repeat and repeat. By the time you, your agency, and your client have just about "had it" . . . your consumer will begin to *get* it.

And don't consider yourself "An Enemy of the People" for being father to the jingle. They can be fun, sprightly, entertaining—as well as powerful. Don't you ever get a lift from mulling "Pepsi Cola hits the spot . . .?"

I do!

**Shirley Polykoff Halperin**, copy group supervisor, Foote, Cone & Belding, New York

*How to write a jingle in 1957?* It's not very different really from what it ever was, except of course, that today there's more competition for the listeners' attention than ever before. To be successful these days—and this means to be memorable—a jingle must be more catchy in words, tune or both. To make any kind of an impression, it must have something a little extra in itself besides extra money behind it. Despite competition, however, a good jingle is one of the quickest, easiest ways to put over a sales message so I guess jingles are here to stay.

What makes jingle-writing at all different in 1957 is that many writers are following current musical trends, i.e. calypso, progressive jazz, rock and roll. Secondly, most of the jingles are fresh tunes rather than old music in the public domain. Today, the big money can hire some of our greatest song writers . . . but don't let this discourage you. Quite a few of the outstanding jingle hits running were written by . . . well, let's call them ama-

teurs since they don't get paid extra for the song.

*What comes first, the tune or the phrase?* That's a little like the egg-or-the-chicken question but as a copywriter, I naturally search first for the actual words to be used. After the words have been approved, I find that when I repeat the main phrase over and over again to myself, it begins to beat out its own rhythm. And the rhythm, I think, plays a big part in determining the mood and type of tune that will follow. A word of caution here: The best way to destroy a night's sleep is a repeat the words anywhere near bedtime.

*Does one have to know music?* Not necessarily, though it helps. The head of our tv department is a musician while another very successful writer of jingles in the same department can't read music at all. He keeps the keys of the office piano taped with note-marked adhesive. One copywriter I know works with numbers from one to eight to indicate the notes of the scale. I happen to be able to play the piano. However, if one can train oneself on the numbers, a jingle can be worked out in the office. There's no better way to sow discord in the home than to



"he keeps the piano keys taped"

subject the family to too much "which way do you like it better . . . like this . . . la-da-da-da deee? . . . or like this . . . la-da-da-da-dooo."

Of course, arrangements, vocal and orchestral, are almost always done by a professional arranger.



**Jack Fox:** *Jingle consultant for several agencies*

A good jingle, 1957 style, isn't or shouldn't be any different than a durable 1947 model, or a futuristic 1967 model. In my opinion, a good jingle — then, now, and tomorrow — has a message as simple as possible, as short as possible. The more copy points that are squeezed into it the less impact it has as a unit. It doesn't say too much, and it doesn't take too long to say it.


A good jingle points out only the most important advantages the product boasts, but does so graphically. It is



*"too much fudge cake"*

never what perplexed singers call a "mouthful," isn't clumsy to sing, or difficult to get across clearly. Even those who have never heard of the product, and who know nothing whatsoever of its virtues, should be able to understand what they hear *the first time they hear it*. It follows naturally that the name of the product should be positioned both lyrically and melodically where it will sing out "loud and clear"—even though it's said soft and low.

The melody should be soundly constructed, nice to listen to—whether the tempo is bright or leisurely. If either the words or the music can be made more memorable by "garnishing"—via sounds or arrangement—garnish away, providing, of course, you don't distort or dilute the story you're telling. There's nothing undignified or tawdry about a "gimmick" if it catches the ear, captures the fancy . . . and *sells the product!*

The danger in this technique is that it often gets away from its enthusiastic creators and is overdone. Then, like too much fudge cake, it "disagrees" with a lot of people who simply cannot digest all that ardent gusto in such prodigious doses. I believe the best one word description of a good jingle is "palatable." Funny, cute, pretty, rhythmic? Yes, just so it's "palatable." That way it's selling good will along with the product. And good will is a mighty effective salesman in itself. 

## JACKSON, MISSISSIPPI . . . the South's fastest growing TV Market



**AVERAGE  
FAMILY INCOME  
\$5735<sup>00</sup>**

High BUY-POWER in the fast-growing Jackson market! Income from expanding industry, oil, gas, cattle, cotton, timber and wholesale trade means a billion dollar market waiting for you. Only two TV stations reach this prime market—WJTV and WLBT.

Television Magazine Market Book 1957

**220,308 TV HOMES**  
SERVED BY TWO GREAT STATIONS

**WJTV**  
**CHANNEL 12**  
KATZ

**WLBT**  
**CHANNEL 3**  
HOLLINGBERY





# STATION OWNERS ONLY

# !

**M**ANAGEMENT opportunity desired. Area must have good potential. Interested only in station where ownership is available based upon results obtained.

13 years background in all phases of broadcast business with majority of experience in sales, sales management and station operation.

Now employed and need minimum of \$13,000 plus opportunity to increase.

Reference and resumé available upon request. Direct all inquiries to

## BOX 2A

SPONSOR  
MAGAZINE

National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**The Norwich Pharmacal Co.**, Raritan, N. J., is using major markets for its Pepto-Bismol. The six week schedule will start in October. The advertiser is seeking late night minutes and prime time chainbreaks; average frequency: 3-4 announcements per week per market. Buyer: Helen Kowalski. Agency: Benton & Bowles, N. Y.

**The Procter & Gamble Co.**, Cincinnati, is entering Southern markets to promote its Duz. October schedule will run for an indefinite period. Minute announcements will be slotted during daytime hours; frequency will depend upon the market. Buyer: Bob Liddell. Agency: Compton Adv., Inc., New York. (Agency declined comment.)

**Grocery Store Products Co.**, West Chester, Pa., is going into major markets to push its groceries. Schedule begins in October for 10 weeks. Minute announcements will be placed during nighttime segments, with a women's audience in mind; frequency will vary from market to market. Buying is not completed. Buyer: C. Valentine. Agency: Ted Bates & Co., New York. (Agency declined to comment.)

**National Biscuit Co.**, New York, is spotting the 30-minute adventure series *Sky King* in 110 markets to advertise its sweet goods line. The October schedule will run for 39 weeks. The 6:00 to 6:30 p.m. segment during the week, or Saturday morning, is preferred. Buyer: Sal Agovino. Agency: McCann-Erickson, New York.

**Lever Bros. Co.**, Food Division, New York, is initiating a campaign both in major and minor markets for its Lucky Whip. Schedule kicks-off in October for an indefinite period. Minute and 20-second announcements will be slotted both daytime and nighttime throughout the week; frequency will depend upon the market. Buying is not completed. Buyer: Jules Fine. Agency: Ogilvy, Benson & Mather, New York. (Agency declined to comment.)

### RADIO BUYS

**Gold Medal Candy Corp.**, Brooklyn, is preparing a campaign in major Eastern and Mid-Atlantic markets. Schedule starts in October for at least 13 weeks—possibly 26. Newscasts and daytime minutes are sought. Buyer: Joyce Peters. Agency: Emil Mogul Co., New York.

### RADIO AND TV BUYS

**Chesebrough-Pond's, Inc.**, New York, is going into about 45 radio markets and about 30 television markets for its Pertussin. The schedule begins in October for 26 weeks. In radio, daytime minutes will be used; in tv, minutes will be slotted during Class "C" hours. Buyer: Jay Schoenfeld. Agency: McCann-Erickson, New York.





$$E = mc^2$$

## Atomic power in Caesar's day?

### *Certainly!*

It was there, in the ground, in the air and water. It always had been. There are no more "raw materials" today than there were when Rome ruled the world.

The only thing new is knowledge . . . knowledge of how to get at and rearrange raw materials. Every invention of modern times was "available" to Rameses, Caesar, Charlemagne.

In this sense, then, we have available *today* in existing raw materials the inventions that can make our lives longer, happier, and inconceivably easier. We need only *knowledge* to bring them into reality.

Could there possibly be a better argument for the strengthening of our *sources* of knowledge—our colleges and universities? Can we possibly deny that the welfare, progress—indeed the very *fate*—of our nation depends on the quality of knowledge generated and transmitted by these institutions of higher learning?

It is almost unbelievable that a society such as ours, which has profited so vastly from an accelerated accumulation of knowledge, should allow anything to threaten the wellsprings of our learning.

### *Yet this is the case*

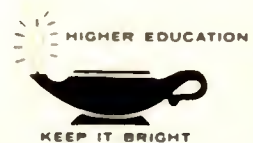
The crisis that confronts our colleges today threatens to weaken seriously their ability to produce the kind of graduates who can assimilate and carry forward our rich heritage of learning.

The crisis is composed of several elements: a salary scale that is driving away from teaching the kind of mind *most qualified* to teach; overcrowded classrooms; and a mounting pressure for enrollment that will *double* by 1967.

In a very real sense our personal and national progress depends on our colleges. They *must* have our aid.

Help the colleges or universities of your choice. Help them plan for stronger faculties and expansion. The returns will be greater than you think.

If you want to know what the college crisis means to you, write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, New York.



*Sponsored as a public service, in cooperation with the Council for Financial Aid to Education*



you need **2**  
in any market...



Take a billion one dollar bills and scatter them over northeastern Oklahoma . . . makes a pretty picture, doesn't it? And it's more than just a pretty mental picture — it's a hard, concrete fact. Yes, there's a billion dollar market out there for you to tap . . . through KVOO-TV, CHANNEL 2. Tulsa, Oklahoma's No. 1 market sits in the very heart of this fertile dollar area. Think of it . . . the "wampum" of northeastern Oklahoma plus the *productive coverage* of KVOO-TV. Man, there's a combination that's good for you!

**KVOO-TV**  
channel **2**



For Current Availabilities  
Contact Any Office of  
Blair Television Associates

## News and Idea WRAP-UP

### ADVERTISERS

**Bell & Howell** has informed **SPONSOR** that it is returning to tv after an absence of eight years.

The motion picture equipment producers are starting an eight week schedule in 12 major markets this month to introduce a new 8mm electric eye movie camera.

Total outlay for the ad campaign, which the firm says is one of the heaviest they've ever used, will be \$450,000 — with about one-third going to tv.

Cities to be covered by the new fall schedule are: New York, Chicago, Los Angeles, Philadelphia, Boston, Detroit, Cleveland, San Francisco, Pittsburgh, Washington D. C., St. Louis and Dallas.

McCann-Erickson, Chicago, is the agency.

**National Presto Industries**, which is spending around \$500,000 to promote their **Control Master appliances for the Christmas trade**, is adding a somewhat novel twist to open dealerships via tv.

A 12-minute film (made by Fred A. Niles Productions) is being distributed to 75 tv stations to supplement the national air campaign. Presto is also buying 60-second announcements following the film, half of the time for Presto sell and half for local dealer identification.

After the Christmas push, the film will be circulated among 125 tv stations between January and October of 1958.

Donahue & Coe is the agency.

**A. C. Allyn & Co.**, Chicago headquartered investment firm, has found local radio so successful that it is extending its daily five-minute **Stock Market and Business News** broadcasts to other mid-west markets.

Starting 1 October Allyn is adding stations on Omaha, Kansas City, Waterloo, Ia., South Bend, Madison, Davenport, Ia., and Peoria.

J. R. Pershall Co., Chicago, is the agency.

**Lewyt Corp.** is going into network radio for the first time in its history with participations on **ABN's Breakfast Club**.

Over half of the automatic cleaner's \$4 million ad budget will be used for the fall-winter campaign in air and print media.

Promotion tie-in will be a Don McNeill Rainhat, which will be used as a traffic builder for dealers. The vinyl hats will be offered free on the **Breakfast Club** to women who visit a store to see a demonstration of the cleaner.

**The upholstery leather industry**, previously a print media user only, is testing its first radio ad campaign this month in **Detroit**.

Campaign will last 13 weeks and will use 42 minute announcements a week on WJR, WWJ and WXYZ during early morning and late afternoon. The Upholstery Leather Group's executive v.p., Paul R. Copeland, Jr., says timing is to reach the drive-to-work car radio audience.

**With Stuart Peabody's retirement on 31 December now official**, here is the new **Borden Co. advertising department set-up**:

Milton Fairman becomes an assistant vice president with executive responsibility for advertising and public relations. Fairman has been director of public relations since 1943.

William B. Campbell becomes director of advertising. Campbell has been manager of the general advertising department.

Both promotions are effective 1 October.

### AGENCIES

**BBDO** and **Revlon** are parting, effective **31 December**.

The agency has handled about half of the cosmetic firm's \$16 million a year ad expenditures.

The major share of the Revlon



business currently at BBDO is due to go to Warwick & Legler—including the two network quizzes—\$61,000 *Question* and \$61,000 *Challenge* (both on CBS TV).

C. J. LaRoche will handle the new *Walter Winchell File* which is due to start on ABC TV on 2 October.

Other agencies cutting up the pie include: Emil Mogul and Dowd, Redfield & Johnstone.

**New agency appointments:** Ted Bates for NABISCO's Uneda Instant Fizz Drink . . . J. J. Weiner & Associates, San Francisco, for Paul Masson Vineyards. Geyer will continue to handle the New York City tv campaign.

**Random notes:** H. B. Humphrey, Alley & Richards has just come out with a new book, "An Introduction to Commercial Television Advertising." Designed for advertisers new to the medium (and not the old-pro network sponsor), the book consists of 50 pages of factual material, charts and maps . . . Stanley B. Weiner, formerly executive vice president of the Martin L. Smith Co. has resigned to form his own agency, the G. T. Stanley Co.

**Focus on personalities:** Jim Fish has joined Allen & Marshall, Los Angeles, as an account executive. Fish comes from Don Otis Advertising . . . Everett L. Thompson, director of radio and television at Baldwin, Bowers & Strachan (Buffalo division of The Rumrill Co.), has been named director of radio and television for the entire Rumrill organization . . . John Koch has joined the Maercklein Agency, Milwaukee, as an account executive. Koch comes from Ronny's, Inc., where he was assistant advertising manager . . . Wilbert H. Falstein, formerly advertising and sales promotion manager for Gerber Plumbing Fixtures Corp., has joined Sidney Clayton & Associates, Chicago, as an account executive . . . Joe H. Langhammer has left D'Arcy to join Powell Advertising, Detroit, as vice president . . . Al Valentine has been named production manager for the Allman Co., Detroit. Valentine comes from Whipple & Black . . . Robert Johnson, formerly with G. M. Basford & Co., and William Stockdale, formerly at K&E, have joined Grant, New York, as account executives . . . Cliff Rodgers, president of Magnus

Music Publishing and former program director at WHKK, Akron, has been made an account executive at Jessop Advertising, Akron . . . Robert E. Johnson has been promoted to director of the radio-tv creative department at D'Arcy, St. Louis.

## NETWORKS

The variety format has turned out to be the favorite with automotives (Chrysler, Ford and General Motors) for their big network tv splurge this season.

Here's the run-down on program types the car manufacturers have signed for to date:

|           |   |
|-----------|---|
| Drama     | 1 |
| Mystery   | 1 |
| Quiz      | 1 |
| Sit. Com. | 1 |
| Specials  | 7 |
| Variety   | 9 |
| Western   | 2 |

(Note: See Detroit Round-up story in next issue, 5 October for complete automotive air media picture.)

Network tv notes: American Can

# FOR UNMATCHED COVERAGE OF STEUBENVILLE-WHEELING 52nd TV Market



## HERE ARE THE FACTS:

**STATION** — Covers 320,957 TV homes in 30 counties of Ohio and W. Virginia. 62% more tower—53,538 more TV homes than the Wheeling station. Lowest cost per thousand TV homes. Over 80 top-rated CBS and ABC Network shows. Total coverage of 1,125,500 TV homes, including Pittsburgh.

**MARKET** — Center of U.S. steel, coal and pottery industries. Fastest growing industrial area in the world. 1,418,800 population. More than \$2 billion yearly purchasing power. Center of the Upper Ohio River Valley, rich in natural resources. Includes the highest paid industrial workers in the world.

Ask for (1) Showing of new color slide film, "How to Make Money in the Steel Market." (2) Chart, "How to Measure Your TV Results." (3) "Directory of Retailers and Wholesalers in Steubenville-Wheeling Market."



# WSTV-TV

STEUBENVILLE, OHIO  
CHANNEL 9 234,500 WATTS



Represented by Avery-Knodel, John J. Laux, Exec. V.P. and Gen'l. Mgr.; Rod Gibson, Nat'l. Sis. Mgr., 52 Vanderbilt Ave., N.Y.C., MUrray Hill 3-6977  
Pittsburgh office, 211 Smithfield St., Grant 1-3288



A Member of the Friendly Group  
WSTV, WSTV-TV, Steubenville  
KODE, KODE-TV, Joplin  
WBOY, WBOY-TV, Clarksburg  
WPAR, Parkersburg  
WPIT, Pittsburgh



## PICTURE WRAP-UP



**Handicapped youngsters** peer out of new station wagon paid for with \$3,000-worth of Ohio sales tax stamps collected by KYW, Cleveland, campaign. Disk jockey Wes Hopkins, who headed drive, polishes car



**"That's the Varmint!"** When KBTV, Denver's Sheriff Scotty (Ed Scott) broke an arm while playing baseball he turned it to good advantage. Watch out for "Hookey Mills," who smokes, plays hookey and ambushes sheriffs



**Greyhound gets a queen.** Steverino, NBC-star greyhound holds court for (l. to r.) John Kuneau, v.p. Grey; A. N. Brion, president, Eastern Greyhound Lines and Basil Rathbone, who is handling the introductions

**Reading the fine print.** JayZee Starbright, "the symbol of WJZ-TV, Baltimore," signs long-term contract. JayZee made her debut in connection with the station's recent change of call letters and format



**"Big Cheese in Wisconsin."** WEAU-TV celebrates dedication of its new 1,000 foot tower and power increase to 310,000 watts, with a "family-type" gathering of 40,000 friends at an old fashioned county-fair

**Quite a cracker!** Mayor Maynard E. Sensenbrenner of Columbus, bites into the world's largest cracker, gift of the Streitman Biscuit Co. of Cincinnati. WTVN-TV, Columbus, hatched this idea for "Zesta Cracker Day"





Co. will again use network tv news shows this year, but has switched to CBS TV's *Douglas Edwards* show. Canco will take the alternate Friday 7:15-7:30 p.m. slot starting 1 October. Canco's ad manager, F. G. Jewett, says the tv program is part of long range plans to point out the variety of products packaged in its containers and to make familiar the company's oval trademark . . . CBS TV's regional football games (going from 29 September to 22 December) have signed up a total of 12 different sponsors. Clients include: Marlboro, P. Ballantine & Sons, National Brewing, Duquesne Brewing, American Oil, Goebel Brewing, Speedway Petroleum, Standard Oil (Indiana), Pabst, Falstaff, American Petrofina and Pan American Oil.

**Network radio notes:** NBC Radio has added \$1.5 million (net) in new and renewed business during the past two weeks from orders placed by 12 advertisers. Advertisers ordering full program sponsorships were: Dow Chemical (through MacManus, John & Adams) for *Red Foley Show*, new musical program starting 2 November (Saturday 12:30-12:55 p.m.) and run-

ning for 52 weeks; Pontiac (through MacManus, John & Adams) for the *National Football League Championship Game* on Sunday, 29 December; Bell Telephone (through N. W. Ayer) renewing *The Telephone Hour* for 39 weeks starting 7 October (Monday 9-9:30 p.m.) . . . ABN has added contracts from five sponsors this week. Plough, Inc., with a 52-week contract for newscasts; Campana Sales Co. with one segment per week on the *Breakfast Club*; H. J. Heinz Co. with segments on *Breakfast Club*, Herb "Oscar" Anderson Show, and the new *Jim Reeves Show*; Rust Craft Publishers with one segment of *Breakfast Club*; and Sleep-Eze Co. with two segments of the Don McNeill starrer . . . **Benrus Watch Co.** and **P. Lorillard** have both scheduled saturation campaigns on Mutual. The watch firm in a pre-Christmas push will take 100 eight-second adjacencies to newscasts per week starting 21 October and running through 22 December. Lorillard initiates a 219 five-minute newscast campaign running four and a half weeks in behalf of Kent starting in September.

**Job notes:** **John H. White** has been appointed sales manager of ABN. White comes from Ziv Tv, where he was sport sales manager for programs in the central division.

## ASSOCIATIONS

**BMI has decided to suspend its program clinics for radio and tv broadcasters for the year 1958.**

BMI feels that after 310 Clinics over seven consecutive years it deserves a rest.

The decision was made in spite of the fact that the 1957 Clinic attend-



"**GEE!** That's the car for me!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with **WGN-TV** Channel 9 Chicago



"I just love those KRIZ Phoenix announcements."

## USE CHANNEL 4-SIGHT



Yes . . . be wise! When you buy television in the great Golden Spread, use Channel 4-Sight

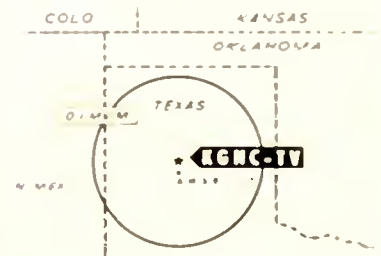
Over 100,000 TV sets

Nearly \$200,000,000 in Peta Sales

Power: Visual 100 KW

Aural 50 KW

Antenna Height 633' above the ground



## KGNC-TV

CHANNEL 4  
AMARILLO,  
TEXAS

CONTACT ANY  
KATZ MAN



**TERRE HAUTE,**  
Indiana's 2nd Largest  
TV Market



251,970  
TV Homes



BOLLING CO.  
NEW YORK  
CHICAGO

**MONTANANS**

... have money  
... spend money  
and they watch

**KMSO-TV**  
by choice

191,000 watts  
**KMSO-TV**  
TRANSMITTER  
100 MILE RADIUS  
ATOP  
TELEVISION  
MOUNTAIN  
ELEVATION  
7000 FT.

SELLING  
WESTERN  
MONTANA  
**Mosby's,**  
Inc.

reaching the  
**LARGEST**  
set count by  
actual survey

MISSOULA, MONTANA

ance at 45 different sessions has set a new record (5.7% higher than last year).

Clinics will be resumed in 1959.

**Meetings:** Indiana Broadcasters Association will hold its fall meeting at French Lick, Ind. on 25-26 October . . . Broadcasters' Promotion Association's second annual convention and seminar is set for 1-2 November at the Sheraton Hotel, Chicago . . . Illinois Broadcasters Association will hold its fall meeting at the Abraham Lincoln Hotel, Springfield, on 30 September and 1 October . . . Radio Pioneers will play host to Jack Gould, radio-tv critic, at its fall luncheon meeting in New York on 22 October. RAB's third annual National Radio Advertising Clinic to be held at the Waldorf-Astoria, New York, on 8-9 October will feature these speakers: Albert Brown, v.p. in charge of advertising and public relations for Best Foods, New York; Julian Barksdale, vice president in charge of marketing and planning, Stephen F. Whitman & Son and James J. Delaney, advertising manager of Sinclair Refining Co.

The Advertising Federation of America has opened a second office in Washington, D. C. Head of the new office is William P. Tidwell, veteran capitol newsman.

**FILM**

Film row this week was active in both sales and new appointments. Ziv TV will set a record of six New York premieres in one month. Two shows are bowing on the network and four on local N. Y. stations.

The Ziv schedule of premieres:

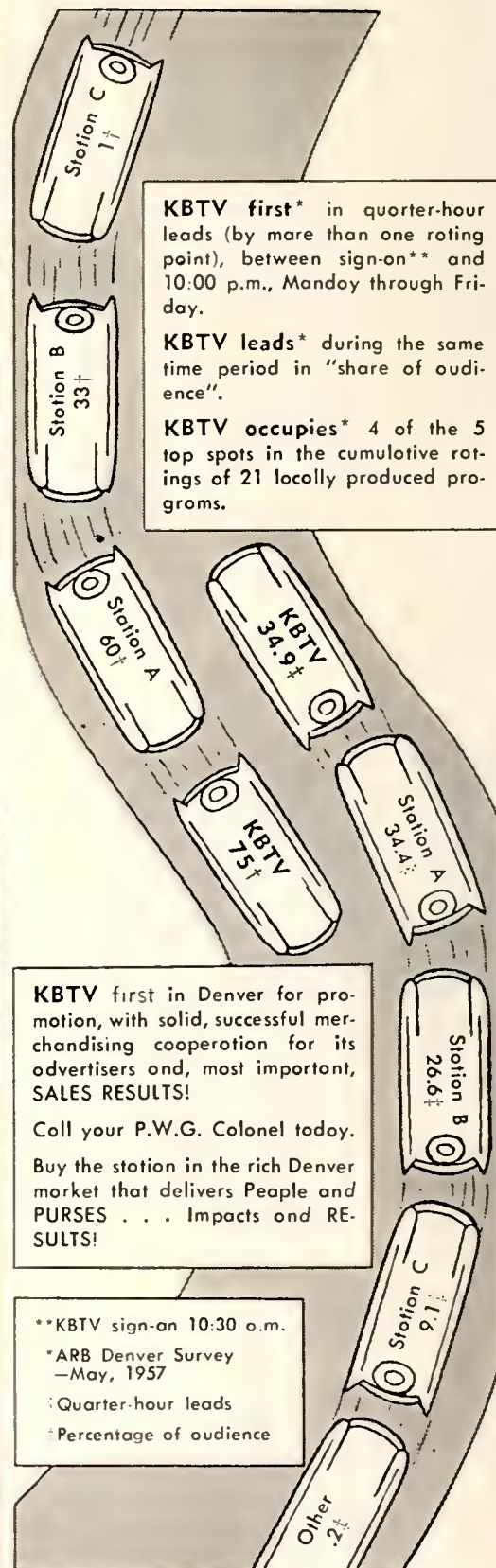
- 1) *Harbor Command*, a double exposure, on WABC & WOR, sponsored by Miles Labs.
- 2) *Harbormaster*, CBS TV, sponsored by R. J. Reynolds.
- 3) *West Point* on ABC for Rise and Van Heusen.
- 4) *Tombstone Territory* on ABC, sponsored by Bristol-Myers.
- 5) *New Adventures of Martin Kane* on WOR.
- 6) The new *Highway Patrol* series, double exposure on WPIX and WRCA, with Ballantine as sponsor.

To date 27 stations have signed for Screen Gems' Shock package for which an October premiere is planned.

Ziv's Spanish language version of *Harbor Command* has been sold in Venezuela, Puerto Rico, Panama and

**Coming or Going  
KBTV is leader  
in DENVER TV**

Whether you are just moving into the Denver market, or already going "great guns" here, you need Channel 9 because KBTV is FIRST in Denver when and where it counts the most!



Write, wire or Phone KBTV or Peters, Griffin, Woodward, Inc.

**KBTV channel 9**

DENVER, COLORADO  
JOHN C. MULLINS President     JOSEPH HEROLD Station Manager





your extra hand is

## SPONSOR

A corps of the most capable editorial hands in the business work for you at SPONSOR to bring the latest broadcast developments within reach of your fingers — week after week — 52 weeks a year.

*SPONSOR is the nerve center of the industry. It's the magazine of ideas — of penetration — of every day USE — the most widely quoted publication in the field.*

It's the one book you ought to read — at home. It will give you more to think about and more directions in which to expand your thinking than any other trade journal you can buy.

*Now — for less than a penny a day — just \$3.00 a year — you can have 52 issues of SPONSOR delivered to your home. Try it on this money back guarantee.*

**SPONSOR**

40 East 49 St., New York 17, N. Y.

I'll take a year's subscription of SPONSOR. You guarantee full refund any time I'm not satisfied.

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

Bill me

Bill firm

Pern. *The New Adventures of Martin Kane* will also be seen in Panama and Lima.

**Film Men in The News:** Louis J. Aurelio appointed division manager and Murray M. Kaplan named sales manager of NFA Pictures . . . Thomas H. Bateson promoted v.p. of the Yankee Division of RKO Teleradio Pictures, Inc. . . . Lawrence H. Merchant appointed account executive of CBS tv film sales . . . William Gargan, Jr., will head up the New York sales office of Van Praag Productions, effective 1 October . . . Walter Kingsley named general sales manager of Ziv's syndication division . . . Daniel Grice appointed executive producer of Tantomont Pictures . . . Milton A. Gordon, president of TPA and Manny Reiner, foreign sales manager, who is currently on a trip surveying world tv markets . . . Wilding Picture Productions, Inc., has formed a new creative marketing services department, headed up by Leon A. Kreger.

## RADIO STATIONS

How to get your station talked about—WAVE, Louisville, used a wild promotional contest, a good public interest cause and sprinkled it with a lot of fun for everyone in this way.

- Contest for listeners to choose the "Most Popular WAVE Personality" with the winner to receive the gag prize of a weekend at Pewee Valley (pop. 720), a nearby community noted for its peace and quiet. He also would have the use of a 1923 Rolls-Royce while there.

- The cause was Pewee Valley's carnival to raise money for the annual payment on their new fire truck bought for the Volunteer Fire Department last year.

- Added window dressing was a beauty contest, theft of the ballot box and a parade of antique cars.

WAVE made five remote broadcasts from Pewee Valley, including two network feeds to NBC's *Monitor*.

Results—more than enough money to pay for the fire truck for the community and a solid month of talk-provoking promotional activities for the station.

**Newsworthy idea at work — to point up the superiority of radio**



**"GEE!"** Now there's a detergent!"

Commercials on WGN-TV give a way of getting results. Because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales

with **WGN-TV** Channel 9 Chicago

## Among Us Towers



...the STATION it belongs on every advertiser's list!



news coverage WJHB, Tallavega, Ala. (a 17-day-old newcomer to the broadcast field), devoted one whole day last week to nothing but news.

The all-news day, with the hearty backing of sponsors of musical and other special programs, kept three announcers reading UP bulletins from 5:45 a.m. sign on to the 5:45 p.m. sign off.

**Promotion idea from KOSI, Denver: Monthly sponsorship of a downtown shopping day.**

Here's the way it works: On the third Wednesday of each month the radio station will pay the bill for the downtown shopper's buses from 10 a.m. to noon. In addition KOSI is giving free air time to plug the special Wednesdays.

Local merchants are cooperating with window displays and other media calling attention to "KOSI downtown shopper's days."

**Station sales:** KOMA, Tulsa, has been bought by John Kluge from John Brown University. Sale price was estimated to be \$175,000. Formerly using

classical music and religious programming, new plans call for complete overhaul in personnel and switch to music-news-sports format.

**People in the news:** Robert J. Hath has been upped to station manager for KAKC, Tulsa, and Bill Allred, ad executive, has joined the station's sales staff as an account executive . . . Roy L. Cordell, former station manager for KAKC, Tulsa, has transferred to KIOA, Des Moines, as station manager . . . Rick Drew has been appointed local sales representative for KCMO, Kansas City. Drew comes from KFRU, Columbia, Mo. . . James W. Belcher, formerly with WWJ-AM&TV, Detroit, has joined KYW, Cleveland as head of the newly created radio publicity department . . . Robert McKinsey has been named program manager of WBAL, Baltimore. McKinsey formerly was program director for WCCO, Minneapolis . . . Chuck Christianson, San Francisco manager for Adam Young, has been named general manager for KRUX, Phoenix . . . Don Metrovich has joined WGAR, Cleveland, as national sales representative. Metrovich comes

from American Greeting Cards . . . Frederic L. Karch, operations program manager for WCAU, Philadelphia, has been upped to program director . . . Dick Godfrey has been appointed a sales account executive at KCBS, San Francisco. He has been sports coordinator and newscaster . . . Alvin G. Flanagan will become the new general manager of KCOP, Los Angeles, as soon as the FCC approves the transfer of the station to the new management group made up of Kenyon Brown, Bing Crosby, George L. Coleman and Joseph A. Thomas. The group recently bought KCOP for \$4 million from Copley Press.

**Station sales:** WWRI, West Warwick, R. I., has been transferred to Grelin Broadcasting. Melvin C. Green, officer of Twin State Broadcasting, has resigned effective 27 September to assume new duties as president of Grelin . . . WRKE, Roanoke, has been sold to Sherwood J. Tarlow, Allan W. Roberts, Dr. Bertram W. Roberts and Joseph Kruger who are owners and operators of WARE, Ware, Mass. Purchase price was \$75,000 . . . **Transfer of KOXC,** Sacramento Valley, Calif., from Jack O. Gross to Rabell enterprises has been approved by the FCC. Call letters will be changed to KPAY and network affiliation will be dropped . . . KWG, Stockton, Calif. has been sold to Robin Hill, Bob Reichenbach and Frank Axelson for \$85,000.

**WKRГ-TV LEADS THREE WAYS**

No matter how you measure it, WKRГ-TV is number one by a large margin in this Billion-Dollar Market.

**NIELSEN**

Report number two shows WKRГ-TV leading in every dept. . . covering 33 to 26 counties for Sto. "X", with 45,000 extra homes in Ch. 5's area.

**A. R. B.**

(Feb. '57) WKRГ-TV leads 281 to 150 in measured quarter-hour segments. At night, the lead is 139 to 59!

**PULSE**

Telepulse (Sept., '56) shows WKRГ-TV leading in 275 quarter-hours to 171 for Station "X".

**HERE'S THE BILLION-PLUS MARKET**

Within the area of WKRГ-TV's measurable audience lies 1,258,000 people . . . 336,000 families . . . Cans. Spendable Income, \$1,467,000,000 and Tot. Ret. Sales of \$1,060,054,000 (latest published SRDS figures). Here is the Coverage-Bonus WKRГ-TV gives you in Big, Billion-Dollar Mobile:

|               | Population | Total Families | C.S.I.          | T.R.S.          |
|---------------|------------|----------------|-----------------|-----------------|
| WKRГ-TV       | 1,258,000  | 336,000        | \$1,467,000,000 | \$1,060,000,000 |
| Station "X"   | 1,087,000  | 290,000        | 1,316,000,000   | 954,000,000     |
| WKRГ-TV Bonus | 161,000    | 46,000         | \$ 151,000,000  | \$ 106,000,000  |



**TV STATIONS**

Here's the new set up in Triangle's administrative realignment:

Ben B. Baylor, Jr., now station manager of WNHC-AM-FM-TV, Hartford-New Haven, is new to Triangle. Most recently Baylor was vice president and general manager of WIN-T, Fort Wayne.

Frank Palmer, now general manager of WFBG-AM&TV, Altoona-Johnstown, moves over from WLBR-TV, Lebanon-Lancaster.

Joe Zimmerman, now general manager of WLBR-TV, Lebanon-Lancaster, moves up from director of station promotion for Triangle.

Edward M. Scala, now director of sales development for WFIL-AM-FM-TV, Philadelphia, was general manager of WFBG-AM&TV, Altoona-Johnstown.

Channel 5 CBS **wkrg-tv** REPS: AVERY-KNODEL



**WJZ-TV, Baltimore, sends this success story about its new *Late Show*:**

With the program on the air just a few weeks and only recently using the MGM library, the station has already put out the SRO signs.

Rating increases and sponsor enthusiasm reflect the station's big promotion-programing-publicity push for the big changeover in ownership, programing and call letters.

Some of the new WBC outlet's stunts included balloon drops, a touring Thunderbird and Model T to contrast the old and new on Channel 13, and distribution of a baker's dozen doughnuts at coffee break time in local ad agencies. Even mothers of newly born babies were reminded of the station every time they reached for a fresh diaper, as result of a tie-in with Stork Dydee Wash.

**WOL, Washington, D.C. has applied to the board of commissioners of the District for permission to install a closed circuit wire tv system.**

Plans call for: (a) feature film, Broadway plays, operas, concerts and sports programing; (b) payment by monthly subscriber charge and (c) edneational programing in cooperation with local schools.

**Thomas Tinsley has announced the appointment of Simmons Associates** as representatives in Chicago, the midwest and New England for stations WXEN-TV, Richmond; WLEF, Richmond and WITH, Baltimore. WXEN-TV will be the first tv station to be handled by the rep firm.

**Station notes: WPTA, New Fort Wayne, Ind., has signed as a primary affiliate of ABC TV effective 21 September . . . WWLP, Springfield, Mass., has withdrawn application for a satellite tv station in Pittsfield, Mass., due to FCC announcement of elimination of UHF channels in the area.**

**Personnel notes: J. S. "Dody" Sinclair** has been promoted to station manager at WJAR-TV, Providence . . . **George Stantis,** production manager of KFMB-TV, San Diego, has been upped to program supervisor . . . **Bill Horstman,** producer-director at WKRC-TV, Cincinnati, has been promoted to commer-

Subject to FCC approval, announcement has been made of the acquisition by J. D. Wrather, Texas and California industrialist, and John L. Loeb of Carl M. Loeb, Rhoades & Company, New York, of all outstanding stock in Muzak Corporation for \$1,350,000.

The sellers were William Benton, former U. S. Senator from Connecticut, H. E. Houghton, President of Muzak, and other capable executives associated with them.

We initiated this transaction and worked unceasingly to its conclusion.

## **ALLEN KANDER AND COMPANY**

*Negotiators for the Purchase and Sale of Daily Newspapers,  
Radio and Television Properties*

Washington                      New York                      Chicago  
1625 Eye St., N.W.    60 E. 42nd St.    35 E. Wacker Drive





**"GEE!** That's the coffee for me!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with **WGN-TV** Channel 9 Chicago

Newfoundland's Most Powerful Twins  
**CJON-TV** Channel 6 St. John's  
**CJOX-TV** Channel 10 Argentia



Reaching 300,000 Captive Newfoundlanders and latest B B M Shows 85% of all greater St. John's homes have TV Sets

WEED & CO. U.S. STOVIN-CANADA

cial production manager . . . **Doris Belcher**, formerly with KCEN-TV, Waco, Tex., has joined KSBW-AM&TV as assistant to the promotion manager . . . **Baylen H. Smith**, former production director, has been named program director and **James Van de Velde**, announcer, moved up to production director at WISN-TV, Milwaukee . . . **Charles M. Neel** has been appointed to the national sales department of WTVT, Tampa. Neel was director of advertising of the Daily Oklahoman and Oklahoma City Times. . . . **Arnold Starr** has joined the sales staff of WRCA-TV, New York. He comes from WOR-TV, New York and is replacing **Pat Harrington, Jr.**, who has moved to NBC TV network sales . . . **Del Greenwood** has moved up to the sales staff of KOA-TV, Denver . . . **Dick Walker**, formerly with KWTW, Oklahoma City, has been named sales service coordinator for KCMO-TV, Kansas City . . . **Vincente Ramos**, formerly with TPA, has been named president of the Latin American Networks Co., the U. S. and Canadian offices for CMBF Cadena Nacional of Cuba. The network is made up of seven stations . . . **Karl Nelson**, formerly with WICU-TV, Erie, Pa. has joined WTAR-TV, Norfolk, Va. on the sales staff . . . **John T. Caudle** has joined the promotion staff at WSOC-TV, Charlotte, N. C.

### CANADA

Described as the first completely Canadian tv film, a country music show starring Jack Kingston and titled *Main St. Jamboree* is now rolling.

The show is being produced by Meridian Films, which reported that this is the first time a film has been produced by a Canadian company with an entirely Canadian cast and technical crew.

In addition to Canada the show will be offered in the United States and Great Britain. Meridian reported that a major U. S. distributor will handle these series south of the border.

Rock 'n' Roll is going over big in Canada, according to A. A. McDermott of Radio and Tv Sales, Inc.

McDermott said, "everybody is on the rock 'n' roll kick—well, practically everybody. Even the CBC stations are on the band wagon."

McDermott said one major market station had increased its audience share from 1% to 30% in about two months. "That was all the incentive needed for those who were hanging back on the plan," he said.

### FINANCIAL

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

| Stock                          | Tues. 17 Sept.                  | Tues. 21 Sept.                  | Change                         |
|--------------------------------|---------------------------------|---------------------------------|--------------------------------|
| <i>New York Stock Exchange</i> |                                 |                                 |                                |
| AB-PT                          | 18 <sup>1</sup> / <sub>4</sub>  | 17 <sup>1</sup> / <sub>2</sub>  | - <sup>3</sup> / <sub>4</sub>  |
| AT&T                           | 171 <sup>1</sup> / <sub>8</sub> | 169 <sup>1</sup> / <sub>2</sub> | -1 <sup>5</sup> / <sub>8</sub> |
| Avco                           | 6 <sup>3</sup> / <sub>8</sub>   | 6                               | - <sup>3</sup> / <sub>8</sub>  |
| CBS "A"                        | 29                              | 28                              | -1                             |
| Columbia Pic                   | 18 <sup>1</sup> / <sub>4</sub>  | 17 <sup>1</sup> / <sub>8</sub>  | -1 <sup>1</sup> / <sub>8</sub> |
| Loew's                         | 16                              | 15 <sup>1</sup> / <sub>2</sub>  | - <sup>1</sup> / <sub>2</sub>  |
| Paramount                      | 34                              | 33 <sup>5</sup> / <sub>8</sub>  | - <sup>3</sup> / <sub>8</sub>  |
| RCA                            | 33 <sup>1</sup> / <sub>2</sub>  | 32 <sup>1</sup> / <sub>4</sub>  | -1 <sup>1</sup> / <sub>4</sub> |
| Storer                         | 23 <sup>3</sup> / <sub>4</sub>  | 22 <sup>1</sup> / <sub>2</sub>  | -1 <sup>1</sup> / <sub>4</sub> |
| 20th Fox                       | 24 <sup>3</sup> / <sub>4</sub>  | 24 <sup>1</sup> / <sub>8</sub>  | - <sup>5</sup> / <sub>8</sub>  |
| Warner Bros.                   | 20 <sup>1</sup> / <sub>2</sub>  | 20 <sup>1</sup> / <sub>4</sub>  | - <sup>1</sup> / <sub>4</sub>  |
| Westinghouse                   | 63 <sup>1</sup> / <sub>4</sub>  | 61 <sup>1</sup> / <sub>4</sub>  | -2                             |
| <i>American Stock Exchange</i> |                                 |                                 |                                |
| Allied Artists                 | 3                               | 2 <sup>7</sup> / <sub>8</sub>   | - <sup>1</sup> / <sub>8</sub>  |
| Assoc. Art. Prod.              | 9                               | 8 <sup>3</sup> / <sub>8</sub>   | - <sup>5</sup> / <sub>8</sub>  |
| C&C Super                      | 7 <sup>5</sup> / <sub>8</sub>   | 7 <sup>1</sup> / <sub>8</sub>   | - <sup>1</sup> / <sub>8</sub>  |
| Dumont Labs.                   | 4 <sup>1</sup> / <sub>2</sub>   | 4 <sup>7</sup> / <sub>8</sub>   | + <sup>3</sup> / <sub>8</sub>  |
| Guild Films                    | 3 <sup>1</sup> / <sub>8</sub>   | 3                               | - <sup>1</sup> / <sub>8</sub>  |
| NTA                            | 7 <sup>7</sup> / <sub>8</sub>   | 5 <sup>7</sup> / <sub>8</sub>   | -2                             |



Only ONE is atop the Continental Divide  
 Serving both the Atlantic and Pacific Sides of America  
 KXLF - TV4 -:- Montana Butte  
 East—The Walker Co.  
 West—Pacific Northwest Broadcasters



# WASHINGTON WEEK

28 SEPTEMBER

Copyright 1957

SPONSOR PUBLICATIONS INC.

Ask the keen observers of the Washington scene what they think are the implications of the FCC's vote of a three-year trial for pay-tv and you'll come away with these impressions:

1) It is not surprising that there is a good deal of confusion about what the FCC meant—even if both proponents and opponents of pay-tv are claiming a touchdown, if not a final victory.

2) The situation becomes less confusing if it is realized that the commission acted just as Chairman Doerfer wanted. It threw the pay-tv ball squarely into the lap of Congress, but exactly in the opposite manner in which the leading anti pay-tv Congressmen and Senators would have liked.

3) These legislators wanted the FCC to sit back and do nothing about pay-tv until Congress passed a bill on the subject. The FCC turned around and said, in effect, we are going to approve a trial unless you pass a bill to the contrary.

4) The big kicker is the fact that it is difficult to get a bill through Congress. If the FCC did the waiting there would never be a trial of pay-tv. As it is, the odds are strong that Congress will adjourn next year without taking any affirmative action on the subject.

5) Even though it will take a year before the FCC approves any application for a trial pay-tv, it also means that when the FCC goes ahead in earnest it will be able to say it gave Congress every chance to express itself or stymie the test.

The status of the opposition to pay-tv on Capitol Hill can be summed up this way:

- Bills have been introduced in both chambers to make pay-tv illegal. If these bills are not passed by the end of the next and last session of the 85th Congress, then they're just as dead as if they were put to a vote and defeated.

- This tack on the chair is the sharpest of all—because death of a bill, whether from lack of action or from excess of votes against, is interpreted as showing a Congressional majority is cold to it.

- Thus the burden has been shoved on Rep. Emanuel Celler, Sen. Charles Potter, Sen. Strom Thurmond, and Rep. Oren Harris—the chief guns in the fight against pay-tv. They must get Congress to show definite signs of interest in countering the FCC move to act on a test on or around 1 March 1958.

Rumors to the effect that the military is casting covetous eyes at tv channels 2 through 6 (all the rumors seemed to emanate from one source) took a severe jolt this week.

The Office of Defense Mobilization and the FCC came to agreement about turning over to the Government some bands now used for mobile radio services in return for some channels now used by the Government.

The two agencies did agree to put aside channel 2, but only in the Far Pacific, where there is no commercial use for it.

The FCC in a financial report issued this week offered an index of tv station revenues for 1956.

A total of 474 stations in 267 markets showed income of \$551,350,856 from time sales and talent, minus commissions.

Operating expenses for these stations came to \$405,094,375—which brought total net income before Federal taxes to \$146,256,481.

Seven markets reported incomes of over \$10 million.



# TRIANGLE

*means*

**1<sup>ST</sup>**

#### BLAIR-TV

WFIL-TV..... Basic ABC  
WNBF-TV..... Basic CBS + ABC, NBC  
WFBG-TV..... Basic CBS + ABC, NBC

#### THE KATZ AGENCY

WNHC-TV..... Basic ABC + CBS

#### BLAIR TELEVISION ASSOCIATES

WLBR-TV..... Independent • • •  
World's Best Movies

Sources: ARB, Philadelphia, Aug. 1957 / Telepulse, Binghamton, Baltimore, Kansas City, Houston, Nov. 1956 / Television Magazine, Nov. 1956 / SRDS, Mar. 1957 / ARB, Altoona, June 1957 / ARB Hartford-New Haven, June 1957 / Television Magazine, Sept. 1957 / Trendex, Five-City Survey, Aug. 1957



## **WFIL-TV**

**1st**

in Philadelphia! MORE audience, SIGN-ON to SIGN-OFF, SEVEN DAYS A WEEK, than ANY other Philadelphia station!

## **WNBF-TV**

**1st**

from Scranton to Syracuse! 48.4% average rating—SEVEN NIGHTS A WEEK—MORE audience at lower cost per thousand than any station in Baltimore, Kansas City, Houston and other major markets.

## **WFBG-TV**

**1st**

from Pittsburgh to Harrisburg! 143.4% MORE quarter-hour firsts, noon to sign-off, Monday-Friday, than nearest competitor.

## **WNHC-TV**

**1st**

from Massachusetts to Long Island! DOUBLE the combined audience of competition, SIGN-ON to SIGN-OFF, SEVEN DAYS A WEEK!

## **WLBR-TV**

**1st**

UHF station to cover the entire LEBANON, LANCASTER, HARRISBURG, YORK area—America's Number 1 UHF market—and at one-sixth the cost of nearest competitor. 278,044 UHF homes; 73.2% conversion; 32.6% share of audience.



**WFIL-TV**

PHILADELPHIA, PENNSYLVANIA

**WNBF-TV**

BINGHAMTON, NEW YORK

**WFBG-TV**

ALTOONA—JOHNSTOWN, PA.

**WNHC-TV**

HARTFORD—NEW HAVEN, CONN.

**WLBR-TV**

LEBANON—LANCASTER, PA.

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y. / **WHGB-AM**, Harrisburg, Pa.

**WFBG-AM • TV**, Altoona-Johnstown, Pa. / **WNHC-AM • FM • TV**, Hartford-New Haven, Conn. / **WLBR-TV**, Lebanon-Lancaster, Pa.

Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York



# SPONSOR HEARS

28 SEPTEMBER  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Tv columnists this week got the 1957-58 party line on ratings when they asked CBS for figures on new shows. The reply:

"Our new policy is **not to use ratings for publicity purposes; only for programing information.**"

Meantime ABC started passing them out by the bale.

The game of musical chairs in connection with the \$8-million Bulova account has taken another turn at McCann-Erickson.

Terry Clyne is back in the No. 1 chair. Russ Johnston, who occupied it for a while, has been assigned to the Libby-Owens-Ford account.

Here's why a tv station in a metropolitan market suddenly was put on the block: Stockholder-relatives complained that it was bad enough the station wasn't making money without the president paying personal bills out of company funds.

The official explained that his secretary had done this without authority while he was out of town. But the relative-stockholders still insist that it would be simpler to sell.

Fred Gregg, Jr., former Y&R account executive, may have lit a new beacon for those who daydream about escaping to some little thing of their own.

Instead of a farm or ranch, Gregg, with the help of some friends, not so long ago scraped together a down payment on WLAP Radio, Lexington, Ky.

This week, after scrounging around for equipment, he unveiled his own tv station, WKXP-TV, the second one in Lexington.

The media director of an agency with over \$20 million in tv billings got this come-on from a station this week:

**We'll give you a bonus of so many spots on package buys.** The rep's confirmation will be according to rate card, but we'll forward you another confirmation showing the bonus spots.

Commented the media director: "We're getting uneasy about this sort of wheedling and dealing among tv stations. You can't ever be sure another agency isn't getting a still better proposition."

A midwest ad manager in New York for the debut of his network show says he feels like a neglected country cousin.

Nobody from the network, he noted, so much as extended him a telephone greeting. He did get to see his show—after standing in line with other "tourists."

One of network tv's biggest spenders gave these reasons for changing agencies:

1. Too many people were switched around on the account.
2. After the budget had been approved by the board of directors, the agency discovered it had failed to include network rate increases.

Conversely, the president of this same account is credited with saying: "My policy is to milk an agency dry of ideas and then look elsewhere."





**"GEE!** Let's try that toothpaste!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with **WGN-TV** Channel 9 Chicago

HEAR YE



More listeners hear  
**WSJS**  
RADIO  
**WINSTON-SALEM**  
NORTH CAROLINA

than the other three city  
stations combined

AM-FM **NBC** 5000 W-600 KC  
AFFILIATE FOR  
WINSTON-SALEM/GREENSBORO/HIGH POINT  
CALL HEADLEY-REED

### THE MARKETING VEEP

(Continued from page 27)

holds its annual sales meeting and the entire sales force of 3,500 men hears all about the advertising plans for the next year.

"In January, when these plans go into print and on the air, we know that the entire sales force is equipped to use our advertising to its fullest measure," says Bickmore. "Our advertising has been shaped by the reports of these men in the field in the first place, and shaped by the division managers during its development, and presented to the sales force in its final form."

Nabisco's advertising aims may differ from those of Campbell Soup or Philip Morris or other companies with a marketing v.p. at the head of its sales and advertising effort. But this giant food firm's method of shaping its advertising plans and its marketing v.p.'s influence upon them is parallel to these other companies.

"In our case, the purpose of our advertising is entirely to sell the consumers, since we have a sufficiently large sales force not to require the use of it as a means for pushing distribution," Lee Bickmore told SPONSOR.

"But we believe that all selling and all markets are local and that our salespeople in the field are alert to the needs of these markets. We've encouraged them to tell us specifically what they need in the way of advertising to sell our merchandise. Based on that plus our advertising department and our agencies, we determine what coverage we need, be it daytime programming or local participations or nighttime network tv or spot."

If one of the agencies wants to recommend a network tv buy, it generally talks to the advertising director. He in turn would take it up with his department and then, if convinced of the value of this vehicle, he would make the recommendation to Bickmore.

"I then discuss it with our sales and marketing people to weigh their reaction," says Bickmore.

The final okay has to come from Bickmore, but if a sizable commitment is involved, Bickmore would first discuss it with the executive v.p. and president of the company. Precisely the same pattern holds true at Campbell Soup Co.

Network buys: "Roger Greene con-

Sir Seven

STRIPPETH

NO. CENTRAL  
WISCONSIN ON

**WSAU-TV**



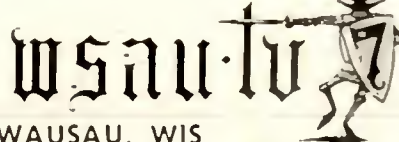
REPRESENTED BY  
THE MEEKER CO. INC. OF HARRY HYETT

\*With only 18 class "C" announcements . . . . 66,520 BUTTERNUT COFFEE can strips were sent to WSAU-TV.

Altho ALL North Central Wisconsin was stripped—there's still plenty of COVERAGE:

|                    |               |
|--------------------|---------------|
| POPULATION         | 540,420       |
| TOTAL RETAIL SALES | \$567,064,000 |
| GROSS FARM INCOME  | \$207,408,000 |

SOURCE 1956 SRDS ESTIMATES  
of Consumer Markets



WAUSAU, WIS.

OWNED AND OPERATED BY  
WISCONSIN VALLEY TELEVISION CORP



# WDBJ

for 33 years

## OUTSTANDING

in

## ROANOKE

and Western Virginia

## RADIO

by any measurement!

According to N. C. S. No. 2, WDBJ has more than TWO TIMES the DAILY N. C. S. Circulation of Station "B"; more than THREE TIMES the circulations of Stations "C" and "D".

In the latest Roanoke Metropolitan Area Pulse Report, WDBJ has a 47% share of total morning audience, 43% share of total afternoon audience, and 38% share of total evening audience. Tune-in same periods is high: 21.6, 23.8, 18.8. All figures are Monday through Friday averages.

Ask your Peters, Griffin, Woodward "Colonel".

# WDBJ

AM • 960 Kc. • 5000 watts

FM • 94.9 Mc. • 14,600 watts

ROANOKE, VIRGINIA

tinuously shops new network tv shows," Philip Morris' Ross Millhiser told SPONSOR. "As marketing v.p., George Weissman has to okay such an expenditure, but he is likely to rely on the recommendations of the experts who report to him. Naturally, he will coordinate the recommendation with top sales and marketing executives. But in the last analysis, Roger Greene is the expert in network talent and time negotiations."

Not only does Greene continuously shop new network tv developments, but like the top advertising executives at Campbell and Nabisco, he also has the big responsibility of being constantly on top of the changing agency picture. He keeps informed on the character and reputation of the agencies, creative accomplishments, account changes and other factors that would influence the choice of a new agency.

The marketing v.p. would naturally be intimately concerned in any new agency appointment at any company operating under this system. But the earliest eliminating and screening of prospective agencies, the preliminary evaluation of agencies' tv departments, for instance, would be handled by the advertising director and his people.

By the time the marketing v.p. enters the picture, there are likely to be no more than three or four agencies still in the running.

Since the job of marketing v.p. is a new one, rarely if ever more than five years old, there is no real pattern for a "typical marketing v.p." nor a fool-proof training ground for such a position. These are some of the appointments of the past two years: In 1955, Hoffman Beverage Co. appointed Michael McCabe; General Electric, Jack S. Belden; Lever Brothers' Pepsodent, T. E. Hicks; Lipton, M. A. Riley; Pharmaceuticals, Irvin Dunston; RCA, B. M. Barrett, marketing director of appliances; S. J. Johnson, Robert A. Graef, marketing coordinator.

In 1956, Pillsbury appointed Arthur P. Loomis, marketing manager; Helene Curtis, Jack Doran, marketing director for toiletries; General Baking, Stuart M. Lenz; White Laboratories, F. M. Schwemmer; Schlitz, John Toigo.

**Background:** Nabisco's Lee Bickmore, a slender, steel-grey-haired man in his late forties, grew up in the com-



**"GEE!** That's some rug cleaner!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales

with **WGN-TV** Channel 9 Chicago

MY  
MOMMY  
LISTENS  
TO ...

# KiTE



More San Antonio  
Mommies and Papas Listen  
Daily to KiTE Than To  
Any Other Station

NCS #2

Call Avery-Knodel, Inc.





The  
Commodore  
Says...

SET YOUR SIGHTS ON  
**KSTN**  
#1 Audience Getter  
in **STOCKTON**  
California

**Fact #1**

In Stockton Pulse May,  
1957 KSTN leads the sec-  
ond station by **45%**

**Fact #2**

In Stockton Hooper 2nd  
Quarter 1957 KSTN leads  
second station by **71%**

**Fact #3**

By all accepted standards,  
KSTN has been the "most-  
listened-to station" in the  
**BIG STOCKTON MARKET**  
for the past four years.



Member Station  
A-BUY in California  
Represented by  
**GEORGE P. HOLLINGBERY CO.**

pany, rising through the ranks from shipping porter in Idaho in 1933. The bulk of his Nabisco career was in field work, selling.

Back in 1947, the company set up a marketing division within the sales department, headed up by a director of marketing who reported to the sales v.p. At that time, the director of advertising reported directly to the company president, and there was no close tie-in between the two departments.

Bickmore came into the home office as sales v.p. in 1950 and two years later, the director of advertising reported to him. Eventually, line sales, marketing and advertising (under their respective directors) were brought into line reporting to him.

Campbell Soup Co.'s tall, young John McGlinn had a very similar career. He too started with the company and rose through the ranks via selling. McGlinn became a Campbell retail salesman in Philadelphia one year after Bickmore started with Nabisco in Idaho. He then rose steadily through sales and product marketing without ever being either an adman or media man specifically.

In March 1956 he was appointed v.p. in charge of marketing, succeeding Clarence Eldridge. By this time Campbell Soup had been operating under a product manager system for approximately two years, a system the company continues to find efficient and suited to its continuous growth.

Philip Morris' George Weissman has had a more off-beat career. Weissman started out as a newspaperman, later shifted to p.r., and had his original dealings with Philip Morris as an account executive for Benjamin Sonnenberg, publicity consultants for Philip Morris.

Four years later, Weissman joined the client as assistant to the president and director of public relations. And half a year after that, in January 1953, he was elected a v.p.

While Weissman never had any direct selling or advertising experience, he is a 1939 graduate of the Bernard Baruch School of Business of CCNY.

As a Philip Morris v.p. over the past four years, he rapidly became active in helping to shape company policy for packaging, market research and new product development as well as public relations.

*Foremost in*  
**LITTLE ROCK**  
*and Central Arkansas!*



Leadership in **16** consecutive "Hoopers" proves it. And here's the latest "Pulse" which gives KVLC leadership in **180** out of **220** quarter-hours weekly!

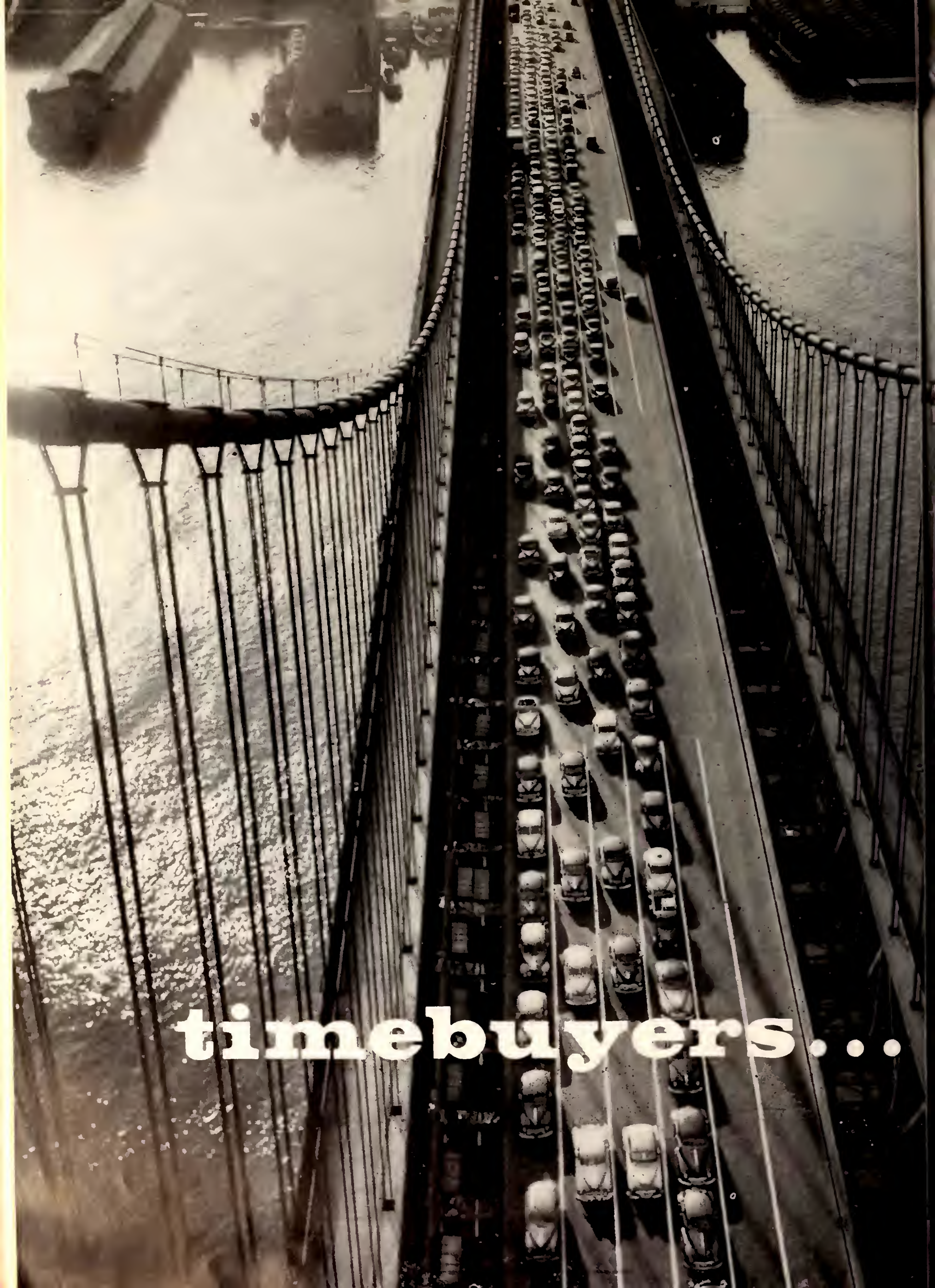
| Station     | 7AM-12Nn  | 12Nn-6PM  |
|-------------|-----------|-----------|
| Sta. "A" *  | 19        | 18        |
| Sta. "B" *  | 13        | 14        |
| Sta. "C" *  | 10        | 12        |
| Sta. "D" *  | 10        | 12        |
| Sta. "E" *  | 16        | 13        |
| <b>KVLC</b> | <b>22</b> | <b>20</b> |
| Sta. "F" *  | 9         | 9         |

\*Network affiliation. Figures represent percentages of relative popularity during day.

Get the KVLC Success Story today!  
New York: Richard O'Connell, Inc.  
South: Clarke Brown Company  
Chicago: Radio-TV Rep., Inc.  
West Coast: Tracy Moore & Associates

**KVLC**  
**LITTLE ROCK**





**timebuyers...**





**A** bridge is the fastest way to cross a river. When you take it—you buy time.

Agencies and advertisers buy time for the same reason—to get where they want to go—faster. Advertisers in SPONSOR buy space to sell their time faster because SPONSOR is *their* bridge—the quickest way to reach the advertiser-agency team that buys the time.

At the prestige price of \$10 a year SPONSOR delivered more of these decision making teams than any other publication in the broadcast field. But one of the unhappy practices that must be faced by all trade journals is the “routing list”. Many men receive their “routed copy” as much as 5 weeks after the issue has left the press. In our opinion a good trade journal is the bread and butter thinking of the very top minds in the industry. If it is worth reading at all—it is to the best interests of every practitioner to receive his copy promptly and to give it his most serious consideration—AT HOME.

SPONSOR—since its inception has been the most respected and the most widely quoted publication in its field. It has continuously offered its readers *more* with every passing issue. Consistently a pioneer, it has decided—in an historic move—to pioneer in the “routing practice” as well. That’s why SPONSOR has reduced its rates from \$10 to \$3 a year.

We believe that at this figure most everyone now on a routing list and thousands of potential new advertiser-agency teams will become members of the ever growing family of SPONSOR READERS—AT HOME, and that it will be to the ultimate benefit of everyone involved.

There will be no increase in cost per page.

**SPONSOR** THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



**NIGHTTIME**

# WSAZ-TV

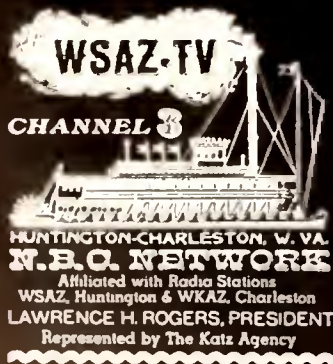
**DELIVERS 1000 HOMES  
BETWEEN  
7:30 and 10:30 P. M.  
FOR \$1.30**

**The second station's  
cost per thousand  
homes is \$2.39  
84% Higher**

**The third station's  
cost per thousand  
homes is \$5.42  
317% Higher**

**AND ANYTIME  
WSAZ-TV delivers  
ONE THIRD more  
total homes than  
both other  
Huntington-Charleston  
Stations COMBINED**

Source: June 1957 ARB  
All figures based on  
260-time frequency



**CALL YOUR KATZ MAN**

## Tv and radio NEWSMAKERS



**William E. Coyle** has been named director of sales for WRC-TV, Washington, D. C., and Joseph W. Goodfellow promoted to station manager of WRC Radio, according to an announcement made this week by Carleton D. Smith, general manager of the two NBC owned and operated stations. Coyle joined NBC Washington in 1956 as director of advertising, promotion and public relations for both radio and tv outlets. He will continue to be responsible for the public relations, promotion and advertising plans for the two stations along with his new duties. Before joining NBC, Coyle was promotion manager for the *Washington Evening Star*. Goodfellow, who moved up from the director of sales post, joined NBC in 1949 as an account executive, then served as Eastern sales manager before moving to NBC Washington, D. C.

tion and public relations for both radio and tv outlets. He will continue to be responsible for the public relations, promotion and advertising plans for the two stations along with his new duties. Before joining NBC, Coyle was promotion manager for the *Washington Evening Star*. Goodfellow, who moved up from the director of sales post, joined NBC in 1949 as an account executive, then served as Eastern sales manager before moving to NBC Washington, D. C.

**Thomas H. Bateson's** promotion to vice president of the Yankee Division of RKO Teleradio Pictures was announced this week by Norman Knight, president. Bateson has been director of national sales and sales services for WNAC, WNAC-TV, Boston, and the Yankee Network in New England since 1955. He left Northeast Airlines to join Yankee's sales promotion department in April, 1951. Four months later he was made national sales manager. In the aviation industry Bateson began as reservations agent with American Airlines in 1944. He joined Northeast the following year as manager of reservation service and worked his way up to sales manager. Yankee says that under his direction the national sales operation has so expanded each year that WNAC-TV is second in the entire country in national spot business this year.



**Edwin Cox**, former vice chairman of the board at Kenyon & Eckhardt, has been elected chairman of the board to replace Thomas D'Arcy Brophy who has retired. Replacing Cox on the executive committee is Donald C. Miller, senior vice president and co-director of account management. Cox joined K&E in 1933 and was elected a vice president in the following year. He

became senior vice president in 1946 and vice chairman of the board last year. He began his advertising career as a copywriter for A. W. Shaw Co., Chicago, where he stayed six-and-a-half years and became assistant director of advertising. He then became ad manager for the Celotex Co. In 1928 he joined Lennen & Mitchell, New York, three years later moved to Y&R and finally to K&E. Active in extracurricular advertising work, he is a director-at-large of the 4 A's.





**YOU MIGHT CAST A TROUT FLY 194 FEET\* -  
BUT... YOU NEED WKZO-TV**

AMERICAN RESEARCH BUREAU  
MARCH 1957 REPORT  
GRAND RAPIDS-KALAMAZOO

**TO "MAKE THEM BITE" IN  
KALAMAZOO-GRAND RAPIDS!**

Take a look at those March 1957 ARB figures at the left. WKZO-TV is first in 327 out of 416 quarter hours - or 78.6% of the time!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Telecasts on Channel 3 with 100,000 watts from a 1000' tower. Serves one of America's top-20 TV markets - over 600,000 television homes in Western Michigan and Northern Indiana.

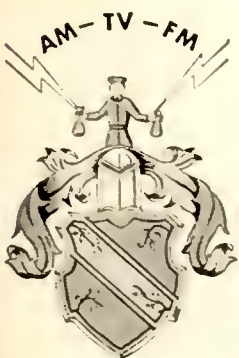
100,000 WATTS • CHANNEL 3 • 1000' TOWER

**WKZO-TV**

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

\*Jack Crossfield, San Francisco, California holds this world's record.



*The Felzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS



# SPONSOR SPEAKS

## How to defeat fee tv

The FCC has taken a step which is more complex than it looks on the surface. It has on the one hand yielded to unremitting pressure from fee tv forces by agreeing to accept applications for a "test." Yet on the other hand it has provided for a long enough delay before the test so that anything can happen in the interim (particularly congressional intercession). Indeed we can well imagine the question of fee vs. free tv becoming an issue in the 1958 Congressional election.

Despite the many obstacles fee tv still faces, however, the FCC's decision represents an entering wedge. If the fee tv forces play their hands correctly during the next few years—and do not reveal their full economic power to bid the best free programming away from the public—fee tv may come into full-powered operation.

This would be a disaster.

It would be a disaster to the public which would soon find itself paying for what it now can enjoy free.

It would be a disaster to business which today relies heavily on free television as its open channel of sales communication with the public—a channel whose existence has helped underwrite much of the post-war marketing expansion.

It would be a disaster to stations who would find themselves required to program in the public interest while at the same time linked with cash-box operators who have had little previous experience in holding a public trust.

As SPONSOR sees it stations are remiss in their public responsibilities if they do not actively fight fee tv.

In particular, on-the-air editorials should be used to explain the fee tv danger. These need not be long. A few words following station identification may be more effective. Each station will know best how to speak up against fee tv in a manner appropriate for its own community.

Such a campaign, carried out intelligently, can go far to create a climate of public and Congressional opinion in which fee tv (broadcast variety) would be removed as a threat to the American system of broadcasting.



**THIS WE FIGHT FOR:** *How large is your budget for radio and television commercials? In the press of decision-making for programs and time, don't forget the single most important air media basic: the commercial is the payoff.*

## 10-SECOND SPOTS

**Mild West:** NTA's new television series, *Man Without a Gun*, is billed as an "intellectual Western." *Yippee. Egghead rides again!*

**Whole in one:** Slenderella Salons are adding products to service—bras, bread and cookbooks. In addition to their spot radio campaign, one rep remarked he'd like to see one all-encompassing tv commercial showing a "good looking doll in bra and girdle reading a cookbook while eating Slenderella bread spread with non-fattening jelly."

**No-see-um:** A press release from Official Films announcing its plans for a tv series based on H. G. Wells' *The Invisible Man* says, "No star has been selected as yet." *Hardly seems necessary if he's going to be invisible.*

**Potable tv:** Video tape inspired Program Manager Douglas Elleson of KRON-TV, San Francisco, to invent a VTR (Video Tape Recording) cocktail. Elleson interprets VTR to mean vodka, tequila and rum, but he is keeping the actual recipe a secret. *And let's hope it stays a secret.*

**Burma:** U. Pe Thaw, director of Burmese Broadcasting Service, had a tour of NBC with Harvey Fondiller of NBC press department, and dropped these bits about Burma radio: There is one station, no call letters; it programs in Burmese, English and three native dialects. Station, founded in 1946, has no commercials now but hopes to in next few years. *Working on the rate cards?*

**Eastern pop:** WWDC, Washington, reports great success with a disk album titled "Port Said" by Mohammed El-Bakkar and his Oriental Ensemble. Only protest comes from d. j. Art Brown who says, "Titles like 'Geena Channeelak,' 'Bint Il Geran' and 'Banat Iskandaria' make me real unhappy." *They don't make SPONSOR's linotyper happy either.*

**Softies:** For Lever's Dove toilet bar commercials on *Art Linkletter's House Party*, a pair of doves was flown from N. Y. Idlewild Airport to CBS TV in Hollywood. *We can just hear some old bird say, "Before tv—when I was a fledgling—I used to fly to work, not ride airlines."*



# WTIC-TV

# LANDSLIDE!



| TIME<br>P.M. | WTIC-TV | NETWORK STATIONS |     |      | TOTAL SETS<br>IN USE |
|--------------|---------|------------------|-----|------|----------------------|
|              |         | "A"              | "B" | "C"  |                      |
| 7:00-7:30    | 41.3    | 5.5              | 6.3 | 5.5  | 58.6                 |
| 7:30-8:00    | 38.8    | 10.1             | 7.1 | 4.9  | 52.7                 |
| 8:00-8:30    | 39.1    | 8.6              | 8.6 | 9.8  | 67.6                 |
| 8:30-9:00    | 38.9    | 6.1              | 9.2 | 14.6 | 71.0                 |

Results of Special ARB Television Rating Survey — Metropolitan Hartford area — 7:00 to 9:00 P.M.  
Monday, September 23, 1957


For details call Irwin Cowper, WTIC-TV General Sales Manager, or your nearest Harrington, Righter & Parsons man.

# WTIC-TV

HARTFORD, CONNECTICUT







AMONG THE OUTSTANDING  
TELEVISION STATIONS  
WE ARE PROUD TO REPRESENT:

WABD New York, N. Y.  
WTTG Washington, D. C.  
KGLO-TV Mason City, Iowa  
KHQA-TV Quincy, Illinois  
WFBC-TV Greenville, South Carolina  
WUSN-TV Charleston, South Carolina  
KTNT-TV Seattle-Tacoma, Washington  
XETV San Diego, California

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## TELEVISION

TELEVISION STATION REPRESENTATIVES

new york • chicago • detroit • san francisco  
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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40%

OF THE  
MEMPHIS  
TRADE AREA  
IS

**Negro**

and the only way  
to reach them is with

**WDIA**



**MEMPHIS'  
ONLY  
50,000  
WATT STATION**

1070 ON THE DIAL  
1st or 2nd Hooper & Pulse Last 8 Years!

## 6th ANNUAL NEGRO MARKET SUPPLEMENT

This edition contains, in addition to the following 3 articles, case histories, national advertisers using Negro radio, station data.

**Negro market:  
why buyers are  
looking twice**

Page 3

**Agency analysis:  
Admen tell why, how  
they buy Negro radio**

Page 6

**Negro stations:  
they work with and  
sell the community**

Page 10

**COVERS THE "GOLDEN MARKET" OF 1,230,724 NEGROES —  
NEARLY 1/10TH OF AMERICA'S TOTAL NEGRO POPULATION!**



**LEADER  
WITH A FOLLOWING**

# WDAS

The leading Negro air personalities in the East are now on WDAS. In this part of the country, WDAS has all the important talent.

It's a foregone conclusion that outstanding Negro personalities make WDAS the nation's top Negro station. Their names, and the names of their shows, are household words among Negroes. Their commercial appeals are personalized to sell your product most effectively.

We believe that the total years of service of WDAS' Negro personalities is the highest anywhere. Year in and year out, our talent's day by day exposure to our listeners builds audiences . . . large responsive Negro audiences with an ingrained WDAS habit. With programs that have been consistently top-rated by Pulse, WDAS has more Negro listeners than any other Philadelphia station, network or independent.

Every advertiser interested in the heart of the great Delaware Valley must be interested in its vast Negro population (America's third largest) With its proven audience appeal . . . with its active CONTINUING COMMUNITY SERVICE program . . . with its aggressive PROOF OF PERFORMANCE MERCHANDISING service . . . WDAS is your key to the 600,000 plus Negroes in the Metropolitan Philadelphia area.

**To sell Philadelphia's Negro market, join this group of advertisers starting the Fall season with WDAS:**

|                |                 |
|----------------|-----------------|
| Anahist        | Contadina Foods |
| Beechnut Gum   | Freihofer Bread |
| Budweiser Beer | Gillette        |
| Camels         | Lucky Strike    |
| Carnation Milk | Quaker Oats     |
| Carolina Rice  | Schmidt's Beer  |
| Coca-Cola      | Wrigley Gum     |



# WDAS

**The Philadelphia Negro Market's Most Powerful Station**

National Representatives: John E. Pearson & Co., New York, Chicago, Minneapolis, Atlanta, Dallas, Los Angeles, San Francisco

Belmont Avenue and Edgely Road  
Philadelphia 31, Pennsylvania  
Phone—TRinity 8-2000



**1st** in **Negro Ratings**

Pulse  
March '57

**Morning  
Afternoon  
and  
Night**

**1st** in **Results**

For Local Advertisers!

**TWO BIG  
REASONS WHY**

**23**

of America's Finest  
national products have  
added schedules to  
**WJLD** since September  
1956

to

Sell to the vast 240,000  
strong Negro market of  
**Metropolitan  
Birmingham.**

★

May we work  
for you, too?

**WJLD** AM  
FM

**BIRMINGHAM, ALABAMA**  
The Nation's Finest  
Negro Radio Station  
Represented by FORJOE

**SPONSOR'S  
6TH ANNUAL  
NEGRO ISSUE**

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**CHANNEL 3**

DELIVERS THE

**NEGRO  
VIEWERS**

IN THE

**SHREVEPORT  
MARKET**

With NBC and ABC  
Programming PLUS

- ★ Nat King Cole
- ★ Wednesday & Friday Night Fights
- ★ Shreveport Negro C. of C. Program
- ★ Ink Spots
- ★ The Red Heads
- ★ Duke Ellington
- ★ The Guardsmen
- ★ Lionel Hampton
- ★ Mr. & Mrs. 88

Your **BONUS** Station  
with **Maximum Power**

**KTBS-TV**  
CHANNEL **3**  
**SHREVEPORT  
LOUISIANA**

E. NEWTON WRAY, President & Gen. Mgr  
NBC and ABC

Represented by  
**Edward Petry & Co., Inc.**



# 3½ MILLION NEGROES WITH 5 BILLION DOLLARS TO SPEND!

**YOU CAN REACH THEM**  
only with these Rollins Stations  
at a New Low Cost

**ALL FIVE  
BIG ROLLINS MARKETS**  
COMBINED—FOR AS LOW AS

**\$36.90\***

... on the **ROLLINS**  
**“SINGLE TRACK” PLAN!**

You Save... 10% when you buy all 5 stations  
You Save... 7½% when you buy ... 4 stations  
You Save... 5% when you buy ... 3 stations

Contact a  
**Rollins Man at . . .**

NEW YORK OFFICE: 565 Fifth Ave., OXford 7-7040  
CHICAGO: 6205 S. Cottage Grove, NOrmal 7-4124  
ST. LOUIS: Arcade Building, CHestnut 1-6000

One minute, 1,000-time rate

**NEW YORK**

**WNJR**

Newark, N. J.  
5000 watts

The only All-Negro station in the world's biggest and richest Negro market—New York!

**CHICAGO**

**WBEE**

Harvey, Ill. • 1000 watts

The only All-Negro station in the Chicago area . . . the enormous, rich No. 2 Negro market!

**ST. LOUIS**

**KATZ**

5000 watts

The only Negro station in St. Louis, the 4th highest Negro income area in the nation!

**NORFOLK**

**WRAP**

5000 watts

The only full-time Negro station in Virginia . . . the No. 1 All-Negro station in the State.

**INDIANAPOLIS**

**WGEE**

5000 watts

The only regular Negro programming within the prosperous Indianapolis trading area!



# 1. THE NEGRO MARKET: why buyers are looking twice

Marketing men and media people are taking a long new look at the 17 million Negroes and their purchasing power. They ask: do you sell Negroes with mass media, with specialized appeals or—both?

by Jane Pinkerton, project editor

**E**ven in marketing terms, the Negro lives in a segregated world.

But most national advertisers, despite their awareness of various minority groups within the mass, tend to use mass media to reach everyone rather than specialized media to reach certain segments of this mass audience.

Their logic: We cover everyone—black, white, green or red, Catholic, Jew or Holy Roller—when we buy national mass media. So why segregate? Why buy specialized mass media, such as Negro-appeal radio?

Actually, there are several ap-

proaches to the buying of such a minority-appeal medium as Negro radio.

- Some advertisers manufacture a product identified particularly with one group. In the Negro market, the more obvious types of radio sponsor are the hair and cosmetic products manufactured specifically for Negro use.

- Other advertisers produce general items which have special appeal to the Negro even though the product is distributed and consumed by non-Negroes as well. Lard, for example, hits a much higher rate of consumption among Negroes than whites. Negro

women not only buy more hosiery, they pay more for it. The consumption rate of meat, poultry and salt—among many other food products—is far higher among Negroes than whites. They also spend more on their clothing generally speaking, both in terms of clothing cost and in percentage of total disposable income.

- Still other advertisers have special marketing problems or public relations problems which lead to selection of Negro media. Representative cases for each of these situations might be: (1) a sudden drop-off in product distribu-

Top dj's of WDAS, Philadelphia, man the Home Fair Show booth stocked with products of station sponsors. Julian Graham gets extra impact for Tetley Tea, Kool-Aid, Pet Milk from fans



Public service is a big item with WDIA, Memphis, with such promotions as 26-team WDIA Baseball League. Ball players ride colorful float in Cotton Makers' Jubilee parade through Negro neighborhoods



*Factors in admen's re-appraisal of this market: higher wages, more diversified employment, more education, moves to the bigger cities*



**Cheesecake and popularity are big audience getters everywhere. W.M.F.S., New Orleans, awarded prizes to these queens**



**Ad specialist in Negro market is Robert Leatherwood of Detroit who analyzes appeal of disk jockey**

**Business, industry leaders in Negro community cooperate in programing conceived with W.M.F.S., Chattanooga**



tion in Negro neighborhood food or drug stores; (2) the emergence of a Negro dealer as No. 1 in his market.

• Then there are the advertisers who use both a shotgun and a rifle approach in their advertising. These will buy a general-appeal schedule supplemented with a bolstering tactic in special-appeal media.

Even though the great majority of national advertisers tend to ignore the specialized market there's continuing progress. Biggest change is a growing awareness by national advertisers that the Negro market has potential for them. More companies—clients and agencies alike—are beginning to look more closely at their sales potential among Negroes.

What is this potential? It varies from product to product, of course. But in general terms the Negro market profile looks something like this:

**Population:** There are 18.2 million Negroes in the U. S.—more than the combined populations of New York, Chicago, Los Angeles and Philadelphia. With the continuing migration of the Negro—from South to North, from rural to urban areas, from smaller cities to big industrial areas—many cities have shown a recent astronomical gain in Negro population.

Examples: Between 1940 and 1955, the New York metropolitan area Negro population grew by 83%; Chicago, 160%; Washington, D. C., 107%; Detroit, 146%; Los Angeles, 347%; San Francisco-Oakland, 831%; Cleveland, 137%. (Figures are from *Ebony* magazine, June 1957.) Some of these statistics cannot be ignored by the advertiser who wants to reach the Negro.

What are some other trends?

The number of Negro students in high schools, colleges and universities is increasing rapidly as income levels rise and as more facilities become available. Income is on the rise, too. In some cities, such as Detroit, Negro income is about 90% that of the white—almost \$5,000 a year. Nationally, in 1955 the non-white median wage or salary for men was \$2,418; the white, \$4,331. Nationally, 99.9% of non-whites earn less than \$7,000 a year; 91.3% of the whites. Some 47% of non-white men earn from \$2- to \$7,000; 62% of the white men.

Negroes are moving into new jobs, too. With the shift from rural to urban and from small town to big city, the Negro is getting more responsible jobs which require greater manual or professional skill. In 1948, one in five Negroes worked in agriculture; today, it's down to one in seven.

These trends indicate one thing for a manufacturer or producer: a large unified group which now has more buying power, more sophisticated consumption patterns, more economic and social stability, more education and know-how. This is why advertisers are taking a second look at the Negro.

**Income levels:** Let's look at the income pictures of Negro and white. For the Negro, the pattern looks something like a triangle with the point at the top—a heavy bottom layer of low income people peaking upward to a small number of high income earners. In contrast, the white pattern looks something like a diamond set on end—points at the top and bottom and peaking out in the middle. There is a relatively small group of the lowest and the highest earners, the largest group being in the middle.

But the Negro pattern is changing slowly into a diamond shape as income levels and consumption patterns rise. The lowest income people are moving into this middle majority area. So predicts Clarence Holte, director of the Negro marketing division of BBDO, New York.

On many items, the Negro spends far more proportionately than does the white family of the same income. One





Most agencies see a direct relationship between the station's standing among local Negroes and its sales results. KCOH, Houston, airs Pepsi Cola party from Negro community center



Drama, color, excitement are trademarks of the successful dj, one of them being Johnny Otis of KFOX, Long Beach, Calif. They blend exciting language, rhythms on records



He looks real but it's a life-size cutout of John Hardy, KS 1V, San Francisco personality. Burgermeister beer, sponsor of half-hour daily show, gets huge window on city's busy Market Street

study circulated by *Ebony* magazine and conducted by the University of Pennsylvania shows these comparisons.

Analysis of Negro and white families shows the average after-tax income of Negro families was 66% that of the white families. Yet the Negro spent 71.8% of what the white families did on food; 92.4% on alcoholic beverages; 82% on fuel and light (see additional figures in chart below).

The Negro credit is good, too. Some

33% of all Negro families own their own homes. A Savings and Loan Associations report on Negro and white home financing shows these comparisons: The average white conventional loan, \$4,801; average Negro, \$4,721; average white GI loan, \$5,726; average Negro GI, \$5,649.

The report added: Negro loans presented no more of a collection problem than those of other mortgagors; more than 50% of the loans paid in advance

of the due date were held by Negroes.

**Credit standing:** Savings and loan associations report they make more home loans to Negroes than to all other types of lenders combined. These institutions hold more than \$230 million of Negro home mortgages, more than 56% of the U. S. total according to the U. S. Savings and Loan League.

These patterns in income, population, migration and buying habits are the reasons why the Negro market, as a separate entity from the total market, is getting the hardest marketing push in its history.

Who's doing the pushing? Negro media, primarily.

There are very few Negro advertising agencies and most of these are operated pretty much out of a phone booth. There are few Negro marketing consultants on the payroll of large general advertising agencies or manufacturers. So most of the selling of this concept is being done by media and their sales representatives—by Negro stations and their representatives, by newspapers and magazines in the Negro field.

There's a breakthrough here, too, however. More manufacturers are hiring Negro field men and Negro mar-

(Please turn to page 33)

### Comparison of Negro-White consumption patterns, all income groups, urban, 1950

|  | Negro   | White   | Negro as per cent of White* |
|--|---------|---------|-----------------------------|
| Number of families in sample             | 1,294   | 11,136  |                             |
| Average after-tax income                 | \$2,605 | \$4,051 | 64.3%                       |
| Average expenditure on total consumption | \$2,614 | \$3,938 | 66.4%                       |
| Total consumption                        | 100.0%  | 100.0%  |                             |
| 1. Food                                  | 31.9    | 29.5    | 71.8                        |
| 2. Alcoholic beverages                   | 2.3     | 1.7     | 92.4                        |
| 3. Tobacco                               | 2.1     | 1.8     | 81.2                        |
| 4. Housing                               | 11.3    | 11.5    | 65.3                        |
| 5. Fuel, light, etc.                     | 5.0     | 4.1     | 82.0                        |
| 6. Household operation                   | 4.1     | 4.7     | 57.5                        |
| 7. Furnishings & equipment               | 7.2     | 6.8     | 69.9                        |
| 8. Clothing                              | 13.6    | 11.3    | 79.8                        |
| 9. Automobile expenses                   | 7.0     | 11.9    | 39.1                        |
| 10. Other transportation                 | 2.6     | 1.7     | 103.0                       |
| 11. Medical care                         | 3.7     | 5.3     | 46.2                        |
| 12. Personal care                        | 3.0     | 2.2     | 91.9                        |
| 13. Recreation, etc.                     | 4.8     | 6.0     | 52.7                        |
| 14. Miscellaneous                        | 1.1     | 1.5     | 51.7                        |

\* The percentages in this column are ratios of the dollar figures for Negroes to the corresponding dollar figure for Whites.

Source: Study of Consumer Expenditures (Philadelphia, University of Pennsylvania, 1956)

New Light on the Consumer Market by Irwin Friend and Irving B. Kravis, Harvard Business Review January-February, 1957; Page 112, Vol. 35, #1

Source: *Ebony* Magazine, June, 1957



## 2. AGENCY ANALYSIS: admen tell why and how they buy Negro radio

They look for strong local personalities, stations with impact in their communities, merchandising in Negro stores, solid results. Buyers like stations with Negro market savvy and loyal listeners

**T**here are 154 national advertisers cited by the Negro radio stations themselves as spending the most money in Negro-appeal radio. They're listed elsewhere in this section in the order of the mentions they received.

Outdistancing the others in terms of mentions was J. Strickland and Co. for its Royal Crown hair dressing, a product identified exclusively with the Negro consumer. But the runners-up—Carnation and Pet Milk, Wrigley gum, SSS tonic—have general distribution and general consumption even though they know they have unusual strength in the Negro realm.

Analysis of these 154 top advertisers in the Negro radio market shows the following: Most of the Negro radio schedules and money is coming from food products, 47 of them, followed by drugs with 35 and beer, ale and wine with 20 different companies. Other categories: cigarettes and tobacco, 13; cosmetics, 12; household items, 11; gasoline and oil products, 7; miscellaneous, 4; automotive, 3; magazines and insurance, 1 each.

In the following report you'll find a compendium of advertising agency thinking—why some agency executives buy Negro-appeal radio as part of an over-all general buy and why others buy it as a very specialized medium. They represent various companies with various types of services and/or products. In each case, the media selection is the aftermath of a marketing analysis.

Here is some of the philosophy of the person who directs the purchase of Negro radio or who carries out such a media decision.

**Sinclair Refining:** Typical of the school of advertising which looks on

a mass audience without regard for its composition in terms of color is William L. Wernicke, vice president of Morey, Humm & Warwick in New York.

Wernicke is currently directing what's believed to be radio's biggest buy—10,000 spot announcements a week for a full 52-week schedule on some 900 stations—the selection of stations based mainly on local coverage. In specific areas, Negro stations were selected, but only when such a station fits naturally into the local radio coverage pattern. The client is Sinclair Refining Co., which recently put its entire broadcast budget into radio—local radio—to give the widest coverage of local motorists with no attempt to draw lines between white, Negro or any other group.

Here are some of Wernicke's concepts in discussing the Negro market as a specialized audience contrasted

with the total mass market.

"We're advertising for everyone—all races, colors, creeds, all age groups and occupations. With a massive schedule of 900 stations there is little need for microscopic segmentation of splinter groups. Of course, every reasonable effort is made to select stations that enjoy stature in their markets—stature with respect to *total* audience. And since any total is the sum of its component parts, it follows that the general coverage pattern will include its fair fraction of all lobate groups of lesser magnitude."

But these conclusions are based on this particular product's needs. Gasoline, unlike many items, has a very generalized distribution and consumption pattern. But even gas, under certain circumstances, would find a higher rate of distribution (service stations) and usage in some areas among special groups making up the whole market.

### Admen explain how their specific accounts relate

**Douglas Humm**  
*Charles W. Hoyt*



**William Wernicke**  
*Morey, Humm and Warwick*



**Sol Israel**  
*N. W. Ayer*





Wernicke thinks many products, because of qualifying elements, could benefit from the use of specialized Negro radio. But he thinks most products manufactured by national advertisers—the mass-appeal items such as cigarettes, breakfast foods, soaps, cars—gain their advertising and sales goals by use of mass media in a judicious manner.

Is it worthwhile to make a specialized appeal to certain audience segments *after* you've made your initial impact with mass media? Yes, he says. He sees specialized radio as a supplemental medium assuming the sales potential and the advertising budget are both permissive. After the major bases have been touched a national advertiser could well look into developing a market in the specialized area of the Negro, says Wernicke.

An analogy might be this: Almost everyone eats fish so a frozen fish producer might well try to sell everyone on the idea of consuming his product. But supplementally it might be a good idea for this same producer to trigger his advertising more specifically to Catholics. If there were a Catholic-appeal medium, it, as a sound secondary buy, would pinpoint the specific market and add impact.

In the Negro area, Wernicke thinks both buyer and seller need to sharpen up on their comprehension of this special market and their use of it.

"Too many sellers sell on the basis that theirs is the only medium which reaches the local Negroes. This just isn't true. Maybe their station reaches Negroes *best*, but this takes proof

(Please turn to page 36)



*Budweiser gets ok from KSAT, San Francisco's Magificent Montague (r.), Louis Armstrong and latter's vocalist. Station's dj. make most of every chance to promote sponsor's products. Bud is big in Negro radio*



*Royal Crown hair products, biggest national advertiser in Negro radio, gets extra push outside Harlem's Apollo theater from WWRL, New York, personalities. RC gave away gold Cadillac*



*Many accounts like to know local station has Negro market specialists on staff as is case with KSAT, San Fran. L. to r., g.m. Walt Conway, salesman Frank E. Clarke, Herbert Cahn, Amos Cole*

*Remote crew, such as this one from W10K, Tampa, goes into local neighborhoods, ties bonds tighter between station and community. Announcer Jerome Tate talks with passersby, gives sponsors extra identity*



*More than 40,000 listeners to WLOU, Louisville, registered for prizes in station's fifth anniversary celebration. Winners above received more than \$1,000 worth of valuable items in the promotion*



*Armour Star lard, which buys selected Negro stations, got heavy in-store promotion from King Bee, dj at WBML, Macon. He broadcast from store of a large independent grocer, interviewed shoppers at display*



*666 cold preparations and Artra Skin Tone cream, both big sellers in the Negro market, are featured in store display by WOIC, Columbia, S. C. Sponsors like store broadcasts for traffic and personalized mentions*



**Negro-appeal radio**

**Sam Vitt**  
Doherty, Clifford

**G. W. Briggs, Jr.**  
BBDO





### 3. CASE HISTORIES: stations report sales and audience results

These summaries from all parts of the country show how every type of advertiser, product and service gains sales, good will or traffic with Negro radio.

In this medium, too, consistency and personal selling pay off for the advertiser who pre-plans drives

Every advertiser is interested in local-level proof of performance. Perhaps, because of his distance away from the scene of the advertising, the national advertiser is even more intent in determining a Negro station's local standing. The local advertiser, because he is located in the community and has day-to-day evidence of the station's status, knows without even asking what type of response he is likely to get.

Stations answering SPONSOR's Negro market questionnaire included many local case histories—reports which indicate in terms of sales performance or of audience reaction that the advertiser is getting the results he seeks. Here is a cross-section of these case histories as to type of product or business.

**Retailers' promotion:** When the Broadway Pharmacy in Gary, Ind., celebrated the grand opening of its new super drug store, 14 other retailers in the same block joined in advertising on WJOB. They contributed \$2,500 for sponsorship of the *Dizzy Dixon Show* for 12 days from 2 to 3:30 p.m., broadcast as a remote from the pharmacy window. Dixon played records, interviewed guests, gave away prizes and introduced recording artists.

In a two-week period, more than



Belk's department store (see story) in Edgefield, S. C., uses schedule on WAI G, Augusta, Ga., and pulls store traffic with personal appearance of J. Wyman White. Manager J. B. Allen says Negro business has gone up some 20% since start of campaign. Department stores, long shy of radio, are moving to Negro shows



Pepsodent's familiar "yellow" theme was subject of station contest nationally. WLIB, New York, 4th prize winner, won with crew asking "Where did the yellow go." WLIB gave prize to inter-racial children's camp



15,000 people visited the drug store to watch the show, and traffic in other stores was similarly far above normal. A Rexall Co. representative, who supplies the drug store, said it was the most "spectacular" grand opening he had ever seen. And the cooperating retailers were so impressed with their traffic and sales that they plan to stage the advertising again as a pre-Christmas promotion.

**Beer:** WKDL, Clarksdale, Miss., reports these sales results. Oertel's 92 beer showed an increase "from one to 1,500 cases after the first month of advertising." Such is the summary of Charles Haik, manager of the Highlife Beverage Co., which distributes three major beers there.

**Clothing:** Audrey Josephson, manager of the Darling Shop in Memphis, comments on her air schedule on WLOK there.

"About a year ago we started advertising on WLOK, using 20 one-minute announcements a week. The results have been wonderful, sometimes almost unbelievable. It seems that almost anything we advertise in ladies' ready-to-wear, millinery or children's clothes gets immediate results.

"WLOK is the only advertising we

do in the city of Memphis outside of our own windows on Main Street."

**Food product:** WWRL, New York, combined on-the-air advertising with in-store promotion to push Carnation Milk, now "the leading seller in Negro neighborhoods in New York."

Carnation bought a schedule of one-minute announcements on the station's four leading programs through Erwin Wasey & Co. advertising agency. Mrs. Alma Vessels John, who conducts WWRL's *Homemakers Club*, was chosen as the person to give endorsement to the product because of her active civic work in the Negro community.

Pictures of Mrs. John in her home and at the radio studios were used in full-page print advertisements in the Negro press. She also conducted a contest for radio listeners asking for the best recipes with Carnation milk, receiving 1,300 entries.

**Jeweler:** Allan Baker, advertising manager of Watch Shop Jewelry store in Louisville, says this of his schedule on WLOU: "This station opened more accounts for us in one month than any other medium. It outpulled the daily newspaper advertising returns at the rate of five to one on the same promotion campaign."

**Food product:** Dixie Lily flour bought a schedule on WMBM, Miami Beach, based on two concepts: (1) Children today are shoppers of tomorrow and (2) more immediately, today's parents send their youngsters to food stores to shop.

The advertising: a program on WMBM which aided the Negro children of Miami. It sponsors broadcasts of a Saturday afternoon teenage dance staged by the Miami Police Colored Benevolent Assn. The two-hour broadcast has sold products and attracted dancers, so many teens that the event was moved to a new Negro youth center accommodating 1,000 youngsters.

An agency man from the R. H. Hammond Co. says: "The results have more than justified the expenditure. We have received more results per advertising dollar spent on WMBM than in any other media we have used."

**Drug store product:** Last year Jonnie Clark, advertising manager of Keystone Labs., Memphis, which makes Long Aid hair products, wrote this to WMRY, New Orleans:

"After a year of continuous broadcasting on your station, sales have shown a nice increase over the previous year before we used your station

(Please turn to page 40)



**Sterling salt** tested Negro radio for first time on WNJR, Newark, liked results so much it's now on 52-week contract. Air time was backed with in-store displays and personal appearances. Sponsor's district manager said stores "sold four to five cases per hour, package at a time."



Merchandisers know much buying is done on impulse. WBCO, Bessemer, Ala., advertised basement sale, attracted crowd at Loewman's in two-day drive

Full house to W 10K Day at Southeastern Fair in Atlanta is result of station's own on-the-air promotion to Negro community





## 4. NEGRO-APPEAL STATIONS: they work with and sell the community

Negro stations are largely independent, local operations geared to merchandising and public service. They're hiring more proficient disk jockeys, watching copy carefully, studying their markets so they can better sell them, hiring more Negroes for non-air work

**N**egro radio, more than any other medium is reaching the nation's 18 million Negroes.

Why does its coverage extend more broadly and deeply into the Negro community than Negro newspapers and magazines? Because there are 568 radio stations carrying programing designed specifically for Negro appeal. And there are 50 major stations which program *only* for the Negro population they serve.

This coverage of radio has depth as well as breadth. Depth comes in such tangibles as popular Negro personalities and programing Negroes like. More intangibly, stations gain a depth and penetration because every year they're tending more toward identification with the Negro community.

They're staging public service programs. They sponsor baseball teams, help raise funds for Negro or interracial hospitals, transport handicapped Negro children to schools, help legislate local reforms in Negro neighborhoods.

If a station shows it's on the Negro listener's "team"—on his side in terms of treating him as a human being with certain desires and ambitions—that station establishes identity for itself with its listeners. There are two corollaries to this identification in which every national, regional and local advertiser is interested. Identification with the station is transferred to the station's clients and this transferral results in more sales.

**Survey findings:** In this sixth an-

nual Negro market issue, SPONSOR queried Negro-appeal radio stations on many phases of their programing and operating. The detailed results are in charts elsewhere in this issue.

Here are some of the general findings.

Thirty-four per cent of the stations answering SPONSOR's questionnaire (190 in all) are part of a multiple station group. The number of groups is increasing and the number of groups devoting ever more hours to Negro-appeal programs is on the rise. There are 34 group operations which include one or more Negro stations. Some groups, of course, are far bigger and have a much wider range of activity and coverage than others.

**Keystone's Negro network:** The biggest single group of Negro-appeal stations is in the Keystone Broadcasting System lineup. Keystone, which headquarters in Chicago, just announced the affiliation of its 1,000th station—and of this number 347 carry programing directed to the Negro listener.

KBS reports its Negro-appeal stations are located in 26 stations. In the South, where there is a concentration of Negro people, KBS stations cover 37% of the 10,725,591 persons in the area. In terms of total Negro population in the U. S.—some 18 million—Keystone covers almost 10 million of these or 59%.

KBS has operated its transcription network of Negro stations for the past two years, during which time its affi-

ated Negro-appeal stations has grown by 20%.

**Station profile:** The average station programing to Negroes is a non-power independent which has been on the air between eight and 15 years and carries less than 30 hours a week of Negro-appeal shows.

Analysis of the questionnaires returned to SPONSOR shows:

► **Power:** 30% of the stations are 250 watters: 2%, 500 watts; 34%, 1 kw; 20%, 5 kw; 10%, 10 kw and 4% 50 kw in power.

► **Years on air:** 36% of the stations responding have been on the air less than eight years; 44%, from 8 to 15 years; 9% from 16 to 20 years and 11% more than 21 years.

► **Negro programing:** 23% of the stations program 100% for Negroes; 63% less than 30 hours a week; 9%, from 30 to 60 hours weekly; 5%, from 60 to 100 hours weekly but not totally.

► **Negro employees:** There's a marked tendency for stations to hire more Negroes. It's been standard practice for stations to employ Negro personalities as talent but in recent years more stations are hiring Negroes for operative and sales jobs. Some 60% of the stations hire Negroes.

► **Merchandising:** An increasing number of clients and agencies want merchandising services with all media buys but they're particularly interested in getting in-store merchandising and personal appearances within the Negro market. Only 8% of the Negro-appeal stations do not offer merchandising



services.

► **Affiliation:** About one in four Negro-appeal stations is affiliated with a network—73% are independent, 27% are network-affiliated.

What do these stations program? By far the bulk of their Negro-appeal programming is devoted to disk jockeys who handle a variety of music types—rhythm and blues, jazz, Negro folk music, rock 'n' roll and, very popular in the Negro community, spirituals and gospel music. There are, of course, smatterings of variety, sports, news,

homemaking and religion. The proportions vary according to local tastes and customs.

**Disk jockey selling:** But by and large most of the program is with a disk jockey. He's the big salesman in this market—the one who aims most directly at the Negro purchasing power of some \$15 billion a year.

Robert P. Leatherwood of Seymour, Leatherwood and Cleveland agency in Detroit has some advice for the station manager who hires Negro disk jockeys—and for the client who sponsors

him.

Some do's:

- Use commercials which are enthusiastic. Swingy tunes and catchy jingles are advantageous because they match the pace of the dj's show.

- Inject as much humor as possible in recorded commercials. By doing this, the sponsor is contributing to the happiness that the dj's listeners are seeking.

- Give the dj. permission to elaborate on the commercial message. His  
(Please turn to page 48)

**Harry Belafonte** (r.) and Mahalia Jackson, stars on a WBEE, Chicago, interview, are outstandingly successful artists with any listening group. They symbolize the Negro's interest in Negro performers as well as his respect for great musical talent



**Fans and performers** at WJLD, Homewood, Ala., include vocalist Ann Cole (front, c.) and station announcer Jesse Champion. Stations encourage personal identification with performers and station itself to enhance listener loyalty, brand loyalty

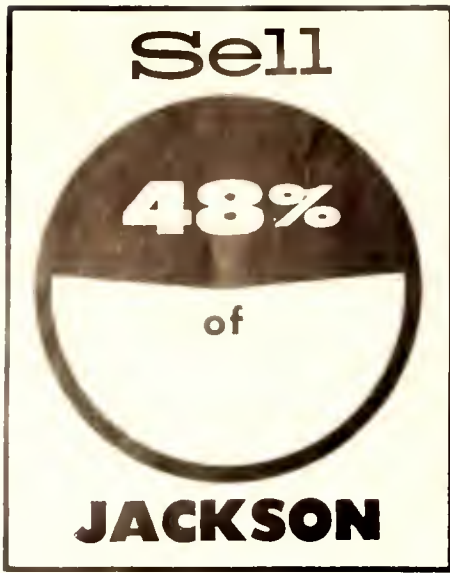


**Flash and verve** of disk jockeys show up in their dress, as with this WILY, Pittsburgh, performer, as well as in their air manner. Audiences like the color and drama of the dj's speech and mannerisms; like to see him in stores



**Community participation** comes with such features as WHAT, Philadelphia's *Sidewalk Interview* with dj. T. V. Whitfield. Negro community is tighter than white because of geographical limitations within central area





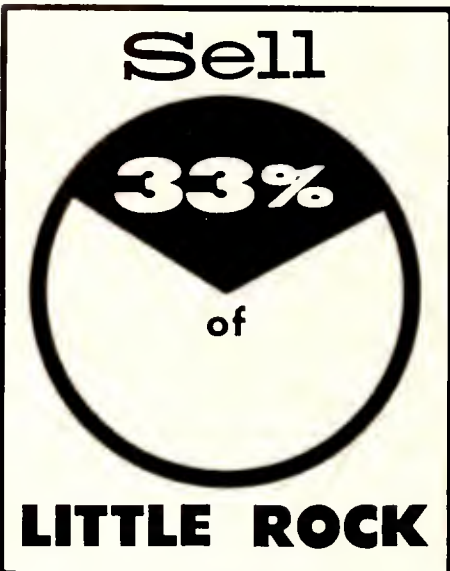
Mississippi's

**1st**

Market

# WOKJ

- The NATION'S HIGHEST Hooper-rated Negro station
- Mississippi's ONLY Negro station in Jackson — 48% Negro
- Top-rated consistently by Hooper - Pulse - O'Connor
- Used by more advertisers than any other Mississippi station
- The ONLY way to the 107,000 Negroes of the Jackson Metropolitan Area (Hinds-Rankin-Madison Counties — U. S. Census — Sales Management)



Arkansas'

**1st**

Market

# KOKY

- Arkansas' ONLY Negro station
- In Little Rock — the 88th Market — 33% Negro
- Top-rated consistently by Hooper-O'Connor
- The ONLY way to the 114,000 Negroes of the Little Rock-Pine Bluff Metropolitan Area (Pulaski - Jefferson - Lonoke Counties — U. S. Census — Sales Management)



Louisiana's

**2nd**

Market

# KANV

- The Ark-La-Tex ONLY Negro station
- In Shreveport — the 89th Market — 39% Negro
- Top Hooper-rated consistently
- The ONLY way to the 108,000 Negroes of the Shreveport Metropolitan Area (Caddo - Bossier - DeSoto Parishes — U. S. Census — Sales Management)

The Stations

Represented Nationally by the John E. Pearson Co.



# 5. NEGRO POPULATION BASICS

Non-white population as of 1 July, 1956, by age

| Age                     | Total non-white population | Non-white male | Non-white female |
|-------------------------|----------------------------|----------------|------------------|
| Total U. S. 168,091,000 | 18,268,000                 | 8,930,000      | 9,338,000        |
| 1-9                     | 7,427,000                  | 3,721,000      | 3,703,000        |
| 10-14                   | 1,668,000                  | 833,000        | 835,000          |
| 15-19                   | 1,446,000                  | 722,000        | 723,000          |
| 20-29                   | 3,609,000                  | 1,253,000      | 1,357,000        |
| 30-49                   | 4,626,000                  | 2,188,000      | 2,438,000        |
| 50-69                   | 2,411,000                  | 1,187,000      | 1,225,000        |
| 70 and over             | 613,000                    | 291,000        | 222,000          |

Source: U. S. Department of Commerce, Current Population Reports, Series P 25, No. 146

Changes in non-white population since 1950, in selected U. S. cities having 5,000 or more non-white persons

| Locality          | Special census date | % increase total pop. 1950-date | Non-white population |                    |         |            |
|-------------------|---------------------|---------------------------------|----------------------|--------------------|---------|------------|
|                   |                     |                                 | % increase 1950-date | % increase 1940-50 | Current | % of total |
| <b>ALABAMA</b>    |                     |                                 |                      |                    |         |            |
| Dothan            | 5 19 56             | 33.5                            | 14.6                 | n. a.*             | 8,551   | 29.1       |
| Huntsville        | 2 4 56              | 91.5                            | 34.9                 | n. a.              | 7,084   | 22.5       |
| Mobile            | 7 18 56             | 34.8                            | 14.2                 | 57.7               | 52,420  | 30.1       |
| Selma             | 8/27 56             | 20.7                            | 7.9                  | n. a.              | 13,612  | 49.3       |
| <b>ARIZONA</b>    |                     |                                 |                      |                    |         |            |
| Phoenix           | 3 11 53             | 20.6                            | 59.4                 | 31.3               | 10,557  | 8.2        |
| <b>ARKANSAS</b>   |                     |                                 |                      |                    |         |            |
| Blytheville       | 2 28 56             | 9.7                             | 0.6                  | n. a.              | 5,004   | 28.1       |
| North Little Rock | 7 21 54             | 12.5                            | 10.6                 | n. a.              | 12,126  | 24.5       |
| Pine Bluff        | 8 8 56              | 7.1                             | -4.0                 | n. a.              | 15,595  | 39.3       |
| Texarkana         | 1 24 56             | 24.3                            | 24.1                 | n. a.              | 5,567   | 28.2       |
| West Memphis      | 11 15 55            | 73.1                            | 41.6                 | n. a.              | 7,172   | 45.5       |
| West Memphis      | 12 8 53             | 33.3                            | 15.1                 | n. a.              | 5,829   | 48.0       |
| <b>CALIFORNIA</b> |                     |                                 |                      |                    |         |            |
| Alameda           | 3 11 54             | 9.6                             | 6.5                  | 459.3              | 6,737   | 9.5        |
| Compton           | 3 7 55              | 32.7                            | 374.9                | n. a.              | 10,871  | 17.1       |
| Fresno            | 8 9 54              | 17.7                            | 28.7                 | 93.6               | 9,149   | 8.5        |
| Los Angeles       | 2 25 56             | 13.9                            | 47.3                 | 116.2              | 311,396 | 13.8       |

\* n. a.—not available.



# KING SIZE Personalities

## for a KING SIZE market



4 top-rated Carolina Kings rule the Carolina Negro market exclusively . . . a major market that represents more than half of all the people in the area. 799,287 Negroes believe in these men . . . buy the products they advertise.

To reach this major Carolina market, let these Carolina Kings sell your product to the people who swear by them.

| AUDIENCE               | WOIC    | WPAL    | TOTAL     |
|------------------------|---------|---------|-----------|
| Total population.....  | 827,900 | 793,300 | 1,621,200 |
| Negro population ..... | 384,973 | 414,314 | 799,287   |
| Farm population.....   | 253,100 | 254,400 | 507,500   |
| No. Households .....   | 198,300 | 217,790 | 416,090   |
| Radio Homes .....      | 187,950 | 201,748 | 389,698   |

Data Sources: Population, Bureau of Census, 1952, Radio Homes, Farm Households, Consumer Markets, 1955.

♠ Reverend William McKinley Bowman, Radio veteran of 14 years, has a Pulse average of 5.6 on WOIC for "Spiritual Parade" and "Old Ship of Zion."

♦ Jimmy Carter, witty M.C., averages 5.5 for four hours and fifteen minutes of fast paced daily broadcasting on WOIC.

♣ Bob Nichols, South Carolina's first Negro D.J., has 8 years experience at WPAL. He averages 7.9 for his weekday 2 to 5:30 afternoon show.

♥ Reverend Emmett Lampkin, consistent leader in popularity, averages 8.8 for his morning and evening inspirational programs on WPAL.

Figures from Pulse  
Aug. 1956 for WOIC—June 1957 for WPAL



### WOIC

COLUMBIA, S. C. 1470 KC 5000 W

### WPAL

CHARLESTON, S. C. 730 KC 1000 W

National Representative: Walker Representation Co., Inc.  
Southeastern Representative: Dora-Clayton Agency



**5. NEGRO POPULATION BASICS** *continued . . .*

| Locality             | Special census date | % increase total pop. 1950-date | Non white population |                    |         |            |
|----------------------|---------------------|---------------------------------|----------------------|--------------------|---------|------------|
|                      |                     |                                 | % increase 1950-date | % increase 1940-50 | Current | % of total |
| Los Angeles          | 9/26/53             | 6.8                             | 20.6                 | 116.2              | 254,932 | 12.2       |
| Sacramento           | 8/19/55             | 11.3                            | 49.5                 | 73.7               | 15,973  | 10.2       |
| San Bernardino       | 1/19/56             | 31.9                            | 149.1                | 120.9              | 5,299   | 6.4        |
| San Diego            | 3/30/57             | 47.8                            | 83.2                 | 187.2              | 33,632  | 6.8        |
| San Diego            | 3/17/52             | 30.1                            | 30.2                 | 187.2              | 23,860  | 5.5        |
| Stockton             | 11/27/54            | 6.1                             | 32.6                 | 13.7               | 9,684   | 12.9       |
| <b>FLORIDA</b>       |                     |                                 |                      |                    |         |            |
| Bay County           | 1/11/57             | 36.6                            | 24.2                 | n. a.*             | 8,900   | 15.3       |
| Broward County       | 1/7/55              | 89.5                            | 68.4                 | n. a.              | 35,973  | 22.6       |
| Dade County          | 10/27/55            | 42.2                            | 50.8                 | n. a.              | 98,501  | 14.0       |
| Ft. Lauderdale       | 4/7/55              | 73.2                            | 63.0                 | n. a.              | 13,885  | 22.1       |
| Leon County          | 1/27/55             | 14.7                            | 7.9                  | n. a.              | 21,997  | 37.1       |
| Palm Beach County    | 4/1/55              | 37.0                            | 22.8                 | n. a.              | 42,739  | 27.2       |
| Panama City          | 1/11/57             | 24.3                            | 23.4                 | n. a.              | 7,026   | 21.9       |
| Pensacola            | 10/25/56            | 17.2                            | 12.3                 | n. a.              | 17,768  | 34.8       |
| Tallahassee City     | 1/27/55             | 39.9                            | 53.5                 | n. a.              | 14,392  | 37.8       |
| West Palm Beach City | 4/1/55              | 18.2                            | -1.3                 | n. a.              | 12,622  | 24.8       |
| <b>ILLINOIS</b>      |                     |                                 |                      |                    |         |            |
| Evanston             | 4/21/55             | 1.8                             | 9.8                  | 17.1               | 7,832   | 10.5       |
| <b>INDIANA</b>       |                     |                                 |                      |                    |         |            |
| Allen County         | 11/9/56             | 18.1                            | 81.7                 | n. a.              | 9,751   | 4.5        |
| Ft. Wayne City       | 11/9/56             | 8.4                             | 82.4                 | 109.0              | 9,654   | 6.7        |
| Gary                 | 8/18/56             | 26.1                            | 81.5                 | 92.1               | 60,987  | 36.1       |
| <b>NEVADA</b>        |                     |                                 |                      |                    |         |            |
| Las Vegas            | 4/1/55              | 81.9                            | 108.6                | n. a.              | 6,023   | 13.4       |

\* n. a.—not available.

Source: The Moss II Kendrix Organization, Washington, D. C., July, 1957. Based on Bureau of Census, Current Population Reports.

**Growth of Negro population in 17 metropolitan areas since 1940**

| City                         | 1940    | 1950      | 1955      | Per cent increase 1940-1955 |
|------------------------------|---------|-----------|-----------|-----------------------------|
| 1. New York—N. E. New Jersey | 654,155 | 1,045,512 | 1,200,000 | 83%                         |
| 2. Chicago                   | 324,102 | 605,346   | 842,850   | 160                         |
| 3. Philadelphia              | 315,041 | 484,644   | 600,090   | 90                          |
| 4. Washington, D. C.         | 213,783 | 337,757   | 443,360   | 107                         |
| 5. Detroit                   | 169,892 | 357,800   | 418,713   | 146                         |
| 6. Los Angeles               | 75,323  | 276,305   | 337,300   | 347                         |
| 7. Baltimore                 | 187,419 | 266,661   | 305,042   | 62                          |
| 8. Birmingham                | 169,735 | 208,715   | 240,840   | 42                          |
| 9. St. Louis                 | 149,429 | 215,336   | 236,697   | 58                          |
| 10. Memphis                  | 140,061 | 180,002   | 229,257   | 64                          |
| 11. New Orleans              | 156,488 | 199,527   | 217,919   | 39                          |
| 12. Cleveland                | 86,954  | 154,117   | 207,000   | 137                         |
| 13. Atlanta                  | 129,457 | 165,591   | 206,880   | 60                          |
| 14. San Francisco-Oakland    | 19,768  | 147,223   | 184,028   | 831                         |
| 15. Pittsburgh               | 115,020 | 137,264   | 157,000   | 36                          |
| 16. Houston                  | 100,945 | 149,286   | 156,000   | 55                          |
| 17. Norfolk-Portsmouth       | 108,167 | 122,833   | 143,527   | 33                          |

Source: Ebony Magazine, June, 1957

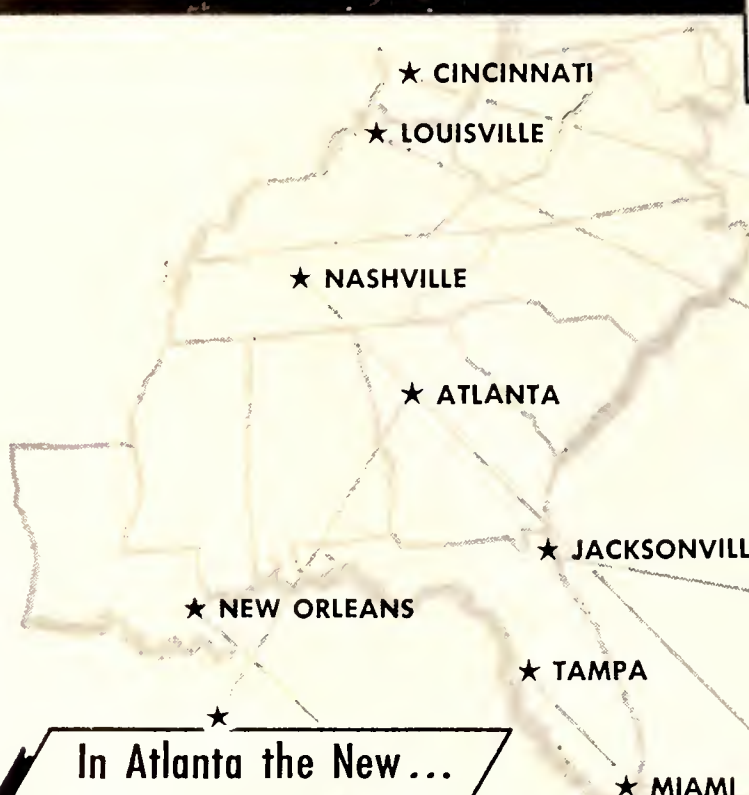
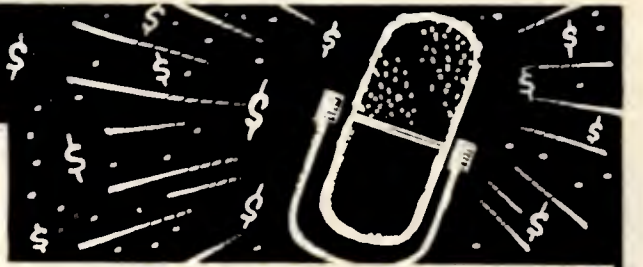


Sell . . .

over a million

Negroes  
with

*Rounsville  
Radio*



**In Atlanta the New . . .**  
**WQXI** Music, news and sports beamed to reach the big responsive Atlanta market makes WQXI your best buy, by far.

- ★ **WCIN**  
Cincinnati, Ohio, 1000 W, 1480 KC. Cincinnati's only All Negro Programmed Station.
- ★ **WLOU**  
Louisville, Kentucky, 1000 W, 1350 KC. Louisville's only All Negro Programmed Station.
- ★ **WOBS**  
Jacksonville, Florida, 5000 W, 1360 KC. Jacksonville's only All Negro Programmed Station.
- ★ \* **WMBM**  
Miami Beach, Florida, 1000 W, 800 KC. South Florida's most powerful All Negro Programmed Station.
- ★ **WSOK**  
Nashville, Tenn., 1000 W, 1470 KC. Nashville's only All Negro Programmed Station.
- ★ **WIOK**  
Tampa, Florida, 1000 W, 1150 KC. Tampa's only All Negro Programmed Station.
- ★ \*\* **WMRY**  
New Orleans, La., 1000 W, 600 KC. New Orleans' only All Negro Programmed Station.

**GROUP DISCOUNT PLAN**

|                      |     |          |     |        |      |
|----------------------|-----|----------|-----|--------|------|
| 2 stations . . . . . | 5%  | discount | off | earned | rate |
| 3 " . . . . .        | 10% | "        | "   | "      | "    |
| 4 " . . . . .        | 15% | "        | "   | "      | "    |
| 5 " . . . . .        | 20% | "        | "   | "      | "    |
| 6 " . . . . .        | 25% | "        | "   | "      | "    |

National Representatives: Gill-Perno Inc. New York 21, N. Y.  
 Negro Stations Representative in the Southeast: Dora-Clayton Agency Atlanta, Ga.  
 National Sales Manager: John Fulton Home Offices Peachtree at Mathieson Atlanta, Georgia



\*Sole subject to FCC approval  
 \*\*Purchase subject to FCC approval



## 6. NAT'L ADVERTISERS

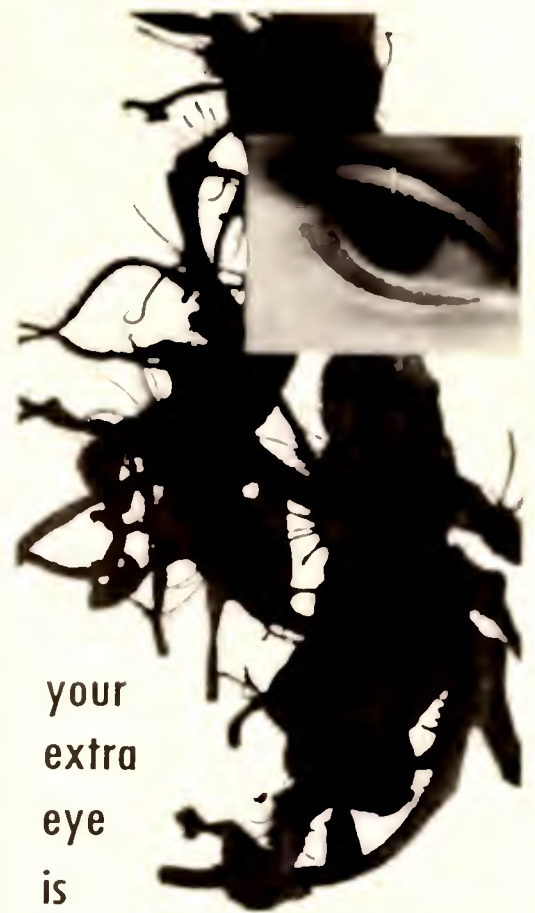
These are the leading national advertisers buying Negro Appeal Radio. They include 156 companies listed in the order of the most numerous mentions received from radio stations answering SPONSOR's Negro markets questionnaire.

Stations were asked to list their 10 top national advertisers in terms of dollar billing. An analysis of the type of advertisers and their products appears in the Agency Analysis on page 6.

Biggest advertisers are still the cigarettes, beers and specialized Negro products, but more general-appeal advertisers are moving into Negro radio. Biggest breakthrough is in foods.

Strickland, J. & Co.—Royal Crown hair dressing  
Carnation Co.  
Chattanooga Medicine Co.—SSS tonic  
Pet Milk Co.  
Wrigley, Wm. Jr. Co.  
Brown & Williamson Tobacco Co.—Tube Rose snuff  
Anheuser Busch, Inc.—Budweiser beer  
Reynolds, R. J. Tobacco Co.—Camel cigarettes  
Reynolds, R. J. Tobacco Co.—Winston cigarettes  
American Tobacco Co.—Lucky Strike cigarettes  
B. C. Remedy Co.—B.C. headache remedy  
Chattanooga Medicine Co.—Black Draught  
Household Products, Inc.—Sulfur-8  
Monticello Drug Co.—"666" cold preparation  
Maine Sardine Industry—Maine sardines  
Coca-Cola Co.  
Chattanooga Medicine Co.—Cardui  
American Tobacco Co.—Hit Parade cigarettes  
Pepsi Cola Co.  
Stanback Co., Ltd.—Stanback headache powder  
Keystone Labs., Inc.—Long-Aid hair dressing  
Lander Co., Inc.—Dixie Peach  
Chesebrough-Pond's, Inc.—Vaseline  
Union Pharmaceutical Co., Inc.—Artra Skin Tone cream  
American Tobacco Co.—Pall Mall cigarettes  
Household Products, Inc.—Gloss-8  
Chattanooga Medicine Co.—Soltice  
Armour & Co.—Armour Star lard  
Clorox Chemical Co.—Clorox  
Ford Motor Co.  
Italian Swiss Colony—wine  
Nehi Corp.—Royal Crown cola  
Sinclair Refining Co.  
Brown & Williamson Tobacco Corp.—Viceroy Cigarettes  
Miller Brewing Co.—Miller Hi-Life beer  
Quaker Dats Co.—Aunt Jemima pancake & buckwheat flours  
Strickland, J. & Co.—White Rose petroleum jelly  
Tetley Tea Co.  
Carling Brewing Co.—Stag beer  
Creomulsion, Co.—Creomulsion  
Esso Standard Oil Co.—Esso  
Grove Labs., Inc.—Bromo Quinine cold tablets  
General Foods Corp.—Calumet baking powder  
National Tillet Co.—Nadinola  
Schlitz, Jos. Brewing Co.—Schlitz beer  
Strickland, J. & Co.—Silky Strate  
Berjon Co.—Pep-Ti-Kon  
Berjon Co.—Act-Dn  
Beech-Nut Life Savers, Inc.—Beech-Nut gum  
Brown, E. T. Drug Co., Inc.—Palmer's Skin Success  
Carling Brewing Co.—Carling's ale  
Continental Baking Co., Inc.—Wonder bread  
General Mills, Inc.—Gold Medal flour  
Grove Labs., Inc.—4-Way cold tablets  
General Foods Corp., Jell-D division—Jell-D Instant pudding  
Kroger Co.  
Pinkham, Lydia E. Medicine Co.  
Pharmaco, Inc.—Feen-A-Mint  
Reynolds, R. J. Tobacco Co.—Salem cigarettes  
Remington Rand Div. of Sperry Rand Corp.—Remington Rand typewriters  
Reilly, Wm. B. & Co., Inc.—Luzianne coffee  
Shell Oil Co.  
Ward Baking Co.  
Burger Brewing Co.—Burger beer  
Borden Food Products Co.  
Bristol-Myers Co.—Butterin  
Bristol-Myers Co.—Sal Hepatica  
Chattanooga Medicine Co.—Velvo  
Chattanooga Medicine Co.—Zyrone  
Continental Baking Co., Inc.—Hostess cup cakes  
Double Cola Co.  
Falstaff Brewing Corp.—Falstaff beer  
Falger, J. A. & Co.—Falger's coffee  
Goetz, M. K. Brewing Co.—Country Club Malt Liquor  
Helme, Geo. W. Co.—HoneyBee snuff  
International Milling Co.—Robin Hood flour  
Plough, Inc.—Black & White beauty preparations  
Plough, Inc.—St. Joseph aspirin  
Pearl Brewing Co.—Pearl beer

Sealtest Div. National Dairy Products Corp.—Sealtest ice cream  
Texas Co.—Texaco Sky Chief gasoline  
American Tobacco Co.—Herbert Tareyton cigarettes  
American Home Magazine Corp.—American Home  
Atlanta Life Insurance Co.  
Atlantic Refining Co.  
Anahist Co., Inc.—Anahist  
Albers Milling Co.  
American Sugar Refining Co.—Domino sugar  
Berjon Co.—Ka-Don  
Blatz Brewing Co.—Blatz beer  
Burton-Dixie Corp.—Burton-Dixie mattresses  
Carter Products, Inc.—Arrid  
Clark Oil Refining Co.  
Colgate-Palmolive Co.—Brisk toothpaste  
Colgate-Palmolive Co.—Super Suds  
Cole, H. C. Milling Co.  
Canfield, A. J. Co.—Canfield beverages  
Canada Dry Ginger Ale, Inc.—Canada Dry gingerale  
Canepa, John B. Co.—Red Cross spaghetti  
Chemway Corp.—Larvex  
Dr. Pepper Co.  
Dro, Inc.—Dro  
Dulaney, John H. & Son, Inc.  
Ex-Lax, Inc.—Ex-Lax  
Eskimo Pie Corp.—Eskimo Pie  
Falls City Brewing Co.—Falls City beer  
Goodyear Tire & Rubber Co., Inc.  
Goodrich, B. F. Co.  
General Motors Corp.—Chevrolet and Oldsmobile  
Gallo, E. J. Winery—Gallo wine  
Great Atlantic & Pacific Tea Co.—A & P stores  
Gillette Safety Razor Co.  
Hercules Powder Co.—Toxaphene  
Hires, Charles & Co.—Hires root beer  
Hood Chemical Co., Inc.  
Interstate Bakeries Corp.—Butternut bread  
Johnson Publishing Co., Inc.—Jet magazine  
Kellogg Co.  
Lever Brothers Co.—Breeze  
Lever Brothers Co.—Silver Dust  
Liggett & Myers Tobacco Co.  
Liebmann Breweries, Inc.—Rheingold beer  
McCormick Co.—McCormick's tea  
Motorola, Inc.  
National Brewing Co.  
National Brewing Co. of Michigan—National Bohemian beer  
Norwich Pharmacal Co.—Pepto-Bismol  
National Biscuit Co.—Millbrook bread  
Dortel Brewing Co.—beer  
Pabst Brewing Co.—Pabst Blue Ribbon beer  
Procter & Gamble Co.  
Plymouth Motor Div. of Chrysler Corp.  
Perma-Strate Co., Inc.—Perma-Strate  
Pharma-Craft Corp., Inc.—Coldene  
Reynolds, R. J. Tobacco Co.—Prince Albert pipe tobacco  
Radio Corp. of America—appliances  
Rath Packing Co.  
Ritchele, Harold F., Inc.—Scott's Emulsion  
Ritchele, Harold F., Inc.—Brylcreem  
Rexall Drug Co.  
Rigo Chemical Co.—Kill-Ko  
Ralston Purina Co., Feed Div.  
Roma Wineries, Inc.—Roma wine  
Sears, Roebuck & Co.  
Sterling Drug Co., National Brands Div.—Bayer aspirin  
Savannah Sugar Refining Corp.—Dixie Crystal sugar  
Sterling Breweries, Inc.—Sterling beer  
Sperry & Hutchinson Co.—S & H Green Stamps  
Sun Oil Co.  
Swift & Co.  
Sardeau, Inc.—Sardo  
Sessions Co., Inc.—Sessions peanut butter  
U. S. Tobacco Co.—Bruton snuff  
Westgate-California Tuna Canning Co.—Breast D' Chicken tuna  
Wilen Brothers, Inc.—wines  
Weston Biscuit Co., Inc.  
Wildroot Co., Inc.—Vam  
Wesson Oil & Snowdrift Sales Co.—Snowdrift



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FIRM \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
 Bill me  Bill firm











Negro Program Types—% Hours

Negro Employment—% by Type

| City                     | State     | Call Letters | Rep                            | Group-owned | Power N or L <sup>1</sup> | Years on Air | Air Hrs. per Wk. | % Negro Appear. Hrs. | D.  | Music | Religion | News | Homemaker | Variety | Drama | Other | % Bus. from Neg. Mkt. Adv. | Source of Business |    |                | Mdsng. Avail. |                |                 | Con-tact with Stores |    |                | Have Neg. Mkt. data | Source for Neg. Info. | Neg. on Staff | Neg. Fam. Income | % Neg. Pop. to Total | Negro Employment—% by Type |                |         |             |            |        |             |
|--------------------------|-----------|--------------|--------------------------------|-------------|---------------------------|--------------|------------------|----------------------|-----|-------|----------|------|-----------|---------|-------|-------|----------------------------|--------------------|----|----------------|---------------|----------------|-----------------|----------------------|----|----------------|---------------------|-----------------------|---------------|------------------|----------------------|----------------------------|----------------|---------|-------------|------------|--------|-------------|
|                          |           |              |                                |             |                           |              |                  |                      |     |       |          |      |           |         |       |       |                            | N                  | R  | L <sup>2</sup> | N             | Y <sup>3</sup> | N               | Y <sup>3</sup>       | N  | Y <sup>3</sup> |                     |                       |               |                  |                      | N                          | Y <sup>3</sup> | Farmers | Wht. Collar | Industrial | Clerks | Technicians |
| Chicago                  |           | WAAF         | Forjoe                         | No          | 1kw                       | 1            | 25               | 84                   | 12  |       |          |      |           |         |       |       | 40                         | 15                 | 45 | Y              | Y             | Y              | W. Hutchinson   | Y                    | 14 | 24             | 54                  | 9                     | 8             | 3                | 1                    |                            |                |         |             |            |        |             |
| Chicago                  |           | WGES         |                                | No          | 5kw                       | 1            | 33               | 131                  | 51  | 84    | 7        | 5    |           |         |       |       | 65                         | 40                 | 60 | Y              | Y             | Y              | Mrs. Hinzman    | Y                    | 5  |                |                     |                       |               |                  |                      |                            |                |         |             |            |        |             |
| *Harvey                  | Illinois  | WBEE         | Rollins 8dct                   | Yes         | 1kw                       | 1            | 2                | 98                   | 100 | 72    | 13       | 5    | 10        |         |       |       | 100                        | 30                 | 70 | Y              | Y             | Y              | W. L. Dennis    | Y                    | 30 |                |                     |                       |               |                  |                      |                            |                |         |             |            |        |             |
| Oak Park                 |           | WOPA         | Stars National                 | No          | 250w                      | 1            | 7                | 163                  | 33  | 82    | 18       |      |           |         |       |       | 20                         | 5                  | 95 | Y              | Y             | Y              | E. Sonderling   | Y                    | 20 |                |                     |                       |               |                  |                      |                            |                |         |             |            |        |             |
| Gary                     |           | WWCA         | John E. Pearson                | Yes         | 1kw                       | 1            | 8                | 132                  | 25  | 80    | 17       | 3    |           |         |       |       | 27                         | 33                 | 7  | 60             | Y             | Y              | Thomas March    | Y                    | 38 | 1              | 31                  | 1                     | 3             | 4                | 3                    | 47                         |                |         |             |            |        |             |
| Hammond                  |           | WJOB         | Rambeau                        | No          | 250w                      | 1            | 28               | 162                  | 20  | 80    | 10       | 5    |           |         |       |       | 5                          | 25                 | 30 | 20             | 50            | Y              | Y               | Joseph Fife          | Y  | 10             | 7,000               | 35                    | 5             | 65               | 14                   | 4                          | 10             | 2       |             |            |        |             |
| Indianapolis             |           | WGEE         | Rollins                        | Yes         | 1kw                       | 1            | 1                | 84                   | 40  | 83    | 10       | 7    |           |         |       |       | 40                         | 15                 | 4  | 81             | Y             | Y              | A. C. Johnson   | Y                    | 15 | 4              | 72                  | 5                     | 1             | 14               | 4                    |                            |                |         |             |            |        |             |
| Michigan City            |           | WIMS         | Rambeau                        | Yes         | 1kw                       | 1            | 10               | 105                  | 3   | 100   |          |      |           |         |       |       | 100                        | 60                 | 40 | N              | N             | N              |                 | Y                    | 5  |                |                     |                       |               |                  |                      |                            |                |         |             |            |        |             |
| Des Moines               |           | KWDM         | Indie Sales                    | No          | 1kw                       | N            | 10               | 128                  | 1   |       |          |      |           |         |       |       | 50                         | 50                 | 50 | Y              | Y             | Y              | George Webber   | Y                    | 7  | \$3,600        |                     |                       |               |                  |                      |                            |                |         |             |            |        |             |
| Fulton                   |           | WFUL         | Hil F. Best                    | No          | 1kw                       | 1            | 6                | 81                   | 12  |       |          |      |           |         |       |       | 5                          | 15                 | 8  | 80             | Y             | N              | Jo Westpheling  | N                    | 30 | 2,200          | 30                  | 20                    | 50            | 30               |                      |                            |                |         |             |            |        |             |
| Hopkinsville             |           | WKOA         | Hil F. Best                    | No          | 1kw                       | 1            | 3                | 91                   | 7   | 99    | 1        |      |           |         |       |       | 5                          | 5                  | 10 | 85             | Y             | Y              | Don Ritter      | Y                    | 1  | \$2,000        | 35                  | 35                    | 2             | 35               | 3                    | 4                          | 20             | 1       |             |            |        |             |
| *Louisville              | Kentucky  | WLOU         | Gill-Perna                     | Yes         | 1kw                       | 1            | 6                | 84                   | 100 | 60    | 30       | 3    | 1         | 1       |       |       | 5                          | 100                | 7  | 8              | 85            | Y              | Y               | Art Selley           | Y  | 60             | \$3,200             | 16                    | 10            | 14               | 36                   | 9                          | 18             | 12      | 1           |            |        |             |
| Pineville                |           | WMLF         | Kentucky Radio Sales           | No          | 250w                      | 1            | 1                | 118                  | 10  | 100   |          |      |           |         |       |       | 1                          | 3                  | 5  | 92             | Y             | Y              | S. Q. Revins    | N                    | 7  | \$1,200        | 7                   | 5                     | 3             | 25               | 2                    | 50                         | 15             |         |             |            |        |             |
| *Baton Rouge             | Louisiana | WXOK         | Stars Ntl & Clayton & Melville | Yes         | 1kw                       | 1            | 5                | 78                   | 100 | 47    | 46       | 2    | 3         |         |       |       | 2                          | 100                | 10 | 5              | 85            | Y              | Y               | Tommy McGuire        | Y  | 33             | \$4,000             | 44                    | 3             | 10               | 30                   | 5                          | 21             | 20      | 1           | 10         |        |             |
| Natchitoches             |           | KNOC         |                                | No          | 250w                      | N            | 10               | 119                  | 25  | 15    | 10       | 20   | 10        | 25      | 20    |       | 38                         | 10                 | 15 | 75             | Y             | Y              | Norm Fletcher   | N                    | 45 | 25             | 20                  | 20                    | 25            | 25               | 10                   |                            |                |         |             |            |        |             |
| *New Orleans             |           | WPOK         | Stars National                 | Yes         | 1kw                       | 1            | 6                | 84                   | 100 | 100   |          |      |           |         |       |       | 100                        | 40                 | 20 | 40             | Y             | Y              | Jules J. Paglin | Y                    | 33 | \$3,600        | 35                  | 20                    | 18            | 50               | 5                    | 1                          | 5              | 1       |             |            |        |             |
| *New Orleans             |           | WMRY         | Gill-Perna                     | Yes         | 1kw                       | 1            | 7                | 84                   | 100 |       |          |      |           |         |       |       | 100                        | 25                 | 10 | 65             | Y             | Y              | Mort Silverman  | Y                    | 50 | 33             | 10                  | 1                     | 60            | 2                | 24                   | 3                          |                |         |             |            |        |             |
| New Orleans              |           | WNOE         | H-R Repts                      | Yes         | 50kw                      | 1            | 25               | 163                  | 1   |       |          |      |           |         |       |       | 75                         | 40                 | 5  | 55             | Y             | Y              | B. C. Baldwin   | Y                    | 4  | 33             |                     |                       |               |                  |                      |                            |                |         |             |            |        |             |
| Ruston                   |           | KRUS         | Hil F. Best                    | No          | 250w                      | 1            | 10               | 119                  | 20  | 80    | 20       |      |           |         |       |       | 40                         |                    |    |                | Y             | N              |                 | N                    | 45 |                |                     |                       |               |                  |                      |                            |                |         |             |            |        |             |
| *Shreveport              |           | KANY         | Clayton, Wittig, Oakes         | Yes         | 250w                      | 1            | 3                | 84                   | 100 | 46    | 30       | 6    | 10        | 3       |       |       | 5                          | 100                | 38 | 12             | 50            | Y              | Y               | Glenn V. Wilson      | Y  | 75             | \$4,560             | 38                    | 23            | 6                | 26                   | 7                          | 8              | 25      | 7           |            |        |             |
| Shreveport               |           | KWKH         | H. I. Christal                 | Yes         | 50kw                      | N            | 32               | 133                  | 20  | 25    | 10       | 10   | 10        | 45      |       |       | 5                          | 65                 | 10 | 25             | Y             | Y              | Fred Watkins    | N                    | 33 | 40             | 40                  | 45                    | 5             |                  |                      |                            |                |         |             |            |        |             |
| Tallulah                 |           | KTLD         | Hil F. Best                    | No          | 500w                      | 1            | 3                | 92                   | 25  | 40    | 40       | 10   | 10        |         |       |       | 50                         | 2                  | 5  | 85             | Y             | Y              | Ollie 8ales     | N                    | 50 | \$2,700        | 50                  | 75                    | 2             | 8                | 5                    | 10                         |                |         |             |            |        |             |
| *Baltimore               | Maryland  | WEFB         | Gill-Perna                     | No          | 5kw                       | 1            | 2                | 101                  | 100 | 75    | 11       | 11   | 3         |         |       |       | 100                        | 19                 | 30 | 51             | Y             | Y              | Bentley Stecher | Y                    | 65 | \$3,500        | 31                  |                       |               |                  |                      |                            |                |         |             |            |        |             |
| Baltimore                |           | WITH         | Select-Brown-Simmons           | No          | 250w                      | 1            | 17               | 168                  | 9   | 76    | 24       |      |           |         |       |       | 12                         | 25                 | 75 | Y              | Y             | Y              | R. C. Embry     | Y                    | 20 | \$3,000        | 20                  |                       |               |                  |                      |                            |                |         |             |            |        |             |
| *Baltimore               |           | WSID         | United 8dct                    | Yes         | 1kw                       | 1            | 10               | 84                   | 100 | 65    | 15       | 5    | 5         |         |       |       | 10                         | 100                | 30 | 10             | 60            | Y              | Y               | Marvin Mervis        | Y  | 3,400          | 25                  | 10                    | 5             | 20               | 5                    | 5                          | 50             | 5       |             |            |        |             |
| *Bethesda (Wash., D. C.) |           | WUST         | Fo-joe                         | No          | 250w                      | 1            | 12               | 70                   | 100 | 60    | 15       | 10   | 15        |         |       |       | 90                         | 12                 | 8  | 80             | Y             | Y              | Harold Sheffers | Y                    | 50 | 45             | 40                  | 5                     | 20            | 5                | 27                   | 3                          |                |         |             |            |        |             |
| Flint                    |           | WAM-M        | Gill-Perna                     | No          | 500w                      | 1            | 2                | 80                   | 26  | 80    | 15       | 5    |           |         |       |       | 40                         | 10                 | 90 | Y              | Y             | Y              | Richard Carter  | Y                    | 15 | \$6,000        | 11                  | 5                     | 5             | 50               | 5                    | 30                         | 5              |         |             |            |        |             |
| Flint                    |           | WBBC         | Weed & Co.                     | Yes         | 1kw                       | N            | 10               | 125                  | 4   | 100   |          |      |           |         |       |       |                            |                    |    | Y              | Y             | Y              | E. Durham       | N                    | 10 |                |                     |                       |               |                  |                      |                            |                |         |             |            |        |             |
| Flint                    |           | WMRP         | Hil F. Best                    | No          | 1kw                       | 1            | 10               | 84                   | 8   |       |          |      |           |         |       |       | 3                          | 100                | N  |                | N             | N              | Bessie B. Hill  | Y                    | 14 | 10             |                     |                       |               |                  |                      |                            |                |         |             |            |        |             |
| *Inkster (Detroit)       |           | WCHB         | John E. Pearson                | No          | 500w                      | 1            | 1                | 70                   | 100 | 64    | 20       | 15   |           |         |       |       | 1                          | 99                 | 5  | 15             | 80            | Y              | Y               | Max Goldfarb         | Y  | 98             | \$4,130             | 13                    |               |                  |                      |                            |                |         |             |            |        |             |
| Saginaw                  |           | WGSW         | John E. Pearson                | Yes         | 1kw                       | N            | 7                | 124                  | 15  | 100   |          |      |           |         |       |       | 6                          | 50                 | 50 | Y              | Y             | Y              | Robert Phillips | Y                    | 10 | 14             |                     |                       |               |                  |                      |                            |                |         |             |            |        |             |

\*Information compiled from questionnaires returned by Negro radio stations. All 588 Negro stations listed in the 'Buyers' Guide had an opportunity to reply to this questionnaire.

<sup>1</sup> N (etwork) I (ndependent) <sup>2</sup> N (ational) R (egional) L (ocal) <sup>3</sup> N (o) Y (es)





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THE ONLY ALL-NEGRO PROGRAMMED STATION IN THE AREA

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|--------------------|-----|-----|
| March-April 1957   |     |     |
| Monday-Friday      | AM  | PM  |
| WCLS               | 52% | 50% |
| Sta. B             | 15  | 21  |
| Sta. C             | 7   | 8   |
| Sta. D             | 14  | 9   |
| Sta. E             | 10  | 11  |

... yes PULSE proves WCLS is the dominant choice of Negro listeners by a landslide ALL HOURS OF THE DAY . . . EVERY PERIOD SURVEYED . . . INCLUDING SUNDAY!!!

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- ★ Proven Sales Power
- ★ Big Responsive Audience

... serving 200,000 Negroes in counties with average percentage of Negro population

## 52.9%

1,000 WATTS

# WCLS

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1580 KC

MUSCOGEE BROADCASTING CO., INC.

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EXCLUSIVE REPRESENTATION


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And announcing the appointment of  
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Negro Program Types—% Hours

Negro Employment—% by Type

| City          | Call Letters | Rep                            | Group-owned | Power N or J | Years on Air | Air Hrs. per wk. | % Negro Appear. Hrs. | D. J. | Music | Religion | News | Homemaker | Variety | Drama | Other | % Bus. from Neg. Mkt. Adv. | Source of Business |    |                | Mdsng. Avail. | Con-tact with Stores |                |   | Have Neg. Mkt. data | Source for Neg. Info. | Neg. on Staff | Neg. Fam. Income | % Neg. Pop. to Total | Negro Employment—% by Type |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
|---------------|--------------|--------------------------------|-------------|--------------|--------------|------------------|----------------------|-------|-------|----------|------|-----------|---------|-------|-------|----------------------------|--------------------|----|----------------|---------------|----------------------|----------------|---|---------------------|-----------------------|---------------|------------------|----------------------|----------------------------|----|----------------|---------|--------------|--------|-------------|-----------|--------------|-------|--|--|--|--|--|
|               |              |                                |             |              |              |                  |                      |       |       |          |      |           |         |       |       |                            | N                  | R  | L <sup>2</sup> |               | N                    | Y <sup>3</sup> | N |                     |                       |               |                  |                      | Y <sup>3</sup>             | N  | Y <sup>3</sup> | Farmers | Whit. Collar | Clerks | Technicians | Domestics | Professional | Other |  |  |  |  |  |
| Rock Hill     | WTYC         | Indie Sales                    | No          | 1kw          | 1            | 8                | 85                   | 8     | 40    | 60       |      |           |         |       |       |                            | 2                  | 5  | 1              | 94            | Y                    | Y              | Y | Y                   | E. L. Burwell         | Y             | 1                | 30                   | 30                         | 5  | 40             | 3       | 1            | 20     | 1           |           |              |       |  |  |  |  |  |
| Spartanburg   | WJAN         | Donald Cooke                   | No          | 250w         | 1            | 6                | 163                  |       |       |          |      |           |         |       |       |                            | 10                 | 10 | 80             | Y             | Y                    | Y              | N |                     |                       |               | 25               |                      |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Sumter        | WSSC         | Hil F. Best                    | Yes         | 250w         | N            | 5                | 126                  | 10    | 70    | 10       | 20   |           |         |       |       | 15                         | 10                 | 10 | 80             | Y             | Y                    | Y              | N | Ed Damron           | N                     |               | 60               | 50                   | 5                          | 10 | 2              | 30      | 3            |        |             |           |              |       |  |  |  |  |  |
| *Chattanooga  | WMFS         | John E. Pearson                | 1kw         | 1            | 5            | 93               | 100                  | 43    | 9     | 23       | 3    | 5         |         |       | 17    | 100                        | 10                 | 6  | 84             | Y             | Y                    | Y              | Y | Fred Webb           | Y                     | 100           | \$3,900          | 30                   | 1                          | 3  | 52             | 5       | 2            | 32     | 2           | 3         |              |       |  |  |  |  |  |
| Clarksville   | WJZM         | Rambeau                        | No          | 250w         | N            | 16               | 119                  | 14    | 45    | 25       | 20   | 10        |         |       |       | 2                          | 5                  | 3  | 92             | Y             | Y                    | Y              | N | Charles Malom       | Y                     | 6             | 35               | 12                   | 2                          | 8  | 10             | 1       | 62           | 5      |             |           |              |       |  |  |  |  |  |
| *Jackson      | WJAK         | Burn-Smith                     | No          | 1kw          | 1            | 2                | 84                   | 100   | 56    | 10       | 12   | 8         | 10      |       | 4     | 75                         | 2                  | 10 | 88             | Y             | Y                    | Y              | Y | Robert G. Blow      | Y                     |               | \$2,550          | 32.2                 | 28                         | 5  | 30             | 1       | 9            | 27     | 1           |           |              |       |  |  |  |  |  |
| Memphis       | KWEM         | Bernard                        | Yes         | 1kw          | 1            | 11               | 84                   | 7     | 20    | 50       | 30   |           |         |       |       | 1                          | 10                 | 17 | 73             |               |                      |                |   |                     |                       |               |                  |                      |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| *Memphis      | WDIA         | John E. Pearson                | No          | 50kw         | 1            | 10               | 140                  | 100   | 95    |          | 1    | 1         | 3       |       | 1     | 3                          | 100                | 60 | 40             | Y             | Y                    | Y              | Y | Harold Walker       | Y                     |               | \$1,792          | 42                   |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| *Memphis      | WLOK         | Stars National                 | Yes         | 5kw          | 1            | 6                | 96                   | 100   | 44    | 42       | 7    | 6         |         |       | 1     | 100                        |                    |    |                | Y             | Y                    | Y              | Y | Eugene P. Weil      | Y                     | 50            |                  | 43                   |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| *Nashville    | WSOK         | Gill-Perna                     | Yes         | 1kw          | 1            | 6                | 84                   | 100   | 48    | 41       | 9    |           |         |       | 1     | 100                        | 15                 | 10 | 75             | Y             | Y                    | Y              | Y | Norman Stewart      | Y                     |               | \$2,900          | 40                   | 8                          | 5  | 50             | 1       | 35           | 1      |             |           |              |       |  |  |  |  |  |
| *Beaumont     | KJET         | Forjoe                         | No          | 1kw          | 1            | 9                | 98                   | 100   | 42    | 40       | 12   | 6         |         |       |       | 100                        | 20                 | 20 | 60             | Y             | Y                    | Y              | Y | Walter Rubens       | Y                     | 50            | \$3,800          | 34                   | 4                          | 2  | 80             | 3       | 10           | 1      |             |           |              |       |  |  |  |  |  |
| *Fr. Worth    | KNOK         | John E. Pearson                | Yes         | 1kw          | 1            | 3                | 107                  | 100   | 60    | 25       | 10   | 5         |         |       |       | 100                        | 25                 | 20 | 55             | Y             | Y                    | Y              | Y | Stuart Hepburn      | Y                     | 40            | \$4,600          | 17                   | 20                         | 10 | 45             | 3       | 10           | 10     | 2           |           |              |       |  |  |  |  |  |
| *Houston      | KCOH         | Stars Ntl G Clayton G Melville | Yes         | 5kw          | 1            | 4                | 131                  | 100   | 85    | 5        | 5    |           |         |       |       | 100                        | 20                 | 15 | 65             | Y             | Y                    | Y              | Y | John Watkins        | Y                     | 40            | \$4,016          | 25                   | 8                          | 48 | 19             | 4       | 21           |        |             |           |              |       |  |  |  |  |  |
| *Houston      | KYOK         | John E. Pearson                | No          | 1kw          | 1            | 9                | 99                   | 100   | 55    | 25       | 15   | 5         |         |       |       | 100                        | 10                 | 15 | 75             | Y             | Y                    | Y              | Y | R. C. Meeker        | Y                     | 40            | \$4,000          | 23                   | 5                          | 5  | 50             | 10      | 20           | 10     |             |           |              |       |  |  |  |  |  |
| Marshall      | KMHT         | Clyde Melville                 | Yes         | 250w         | 1            | 10               | 119                  | 10    | 80    | 19       | 1    |           |         |       |       | 15                         | 5                  | 15 | 80             | Y             | Y                    | Y              | Y | H. A. Bridge, Jr.   | N                     |               | \$1,995          | 65                   | 10                         | 79 | 11             |         |              |        |             |           |              |       |  |  |  |  |  |
| San Antonio   | KMAC         | 8dct Time Sls                  | No          | 5kw          | N            | 31               | 126                  | 11    | 86    | 14       |      |           |         |       |       |                            |                    |    |                | Y             | Y                    |                |   | Ginger Hunt         | Y                     |               |                  | 7                    |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Taylor        | KTAE         |                                | No          | 1kw          | 1            | 10               | 84                   | 3     | 55    | 85       | 3    | 15        |         |       |       | 15                         | 5                  | 10 | 85             | Y             | Y                    | Y              | N | Gillis Conoley      | Y                     |               | \$2,000          | 25                   | 65                         | 15 |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Texarkana     | KTFS         | R O'Connell C. Brown           | No          | 250w         | 1            | 25               | 119                  | 20    | 40    | 40       | 10   | 10        |         |       |       | 15                         | 5                  | 20 | 75             | Y             | Y                    | Y              | N | Robert Bieloh       | N                     |               | \$1,800          |                      |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Danville      | WBTM         | Gill-Perna                     | No          | 5kw          | N            | 27               | 130                  | 7     | 100   |          |      |           |         |       |       |                            |                    |    |                | 6             | 6                    | 87             | Y | N                   | Milton Adams          | Y             | 13               | 25                   |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Danville      | WDVA         | Robert S. Keller               | No          | 5kw          | N            | 10               | 132                  | 30    | 60    | 20       | 15   | 5         |         |       |       | 50                         | 15                 | 2  | 83             | Y             | Y                    | Y              | Y | Jeff Waugh          | N                     |               | \$2,300          | 30                   | 53                         | 10 | 10             | 5       | 11           | 10     | 1           |           |              |       |  |  |  |  |  |
| Farmville     | WFLO         | Thos. F. Clark                 | No          | 1kw          | 1            | 10               | 84                   | 10    | 70    | 30       |      |           |         |       |       | 10                         | 10                 | 90 | Y              | Y             | Y                    | Y              | Y | John D. Wilson      | N                     |               | \$1,500          | 45                   |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Harrisonburg  | WSVA         | Peters, Griffin, Woodward      | Yes         | 5kw          | N            | 22               | 131                  | —1    | 100   |          |      |           |         |       |       |                            |                    |    |                | 10            | 15                   | 75             | Y | N                   |                       | N             | 1                |                      |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Hopewell      | WHAP         |                                | Yes         | 250w         | 1            | 9                | 117                  | 10    | 100   |          |      |           |         |       |       | 5                          | 6                  | 10 | 85             | Y             | Y                    | Y              | N | William Craig       | Y                     | 10            | \$2,000          | 20                   | 35                         | 60 |                |         |              |        |             |           |              |       |  |  |  |  |  |
| *Norfolk      | WRAP         | Rollins                        | Yes         | 5kw          | 1            | 6                | 126                  | 100   | 85    | 10       | 2    | 3         |         |       |       | 85                         | 30                 | 10 | 60             | Y             | Y                    | Y              | Y | Paul von Hagel      | Y                     | 50            | 48               | 10                   | 5                          | 75 | 1              | 8       | 1            |        |             |           |              |       |  |  |  |  |  |
| *Richmond     | WANT         | United 8dct                    | Yes         | 1kw          | 1            | 6                | 81                   | 100   | 65    | 14       | 7    | 2         | 3       |       | 9     | 100                        | 35                 | 2  | 63             | Y             | Y                    | Y              | N | S. J. Bell          | Y                     | 70            | \$4,700          |                      |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Roanoke       | WROV         | Burn-Smith                     | Yes         | 250w         | N            | 12               | 127                  | 20    | 100   |          |      |           |         |       |       | 3                          | 10                 | 1  | 89             | Y             | Y                    | Y              | N | Burt Levine         | N                     |               | \$3,000          | 17                   | 45                         | 3  | 2              | 45      | 5            |        |             |           |              |       |  |  |  |  |  |
| South Boston  | WHLF         |                                | No          | 250w         | N            | 10               | 119                  | 6     |       |          |      |           |         |       |       | 5                          | 100                | Y  | Y              | Y             | Y                    | Y              | N | John L. Cole, Jr.   | Y                     |               | 50               | 70                   | 20                         |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Wytheville    | WYVE         |                                | No          | 1kw          | 1            | 8                | 84                   | 2     | 100   |          |      |           |         |       |       |                            |                    |    |                | 10            | 10                   | 80             | N | N                   | Frances Poe           | Y             | 5                | 15                   |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Beckley       | WJLS         | Burke Stuart                   | No          | 5kw          | N            | 18               | 125                  | 3     | 50    | 50       |      |           |         |       |       | 5                          | 20                 | 20 | 60             | Y             | Y                    | Y              | N | Joe L. Smith, Jr.   | Y                     | 8             | 12               | 5                    | 80                         | 5  | 5              | 5       |              |        |             |           |              |       |  |  |  |  |  |
| Oak Hill      | WOAY         | John E. Pearson                | No          | 10kw         | 1            | 11               | 84                   | 10    | 80    | 10       |      |           |         |       | 10    | 10                         | 10                 | 80 | Y              | Y             | Y                    | Y              | N | R. Thomas, Jr.      | Y                     | 5             |                  |                      |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Milwaukee     | WMIL         | Forjoe                         | No          | 1kw          | 1            | 10               | 80                   | 10    | 85    | 15       |      |           |         |       |       |                            |                    |    |                |               | Y                    | Y              | Y | Y                   | Paul F. DeChant       | Y             |                  | \$5,200              |                            |    |                |         |              |        |             |           |              |       |  |  |  |  |  |
| Windsor, Ont. | CKLW         | Adam Young                     | No          | 50kw         | 1            | 26               | 137                  | 2     | 33    | 67       |      |           |         |       |       |                            |                    |    |                |               | Y                    | Y              | Y | N                   | E. W. Wardell         | Y             | 15               |                      | 60                         | 20 | 5              | 15      |              |        |             |           |              |       |  |  |  |  |  |

\* Information compiled from questionnaires returned by Negro radio stations. All 568 Negro stations listed in the Buyers' Guide had an opportunity to reply to this questionnaire.

1 N (network) 2 N (regional) 3 Y (local) 4 N (inval) 5 N (o) 6 Y (os)





*what's in a name . . .*



**A** lot—with all due deference to the Bard. Advertising has proved it.

More important—it obtains for people, too. You make your own “brand name” by how you think and what you do. And this very “product image” will determine how much cake you have in this vale of tears.

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**SPONSOR** THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



# 8. NEGRO RADIO STATIONS\*

## 100% Negro-appeal radio stations

| ALABAMA    |              |
|------------|--------------|
| CITY       | CALL LETTERS |
| BESSEMER   | WBCO         |
| BIRMINGHAM | WEDR         |
|            | WJLD         |
| MOBILE     | WMOZ         |
| MONTGOMERY | WRMA         |

| ARKANSAS    |              |
|-------------|--------------|
| CITY        | CALL LETTERS |
| LITTLE ROCK | KOKY         |

| CALIFORNIA    |              |
|---------------|--------------|
| CITY          | CALL LETTERS |
| SAN FRANCISCO | KSAN         |
|               | KSAY         |

| DISTRICT OF COLUMBIA |              |
|----------------------|--------------|
| CITY                 | CALL LETTERS |
| WASHINGTON           | WOOK         |
| (Bethesda)           | WUST         |

| FLORIDA      |              |
|--------------|--------------|
| CITY         | CALL LETTERS |
| JACKSONVILLE | W OBS        |
| MIAMI        | WFEC         |
| MIAMI BEACH  | WMBM         |
| TAMPA        | WIOK         |

| GEORGIA  |              |
|----------|--------------|
| CITY     | CALL LETTERS |
| ATLANTA  | WAOK         |
|          | WERD         |
| COLUMBUS | WCLS         |

| ILLINOIS         |              |
|------------------|--------------|
| CITY             | CALL LETTERS |
| HARVEY (Chicago) | WBEE         |

| KENTUCKY   |              |
|------------|--------------|
| CITY       | CALL LETTERS |
| LOUISVILLE | WLOU         |

| LOUISIANA   |              |
|-------------|--------------|
| CITY        | CALL LETTERS |
| BATON ROUGE | WXOK         |
| NEW ORLEANS | W BOK        |
|             | W MRY        |
| SHREVEPORT  | KANV         |

| MARYLAND  |              |
|-----------|--------------|
| CITY      | CALL LETTERS |
| ANNAPOLIS | WANN         |
| BALTIMORE | W EBB        |
|           | W SID        |

| MICHIGAN          |              |
|-------------------|--------------|
| CITY              | CALL LETTERS |
| INKSTER (Detroit) | WCHB         |

| MISSISSIPPI |              |
|-------------|--------------|
| CITY        | CALL LETTERS |
| JACKSON     | WOKJ         |

| MISSOURI    |              |
|-------------|--------------|
| CITY        | CALL LETTERS |
| KANSAS CITY | KPRS         |
| ST. LOUIS   | KATZ         |
|             | KXLW         |

| NEW JERSEY        |              |
|-------------------|--------------|
| CITY              | CALL LETTERS |
| NEWARK (New York) | WNJR         |

| NORTH CAROLINA |              |
|----------------|--------------|
| CITY           | CALL LETTERS |
| DURHAM         | W SRC        |
| WINSTON-SALEM  | WAAA         |

| OHIO       |              |
|------------|--------------|
| CITY       | CALL LETTERS |
| CINCINNATI | WCIN         |

| PENNSYLVANIA |              |
|--------------|--------------|
| CITY         | CALL LETTERS |
| PHILADELPHIA | W DAS        |
|              | W HAT        |

| SOUTH CAROLINA |              |
|----------------|--------------|
| CITY           | CALL LETTERS |
| CHARLESTON     | W PAL        |
| COLUMBIA       | W OIC        |

| TENNESSEE   |              |
|-------------|--------------|
| CITY        | CALL LETTERS |
| CHATTANOOGA | W MFS        |
| JACKSON     | W JAK        |
| MEMPHIS     | W DIA        |
|             | W LOK        |
| NASHVILLE   | W SOK        |

| TEXAS      |              |
|------------|--------------|
| CITY       | CALL LETTERS |
| BEAUMONT   | KJET         |
| FORT WORTH | KNOK         |
| HOUSTON    | KCOH         |
|            | KYOK         |

| VIRGINIA     |              |
|--------------|--------------|
| CITY         | CALL LETTERS |
| NEWPORT NEWS | WYOU         |
| NORFOLK      | WRAP         |
| RICHMOND     | WANT         |

| INDIANA      |              |       |
|--------------|--------------|-------|
| CITY         | CALL LETTERS | HOURS |
| GARY         | W WCA        | 33    |
| HAMMOND      | W JOB        | 32    |
| INDIANAPOLIS | W GEE        | 34    |

| LOUISIANA   |              |       |
|-------------|--------------|-------|
| CITY        | CALL LETTERS | HOURS |
| NATCHITOCHE | KNOC         | 30    |

| MICHIGAN |              |       |
|----------|--------------|-------|
| CITY     | CALL LETTERS | HOURS |
| DETROIT  | WJLB         | 53    |

| MISSISSIPPI |              |       |
|-------------|--------------|-------|
| CITY        | CALL LETTERS | HOURS |
| CLARKSDALE  | W ROX        | 32    |
| GREENVILLE  | W GVM        | 42    |

| MISSOURI |              |       |
|----------|--------------|-------|
| CITY     | CALL LETTERS | HOURS |
| SIKESTON | KSIM         | 80    |

| NEW JERSEY |              |       |
|------------|--------------|-------|
| CITY       | CALL LETTERS | HOURS |
| CAMDEN     | W CAM        | 71    |

| NEW YORK |              |       |
|----------|--------------|-------|
| CITY     | CALL LETTERS | HOURS |
| BUFFALO  | W KBW        | 35    |
| NEW YORK | W LIB        | 75    |
|          | W OV         | 81    |
|          | W WRL        | 52    |

| NORTH CAROLINA |              |       |
|----------------|--------------|-------|
| CITY           | CALL LETTERS | HOURS |
| CHARLOTTE      | W CIV        | 42    |
| NEW BERN       | W OOW        | 35    |

| OHIO      |              |       |
|-----------|--------------|-------|
| CITY      | CALL LETTERS | HOURS |
| CLEVELAND | WIMO         | 71    |
| DAYTON    | WING         | 30    |

| OKLAHOMA      |              |       |
|---------------|--------------|-------|
| CITY          | CALL LETTERS | HOURS |
| OKLAHOMA CITY | KLPR         | 34    |

| PENNSYLVANIA |              |       |
|--------------|--------------|-------|
| CITY         | CALL LETTERS | HOURS |
| PITTSBURGH   | WILY         | 93    |

| SOUTH CAROLINA |              |       |
|----------------|--------------|-------|
| CITY           | CALL LETTERS | HOURS |
| CHARLESTON     | W QSN        | 56    |

| TENNESSEE |              |       |
|-----------|--------------|-------|
| CITY      | CALL LETTERS | HOURS |
| NASHVILLE | W LAC        | 33    |

| TEXAS      |              |       |
|------------|--------------|-------|
| CITY       | CALL LETTERS | HOURS |
| BAYTOWN    | KREL         | 63    |
| TEXAS CITY | KTLW         | 30    |

| VIRGINIA |              |       |
|----------|--------------|-------|
| CITY     | CALL LETTERS | HOURS |
| NORFOLK  | WLOW         | 42    |

## Stations with 30-plus Negro-appeal hours per week (but not 100%)

| ALABAMA   |              |       |
|-----------|--------------|-------|
| CITY      | CALL LETTERS | HOURS |
| TALLADEGA | WHTB         | 60    |

| ARKANSAS |              |       |
|----------|--------------|-------|
| CITY     | CALL LETTERS | HOURS |
| HELENA   | KFFA         | 42    |

| CALIFORNIA  |              |       |
|-------------|--------------|-------|
| CITY        | CALL LETTERS | HOURS |
| LONG BEACH  | KFOX         | 49    |
| LOS ANGELES | KGFJ         | 59    |
| OAKLAND     | KWBR         | 103   |

| FLORIDA      |              |       |
|--------------|--------------|-------|
| CITY         | CALL LETTERS | HOURS |
| JACKSONVILLE | WRHC         | 50    |
| MILTON       | W EBY        | 86    |

| GEORGIA    |              |       |
|------------|--------------|-------|
| CITY       | CALL LETTERS | HOURS |
| ALBANY     | WJAZ         | 34    |
| AUGUSTA    | W AUG        | 42    |
| BAINBRIDGE | W MGR        | 31    |
| MACON      | W BML        | 43    |
|            | W IBB        | 32    |
| SAVANNAH   | W JIV        | 42    |

| ILLINOIS  |              |       |
|-----------|--------------|-------|
| CITY      | CALL LETTERS | HOURS |
| CHICAGO   | W GES        | 67    |
| LA GRANGE | WTAQ         | 30    |
| OAK PARK  | WOPA         | 49    |

## Stations with less than 30 Negro-appeal hours per week

| ALABAMA        |              |       |
|----------------|--------------|-------|
| CITY           | CALL LETTERS | HOURS |
| ALEXANDER CITY | W RFS        | 10    |
| ANDALUSIA      | W CTA        | 3     |
| ANNISTON       | W HMA        | 3     |
|                | W SPC        | 5     |
| ATHENS         | W JMW        | 3     |
| AUBURN         | W AUD        | 26    |

\*Based on SPONSOR's 1957 Buyers Guide and amplified by SPONSOR's sixth annual Negro Market questionnaire. All 568 Negro stations listed in the Buyers' Guide had the opportunity to reply to this questionnaire.



| CITY          | CALL LETTERS | HOURS |
|---------------|--------------|-------|
| BIRMINGHAM    | WAPI         | 2     |
|               | W1OK         | 2     |
| DECATUR       | WAJF         | 18    |
|               | WHOS         | 3     |
|               | WMSL         | 5     |
| DOTIEN        | WDIG         | 9     |
|               | W00F         | 7     |
| EUFULA        | WULA         | 7     |
| FAYETTE       | WVWF         | 3     |
| FLOMATON      | WTCB         | 6     |
| FLORENCE      | WJOI         | 7     |
|               | WOWL         | 13    |
| GADSDEN       | WETO         | 10    |
|               | WGAD         | 7     |
| GENEVA        | WGEA         | 7     |
| GREENVILLE    | WGYI         | 6     |
| HAMILTON      | WERH         | 4     |
| HOMEWOOD      | WEZB         | 10    |
| HUNTSVILLE    | WBHP         | 4     |
|               | WFUN         | 6     |
| MARION        | WJAM         | 16    |
| MOBILE        | WKAB         | 12    |
| MONROEVILLE   | WMFC         | 6     |
| MONTGOMERY    | WAPX         | 3     |
|               | WCOV         | 9     |
| MUSCLE SHOALS | WLAY         | 3     |
| OPELIKA       | WJHO         | 5     |
| OPP           | WAMI         | 2     |
| SCOTTSBORO    | WCRI         | 4     |
| SELMA         | WGWG         | 29    |
|               | WHBB         | 5     |
| SYLACAUGA     | WFEB         | 3     |
|               | WMLS         | 6     |
| TALLASSEE     | WTLS         | 6     |
| THOMASVILLE   | WJDB         | 6     |
| TUSCALOOSA    | WNPT         | 5     |
| TUSCUMBIA     | WVNA         | 11    |
| WEST POINT    | WRLD         | 8     |

### ARIZONA

|      |      |   |
|------|------|---|
| MESA | KTYL | 4 |
|------|------|---|

### ARKANSAS

|              |      |     |
|--------------|------|-----|
| ARKADELPHIA  | KVRC | 28  |
| CROSSETT     | KAGH | 11  |
| EL DORADO    | KDMS | 10  |
| FAYETTEVILLE | KGRH | 3   |
| FORREST CITY | KXJK | 6   |
| FORT SMITH   | KFPW | 3   |
| HOT SPRINGS  | KBHS | 9   |
|              | KBLO | 18  |
|              | KWFC | 6   |
| JONESBORO    | KBTM | 1/2 |
| LITTLE ROCK  | KTHS | 5   |
| MAGNOLIA     | KXLR | 18  |
|              | KVMA | 8   |
| MALVERN      | KBOK | 3   |
| McGEHEE      | KVSA | 6   |
| NEWPORT      | KNBY | 5   |
| PINE BLUFF   | KCLA | 12  |
|              | KOTN | 18  |
| TEXARKANA    | KTFS | 3   |
| WARREN       | KWRF | 3   |

### CALIFORNIA

|             |      |     |
|-------------|------|-----|
| BAKERSFIELD | KAFY | 12  |
|             | KMAP | 14  |
| BERKELEY    | KRE  | 8   |
| BLYTHE      | KYOR | 4   |
| BURBANK     | KBLA | 5   |
| FRESNO      | KGST | 10  |
| LODI        | KCYR | 1/2 |
| LONG BEACH  | KGER | 9   |
| LOS ANGELES | KGFJ | 24  |
|             | KPOP | 23  |
| PASADENA    | KALI | 13  |
| PITTSBURG   | KECC | 3   |
| SACRAMENTO  | KXOA | 1/2 |

| CITY           | CALL LETTERS | HOURS |
|----------------|--------------|-------|
| SAN BERNARDINO | KRNO         | 15    |
| SAN DIEGO      | XEAC         | 12    |
|                | XERB         | 12    |
| SAN RAFAEL     | KTIM         | 10    |
| STOCKTON       | KSTN         | 3     |
|                | KWG          | 1/2   |

### COLORADO

|        |      |     |
|--------|------|-----|
| DENVER | KFSC | 12  |
|        | KIMN | 6   |
|        | KLIR | 1/2 |
| PUEBLO | KCSJ | 1   |

### CONNECTICUT

|           |      |    |
|-----------|------|----|
| NORWALK   | WNLK | 1  |
| STAMFORD  | WSTC | 2  |
| WATERBURY | WATR | 12 |
|           | WBRY | 1  |

### DELAWARE

|            |      |    |
|------------|------|----|
| WILMINGTON | WILM | 20 |
|------------|------|----|

### DISTRICT OF COLUMBIA

|            |      |    |
|------------|------|----|
| WASHINGTON | WOL  | 6  |
|            | WPIK | 1  |
|            | WWDC | 13 |

### FLORIDA

|                  |      |     |
|------------------|------|-----|
| ARCADIA          | WAPG | 3   |
| CHIPLEY          | WBGC | 5   |
| COCOA            | WVCO | 5   |
| CORAL GABLES     | WVCG | 1/2 |
| DAYTONA BEACH    | WROD | 1   |
| DE LAND          | WJBS | 2   |
| DELRAY BEACH     | WDBF | 3   |
| FERNANDINA BEACH | WBF  | 6   |
| FORT LAUDERDALE  | WFTL | 11  |
| FORT PIERCE      | WARN | 6   |
|                  | WIRA | 9   |
| GAINESVILLE      | WDVH | 1/2 |
|                  | WGGG | 17  |
|                  | WRUF | 3   |
| HOLLYWOOD        | WGMA | 1   |
| KISSIMMEE        | WRWB | 1   |
| LAKE CITY        | WDSR | 2   |
| LAKELAND         | WONN | 3   |
| LIVE OAK         | WNER | 4   |
| MIAMI            | WGBS | 1/2 |
|                  | WMIE | 19  |
| NAPLES           | WNOG | 6   |
| NEW SMYRNA BCH.  | WSBB | 6   |
| OCALA            | WVOP | 7   |
|                  | WTMC | 3   |
| ORLANDO          | WABR | 11  |
|                  | WHOO | 7   |
| PALATKA          | WVPP | 9   |
| PANAMA CITY      | WPCF | 2   |
| PENSACOLA        | WCOA | 1   |
| PERRY            | WPRY | 6   |
| PLANT CITY       | WPLA | 1   |
| QUINCY           | WCNH | 8   |
| ST. AUGUSTINE    | WSTV | 5   |
| SANFORD          | WTRR | 12  |
| STUART           | WTSU | 2   |
| TALLAHASSEE      | WTNT | 8   |
| TAMPA            | WDAE | 1/2 |
|                  | WEBK | 7   |
| TARPOX SPRINGS   | WDCL | 1/2 |
| VERO BEACH       | WNTM | 4   |
| W. PALM BEACH    | WIRK | 11  |
| WINTER HAVEN     | WSIR | 2   |

### GEORGIA

| CITY          | CALL LETTERS | HOURS |
|---------------|--------------|-------|
| ADEL          | W AAG        | 5     |
| AMERICUS      | W DEC        | 7     |
| ATHENS        | W RFC        | 12    |
| AUGUSTA       | W GAC        | 1     |
|               | W RDW        | 2     |
| BAXLEY        | W HAB        | 22    |
| BRUNSWICK     | W MOC        | 6     |
| CAIRO         | W GRA        | 20    |
| COLUMBUS      | W DAK        | 18    |
|               | WGBA         | 10    |
|               | W PVV        | 21    |
| CORDELE       | W MJM        | 5     |
| CORNELIA      | W CON        | 4     |
| COVINGTON     | W GFS        | 8     |
| DOUGLAS       | W DMG        | 3     |
| DUBLIN        | W MLT        | 8     |
| FITZGERALD    | W BHB        | 2     |
| FORT VALLEY   | W FPM        | 9     |
| GAINESVILLE   | W DVN        | 6     |
|               | W GGA        | 13    |
| GRIFFIN       | W HIE        | 15    |
| HAWKINSVILLE  | W CEH        | 5     |
| JESUP         | W BGR        | 3     |
| LA GRANGE     | W LAG        | 6     |
|               | W TRP        | 7     |
| MACON         | W MAZ        | 1     |
| MADISON       | W MGE        | 6     |
| MILLEDGEVILLE | W MCG        | 6     |
| MONROE        | W MRE        | 16    |
| NEWMAN        | W COH        | 2     |
| PERRY         | W BBN        | 7     |
| QUITMAN       | W SFB        | 9     |
| ROME          | W LAQ        | 14    |
| SANDERSVILLE  | W SNT        | 25    |
| SAVANNAH      | W CCP        | 12    |
| SWAINSBORO    | W JAT        | 3     |
| SYLVANIA      | W SYL        | 2     |
| THOMASVILLE   | W PAX        | 7     |
| TIFTON        | W WGS        | 5     |
| TOCCOA        | W LET        | 1     |
| VALDOSTA      | W GOI        | 14    |
| WARNER ROBINS | W RPB        | 5     |
| WAYCROSS      | W ACL        | 20    |
|               | W AYX        | 6     |
| WAYNESBORO    | W BRO        | 9     |
| WINDER        | W IMO        | 3     |

### ILLINOIS

|                |       |     |
|----------------|-------|-----|
| BELLEVIEW      | WIBV  | 1   |
| CAIRO          | WKRO  | 1   |
| CHICAGO        | W AAF | 10  |
|                | W SBC | 20  |
| EAST ST. LOUIS | W TMV | 24  |
| EVANSTON       | W EAV | 2   |
|                | W NMP | 1/2 |
| KEWANEE        | W KFI | 1   |
| SPARTA         | W HCO | 3   |
| URBANA         | W ID  | 4   |

### INDIANA

|               |       |     |
|---------------|-------|-----|
| GARY          | W GRY | 22  |
|               | W WCA | 22  |
| HAMMOND       | W JOB | 18  |
| INDIANAPOLIS  | W IBC | 1   |
| MICHIGAN CITY | W IMS | 3   |
| RICHMOND      | W KBV | 1   |
| SOUTH BEND    | W JVA | 1   |
| TERRE HAUTE   | W BOW | 1/2 |

### IOWA

|            |       |   |
|------------|-------|---|
| DES MOINES | W DM  | 1 |
| OTTUMWA    | W BIZ | 1 |
| WATERLOO   | W VEL | 1 |



**KANSAS**

| CITY        | CALL LETTERS | HOURS |
|-------------|--------------|-------|
| COFFEYVILLE | KGGF         | 1/2   |
| CONCORDIA   | KFRM         | 2     |
| HUTCHINSON  | KWHK         | 14    |
| LAWRENCE    | KLWN         | 2     |
| TOPEKA      | WREN         | 1-2   |
| WICHITA     | KANS         | 2     |

**KENTUCKY**

| CITY         | CALL LETTERS | HOURS |
|--------------|--------------|-------|
| CENTRAL CITY | WMTA         | 5     |
| COLUMBIA     | WAIN         | 1/2   |
| COVINGTON    | WZIP         | 12    |
| CUMBERLAND   | WCPM         | 6     |
| FRANKFORT    | WFKY         | 3     |
| FULTON       | WFUL         | 10    |
| HARLAN       | WHLN         | 1     |

**CITY CALL LETTERS HOURS**

|              |      |    |
|--------------|------|----|
| HOPKINSVILLE | WKOA | 6  |
| LEXINGTON    | WLEX | 5  |
| MADISONVILLE | WFMW | 5  |
| PINEVILLE    | WMLF | 12 |
| RADCLIFF     | WSAC | 14 |
| RICHMOND     | WEKY | 1  |

**LOUISIANA**

|             |      |     |
|-------------|------|-----|
| ABBEVILLE   | KROF | 1   |
| ALEXANDRIA  | KDBS | 25  |
|             | KSYL | 23  |
| BATON ROUGE | WIBR | 1/4 |
| BOGALUSA    | WHXY | 3   |
|             | WIKC | 1   |
| CROWLEY     | KSIG | 8   |
| DE RIDDER   | KDLA | 1/2 |
| EUNICE      | KEUN | 10  |

**CITY CALL LETTERS HOURS**

|              |      |     |
|--------------|------|-----|
| FERRIDAY     | KFNV | 21  |
| HAMMOND      | WFPR | 4   |
| HOUMA        | KCIL | 10  |
| LAFAYETTE    | KVOL | 2   |
| LAKE CHARLES | KAOK | 15  |
|              | KLOU | 3   |
| MANSFIELD    | KDBC | 8   |
| MARKSVILLE   | KAPB | 4   |
| MINDEN       | KAPK | 2   |
| MONROE       | KLIC | 10  |
|              | KMLB | 2   |
|              | KNOE | 6   |
| MORGAN CITY  | KMRC | 14  |
| NEW IBERIA   | KVIM | 5   |
| NEW ORLEANS  | WJBW | 1   |
|              | WNOE | 2   |
|              | WWEZ | 6   |
| OPELOUSAS    | KSLO | 10  |
| RUSTON       | KRUS | 24  |
| SHREVEPORT   | KENT | 1/2 |
|              | KWKH | 26  |
| TALLULAH     | KTLD | 23  |
| THIBODAUX    | KTIB | 6   |
| WINNFIELD    | KVCL | 3   |

**MARYLAND**

|                |      |    |
|----------------|------|----|
| ANNAPOLIS      | WNAV | 12 |
| BALTIMORE      | WBAL | 12 |
|                | WTHH | 15 |
| HAVRE DE GRACE | WASA | 3  |
| LEXINGTON PARK | WPTX | 2  |

**MASSACHUSETTS**

|             |      |     |
|-------------|------|-----|
| BOSTON      | WMEX | 14  |
| NEW BEDFORD | WNBH | 1/4 |
| SPRINGFIELD | WJKO | 12  |

**MICHIGAN**

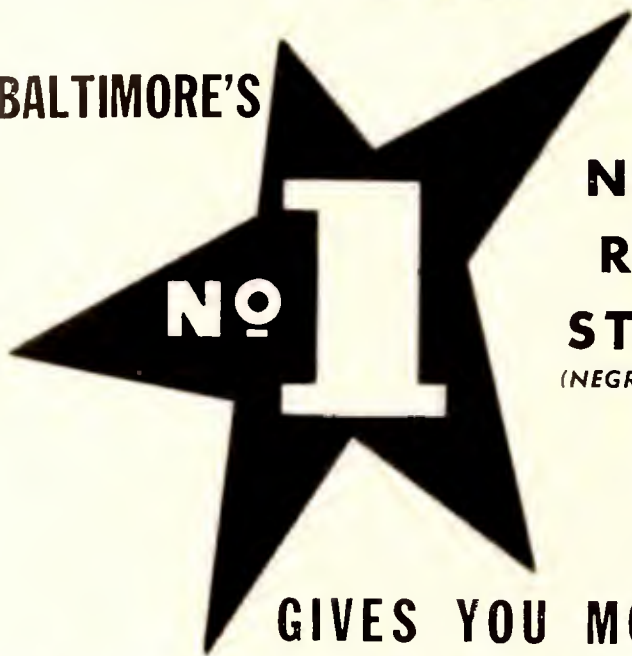
|               |      |     |
|---------------|------|-----|
| ANN ARBOR     | WHRV | 3   |
|               | WPAC | 3   |
| BENTON HARBOR | WHFB | 1/2 |
| DETROIT       | CKLW | 3   |
|               | WXYZ | 16  |
| FLINT         | WAMI | 21  |
|               | WBBC | 5   |
|               | WDFD | 1/2 |
|               | WMRP | 10  |
| GRAND RAPIDS  | WLAV | 3   |
| MUSKEGON      | WMUS | 2   |
| PORT HURON    | WHLS | 2   |
| SAGINAW       | WSGW | 18  |

**MISSISSIPPI**

|             |      |    |
|-------------|------|----|
| ABERDEEN    | WMPA | 6  |
| AMORY       | WAMY | 20 |
| BATESVILLE  | WBLE | 4  |
| BILOXI      | WDEB | 3  |
| BOONEVILLE  | WBIP | 6  |
| CANTON      | WDOB | 10 |
| CENTERVILLE | WGLC | 2  |
| CLARKSDALE  | WKDL | 5  |
| CLEVELAND   | WCLD | 18 |
| COLUMBIA    | WCJU | 1  |
| COLUMBUS    | WACR | 10 |
|             | WCBI | 24 |
| CORINTH     | WCMA | 1  |
| GRENADA     | WVAG | 11 |
| GULFPORT    | WGCM | 4  |
| HATTIESBURG | WBKH | 19 |
|             | WISY | 5  |
| HAZLEHURST  | WMDC | 8  |
| HOUSTON     | WCPC | 14 |
| LAUREL      | WLAU | 5  |
| LOUISVILLE  | WLSM | 10 |
| MERIDIAN    | WMOX | 15 |
|             | WTOK | 14 |
| NATCHEZ     | WMIS | 8  |
| NEWTON      | WEGA | 6  |
| OXFORD      | WSUH | 5  |

**WEBB**

BALTIMORE'S



**NEGRO  
RADIO  
STATION**

(NEGRO PULSE, 1957)

**GIVES YOU MORE FOR  
YOUR MONEY IN NEGRO HOMES!**

**ON THE AIR 30 MONTHS  
TOP-RATED 30 MONTHS**

AND STILL GROWING

**Soon to Go 5,000 Watts**



**WEBB**

COVERING METROPOLITAN BALTIMORE  
BALTIMORE 16, MD.

Bentley A. Stecher  
GENERAL MANAGER

CALL GILL-PERNA FOR THE FACTS!



| CITY         | CALL LETTERS | HOURS |
|--------------|--------------|-------|
| PASCAGOULA   | W PMP        | 2     |
| PHILADELPHIA | W HOC        | 4     |
| PICAYUNE     | W RJW        | 1     |
| STARKVILLE   | W SSO        | 10    |
| TUPELO       | W ELO        | 8     |
| VICKSBURG    | W VIM        | 6     |
| WAYNESBORO   | W ABO        | 3     |
| WEST POINT   | W ROB        | 15    |

**MISSOURI**

|             |           |    |
|-------------|-----------|----|
| CHARLESTON  | KCHR      | 3  |
| KANSAS CITY | KMBC-KFRM | 2  |
| MOBERLY     | KNCM      | 10 |
| ST. LOUIS   | KSTL      | 10 |
|             | WIL       | 6  |

**NEVADA**

|           |      |   |
|-----------|------|---|
| LAS VEGAS | KLAS | 1 |
|           | KORK | 2 |

**NEW JERSEY**

|               |       |     |
|---------------|-------|-----|
| ASBURY PARK   | WJLK  | 2   |
| ATLANTIC CITY | WFPG  | 7   |
|               | WLDB  | 10  |
|               | WVID  | 9   |
| BRIDGETON     | W SNJ | 1   |
| CAMDEN        | W KDN | 6   |
| NEWARK        | W AAT | 10  |
|               | WIBI  | 82  |
| TRENTON       | W BUD | 16  |
|               | WTTM  | 1/2 |

**NEW MEXICO**

| CITY       | CALL LETTERS | HOURS |
|------------|--------------|-------|
| ALAMOGORDO | KALG         | 1     |
| CLOVIS     | KCLV         | 3     |
| HOBBS      | KWEW         | 10    |
| ROSWELL    | KGFL         | 1     |

**NEW YORK**

|               |       |     |
|---------------|-------|-----|
| ELMIRA        | W ELM | 1   |
| KEYMORE       | W YRA | 1   |
| NEW ROCHELLE  | W NYC | 11  |
| NEW YORK      | W ED  | 5   |
| NIAGARA FALLS | W HLD | 3   |
|               | W JLL | 3   |
| PATCHOGUE     | W AIK | 2   |
| PEEKSKILL     | W LNA | 1   |
| ROCHESTER     | W SAY | 2   |
| SYRACUSE      | W NDR | 1/2 |

**NORTH CAROLINA**

|                |       |    |
|----------------|-------|----|
| BEAUFORT       | W BMA | 6  |
| BELMONT        | W CGC | 10 |
| BURLINGTON     | W BBB | 10 |
|                | W ENS | 1  |
| CANTON         | W WIT | 7  |
| CHARLOTTE      | W AYS | 1  |
|                | W IST | 15 |
| DUNN           | W CKB | 7  |
| DURHAM         | W TIK | 7  |
| EDENTON        | W CDJ | 2  |
| ELIZABETH CITY | W CNG | 7  |
|                | W GAI | 5  |
| FAIRMONT       | W FMO | 3  |
| FAYETTEVILLE   | W FAI | 15 |
|                | W FLB | 15 |
|                | W FNC | 11 |
| FUQUAY SPRINGS | W FUG | 8  |

| CITY           | CALL LETTERS | HOURS |
|----------------|--------------|-------|
| GOLDSBORO      | W FMC        | 10    |
|                | W GBR        | 1     |
| GREENSBORO     | W GBG        | 17    |
| GREENHILL      | W GTC        | 5     |
| HENDERSON      | W HNC        | 11    |
|                | W HHH        | 25    |
| HENDERSONVILLE | W HKP        | 5     |
| HICKORY        | W HKY        | 8     |
| HIGH POINT     | W HPL        | 7     |
|                | W MFR        | 3     |
|                | W NOS        | 5     |
| KINGS MOUNTAIN | W KMT        | 6     |
| KINSTON        | W ELS        | 13    |
|                | W FTO        | 10    |
|                | W ISP        | 13    |
| LAURINBURG     | W EWO        | 7     |
| LEAKS HILL     | W LOF        | 1     |
| LEXINGTON      | W BIY        | 3     |
| LINCOLNTON     | W LON        | 1     |
| LIMBERTON      | W AGR        | 1/2   |
|                | W TSB        | 3     |
| MOUNT AIRY     | W SYD        | 1     |
| NEW BERN       | W HHT        | 6     |
| N. WILKESBORO  | W KBC        | 3     |
| RALEIGH        | W RAL        | 11    |
| REIDSVILLE     | W FRC        | 6     |
|                | W REJ        | 11    |
| ROANOKE RAPIDS | W CBT        | 7     |
| ROCKINGHAM     | W AYN        | 2     |
| ROCKY MOUNT    | W CEC        | 21    |
| ROXBORO        | W RXO        | 4     |
| SALISBURY      | W SAT        | 19    |
| SANFORD        | W WGP        | 6     |
| SILVER CITY    | W NCA        | 4     |
| SMITHFIELD     | W MPM        | 4     |
| SOUTHERN PINES | W EEB        | 9     |
| TARBORO        | W CPS        | 10    |
| TRYON          | W TYN        | 7     |
| WADESBORO      | W ADE        | 8     |
| WALLACE        | W LSE        | 7     |
| WASHINGTON     | W RRF        | 6     |



...talking to more negroes than any station south of NEW YORK CITY

Call our rep. STARS NATIONAL INC. (Plaza 8-0555) and learn why more National and Local accounts insist on WHAT over all other medio for the lucrative PHILADELPHIA NEGRO MARKET.

**WHAT** AM Philadelphia 31, Pa.  
FM TRinity 8-1500



| CITY          | CALL LETTERS | HOURS |
|---------------|--------------|-------|
| WHITEVILLE    | WENC         | 25    |
| WILLIAMSTON   | WIAM         | 11    |
| WILMINGTON    | WGNI         | 15    |
| WILSON        | WGTM         | 9     |
|               | WVOT         | 14    |
| WINSTON-SALEM | WAIR         | 6     |

### OHIO

|              |      |     |
|--------------|------|-----|
| AKRON        | WADC | 2   |
|              | WCUE | 1   |
|              | WHKK | 1   |
| CHILLICOTHE  | WBEX | 8   |
| COLUMBUS     | WCOL | 12  |
|              | WVKO | 8   |
| DAYTON       | WAVI | 3   |
|              | WONE | 2   |
|              | WJEH | 3   |
| GALLIPOLIS   | WJEH | 3   |
| HAMILTON     | WMOH | 1/2 |
| MIDDLETOWN   | WPFB | 1   |
| SANDUSKY     | WLEC | 1   |
| SPRINGFIELD  | WIZE | 3   |
| STUEBENVILLE | WSTV | 1/2 |
| TOLEDO       | WTOD | 4   |
| WARREN       | WHHH | 5   |
| YOUNGSTOWN   | WBBW | 2   |
|              | WHOT | 1   |

### OKLAHOMA

|           |      |     |
|-----------|------|-----|
| DUNCAN    | KRHD | 1/4 |
| FREDERICK | KTAT | 1/4 |
| GUTHRIE   | KWRW | 11  |
| HUGO      | KIHN | 5   |
| MUSKOGEE  | KBIX | 8   |
|           | KMUS | 6   |
| OKMULGEE  | KHBG | 12  |
| TULSA     | KTUL | 12  |

### PENNSYLVANIA

|               |      |     |
|---------------|------|-----|
| ALTOONA       | WVAM | 1/4 |
| BEAVER FALLS  | WBVP | 2   |
| CHESTER       | WDRF | 18  |
| CONNELLSVILLE | WCVI | 4   |
| ERIE          | WERC | 1/2 |
| FARRELL       | WFAR | 1   |
| HOMESTEAD     | WAMO | 16  |
| JOHNSTOWN     | WARD | 2   |
| PHILADELPHIA  | WFIL | 1/2 |
| PITTSBURGH    | WCAE | 1/4 |
| SCRANTON      | WARM | 1/2 |

### SOUTH CAROLINA

|               |      |    |
|---------------|------|----|
| AIKEN         | WAKN | 1  |
| ANDERSON      | WAIM | 3  |
|               | WAVS | 3  |
| BARNWELL      | WBAW | 7  |
| BEAUFORT      | WBEU | 7  |
| BENNETTSVILLE | WBSC | 15 |
| BISHOPVILLE   | WAGS | 6  |
| CAMDEN        | WACA | 5  |
| CHARLESTON    | WCSC | 1  |
| CHERAW        | WCRE | 4  |
| COLUMBIA      | WCOS | 13 |
| DARLINGTON    | WPFD | 4  |
| DILLON        | WDSC | 6  |
| EASLEY        | WELP | 7  |
| FLORENCE      | WOLS | 9  |
| GREENVILLE    | WFSC | 6  |
|               | WFBC | 4  |
|               | WQOK | 6  |
| GREENWOOD     | WCRS | 3  |
|               | WGSW | 10 |
| GREER         | WEAB | 3  |
| HARTSVILLE    | WHSC | 3  |
| LAURENS       | WLBG | 9  |
| MULLINS       | WJAY | 10 |
| MYRTLE BEACH  | WYB  | 5  |
| NEWBERRY      | WKDK | 12 |
| ORANGEBURG    | WDIX | 6  |
|               | WTND | 11 |

| CITY        | CALL LETTERS | HOURS |
|-------------|--------------|-------|
| ROCK HILL   | WRHI         | 2     |
|             | WTYC         | 7     |
| SPARTANBURG | WJAN         | 12    |
|             | WORD         | 1     |
| SUMTER      | WSSC         | 13    |
| UNION       | WBCU         | 4     |
| WALTERBORO  | WALD         | 6     |

### TENNESSEE

|              |      |     |
|--------------|------|-----|
| CLARKSVILLE  | WJZM | 17  |
| CLEVELAND    | WBAC | 3   |
| COLUMBIA     | WKRM | 2   |
| DICKSON      | WDKN | 3   |
| FAYETTEVILLE | WEKR | 5   |
| FRANKLIN     | WAGG | 7   |
| GALLATIN     | WHIN | 3   |
| HUMBOLDT     | WIRJ | 3   |
| JOHNSON CITY | WETB | 1   |
| KINGSPORT    | WKIN | 6   |
| KNOXVILLE    | WIVK | 12  |
|              | WKGK | 10  |
|              | WNOX | 1/2 |
| LEWISBURG    | WJIM | 3   |
| McMINNVILLE  | WBMC | 8   |
|              | WMMT | 2   |
| MEMPHIS      | WKEM | 6   |
| MURFREESBORO | WGNS | 7   |
|              | WMTS | 1   |
| PARIS        | WTPR | 3   |
| RIPLEY       | WTRB | 15  |
| ROGERSVILLE  | WRGS | 3   |
| SPRINGFIELD  | WDBL | 8   |

### TEXAS

|                 |      |     |
|-----------------|------|-----|
| ABILENE         | KWKC | 1   |
| ATHENS          | KBUD | 1   |
| ATLANTA         | KALT | 2   |
| AUSTIN          | KTXN | 20  |
| BAY CITY        | KIOX | 5   |
| BEAUMONT        | KFDM | 1   |
|                 | KRIC | 12  |
|                 | KTRM | 6   |
| BEEVILLE        | KIBL | 1   |
| BIG SPRING      | KTXC | 9   |
| BRECKENRIDGE    | KSTB | 1/2 |
| CARTHAGE        | KGAS | 1/2 |
| CLEVELAND       | KVLB | 6   |
| COLLEGE STATION | WTAW | 5   |
| CONROE          | KMCO | 5   |
| CORPUS CHRISTI  | KATR | 6   |
|                 | KCCT | 7   |
|                 | KUNO | 11  |
| CORSICANA       | KAND | 3   |
| CROCKETT        | KIVY | 7   |
| DALLAS          | KGKO | 16  |
|                 | KSKY | 14  |
| DENISON         | KDSX | 6   |
| EL CAMPO        | KULP | 3   |
| FALFURRIAS      | KPSO | 2   |
| FORT WORTH      | KCNC | 11  |
| GALVESTON       | KGBC | 23  |
|                 | KLUF | 5   |
| GONZALES        | KCTI | 1   |
| GREENVILLE      | KGVL | 7   |
| HOUSTON         | KPRC | 6   |
| HUNTSVILLE      | KSAM | 3   |
| JACKSONVILLE    | KEBE | 3   |
| JASPER          | KTXJ | 2   |
| KILLEEN         | KLEN | 1/2 |
| LUBBOCK         | KDAV | 4   |
| LUFKIN          | KTRE | 1   |
| MARLIN          | KMLW | 4   |
| MARSHALL        | KMHT | 12  |
| McCAMEY         | KCMR | 4   |
| MEXIA           | KBUS | 1   |
| MIDLAND         | KJBC | 4   |
| MONAHANS        | KVKM | 1/2 |
| MT. PLEASANT    | KIMP | 1/4 |
| NACOGDOCHES     | KSFA | 1/2 |
| PALESTINE       | KNET | 1   |
| PASADENA        | KLVL | 21  |
| POST            | KRWS | 1   |
| SAN ANGELO      | KTXL | 6   |

| CITY            | CALL LETTERS | HOURS |
|-----------------|--------------|-------|
| SAN ANTONIO     | KCOR         | 15    |
|                 | KMAC         | 14    |
| SIHERMAN        | KRRV         | 1/2   |
|                 | KTAN         | 1/4   |
| SINTON          | KANN         | 1     |
| SULPHUR SPRINGS | KSST         | 3     |
| TAYLOR          | KTAE         | 3     |
| TERREL          | KTER         | 3     |
| TEXARKANA       | KTFB         | 24    |
| TULIA           | KTUE         | 1/4   |
| TYLER           | KDOK         | 3     |
|                 | KGKB         | 1/2   |
|                 | KTBB         | 1/2   |
| VERNON          | KVWC         | 15    |
| VICTORIA        | KNAL         | 1/4   |
| WACO            | WACO         | 1     |
| WICHITA FALLS   | KTRN         | 2     |

### VERMONT

|            |      |     |
|------------|------|-----|
| BURLINGTON | WJOY | 1/2 |
|------------|------|-----|

### VIRGINIA

|                 |      |     |
|-----------------|------|-----|
| BEDFORD         | WBLT | 3   |
| BLACKSTONE      | WKLV | 9   |
| CHARLOTTESVILLE | WINA | 5   |
| CHRISTIANSBURG  | WBCR | 3   |
| CLIFTON FORGE   | WCFV | 2   |
| CULPEPER        | WCVB | 1/2 |
| DANVILLE        | WBTM | 9   |
|                 | WDVA | 20  |
| FARMVILLE       | WFLO | 8   |
| FRANKLIN        | WYSR | 4   |
| FRONT ROYAL     | WFTR | 2   |
| HARRISONBURG    | WSVA | 1   |
| HOPEWELL        | WHAP | 12  |
| MARTINSVILLE    | WHEE | 7   |
|                 | WMVA | 10  |
| PETERSBURG      | WSSV | 14  |
| RADFORD         | WRAD | 20  |
| RICHLANDS       | WRIC | 6   |
| RICHMOND        | WLEE | 18  |
|                 | WMBG | 1/2 |
|                 | WXGI | 3   |
| ROANOKE         | WRIS | 6   |
|                 | WROV | 26  |
|                 | WSLS | 1/4 |
| SOUTH BOSTON    | WHLF | 7   |
| SOUTH HILL      | WJWS | 5   |
| STAUNTON        | WAFB | 3   |
|                 | WTON | 1   |
| WYTHEVILLE      | WYVE | 2   |

### WASHINGTON

|          |      |   |
|----------|------|---|
| KIRKLAND | KNBX | 5 |
| SEATTLE  | KTW  | 3 |

### WEST VIRGINIA

|            |      |     |
|------------|------|-----|
| BECKLEY    | WJLS | 4   |
|            | WVNR | 2   |
| CHARLESTON | WCHS | 2   |
|            | WKNA | 7   |
|            | WTIP | 12  |
| HUNTINGTON | WPLH | 8   |
| LOGAN      | WVOW | 5   |
| MATEWAN    | WHJC | 1/4 |
| OAK HILL   | WOAY | 8   |
| WELCH      | WELC | 3   |
| WHEELING   | WKWK | 1   |

### WISCONSIN

|           |      |     |
|-----------|------|-----|
| MILWAUKEE | WFOK | 1/2 |
|           | WMIL | 8   |



## 1. NEGRO MARKET

(Continued from page 5)

keting specialists for inside work. Agencies are hiring special Negro market researchers for occasional studies even though they're a long way from BBDO—the only agency specializing in this area.

BBDO in New York has a three-man Negro marketing division under the direction of Clarence Holte (with John Procope and Tom Sims). Young & Rubicam, New York, hires a free-lance specialist. And Arthur Meyerhoff agency in Chicago has long retained the services of Negro market consultant Leonard Evans.

These people among a few others are the avant garde of Negro marketing—and they know the odds which confront them. By and large, the great bulk of advertisers know little about Negro radio even though radio's advertiser roster is filled with hundreds of long-time general product advertisers (see list elsewhere in this section).

Why should an advertiser use Negro media? Can't he sell cornflakes by airing his announcement generally? Why does he need a Negro station or a Negro personality to sell a general consumption item?

Reach or coverage doesn't mean *sell*, is the way Holte of BBDO sums it up. Coverage in and of itself, he says, never sold anything. The use of Negro-appeal media heightens the impact of a commercial, creates a favorable climate for a sale, gets a psychological reaction of acceptance from the Negro listener, takes advantage of the strong local personality selling which thousands of advertisers seek today.

**Market basics:** Despite the fact that white and black are *people* in common, they each have basic differences. Analysis of these differences would occupy thousands of pages in either a sociological or economic tome, but here are a few basics of which a marketer should be aware.

- The segregation between white and black has no analogy in the U. S. It is *not* comparable to the differences between Catholic and Protestant, Jew and Gentile, the Californian and the Vermonter. The line between black and white is a color line—and this line transcends all other differences or likenesses.

- The Negro, because of this color line, is on the defensive—a member of a minority different from any other

minority in the country. The color line has given him an entirely different culture and set of customs, despite geography.

- One of the biggest marks of segregation is in housing. Even in Northern areas the Negro—whether he be rich or poor—is almost strictly confined to one geographical area and this is usually near the central city.

- Because of this physical closeness in living, there's less of a gulf in consumption and living habits between the rich and the poor Negro. They live together, shop at the same stores, participate in the same community activities.

- The color barrier prohibits the Negro from being as mobile as he might prefer. He may have \$12 for a steak, as Robert P. Leatherwood of the Seymour, Leatherwood and Cleveland agency in Detroit says, but there are few restaurants which would welcome his patronage even at that price. He is limited in his out-of-home activities so there is a marked tendency for more in-home entertaining and a better quality of product for the home—better grade of furnishings, china, foods, beverages, clothing.

- Many of these elements add up to a strong sense of loyalty, a need for identification with the Negro community even though there is a concurrent struggle for acceptance in the non-Negro community.

- The best of the Negro radio stations and newspapers encourage this search for identification—and they sell their advertisers' products better for doing this. They encourage fund raising for a new Negro hospital or help distribute Salk vaccine in Negro areas. They provide buses for handicapped Negro children or work to get better paving in Negro neighborhoods.

This type of identification isn't available in general media, according to one agency marketing man. He points out that a general newspaper in the South, for example, might well be read by Negroes with resentment.

“Editorially, the paper is either conservative or out-and-out against desegregation or other controversial causes involving the Negro. So from the minute he picks up the paper, the Negro has an unconscious resentment against it. Then he turns to advertising surrounded by White Citizens Council news or news of some other group antagonistic to him. The climate is bad—and the bad climate is

transferred to the ads on that page, even though it's a subconscious transferral.

“Take his wife. She turns to the homemaking and society section. She'll never see a picture of any friend there, or a report of a Negro wedding. She'll never read about a Negro woman's club meeting. Yet she, too, is urged in copy to buy product X. Product X has two strikes against it before it starts! However, were this newspaper ad to be reinforced—again subconsciously—with air copy on a local Negro station, the two strikes would be eliminated.”

Negro radio stations have less area for such controversy than do the Negro print media or the general print media. By and large there's no editorializing, no taking of a firm stand. And Negro radio is by far the largest and most prosperous of Negro media.

**Negro media:** BBDO has this rundown on Negro media in a new 34-page presentation on the Negro market compiled for one of its biggest accounts. Here are some extracts:

**Newspapers:** The first Negro newspaper was established in 1827 and there are now 179 Negro papers—two dailies, 168 weeklies, five semi-weeklies and three bi-weeklies. Only three are distributed nationally. Twenty-six of these are ABC papers and their 1956 circulation was 850,000.

**Magazines:** The pioneer in this area is Johnson Publications in Chicago which publishes most major nationally distributed magazines circulated to the Negro market: *Ebony* and *Tan*, monthlies, and *Jet*, a weekly pocket-sized news magazine. *Ebony* is circulated primarily to upper income and urban Negroes. In 1956 it carried 777 pages of advertising in a total of 1,514 pages.

**Radio:** The number of Negro radio stations varies year by year although the total amount of Negro-appeal programming keeps expanding. SPONSOR'S *Buyers' Guide* last March showed that 568 stations carried Negro-appeal programming. (For detailed analysis, see story on page 10.)

The BBDO report included this statement on radio: “Negro-appeal radio concentrates on two program types (Negro personalities and Negro folk music) and the stations are having tremendous success with them. For the most part, these audiences are not as easily reached by other Negro media.



Negro radio programing has a greater appeal to the masses of lower income."

Concluded this survey: "Negro media are institutions in their respective communities. As avenues for group experiences, they serve as forces of social control. These media provide a receptive climate for direct communication and recognition of Negro consumers."

This 31-page study, incidentally, is the shortest the Negro marketing division of the agency has ever submitted to the client and account group executives. Many of them run 200 pages.

Most ad agencies are inclined to follow the lead set by the clients who show interest in the Negro market. Some observers think the agencies should pace these clients in recognizing the need for Negro market study and then making specialized recommendations if the results justify them. All that Negro media people ask—and this request is backed up by the Negro marketing consultants—is a fair shake in being able to present their stories. As it is, they now think entirely too many buying executives ignore the field altogether—and that includes

clients and agencies both.

Why do they tend to ignore it? Apathy may be one answer, but some marketing experts think it's apathy caused by ignorance or by a disinterest in the entire field of special audiences and the special sales results which they yield.

**Consumption patterns:** The best Negro radio salesmen never present this kind of an argument: "We are the only ones who reach Negroes in our market!" But they *do* present this type of persuasion: "We reach Negroes best and most effectively and if you have any reason to reach this market you need us."

That qualifying phrase is the clinker. Many an advertiser doesn't think he *has* reason to reach Negroes apart from the general audience. Yet there are cases where market research people with even superficial delving into buying habits would find that their product is a "natural" one for Negro-appeal. Take the beverage field as an example.

*Ebony* and *Jet* magazines studied consumption and brand preferences of liquors, wines and beers in 12 major markets, surveying package and drug

stores, bars, delicatessens, grocery stores, restaurants and private clubs in areas predominantly Negro in composition. Their conclusion: Estimates of per capita alcoholic beverage consumption of the Negro market range from two to three times *higher* than white consumer volume; the Negro market, 10% of the population, therefore accounts for 20% of all alcoholic beverages—one bottle in every five.

An axiom of advertising is that you aim for your best prospects—and in many areas the Negro is the best prospect. Experts in the Negro market want a chance to tell their story so advertisers will explore the market for its potentials as related to their products.

Many advertisers, of course, use Negro radio or other Negro-appeal media but don't want anyone to know it. The normal competition between products, particularly in the food, drug and beverage field, is sometimes heightened by other forces which come into play.

There is a stigma in some quarters so that a product identified particularly as being accepted by the Negro community will be banned from the buying list of some whites for exactly that reason. In other areas, where there is a highly inflammable situation because of public school integration, any appeal directed noticeably to the Negro population becomes controversial.

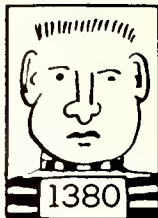
So a lot of advertisers using Negro radio won't say so.

Drugs were the first major product group to buy Negro radio en masse. They're being followed now by foods, beer and cigarettes. Locally, one of the biggest surges of interest is found among automobile dealers. (For a list of the major national advertisers using Negro-appeal radio, see separate list. For a rundown on why and how some agency people buy Negro-appeal radio, see page 6.)

**Disk jockey selling:** The best salesman in Negro radio is, of course, the disk jockey. He's a prime mover of merchandise and he's the personal salesman in nine out of 10 buys for national advertisers. *Duke* magazine, a Negro publication which issued its first edition in June, estimates that "500 Negro disk jockeys are capitalizing on a \$250 million radio industry." It cited the case of Chicago's Al Benson, now earning upwards of \$100,000 a year.

# WANTED

BY CLIENTS  
Members of The



"Jack The Bellboy"  
Notorious audience stealer

**WAOK  
GANG**



"Daddy Sears"  
O. K. Gang Leader

These Men Are Wanted  
TRANSCRIBED OR ALIVE

**REWARD**

PAYABLE IN RESULTS

For more information contact Sheriff Forjoe or any of his Deputies—or—call Warden Stan Raymond in Atlanta.

DESCRIPTIONS

"Jack the Bellboy" . . . always strikes between 5:30 & 9:00 A. M. Uses top records, news and weather to muscle his way into thousands of homes.

"Daddy Sears" . . . leader of the gang — armed to the teeth with talent — Dangerous between 4:00 & 8:00 P.M. Has captured a tremendous following and is gunning for more.

1380

**WAOK**

5000

KILOCYCLES

ATLANTA

WATTS



# BIGGEST Share of AUDIENCE\*

IN MET. AUGUSTA

Richmond & Aiken Counties

MON. Through FRI.

7:00 AM To 6:00 PM

\*Hooper, February 1957

The only independent Negro station in Augusta is the **TOP AUDIENCE STATION** in the area according to the latest **OVER-ALL HOOPER.**

And remember, there are **592,000** prosperous Negroes in **WAUG's** proven coverage area!



MAIN STUDIOS  
BON AIR HOTEL  
AUGUSTA, GA.

William C. Rambeau, Nat'l Rep.  
Clarke Brown, Atlanta, Ga. Sou. Rep.  
Represented by RAMBEAU

How does the disk jockey sell? Robert P. Leatherwood, advertising and marketing specialist from Detroit, gives part of the answer:

"Rhythm and excitement are the most important tools they use. Employed as instruments to hold the attention of their audiences, they also enable the record spinners somewhat to vent their own frustrated desires for pleasure. This enthusiasm is important because they perform for a highly critical group of listeners. Though sympathetic to a point, Negroes quickly desert entertainment which is boring or too short of professional standards. Successful Negro disk jockeys maintain a pace on their shows that can be compared to a colorful blow-by-blow description by a crack sports announcer.

"Negro disk jockeys are well aware that listeners demand feverish excitement; they fulfill this through dynamic delivery and spirited record selection. The fever is heightened by the rhythmic style in which they talk. Commercials are read in a driving fashion that resembles an explosive drum solo. The sponsor's written appeal is supplemented with convincing ad lib remarks delivered in unique and descriptive terms that honor the Negro gift of creating unusual phrases with unusual meanings.

"It never ceases to amaze storekeepers that new Negro customers will walk up to their counters and proudly announce that they're making a particular purchase because they were advised to do so by their favorite disk jockey. And the d.j. hacks away at still another main source of Negro sales resistance: preference for prestige brands and trading spots.

"And Negro d.j.'s have far less ground to cover than their white counterparts (in terms of merchandising and personal appearances because of their geographically limited areas of mobility and living)."

**Copy research:** Most advertisers prefer to let the jockey work from a copy platform—the key copy points around which he builds his own hard-selling commercial. But marketer John Procope of BBDO says this about copy appeals: Specific points which are to be hit in copy are most frequently determined by a white panel comprised of various ethnic groups.

Copy, in his opinion and in that of many other marketers in or on the

PITTSBURGH



Ernest Tannen  
Vice-President & General Manager  
Represented by STARS NATIONAL

ST. LOUIS



William W. Jefferay  
Vice-President & General Manager  
Represented by STARS NATIONAL

DALLAS-FT. WORTH



Stuart J. Hepburn  
Vice President & General Manager  
Represented by JOHN E. PEARSON CO.

The Premier  
**NEGRO MARKET**  
Stations In America!

Nothing Makes Your Products GO . . . as fast as **NEGRO RADIO!**



as always . . .

# New Orleans' ONLY STATION

with 100%

## All Negro



★ PROGRAMMING  
★ PERSONALITIES



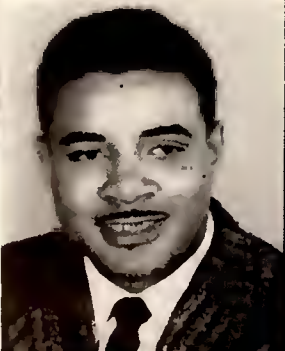
"Versatile"  
**Larry McKinley**  
10 to 12-noon  
4 pm to Sign Off



"Sister"  
**Bessie Griffin**  
12 to 2 pm



"Deacon"  
**Jack Willman**  
8:30 to 10 am



"Groovy"  
**Gus Lewis**  
Sign on to 8:30  
2 to 4 pm

# WMRY

The Sepia Station  
1000 WATTS 600 KC.  
New Orleans

Mort Silverman—Exec. V. P. & Gen. Mgr.  
Gill-Perna, Inc.—Nat'l. Rep.

edge of the Negro market, should be researched for Negro appeal or rejection and then incorporated into the campaign. Many items, of course, require no copy change. But many times sales points are omitted which would be persuasive to the Negro, and some are used which unsell him while he's hearing the commercial.

The answer: Clarence Holte advises that in this situation—as in most—education is the answer. Agencies and clients need to be educated to an awareness of their sales potential in the Negro market. Radio stations need to learn how to serve the Negro community which they sell, how to become an integral part of it. Station reps need to know what they're trying to sell, the ways in which these markets will fit the problem of the advertiser, the facts of life about their station's capabilities.

Too many reps, in the opinion of agency men with whom SPONSOR conversed, are exploiting the Negro market rather than developing it. They undersell their stations because they over-sell them, make exaggerated claims, give inflated statistics which when checked by agency research people show an out-and-out misrepresentation.

One agency officer who declined to be quoted made this statement: "We buy a lot of Negro radio for almost every product in the house. But we know how to use it, which isn't true of most agencies, and we know what *not* to let the stations get away with! A lot of the radio stations think they're on a gravy train. What they don't realize is that we can blow the horn on 'em, and a lot of agencies have already done it. Sometimes it just isn't worth the effort to try to move into the Negro market because of the inefficiency and downright ignorance of many media people involved.

"But we know Negro radio sells for us—and sells like mad. And as long as we are in control, rather than the media people themselves, we'll stick with it. It's a great market in spite of some people in it!"

At this point, there's no such thing as network Negro radio. Leonard Evans of Chicago headed the National Negro Network three years ago, which sold a daytime serial series to Pet Milk and to Philip Morris. The 40-station network was discontinued after a year although Evans still hopes to put it back in operation some day.

There are moves in the direction of syndicated Negro-appeal programs from time to time, the latest one being a series on *Outstanding American Negroes* by Alan Sands in New York. This includes an unlimited number of five-minute transcribed shows with narrator Maurice Ellis telling the story of unusual men and women. Sands is packaging these for different audiences—male appeal shows for a beer sponsor; women's appeal for a food manufacturer.

(A detailed analysis of the types of programming available on Negro radio stations will be found in the story starting on page 10.)

## 2. AGENCY ANALYSIS

(Continued from page 7)

which most salesmen don't have. One of the biggest determinants in my mind is the standing of the Negro-appeal station in its own community. Some stations have outstanding records of cooperation and community service to their Negro listeners but others merely exploit this group as a potentially lucrative audience. I suspect the Negroes soon realize which of the two is the case, and that they support the first type of operation. So would I, were I buying a station!"

**Aunt Jemima flour:** One of the most unusual talents in the Negro community is a Chicago spiritual singer, Mahalia Jackson. Aunt Jemima Self Rising Flour, made by the Quaker Oats Co. of Chicago, is sponsoring her for a second 26-week cycle on WBEE, Chicago.

Here's what Jack L. Matthews, director of media for the Clinton E. Frank agency there, has to say about the program. "Our experience indicates this personality has considerable influence on Chicago's Negro population and this station seems to be a very logical vehicle to directly reach this market. The combination of these two factors should contribute much to increasing the sale of the flour among the colored people in Chicago."

**Nadinola bleach cream:** Another Chicago agency executive, Frank H. Hakewill, vice president of Roche, Williams & Cleary, supervises Negro radio purchases for Nadinola bleach cream. He reports that his agency buys Negro



radio because of the market which they consider is available for the product they advertise.

He adds: "We attempt to purchase programs that would be high in female listeners and therefore we try to buy in or adjacent to pop music or spirituals. This is our preferred type of programing, but we do not confine ourselves to this. We are rather more concerned with available audience and indication of the female segment."

He thinks Negro-appeal radio costs are fairly stable, and that stations carrying this type of programing generally seem to understand "that the expenditure has to be justified by the sales that are obtained. And therefore they have to be kept in line."

**Maine Sardines:** Another product identified particularly with Negro market consumption is sardines. It's a healthful, available and inexpensive food which can be served in a variety of ways.

George Wright Briggs, Jr., radio and television director of BBDO in Boston, discusses the use of the medium by Maine Sardines.

Why does he buy Negro-appeal radio? "For its specialized appeal in view of the fact that research shows the Negro people are heavy purchasers of our client's sardine products and we feel that this medium reaches this audience very effectively. Radio listening rates higher than newspaper readership among these people in the South, while television circulation is still lower there than in other parts of the country."

Negro radio "pinpoints our special audience for us, an audience which we already know is receptive to the product. In addition, we use some general-appeal radio for coverage of a wider nature. We generally buy into or around programing which is apt to have a housewife appeal. This may be home forum programing or music of the spiritual or jazz type. Some of the latter unquestionably garners quite a bit of listening from the white audience as well."

He sees a decided growth factor in Negro radio. "It seems to me that the number of stations employing this type of programing is increasing all the time. This is natural since the economic status of the Negro is being bettered continuously, thus increasing his buying power."

# FIRST CHOICE

OF SOUTHERN CALIFORNIA'S

# 400,000 NEGROES

HUNTER HANCOCK'S "HARLEMATINEE"  
NO.1 IN EVERY SURVEY



The POPular station

1020 on the dial  
5,000 watts serving 6,000,000 people  
K-POP Los Angeles

Represented nationally by National Time Sales in New York and Chicago, and by The Meeker Company in San Francisco.

\* PULSE & HOOPER NEGRO STUDIES

# FIRST

- IN SERVICE
- IN RESULTS
- IN AUDIENCE

IN THE RICH TEXAS SABINE AREA WHERE OVER 84,000 NEGROES LIVE, WORK AND BUY.

*The Only Way To Reach and Sell This Huge Market*

# K-JET

BEAUMONT, TEXAS

1000 WATTS — 1380 KC

REPRESENTED  
BY FORJOE



# TOPS IN NEGRO PROGRAMMING WIBB MACON, GA.

No. 1—1000 Watts—  
4 Times the  
Power of Closest  
Competitor

No. 2—Received in *All*  
Middle Georgia  
Towns

No. 3—Original Negro  
Programs in the  
Macon Market  
(Almost 9 Years)

No. 4—No Opposing  
Stations on  
Same Frequency  
in Surrounding  
Georgia Towns

No. 5—Largest  
Percentage  
of Total Time  
Devoted to  
Negro Programs

No. 6—More Live  
Negro  
Performers  
Than Any Other  
Macon Station

Briggs thinks costs will inevitably rise in Negro radio, but gradually, because he sees increasing audiences and an upsurge in local radio. "This means the future of Negro radio should be good, and in my opinion should be a lucrative field for Negro management. I believe that stations of this type should rightfully be under Negro control and not under white ownership such as today."

With this growth of Negro radio which Briggs sees there's also a gradual tendency for more stations to be owned and/or operated by Negro personnel, as he suggests. More station management teams are headed by Negroes than ever before. Some stations employ a 100 per cent Negro staff although they are still in a small minority. For a list of stations hiring Negro personnel and the percentage of Negro employees to total, see the station charts elsewhere in this section.

Briggs and many of his advertising agency colleagues would like to see a great deal more authoritative research conducted in this field. Here are some of the specifics he would like to have available:

- statistics on Negro listening and viewing habits;
- analyses as to how variations in income and at educational levels affect the products purchased by Negroes;
- a comparison of television set ownership of white and Negro families in the South;
- more Negro station Pulse reports (The Pulse now does this on a continuing basis only in New York City);
- a report on how the Negro's status in life (meaning daily occupational schedule, male or female) affects his accessibility to radio and/or tv at different times of the day.

This is the information Briggs and other client and agency buyers want to know about the Negro market.

**Feen-a-mint and Chooz:** Sam B. Vitt, buyer at Doherty, Clifford, Steers & Shenfield in New York, handles the purchase of Negro-appeal radio for Feen-a-mint and Chooz laxative chewing gums.

Why does he buy Negro-appeal radio? "Because this market represents well over 17 million people. Although we feel we cover the Negro population with our general media, we try also to reach them as Negroes. We buy special Negro programming which delivers our sales story with more depth into

## Rate Adjustment Effective Dec. 1, 1957

See October Issue of Spot Radio SRDS for new rates adjusted to meet this RICH MARKET, a metropolitan population of 268,000, 36% of which is Negro, receiving 43%\* of every payroll dollar.

\*Source: I.P.A. & L.S.U. Inst. Research

# KANV

1050 kc - - DAYTIME

*the ONLY ALL NEGRO PROGRAM Station in*

**SHREVEPORT, LOUISIANA**

PULSE Proves Dominance  
of

# WFEC

In Miami Negro Homes

\* WFEC is highest of all Miami stations in every 1/4 hour period.

\* WFEC Sat. & Sunday Negro Pulse Ratings are almost **DOUBLE** the next highest station!

**Pulse Cumulative Audience Study**

|                                   |              |
|-----------------------------------|--------------|
| IN ONE DAY                        | <b>60.7%</b> |
| OF THE NEGRO HOMES LISTEN TO WFEC |              |
| IN ONE WEEK                       | <b>91.0%</b> |
| OF THE NEGRO HOMES LISTEN TO WFEC |              |

**WFEC** 1220 on your dial

350 N.E. 71st St., Miami 38, Florida

Represented Nationally by:  
Rambeau  
347 Madison Ave., New York, N.Y.  
James S. Ayers  
414 Glenn Bldg., Atlanta, Georgia



the Negro market than perhaps our general media do because our research seems to indicate that Negroes rely more heavily upon familiar brand names in their purchasing and also because they show concern about quality items. These reasons—in addition to those marketing ones which show the Negro market paralleling these product marketing profiles—imply, to some extent, why these brands seek the Negro market."

Here's the type of schedule he buys for these products: They're in some 25 markets throughout the country. The frequency, depending on market size, ranges from around five to 15 one-minute participations weekly. There is an emphasis, Vitt says, on participating programs (although not exclusively), primarily "because it has been our experience that Negro personality programs in which our commercials are showcased lend an impact which may not otherwise be available. Our copy appeals are almost always the same as those delivered via the general media."

Feen-a-mint and Chooz, in his agency's opinion, have a particular adaptability to the Negro market. Why? "Products of this type have traditionally shown relatively more strength in lower-income, semi-skilled or unskilled occupational groups. Since this in the main is true of the Negro group, as it is also true of certain white groups regionally, we feel the Negro market is one which should be shown attention," explains Vitt.

He says the trend to advertise to Negroes is increasing. "An interesting indication of this would be to take a comparative look at the number and quality of advertisers in an issue of *Ebony* this year as opposed to one for last year. And certainly the number of advertisers using Negro radio has increased. (For a partial list of radio's "number and quality" of advertisers, see list elsewhere in this issue.)

"It seems to me the fact that the Negro population's total cash income after taxes, some \$15.2 billion—representing today a purchasing power almost matching the value of all merchandise annually exported from the U. S.—is an indication that the Negro market is indeed an expanding one."

What kind of new information would he like to see available on the Negro market? By and large, he thinks most available information is helpful. The ratings services, how-

ever, "might do well to measure the Negro audiences with more frequency and perhaps with some detail in relating their Negro measurements to the market as a whole. I have no doubt that this will in time come about due to the Negroes' rapidly expanding purchasing power as well as their expanding population."

**666 cold preparations:** Monticello Drug, which makes 666 cold preparations, is another advertiser appealing to the Negro market. It's regionally distributed, primarily through the East and into the South as far West as Texas. Negro radio is used primarily in some 50-plus metropolitan markets. Live participations are broadcast by well established local personalities. Schedules start early in October before the cold season, move upward from four a week to seven a week in November, hit the strong point at 10 or 12 weekly in February and then taper down to the end of March. There's a two-week hiatus over the holidays.

This is the pattern outlined by Doug Humm, timebuyer at the Charles W. Hoyt agency in New York.

Why does he want a live personality to sell 666? "Because we get so much more out of his delivery. We send a fact sheet and give him a little guidance and then rely on his own sincerity and personal sales ability to make the sale. We like to reach women primarily, because they do most of the shopping, but we want some men, too. We buy early morning, noontime, late afternoon and early evening. We pile up heaviest on Thursday and Friday or at the front end of the week because that's when drug stores have their greatest volume."

Many elements enter into the judgment of which Negro station to use. Coverage, says Humm, is important in some cases, less vital in others. Ratings "play a big part," but the biggest factor is the influence and popularity of the local personality. Participations range through all types of programs—easy listening music, news shows, rhythm and blues or spirituals.

Humm, commenting on the annual gain in the number of stations carrying Negro-appeal programming, sees this as an inevitable answer "to increased listening and increased demand for this type of programming."

He thinks the measure of loyalty in the audience depends on the personality, "who has to be pretty darned

If you want  
to sell the  
N. Y. NEGRO  
MARKET

CALL • WRITE • WIRE

WV

L

I

B

1190 on the dial

WLIB has more Negro listeners than any other New York radio station—network or independent.

WLIB is the only station with studios in Harlem.

**HARLEM RADIO CENTER**  
2090 Seventh Avenue, New York 27  
MONument 6-1800



In the

**Los Angeles Area**

**THE ONLY**

**DAILY**

**RELIGIOUS**

**MUSIC PROGRAM**

Directed to

**300,000**

**NEGROES**

**Brother Clarence Welch**

7 years — same program  
same station

9:30 - 10:30 A.M. — Daily

Success Stories — Availabilities  
on request

— ALSO

**JOE MASSENGALE**

**RISING D.J.**

**A REAL SALESMAN**

10:30 -- 11:00 DAILY

5000 WATTS

**K A L I**

Los Angeles — Pasadena

Rep.—Richard O'Connell  
New York—Chicago

A Telebroadcaster Station  
Ry. 1-7148

good before he even *begins* to get audience identification. And he doesn't get it just because he's a Negro. One of the biggest marks in his favor is his activity in the Negro community and his participation in its affairs."

**Armour Star lard:** A consumer product which has general appeal but which also seeks to reach the special Negro audience is Armour & Co.'s Star lard, serviced by N. W. Ayer in New York.

The Southern Negro tends to eat a great many fried foods and lard is used for this deep-fat frying. Negro-appeal radio in selected markets is the tactic of the agency, as handled by buyer Sol Israel. One of the biggest pluses to a Negro station buy, in his opinion, is the merchandising which accompanies it—the moves which Negro personalities and station management make to maintain distribution in food stores and, in some cases, to increase it. The media value is actually somewhat secondary because of the unusual nature of lard marketing, says Israel. Because the general consumption of lard is on the decline, media blends with merchandising as a bolstering action.

He thinks the Negro is "far more brand conscious than the non-Negro, for social reasons." Most national advertisers, in his opinion, tend to "shade" their Negro buy rather than to separate it completely from a general-appeal buy.

This "shading" means simply this: Advertisers will tend many times to buy a general-appeal station which is known to have a large Negro audience rather than to buy a Negro station as differentiated from a non-Negro outlet. But Israel thinks you get "depth" by buying specialized media "although this is a luxury most advertisers can't afford." He cites cigarettes as notable examples of big companies which can afford to hit systematically such specialized groups as Negroes and college students.

### 3. CASE HISTORIES

(Continued from page 9)

on a regular basis."

Yet the station reports that "new figures show that the product sales in one month exceed those for the whole year's sales when compared with sales figures for two years ago."

**Food Product:** International Salt Co., Scranton, for its Sterling brand salt, started a spot campaign last October over WNJR, Newark, N. J. It had never used Negro radio and was testing it with BBDO. It wanted to reach women with minute participations in three daily spiritual programs with WNJR announcer George Hudson as Sterling's spokesman.

The station backed up the air schedule with in-store merchandising, personal appearances and dealer mailings to the point where the test has been extended to a 52-week schedule.

N. Tomaselli, district manager of International, made these comments on the appearance of Hudson in three Negro neighborhood food stores. "Before the hours set for Hudson's appearance, the storekeepers in each store were complaining about how slow business was with just a few stragglers in each place. When George made his appearance, the people started flocking in at a steady pace so that each store sold four to five cases in an hour, one package at a time."

**Men's clothing:** This results report went to WOBS, Jacksonville, Fla., from

**WWRL NEW YORK CITY**

*im Alton Lee \*MOM  
tries every  
product advert-  
ized on the  
DOL WHEELER  
Show on  
WWRL*



\*Alton Lee  
510 West 144th St.  
New York City, N.Y.

**WWRL'S PERSONALITIES SELL** more merchandise for sponsors by: Delivering the largest **NEGRO AUDIENCE** for your product. . . . Supporting your schedule with a barrage of **CONSUMER ADS.** . . .

**MERCHANDISING CREWS** work full time in Supermarkets and drug stores for you. . . . **FREE.** . . .

**LOW SELLING COST** of 12c per thousand. . . .

**call or write**

**WWRL**  
Woodside 77, New York City  
Tel—DEfender 5-1600

**— BEST FOR NEGRO PROGRAMS**



E. G. Smith, manager of Champion's clothing store there.

"Since November, 1956, when I started advertising on WOBC, Champion's has enjoyed a nice increase in business—between 15% and 20%, for which I give you credit. I have received more calls and customers from this advertising than any other I have ever used. In the past, I have spent more than three times as much per month in newspaper advertising with no increase in my business.

"Too many merchants think of Negroes as credit customers. Champion's sells men's and boys' dress and work clothing for cash only, yet our location has four credit clothing stores on one side of us and two on the other. In spite of this, my business during December and January was better than any of these neighboring stores, which I attribute to WOBS advertising.

"I plan to continue my advertising, increasing it at every opportunity, as it is the first advertising of any kind which has really paid off for me."

**Car dealer:** Ballentine & Burson Motors in Columbia, S. C., last fall started using WOIC for the first time, buying five announcements a day on Monday, Tuesday and Wednesday and then saturating on Thursday, Friday and Saturday.

The results: Client Charles Armstrong says "For the first time in our history we had as many as 15 people on the lot at one time; our average is two or maybe three. By Saturday night we had sold 11 cars directly from this advertising—giving us the best Saturday and the best week we've had in years.

"We have been able to attribute an average of three cars per week sold as a result of using WOIC. The largest portion of our advertising budget which formerly went into newspaper is now being used on this station."

**Food store:** Star Super Market is located directly across the street from a large chain store affiliate on a main thoroughfare in Jackson, Miss. It began a schedule of 24 one-minute announcements weekly on WOKJ about two and one-half years ago. After advertising for six months, business had increased 50% and the manager added another checking stand.

After nine months on the Negro appeal station, the store added a new front and doubled the floor area. Last

summer the commercial schedule was expanded to \$1,000 monthly and all other advertising eliminated. Last winter Star Super Market bought the adjacent property and built a 25,000-square-foot parking lot.

The most recent expansion is addition of a new self-service meat department which is doing business at the rate of almost \$750,000 a year. The radio schedule now runs at \$1,200 monthly with a reported sales increase of 100%. In addition, the store owner also owns his own trading stamp company. He reports 95% Negro business compared with 15% 30 months ago. It now is the largest independently owned super market in the city.

**Oil company:** WDFA, Memphis, listeners were invited to go to their nearest Pure Oil station to pick up a free lucky rabbit's foot key chain, each with a serial number. The station called off on the air eight lucky numbers daily with winners getting a radio if they called within 10 minutes.

In 13 weeks, the gas stations gave away 50,000 key chains.

**Shopping center:** Watkins Shopping Center grew from a country store into a grocery, a hardware store, a feed store, an appliance center, a major service station and a bank of frozen food lockers when the city of Houston grew to and around it. Its trade is 75% Negro.

In August for two days Watkins Shopping Center staged a giant Norge "locked-in sellathon" with salesmen dressed in prison garb and locked in jail until a customer came to get them out for a sale. The only advertising: a three-day spot campaign on KYOK and a Saturday remote from the center.

E. H. Wood, v.p. of Automatic Distributing Corp., the Norge distributor, said: "The results were 'fantabulous'! The grocery store sold out twice, the biggest grocery week in the history of the center. Nineteen Norge units were sold. From 6,000 to 7,000 people turned out for the sellathon while only seven cars appeared at the opening celebration of a new competitor across the street."

**Mail order:** S. I. Rosenfeld of the Shaffer Brennan Margulis agency in St. Louis commented on this WOV, New York, success.

"When an advertising campaign produces orders for approximately 16c

there's only  
**ONE** way  
to reach the  
fabulous  
**NEGRO**  
**MARKET**  
of Durham-  
Raleigh  
and Eastern  
North Carolina

and that's with  
**W S R C**  
Durham, N. C.

"Only station programming exclusively to the NEGRO Market"

SERVING OVER A QUARTER  
OF A MILLION NEGROES

These top rated Personalities really do the job...

- ★ NORFLEY WHITTED
- ★ HONEYBOY FORD
- ★ DR. JIVE

TAKE A LOOK AT THE  
FACTS

Call our Radio for a peek at  
the new August 1957 Seven  
Count PULSE

The Greatest selling station in  
America

**W S R C**

1410—The hottest spot in  
Eastern Carolina

Call RAMBEAU

Southeastern—Dora-Clayton



CHICAGO'S  
OUTSTANDING NEGRO BUY

# WOPA

Featuring Chicago's  
Greatest Air Personalities

**BIG BILL HILL**— 5:30- 6:30 a.m.  
8:00 10:00 a.m.  
3:30- 4:00 p.m.  
11:00 p.m.-Midnight

**McKIE FITZHUGH**—Midnight-4 a.m.  
Chicago's Only All Night Negro Show

**"G.G." GEORGE GRAVES**—2:00-3:30  
P.M.

In order to cover the Chicago Negro Mar-  
ket of 800,000 people, you must use

# WOPA

1490 KC

Egmont Sonderling  
General Manager

Al Michel  
Manager

Represented Nationally by:  
Stars National, Inc.



# KFOX

More hours of  
Negro Programming  
than any other  
Station in  
Southern California

**Johnnie Otis  
Hunter Hancock**

*Southern California's  
Most Popular  
Radio Personalities*

Represented Nationally by  
**HEADLEY-REED**

**KFOX**  
1280 on your dial

per unit when the client can afford to pay 40¢, that's news!

"We were astonished to learn that your order cost on the religious tablecloth offer of L & M Co. was 16¢—by far the lowest of any station in the country (50 were used). For an advertising cost of under \$600, you produced 3,685 orders. That's a phenomenal showing."

**Optical company:** The Delta Optical Co. in Clarksdale, Miss., according to owner John L. Mitchell, is spending 90% of its ad budget on WROX there.

Mitchell took over the business and used the station for three continuous years. He says "We have served well over 25,000 customers and I would be unable to put a specific value on what WROX and its personality, Earl Wright, have done for us." No other advertising, in his opinion, has gotten him this type of result.

**Appliances:** WSOK, Nashville, reporting on a local outlet for a vacuum cleaner and sewing machine chain, says the concern bought six five-minute programs to sell a vacuum cleaner priced at \$149.95. The total cost of advertising was \$59.40 yet this same advertising sold more than \$6,000 worth of merchandise in one week.

**Car dealer:** Lloyd Ford Co., a traditional newspaper client in Jackson, Miss., used Negro radio for the first time with a schedule on WOKJ. The buy: announcements promoting a "red tag" sale. The dealer sold 44 new cars, largest number ever sold in one day by any dealer in the state, with 12 of these going to Negroes who had tuned to WOKJ. The client now carries continuous schedules on the station.

**Food product:** WXOK, Baton Rouge, reports the sale of crayfish is big business in Louisiana. J. E. Sexton & Sons Wholesale and Retail Fish Co. of Rosedale, 15 miles across the Mississippi River from Baton Rouge, wanted to sell crayfish in 25- and 50-pound sacks at 10¢ per pound.

It bought four one-minute announcements daily for a week using each of the station's four Negro personalities. In 10 days, at a cost of only \$96 and using WXOK exclusively, the company sold 56,000 pounds or 28 tons and took in \$5,600. Buyers came from as far as 50 miles away.

"Lord Fauntleroy"

# BANDY

Is Your Salesman For . . .

# WUST

To Sell ALL of the Negro Market  
in Washington, D.C.

\*No. 1 Disc Jockey

|              |      |
|--------------|------|
| Station WUST | 15.2 |
| Station B    | 12.0 |
| Station C    | 4.6  |
| Station D    | 1.2  |
| Station E    | 0.4  |

\*Fact Finder Survey  
Jan. '57.



# WUST

1343 You St. N.W.  
Washington 9, D. C. HObart 2-0011

NATIONAL REPRESENTATIVE

Forjoe & Company, Inc.  
580 Fifth Avenue  
New York 36, N.Y.  
JUdson 6-3100

# PULSE PROVES WMFS

*1st in the Chattanooga  
Negro Market*

WMFS has over three times  
more Negro listeners at anytime  
. . . than the nearest station.  
49% to noon, 48% the rest of  
the day.

1260 **WMFS** 1000 WATTS  
**THE ONLY WAY TO REACH  
73,000 NEGROES IN THIS  
MARKET.**

ASK OUR NATIONAL REP.  
JOHN E. PEARSON COMPANY  
FOR AVAILABILITIES.



**Variety store:** C. J. Gesing, manager of W. T. Grant Co.'s store No. 6 in New York, comments on his reaction to a schedule with WOY there.

"WOY has produced tremendous results, to my surprise but of course to my great satisfaction. I approached our first radio advertising with a good deal of doubt because my company has never looked with favor on this medium. After having run three separate radio promotions exclusively on your station, using no other radio station or any other media, we have had results which have been just fantastic.

"Our first promotion, Crazy Day, grossed more business than the same promotion in 1955 and 1956 combined. Our second and third campaigns were even more fabulous. My store has jumped to the number one slot in my district, and while all others fell off in volume mine has increased. There is no doubt that this is directly attributable to our radio campaigns on WOY."

**Appliance store:** Silven Ziff of Jax Appliance Center in Jacksonville, Fla., was asked by WOBS in that city if the 1956 advertising on the station had paid off.

Ziff's reply: "Definitely yes!"

"We have confined almost all of our advertising monies to your station (since you converted to all Negro programming). We have been able to ascertain that our approximately 10% increase in business is creditable to your station and announcers. We have enjoyed an increase in white good sales of approximately 45% and in other sales of 35%.

"The balance of our advertising monies was spent in promotions, with a very small portion going to newspapers. Dollar for dollar, we have enjoyed more results on WOBS than by any form of advertising we have ever used."

**Tobacco product:** WBML, Macon, Ga., received a letter from J. W. Adams, sales manager of the George W. Helme Co. which makes Honey Bee snuff.

Here are excerpts from his letter: "Right now the sale of Honey Bee in Macon and surrounding territory is far ahead of our expectations. We deeply appreciate the splendid cooperation of your station and the help we have received in our promotional work.

"During the conduct of our work we

come in contact with and talk with many snuff consumers. It is only a rare occasion that we find any consumer who has not heard our one-minute spots over WBML. There is no doubt that you have a very loyal listening audience. King Bee knows exactly how to put the message across to the consumers and influence them to buy the sponsor's product."

**Department store:** Negro business at Belk's department store in Edgefield, S. C., has gone up 20% since it started using WAUG, Augusta, Ga.

J. B. Allen, manager of the store, says this to WAUG: "Radio has proved to be a wonderful medium for me. WAUG has proved to me it has a tremendous listening audience."

**Jewelry store:** Hurst's Diamond Shop in Kansas City, Mo., reports that KPRS there "has brought in more new customers than all other advertising media that we use."

So says Alvin Hurst, adding: "We have gotten terrific results through KPRS. We are in the credit jewelry business and this type of business demands advertising. We spend several thousands dollars a year. Percentage-wise, our cost of advertising has fallen from 12.5% to 5.2%; dollar-wise, not only has our cost decreased but our sales volume has increased steadily.

"In all the years we have been in business, our advertising dollar has never done so much for us."

**Furniture store:** The 30th and San Pablo Furniture Warehouse Store has been buying participations on KSAN, San Francisco's *Jumpin' George Oxford* show for several years. Barney Massman, vice president, says this about the ad schedule.

"We have been in the furniture business for over 34 years and during this time we have used many radio personalities. We want to stay with those who produce the largest and most satisfactory volume for us and *Jumpin' George* has been and still does produce three times the volume of any other advertising."

**Used cars:** Burlingame Motors, according to its ad agency, sells an average of one used car for every two participations aired on KSAN, San Francisco. Harold Brouse, media director, says "These are the results of using 16 participations over a three-day period

# KCOH

IN HOUSTON, TEXAS

## 1<sup>ST</sup>

Negro Station in Houston to program exclusively to the Negro market. ONLY station receiving Public Service Award from Negro Chamber of Commerce.

# KCOH

## 1<sup>ST</sup>

IN D. J. POPULARITY



KING BEE voted 1st above all Negro announcers and 2nd over all Top-Flight D. J.'s in local newspaper popularity contest.

# KCOH

## 1<sup>ST</sup>

IN RATING SURVEYS Rates No. 1 Negro independent by 3 notionally recognized surveys. Proof that KCOH is Houston's most listened to Negro personality station.

First in mind of "wise time buyers" who want part of rich Houston Negro market . . . Just Call John E. Pearson Co., National Representative.

# KCOH

1430 • 1000 WATTS • DAYTIME



In the

## NEGRO MARKET

... One of America's  
Two Most  
Powerful Stations!

## K-SAY

The only Northern California station selling the entire San Francisco, Oakland — Bay Area Negro market.

Send to K-SAY for the *only complete* authentic breakdown of Negro population distribution in the Bay Area in 1957.

The only Northern California station with 100% Negro programming.

*Exclusively* — music and news for the Negro community. No foreign language, no exceptions to program policy.

The only Northern California station with all Negro personalities.

- RAMON  
"I Am The Bruce"
- WILLIE BRYANT  
"Mr. Personality"
- BIG JIM RANDOLPH
- LESTER BAILEY

Solidly backed by Complete Station Promotion and Sponsor Merchandising.

Get the full story of one of America's two most powerful Negro market stations!

## K-SAY

10,000 WATTS 1010 KC

Studio

1550 California Street, San Francisco

GRANT WRATHALL  
Owner

WALT CONWAY  
General Mgr.

Nationally  
represented by  
JOHN E. PEARSON & COMPANY



for our Pontiac dealer. The client called to say the sale of six to eight used cars last weekend was definitely traceable to your show."

**Typewriters:** F. J. Martin, manager of H&S Typewriter Co., St. Louis, Mo., reported this analysis on the sale of portable typewriters directly attributable to advertising on KATZ. The estimate of applicants who were passed for credit ran between 65 and 70 per cent, according to the local Remington Rand office, and 242 machines were sold and delivered in a 90-day period.

Says Martin: "Credit applications show 76 of these people or 31.4 per cent own or are buying their homes; 226 persons or 94 per cent have telephone numbers; 43 or 17.7 per cent have bank accounts. The average time per family in the same location was six years and nine months, and the average time per person on the same job was eight years and one month."

He concluded: "I must admit my thoughts concerning the Negro race have changed tremendously, especially regarding their credit, habits, income and stability."

**Variety store:** KCOH. Houston, reports W. T. Grant was the first downtown store to feature Negro disk jockeys in broadcasts from the main floor record department for two hours daily over a six-week period. This pulled heavy in-store traffic and was used as a merchandising vehicle for Grant's own radio advertising.

One day, during which time Grant's bought 100 announcements on the station, the store sold out all advertised leader items in the first hour.

**Repair shop:** Resnik Bros. Repair in Los Angeles buys three metro area stations as well as KFOX and its rhythm and blues personality, Johnny Otis. The ad agency for this client, Sarver-Witzerman, same city, reports Otis consistently provides the client with 40 per cent of its gross business.

**Furniture store:** The Smith Furniture Co., Dallas, wanted to slant an ad campaign in cooperation with Motorola to the Negro market. They decided to have a KNOK disk jockey contest whereby points would be awarded to each dj every time a customer mentioned his name, with the winner getting a new Motorola tv set. The client bought 103 announcements during a

## Montgomery's No. 1

(says Hooper) is

## WRMA

Serving 200,000 Negroes

Oct.-Nov. 1956 Hooper  
Av. Share 7AM-6PM

WRMA 27.6%\*

Second station 21.4%

\*Signed off 4:45PM during survey

## Exclusive Market

WRMA is the only Negro station serving these primary counties in Central Alabama

Montgomery County, 43.6%  
Negro

Dallas County, 65.0% Negro

Macon County, 84.4% Negro

Lowndes County, 82.2% Negro

Producing results for  
these national advertisers

American Tobacco  
William Wrigley Co.  
Clorox Chemical Co.  
Pet Milk  
Reynolds Tobacco  
Carnation Milk  
Brown & Williamson Tobacco  
Chesebrough Mfg. Company  
General Foods  
Monticello Drugs  
Union Pharmaceutical Co.  
Johnson & Johnson  
Standard Brands

## WRMA

Montgomery, Ala.

Judd Sparling, Station Manager  
Everett-McKinney, Inc.  
National Representatives



10-day period, equally divided among the jockeys. No adlibbing or extra mentions were allowed.

W. Higginbotham, advertising manager of the furniture store, announced these results: 57 Motorola tv sets had been sold in 10 days, one for every two announcements aired by the station.

**Mail order drug:** Toni Pearson, timebuyer at Parker Advertising in New York, reported this to radio station KXLW, St. Louis: "Of all the successful stations I have used in the Seven Day Reducer mail order campaign, yours topped them all!

"Going over the seven-week schedule of 60 announcements weekly, I find we have pulled an 85 per cent order cost on an item we are allowing \$1 to \$1.10 pay out."

**Department store:** Danburg's in Houston is one of the largest chains there and has no branch in any exclusively Negro neighborhood.

Yet this is what advertising director W. D. Evans, Jr., reported to KYOK. "We received a tremendous success from the four-day spot campaign for our Lyons Ave. store. We had completely sold out of a majority of the items advertised before the remote KYOK held from the store on Saturday night and we had to substitute new items at the last minute.

"We're so pleased from the results that we are planning similar promotions on your station for all nine of our stores."

**Sewing machines:** Robert Atkinson, general manager of the Atlas Sewing Centers in Winston-Salem, N. C., bought 100 announcements in a 10-day period on WAAA.

He says: "After compiling our sales data, we found that these announcements were directly responsible for the sale of 65 Atlas machines and no other advertising was employed. We were delighted with our mail count and agreeably surprised to find that sales were made as far as 75 miles away from your station."

**Television sets:** When Muntz TV opened its dealership in Atlanta, Sims TV, it carried schedules in newspapers, on tv and on four radio stations including WAOK. Morris Simberg, manager-owner of the store, says his WAOK schedule is the most extensive

# RADIO STATION KPRS

1000 WATTS

23rd at Benton Blvd.  
Humboldt 3-3100  
Kansas City 27, Missouri



REPRESENTED NATIONALLY BY  
**JOHN E. PEARSON CO.**

**KANSAS CITY'S  
128,357  
NEGRO MARKET**

**REACH  
THE OAKLAND-  
SAN FRANCISCO  
NEGRO  
MARKET  
WITH**

The most powerful  
Negro-slanted  
full time  
Independent in  
Northern  
California

# KWB R

**San Francisco-Oakland**  
THE WARNER BROS. STATION 327 22nd ST. OAKLAND 12, CALIF.  
REPRESENTED BY FORJOE



*Always*  
**FIRST IN**  
**FRESNO**  
**CALIFORNIA**

- *gospel*
- *rhythm & blues*
- *dixie*
- *swing*
- *progressive jazz*
- *spirituals*
- *results for advertisers*

**KGST**  
 1000 WAATS

**KROGER** *tested*

and found out

**WBCO**

packs 'em in

in BIRMINGHAM

During the lowest traffic hour of the week (Mon. 10-11 A.M.), 450 Negroes came in response to an offer made only on WBCO . . . at a cost of \$30.00.

**WBCO**

Serving the Birmingham Negro market

Dean R. Upson, General Manager

Nat. Rep.: Stars National Inc.  
 SE Rep.: Dora-Clayton Agency

used by any Muntz dealer in the country. And he says this advertising is the most productive in the city.

Another Muntz dealer, Charles Stillman of St. Louis, buys KXLW. He says this station outpulled the combined leads of the two local daily papers and three other local radio stations. With KXLW station leads were more consistent and of better quality. An initial expenditure of \$200 a week on KXLW jumped to \$900 weekly.

**Food store:** The Kroger store in Bessemer, Ala., tested radio with a one-day schedule on WBCO. It bought 10 announcements offering any large size of soap or detergent powder selling normally for 31¢ for five cents between 10 and 11 a.m. the following morning, Monday.

Kroger reports the response was far more than management had anticipated and that more than 400 customers responded to the offer. As a result, Kroger signed a 52-week schedule with the station.

**Tv and furniture store:** Harry Schwimmer, president of the A&M Television & Furniture Co., Chicago, made the following comments in a letter to WBEE, Chicago.

"WBEE has done a wonderful job for us during this 13 weeks; the results that we have gotten from your programs have been amazing. Frankly, I was very doubtful when I started. But I found your approach to the Negro market is very sound and does produce good results. And I like low cost, too!

"By the way, in our business it's very hard to find good salesmen. With the continuance of our advertising with you, we're going to have to start looking for a good inside salesman to take care of the people WBEE has sent us."

**Food product:** Brer Rabbit syrup has been spending \$247 weekly on a 52-week contract with WDIA, Memphis, with a 6:15-30 a.m. Monday through Saturday program slot in *Delta Melodies*.

Typical sales reports from the client's field men:

"Today I sold 50 cases to the one Mississippi jobber I have been trying unsuccessfully to sell for five years. This program did it!"

"The jobber response in my territory in just three weeks has proved to me this is the best advertising we have ever done!"

One time the client offered two bottles of syrup to the first 100 per-

sons calling the station. In 45 minutes, the 100 calls were in. By 2 p.m. 500 calls had been logged and some 40 additional calls came in during the next two days.

**Repair service:** Sid's Tv Repair Service in Baltimore reports that in less than a year advertising on WEBB upped business 200 per cent and that owner Sidney Bleich had to open another shop to handle business.

**Contractor:** Robert E. Taylor, president of the Taylor Manufacturing Co. in Farnville, Va., which handles contracting, building materials and millwork, wrote this to WFLO in the same city.

"We think you will be interested in the response which we've gotten to your advertising in the past year. We can trace more than \$100,000 in sales directly to our WFLO schedule. We spent approximately \$500 during the year with you and we feel the return on the investment has been most satisfactory.

"We have tried advertising by printing pictures of houses and full page ads in local papers, but have not found this as satisfactory as your medium. Radio seems to reach more people in this area than any other form of advertising we have tried."

**Loan office:** For five years, WGIV, Charlotte, N. C., has been carrying a schedule for Uncle Sam's Loan Office located in the heart of the city. A competitor across the street, Reliable Loan, saw the results the other store was getting and bought a four-week schedule offering \$8.88 men's suits out of pawn. Uncle Sam, at that point, upped his suit prices from \$7.70 to \$8.88, mentioning nothing of this in his copy. Result: Both loan companies sold out their complete stocks at the same price in a two-week period.

**Home builder:** WGVM, Greenville, Miss., reports Greenville Lumber Co., which builds houses, ran 40 announcements in a 10-day period. One hundred Negro families who visited the model home expressed interest in buying one and seven actually did in this period of time.

**Retail shoes:** This report comes from Leonard Stevens of the Benjamin Katz advertising agency in Philadelphia, as given to WHAT there.

"Levine Credit Shoes decided to try



WHAT hoping to increase business in its North Philadelphia location. A small schedule of a spot a day on the *Wake Up Philadelphia* program was the account's first buy in Negro radio.

"So much traffic and response was felt that within three months the schedule was doubled to include the popular afternoon *Snap Club*. By October, the company moved two blocks up the street to a gigantic two-story location with an inventory capacity 10 times that of the original location. Mr. Levine said this new operation was brought about totally as a result of WHAT's loyal listenership."

The 1957 fall schedule: 36 announcements weekly on the station, with the owner expecting this to be a banner year. He also plans to open two new stores in other Negro neighborhoods.

**Motor service:** United Motor Exchange, Memphis, sells rebuilt motors and transmissions on credit and offers overhaul specials to car owners. It went on the air with WDIA there in 1953 with 10 announcements weekly. By November, the schedule called for 14 a week; the next year, 18; in 1955,

22; in 1956, 30; 1957, 40.

The only other advertising used is a general-appeal station in the city, but 90 per cent of the store's customers are Negro. The WDIA cost is \$200 per week. Manager Roy Christ says this station's advertising has been the backbone of his business.

**Car dealer:** Locke Motor Co., Tampa, Fla., using WIOK, reports a sales gain from some 20 cars monthly to 30 cars per week.

This client has sponsored as many as 17 announcements a day, seven days weekly, never fewer than three a day seven days weekly. Slim Catterson, manager of the company, credits the station with increasing sales more than 100 per cent during the first 30 days of advertising.

**Clothing store:** Askins, a credit clothing company in Albany, Ga., wanted to survey its former customers in an effort to (1) bring paid up accounts back into the store and (2) find out what radio stations they listened to most frequently.

WJAZ got more first mentions than any other station: 731 from a total of 810 with 57 indicating station two and 22 mentioning station three. Store manager Sam Bender cited these as "starting figures, with a better than 90 per cent preference" for this station. The mailing covered a cross-section of the working population in the area.

**Department store:** WJAK, Jackson, Tenn., reporting on a department store which wished its name withheld, says the retailer placed a schedule on three local radio stations as a test. Each clerk, when waiting on a customer, asked if she had heard any air advertising and on what station. The results noted by the station: WJAK's schedule has been upped 200 per cent and none of the store's commercials have been monitored on any other station.

**Automotive:** The Wright Motor Co., Birmingham, Ala., buys saturation schedules ranging from 60 to 90 announcements per week on WJLD. An appeal to the Negro community via this station is credited with 50 per cent of the company's business even though two other radio stations as well as a local newspaper are bought. Emphasis in copy is on low prices and easy credit terms.

# 1<sup>st</sup> Place!

A market all Your Own!  
43% Negro Population  
in MACON, GEORGIA  
56% Share of Audience\*



**"KING BEE"**

Gospel Train 1230-2:00 P.M.  
Afternoon Jive 2:00-4:00 P.M.  
Mail Call 6:00-8:00 P.M.

41,349 Pieces of mail!



**"BRO. BOB" Williams**

Songs of Faith 8:00-9:00 P.M.  
The "Working Folks" Program

POPULAR  
JIVE  
R & B

9-11 P.M.

**"THE HIVE"**

with

**HONEYBEE**

Pick the Show—See Forjoe!



MACON, GEORGIA

# FIRST in...

**RESULTS PROGRAMMING**

and in the hearts of

**GREATER DETROIT'S NEGRO LISTENERS**

Michigan's First and Only  
Negro Owned Radio Station

THE BELL BROADCASTING COMPANY'S

# WCHB

"The Voice of Progress"

1440 KC 500 WATTS

STUDIOS and TRANSMITTERS in INKSTER, MICH.  
National Rep: JOHN PEARSON



#### 4. STATION ROUNDUP

(Continued from page 11)

own wording sometimes helps to give clearer meaning to the announcement while also impressing his listeners with the idea that he is personally endorsing his sponsor's product or service.

- Give the d.j. a fair chance to establish the commercial as a regular part of his program. A regular, consistent schedule gives him the opportunity to really sell the sponsor's wares. Repetition also helps the advertiser gain the trust and reciprocal attention of a listening audience which has learned to test the sincerity of appeals before responding to them.

Some don't's:

- Do not attempt to employ "hep" phrases in copy without help from someone who can determine whether such terms will be meaningful to Negro listeners. There is a taste factor here which, though difficult to explain, dictates whether such copy is effective or repulsive.

- Do not advertise "segregated" special offers. Do not announce discounts or other considerations that are reserved for Negro listeners only. The sponsor may feel that a favor is being done Negro buyers when such an offer is made; but, actually the listener interprets this as talking down. When presenting special bargains of this type, the advertiser can protect himself from censure while fulfilling his noble intent by permitting the d.j. to offer such unusual price reductions as a favor to his fans.

- Do not be afraid to advertise prestige products on Negro d.j. shows. Have no fear of using prestige copy. The Negro consumer group is an important purchaser of high quality name brands and recognizes the advertising placed on its favorite radio programs by respected national advertisers as a belated, but honest, gesture of appreciation. The same feeling holds true on copy, since Negroes are perfectly capable of understanding the best English and resent being talked down to.

**Pros and cons of programs:** Why do Negroes like or dislike Negro-appeal programming?


There have been few audience studies conducted in this field. One of the most detailed is a thesis finished at Ohio State University by William L. Smith. It's titled "Attitudes of Negro respondents in Columbus, Ohio, and Baton Rouge, La., toward radio broad-

casts in those areas designed to appeal chiefly to the Negro listening audience."

There are some geographical differences in North and South preferences as to program types, but music and religion rank high with both groups. Here are some reasons why Negroes said they listen to programming aimed at them: Because they *are* broadcast for Negroes, the talent is Negro, the shows are unusually good, the shows happen to be convenient, they like the music played, they like the talent, they like to support Negro programs, the

shows are informative.

But here are some things listeners *didn't* like about Negro programming in these areas: it's a form of segregation, it's a detrimental racial stereotype, it lacks quality and is too limited.

These forms of criticism are by no means unusual, but they represent minority opinions which progressive station managers are trying to modify and to change. Station management knows that only in satisfying the demands of its listeners will listeners continue to tune in and be responsive to the commercial appeals. 

# New Studios

**WMOZ**  
**MOBILE**

**WEDR**  
**BIRMINGHAM**

Construction is underway for a fine new home for WMOZ, thanks to enthusiastic advertiser acceptance. WMOZ has been first in ratings for so long it's no longer news.

WEDR is getting a new home, too! Buy by coverage? Prefer ratings? Check cost-per-thousand? Results? Any way you figure it, WEDR is your best buy in Birmingham Negro radio. Investigate.

Represented by John E. Pearson Co.

## The Estes Stations

Edwin H. Estes, Owner



Triple A Quality—

“Highest rated negro  
programmed station”

—PULSE, 1957

**W A A A**

Serving a 1 $\frac{1}{4}$  Billion Market

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**Ted Byrd**  
He's CALM—  
He's COOL—  
He COLLECTS!

**Odessa Monroe**  
SENSATIONAL!  
SATURANT!  
SATISFYING!

**Jumpin' George**  
RESPLENDENT!  
RESOURCEFUL!  
RESULTANT!

**KSAN:** *the only full time  
San Francisco radio station  
serving the  
tremendous  
Bay Area  
Negro  
Market  
100% of the time!*

**Here's a full house that's hard to beat!**

don't try to improve on a hand like this...

**BUY KSAN and be sure!**

(Proven most popular year-after-year by Pulse Negro Audience Survey.)

**The KSAN signal goes where the Negro listener lives, works and buys! (Field strength surveys show 260,000 Negro listeners in the KSAN primary Market!)**

*For more exciting details, such as rates and avails, contact:*

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