

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

26 AUGUST 1963—40c a copy \$8 a year

Part 1 of 2 Parts

WEAVER PONDER:
'IF I WERE RUNNING
A WEB AGAIN' p. 25

Likes and dislikes
of tv night viewing
get ARB study p. 29

A symbol of quality...



HUBBARD BROADCASTING, INC.

KSTP RADIO
KSTP TELEVISION

Minneapolis-St. Paul, Minnesota

KOB RADIO
KOB TELEVISION

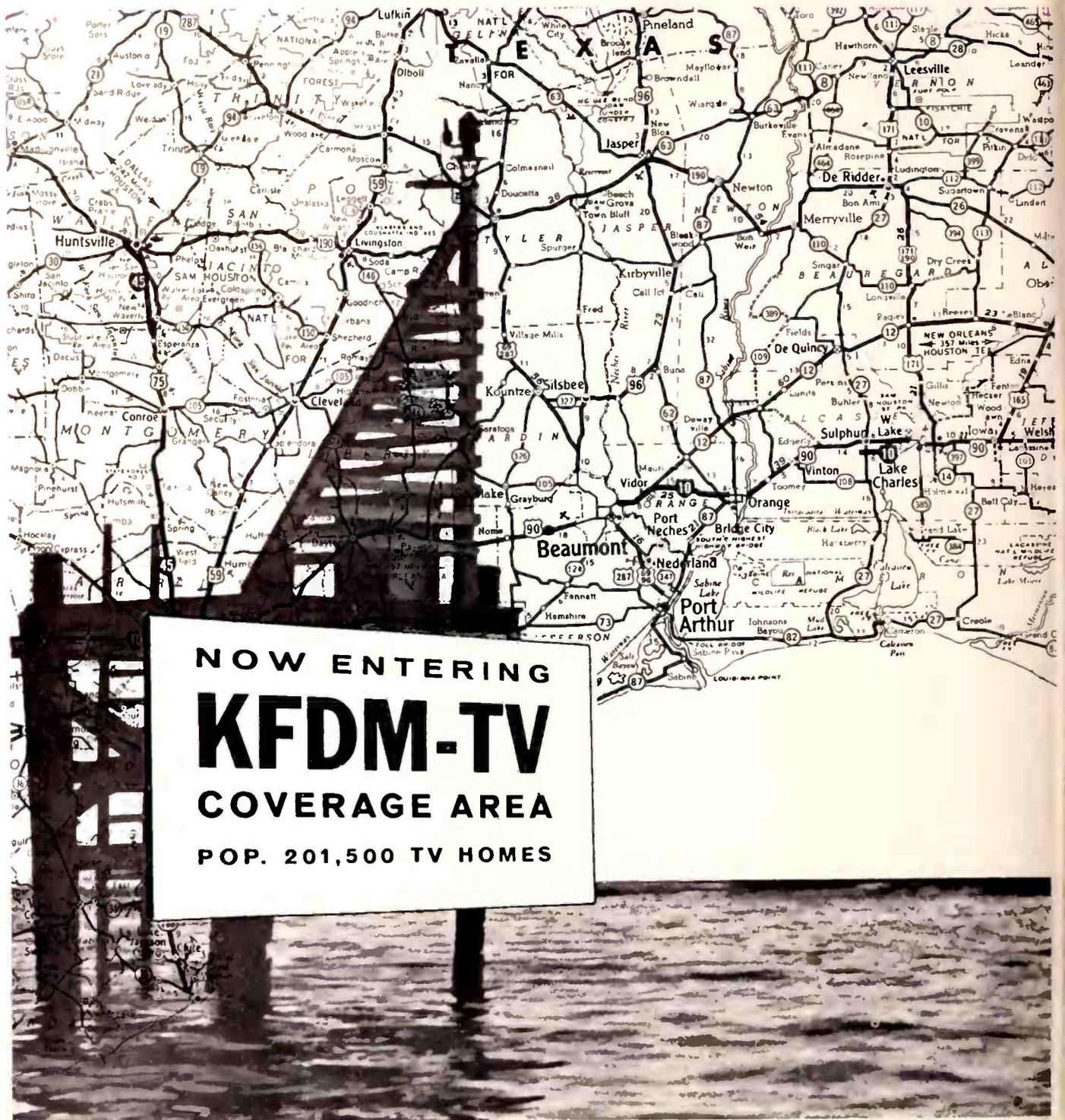
Albuquerque, New Mexico

W. GTO RADIO

Cypress Gardens, Florida

Represented by
Edward Petry & Co., Inc.

The Longue Pointe Representations



NOW ENTERING
KFDm-TV
 COVERAGE AREA
 POP. 201,500 TV HOMES

IS THIS MARKET ON YOUR CHART?

The 817,000* prosperous consumers in this 20** county area spent \$824,428,000* in Retail Sales in 1962

*SM "Survey of Buying Power"

** ARB January -February '63  PETERS, GRIFFIN, WOODWARD

KFDm-TV CHANNEL 6
 BEAUMONT / CBS

the greatest idea in radio since Marconi started to play around!



WPEN LUCKY CALENDAR SWEEPSTAKES

Brought back by the demand for profits by leading advertisers.

Merchandising coupons and display advertising in over 300,000 homes plus the hottest selling climate for your commercial!

1964 LUCKY CALENDAR PARTICIPATION NOW AVAILABLE! CALL YOUR AM SALES COMPANY REPRESENTATIVE or Ery Rosner at LOcust 4-6000.

philadelphia
radio 95 WPEN



!mira!

1. Los Angeles metropolitan area Spanish-speaking population:

900,000 plus

2. Average yearly income:

\$800,000,000

3. For automotive products:

\$72,540,000 annually

4. For food products:

\$434,700,000 annually

YOU CAN HAVE YOUR SHARE!

72 National Advertisers on Spanish-language KWKW reach approximately 277,880 Latin-American homes per week at a CPM of \$0.72. KWKW's 5000 watts speak the language convincingly to a loyal audience. KWKW has 20 years' proof waiting for you!

KWKW

5000 WATTS

Representatives:
N.Y.—National Time Sales
S.F.—Theo. B. Hall
Chicago—National Time Sales
Los Angeles—HO 5-6171



SPONSOR

26 AUGUST 1963

VOL. 17 No. 34

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- 28** DALLAS MARKET FACTS STIR N. Y. ADMEN *New radio sales slant of KVIL emphasizes qualitative approach which pinpoints audience*
- 29** TV NIGHT VIEWING VARIES REGIONALLY *Yet, says ARB's Dr. Thayer, a careful analysis shows amazing similarity between likes and dislikes*
- 33** LOCAL RETAILERS SCORE IN PRIME TIME *Omaha tv station finds way to get its smaller customers into strong time period via local live production*
- 35** RORABAUGH MAPS STRATEGY FOR SPOT TELEVISION *New and expanded reporting service due on 1 January will analyze and itemize station's share-of-market*

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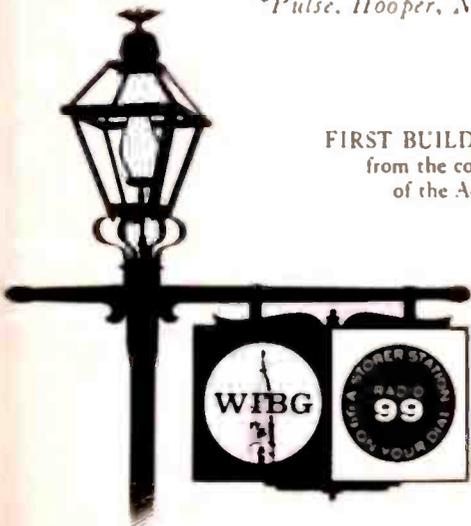
First in Philadelphia

Philadelphia's Charles Willson Peale—politician, naturalist, taxidermist, dentist, father of 11, and author of "Building Wooden Bridges" (1797), and "Domestic Happiness" (1816), is remembered best as a portrait painter of the young nation's greats. Washington, it is said, granted fourteen sittings.

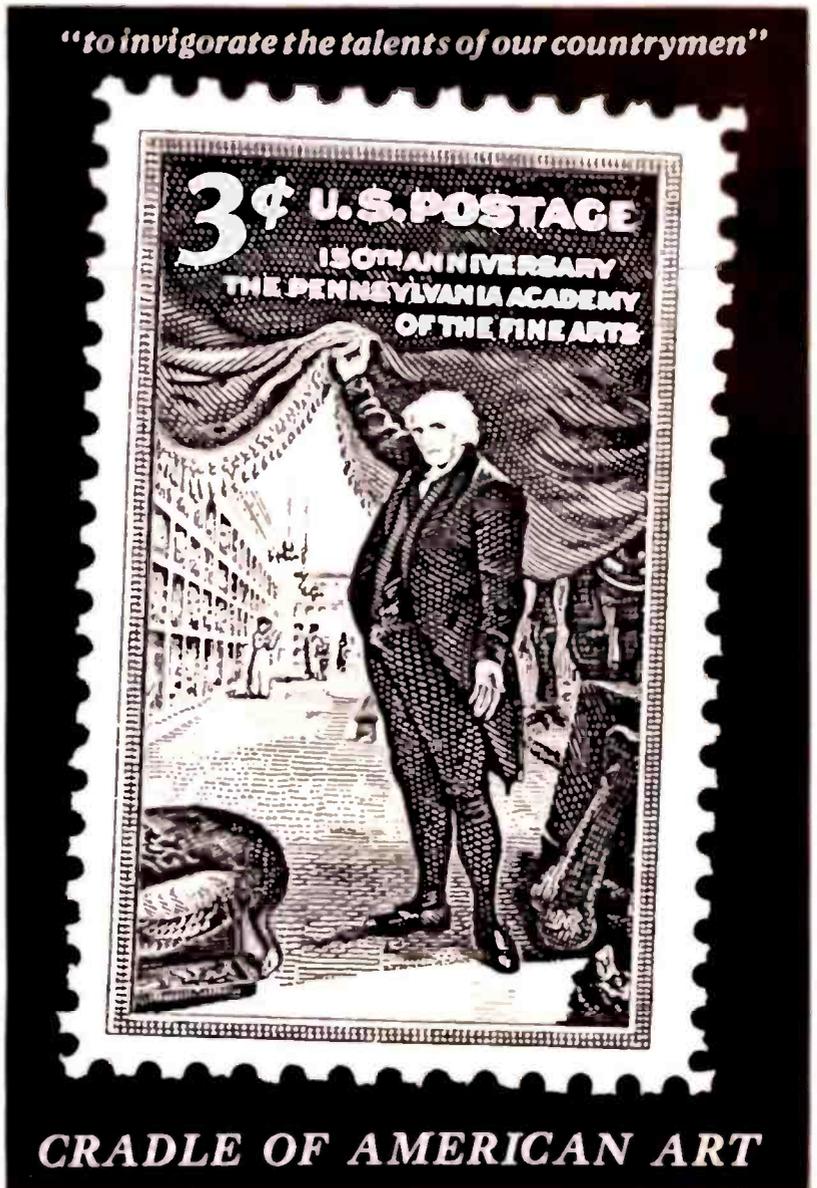
In 1805, after 14 trying years, Peale's efforts to form an art academy culminated in the founding of the Pennsylvania Academy of Fine Arts... the oldest fine arts institution in America today.

Encouragement of talent in the arts is a Philadelphia tradition. Another tradition... WIBG's dominance of this great city's radio audience. Radio 99... for over 5 years... a commanding First in Listenership* in the City of Firsts.

*Pulse, Hooper, NCS



FIRST BUILDING—
from the collection
of the Academy



Represented by Katz Agency

STORER BROADCASTING COMPANY	LOS ANGELES KGBS	CLEVELAND WJH	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBA	WIBG PHILADELPHIA
NEW YORK WJH	MILWAUKEE WITI-TV	CLEVELAND WJH-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBA-TV	



Courtesy of The Detroit Institute of Arts

**"PORTRAIT
OF A MAN"**

by Diego Velázquez is a famous character study of a Spanish nobleman in the court of Philip IV. Notable features are its fluid technique and soft pictorial style.

in a class by itself

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

PUBLISHER'S REPORT

One man's view of significant happenings in broadcast advertising

Promotion managers aren't what they used to be

FOR THOSE who believe in the law of averages, the way to become a station manager is first to be elected president of the Broadcasters' Promotion Association.

With the news that BPA President Dan E. Bellus of Transcontinent is taking over as general manager of WDOK, Cleveland, the current score is three out of three. A year ago his predecessor Don Curran of ABC Radio was made head of KGO, San Francisco and is now a vice president. A year before that (after his presidency tenure) John F. Hurlbut left the WFBM Stations, Indianapolis, to buy and run WVMC, Mt. Carmel, Ill.

I'm not surprised. Since those long ago days when I was promotion manager of WLS, Chicago, under Glenn Snyder, the calibre and status of the promotion man has been going up and up. At many stations the promotion man is second in importance only to the manager and sales manager.

There are good reasons for this. Not the least is the strong emphasis placed on promotion—both audience and sales—at most stations. It's a rare outlet interested in national and regional sales that doesn't have a good solid promotion man these days. You can spot him readily. He's generally the fellow with ten hands and buzzing telephone whose projects flow over from the desktop to the chairs to the extra table and sometimes onto the floor.

The BPA has helped him professionalize his job. When the next annual convention is held in San Francisco 18-20 November a record number will be on hand, evidence of the stock that general managers take in having their promo men take advantage of these once-a-year working sessions.

In case you're wondering why I'm showering this applause on the promotion man (who is always ready and able to speak for himself) let me assure you it's not nostalgia.

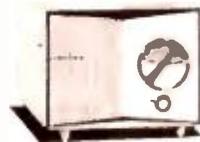
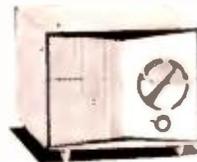
If you're a tv or radio advertiser I want you to know this man. The salesman or rep may get you on the air. Stay close to the promotion man and he'll help keep you on successfully. Since he's terribly busy don't inundate him with merchandising chores. But post him on your campaign or commercial. Tune him in on its objectives. Seek his advice and help when needed.

If you're a general manager make sure that your concept of the promotion man's role is keeping pace with the industry. When I worked for WLS the promotion man was low on the totem pole (and Glenn Snyder will tell you that I was lowest of the low). Times have changed. These fellows are important. Some of them are becoming managers. And others are turning down the opportunity.



WPTR
ALBANY-TROY
SCHENECTADY
N.Y.

WRUL
New York
N Y



DIFFERENT?

COVERAGE—Naturally WPTR different. We don't beam our signal out of the U.S.) But 50,000 watt power can do wonders, and like WRUL, we too have received correspondence from Italy, Greece and the Azore Islands. Day to day listener reaction comes from all over New York, Massachusetts, Vermont, New Hampshire, Connecticut, Maryland and Canada.

EFFECT The people who know the market—brokers, distributors, et al. in the Capitol District is an 18-county large market. You can buy 18 separate daily newspapers to effect unduplicated circulation in the Capitol District or 50,000 watts of the most penetrating Radio to be had—WPTR.

RATINGS—Check the costs or examine Nielsen Coverage Service #3 for credited county coverage.

WPTR	STATION X	STATION Y	STATION Z
30%	26%	13%	12%

Your East man will lay it out for you including a comparison of surro nd c Pulse reports

YES: WPTR

Albany-Troy-Schenectady

VP & GEN MGR: Perry S. Samuels



robert e. eastman & CO., INC.
representing major radio stations

the more
important
judgment becomes
in timebuying
decisions,
the more important
SPONSOR becomes...

these are **days of**

... because SPONSOR provides
the basis of good judgment...
because SPONSOR is where the
buyers are in broadcast
advertising

The reappraisal has been agonizing. Formulas are thoroughly shaken. Buying is now seen as the complicated process it has always been. It involves intensive probing under, around, and beyond the numbers, for the differences between stations—some subtle, some not so subtle. These are indeed days of judgment, for which the

■ broadcast trade press (and your advertising in it) is the fastest, surest, most economical

judgment

means of protection. Never has the trade press been more vital to buyer or seller.

But which trade magazine? Today more than ever the answer is SPONSOR, because SPONSOR concentrates on one mission alone: to feed buyers of broadcast advertising with information and illumination. SPONSOR spotlights what's being bought and what isn't . . . what's working and what isn't. SPONSOR points up changes, trends, techniques, and direction. In the process, SPONSOR has become more vital than ever in buying decision. Don't take our word for it. Ask to hear the frank, unbiased tape recordings on trade paper values as given by spokesmen from 20 key broadcast buying agencies. These are days of judgment in trade paper buying, too. The times call for probing behind the kinds and sizes of numerical claims, to determine how many are relevant and how many are not. When you do, you'll find that SPONSOR gives you the inside track on the judgments

SPONSOR of the "few who do the choosing".

HAPPY MEDIUM BETWEEN BUYER AND SELLER

"I've a
good mind
to spill
everything!"

"Don't
lose
your
head!"



WJXT television spills over into the entire North Florida/South Georgia regional market . . . capping a lead of 17% more television homes inside Jacksonville itself, with a rollicking run-away lead of 250% outside the metro area! With 48 out of the top 50 breaks, WJXT is the most efficient regional buy. Count heads. You can count on WJXT to reach the biggest audience.

Represented by TvAR

WJXT 

JACKSONVILLE, FLORIDA
POST-NEWSWEEK
STATIONS A DIVISION OF
THE WASHINGTON POST COMPANY

Discrimination at agencies? N.Y.C. Commission on Human Rights plans to investigate racial discrimination in the advertising industry when it "has the personnel that we hope it will have" to properly handle the matter, says chairman Stanley Lowell. He stressed that "we're not talking about quotas or preferences, but about the fact that some people exist who can do a job in a particular industry (advertising) and they just can't break through." Lowell said the Urban League "tried for two to three years to break through (alleged racial barriers) with some of the major ad agencies in N. Y. . . . trying to place qualified Negroes and Puerto Ricans in positions. . . . But (the League) found the door slammed in its face. It finally gave up . . . and sent the report to us." He revealed the probe plans a New York broadcast with WMCA's Barry Gray.

Radio polishes numbers: Speaking before the Okla. Broadcasters Assn. at weekend, RAB president Ed Bunker reported that the Bureau's new project to collect figures on dollar expenditures in radio was receiving "virtually 100% cooperation" in a New York pilot test. Bunker, whose group has been working with SRA, sees the pilot study as providing "as thorough a report on who uses radio and how much they spend as any medium now provides." Bunker also feels advertisers and agencies will buy more radio "and buy with more confidence" if there is better "technical proof of the solidity of our audience measurements."

Elgin buys Helbros: Elgin National Watch has purchased Helbros, Elgin president and board chairman Henry M. Margolis reports purchase will expand Elgin distribution, broaden product lines, and benefit retail jewelers. Privately held until acquisition by Elgin, Helbros will continue under its previous managing partners.

Folk-music "sleeper": ABC-TV's *Hootenanny* is proving itself one of the surprise hits of the tv year. Having scored a 32.3 share in the second of Nielsen's July nationals, ABC is now pointing with pride to the show's share increase since its April debut—38%. *Hootenanny* also has a 12 Q-score in TV-Q listings, ranking it sixth in popularity among all evening programs among young (18-34) adults. Also in the works: a new folk-music magazine, bearing the show's title and published independently, due this fall.

Lower to upper berth: Formerly v.p. and general manager of NBC News, Elmer W. Lower has been named president of ABC News, Special Events and Public Affairs. Lower, who joined NBC News in 1959, supervised news film operations and news bureaus in Washington, Chicago and Los Angeles, and NBC's News Syndication service. He was with CBS News for six years previously, and between news assignments, served with two U. S. information agencies. His successor at NBC News has not been named.



LOWER

FCC amendments opposed: Board of directors of the Texas Assn. of Broadcasters voted a resolution opposing the adoption of new amendments to part three of FCC rules on commercial content, and declared they would "fight the amendment with legal action." TAB president Jack Roth charged: "There is no legal precedent for this government interference in our free enterprise system . . . the amendment would work a true hardship on the vast majority of stations who cannot exist at all, much less provide public service programming under such regulations."

SPONSOR-WEEK continues on page 12

SPONSOR-WEEK

Top of the news
in tv/radio advertising
(continued)

Shaw agency loses another: Second major account loss in month's time for John W. Shaw Advertising Chicago, is pull-out by John Morrell & Co., fourth largest meat packer in U.S., of its Red Heart Pet Food division, which bills from \$1-1.5 million, effective 1 November. In July, E. J. Brach & Sons, candy mfr., said its \$1 million account would be taken from Shaw in September. Morrell's move is to consolidate its Grocery Products division at Geyer, Morey, Ballard, which now handles its Broadcast Canned Meat division, billing some \$500,000. Shaw, whose estimated billing for 1962 was \$9 million, will continue to handle Morrell's national advertising for Morrell Pride fresh, smoked, and canned meats, plus several regional campaigns on the brands.

DDB proving training ground: Second group of creative execs have left Doyle Dane Bernbach to form own agency called Jacobs Gibson Vogel (first group helped form Papert Koenig Lois three years ago). Principals are Cay Gibson and Murray Jacobs, copy and art heads of DDB's sales promo dept. for eight years, and H. A. Vogel, former DDB account exec. With hqs. at 1 E. 42nd St. in N. Y., JGV starts operations with Frank Ltd., Holland House Tobacco, Durban's Denicotin Toothpaste, Weber Briar Pipes, and Hattie Carnegie Perfumes. New agency won't woo to take in other present DDB accounts. JGV is aiming at companies that feel they're too small for the top creative agencies, promising "to bring fresh creative thinking to accounts in the \$100,000-\$500,000 range, where it's been hard to buy."

Moore joins Standard Oil: Ellis O. Moore, formerly v.p. in charge of press and publicity for NBC, will join the public relations department of Standard Oil (New Jersey) in a senior position in the creative services division on 3 September.

Desilu star rising again: After a few years of doldrums, Desilu seems headed toward heights of its early success, when it was busiest production house in tv. Company has liquidated all bank indebtedness since end of last fiscal year and is in strongest financial position in its history: based on anticipated results of Desilu-owned network shows and of sales in field of domestic and foreign syndication, company feels operating profits for full year represent beginning of its best year to date. During current fiscal year Desilu will have three of own series on webs—*Glynis* and *Lucy Show* on CBS, and full-hour *Greatest Show on Earth* on ABC—and has already set firm deals for five half-hour pilot series aimed at 1963-'64, all to be financed by sponsors and networks. Lever Bros., via J. Walter Thompson, and General Foods, via Young & Rubicam, will each finance two pilots, and ABC will finance pilot for projected *Joe Sent Me skein*. Desilu is also close to concluding deals for at least one other sponsor-financed half-hour pilot plus two of same length financed by networks, and is developing two of same length financed by webs. Also on boards is two one-hour projects which may become web skeins without pilot production. "due to talent involved."

New posts at Dow Corning: Promotees in the silicone company's advertising department are Robert S. Bloor, who becomes manager of electronic products advertising; Charles J. Lenz, who will serve as manager of chemical products advertising; and Maurice C. Hommel, who fills the new post of manager of advertising staff services. Bloor joined Dow Corning in 1957, was previously associated with Allis Chalmers. Lenz came to the firm in 1953 as a market researcher, joined the ad department as account supervisor in 1959. Hommel has been a member of that department since 1951, first as technical writer, then as account supervisor.

SPONSOR-WEEK continues on page 14

PERSONALITY POWER



Floyd Ottoway
WSYR GANG



Carol Johnson
WOMEN



Ed Murphy
MUSIC

It pocks o friendly punch. Stroll down the street with Fred Hillegos or Carol Johnson or Deacon Doubledoy. Watch the smiles light up peoples' faces; hear the known-you-oll-my-life greetings from total strangers.

This friendly attitude is for **you**, too, when these personalities are selling for you. And, that's why WSYR Radio is the greatest sales medium in Central New York.

So you see what happens:

Personality Power = Sales Power far you in the 18-county Central New York area.
Instant friends for what you have to sell.

Fred Hillegos
NEWS

Joel Moreiniss
NEWS

Elliot Gove
TIMEKEEPER



Richard Hoffmann
BUSINESS NEWS



Bill O'Dannell
SPORTS



Alan Miloir
MUSIC



John Gray
MUSIC



Deacon Doubleday
FARM

Represented Nationally by

THE HENRY I. CRISTAL CO., INC.
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO

WSYR



5 KW • SYRACUSE, N. Y. • 570 KC

NBC in Central New York

SPONSOR-WEEK

Top of the news
in tv/radio advertising
(continued)

More integration in spots: Latest converts are Ponds, Anacin, and Chock Full O' Nuts, which have integrated commercials in, or completing, production. But with Lever Bros. cooperating on Wisk and All detergents, and and with more to come, the giant step has been made. Colgate makes no comment but action is taking place at Ted Bates, agency for Colgate's Palmolive Rapid Shave, Fab, and other toiletries. One Palmolive commercial uses a Negro in scene on ship. Integrated Fab spots are in storyboard stages. Rheingold, which has been focus of attention for integrated social scene, says it's re-evaluating its use of Negroes in all media. Many advertisers are integrating print ads. Sterns, Robert Hall and others are doing it for the first time. Negro model agencies report business up, expect it to continue at fast pace. Bookings are frequently for general consumer advertising and not just for Negro products or publications as before.

Girl Talk chats on: ABC Films' syndicated tv series featuring catalyst Virginia Graham and a loquacious female panel will start taping shows for its second year on 27 August. According to Henry Plitt, ABC Films president, *Girl Talk* is the first syndicated daytime strip known to make it into a second year. The first 26 weeks of new shows have been sold to the CBC to be aired on the full Canadian line-up this fall; 17 U. S. stations have also signed up even before the official announcement of the show's continuance. The show features an ever-changing panel of prominent women discussing subjects of particular interest to females—and takes delight in putting diametrically opposed women together without prior warning for resulting flying fur and feathers.

Big British sale: Despite tight (10-11%) quotas on U.S. and other non-British film

shows, U.S. distributors continue to score important United Kingdom sales. Among the latest: Four Star TV International's sale of *Burke's Law*, an hour-long detective show starring Gene Barry, to three of Britain's top tv contractors (Granada, A-R, ATV). The series is due to premiere in Britain only two weeks after its U.S. start on ABC TV 20 September, will be seen in all key British commercial tv areas.

Ars gratia artis: Many top tv personalities are also amateur painters, and a special showing of such works will soon be available to New Yorkers. With Goodson-Todman sponsoring the event, an exhibit of talent paintings is due to open 10 September at the Downtown Gallery, with a special benefit preview on 9 September. Included in the show: works by Arlene Francis, Steve Allen, George Maharis, Jack Paar, Orson Bean, Fred Gwynne.

Hollywood remodels: Just as many New York legit houses were taken over by tv in the earliest days of live telecasts, Hollywood's theatres are also getting a tv look. Latest to change is the El Capitan Theatre, which is being remodeled as "The Jerry Lewis Theater." It has been used, on and off, as a tv showcase since the 1950's, but the new overhaul represents a complete face-lift for the 1963-61 ABC TV series with Lewis.

New Nielsen partner: Late last week, Esquire, magazine publisher and educational film producer, and A. C. Nielsen announced a joining of forces in a new electronic data processing company serving the magazine publishing industry, to be known as Neodata Services. The new company's facilities, formerly operated as an Esquire division, will remain in Boulder City, Colo. Terms of the transaction were not announced.

SPONSOR-WEEK continues on page 43

GROUP W MEANS HISTORIC PRECEDENT

A BROADWAY OPENING ON TELEVISION

This fall television audiences in Boston, Baltimore, Cleveland, Pittsburgh and San Francisco will share with the opening night theatre audience in New York an unprecedented excitement. On opening night, all five stations of Group W—Westinghouse Broadcasting Company—will present a telecast of the William Hammerstein-Michael Ellis production of "The Advocate," a new play by Robert Noah, starring James Daly. "The Advocate" has been selected by the American National Theatre & Academy for presentation this October at the ANTA Playhouse. ■ For the first time a telecast will coincide with the actual opening of a play on Broadway. ■ Here is an event of major significance to the theatre and to television. It is the result of a joint venture without precedent in broadcast and theatrical history. For Group W particularly, it is a journey into an exciting area... one that represents a new source of programming for television.



BOSTON WBZ-TV
NEW YORK WINS
BALTIMORE WIZ-TV
PITTSBURGH KDKA-TV
CLEVELAND KYW-TV
FORT WAYNE WWOV
CHICAGO WIND
SAN FRANCISCO KFVS

WESTINGHOUSE BROADCASTING COMPANY

COWARDLY PARENTS SWEEP SEX TRUTHS UNDER THE RUG

Parents are aware their child is going to learn the "facts of life" somehow. Parents also know that it is far better for the child to learn about sex in the right way than the wrong way. The wrong way can shock and harm the child for the rest of its life.

Yet because of its delicate and sensitive nature, many parents behave in a cowardly way about giving their child this vital information, telling themselves they will do it some day. But this day never comes, and the result often is that the child grows up with a guilt complex, thinking sex is an evil thing.

PARENTS: sex truths need no longer be "swept under the rug." The new book for children *WHY AND HOW I WAS BORN* tells the facts frankly, surrounding them in the atmosphere of God, Love and Family Life. THE READER'S DIGEST writes:

"The approach of WHY AND HOW I WAS BORN to this difficult problem is most impressive, combining as it does straightforward, unevasive information and a larger frame of reference which makes sense to children."

Thousands of parents have expressed their thanks for the natural way children accept without shock or embarrassment the sex truths in *WHY AND HOW I WAS BORN*. As a result of reading the book, children have greater love and respect for their parents.

PARENTS: the most important thing you can do for your child is to settle its mind NOW on this vital matter. Delay may be dangerous to your child and to you. Nor are straight biological facts by themselves enough; indeed they may prove harmful. *WHY AND HOW I WAS BORN* inspires and uplifts while it informs. To get a copy, send \$2.75 with your name and address to The Partnership Foundation, Capon Springs, W. Va. Return privilege guaranteed.

DATA DIGEST | Basic facts and figures on television and radio

Ratings still are competitive weapon

Despite rumblings in Washington DC. and a public *mea culpa* by some of the services, ratings still are potent weapon in the eyes of tv network sales offices. The latest research bulletin from CBS, for example, breaks out the current Nielson report to show that guess-who has the dominant position in daytime network tv programs. By count, CBS has 14 of the top 20 programs, with a ratings-span of from 7.2 to 14.4. All of the top five shows are from Columbia:

Rank	Program	Rating
1	As the World Turns	14.4
2	Password	12.6
3	Houseparty	11.8
4	To Tell The Truth	10.3
5	Guiding Light	9.8

However, despite CBS' boast, rival NBC is spurring its salesmen with figures gleaned, via ARB, from some of that same CBS programming. It's the NBC contention that only 25% of the CBS Morning Plan audience are women: the four shows in the Plan are *Calendar* (not in top 20); *I Love Lucy*, (15th), *The McCoy's*, (14th), and *Pete and Gladys*, (11th). NBC claims it has a 56% advantage in reaching women viewers, and that CBS' edge in homes delivered is solely due to the traditional influx of vacationing children to the morning audience.

Here's how the NBC figures are derived:—

NBC DAYTIME PROGRAMS		
Program	000 homes	000 women
Say When	2,690	1,800
Play Your Hunch	1,990	1,370
Price Is Right	3,140	2,730
Concentration	3,740	3,250
Average of four shows	2,890	2,290
Av. of four CBS shows	3,340	1,470
NBC relative to CBS	—13%	plus 56%

BONANZA IS STILL NBC-TV'S OWN

Re page 31 of SPONSOR issue 12 August '63, didn't realize *Bonanza* went that-a-way. Wonder what the General will say?

Tom Parrington,

WKY-TV Oklahoma City

► *Doggone it! We should have known that Bonanza was on NBC-TV and not CBS-TV*

BROADCAST VS. PRINT WAR

All of your readers, including TVB, must applaud you for exposing print media's "anti-advertising" campaign. Your 5 August article discussing magazines' and newspapers' "hate" campaign against radio and television is excellent. I am sure it will get through to your advertiser and agency readers and make them aware of many of the

fallacies in print presentations being thrown at them about the broadcast media.

As long as the agencies and advertisers invest their research money to measure the effects of their advertising campaigns on the consumer, they will continue to rely heavily upon the broadcast media.

Harry Spiegel,

Vice President
Television Bureau of Advertising
Research
New York

CALENDAR

AUGUST

Flaherty Film Seminar, 9th annual seminar, Sandanona, Vermont (24-3 September)

Television Affiliates Corporation, programing conference, Hilton Inn, San Francisco (26-27)

Board of Broadcast Governors, hearing, Ottawa, Canada (27)

SEPTEMBER

West Virginia Broadcasters Assn., annual fall meeting, The Greenbrier, White Sulphur Springs (5-8)

Arkansas Broadcasters Assn., fall meeting, Holiday Inn, North Little Rock (6-7)

American Women in Radio and Television, educational foundation, board of trustees meeting, New York (7)

Western Assn. of Broadcasters, annual meeting, Jasper Park Lodge, Alberta, Canada (8-11)

ABC Radio, regional affiliates meeting, Fairmount Hotel, S. F. (9); Sheraton-Chicago Hotel, Chicago (11); Fontainebleau Motel, New Orleans (13); St. Regis Hotel, New York (17)

Radio Advertising Bureau, management conferences, The Homestead, Hot Springs, Va. (9-10); The Hilton Inn, airport, Atlanta (12-13); The Holiday Inn-Central, Dallas (16-17); Gideon - Putnam, Saratoga Springs, N. Y. (23-24); O'Hare Inn, airport, Chicago (30-1 October); Rickey's Hyatt House Hotel, Palo Alto, Calif. (3-4); Town House Motor Hotel, Omaha (7-8); The Executive Inn, Detroit (14-15)

Electronic Industries Assn., fall meeting, Biltmore Hotel, New York (10-12)

Michigan Assn. of Broadcasters, 15th annual fall convention, Hidden Valley, Gaylord (11-14)

Radio-Television News Directors

Assn., 18th international conference, Radisson Hotel, Minneapolis (11-14)
FCC Bar Assn., luncheon meeting, National Press Club, Washington, D. C. (12)

National Academy of Television Arts and Sciences, board of trustees, Beverly Wilshire Hotel, Beverly Hills (13-15)

American Women in Radio and Television, southwest area conference, Houston, Texas (13-15)

New York State AP Broadcasters Assn., banquet and business sessions, Gran-View Motel, Ogdensburg (15-16)

Louisiana Assn. of Broadcasters, convention, Sheraton Charles Hotel, New Orleans (15-17)

Rollins Broadcasting Co., stockholders meeting, Bank of Delaware Building, Wilmington, Delaware (17)

American Assn. of Advertising Agencies, Western region convention, Mark Hopkins Hotel, San Francisco (17-19)

Advertising Federation of America, 10th district convention, Commodore Perry Hotel, Austin, Texas (19-21)

American Women in Radio and Television, southern area conference, Columbus, Ga. (20-22)

Florida Assn. of Broadcasters, fall conference and board meeting, Grand Bahama Island (21)

Nevada Broadcasters Assn., 1st annual convention, Hotel Sahara, Las Vegas (23-25)

Assn. of National Advertisers, workshop, Nassau Inn, Princeton (26-27)

New Jersey Broadcasters Assn., 17th annual convention, Colony Motel, Atlantic City, N. J. (30-1 October)

Georgia Assn. of Broadcasters, regional meetings, Athens, Rome, Thomaston, Albany, Statesboro (30-4 October)

NEGRO BREAKTHROUGH IN SPORTS

KDIA of the San Francisco-Oakland Bay area has scored another "first" as the first Negro-programed station in the country to broadcast a major sports series. This season, we are carrying the entire play-by-play schedule of the Oakland Raiders of the American professional football league.

With Bob Bloom of the KDIA staff at the microphone, KDIA started the football schedule with Boston at Oakland 4 Aug., Denver at Oakland 11 Aug.; Oakland vs. Kansas City at Seattle, 17 Aug.; Oakland vs. New York at Mobile, Ala., 23 Aug.; and Oakland at San Diego, 31 Aug.

Other games to be broadcast are: 7 Sept., Oakland at Houston, 15 Sept., Buffalo at Oakland, 25 Sept., Oakland at New York; 5 Oct., Oakland at Buffalo; 11 Oct., Oakland at Boston; 20 Oct., New York at Oakland; 27 Oct., Oakland at San Diego; 3 Nov., Kansas City at Oakland; 8 Nov., Oakland at Kansas City; 24 Nov., Oakland at Denver; 1 Dec., San Diego at Oakland; 8 Dec., Houston at Oakland; 15 Dec., Denver at Oakland

The Raiders promise to be one of the league's top-flight teams this season with the addition of a new coach, Al Davis and player personnel such as Art Powell, one of the top offensive ends in pro football, and Proverb Jacobs, All-American from the University of California. Season ticket sales already are more than 50% above last season.

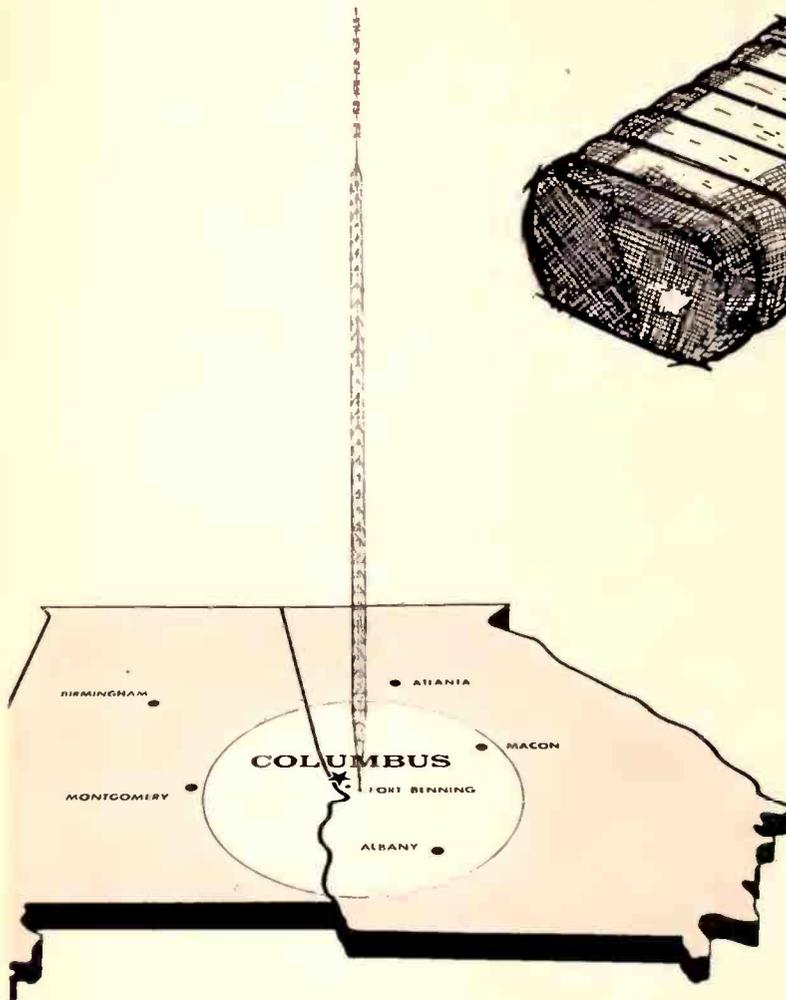
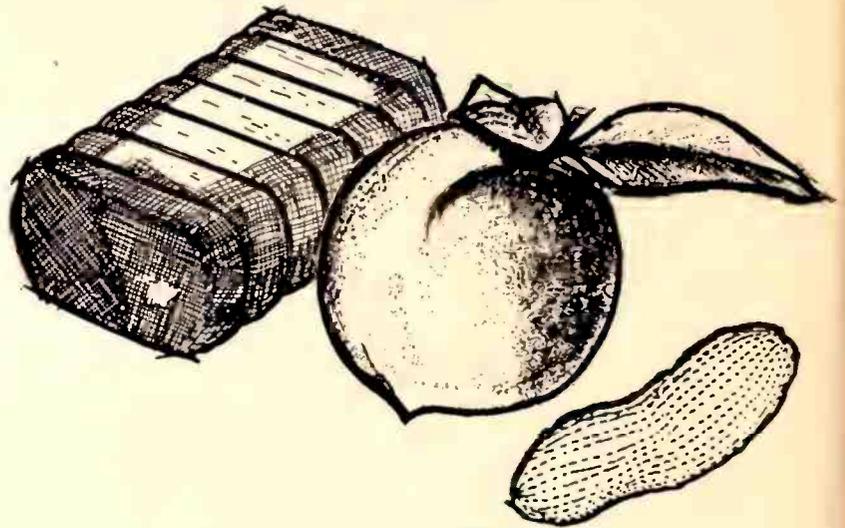
Egmont Soaderling,

President
KDIA-TV
Oakland

► See Sponsor's 1963 Negro Market section, this issue for news from other Negro-oriented stations

look South ... and you'll see TV-3

the land of



PLUS ...
Consistently High
Industrial Employment
and
Military Payrolls!

Year-in, year-out, TV-3 continues its growth with the audience and the advertiser. In fact, no other media penetrates the 66 counties in TV-3 land like TV-3. No wonder it's the "first choice" of local and national advertisers. People believe in us, have confidence in us and depend on us. So can you.

WRBL-TV
Columbus, Georgia
TELECASTING FROM THE
WORLD'S TALLEST TOWER
"1749 feet above ground"

J. W. Woodruff, Jr., Pres. and Gen. Manager
Ridley Bell, Station Manager
George (Red) Jenkins, Dir. National Sales



CBS
NBC

REPRESENTED BY
GEORGE P. HOLLINGBERRY COMPANY

SPONSOR-SCOPE

26 AUGUST 1963

Interpretation and commentary
on most significant tv/radio
and marketing news of the week

New era of slick sophistication seems to be developing on radio commercial front.

Part of it stems from radio's ability to reach specialized, rather than merely mass, audiences. Part of it is due to the rising sophistication of U.S. audiences generally, reflected in today's movies and some tv shows.

In any event, many new radio commercials are a treat to creative ears. Typical are those of Sterling Forest Gardens, a near-to-New York excursion area, whose commercials feature a tv-oriented "Preston Peacock" who refers to NBC's multi-colored ornithological trademark as "that imposter . . . he's just a black and white bird."

Some others: the minute radio spots for Hebrew National's Hungarian-type food products (stuffed cabbage, etc.), which feature an actress whose voice is a vocal double for Zsa Zsa; the summer-months spots for Cinzano Vermont, which feature boy-girl dialogues done in the manner of "Tom Swifties" (i.e., "I prefer Cinzano White Vermont," he said dryly).

Hollywood's great days continue to provide the basis for upcoming tv specials.

Having dipped into the footage of such screen personalities and producers as Greta Garbo, Rudolph Valentino and Darryl F. Zanuck—none of whom gave a thought to tv while making their movies—tv will spotlight the movie career of Cecil B. De Mille on 1 December.

MGM will produce the show (with an assist from Paramount, which released most of De Mille's films) as a 90-minute color special for NBC TV. Eastman Kodak will sponsor, via J. Walter Thompson.

Two interesting sidelights: one of the film clips to be used will show De Mille as an actor (in "Sunset Boulevard," which Billy Wilder produced): movies made by De Mille during nearly half a century in Hollywood are estimated to have drawn over four billion paid admissions.

Color television is stirring up new interest among retailers in major markets.

As a result, National Retail Merchants Association is planning a special color tv session at its major January get-together. Working with the Television Bureau, NRMA's Edward Engle, sales promotion manager, has lined up Julia Lee of Washington's Woodward & Lothrop to tell about the store's use of color in commercials.

The empire-building practiced by General Artists Corp. has hit some selling snags.

In the wake of the dissolution of MCA as a power in the talent-peddling field, GAC snapped up a number of MCA clients and MCA agents. Among other things, GAC set out to become one of the major agencies in the tv-movie-book-magazine literary fields, and to become a power in tv packaging.

It didn't work out quite as GAC had hoped. GAC's track record in selling packages put together by clients has not been overly impressive. And, this month, GAC began pink-slipping some of its key literary agents.

"Shades of loyalty oaths"—ABC TV is keeping a tight reign on its new 100 Grand show.

With Section 509 of the 1934 Communications Act having been made law in the fall of 1960, it's now a crime to rig a quiz show. So ABC and Larry-Thomas Productions, packagers of the new nighttime game series which debuts 15 September are taking no chances.

All members of the production firm involved with the show have signed affidavits certifying they are familiar with Section 509. Additionally, contestants will also sign a similar affidavit of familiarity with the law and stating that they have not "engaged in or conspired with anyone else to violate the program's integrity."

Seven Arts' source of feature films from Warner Bros. may not be closed off.

Warner Bros. is currently syndicating the first of its own packages of post-1948 feature films, and there's been much talk that it spells an end to more WB product for Seven Arts, which has hitherto been distributor.

Seven Arts, however, is quick to point out two important facts: (1) Warner Bros. and Seven Arts have a continuing relationship in theatrical films, with WB distributing SA's "Whatever Happened To Baby Jane" and involved in foreign picture deals; (2) Seven Arts is rolling along smoothly in new package releases, with "Volume VIII" planned for October release and built around some 35 titles from 20th Century-Fox.

Said a Seven Arts source: "It all depends on how well Warner Bros. does with its own package and how well we do with our new ones. If our success is notably better than their's, we may be back in the tv business together again."

Special feature article on top tv commercial personalities can be read this week.

It's in the 24-31 August issue of The Saturday Evening Post.

Article sets out to reveal that "some of the unknown faces and voices of actors and actresses who work television commercials earn upwards of \$200,000 annually. Also, there are nearly 75 relatively unknown performers who earn \$100,000 doing commercials."

Situation which the Post pinpoints has stirred up another trend: with this kind of money to be made in tv commercials, a number of big-name (or former big-name) personalities—Claudette Colbert, Richard Denning, Jane Withers, Zero Mostel et al.—are currently to be seen as sales personalities.

With a day's work in a tv commercial bringing as much (including residuals) as \$20-25,000 you'd be surprised how the I'll-never-make-commercials scruples of a major star can evaporate.

There's been a realignment of top promotion personnel at the WOR, N. Y. stations.

Now heading all advertising, research, sales promotion and p.r. for the RKO General-owned am-fm-tv operation in New York is Robert B. Bcusse, who succeeds Martin S. Flicsler, recently named v.p.-general manager of KHJ, Los Angeles.

Richard A. Fcleppa has been named sales promotion manager for WOR, and David Krutchik has been appointed audience promotion manager.

New research service, Brand Rating Index, is being used by NBC TV as sales ammunition.

The service—subscribers to which include Bristol-Myers, General Foods, Ted Bates, Y & R. among others—compares product usage among viewers and non-viewers.

For example, BRI comes up with these instances for *International Showtime*: In viewing homes, 63.4% use salad or cooking oil three or more times per week; non-viewers use salad or cooking oil 51.5%.

Post-war products are extremely important to Procter & Gamble, but. . .

The company doesn't forget the old ones. Latest annual report from P & G notes the role new products play in the company's continued success.

At the same time, P & G says: "The pace of Procter & Gamble's future progress will depend upon our continuing ability to improve our established products and to create new ones to serve homes and industry more effectively."

P&G rarely drops a product, and only after broadcasting can no longer move it. (Remember a liquid dentrifice called Teel?)

Filmex is making gains with its plans for European-based commercial shooting.

Deal has been signed by Filmex and Gamma Productions of Milan, Italy. Under the arrangement, Gamma—a leader in theatrical film commercials in Europe for Stock Brandy and other clients—will produce animated commercials for U.S. advertisers and agencies in Italy, under the supervision of Filmex' European production chief, Everett Hart, ex-BBDO producer.

Gamma's work is not unknown to U.S. tv viewers; the Italian film firm produced a series of animated commercials for Carlings' Black Label Beer.

Don't just say 'Hunt'—say "Hunt Foods and Industries," asks the food processor.

Problem has arisen, says p.r. director John D. Kemp, because "'Hunt' is a rather widely used name." with "many individuals and other companies" having the word in their corporate titles.

Typical situation: H. L. Hunt of Dallas markets food products, but sells them under the Parade label and calls his company HLH Products.

More than one rep and station traffic department has had to check closely when the name "Hunt" came up in spot campaigns.

Interest in Broadway at American Broadcasting isn't limited to the company itself.

ABC TV director of program planning Douglas Cramer is author of a comedy, "Whose Baby Are You," now being performed at the Pioneer Playhouse in Danville, Ky.

Cramer has his eyes on Broadway for the show, perhaps even in the new season.

AB-PT, in plans announced a few weeks ago, is backing a number of Broadway productions.

Time, as well as the trend to self-service retailing, has outmoded many trademarks.

Television, with its emphasis on simple, striking packaging, has also made a number of trademarks obsolete.

Meanwhile, trademarks continue to flood in to Washington for registration at the rate of some 20,000 each year, according to a recent checkup by Mutual Broadcasting System.

Says MBS of trademarks: "Each must be protected because the law states that the owner of a trademark must exercise 'due diligence' in preventing it from evolving by usage into a generic word or symbol.

One of the most diligent: Coca-Cola, in protecting "Coke."

Russian-American rivalries recently caused a close ratings race in Japanese tv.

In the Kanto tv area (which centers on Tokyo, but whose total is 37 times that of Tokyo's 23 wards), A. C. Nielsen's ratings for the week ending 28 July showed the top-rated show to be a one-shot telecast of the famed Russian Bolshoi Circus (40.5 rating, reaching 1,769,000 homes), and the runner-up to be an overseas version of Walt Disney's hour-long NBC TV series (40.0 rating, 1,748,000 homes).

Programs in the 4th, 5th, 8th, 9th, 10th, 11th and 12th rankings were — and this will be no surprise to those familiar with Japan's fondness for U.S.-style sports— professional baseball sportscasts.

Do you know what the largest non-music segment of Negro-appeal radio programing is?

It's religious programing.

A typical case: WMOZ, Mobile, Ala.

At this Edwin H. Estes-owned station, which operates from 5:00 a.m. to 6:30 p.m., there are presently 104½ hours weekly of Negro-slanted programing in a market where 45% of the population is non-white.

Of this program total, 60½ hours is classed as music programing, and 35 hours weekly is religious in nature. The remainder includes news, public service, and other program elements.

For further details of the multi-billion-dollar U. S. Negro market, and the air media which serves it, see special supplement to this issue.

Market researchers in Britain are literally looking into garbage cans and refuse heaps.

It's not as wild as it sounds. Associated Tele-Vision, a Midlands tv contractor, has commissioned A.G.B. Research Ltd. to conduct a weekly "audit" of 1,000 British garbage cans to see what the typical housewife is buying.

A.G.B. Research is encouraging panel households to put discarded tins, packets and wrappers in a special container provided for the purpose. From these, researchers will build a picture of housewife buying preferences.

This information will be passed to British advertisers and agencies buying time on British commercial tv, and can serve as a spot check on tv-created sales results.

GREATER *

Wheeling-Steubenville
Ohio Valley Market

* *GREATER*
because WTRF-TV's
NEW TALLER TOWER
has replaced our
old smaller tower.
Note these
impressive *NEW*
WTRF-TV market
area figures . . .

**529,300
TV HOMES**

**\$5,369,000,000
TOTAL SALES**

It all adds up
to profitable
results for
advertisers.
For WTRF-TV
availabilities,
call VP Bob
Ferguson or SM
Cy Ackermann,
Area Code 304,
732-7777.
National Rep.,
George P.
Hollingbery Co.



Equipped for network color
WHEELING, WEST VIRGINIA

MAXIMUM RESPONSE

—that's advertising efficiency.



WBAL-TV^{NB} BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.



“If I were running the network again...”

**A commentary on
the birth, growth
and future of
television,
collected via a
tape-recorded
interview with
Sylvester L.
“Pat” Weaver**

IF ANY one man can embody the business of television, that man is Sylvester L. “Pat” Weaver.

Currently head of the McCann-Erickson outside-the-U. S. advertising empire, Pat Weaver looks at today’s tv with a clear, critical but hopeful eye.

In a recent tape-recorded interview — presented here in largely unedited form — Weaver talks frankly about success and failure at the network policy level. From unrivalled experience, he analyzes the role of agency and client, and suggests where the most profitable future uses of the medium may lie. The questions and answers follow.

Q: You’re one of the few people who’ve held major positions at agency, client and network level. Do you believe there’s any common ground where these three interests can meet without clashing violently?

A: The interests of all three must

be operated with professional knowledge of the three fields. In fact, I’ve always given credit for the success I had at NBC during eight program seasons to the fact that I had been a client for nine years, running one of the biggest companies in the country in terms of advertising needs, and that I had been the head of a top agency twice, over a period of years, running radio and television programming for clients who had wider needs, as against the period when I was a client—with American Tobacco Company. Then, our needs were not comparable to the needs of the total industry. In the agency field you learn more about that.

Q: Do you feel advertising executives resist new ideas?

A: I started out in radio, as a writer, in the days when the new forms were just getting under way, including advertising usefulness,

continued



ON: HOW TO BE A TOP PERSON

"In programing and management you start with what's good for the buyer; knowing this has been my secret weapon"

ON: THE TROUBLE WITH PEOPLE

"The trouble with most people in our business is that they believe only one way works and that the other does not"



"Tv has far from exhausted its advertising usefulness"

WEAVER *continued*

and so I knew what we had tried out, what we needed, what we must have. I had professional knowledge from top management positions in all of these fields to guide me in deciding what could be done to help business more usefully, which, after all, is the only place you're getting any revenue.

If you don't know how to serve the business interests—and most of the innovations I got started, I started by knowing what would be effective for advertisers, in spite of the fact that many of them and their agencies didn't believe they'd work, but this is a matter of conflict of opinion in problem-solving that goes on all the time. There's always a fight going on between those who want to go on doing it the way they've been doing it, and those who want to do it in a new way and the new way usually wins.

Q: *There were, at the time you were making your innovations, those who protested that—for example—you couldn't put on a tv show at 7 a.m. because no one would look. But wasn't there also a major difference—and won't there always be this division—between clients who believe they must retain control, and the networks?*

A: No, I don't believe so. The basic needs of advertisers vary greatly. Some of them have great need for program-association values. Take someone I worked with, really from the beginning, at Y&R—Jack Benny. Jack's success as a salesman, in moving goods, first for General Foods and then American Tobacco, was absolutely incredible.

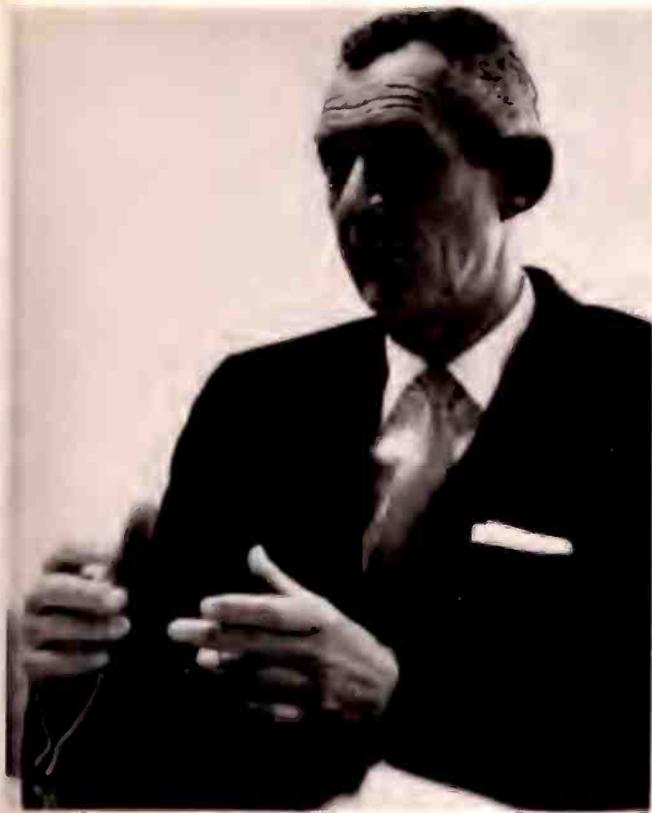
When you go to the magazine concept, which is also extremely valuable to many clients, you lose this. There should also be available,

to big trademark advertisers, who have exploitation and promotion needs, program-association value that have this explosive kind of selling. And I think there always will be a need for that. Now there's no conflict between that, and merchandising on a scatter-plan when you're getting circulation and reach; you're not having someone associated with your product.

These are different ways of selling but they're not mutually exclusive. The trouble with people in our business is that they believe only one way works and the other does not.

Q: *Do you believe there are many different ways of selling on television?*

A: All the success I've had, and certainly the first thing I'd do if I were back wholly and completely in the programing business, would be to determine how close to utilizing the full range of usefulness



ON: WHY THE SPARKLE GOES FLAT

"What happens is many people get caught in the mill and wind up not having the kind of job they probably rate on merit"

ON: TYPES OF TYCOONS

"It's always a fight, but the real problem is that the present management of the nets aren't advertising-oriented"



...but not enough is being done to devise new forms...

the medium advertisers were, and what forms with new productivity they could support. We then would have increasing use and increasing financial support for the medium from new sources because of new uses by the advertisers, which would enable the programming people to do more innovations, to do more creative work.

This has always worked this way in radio and tv, it's always a fight, but the real problem is that the present managements of the networks are not advertising-oriented, whereas my management at NBC was made up of eight or nine men, all of whom had run the big agencies and had done the programming business in radio. We knew our programs had to make sense for the man who paid the bill. Our plans were based on serving the client.

Q: Was that always in the best interests of the network, its affiliates, and viewers?

A: There's no conflict between what the client needs, what the public needs, what the station needs, what the nation needs. Management has to evaluate what these various needs are, including the needs of the creative community—they have needs, too.

But you start with the advertiser because that's where your money comes from. They're not primary, they're secondary, because if you run the thing—if you're management—you're in the position of the man, Ochs or Sulzberger at the New York Times, who said "We'll run a great newspaper, and if we do, we'll be supported by advertisers."

Of course, they were in a conventional business: in television we had to keep trying to open up new forms. And there are many things which advertisers could have working for them which are not presently available, but which will be.

Q: Can you elaborate on that last point?

A: Well, for instance, you can't buy air billboards. We went into the *Monitor* concept on radio to give them exactly that, for advertisers who wanted high frequency and continuity and reminder advertising. But there are many ways of handling air billboards, which could be put into programming operation.

We need seasonal forms, for advertisers who can't afford continuity but who need power at certain times of the year, at Christmas and at back-to-school, and at Easter and at Mother's Day and Father's Day. You could build all-night special programs with drop-in minutes for smaller advertisers who have this kind of a need. This has been flirted with, but again it's not part of the structure and it should be.

There is no place for people who, at a reasonable cost, would like to

Please turn to page 56

Radio outlet's new sales slant:

Dallas pitch stirs N. Y. admen with market facts

A NEW radio market presentation is drawing more than usual attention from Madison Avenue. Unveiled for the first time to both agencies and advertisers in the past ten days, "Dallas, the anatomy of a market," has drawn such comments such as:

"This is one of the most outstanding presentations of its kind ever made. I am particularly impressed with its qualitative approach which really pinpoints audience. Research matter may not be absolute, but neither is that from Nielsen, Pulse or ARB, and it's every bit as reliable as theirs. The manner of presentation is new and unusual, in that it tries to interpret data in

Sparkling new presentation

Guiding spirit of new Dallas market presentation is that of KVIL's Esther Rauch



terms a potential buyer would be interested in," says Douglas Burch, media director of P. Lorillard.

From Dick Shepard, media broadcast supervisor at McManus, John and Adams. "A presentation that that will be of great value both to sponsors and to agency men. It seems to be a sincere attempt at defining a market which clearly needs definition. Ratings often fail to show that a station can and is reaching important, specialized segments of the public; this kind of market research brings to light what ratings ignore. They've done a wonderful job of it."

Created by Esther Rauch, sales development director at KVIL, Dallas, for the station, the presentation includes data on five areas: population, economic growth, social data, marketing, and audience research. A sixth part tells about KVIL, its programming, production, commercial policy and results.

In defining the Dallas area, two different means have been used. They are the eight geographic divisions used by the Dallas Power and Light Company and the Postal Zone Guide which is used for refinement of demographic data.

Utilizing the 1960 Census figures, the market study gives detailed breakdown of growth in each area. With this as a starter, full details of new dwellings constructed as compiled by the University of Texas Bureau of Business Research, including the average cost per dwelling unit, show growth since 1960.

Income analysis is based on the Dallas Power & Light districts, and then for each of the Dallas postal zones, the average number of families and average income are reported.

To relate growth to other population characteristics, median schools

years for each of the counties is added, together with breakdowns of various ethnic groups.

Further, data is provided on car ownership in the Dallas market, in addition to the number of grocery outlets of four major chains in each of the postal zones.

With a composite picture of the various areas, the KVIL study then notes a number of audience studies it has prepared coinciding with the previous information shown. Two of the studies were conducted by the Merchants Retail Credit Association among differing income groups: \$35,000 and over and among the \$4,000 to \$8,000 income families. The third study covers response from listeners for a diet booklet while the fourth study deals with attitudes and habits of students on the Southern Methodist University campus.

The purpose of the first study was to determine relative popularity of radio stations among the upper-income group in Dallas and used 2,200 named in the top rated "I" credit classification people generally 40 to 60 years old. The second survey by the association was conducted in their "V" classification, people generally 23 to 30 years old, with the \$4,000-\$8,000 income.

The third study on the booklet response was tabulated directly to the Postal Zone system, and pinpointed KVIL's appeal in particular income groups. Again, data was shown for each zone, enabling the station to provide advertisers and agencies with information related to the various other breaks previously cited.

Through the use of a multi-colored plastic overlay, the advertiser is able to tell at a quick glance where the station is strongest or weakest, by income and other factors.

The concluding section reports on KVIL's commercial policy, including the number of announcements allowed, its one-rated policy, etc. The station also expresses its belief in editorializing, presenting examples of the type of material used. Other reports include information on news, stock market reports, music, and in conclusion, advertisers and agencies using KVIL are cited under a section titled "Results."



Boy-and-dog formula succeeds

Five-part *Lassie* cliffhanger televised in the 1962-63 season boosted the veteran show's national ratings, but the regional ratings varied from a 25 to a 43 in special ARB study

VIEWING VARIES REGIONALLY

By **DR. JOHN R. THAYER**

Technical director of Market Reports and Special Tabulations, ARB

Do favorite program types vary in different parts of the country? Dr. John R. Thayer of ARB has prepared an analysis of program preferences for sponsorship by region. Among interesting findings: Action Adventure shows get but a 23% audience share in the Northeast, against a 34% share in East South Central States. On the other hand, Westerns get a 28% share in the Middle Atlantic States, in comparison with a 40% share in the West South Central area (see map p. 32).

A critical analysis of all nighttime program types shows an amazing similarity between likes and dislikes of TV viewers from one section of the country to another. Tastes are similar—but not always.

In an attempt to develop a national "profile" of program types, all nighttime network TV programs (6:00 PM to 11:15 PM, New York time) telecast during the ARB February-March survey period were analyzed and classified according to content. While a very small number of programs defied classification, all of those analyzed (99) fell easily into one of the following categories. The few "specials" and "unclassifiables" were disregarded for purposes of this study since their total number was of no great consequence. The program types

developed and the number of shows falling within each type were:

- Action Adventure (7)
- Audience Participation (2)
- Cartoon Comedy (2)
- Children's Drama (1)
- Comedy Variety (3)
- Crime Detective (5)
- Documentary (3)
- Feature Films (3)
- Game Panel (5)
- General Drama—hour (9)
- General Drama—half-hour (1)
- General Variety (3)
- Music Variety (1)
- News (6)
- Public Affairs (6)
- Situation Comedy (2)
- Sports Events (2)
- Suspense Drama (2)
- Westerns (10)

Next, the country was divided into nine regions, as defined by the

continued

U. S. Bureau of the Census. Within each of these regions, three markets were chosen, each containing three commercial stations representing the three networks (See Figure 1). Only "3-station" markets were considered; therefore, Alaska and Hawaii were eliminated since there are no 3-station markets in either state. In each of the nine regions,



Dr. John Thayer

A technical director of market reports and special tabulations for the American Research Bureau since 1960, Dr. Thayer was previously a producer-writer with Comstock & Company in Buffalo, New York. While working toward his doctorate in television and radio, he taught speech at Ohio State University from 1956 to 1959, and was with WCSH-TV, Portland, Maine from 1954 to 1956. Dr. Thayer is married and the father of two children. He is an amateur photographer and hi-fi buff. His favorite television program: "Bonanza."

the markets were chosen (1) as far apart geographically as possible, and (2) with the least possible amount of competition from neighboring markets which "share" metro viewing in the areas under study. In three regions (New England, East South Central and Pacific), all existing 3-station markets were studied since there were only three such markets in each case.

Because of apparent scheduling problems, programs were sometimes not telecast at the same time from market to market. This may have caused an overall increase or decrease in a given program's audience had it been telecast as scheduled in the original network lineup.

For purposes of this analysis, both *rating* and *share of audience* data were compiled. While rating data are extremely valuable tools in determining competitive programming trends, they do not tell the complete story, the reason being that a rating is *always* calculated using the same "base"—*total metro TV homes*. A share, on the other hand, has a constantly changing base—*total metro TV sets in use at the specified time in question*.

For example, let's say that at 8 PM in the Market "X" metro area, 60,000 of the 100,000 TV homes have their sets tuned to one station or another, and that 30,000 of these are viewing Station "A." This means that (1) 60% of all homes have their sets in use, (2) 30% of all homes [rating] are tuned to Station "A," and (3) 50% of all *viewing* homes [share] are tuned to Station "A."

At 11 PM, however, let's say that

the sets-in-use figure has dropped to 40,000 (40%). At the same time, the viewing audience to Station "A" has dropped to 20,000 (20%). While the rating, then, has dropped from a 30 to a 20, the share has remained the same—50%—since 20,000 of the 40,000 viewing homes are still watching Station "A."

An examination of Figures 2 through 11 shows that the average rating for each program type is also accompanied by the corresponding share which that rating represents to the whole (total viewing audience).

All things being equal, the average share for all program types combined within each Census Region hypothetically would have been 33% since 3-station markets were used in all cases. However, since (1) there was a small amount of viewing to "outside" stations within some of the markets, (2) some of the programs were not shown at their regularly scheduled time, and (3) a small number of "specials" and unclassifiables were not included, it will be noted in Figures 3 through 11 that there was a slight variation from this hypo-

thetical average within some of the markets. However, the overall average for "all types combined" for the total U. S. was very close to the 33% average (See Figure 2).

Still thinking in terms of the entire U. S., and using "20" as the average rating, and "33" as the average share, it is very easy to determine those program types where the viewing audience was "above average" and "below average." In relation to *ratings*, this is the rundown for the 19 types in question:

Above average

Audience Participation
Cartoon Comedy
Children's Drama
Comedy Variety
Feature Films
Game Panel
General Drama—hour
General Variety
Music Variety
Situation Comedy
Westerns

Below average

Action Adventure
Crime Detective
Documentary
General Drama—half-hour
News
Public Affairs
Sports Events
Suspense Drama

The same general trends occurred in the case of *share of audience* data, with three exceptions—Cartoon Comedy, Music Variety and Situation Comedy. The average shares for these types either equalled or were slightly lower than the average share for all types combined.

The one program type which seemed to shine somewhat brighter than most others was *Children's Drama*, with an average rating for all 27 markets combined of 33, and a share of 57%. This particular type will be discussed in detail in later paragraphs.

[Editor's Note: During the period surveyed by Dr. Thayer, *Lassie*, the only program included in this classification, ran a five part series titled "Journey." The series attracted unusually high ratings for the show. For further information on the series, see Sponsor, 3 June 1963, page 26.]

continued

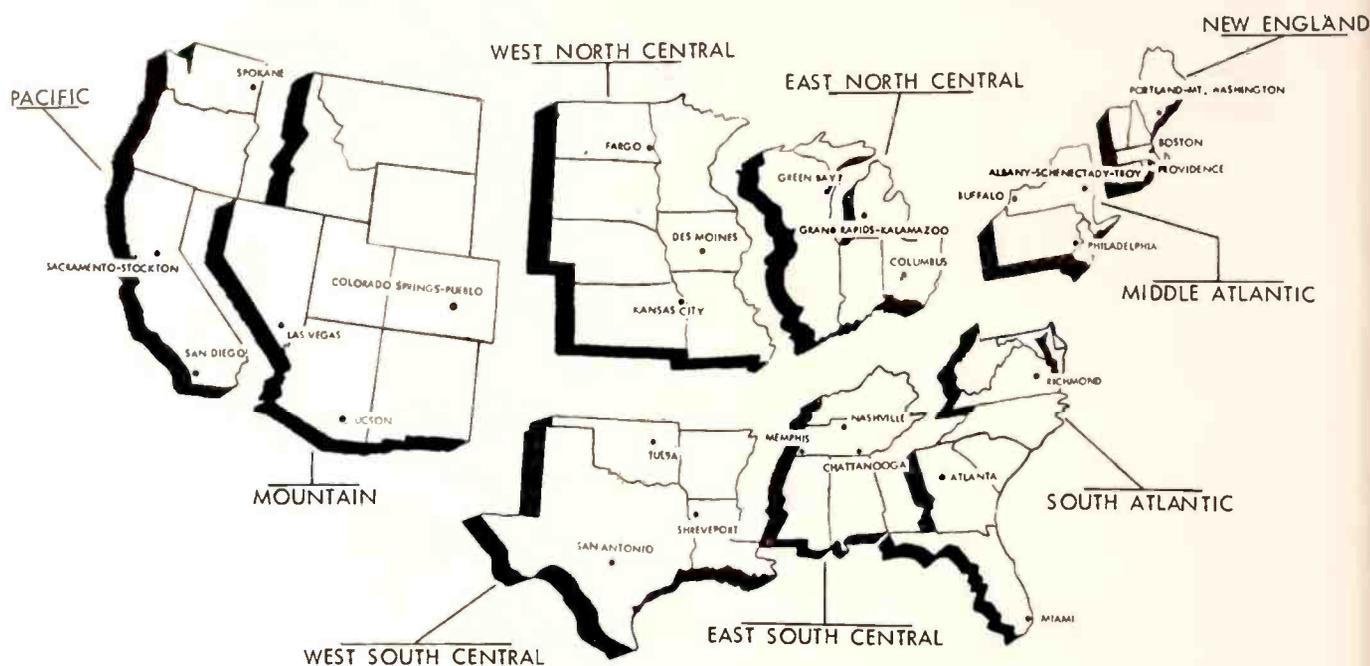
Comparison of nighttime network program types by census regions

	NE		MA		SA		ESC		WSC		ENC		WNC		M		P		AVERAGE	
	R*	S**	R	S	R	S	R	S	R	S	R	S	R	S	R	S	R	S		
All types combined	18	30	21	32	19	33	20	34	21	34	21	34	20	33	20	34	19	31	20	33
Action Adventure	14	23	20	30	18	29	21	34	20	32	18	27	19	30	18	29	18	27	19	29
Crime Detective	18	29	19	28	20	34	17	27	20	31	17	26	19	29	16	26	18	30	18	29
Feature Films	24	35	32	43	23	34	26	37	24	34	25	35	28	40	23	33	24	35	25	36
General Drama — Hour	21	36	25	37	20	36	19	33	22	34	21	34	25	36	20	33	19	36	21	35
General Drama — One-half Hour	13	21	13	20	12	21	15	25	14	23	17	26	14	22	15	26	12	19	14	22
Suspense Drama	21	31	19	26	20	32	19	29	20	31	18	26	18	26	21	35	19	30	19	29
Westerns	20	31	19	28	23	35	22	34	25	40	22	34	23	36	24	38	22	35	22	34
Situation Comedy	18	28	23	33	21	34	23	37	23	36	23	34	22	33	22	35	19	29	22	33
Children's Drama	31	52	36	55	39	64	35	65	30	58	43	68	26	49	25	50	35	55	33	57
Cartoon Comedy	15	22	27	38	21	33	24	38	22	34	21	30	21	34	22	34	20	28	21	32
Audience Participation	22	38	28	44	19	37	22	41	17	36	25	44	20	41	18	33	22	37	22	39
Game Panel	23	43	25	39	22	39	24	39	22	35	28	44	22	33	22	36	18	32	23	38
Comedy Variety	27	39	33	46	31	47	29	44	30	45	36	54	28	42	31	49	30	45	31	46
General Variety	27	43	29	44	24	44	23	41	26	41	29	47	28	43	28	45	21	37	26	43
Music Variety	22	34	25	35	21	33	20	31	21	31	22	33	24	35	24	36	20	32	22	33
Sports Events	12	24	11	21	12	25	12	21	11	21	13	25	12	24	17	35	17	40	13	26
Documentary	10	20	14	28	10	25	11	25	10	21	15	30	12	24	13	25	13	28	12	25
News	12	29	13	32	12	30	14	34	14	34	17	41	10	28	11	29	13	33	13	32
Public Affairs	8	16	8	15	7	16	7	14	8	15	9	17	10	19	10	20	5	13	8	16

* Rating
** Share

FIGURE 1

TV MARKETS STUDIED BY U. S. CENSUS REGIONS



How ARB divides U.S. into viewing regions

Study on which this article is based used nine major U.S. regions, and within each three selected markets to give cross-section of 27

VIEWING VARIES (continued)

Comedy Variety (Red Skelton, Jack Benny and Jackie Gleason) made an excellent showing, too, with a 31 rating and a 46 share in all markets combined.

General Variety (Garry Moore, Jack Paar and Ed Sullivan) managed a rating of 26 and a corresponding share of 43. Close on its heels were feature films (*Monday Night at the Movies*, *Saturday Night at the Movies* and *Sunday Night Movie*) which were credited with a rating and share of 25 and 36 respectively.

The remaining types with "above average" ratings were very similar to one another:

General Drama—hour—(rating, 21; share, 35). Here were included programs such as *Ben Casey*, *Dr. Kildare* and *Dick Powell*.

Westerns (rating, 22; share, 34). The ten programs analyzed here included the familiar *Bonanza*, *Gnsmoke* and *Rawhide* favorites.

Situation Comedy (rating, 22; share, 33). This particular category

claimed more shows (22) than any other program type . . . shows like *Andy Griffith*, *Dick Van Dyke* and *Mister Ed*.

Cartoon Comedy (rating, 21; share, 32). The two programs making up this type were *The Flintstones* and *The Jetsons*.

Audience Participation (rating, 22; share, 39). *The Price Is Right* and *Password* were analyzed here.

Game Panel (rating, 23; share, 38). This type included old-timers such as *To Tell the Truth*, *I've Got A Secret* and *What's My Line*.

And finally, *Music Variety* (rating, 22; share, 33). This type was made up of *Perry Como*, *Andy Williams*, *Sing Along with Mitch*, and *Lawrence Welk*.

Going in the other direction *Public Affairs* received the lowest average rating in the 27 markets analyzed. Figure 2 shows that its rating was 8 along with a correspondingly low share of 16. *Meet the Press*, *Brinkley's Journal*, and *CBS Reports* were among the programs falling into this category.

Also, "below average" program types included:

Documentary (rating, 12; share, 25). *Circle Theatre*, *Winston Churchill* and *Twentieth Century* were included here.

Sports Events (rating, 13; share, 26). Making up this type were *Wide World of Sports* and *Fight of the Week*.

News (rating, 13; share, 32). This program type enjoyed a somewhat higher share than did other program types with similar ratings. Represented here were programs such as *Huntley-Brinkley*, *CBS News*, and *Ron Cochran*.

General Drama—half-hour (rating, 14; share, 22). It is interesting to note a substantial 7 rating-point difference between half-hour and hour versions of *General Drama*. Some of the programs falling into this category were *Loretta Young*, *The Lloyd Bridges Show* and *G. E. True*.

Crime Detective (rating, 18; share, 29). The hour-long shows making up this type included *Untouchables*, *Naked City* and *Perry Mason*.

Action Adventure (rating, 19; (Please turn to page 59)

Local retailers score big in ambitious prime-time revue

Group of shopping-center merchants make first and full use of Omaha tv with show saying 'thanks' and 'come on in'

GETTING retailers into tv isn't easy. One reason: the type and position of time that's usually available is limited.

However, an unusual prime-time presentation in Omaha, Neb., shows there's still room for imagination in merchandising at the local and regional level.

Clients were a group of merchants who make up a shopping

center named Countryside Village.

The vehicle was a one-hour showcase of Nebraska variety talent. The show went on *live*, (not live-on-tape), between 9 and 10 p.m. on a Thursday night, early this month.

The producing station was KETV, ABC TV affiliate in Omaha.

KETV picked up the showcase idea from a bevy of strong-minded

Omaha women who believed a professional airing would be good for local singers, performers, musicians, and dancers.

General manager Gene Thomas agreed, and the programming and sales departments swung into action. Sales executive Willie Wilson made a sale on his first presentation, to a music store in Countryside Village. This led him to the treasurer

continued

Hour-long show is test of station's production facilities

Fifty performers were involved in professional showcase requiring director Kouris' marshaling of two studios and four cameras





Everything goes well on "The Night"

Station's decision to bump prime-time net program was justified by success. (Below) Children's personality "Crackers" helped to promote anniversary sale for merchants



Local Retailers *continued*

of the Village Merchants' Association who set up a meeting of all retailers in the center.

The Village's 10th anniversary was upcoming, and retailers agreed to celebrate by cooperative sponsorship of *Countryside Capers*. In addition, the hope was that a local tv spectacular could help broaden the center's trading area.

Meanwhile, back at the station, producer-director Peter C. Kouris was putting together a show which evolved (despite its pastoral title) into a song-and-dance tour of musical Broadway.

Carrying the beat along were a 13-piece band, 16 dancers, six singers and eight assorted performers. Facilities were stretched on the night, in a two-studio, four-camera relay.

Prior to broadcast, the station's film crew also was called in to prepare three two-minute commercials. Cameras went on tour of the Village's stores, giving merchants the chance to thank their customers for a decade's patronage. The KETV-lensed film spots also got in visual plugs for some of the center's assets, such as easy and plentiful parking space.

Anniversary sale included

Tied in with the show was an anniversary sale, which in part was promoted by Crackers, the station's children's personality.

How did it all turn out? There were record crowds at the shopping center.

More importantly, in the view of association official Mrs. Donald Krug, three-quarters of the sale customers were people from outside the area.

"This is what we want," she said, "New faces. All had good comments on our show. Of course, because we all held real sales with genuine bargains, we didn't make money. But we're thinking ahead to the future. Many of these first-time customers, now that they've been introduced to our informal atmosphere, are bound to keep coming back."

KETV reports that, though this was a first-out tv venture for the merchants, prospects are good for similar exploitation in the future. ▼

Data on spot tv expenditures
now more complete, covers more stations

Rorabaugh maps spot strategy

The battle for research supremacy on competitive Spot TV advertising expenditures is getting hotter. N. C. Rorabaugh recently announced a new and expanded reporting service due 1 January—the same date that Broadcast Advertising Reports expects to have its new daily audio tape operation in full swing. Here's how the battle lines are drawn:

BAR's primary function is to police tv station performance, to check on the accuracy of station affidavits relating to the broadcasting of spots by specific dates and times, and to check on other infringements such as triple-spotting or adjacency of competitive brands. BAR has been performing this function on a spot-check basis in the past (one week per month in major markets, six or eight weeks per year in other smaller markets) but now proposes to monitor 236 stations in the top 75 markets every day of the year. With this store of monitored data, BAR intends to offer, as a by-product service, competitive Spot TV expenditure data sometime in 1964. It is this latter area only that BAR and Rorabaugh will be competitive next year.

Rorabaugh, veteran in the spot-reporting field since 1939, depends on tv stations to cooperate with him by reporting their spot schedules. For obvious reasons, he cannot and does not engage in policing of station performance.

There are many advantages to stations cooperating with Rorabaugh. They receive a free sub-

scription to the "Station Edition" of Rorabaugh Report which, starting in 1964, will give them a detailed analysis of their individual share of market in terms of the number of Spots and programs placed by each account on each station. Since each account can be quickly translated into the name of an agency and a specific time buyer, stations can pin point their sales efforts where they are most needed.

Agencies use Rorabaugh data in the basic functions of determining competitive advertising weight, media selection, and allocation of spot dollars by market. Since advertisers frequently seek to meet or surpass the efforts of their competitors, agency use of Rorabaugh data serves to promote spot tv billings. Also, Rorabaugh is the exclusive source of all spot tv figures used by TvB in their advertiser sales presentations, and all stories released by TvB to the trade press.

Rorabaugh expects to outshine BAR in the competitive Spot TV data field on three counts:

► *Experience:* Rorabaugh has been producing Spot TV expenditure reports for agencies and the Television Bureau of Advertising since January 1956. He produced his first Spot TV reports, without expenditures, back in 1948 when there were only 19 stations on the air. He has a long-standing reputation for keeping promises, not allowing station-reported data to be used against them, and for getting out his reports consistently on time.

continued

PHOTO Audrey Heaney



Veteran spot tv researcher

N. C. Duke Rorabaugh, president of firm that bears his name, began measuring spot radio in 1939, added spot tv in '48

Part of this reputation is due to the fact that Rorabaugh has been fully automated for several years, and that all of his data processing is performed by A. C. Nielsen.

► **Completeness:** Rorabaugh presently covers 350 stations in 220 markets, claims to have just signed up 40 more stations bringing the coverage of his next issue to some 390 stations in 250 markets, and expects during 1964 to cover all stations in all markets. In other words, Rorabaugh expects to cover approximately 4,000,000 hours of station time per year.

► **Cost:** Whereas BAR collects its data by an expensive procedure of tape recording the stations, Rorabaugh gathers his information from station reports based on copies of their monthly invoices to the agencies, a far less costly procedure. This is clearly reflected in the subscription rates of the two services for agencies. Maximum cost at Rorabaugh is \$8,000 compared to about \$40,000 at BAR. (The individual cost to an agency depends on the size of its total broadcast billings.)

Rorabaugh's recent sales record, in one month, has been impressive. About 25 agencies (see list) have

already signed up for his new operation, including several BAR agencies such as Compton, Benton & Bowles and SSC&B. Right now the Rorabaugh firm has about 50 different agencies (plus several brand offices) using its quarterly expenditure data, but the new system is so different that agencies have to be sold all over again. The cost hike is rather small, according to "Duke" Rorabaugh, president and founder of the firm.

The purpose of the new report, according to Rorabaugh, is to provide at reasonable cost more complete and more accurate competitive spot tv schedules and expenditures; also to present the data in such a way as to make the whole thing simple and economical to each subscribing agency when faced with a need to fill the spot tv informational needs of all his clients—both present and future.

Rorabaugh claims that use of the new contents and format will result in considerable savings of clerical time, effort and expense at the agencies, rep firms, and stations.

The basic changes represented by the Rorabaugh report are:

► Data in the report, though still issued quarterly, will be broken down by individual months of the quarter. Rorabaugh maintains that well over 90% of all competitive

expenditure reports prepared by agencies for their advertiser clients are produced either quarterly or less frequently such as semi-annually or annually.

► Arrangements have been made to spot check the accuracy of station reports and to improve brand identification, via monitoring services and verification studies in cooperation with representatives and agencies.

► Monthly and quarterly individual brand schedules and expenditures will be grouped by product categories, and, for the first time in the published report, such data for each brand will be broken down by markets and stations (see chart, page 37).

Many advertisers and agencies seem skeptical of the feasibility of BAR's competitive new research proposals.

Other points agencies believe favor Rorabaugh: Although BAR's proposal would supply much more data (for the 75 BAR markets), there is the question of whether the added knowledge of the broadcast time and specific commercial that appeared, plus the weekly breakdown, is worth the substantial cost difference.

Also some agencies feel that they want to keep alive competition by sponsoring both. At the same time

RORABAUGH CUMULATIVE EXPENDITURE SUPPLEMENT
(Issued Quarterly as a Supplement to the Basic Rorabaugh Report)

CODE	PRODUCT CATEGORY	MONTH	NO. STAS.	NO. MTS.	SPOT TV EXPENDITURES (add 00)								TOTALS			
					SPOT TYPES				TIME CLASSES				MONTH	QTR.	CUM.	
					A	B	I	P	O	E	N	L				
1501	CLEANSERS & CLEANSERS															
	Oilate-Palmolive															
	Ajant	Jan.	4	3						1.1				1.1		
		Feb.	4	3						1.1				1.1		
		Mar.	4	3						1.1				1.1	3.3	3.0
		Apr.	6	5						2.5				2.5		
		May	6	5						2.5				2.5		
		June	6	5						3.0				3.0	8.0	11.3
	Procter & Gamble															
	Mr. Clean	Jan.	10	9	4.0						4.0			4.0		
		Feb.	10	8	4.0						4.0			4.0		
		Mar.	12	12	5.0						5.0			5.0	13.0	13.0
		Apr.	12	12	5.0						5.0			5.0		
		May	8	5	3.0						3.0			3.0		
	Etc.	June	-	-	-						-			-	8.0	21.0

LEGEND A - 40-40 Sec. Announcements
B - 20-30 Sec. Break
I - 8-10 Sec. ID's
P - Program

O - Day
E - Early Eve.
N - Prime Night
L - Late Night

EXPENDITURES
Dollars shown are to nearest \$100.
For example:
2.5 = \$2,500

* A new refinement of data

A cumulative report

Published separately each quarter will be an accumulation of brand expenditures by individual months and quarters throughout the calendar year. Expenditures, broken down by types (announcements, breaks, identifications, and programs) and classes of programs (day, early evening, prime night, late night), are shown for all competitive brands, arranged by over 150 product categories. The "cumulative" report will be available to agency subscribers at a nominal additional cost.

one can act as a check or a complement to the other.

The similar break dates for the research services of the two firms is coincidental. Although BAR announced its plans several months ago, Rorabaugh has been working on his new system for even longer.

Rorabaugh's change of research depth and technique was an outgrowth of requests by a number of agencies for faster and more comprehensive data on what their competition was doing. Those agencies which expressed current and specific needs were: BBDO, Ted Bates, Cunningham & Walsh, EWR&R, Kenyon & Eckhardt, McCann-Erickson, Norman, Craig & Kimmel, and J. Walter Thompson.

An additional service under organization by Rorabaugh would give agencies fast monthly information on what certain competitive products are doing in Spot TV. The system is designed to supply data on either new products testing Spot TV or established brands starting new campaigns.

Agencies know, from a variety of sources, when a new product is being tested or when a new campaign gets underway for an established brand, says Rorabaugh. What the agencies generally do not know is the extent of these tests and new campaigns—the markets

and stations used, and the actual schedules.

Rorabaugh will attempt to collect this type of data from station representatives, and pay them \$21 a day for the clerical work involved. Since the records of the station reps do not identify products which are testing or starting new campaigns, a monthly list of products agencies want checked will be collected from the agencies. They will be combined into a single list and sent to the reps with a reporting form.

Representatives will be asked to send in their reports one week after the close of each reported month, at which time they will be assembled by individual products, quickly reproduced, and delivered to agencies. Each agency will receive and pay for only the brand reports which it ordered. The cost would run approximately \$10 per brand report times the number of brands the agency wanted checked. (This cost is based on an actual test whereby Ted Bates supplied its list of brands to be checked, and Blair-TV provided the answers on a Rorabaugh reporting form.)

Subscribers to the Rorabaugh Report would be able to use this service only when and if they need it. It would not be a part of the regular contract.

(Continued on page 59)

**MAJOR AGENCIES NOW
SIGNED FOR EXPANDED NEW
RORABAUGH SPOT REPORT**

Batten, Barton, Durstine & Osborn, Inc
Ted Bates & Company, Inc
Benton & Bowles, Inc
Compton Advertising Inc
Cunningham & Walsh, Inc
John C. Dowd, Inc.
Ervin Wasey, Rathrauff & Ryan, Inc.
Coyne, Morcy, Ballard, Inc
Hutchins Advertising Company, Inc.
Kenyon & Eckhardt, Inc
Lennen & Newell, Inc.
Earle Ludgin & Company
MacFarland, Aveyard & Company
J. M. Mathes, Incorporated
Morse International, Inc.
Ogilvy, Benson & Mather, Inc
Papert, Koenig, Lois, Inc.
Fletcher Richards, Calkins & Holden, Inc.
Street & Finney, Inc.
Sullivan, Stauffer, Colwell & Bayles, Inc.
J. Walter Thompson Company
VanSant Dugdale & Company
Edward H. Weiss & Company
Young & Rubicam, Inc.

Detailed analysis

The main part of the report consists of detailed market and station analysis of the monthly and quarterly spot tv schedules and spot tv expenditures of all competitive brands in all product categories.

In other words, this section (in addition to providing data on a monthly and quarterly basis) combines three sections of the present Rorabaugh Report with individual brand detail reports, which in the past were sold separately by individual categories.

**NEW RORABAUGH REPORT
SCHEDULES & EXPENDITURES
BY PRODUCT CATEGORIES, BY BRANDS, BY MARKETS & STATIONS**

PRODUCT CODE	PRODUCT CATEGORY	STATION	SPOT TV SCHEDULES												EXPENDITURES							
			JANUARY				FEBRUARY				MARCH				QUARTER				TOTAL			
			D	E	N	L	D	E	N	L	D	E	N	L	D	E	N	L	D	E	N	L
0615	CHEMISTRIES																					
	P. Lovell and Co																					
	LIST																					
	D. C. Washington	WOL-TV	04				05				04				013				2.0	1.4	2.0	3.4
		WOT-TV	04				05				04				013				2.0	1.4	2.0	3.4
		WOP-TV	04	04	04		04	04	04		04	04	04		013	020	011		5.0	4.7	5.0	14.7
		Market Total	4	10	1		4	10	1		4	10	1		13	30	11		9.0	6.7	9.0	27.1
	Ill. Chicago	WOL-TV													05				0.0	0.0	0.0	0.0
		WOL-TV													05				0.0	0.0	0.0	0.0
		Market Total													10				0.0	0.0	0.0	0.0
		Brand Total	4	10	1		4	10	1		4	10	1		23	30	11		9.0	6.7	9.0	27.1

LEGEND
 4 - 60-90 Sec. announcements
 10 - 20-30 Sec. Breaks
 1 - 8-10 Sec. 10" s
 P - Programs
 D - Day
 E - Early Eve
 N - Prime Night
 L - Late night
 EXPENDITURES
 D - are shown here to nearest 1.00
 P - rounded
 L - 12.00

WDEF-TV CHATTANOOGA

a much **BETTER BUY**

NOW than last Fall.

CHECK LATEST ARB and NIELSEN REPORTS

HIGHER RATINGS

MORE HOMES

Greater Popularity



CHATTANOOGA

CALL ADVERTISING TIME SALES, INC.



NOW!

SOUTH BEND-
ELKHART IS THE
68th
TV MARKET!

THEY MUST
PRACTICE A LOT!



WNDU-TV

The Notre Dame Station

SOUTH BEND · ELKHART

CALL VENARD, TORBET & McCONNELL, Inc.

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

Colgreene radio presentation: This was a lulu of a luau, complete with baby orchid-strewn tables, lei-bedecked agency people, egg rolls, spare ribs, Mai Tais, and Hawaiian costumed McGavrin-Guild-ers. The Island atmosphere was all in keeping with Colgreene's first Western Division station, KPOI, and KPOI-FM stereo (Honolulu). Many good words were included also for sister California stations KMEN (San Bernardino-Riverside) and KMAK (Fresno). Key factor in stations programming is an emphasis on public service.

CKLW-TV (Detroit-Windsor) presentation: Station unveiled its "Bright New Look" to agency buyers in a series of presentations held in New



New York buyers at CKLW-TV sessions

At recent presentations in Manhattan, CKLW-TV (Detroit-Windsor) execs and agency people get together to discuss station's "Bright New Look." Here are (l-r) Norm Hawkins, CKLW-TV; Jeanne Sullivan, SSC&B; George Sperry, CKLW-TV; Vera Brennan, SSC&B; Ed Metcalfe, CKLW-TV; Frank Boehm, RKO General Broadcasting

York (see photo), Chicago, and Detroit recently. Detroit showing with 750 agency men and their wives attending, was aboard a chartered boat during a five-hour cruise on Detroit waterways. The station's extensive sales presentation program was undertaken to emphasize purchase of 400 first-run, major film properties to be showcased in channel 9's film segment during the coming '63-'64 season. The RKO General outlet also has purchased several new hour and half-hour, first-run-off-network properties. Mal Murray, BBDO, was the winner of a tv set in contest held at New York presentation.

Six buyers from the West Coast had a ball as guests at WNEW's (New York) 30th anniversary party (sponsored 29 July) in Gotham's Madison Square Garden. Dick Schutte, manager of Metromedia's San Francisco office headed the party making the trip from that city, which included Diane Robinson, Guild, Bascom & Bonfigli; Frank Regaldo, McCann-Erickson; and Evie Klein, Cunningham & Walsh. From Los Angeles, shepherded by Bob Jones, Metromedia's L.A. manager, were Ed Baltz, Compton; Allen Berger, Tilds & Cantz; and Bill Wooster, Grey. The

TIMEBUYER'S CORNER

group picked up a contingent of 12 Chicago agency buyers and executives en route. The consensus: "The time of our lives!"

"I'll be back when you see me!" That was the last word from Bernice "Breazy" Rosenthal last March (TIMEBUYER'S CORNER 4 March) before she took off 1 April for what turned out to be a four-month wandering of the Orient by plane and boat. Breazy was a timebuyer at Campbell-Ewald (San Francisco) for eight years before setting out to see the world last spring. She's now back in California, where she's spending some time with her folks in San Jose before getting back in the agency swim. She visited Japan, Hong Kong, Thailand, New Zealand, Australia, and made intermediate stops in the South Pacific on her extensive vacation.

Another vacationer returns: Kay Shelton, television timebuyer at Botsford, Constantine & Gardner (San Francisco), hardly had time to catch her breath after a wonderful three-week vacation in the Hawaiian Islands before plunging into her fall buying chores for Filice-Perrelli canned fruits and vegetables. (see SPOT-SCOPE).

Campbell-Mithun (Chicago) adds two: William Quigley is now associate media director at C-M. He was with Leo Burnett Co. Also new to the agency is Marianne Lixie, who joined as a timebuyer. She was with North Advertising.

Douglass Alligood: aim for impact

"The approach to Negro media is not as simple as surveys indicate—mere facts of cost per thousand, etc., are not sufficient evidence alone to evaluate the merit of any Negro medium," says Doug Alligood, media executive and marketing account rep at BBDO (Detroit). Doug goes on to say, "Even the questions about the use of Negro models versus white models, and rock 'n roll versus old standards, can be very misleading and confusing. A successful Negro ad effort is directly dependent upon the merchandising and promotion effort that accompanies it. In addition to specialized coverage you must look for penetration and impact for a favorable company or product image in the mind's eye of the Negro consumer." Doug works on the Dodge car and truck, Pepsi-Cola (Michigan state bottler), and Autolite accounts. He joined BBDO in 1962, after two-and-a-half years as merchandising director and administrative assistant to the general manager of WCHB (Detroit). Before that he was with the Seymour, Leatherwood & Cleveland agency as a staff artist. A graduate of Bradley University, he majored in fine arts. He's a member of the Detroit Adcraft Club, and the Detroit Thursday Luncheon Group—interested people who get together to further business opportunities for Negroes. Doug, his wife Cynthia, and their four children—Donna, 7; Craig, 5; Debra, 3; and Doug, Jr., live in Inkster, Michigan.



QUESTION:

What does
560 kc
mean?

ANSWER:

With 5000 watts

KWTO

serves an area of
60,000 sq. miles
... it would take
590,000 watts
or 118 times
the power of
KWTO to serve
the same
area at 1260 kc

59 - County
Primary Area

\$3.3 Billion Market

KWTO delivers

270% more counties than
the second station. This
means 145,573 more popula-
tion, \$2,873,886,000 more
C.S.I.
SRDS CM Data
May '63

Who do I
contact?

Contact: Savalli/Gates
formerly Pearson National
Representatives, Inc.

5000 watts
560 kc
abc

KWTO

Springfield, Missouri

COMMERCIAL CRITIQUE

Trends, techniques new
styles in radio/tv
commercials are evaluated
by industry leaders

WHAT TO PUT IN A JINGLE or ONE MAN'S PRETTY DARN BIASED VIEW ON HOW TO GO ABOUT WRITING A MUSICAL COMMERCIAL

By ALAN KENT

Ginger Johnson, whose views on commercials distinguish and brighten this space in alternate issues of *SPONSOR*, has taken himself abroad, and this is one of the columns that will be done for him in his absence.

As a reader of Johnson I have learned to respect both his wit and his wisdom. As a one-time partner, I am somewhat familiar with a few



Credit: U. S. Teleservice

When you pull his leash . . .

he'll walkity, walkity, walk with you. Nursery rhyme melody and simple lyrics added up to solid sales for Ideal Toys

of the principles he holds close to his heart. This piece is written with the belief that he would agree in principle with what follows.

Perhaps you will, too.

In any event, here is what one man thinks ought to be put in a jingle. The first thing is a good selling proposition. A real "genuine," here's-what-you-get-and why-you-ought-to-buy proposition.

The next consideration should be lyrics. The way you state your selling proposition. And I mean lyrics. Not just words that rhyme. Webster defines "lyric" as "suitable for singing."

There should also be true melodic invention. Not something like a thinly disguised re-write of "Three Blind Mice." Scored for piano and drums and sung by a pick-up trio.

There is another thing that should be put in. It's a fairly rare

commodity in the jingle business. But look inside yourself. You may find a smidgin. It's a thing I call "respect for your customer" . . . the man or woman who goes into a store and lays out good money for the product you are selling.

See how easy it is?

All you need is a good selling proposition, a singable lyric and some attractive music. Plus some respect for your customer. Make no mistake about the importance of respect for the customer. If you don't have it, the chances are you'll wind up with something you won't be very proud of. Chances are even better your jingle won't do much of a selling job, either.

Let's get to the selling proposition.

Nine times out of ten the advertising strategy and copy theme will already have been determined by the time a jingle is put in the works. The selling proposition is set.

How do you make a selling proposition into a lyric? As Louis Armstrong was reported to have said about jazz: "if you don't know what it is, nobody can tell you." If you don't "feel" a lyric, beware. But there are some guidelines. Three of them: Keep your lyric 1) simple 2) honest and 3) surprising.

Simple, short, easily understandable words. Honestly presented facts. The "surprising" part is harder. The "surprise" in your lyric—the weenie, hook, twist, whatever you want to call it—is a lot of the battle in getting your customer to buy your product. The colloquial question Gillette uses for Blue Blades: "Howareya fixed for blades?" is simple, honest and surprising to me. Coca-Cola's "zing" isn't!

When it comes to lyrics there's something else to be weighed! Know when to let well enough alone! At times it is wise to take the selling proposition as it stands

and run with it. Example: The Marlboro song. There were a lot of contributing factors to the success of the Marlboro advertising: Leo Burnett's insight and guts in re-positioning the brand, the masculine image, the first "flip-top" box. But the jingle lyric was the selling proposition: "You get a lot to like, etc." Period.

About the melodic invention, it breaks into two things:

1. the melody
2. what you do with the melody in the way of implementation with instruments, voices and in, recent days, electronic hoo-hahs (I never quite know what to call those noises).

When it comes to the melody proper it should, of course, have a character consistent with the nature of the product being sold. But if anyone has to be told how to write a melodic line (other than indicat-

(Please turn to page 59)

ALAN KENT



Copy group head at Grey Advertising, Kent began his broadcasting career as an announcer on a small independent N. Y. radio station during the days of Rudy Vallee, Bing Crosby and two-button microphones. He left to join NBC as announcer, then went into free-lance copywriting and announcing. Since going into the agency business in 1953, he has been with Leo Burnett and Grey. Kent pioneered the growth of musical commercials with Austen Croom-Johnson; likes to write advertising better than anything else—and has done so to the tune of over \$100 million worth.

WHAT IS THE MEASURE OF A BROADCASTING STATION?



How does a golf pro measure a putt?

How does an advertising pro measure a station?

- One measure of a broadcasting station—the events of signal local importance it brings to the air.
- One such—Hartford's \$40,000.00 Insurance City Open broadcast live by WTIC Television and Radio 1959, 1960, 1961, 1962, 1963.
- TV Anchor Man 1959, 1960, 1961, 1962, 1963—Claude Harmon, 1948 Masters winner.
- Staff—eight WTIC and WTIC-TV reporters—forty-eight technicians and production personnel.
- Equipment—six cameras—fourteen microphones—five walkie-talkies—one mile of television cable.
- Network radio—Fed to NBC's Monitor.
- Sponsors—The Connecticut Bank & Trust Company, The Hartford Insurance Group, 1961, 1962, 1963 and, very likely, 1964.

WTIC  TV3/AM/FM

Broadcast House, 3 Center Station Plaza, Hartford, Connecticut 06115

WTIC-TV is represented by Harrington*, Righter* and Parsons*, Incorporated

WTIC AM-FM is represented by the Henry I. Christalt Company

*Harrington—15, 18 and 5, respectively.
Gusmano and Margan Broder.

★★ The time bomb of the network program procurement critique by FCC's Office of Network Study is quietly ticking away toward zero hour when the commission will take up the explosive problem.

The massive report, based on compilation of over 3 years, 200 witnesses, and 10,000 pages of testimony, was given to the commission by Network Study chief Ashbrook Bryant in Nov. 1962. It went from former FCC Chairman Newton Minow to House Commerce Committee Chairman Oren Harris in February of this year, and was ordered into committee print in May.

In handing the report to Congress, the Harris committee takes no sides with Bryant's urging that networks be divorced from financial interests in program syndication. Even more relevant to present situation is proviso that nets be allowed to own or license exclusively only 50% of their prime time entertainment, news and public service excepted. Network regulation is recommended, but not by licensing.

★★ Speculation on how soon after recess the FCC might get into this began with issue of committee print, and has been growing.

Commerce Committee chairman Harris, who is not long on patience, said in May that the report was being submitted to the House because of the "great interest of the members in the subject of network broadcasting and network regulation."

This interest was forcibly re-expressed during recent hearings on broadcast editorializing, and will no doubt come up again when hearings are resumed. FCC itself has requested that legislation empower the agency to issue rules and require reports of nets--but not involve licensing.

★★ The Network study report's idea of assembling all broadcasters into self-regulated association under FCC surveillance had few takers.

The setup would be similar to that of National Association of Securities Dealers, which has power to make and enforce codes, with severe penalties for member transgressors. Securities and Exchange Commission supervises the self-regulating body.

The idea would probably get even more of a deep freeze reaction in present climate. The FCC's suggestion that it might use NAB's codes as a basis for regulation of broadcast commercials raised a blizzard of outraged protest from the association and individual broadcasters.

★★ Network program procurement study's idea of inducing advertisers to sponsor small-audience network shows by having nets scale down rates on basis of an audited, deliverable circulation should appeal to FCC Chairman Henry.

It would be one answer to Henry's plea for diversity, for programming with appeal for esoteric tastes of minority, as well as mass-oriented entertainment.

Ideal aims \$30 mil. in new cartoons at 157 markets for five full years

Ideal Toy, through Grey Advertising, has announced plans for the largest sponsorship for tv ever undertaken by a toy manufacturer, involving the underwriting of a \$30-million, five-year package of a custom-made cartoon series featuring four animated programs created by Hanna-Barbera. Slated for nationwide airing beginning 13 January, the package will be distributed by Screen Gems on a national spot basis.

Ideal president Lionel Weintraub, stressing that the toy industry is now a year-round business no longer dependent on the Christmas seasonal trade, said his firm will buy two half-hour per week time segments on leading tv stations in 157 markets on a 52-week basis for the five-year period.

Abie Kent, v.p. for Ideal, added that the purchase of the four series gives Ideal the opportunity to merchandise the cartoon personalities involved and represents the latest outgrowth of the company's long-range plan to sponsor, promote, and market new families of characters. Name and details of the four new

H-B programs will be announced shortly.

Weintraub also noted that "in addition to Ideal's nationwide use of participating spot announcements in various tv programs, the new move will give complete identification of our programs with our company and its products."

Ideal has been licensed to manufacture many Hanna-Barbera cartoon characters over the past few years, one of the latest being "Pebbles" Flintstone, introduced last winter on the ABC TV series.

Record 1963-4 ad budget slated by General Mills

General Mills, which spent some \$35 million in advertising for 1962-'63, will top that figure in the next 12 months with the largest ad budget in its history slated to help sell established product lines and introduce the steady flow of new products from the research program. This was revealed by Gen. E. W. Rawlings, president of Gen. Mills, at the annual stockholders meeting last week at company hqs. in Minneapolis.

Rawlings, however, declined to reveal in detail some of the advertising plans now in progress" as "premature public announcement of such plans would be unfortunate." But he stressed that "our advertising will remain what we have always tried to make it—truthful, informative, helpful, educational, and designed to make a sincere contribution to the consuming public, rather than the mere promotion of our wares in the market place, important as that will always be."

Pointing to the company's earnings for the year ended 31 May, which totaled just under \$15 million, he said this was up 47% from the previous year and made 1962-'63 the second best year for earnings in Gen. Mills history. Rawlings added that one big reason for the sharp improvement over last year of the current profit position is elimination of the losses from the company's feed division, now discontinued.

Another reason he cited, "from the long-range viewpoint," is the "splendid" performance during the year of many of the Gen. Mills divisions, particularly in consumer foods, including family flour, which rose 11% during the year, in continuation of a long-range trend which we are now vigorously stimulating."

Rawlings said the company's basic philosophy, following elimination of feed losses and giving maximum concentration to consumer food and specialty chemical fields, "appears to be proving itself—and we intend not merely to continue it but to accentuate it in the months ahead."

Although highly gratified by Gen. Mills' improved earning picture, he emphasized that the company is well aware that "in an industry as competitive as ours and in a time of national and world history in which changes come with almost bewildering rapidity, there is no standing still. We are rapidly gaining new eminence in our various fields which makes us the prime target of competitive effort."

He added that as far as the new year is concerned, the company had an excellent June and July and, although there has been some level-



\$30-million tv deal off the deck

Consummating one of the largest tv deals ever undertaken by a toy manufacturer are (l-r) Joseph Barbera, of Hanna-Barbera, Lionel Weintraub, president of Ideal Toy, and Herbert D. Strauss, Grey Advertising Press



'Funny Company' is serious business for Mattel

Mattel Toys, via Carson/Roberts, is picking up adjacencies in "The Funny Company" wherever the educational cartoon series is sold, with over 85 markets set so far and a total of 150 anticipated by next six months. To date, the skein has been purchased in some 80% of the major markets, and is set to debut 1 September on KOMU-TV, Columbia-Jefferson City, Mo. Consisting of five-min. segments tied together by a local-live host, program length is up to each station, with an hour the current average. In N.Y., WOR-TV will air it 90 mins. daily hosted by Monty Guntz, beginning 23 September. Mattel holds tv licenses

ing off of volume, "we still expect a satisfactory first half." Rawlings said new products, "which will be added to our line when and as research achievements and market conditions warrant, will be relied on to provide much of the forward momentum we expect for the new year. We also intend to maximize profit potentials of the old stand-bys which are still popular with the consumer, make new acquisitions at home and overseas, and adjust our holdings through elimination of activities not directly connected with our main effort."

Board chairman C. H. Bell also spoke to stockholders, telling them that the company's new "G" corporate symbol, planned to unify all Gen. Mills package food products, is keyed to "a new era of progress for our company." He noted that the symbol was originally used to create the "Big G" cereal line, but "its trade and consumer accept-

ance has been so sensational that it seemed important to take advantage of its essential elements to further the whole corporate image."

Five step up at Compton

Following the recent top management realignment at Compton Advertising and, according to new chairman Bart Cummings, "in line with our policy of recognizing contributions of younger people," five executives have been appointed senior vice presidents of the agency.

The men are Peter Burns, 38, senior vice president of the Alberto-Culver account in Chicago; Paul D. Cooke, 43, senior vice president on P&G soap and detergent brands, New York; John H.A. Cross, 43, senior vice president on Gleen toothpaste and Crisco shortening, New York; C.S. Mitchell, Jr., 43, senior vice president on P&G soap and detergent accounts, New York;

and Alvin Kabaker, 55 general manager of Compton's west coast operations with offices in Los Angeles and San Francisco.

Bolt & screw distributor makes radio connection

Texas Bolt & Screw Co. advertise on radio? Someone must be nuts! Yet, between the hours of 7-8:30 a.m. on Tuesday mornings, if you happen to be driving within the 53-county area surrounding San Antonio, you might hear a strong, hard-sell commercial extolling the virtues of doing business with Texas Bolt & Screw.

When the idea for advertising on radio was first broached to company president Hollis Colemere by KONO account exec Nick Juried, his first reaction was to check Juried's bearings and call for the boys in the white jackets. Radio advertising is only for products and services sold at retail, he felt, and Texas Bolt & Screw is an industrial distributor.

But Colemere listened . . . and this is what he heard: Since the company's primary customers and prospects are men engaged in manufacturing, construction, and military procurement and maintenance, it was logical that some form of commercial message aimed at them would increase awareness of the name Texas Bolt & Screw, make known the full line of company products, and pave the way for salesmen follow-up. He was also appraised of radio's audience composition averages.

With all of this in mind, the company purchased sponsorship of the KONO Helicopter Traffic Report service during the peak in-home and driving-to-work listening periods between 7-8:30 a.m. In addition to three hard-selling commercials during this period, Texas Bolt & Screw salesmen distribute toy helicopters to further publicize company participation in the program.

It's too early to tell the full sales effect of the promotion, said Colemere, but favorable comments already in from several key customers have encouraged his company that radio is delivering the message to

the people Texas Bolt & Screw wants to do business with.

Women urged to stop being 5-o'clock shadows in biz

Women in business can succeed only by being women and not emulating men, says Genevieve (Hap) Hazard, who early this year became the first woman to be named a vice president of Campbell-Ewald in the 52-year history of the Detroit-based advertising agency.

Speaking Saturday at the national convention of Theta Sigma Phi fraternity of trained women journalists in Cleveland's Pick-Carter Hotel, she noted: "We have been accepted in the business world in practice but not in theory."

"One theory," said Miss Hazard, "is that one of the greatest compliments to be paid a working woman is to be told that she thinks like a man. As far as I'm concerned, to hear these words would mean to me that I had gotten off the track and onto a siding someplace. After all, what is so great about trying to think like a man? The woods are full of five o'clock shadows, all thinking like men, looking like men, acting like men. Who needs women doing imitations?"

Titling her talk "You Do Not Need a Razor to Cut the Mustard," Miss Hazard, who was Advertising Woman of the Year in 1960, stressed: "In practice, I believe, women will overcome career obstacles. But they will not succeed by emulating men. They will only succeed by being women, by being proud of being women, by hanging on to their femininity in the face of all apparent demands to be anything else."

"Women function every bit as well as men, but they function in a different way. And it is this very different-ness that makes them invaluable," she concluded.

Distaffers name eight

Margaret Mary Kearney, national president of American Women in Radio and Television, has appointed eight women to serve as chairmen of the organization's standing committees for the 1963-64 season.

They are: Bylaws, Lorie Molnar, communications attorney, Washington, D. C.; Eligibility, Edna Sea-

man, WFBC, stations, Greenville, S. C.; Industry information, Patti Searight, WTOP, Washington, D. C.; Membership, Virginia Murray, WLAC-TV, Nashville; Nominations, Marion Corwell, Dearborn Public Schools, Publications, Evelyn Cole, General Foods Corp., White Plains, Publicity, Cappy Petrash, NBC, New York, Public relations, Mary Murphy, Borden Co., New York.

Media buyers in funnies

If you're a media buyer for an advertising agency or company and ever had aspirations of appearing in a comic strip . . . now's your chance. KGW, Portland, Ore., looking for effective ways of thanking customers, has applied a cartoon treatment to the old practice of personalized appreciation cards, says station manager Pat Crafton.

KGW is using four-panel cartoon strips to characterize the media buyer, time salesman, station manager, and "Happy"—the station's mascot basset hound—with two separate mailing pieces being utilized depending on whether the buyer is male or female.

Crafton said the basic storyline and art remain the same in all the mailing pieces, with personalization achieved through changes in copy and character identification. The "thank you" promotion, he adds, is



Breaking out of the bunch

Chiquita Brand bananas is first national branding effort for United Fruit, and utilizes largest tv and newspaper ad campaign in company's history, via BBDO. Chiquita gained first prominence in radio

based on KGW's cartoon advertising campaign currently running in Portland's daily newspapers, stressing the theme "The Station with the Happy Difference."

NEW AGENCIES: Two former Doyle Dane Bernbach executives, Jerry Sachs and Norman Danoff, have formed Danoff & Sachs at 3006 Wilshire Blvd., Los Angeles, with initial billings totaling around \$500,000. Danoff resigned recently after four years as president of the Galaxy Advertising agency and also was formerly with D-D-B in Los Angeles. Sachs formerly was director of media for D-D-B in both New York and Los Angeles but most recently was with Carson Roberts in Los Angeles as director of plans. Agency's initial account is Belmont Savings & Loan Assn.

APPOINTMENTS: Southern Packing Co. of Baltimore to S. E. Zubrow, Philadelphia, for fruit flavored Appleberry Sauces . . . Loe-Prop Sales to LaRue & Cleveland . . . Toddy, chocolate drink made by the Venezuela Trading Co., and Bufferin in Venezuela to Novas-Criswell-Kenyon & Eckhardt, Caracas . . . Delightform Foundations to Mervin and Jesse Levine, Inc. . . . Radson Engineering and Farm Line Manufacturing to Fletcher, Wessel & Enright Advertising . . . Sterling Duplicator Products to Newman-Martin . . . Panduit Corp. to Donald L. Arends . . . Honeywell to Campbell-Mithum for its Denver division, from Tool and Fowler Advertising . . . Philip Morris assigned its Clark Gum Co. division to Leo Burnett, from Gardner Advertising . . . Commerce Drug Co., the proprietary drug division of Maradel Products, to Ted Gotthelf Associates for Placin, a patented calmiative and sleeping aid available without prescription to the general public . . . Kay Windsor, Inc. to Mervin & Jesse Levine, Inc. . . . Mayfair-Lennox to Winius-Brandon . . . Stanback Co., Ltd., to Kastor Hilton Chesley Clifford & Atherton for all tv advertising for its headache powders . . . Polychrome Corp. to Albert Frank-Guenther Law . . . Alliance Webbing, Marken Plastic Corp., Blaine Flooring, and Apsco Products to Enyart & Rose Advertising,

Los Angeles . . . Vantage Products to L. H. Luckoff for advertising on its watches . . . Gillette shaving products and Paper-Mate pens to McCann-Erickson for six countries of Central America, including Panama . . . California Packing Co. to Fletcher Richards, Calkins & Holden, San Francisco, for its new Del Monte carbonated beverage line. McCann-Erickson will continue to handle all other Calpak advertising.

NEW PRODUCTS: The first production unit of RCA's new tv film recording system for transfer of tv images to 16mm. motion picture film has been shipped to NHK, Japan's largest tv network. The equipment is being assembled for the production of syndicated film from tv coverage of the 1964 Olympic games. The first unit for domestic use will be delivered next month to the Cathedral of Tomorrow, a non-denominational church in Akron which distributes religious programs to tv stations . . . Three new products have been added to the items sold under the Comstock Foods label, a division of Borden Co. They are Rice Pudding, Spanish Rice Dinner, and Creole Style Macaroni. All three are canned

foods that were previously available in limited markets under the company's Memmer's brand.

FINANCIAL REPORT: Pabst Brewing reported the largest six months sales in its history and a 35% increase in net income for January-June 1963. Net income came to \$3,513,808 or 75 cents per share, compared to \$2,594,762 or 56 cents per share for the comparable 1962 period. Net sales for the six months of 1963 totaled \$99,735,902, compared to \$85,761,141.

NEW QUARTERS: Henry J. Kaufman & Associates moved 16 August into new headquarters in a new building overlooking the picturesque Chesapeake & Ohio Canal in the port section of old Georgetown, Washington. The five-story structure, named the Canal Building, is located at 1050 Thirty-first St., N.W. between the K Street expressway and M Street . . . Richard K. Manoff moves 8 September to larger quarters in the newly-completed building at 845 Third Avenue, New York. The new phone number is PLaza 2-8100. The entire seventh floor will be occupied by the agen-

cy and a fully-equipped test kitchen has been designed to serve the agency's varied food accounts with facilities for product testing with consumers . . . Walsh Advertising of Los Angeles moved to new offices at 9039 W. Pico Boulevard and added Steven Koffler, formerly with General Electric, as creative director.

MOVING: William Kelly to SSC&B as associate account supervisor on Micrin Oral Antiseptic, product of Johnson & Johnson.

George R. Fredrichs to director of research of Earle Ludgin & Co.

Charles E. Wickard to vice president of Johnstone, Inc., women's interest subsidiary of Interpublic.

Wallace J. Mackay resigning as executive vice president of Miller, Mackay, Hoeck & Hartung in Seattle.

Jack Daly to Tom Lowey & Associates of Los Angeles as vice president and associate.

Barney Rigney from McCann-Erickson to account executive with Max W. Becker Advertising, Los Angeles.

Stanley Rapoport to copy staff of Robert A. Becker.

Donald H. Halsey elected president of Walker Saussy Advertising. Carlton Malcolm, Jr., to vice president, Louis F. Jacob, Jr., to vice president, marketing, and Hortense R. Callaway to secretary and treasurer, Tucker Wayne.

Jack Tanzer to president and general manager of Robert Advertising Agency.

William H. Bender, former senior account supervisor for Alberto-Culver at BBDO, Chicago, to account group supervisor, and Thomas R. Smith, formerly with Compton, to associate marketing, MacManus, John & Adams, Chicago.

John J. Manning to director of market research and media at Perry-Brown, Cincinnati.

Norman Gorbaty and Gene Schinto to vice presidents of Benton & Bowles.

David Campbell-Harris and Niekittas M. Grispos to co-managers of the J. Walter Thompson office in Milan.



'From the horse's mouth'

KCBS promo mgr. Bob Harris (l) and sales staffer Ted Conway present Mike Haggerty, account exec for N. W. Ayer, S. F., with three-dimensional promotion piece featuring four "around-the-clock" success stories neatly encased in three-inch horse capsules in apothecary jars



Sealy signs for 10th year on Hub outlet

Looking on as L.A. Winer (center), chairman of Sealy Mattress Northeast, signs contract for sponsorship of "Late Weather" on Boston's WNAC-TV, are station v.p. Tom Bateson (L) and meteorologist Fred Ward. Marking Sealey's 10th year of exclusive advertising on WNAC-TV, campaign begins 15 September and will promote Posturepedic brand. Earler & Skinner is agency.

Sandi Butchkiss to senior copywriter at Smith Greenland.
 Marvin Shore to Cresh & Kramer as vice president and creative director.

Robert W. Brooks, former assistant sales and advertising manager for the Chicago division of National Tea, to Foote, Cone & Belding as merchandising supervisor.

Peter Praed to production supervisor to Foote, Cone & Belding, Los Angeles.

Rowena Pearl to media director and operations coordinator at Forwell Ciampi Feldman.

Ray Mitchell to sales manager of Lehn & Fink division of L&F Products Corp.

Thomas R. Kennin to director of research of C. J. LaRoche.

Donald J. Dolen, creative director for the Detroit office of Young & Rubicam, elected a vice president.

Robert N. Thurston to director, public affairs, of Mead Johnson.

Richard P. Mowley to account executive in the Detroit office of Young & Rubicam.

Catherine Handley to copywriting staff of Riedl & Freede.

James Kerr to the public relations department of DC&S.

Warren Bryan, tv production supervisor, elected a vice president of SSC&B.

William J. Jacobs and Richard P. Shesgreen to the creative staff of D. P. Brother.

Larry D. Unlauf moved to the new post of national sales planning manager of the frozen foods division of Pet Milk Co.

Andrew Jenkins to vice president and creative director, John H. Currie, Jr., to associate creative director, and Robert McDonnell to senior art director, all at Pritchard, Wood.

Bernard H. Merems to senior vice president and Vera Haggerty and Frederic J. Seidner to vice presi-

dents of The Public Relations Board

Joseph H. Caro to executive vice president and J. Wesley Rosberg to treasurer of Bichen Advertising
 James J. Drain, creative director of Foote, Cone & Belding, Canada, elected a vice president

Howard R. Bloomquist, M. R. Bolin, and Thomas S. Thompson to vice presidents of General Foods
 Ronald W. Mansdoerfer to manager—sales promotion for frozen foods and special products Campbell Soup Co.

Paul Roth to assistant research director for media and economic research of Kenyon & Eckhardt.

Prudence Kent to vice president of Cresh & Kramer.

William E. Jasinski to media director for Kircher, Helton & Collett.

Merl Bloom to Lawrence C. Gumbinner as radio and tv producer.

John V. Doyle to senior vice president, James C. Noble to staff assistant to Doyle, and Ross C. Morgan to account supervisor on General Motors account at Campbell-Ewald.

The effect was dramatic. A strong NBC outlet became all-powerful. The second station became the first.

What happened? A new 1523-foot tower happened, to replace the old 919-foot tower. A new transmitter happened. A new \$100,000 Telemobile happened. New tape facilities happened. An enlarged studio building happened.

The call letters are WITN-TV, Channel 7, NBC for the Washington-Greenville market.

The facts are these: AEB* now reports a 36.5% increase in WITN-TV able-to-receive television homes in a two year period. A 41.3% increase in net-weekly-circulation total homes. A 38.1% increase in average-daily-net-circulation total homes.

IT'S AS IF A NEW VHF STATION WENT ON THE AIR IN EASTERN NORTH CAROLINA

And this:
NET WEEKLY CIRCULATION—
 WITN-TV — 191,600 HOMES
 STATION Z — 185,100 HOMES
ABLE TO RECEIVE—
 WITN-TV — 215,000 HOMES
 STATION Z — 199,000 HOMES

*Compare AEB Coverage Study for 4 days ending March 4, 1963 available on request to: Vincent Tibbet & Morgan, in the Southeast James S. Ayers

witn-tv
 NBC TELEVISION FOR EASTERN NORTH CAROLINA
 STUDIOS AND OFFICES AT WASHINGTON, N. C.

Webs' first-half ledger looks good

CBS TV paced the other networks in dollar gains during the year's first six months, resulting in a three-web tally of \$411,165,900, an increase of 6% over the six-month total of \$387,772,600 in 1962. The gross time billings figures compiled by LNA-BAR and released by TvB, also showed a healthy increase in June over the same month last year, with billings up 5.1% to \$67,003,000.

The network breakdown for January through June: ABC TV \$109,175,100, up 8.4% from 1962's \$100,690,300; CBS TV \$157,909,100, an increase of 5.7% over 1962's \$149,443,600, and NBC TV \$144,081,700, a gain of 4.7% over \$137,638,700. ABC also registered the largest percentage increase in billings for the month of June, going from \$16,031,300 in June 1962 to \$17,180,800 this June, up 7.2%. CBS billings last June were \$25,081,500 and rose 6.6% to \$26,749,100 this June, while NBC rose 2.1% from \$22,609,600 to \$23,073,100.

Looked at by day parts, daytime continues to take bigger chunks of the increases in network tv billings.

Daytime billings rose 8.8% this June over last, increased by 14% for the first half of the year to \$137,738,500 as compared with \$120,780,300 last year. Most of the increase comes from Saturday-Sunday daytime billings which for June rose a whopping 52.6% over the like month of 1962, \$5,318,000 against \$3,485,700, and for the January-June period rose 32.1% to \$27,886,800 from \$21,109,300. Nighttime billings, still the biggest slice, rose 3.6% in June to \$46,034,000 from \$44,453,100. Nighttime billings for the six-month period were \$273,427,400, up 2.4% over 1962's \$266,992,300.

SALES: Exquisite Form Industries (Papert, Koenig, Lois) bows on ABC TV with a heavy fall campaign including participations on *Jerry Lewis* and *Jimmy Dean* and a daytime scatter plan . . . Eastman Kodak (JWT) will sponsor the 90-minute pre-Christmas tv special dealing with Cecil B. DeMille on NBC TV 1 December at 8:30 p.m., entitled *The World's Greatest Showman* . . . David Wolper's *Hollywood*

and *the Stars*, new fall series starting on NBC TV 30 September (9:30-10 p.m.), will be sponsored by Purex (E. H. Weiss) and TimeX (Warwick & Legler) . . . ABC Radio's *On the Line with Bob Considine* renewed for 52 weeks by Mutual of Omaha Insurance (Bozell & Jacobs), marking 13th consecutive year of association between sponsor and Considine.

ON LOCATION: Following the opening of the New York World's Fair on 22 April 1964, NBC TV's *Today* show will present a half-hour segment of the program from the Fair each week during the 1964 season, expected to run through 18 October. *Today* will visit a different location each week in order to bring viewers the most interesting elements from the Fair's many exhibits.

PROGRAM NOTES: A new children's series, *Do You Know?* featuring youngsters in question-and-answer sessions based on selected books each week, will premiere 12 October (12:30-1 p.m.) on CBS TV . . . The concluding rounds of the *National Singles Tennis Championships* at the West Side Tennis Club in Forest Hills will be covered by NBC TV and Radio on 7 and 8 September, 2-4:30 p.m. This will be the 12th consecutive year that NBC TV is covering the event. NBC Radio's *Monitor* will cover the tourney with a series of five-minute broadcasts each day . . . *Purex Presents Lisa Howard and News, with the Woman's Touch*, a weekday news report, bows on ABC TV 9 September, 2:55-3 p.m. The five-day-a-week series marks the debut of Purex Corp. as a network tv sponsor on a regularly scheduled program and on a full-time basis . . . A children's theatre series of four full-hour special programs in color will be telecast on NBC TV during the 1963-64 season aimed principally at children in the first and second grades of school. Involved are a musical drama with one live actor and cast of puppets, an orchestral program, a trio on one-act plays, and a modern musical fantasy . . . *Milton Cross' Album*, a new program featuring



Another good deed for 'Dennis the Menace'

CBS TV's Jay (Dennis the Menace) North narrates activity at Ringling Bros. and Barnum & Bailey Circus performance for 400 youngsters from The Foundation for the Junior Blind recently at Los Angeles. Assisting are Winky Riley (1) and Kris Bergman, Foundation counselors camp



Bristol-Myers gives birth to triplets

Three major health and beauty preparations are being launched simultaneously by Bristol-Myers Products Div., with multi-million dollar ad campaign to make extensive use of network tv. Bowing nationally week of 15 October, they are Softique beauty bath oil, Ban Cream deodorant, Score clear cream hair preparation for men

classical music and selections from operas, starts on ABC Radio as a Sunday morning sustaining feature starting 1 September . . . Edgewater Productions and United Artists Television will co-produce a half-hour pilot film for ABC based upon the novel "Pioneer, Go Home" by Richard Powell . . . Sid Caesar and Edie Adams Together, a one-hour comedy and music special to introduce the new fall shows of the two stars, will be presented 19 September at 10 p.m. on ABC TV. Show will be sponsored by Dutch Masters Cigars (Caesar's sponsor) and Muriel Cigars (Miss Adams' sponsor), both divisions of Consolidated Cigar Corp. . . . Barbara Stanwyck will star with Jackie Cooper in his new series now being prepared by Jackie Cooper Productions in its first joint venture with United Artists Television for the CBS TV 1964-65 season. The series, yet untitled, is based upon the human interest problems of the county agents of the Department of Agriculture. Merle Miller is completing the script for the sample film with a south-west locale; shooting will begin in September . . . Programming departure in the form of a 90-minute weekly comedy series, *90 Bristol Court*, is under joint development with Revue Productions for the 1964-65 season on NBC-TV. Each episode will consist of three

30-minute situation comedies, each complete in itself but intertwined with the other two through a common locale—a bungalow court in California.

ON THE ROAD: Mitch Miller and his NBC TV Sing Along Gang, have circled the month of September on

the calendar. For the first time the cast of *Sing Along with Mitch* will make a personal appearance tour outside New York City as a group. The cast takes to the road 7 September for Mitch's home town of Rochester. They return to New York for the following week and then set out on the major portion of the 12-city concert tour which stretches from Denver to Boston.

NEW AFFILIATES: WJRD, Tuscaloosa, KRLC, Lewiston, Ida., and WLOH, Princeton, W. Va. to CBS Radio lineup.

MOVING: Sam Saran, business news editor and news commentator for NBC in Chicago, named director of Northwestern University's new public relations department. Mary Worth Warren to executive assistant of the Washington News Bureau of the CBS owned tv stations.

Adrian Samish to commercial producer for ABC TV's *The Jerry Lewis Show*. Dean Behrend to manager, sales proposals, sales planning department, NBC TV, succeeding Ronald J. Pollock who resigned.

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BOYANZA AIR LINES

Spots to sell religion undergo tests

Religious denominations are going commercial—literally—in their efforts to sell “The Word” to backsliders and latitudinarians. The latest moves involve the hiring of professional advertising agencies to prepare commercial radio spots for two separate denominations.

The United Presbyterian Church, U.S.A., set a test campaign via humorist Stan Freberg, and Mennonite Broadcasts, Inc., had one prepared by Henry J. Kaufman & Associates, Washington, D.C. In the latter case, research is to be conducted prior to and following the spots to “measure the awareness attitudes toward a selected, basic Christian truth of men between 18 and 40.”

Freberg's campaign consists of three one-minute jingles with a two-week test of each beginning today (26) on five St. Louis stations, planned for 80-to-100 airings each week. If the controversial experiment is suc-

cessful in reaching non-church people, says the Rev. Charles Brackbill, interim executive director of the denomination, it is hoped that more material of the same kind will be produced.

One of the spots, in part, states: “Doesn't it get a little lonely sometimes Out on that limb without Him? Why try and go it alone? The blessings you lose may be your own.”

Staff members of the denomination's Division of Radio and Tv say they have already received complaints from church people who have heard about the project, and Mr. Brackbill notes that “we have become a ‘cause’ to be properly and indignantly ‘anti’ about.” But he adds: “We must find some way to break through to the thinking apparatus of modern man who lives quite comfortably without God. We hope our experiment will not offend

church members, but we're not after them.”

Pointing out that the Presbyterians hope to get into the main stream of modern radio with the Freberg material, Mr. Brackbill noted that “if you really want to reach (‘outsiders’) you have to devise some vehicle that captures their attention, talks their language, and says something they're interested in. We think we have done it in the Freberg spots.”

A professional research firm will evaluate the reactions of the public to the six-week test.

The Mennonite campaign involves two test markets—neither of which have Mennonite churches—with one today entering its second week of a six-month drive and the other due to air nine weeks beginning 8 September. The current spots consist of one-minute sermonettes prepared by the Mennonites and delivered by a member of the Mennonite church once a day on each of four stations. The coming spots, each 30 seconds, were prepared by the Kaufman agency and are scheduled for 120 airings per week on three stations.

A typical agency spot calls for delivery as follows: Young but mature, highly enthusiastic male voice —“My children love life,” says the young father.

Round vibrant voice, sincere in sound and pitch—I Give life, says Jesus Christ. (Echo Chamber) “I came that they may have life and have it abundantly.”

Selling voice, varied in pitch, range, and tempo—Help your children to live a new way—live abundantly—really live! Teach them to take the gift of new life that only Christ can give. Take Him, too. He forgives sins. He leads to new understanding and enjoyment of life. Don't keep Him waiting any longer! Don't let your children miss out!

Evaluating the Mennonite campaign will be the firm of Walter Gerson & Associates, which has researchers conducting interviews prior to release of the broadcasts and will have them out again immediately following completion of the tests in each of the markets to determine awareness of the basic theme.



Chicago stations are really good scouts

Trying out camping equipment made available by Broadcasters Committee for Scouting, recently formed in cooperation with the Chicago Area Council by WBBM-TV, WBKB, WCFL, WGN-TV, WGN, WIND, WLS, and WNBQ are Michael Allen (1), 12, and his brother, Daniel, 14. Equipment is pooled for use by needy units within the area

RATE CHANGES

KRGV-TV, Weslaco, Tex.: New rate \$375 per evening hour, effective 1 December. Former rate \$350.

WALB-TV Albany, Ga.: New rate \$175 per evening hour, effective 1 December. Former rate \$125.

KBLL-TV, Helena, Mon.: New rate \$50 per evening hour, effective 1 January. Former rate no charge.

WLUC-TV, Marquette, Mich.: New rate \$300 per evening hour, effective 15 December. Former rate \$275.

WTHI-TV, Terre Haute, Ind.: New rate \$625 per evening hour, effective 15 December. Former rate \$575.

KELO-TV, Sioux Falls, S. D.: New rate \$875 per evening hour, effective 15 December. Former rate \$825.

WJBF, Augusta, Ga.: New rate \$675 per evening hour, effective 1 January. Former rate \$600.

KNBC, Los Angeles, Cal.: New rate \$1,600 per evening hour, effective 1 January. Former rate \$1,450.

A third study will be undertaken six months after the test end.

Dr. Henry Weaver, chairman of The Minute Program Committee of Mennonite Broadcasts, Inc., said: "By these means, we hope to learn the lasting effects of our efforts. We shall be able to contrast the effectiveness of one-minute sermonette spots vs. 30-second promotional spots, and learn something, too, about how to reach those whom the usual religious program does not touch."

Two giants join NAB

In what may be understatedly called a banner week, the NAB swelled its ranks with the addition of two of broadcasting's biggest—Metromedia and RKO General. As RKO General Broadcasting president Hathaway Watson noted, a tightly knit industry organization can "weather any adverse action from any quarter."

Metromedia, which owns and operates 12 radio and seven tv stations, in addition to outdoor advertising and entertainment, becomes an active member on 1 September. RKO, with five tv and 11 radio o&o's is affiliating with NAB immediately.

'Mormon Land' promotion taken on road by KSL-TV

A new presentation titled "Mormon Land" was shown to New York buyers by KSL-TV (Salt Lake City) execs last week in a series of luncheon meetings at the offices of Peters, Griffin, Woodward, national reps. The CBS affiliate's slide story—the outlet's first presentation—pointed out that Salt Lake City families are larger, younger, have higher incomes, and are well educated; that the market, rated 50th by ARB, is experiencing a population explosion and a building boom.

Owned and operated by the Mormon Church, the station beams its signal to an area where 72% of the people are Mormon; ties in heavily with church activities. The Mormon influence causes certain market peculiarities. For instance, as a result of the church's ban on alcoholic beverages for its membership, the average candy consumption is twice that of the national average, soda consumption is also above average. The presentation states that over 50% of all local tv advertising is placed on KSL-TV.

National sales manager Kenneth Hatch, and director of sales development Curt Curtis are presenting

the market story in St. Louis today (26), will be showing it to buyers in Chicago the balance of the week and expect to travel to San Francisco and Los Angeles shortly for showings there.

Mousekateers all ears as their club hits radio

In Jacksonville, the Mousekateer hat with the big ears is a common sight, and all because WMBR dj Bill Greenwood gave some serious thought to a not-so-serious quip. Here's how it happened.

Another station dj, George Crosswell, who precedes Greenwood on the air, jokingly referred to his colleague's show as a "Mickey Mouse affair." The enterprising Greenwood switched his theme song to the "Mickey Mouse Club March" and identified himself as everybody's "Mousekabuddy." Walt Disney's ears perked up when he heard of the program and he quickly gave his official sanction and supplied membership cards. Over 5,000 were

JACKSON, MISSISSIPPI
WJTV CH. 12

OVER
350,000
TV HOMES

OVER 1¼
BILLION
DOLLAR
CONSUMER
INCOME

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scooped up in less than two weeks. Not forgetting the commercial possibilities of the Mickey Mouse Club of radio, the station got one of Jacksonville's largest department stores to sponsor a Mickey Mouse Club Hootenanny and fashion show, which drew 724 people while a similar event last year drew only 97 people. Another downtown store distributed 283 Mickey Mouse hats in less than one hour during a rain-storm. Requests for spots on Bill Greenwood's show and for his endorsement of products are pouring in daily.

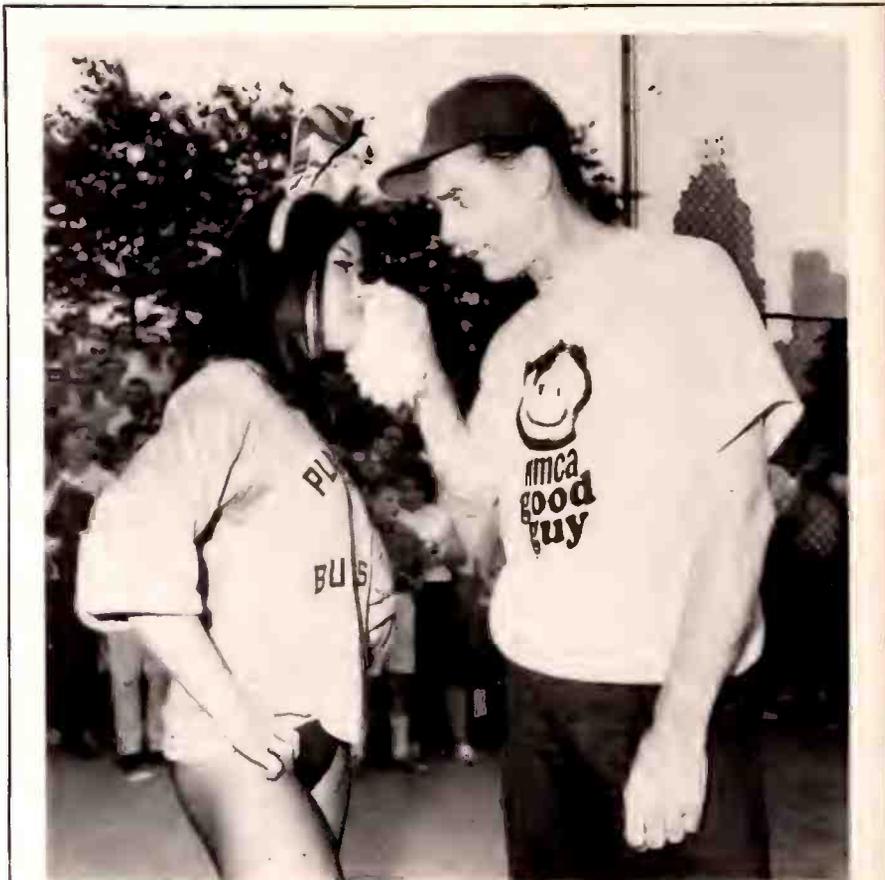
Air civil rights series

All 12 tv and radio stations of RKO General Broadcasting will clear time for a continuing symposium called *In Search of a Solution: Civil Rights*. According to RKO General Broadcasting president Hathaway Watson, the project seeks to express the individual ideas of national and local leaders on how best to resolve the civil rights crisis peacefully and justly.

RKO has stations in New York, Los Angeles, San Francisco, Boston, Detroit, Washington, and Memphis. Airing began in New York on WOR-TV last week (19), with Gov. Nelson Rockefeller expressing his ideas. His views were repeated on four other days during the week. Several leaders have already recorded their views and acceptance have been received from many others.

Happy birthday WWJ

The world's first radio station celebrated its 43rd anniversary last week. Originally equipped with a DeForest "Radiophone" Model OT-10, with a transmitter rating of 20 watts, WWJ, Detroit, presented its first broadcast to a few hundred "ham" operators who had homemade receivers to extract the "magic" from the air. A three-man crew aired the station's first program on 20 August 1920. Following an opening announcement, two phonograph records were played and the program ended with "taps" performed by a member of The Detroit News advertising department. Eleven days later, WWJ



Good Guys find Bunnies too lively

WMCA's Joe O'Brien maintains composure while wiping perspiration from star Bunny pitcher China Lee with a cottontail, after Playboy Bunnies topped WMCA "Good Guys," 7-6, in Broadway Show League game at Central Park. "Guys" record is 0-2 in softball competition

transmitted the world's first radio newscast with local, state, and congressional election returns, plus general news bulletins. From that single "radio phone room" in The News building, the station's studios have grown until they now occupy a five-story structure on Lafayette Avenue.

STATIONS

CHANGING HANDS: KTOP (AM & FM), Topeka, sold by Bailey Axton to Publishing Enterprises for \$250,000 plus a \$50,000 consultancy and now-complete agreement. John P. Harris, president of the purchasing company, controls KIUL, Garden City, Kan., KBUR, Burlington, and KMCD, Fairfield, both Ia. Sale was handled by Edwin Tornberg & Co. . . . Du-Art Film Laboratories applied to the FCC for approval of its purchase of WOLE-TV, Aguadilla, Puerto Rico.

NEW CALL LETTERS: WJFM, Grand Rapids, is new designation for WJEF (FM).

PUBLIC SERVICE: New York State Broadcasters Assn. has named Stephen B. Labunski, vice president and general manager of WMCA, New York, as chairman of a new Special Project committee. Working with him will be Joe Cook, WCBS, New York; Daniel German, WKTV, Utica; Herbert Mendelsohn, WKBW, Buffalo; and Walter A. Schwartz, WABC, New York. The committee will investigate and recommend to the NYSBA board of directors various types of programs and activities which the association might undertake to perform state-wide public service.

SALES: Hastings Manufacturing Co. will sponsor the five-minute *Bill Stern Sports* program heard Monday through Friday from 5:30

on Mutual Broadcasting System. Product involved is Casite, an oil additive . . . *One Minute News Report*, presented by WPIX (TV), New York, at 8:58 p.m. and 9:58 p.m., renewed for 52 weeks by Gulf Oil . . . KRON-TV, San Francisco, sold *Supercar* to Remco Toy and also signed Armstrong Tire and Rubber for a saturation campaign, and a spot campaign for Butternut Bread . . . In a one-week period KGBS, Los Angeles, set a total of 13 new local and national accounts, including Chrysler Dealers of So. Calif., Tidewater Oil, and ABC TV . . . Football broadcasts of the University of California team will be co-sponsored this season on KSFO, San Francisco, by Trans-Bay Federal Savings & Loan Assn.

PROGRAM NOTES: Charles Neal, nationally known economist and syndicated columnist, will report business, financial, and consumer news on the new 90-minute *The Big News* show that premieres on KNXT, Los Angeles, 2 September . . . By special arrangement with BBC TV Enterprises, KPIX (TV), San Francisco, is presenting a six-part serial called *No Wreath for the General*, 26 August through 31 August (7-7:30 p.m.). The show is a psychological mystery and will be sponsored on a participating basis.

EXPANDING: WTVT, Tampa, is opening a studio in downtown St. Petersburg, with the first live telecast from the new location in the First Federal Building at Central Avenue and Fourth Street scheduled for 26 August. The move makes WTVT the first Tampa Bay station to have live tv facilities in both Tampa and St. Petersburg with the capability of instantaneously transmitting information from both communities . . . American Research Bureau extending its local market tv audience measurement service into Puerto Rico. It will offer the reports as a part of its local market service for the 1963-64 season. As an outgrowth of previous special studies in the market, ARB's plans now include two tv market reports for San Juan during the 1963-64 broadcast year. Both surveys will run concurrently with ARB's standard Nationwide Sweep Surveys in the U.S. which are conducted in No-

vember and March. Data to be provided in the San Juan report will be based on the standard metropolitan statistical area as defined by the U.S. Census and the reports will include estimated metro ratings and audience breakdowns of total men, men 18-39 years of age, total women, women 18-39, teenagers, and children, by specific time periods.

SPORTS SCENE: KTVH, Wichita, will serve as the key station for a new Missouri Valley Conference Basketball Television Network. Contract calls for nine conference basketball games to be telecast during January and February of 1961. Eight will be Saturday afternoon telecasts and one Saturday night. The network will start with 11 stations . . . WJZ-TV, Baltimore, which televised the Baltimore Oriole Baseball games from 1958 through 1961, has been selected by the Club and National Brewing Co. to televise the team's schedule for the next three years.

NEW MEMBERS: KCEN-TV, Temple-Waco, and KRCC-TV,

Jellerson City, have signed with TAC to become the 62nd and 63rd subscribers respectively. Also, WDBJ-TV, Roanoke, a charter subscriber of TAC when it was formed two years ago, has renewed its membership, bringing to 90 the stations renewing during this year . . . Metromedia is joining National Assn. of Broadcasters as an active member, effective 1 September.

NEW QUARTERS: WHEN-TV and radio have officially moved all their facilities to 950 James Street, Syracuse. The telephone number remains 471-5511, area code 315. This move marks the first time in the history of both stations that they have operated under one roof . . . WICE is now located at 198 Dyer Street, Providence 3. R. 1. Telephone is 521-2711 area code 401 . . . KERN, Bakersfield, moved to new offices and studios at 2000 Wible Road, site of the station's transmitter for the past 30 years.

HAPPY ANNIVERSARY: WBT (FM), Charlotte, celebrating its first birthday by doubling its fm multiplex stereo programming to 40 hours weekly . . . Ten years ago 1 Septem-



'Rifleman' still on target

Four Star's "Rifleman," which just ended a five-year run on ABC TV, has been picked up by 21 of the network's affiliates of 52 sales in the syndie market for airing this fall, and has now added its first o-o, flagship WABC-TV, N.Y. Finalizing contract are John O. Gilbert, station v. p. gen. mgr., and Len Firestone, v. p. gen. mgr. of Four Star Distribution

ber WTCN-TV began telecasting to the Minneapolis-St. Paul area under a split channel arrangement with WMJN-TV. WTCN has taken over the entire channel 11 in the ensuing years.

MOVING: Joseph T. Loughlin to director of news for WCBS-TV, New York.

Warren L. Gamble to account executive for KFAC, Los Angeles.

Clyde H. Reid to WINS, New York, as editorial writer.

Luther Strittmatter to general manager, Albert M. Fiala, Jr., to national sales manager, and Herbert M. Levin to local sales manager, all of WICE, Providence.

Howard N. Johansen to account executive with WEEL, Boston.

John J. Laux to executive vice president in charge of the new west coast office of Rust Craft Broadcasting Co. which will become operative in September.

Rick Sklar to program manager of WABC, New York. He was director of production and community services.

Bruce C. Blevins to national sales representative for KSFO, San Francisco.

John O'Connell to account executive at WNAC, Boston.

Thomas E. Cunningham to radio and tv sales manager of United Press International.

Louis Wasmer resigned as president of KREM Broadcasting of Spokane and has been succeeded by Stimson Bullitt, former chairman of the board. Mrs. A. Scott Bullitt is the new chairman.

James J. Wychor to vice president and manager of KWOA (AM & FM), Worthington, Minn.

David Spiker to account executive and Dan H. Kirehgessner to local sales manager with KSTP, St. Paul-Minneapolis.

Del Raycee to operations manager of WIAY, New Britain.

Jack A. Graham to account executive of KFRC, San Francisco.

Jerome Greenberg to promotion manager of WQXR, New York.

Stanly D. Tinsley to local sales manager of KIIQ-TV, Houston.

Ralph H. Klein, for the past ten years station manager of WCCC, Hartford, resigned to become gen-



Have missiles, will launch

Billboard heralding J. P. McCarthy, morning man at KGO, S. F., contains built-in splattered tomatoes, but station's night-time comics Mal Sharpe (1) and Jim Coyle add some real over-ripe fruit in retaliation for McCarthy's refusal to join in their Los Angeles Invasion scheme. Billboard is part of sizeable campaign via Guild, Bascom & Bonfigli

eral manager of WINF, Manchester-Hartford.

Robert F. Oakes to production director of Mars Broadcasting.

Chris MacGill, who has been in charge of AP's Key West bureau for the last two years, to Florida radio-tv news editor for The Associated Press.

Lois Pence to women's director at WSBT-TV, South Bend, replacing Ruth Anderson who retired.

Jerry Boynton, news director of KFDM, to manager of advertising and public relations of American National Bank of Beaumont.

William H. Clarke to national sales coordinator for KEX, Portland.

Gerry and Chuck Velona to KTLA, Paramount Television Productions, Inc. as account executives. Both were formerly with the station.

Edward J. Marsett to station manager of KBUZ (AM & FM), Phoenix, replacing Earle H. Rast, Jr., who has been promoted to managing director of Gordon Broadcasting's KSIO, San Diego, and KBUZ.

Richard F. Stuck to the new post of director of talent and program development and Gwen Harvey to director of women's activities and public service for WCCO-TV, Minneapolis-St. Paul.

Dave Martin to sports director of KWK, St. Louis, effective 15 September.

REPRESENTATIVES

APPOINTMENTS: KRCR-TV, formerly KVIP-TV, Chico-Redding, and WNBE-TV, New Berne, N. C., scheduled to go on the air 1 September, to Adam Young . . . KWKY, Des Moines, to Mid-West Time Sales for regional business . . . WTAO, Boston, and KGAR, Portland, to Roger O'Connor . . . WYDE, Birmingham, to Kettell-Carter for New England sales . . . WFEC, Harrisburg, to Robert L. Williams.

MOVING: Wells Bruen to sales manager of the new Dallas office of Roger O'Connor.

Ed Hawkins to tv sales executive in the San Francisco office of RKO General National Sales.

Malcolm Kahn to the radio sales staff of George P. Hollingbery.

EXTRA CURRICULA NOTE: Robert E. Eastman has been named chairman of the Radio and Television Committee of the Business and Professional Division of the 1963 United Hospital Fund cam-

paign. He will lead volunteers in the solicitation of money from executives and privately-owned firms in the broadcast industry in Manhattan and The Bronx.

SYNDICATION

SALES: July and August peaked syndication records for NBC Films' *Hennessey* and *Laramie*, with the former now sold in 111 markets and the latter in 35. . . . *The World Series of Golf* which will be carried on NBC TV 7 and 8 September, sold by Fremantle International to Bolinao Electronics Corp., Manila, and VeneVision, Caracas. . . . Embassy Pictures Corp. signed 60 stations in the last six months for its group of 35 motion pictures. Contracts aggregate more than \$2,500,000 in business. . . . Medallion Tv Enterprises, since 1 April of this year when it acquired tv rights to four Batjac features, has sold the package in 35 markets including WABC-TV, New York. . . . *The Dick Clark Radio Show*, produced and distributed by Mars Broadcasting, has been signed by ZFB-I, Penn-

broke, West, Bermuda. . . . With the addition of six new sales, Four Star Distribution's *The Detectives* has racked up a total sales record of 71 markets. . . . Economee Television Programs division of United Artists Television sold an additional 20 markets for *Bat Masterson*, half-hour off-network western.

LEADS HORSES TO WATER: Four Star Distribution Corp. launched a new campaign in advertising trade papers to aid stations and their reps in sellings spots on *Rifleman* and *Dick Powell Theatre*. In its ads, the syndicator charts the stations, reps, day, and time slot of recent sales on the two shows. Time buyers and potential sponsors are graphically shown where spots are available on the fall schedule of stations carrying the two Four Star series.

NEW PROPERTIES: 20th Century-Fox Tv is placing into syndication 46 films produced by 20th Century-Fox Film Corp., under the title "Century II." The package had

its first exposure on NBC TV's *Saturday Night at the Movies* and *Monday Night at the Movies*. This is the second time 20th Century-Fox TV has syndicated off network movies, the first being the original *Saturday Night at the Movies* group of 30 features. "Century II" has already been bought by 18 stations. . . . NBC Films is selling the *Continental Classroom* series from NBC TV, titled *The Structure and Functions of American Government*. . . . NTA has acquired six post 1958 MGM features, all of which were in theatrical release as late as 1962. The package will be called "Big 6" and present plans call for immediate distribution for tv. . . . Karzmar Productions and 20th Century-Fox Television have entered into a co-production agreement whereby Karzmar, utilizing its own production staff, will develop and produce a minimum of six tv series for the 1964-65 season.

PRIME TIME TALLY: Thirty-six of the more than 50 markets slated to air United Artists Tv's six one-hour Wolper dramatic specials, bowing in November, have cleared prime time for the whole package, reports M. J. (Bud) Rifkin, executive vice president for sales. They include 10 ABC TV affiliates, nine CBS TV, 14 NBC TV, and three indies. In addition, the six specials are fully sponsored on 33 stations.

NOTE FROM THE NORTH: CBS Films reports that billings in Canada for 1963 are already more than 35% higher than a year ago. CBC has prebused for its full network *Beverly Hillbillies*, *Perry Mason*, and *The Defenders*. For its limited network, CBC bought *The Nurses* and *Candid Camera*. Several station sales were also made on these series. The new *Jerry Lester Show* was purchased by CTV Television Network. Sold on a national spot basis is the new *Petticoat Junction* series. American Home Products, via Young & Rubicam, will sponsor it on 16 Canadian stations. *Rarehide* and *Gunsmoke* have been bought on a major market and regional basis. Stations in the French-speaking areas of Canada have bought *Wanted—Dead or Alive* and the half-hour *Gunsmoke* and *Air Power*.



Hootenanny filling Cincinnati air

WCPO has inaugurated a 24-hour, seven-day-a-week Summer Hootenanny, with only news breaks and commercials interrupting the folk music jam sessions. The format, which will continue "at least through October," was heavily promoted by the station. Sounding the call are (l-r) d.j. Jim Dandy; d.j. Myles Foland; sta. dir. Bill Dawes; d.j. Bill Burns; prog. dir. Dick Provost. Country-&-Western music is present major air trend

Newsmakers in tv/radio advertising



Peter Reinheimer

Screen Gems has announced the appointment of Reinheimer as national sales manager, to work directly with national sponsors, agencies and networks in behalf of Screen Gems network series. Formerly eastern sales manager of ABC-TV, Reinheimer joined the network three years ago as assistant daytime sales manager, was previously with BBDO, in the tv department, and as account executive.

Vina C. Ruggero

An account executive at Ted Bates, Miss Ruggero has been elected a v.p. and account supervisor. Miss Ruggero joined the agency in 1961. Prior to that, she was an account executive for Shaller Rubin Company and has previously been the sales promotion manager for Reed & Carnrick, a pharmaceutical firm. Miss Ruggero is a graduate of Marymount College in Tarrytown, New York.



Donn E. Winther

Formerly assistant sales manager of WBZ-TV, Boston, Winther joins WABC-TV as advertising and promotion manager. Prior to that, he served as WBZ-TV promotion manager, and previously, was advertising and sales promotion manager of stations WFIL-TV-AM-FM, Philadelphia. Winther won the NBC promotion competition in 1961 and was the recipient of two Billboard promotion awards.

Marshall Keeling

Keeling has been appointed tv sales manager of the Chicago office of Advertising Time Sales. Keeling joined the Chicago sales staff of ATS in 1961, coming from ABC-TV. Other associations include NBC-TV and the tv department of Paul H. Raymer, station representatives. John Murphy has been named radio sales manager of the same office. He was previously with Branham, and Weed.



Alvin Kabaker

Following top management realignment at Compton Advertising, Kabaker has been appointed senior v.p. Now general mgr. of Compton's West Coast operations, he joined the agency as director of radio and tv in 1955. For 15 years he was associated with Dancer-Fitzgerald-Sample. Also named senior v.p. are Peter Burns in Chicago, Paul Cooke, John Cross, and C. S. Mitchell, Jr. in New York.

WEAVER LOOKS AHEAD

(Continued from page 27)

be patrons of cultural coverage: The elite, the influential people—there's no way of reaching them on television in terms of targeting them. You can do it in some ways, but at the high time costs of the network it's hard to get it to make sense for advertisers who have special missions. It could be set out, so that it was a service to the public.

Q: How does cultural coverage in the U.S.A. compare with other countries?

A: We have the worst record, I would say—having been almost constantly abroad during the last four years—in comparison with other broadcasting operations, in that our cultural events are not available to the public: they do not go to the opera, they do not attend a concert, they do not see the ballet, they are not at the theatre of the classics—they are not exposed to the cultural and literary spectrum that they can see in Australia and England and France and Italy. This is mainly due, again, to the high network time cost and the fact that we simply don't have enough stations.

Predicts "elite network"

UHF will solve this problem; we will have an elite network, we will have cultural coverage in depth, but it will take time—another five or six years. But that kind of a service could be set up, in a way, even today. I've worked out an event-of-the-week type coverage of major cultural events—I admit I haven't sold it yet—so that we could have them available to the people, at least in major markets. But again, you start with what is good for the buyer, and it is knowledge of that which has been my secret weapon.

Q: How would you categorize the present management of the networks—if, as you've already said, they are not advertising-oriented?

A: The basic change was that originally the networks were program operations. As the business

grew and prices continued to rise, the move of programming into closed forms—mostly the picture series made in Hollywood—had a tendency to limit the kinds of products being shown on television and also the ways in which television was bought: You could either buy the program outright or a segment of it. But the overall impact of that reduction meant that instead of having major program groups who ran the network you had—more like the radio days—men who ran the networks who were basically facility-oriented, and the programming was bought, they went to suppliers for it—as they did in radio.

Advertising-training vital

And, let's face it, the networks are radio; they're run by radio men, by radio-facilities men in their training. While there's a new generation of tv-trained people, many of them are not advertising-trained and so they leave out one of the necessary fields of knowledge, which is unfortunate to say the least.

Q: Would it be possible and/or desirable to break up this concentration of sources of programming?

A: Your programming source is basically four or five major studios and two or three production houses, and the networks themselves. Now the networks are getting back somewhat into programming, but not as much as they were, directly with their own staffs. I think what'll happen, whether desirable or not, is that with the u's coming—with the ability to have many stations in major markets, the lack of which has held back program development in the country to date—we'll then see a new galvanizing of program sources and development of the program business not now going on.

Opportunity for "comebacks"

You'll have an ability to serve all the advertising interests, to serve the artistic needs of many, many people who used to be in television and who aren't in it any more, because the minute you go down to a limited number of attractions, most of them serials being made in Hollywood, you cut down on the need for large numbers of people to produce programming. These people are

available and would like to be back in the business, and the u's offer an other opportunity to them.

Q: Are the existing networks likely to recall any of this programming talent?

A: I think the existing networks will open up in form. The B picture serial thing ran a short course and kind of ended. Many of the shows are very good, they always have been, movies are a wonderful medium—but so is the theatre and so is the Broadway revue and so is the vaudeville house and the concert hall, but we cover the stadiums and the movie studios and we should be covering everything. This is part of a philosophy of tv that essentially is coverage-oriented, communications-oriented. Like, frankly, the radio program people are following as against the movie people, who essentially are storytellers. Their whole training is toward telling stories; this is not the same thing as 'covering' entertainment for people, let alone non-fiction.

Q: Was the destruction of radio networking, and the destruction of the major Hollywood studios, in any way the inevitable result of similar philosophies of management? Is there any likelihood of a similar fate befalling television networking?

A: Hollywood's failure, under the impact of television, to do any real development toward new kinds of attractions, new material that might attract special audiences, has hurt the studios greatly. As you know, most of their business now comes from teenagers. Of course, part of that they couldn't have helped because television was too powerful. Part of it, I happen to think, they could have helped in a big way, but they did not and will not really explore, because they don't believe that anything will work in a theatre unless it tells a story. They just don't believe it; their training is considerably different.

Big audience for non-fiction

Now, our training is something else again; radio training is that everywhere people gather, other people would like to be there, and you can get them there with radio and now with tv and pictures, there-

fore you take these different things and extend them outward to see how big an audience you can get—and you can get an incredibly big audience for non-fiction. It's amazing the movie people have not tried non-fiction, because they've got the example of the publications business before them.

Cites newcomer magazines

All of the great publications that have been born in the last 25 years have been non-fiction—Life, Look, Reader's Digest, Tv Guide, US News—these are not fiction magazines, they do not 'tell stories.' It's a clue we followed in television right from the first day, of starting history as broadcast, in starting an attempt to cover the real world in every possible way, with *Today* and *Tonight* and *Home* and *Wide Wide World* and all the rest of the shows like that.

Q: So there was a common thread which tied together many of your program innovations?

A: It was part of an overall plan. And if I really were going to run a network again I would not sit here ad-libbing. I would go out and look at the problems and see what advertising needs, and I would look into the creative world and see who needed what in terms of opportunities, new forms, innovations, experimentations in programming. I'd look into the non-fiction areas that have not yet been covered, into the forms and structures of programming that are not yet being done.

Q: Would any of the overseas methods you've seen be applicable to this country?

A: It's fascinating to an American who spent much time like myself in advertising and programming to work in England, where your television service is the big, long program with an occasional interruption and then many many commercials one right after another. The commercial effectiveness is fantastically powerful no matter what anybody says—there's no use trying to compare the values we have with someone else's.

Would try the British system

You just draw a rule and say that if in this country we had a block program, let's say three hours' long,

and an inter-connected entertainment that was broken, perhaps, a couple of times and you put all your advertising in there, the people who bought those ads would get great value out of them. Now, whether they got as much value as doing something else would depend upon how much they spent. Now, today, you can't try that sort of concept of all-night programming. But one of the things I would look into would be whether you could combine all-night programming and the English system.

Good value at lower cost

The advertisers would hate it, because they're used to a different evaluation, but that doesn't mean it wouldn't work. Once we have us and saturation in major markets I know we'll do it because then we don't start with \$150,000 an hour and the advertisers don't have to pick up that much of a load; they can get real good value at a much lower level of cost. It's all relative, it's how much you get for how much you spend. So that's another way the advertising usefulness and the form and the creative community and the needs of the general public can all be met by something new.

Q: Do you believe it would be possible today for any one man to carry out major network changes?

A: You don't have to react to the business, you can make it change by doing something about it. What you do must depend in great part upon knowledge, not upon going to a supplier . . . you really have to think out the problems your business is facing and then find a solution which re-orders the same material within a new conceptual framework that will work for everyone. Then, all of a sudden, it's old.

Has a candidate now

The all-night idea is just one example. I've got 50 shows, each one of which is a solution to a given set of problems. I've a daytime show I worked out for a network, where I was trying to develop a show that would run as long as *Today*; it was that fundamental a need and that inexhaustible a source and that capable, if you solve problems, of being produced, because this was a hard

show to do. I have such a show, which I now have only to sell; but, again, if you're in the agency business the chances of your happening to have the clients who could undertake to mount these big, big projects—and this is a big daytime project—are unlikely, so we'll have to go to some sort of cooperative venture with the other agencies.

Q: Television has worked well for the clients, and for network management. Has it worked well for the creative community?

A: Certainly it's worked well for some of them—who've made a great deal of money. What happens

THE COMING OF UHF: It's no pipedream, says Pat Weaver. Next week, the ex-head of NBC tells why he believes advertisers and agencies will find new marketing values via uhf stations; how the fourth (and fifth and sixth) network will be run, and why the existing networks have partially failed both the viewing audiences and the advertisers.

is that there are many people who get caught in the mill and who wind up, through no fault of their own, not having the kind of jobs they probably deserve in terms of merit. It's very hard in a business as closed as television for them to make a few calls; if they strike out they're through, there is no place to go. It's like an actor; if he can't get a part he just sits there—but these people aren't actors.

Q: Rephrasing, has there been either the physical or intellectual liberty to create the kinds of shows which you would like to see?

A: When I was at NBC I'd say "Yes", because I went ahead and did them. The difficulty is that the only place where you can do what you want, what you're convinced is a good thing for all parties, is at the network. There is no other source.

The clients' needs are too disparate, as a rule, and the agency

doesn't have the list of clients who would mount a big operation; there is no form, and the business is too competitive as yet for us to engage in joint buying practices—even if it were legal, and I'm not sure it would be under the trust monkey-business.

Admits disappointment

I think all of us in programming would say we're disappointed in what has been done compared with what might have been done and what could have been done. The whole premise of the network structure was based on a very high retention of income from the time-cost; by the networks, in order to subsidize a vast talent-development plan, a tremendous refreshment of forms for writers and producers to work in and artists to be seen in, for advertisers to support in many varying ways to increase usefulness.

Says "creative drive" suffers

Of course, as you grow bigger you make more and more money, and this certainly was true of my management at NBC. When you try to hold back on that kind of momentum, I think you lose a lot of your creative drive and you become more and more of a facility.

Q: Is this an inevitable form of ossification?

A: I don't think so. The networks are just the same as the magazines and newspapers; they reflect the ideals of their owners and their managements. The networks have to decide who they are and what they are and what they're trying to do, what service they can be, and then they go ahead and run their operations. If they don't know what they are, if they just try to react, then they have a problem.

Q: How do you make money, yet preserve the creative flair?

A: I'll remind you that NBC has never made either the percentage of net or gross profit since I left that it did while I was there. In terms of percentage of their dollar billings they probably never will make it. The two things are not incompatible; on the contrary, creative drive and movement ahead is usually followed, in most businesses and including showbusiness, by increased gross and net revenues.

REGIONAL VARIATIONS

(Continued from page 32)

share, 29). The rating and share profile for this type (including *Hawaiian Eye*, *Route 66* and like shows) was extremely similar to *Crime Detective*.

Suspense Drama (rating, 49, share, 29). Programs such as *Tuilight Zone* and *Alfred Hitchcock* like *Action Adventure*, showed an amazing similarity to *Crime Detective*.

As might be expected, rating and share fluctuations were more apparent within individual programs from one section of the country to another than within individual program types from one section to another. A good case in point was *Lassie*, the only program making up the Children's Drama category.

Again combining all 27 markets analyzed in this study, *Lassie* received an average rating of 33, comparing most favorably with ARB's March TV National rating of 32 for the same program. In relation to share of audience, *Lassie* received a whopping 57% in the markets combined.

If Figures 3 through 11 are examined, it can be seen that, by Census Regions, *Lassie* received ratings which ranged from 25 in the Mountain Region to 43 in the East North Central Region, and shares that ranged from 49 in the West North Central Region to 65 in the East North Central Region.

Aside from differences in preference for Children's Drama which may have existed from one section of the country to another, here are additional possible reasons for the rating and/or share fluctuations:

(1) *Lassie* was telecast at different hours in different parts of the country. In 16 of the 27 markets, the program was shown at 7:00 PM. Nine markets showed it at 6:00 PM, and two at 5:00 PM. Since the sets in use between 5 and 7 PM varied considerably in most markets, the ratings tended to vary correspondingly.

(2) There was a great deal of different competitive programming opposite *Lassie*. Some of this programming apparently was effective in gaining its rightful share of the viewing audience. Other programming apparently was extremely ineffective toward this end.

(3) The difference in telecast time usually meant differences in program lead-in also. The importance of hold-over audience cannot be over-emphasized. In this respect, it is interesting to analyze the quarter-hour preceding *Lassie* as well as the first quarter hour of *Lassie* itself. Of the 21 markets where *Lassie* had top ratings during its first quarter hour, a study of the preceding quarter-hour programs shows . . .

- (a) the *Lassie* station to be first in 15 markets,
- (b) the *Lassie* station to be tied with a competitive station in 2 markets, and
- (c) a competing station to hold top ratings in only 4 markets.

The remaining 3 markets where *Lassie* had lower ratings than a competing station showed that competing stations to have higher ratings in the preceding quarter-hour also.

There were undoubtedly a host of other reasons why individual programs received higher ratings in one section of the country as opposed to another, but these four seemed to be of prime importance, at least from the viewpoint of one research analyst. ▀

NEW SPOT RESEARCH

(Continued from page 37)

So far Rorabaugh has only checked with a few reps about the operation, but he reports that they are enthusiastic about organizing a phase of agency relations which, for years, has been disorganized.

Rorabaugh feels, and many agencies agree with him, that since all the information reported by the reps would be historic (after the fact), there would be no violation of confidence on the part of the reps in their relationship with stations, advertisers and agencies.

A media research executive at Compton expresses the opinion of the majority of agencies contacted saying:

"At present Rorabaugh is the only system which gives us dollar expenditure data. We feel that the new service with its improved accuracy and greater depth will be most valuable. But we are still subscribing to BAR." ▀

COMMERCIAL CRITIQUE

(Continued from page 40)

ing its selling purpose. I would with precious little respect suggest he or she stay out of the jingle business. There is already sufficient cranked-out, mechanical dross on the air. Most of it done by scapgraces who are more interested in the residual payments they get for performing their shoddy efforts than in doing work that will reflect credit on the advertising business.

When it comes to melodic invention in instrumentation, scoring voicing, metric innovations—here you can have a creative field day. If you can do it with verve and good taste, more power to you! The business needs you. And will pay you wild money for your efforts!

As examples of what imaginative scoring and voicing can do to make a jingle into a first class selling tool, consider what Northwest Airlines did with the oriental flavor of the seven notes in North West Orient Air Lines—the notes spiked with a Chinese gong. The simple, but compelling nursery rhyme melody that carried the lyrics for "Gaylord" the electric basset hound toy during the Christmas season last year. Ideal Toy has reported that they sold every piece they could make. The ease with which kids could grasp the melody had a lot to do with that success. There's a DuPont commercial on women's hosiery and why women ought to wear hosiery all the time—even in the summer. "The Lady Isn't Dressed Unless Her Legs Are, Too. A whizz-dilly of a copy line. But we're considering just the jingle.) It's like a second act opening for a musical comedy. A look-at-me-here-I-come sort of thing.

There are many other fine and worthwhile things that can make a jingle sprout wings and fly things like Winston's CRACK CRACK in the middle of a jingle.

But you'll develop the innovations yourself. The purpose here is simply to outline—and give a few examples—of some of the things I like to think ought to be in a jingle.

A good selling proposition

Lyrics that are singable

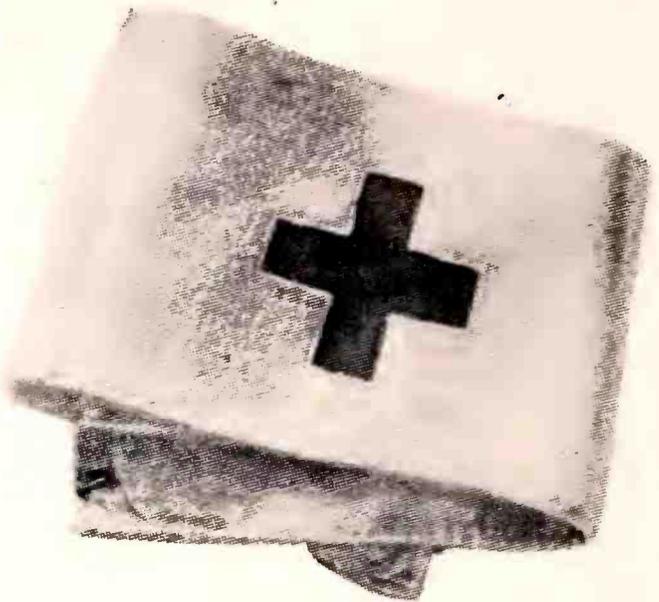
Melodic invention

And respect for the customer. If you have that, you'll find the other things a lot easier to come by. ▀

THIS PIECE OF CLOTH SILENCED 1000 GUNS!

Almost a hundred years ago a doctor wearing a Red Cross armband stepped out on a battlefield in Europe. As he moved between the lines caring for the wounded, the guns of both armies fell silent. From that moment on the Red Cross has been a respected symbol of mercy for all men.

Today Red Cross nurses and doctors are still bringing relief to people suffering from disaster, disease and war. In order to continue this vital work, the American Red Cross must turn to you for support. Don't let it down!



THIS TELEVISION FILM

100 YEARS YOUNG

9 minutes — 16mm — black and white — sound — cleared for TV

100 YEARS YOUNG salutes the 100th worldwide anniversary of the Red Cross movement. The first 4½ minutes depict the birth of the Red Cross idea when Henri Dunant witnessed the Battle of Solferino. The second 4½ min-

utes show that idea in action on today's international scene—plus dramatic scenes of Red Cross services on the home front. The film can be shown as a 9-minute TV feature or as two 4½-minute programs.

Action scenes of: President Kennedy, Battle of Solferino, Guam Typhoon, Algerian Relief, Congo Relief, East Coast Storm.

THESE TV SPOTS

GORDON AND SHEILA MacRAE, THE AIR FORCE SYMPHONY, and the SINGING SERGEANTS present a new song by Alvy West—

“ALWAYS THERE”—as art depicts worldwide Red Cross services. Available in COLOR and BLACK and WHITE. 16mm and 35mm.

Also COLOR SLIDES, TELOPS, FLIP CARDS, with voice over copy.

AND RADIO SPOTS

Recorded appeals by ★ Air Force Symphony & Singing Sergeants ★ Ralph Bellamy ★ Bing Crosby ★ Percy Faith ★ George Hamilton IV ★ Bob Hope ★ Rick Jason ★ Four Lads ★ June Lockhart ★ Gordon MacRae ★ Sheila MacRae ★ Mitch Miller ★ Minnie Pearl ★ Basil Rathbone

All lengths from 05 to 60 seconds

WILL HELP YOU HELP US TO TELL THE RED CROSS STORY

All these materials available from:

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THE AMERICAN NATIONAL RED CROSS

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In Hollywood, call HOLLYWOOD 5-5262*

THE ADVERTISING COUNCIL

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VIEWPOINT

A column of comment
on broadcasting/advertising,
by industry observers

EMPATHY: THE VITAL PLUS OF NEGRO RADIO

By **BERNARD HOWARD**
pres., Bernard Howard & Co., N.Y.C.

As a result of the recent racial tensions which have been making headlines everywhere, the Negro-oriented radio station today enjoys a rapport with its community unmatched, perhaps, in the history of communications.

This empathy has been developing over the past few years, but the heat engendered by the present disturbances seems to have welded it with a bond of such strength, and with an increasing magnetism of such power, that we who have been with Negro radio almost since its inception and who have seen its phenomenal growth, find it almost impossible to fully comprehend.

The reasons, of course, are self-evident. Negro-oriented radio is the only medium through which the Negro himself believes he can receive the happenings of the day as they happen, and he feels they should be reported. It gives him more of *his* side of the story, more of the internal facets non-Negro stations overlook; it gives him more of the kind of editorials he likes to hear, delivered by announcers he knows are on his team, and it does this more consistently and more often than any other medium. He tunes to it because of his own sense of urgency, and because of his inner faith that what he hears will more closely approximate his own sense of justice and truth.

Evidence of this—if more evidence were needed—was given me in Chicago where recently we sponsored a two-day seminar attended by some 30 of the Negro-oriented station operators we represent. To a man they pin-pointed the increasingly responsive audiences being built, emphasizing that this growth was almost in direct proportion to that station's involvement in Negro community affairs.

So important was this direction that a great part of one of the seminars concerned itself with a discus-

sion of even better methods to be employed to increase this listenership still further via a heavier load of local newscasts, and the development of a national Negro news network.

Spurring this particular phase in station programming is the fact that in only one top-ten market, Chicago, is there a daily Negro newspaper. All the others are serviced by semi-weeklies or weeklies, with some even covered by special editions printed and prepared in another city. In addition we have found that circulations among the Negro newspapers generally have been declining, while listenership to Negro-oriented radio stations has been climbing. Experts analyzing this condition believe immediacy keynotes this factor, the desire by Negro community citizens to know immediately, not days later, what is happening locally, nationally and internationally that concerns and affects them.

Seen as "added plus"

From the seller's viewpoint, all these are pretty powerful arguments. With today's agencies demanding more than just numbers as a buying guide, with their requests for better yardsticks of audience reaction, listener loyalty, and the other intangibles that enter into purchase of a product, this enormous empathy between the Negro community and its local Negro station is the kind of added plus that is attracting more national advertisers into this marketplace every day. Never in its history has Negro radio had as many blue-chip accounts as it has today. Never in its history has its growth been as rapid as it is right now.

At the local level, retailers have known this for quite some time. In every city where the Negro community is a factor, this fact of life has been brought home. Now it has

encompassed the national level. More manufacturers almost daily are coming to realize this marketing revolution is here to stay, and that if anything, it will increase in magnitude in the years ahead.

That is why, in our opinion Negro radio is being considered more and more as part of the basic radio buy. And it should be so because no other radio facility reaches the Negro community half as well. The total market cannot be reached without this specialized market, this "city within a city" wherever it may be.

At the national level we are talking of some 20 million people with a spendable income in excess of \$20 billion. These facts are well known. What is perhaps just beginning to be realized, however, is that the economics of reaching and selling them must be re-evaluated in the light of new developments. And that Negro radio offers the surest and most economical way at the present time to move goods to the particular community involved, because it has the necessary "priceless ingredient"—EMPATHY! 

BERNARD HOWARD



Active in the rep field for 16 years, he has been president of his own station representative company since its formation four years ago, was president of Stars National reps for six years before that. His career began with W. S. Grant reps, and he later worked with the Forpe Company. He is an IRTS member.

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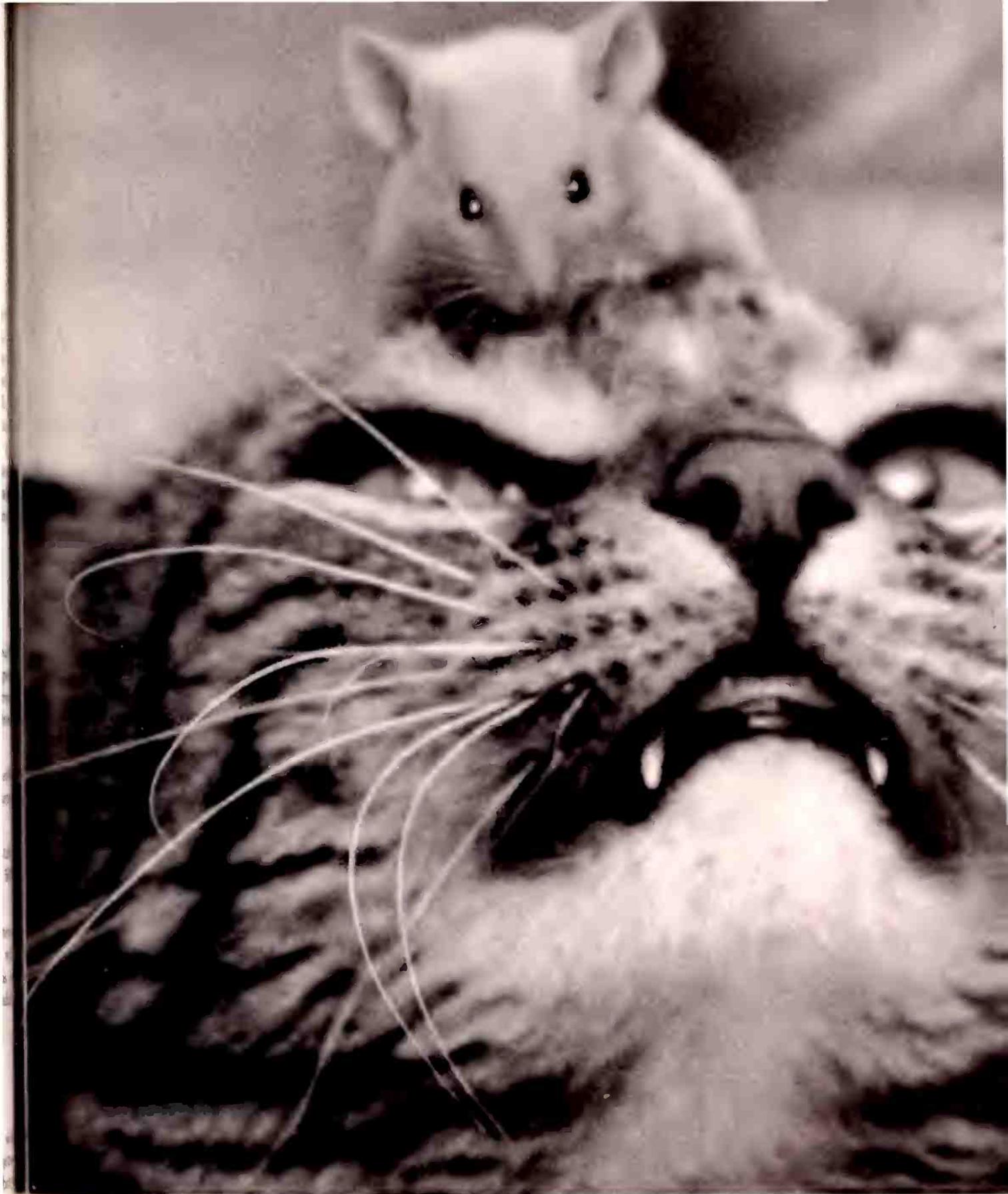
PERFECT PHOTO, New York based photo finishing services firm with 16 plants across the nation (annual sales of \$23,000,000), is utilizing spot tv and radio in Los Angeles and Philadelphia. The commercials, set to run for an indefinite time, feature Art Linkletter and stress convenience and quality of Perfect Photo's work. Philadelphia stations airing spots are WFIL-TV (nighttime, Monday through Saturday), and WPEN and WIBG (run of schedule, seven days a week). A "substantial" slice of the ad budget is allotted to the broadcast media, with some funds going to point-of-purchase displays and sponsorship (not broadcast) of an L. A. Angels-Cleveland Indians baseball game on 13 September, with the possibility of working with additional baseball contests as a promotional gambit.

TV BUYING ACTIVITY

- **Filice-Perrelli** canned fruits and vegetables going into Phoenix, Tucson, Salt Lake City, Sacramento, Fresno, San Francisco, and Los Angeles with spot schedules of from eight to 13 weeks beginning 1 September. At least two stations in each market will get portions of the budget. Buyer is Kay Shelton at Botsford, Constantine & Gardner (San Francisco).
- **Gerber** baby food buying for a nine-week campaign slated to start the end of September. Drive of mostly daytime minutes planned for 90 markets. Buyer is Ed Nugent at D'Arcy (New York).
- **Renault** fall campaign on tv and radio will be timed for showroom availability of each of three car lines, and placed by six distributors and 500 dealers. Agency is Fuller & Smith & Ross (New York).
- **Ralston's Chex** and hot cereals will launch a saturation campaign in September in 40 to 60 markets (and also a radio drive in 18 markets). Spots will be aired in flights varying in length depending on weather conditions in selected markets. Dick Tyler is the account exec at Guild, Bascom & Bonfigli (San Francisco).

RADIO BUYING ACTIVITY

- **Filice-Perrelli** canned fruits and vegetables supplementing tv campaign with schedules starting 1 September on two stations in each of four markets—Los Angeles, Fresno, Sacramento, and San Francisco. Ellie Nelson is buyer at Botsford, Constantine & Gardner (San Francisco).
- **Mercury and Comet** cars are going into more than 100 markets with flights varying from two to eight weeks to run throughout the 1964 model year. Campaign will exceed last year's in number of markets, frequency of spots, and number of weeks. Buyer Bob O'Connell in New York interested in minutes and 30s in traffic times, some weekend, and nighttime if avails are excellent. Agency is Kenyon & Eckhardt (Detroit).



On March 14, 1963, this photograph in the Minneapolis Star reached almost 7 out of 10 homes in the Minneapolis area. In addition, the Minneapolis Tribune reached more than one-third of the homes. We hate to be catty, but on March 14, 1963, how many households in Minneapolis did your TV commercial reach?

The
**CANADIAN BROADCASTING
CORPORATION**

announces the appointment of

WEED AND COMPANY

NEW YORK • CHICAGO • DETROIT • BOSTON • ST. LOUIS • ATLANTA • LOS ANGELES • SAN FRANCISCO • PORTLAND • SEATTLE

*as selective sales representatives in the
United States for their owned and operated
English language television stations...*

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CBMT
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CBXT
CBHT
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**TORONTO, ONT.
MONTREAL, QUE.
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OTTAWA, ONT.
WINNIPEG, MAN.
EDMONTON, ALA.
HALIFAX, N.S.
CORNER BROOK, NFLD.**

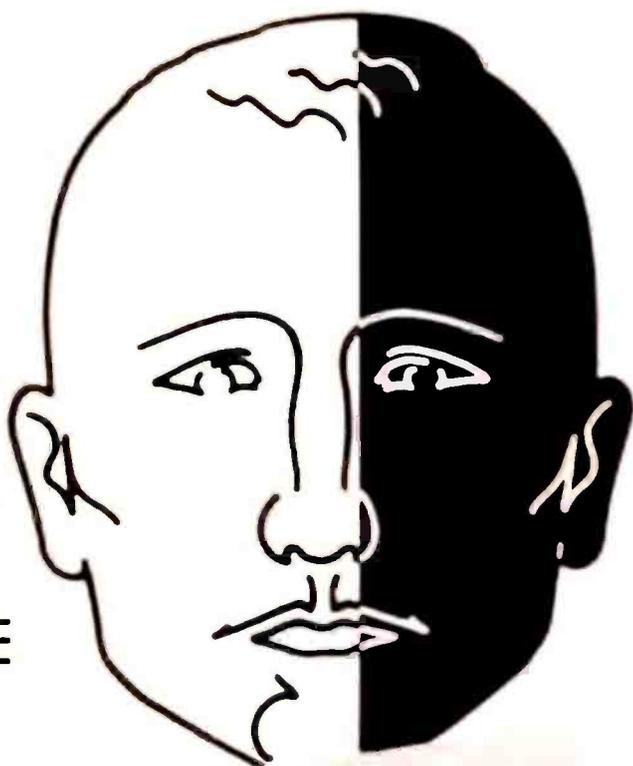
SPONSOR'S 1963-64 NEGRO MARKET ISSUE

with 14-page state-by-state directory of Negro-appeal radio stations

PART 2 SPONSOR 26 AUGUST 1963

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MEMPHIS
MARKET
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TWO EARS

WDIA ALONE
REACHES
the
OTHER ONE!



40%

OF THE MEMPHIS
AREA IS

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WITH AN ANNUAL
INCOME OF OVER
A BILLION DOLLARS!

WDIA

COVERS THE LARGEST SINGLE
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**MEMPHIS'
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WATT STATION
Represented Nationally By
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TOP-RATED 12 STRAIGHT YEARS

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First* on Chicago's West Side First* in San Francisco-Oakland Bay Area
*NEGRO HOOPER 1961 *NEGRO PULSE 1962



*because
it
represents
time...*

We chose the hourglass symbol
as a trademark because it represents time.

Bernard Howard and Company sells more time
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...and **MODERN FACILITIES...** we've got **POSITION, too!**



"the Nation's highest rated Negro group"^{*}

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represented nationally by **BERNARD HOWARD & CO.** — NEW YORK • CHICAGO • ATLANTA • SAN FRANCISCO • LOS ANGELES

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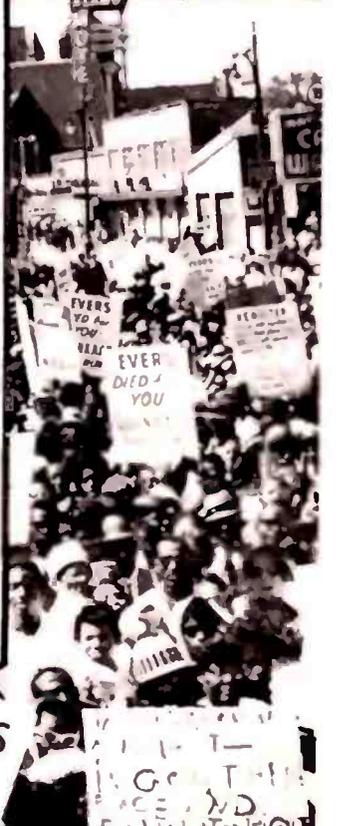
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Because... WCHB is Owned and Operated by Negroes

... AND IS TOTALLY IDENTIFIED WITH 655,000 DETROIT AREA NEGROES WHO HAVE A SPENDABLE INCOME OF OVER SEVEN HUNDRED MILLION DOLLARS PER YEAR.

The above pictures dramatically depict this relationship. Shown, upper left, waiting for Detroit's history-making Freedom March to begin are Dr. Wendell Cox, co-owner of WCHB and John B. Swainson, former Governor of Michigan. Upper right: The WCHB Platter Wagon at Cobo Arena with a part of the over-flow crowd. The only motor vehicles permitted in the demonstration were from WCHB. Center: Johnny Apple, NBC News, checks last minute details with Dr. Cox and Frank Seymour, General Manager, WCHB Bottom: A part of the quarter-million Negroes who participated in the massive march. When local news is made and significant events take place WCHB IS THERE. In fact, IN DETROIT, WCHB IS THE NEGRO MARKET! With a full time news department giving complete coverage of local and worldwide Negro news twelve times daily... plus balanced entertainment, featuring pop music, rhythm and blues, jazz, folk tunes, spirituals and classics, WCHB COVERS DETROIT'S NEGRO MARKET LIKE A BLANKET. 1440 KC — 1000 WATTS

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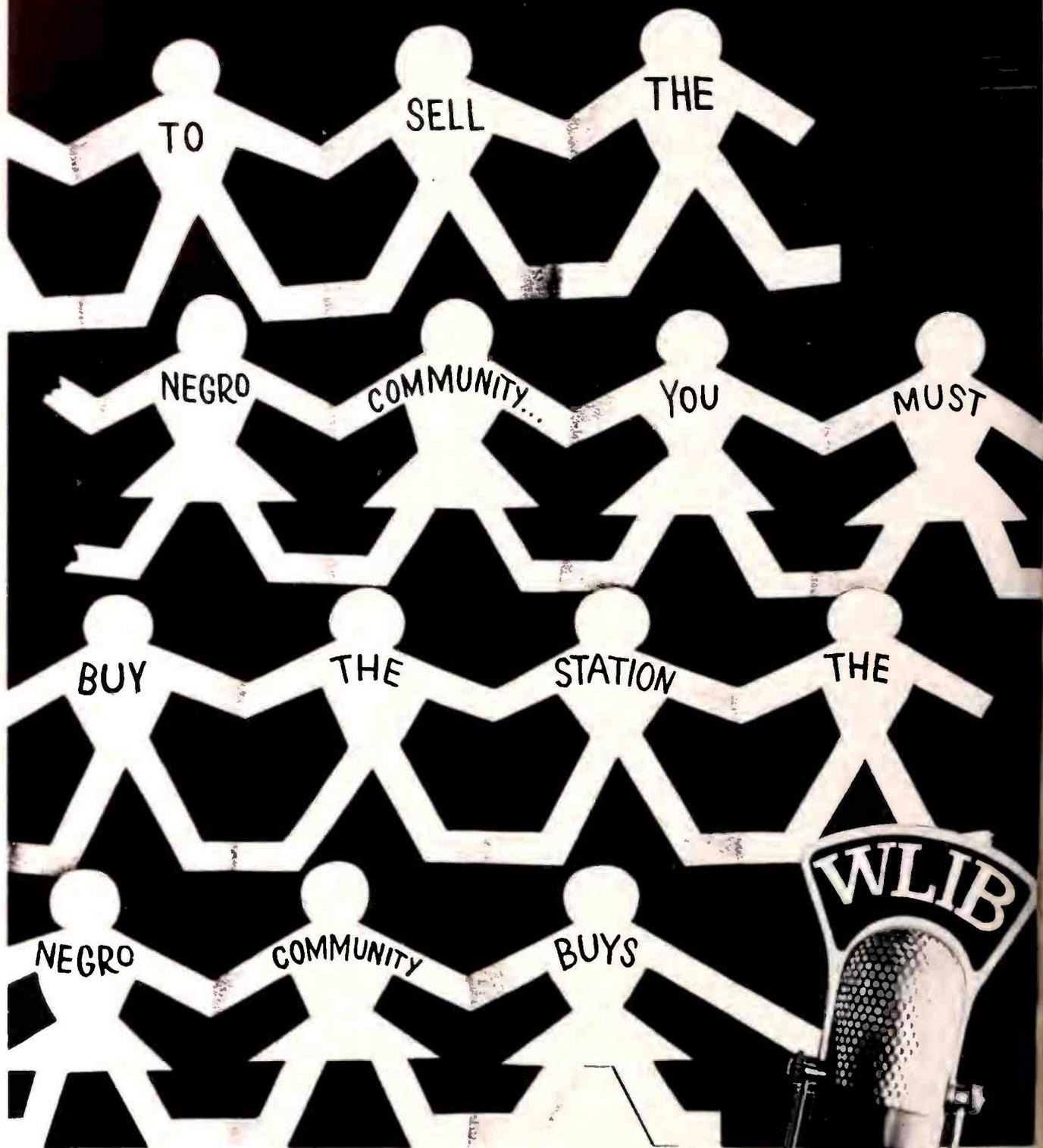
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 THE VOICE OF PROGRESS FM COMPANION TO WCHB

Call CR 8-1440 for advertising information

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IN GREATER NEW YORK



First in Audience • First in National Advertisers
• First in Community Service • First in News • First in
just about every thing a radio station can be first in-year
after year-since 1955. No other Negro Station in
the market even approaches it in loyalty, empathy and results

WLIB
Harlem Radio Center
310 LENOX AVE. AT 125th ST. NEW YORK 27, NEW YORK



New militancies... new pressures... new hopes
 but fresh focus on America's \$22 billion
 non-white market and its air media as...

NEGRO "VOICE" IS HEARD



During a recent FCC hearing involving a request by WEBB, Baltimore to broadcast at night as well as day, a number of Negro civic leaders testified. In general their testimony went like this: We hope the day will come when there is no difference between a Negro radio audience and a white radio audience, when people are people, but that day isn't here yet. And during this interim period, which may last many years, the station that appeals directly to a segment of the market, or to our community, is important.

In 1963, the appeal to Negroes is growing. More than one of every twenty radio stations directs all or part of its programming to this market, with an estimated spending power of \$22 billion annually. More important, there are more than 100 radio stations programming to Negroes full time, or with a major program proportion (see listings, page 11). Significantly, advertisers are paying more attention to these stations.

The growing strength of stations appealing to Negroes does not diminish in any way the efforts of

countless other stations throughout the country, who seek to appeal to the entire audience within their reach. The station with the broad appeal unquestionably serves the Negro audience also. But without doubt, the station programmed directly to the Negro achieves a different sort of identity, or empathy, the latter word one which crops up frequently in the comments of station executives.

The purpose here is not to discuss whether or not the general appeal station serves the Negro, certainly it does, since even within any

given group, there are many different levels or tastes. Surely it would be a mistake to assume that all Negroes listen exclusively to Negro-appeal radio. But just as certain is the fact that many Negroes do listen to Negro-appeal stations and in very sizeable numbers.

In the words of one station executive, who programs to the broad audience though his market includes a substantial number of Negroes: "Perhaps the real secret of radio is this matter of participation

olive, Armstrong Cork, Standard Brands, and Pharmaco, to name a few of the clients.

Illinois Bell Telephone, in a letter to WVON, Chicago notes this reaction to a campaign to an advertiser: "The following is a list of the number of times 'busy' conditions were recorded because all your telephone lines were in use simultaneously. Readings were not available Wednesday, 12 June, because the response to your invitation to call the studio was so great,

and surrounding areas that we serve. Also, we feel regarding our sales in the super markets, which have increased, that a certain percentage can be credited to your listeners whom we know are quite loyal to WILA Radio . . . 'their station.'"

For WLIB, New York, empathy demonstrated via a Festival of the Performing Negro Arts, which is sponsored, and is staged in Carnegie Hall, New York. This year, the hall was again jammed, with sev-



Bursting at the seams

Tip-Top Talent Contest staged by WCHB, Detroit brought 120,000 wrappers, more than the station's "Platter Wagon" could hold. Woman's editor Trudy Haynes surveys situation



Point of sale aid

Negro-appeal stations frequently go to the stores to aid in sales of advertised product. KGFL, L. A. deejays Johnny Mag and Rudy Harvey are shown in typical in-store scene

and identification, the empathy that one establishes with an audience. All of our people on the air try to be friendly. They try to make the audience identify with them. I think in the Negro market station, there is that racial identity or ethnic identity which is so important to the listener."

Negro-appeal stations are building empathy, and advertisers are finding it pays off in sales to capitalize on this close identify.

The list of companies using Negro-appeal stations closely resembles any other advertiser list. WRAP, Norfolk, Va., reports its station has been used successfully as a test of Negro programmed radio by Procter & Gamble, Colgate-Palm-

olive, Armstrong Cork, Standard Brands, and Pharmaco, to name a few of the clients. There follows a lengthy list of dates and times.

Ted Bates vice president William J. Jost reported this to WUFO, Buffalo: "I want to express our thanks and heartfelt appreciation for your efforts above and beyond the call of duty for your great contribution in making our Physical Fitness Program a howling success. . . . You have brought great glory to the radio industry as well as to advertising."

Holsum Baking in Danville, Va., had this to say about a campaign on WILA: "We can see a definite increase in sales of Holsum Bread in the Negro outlets here in Danville

eral thousand ticket requests turn down. A station executive adds:

"We broadcast this concert for three hours. But our audience packed its way into the Hall to join us in staging the 'Festival.' That's empathy."

From KNOK, Fort Worth, Texas, comes this added comment from a local tv dealer: "We received twice as many calls from your station as we did from the others we ran."

While building identity with audiences, and successful results for advertisers, Negro-appeal stations have also accumulated a host of facts, figures, and research on their stations and markets. If there is any void in this area several years ago, it is being filled. And a great

deal of data on the Negro market being added constantly.

The 1960 Census provided sales ammunition with a new count of the population in cities, showing the rapid growth of Negroes. To cite one instance: WAMO, Pittsburgh reports Pittsburgh's Negro market increased 23% from 1950 to 1960, while the white population declined 15%. The station also quotes the Census that Negro home ownership increased 84.8%, while white home ownership increased by only 8.9%.

The Negro population, officially tabulated by the 1960 Census at 8.9 million, is estimated at nearly 10.5 million in 1963. Unlike the white population which is spread more evenly, Negroes are concentrated heavily within cities. Since each station has a different coverage area, depending on power and frequency, and inasmuch as population shifts have already made the 1960 figures somewhat obsolete, station coverage figures are best obtained from the station itself. A general idea however, of where the Negro population is located today, on a state basis is provided (see pages 11).

Using an annual growth rate of 6.7% (as in the 1950-60 decade), consultant Harold Walker predicts the Negro population will total 24.5 million by 1970, and 31.7 million by 1980. By the year 2000, he estimates there will be some 52.8 million Negroes.

Another arm of the government, the Bureau of Labor Statistics, has also come up with significant statistics. Frequently quoted are figures showing Negro food store purchases exceed whites at all income levels. White families with \$1000-2000 income spend \$483 annually, says the bureau, while Negroes spend \$515. At the other end, white families earning between \$7500 and 10,000 spend an average of \$1405 on food stores, compared with \$1580 for Negro families.

But this is only the beginning. Many stations have prepared their own surveys. WCIB, Detroit, in a study titled "Detroit's Negro Market in Profile," predicts that the Negro population in Detroit will

exceed 50% of the city's population by 1975. In 1960, the percentage was 29.1%.

Other highlights of the WCIB study: the Negro spends better than one dollar out of every five that is spent in Detroit; the Detroit Negro is generally younger; two out of every five Detroit Negroes own or are buying their own homes; and more respondents turned to radio than all other media combined (51.1% for radio).

The latter conclusion is backed

tails, see *Stinson*, 19 August). Reporting on a number of products WWRL's study compared purchase of a number of products by Negroes, as opposed to whites. By product group, and percentage Negro purchases over white purchases, the survey went like this: shortening 118% higher, soft drinks 19% higher, margarine 22% higher, laundry products 4.4% higher, to name a few. The brands used by Negroes? Often the best.

Continental Broadcasting's five-



"Best in Parade" award

Entire corps of radio personalities of KATZ, St. Louis rode along with float in special celebration to win top honors for the day as well as promoting services and audience

up by a Harvard Business Review study cited in a presentation from KPRS, Kansas City. In a slightly different question, the Review found 39% of Negroes consumers spent the most time with radio, against 28% for tv, 26% for newspapers, and 7% for magazines. For the white consumer, 44% spent most time with tv, 37% newspapers, 15% radio, and 4% with magazines.

Giving added strength to the arguments for Negro-appeal radio are a number of studies which show the Negro spends not only more for many products than his white counterpart, but also buys the best brands.

Most recent is from WWRL, New York (for more complete de-

city study earlier this year showed similar results. Products with the highest percentage of users in all five cities included Maxwell House, Jell-O, Nabisco cookies, Bird's Eye frozen fruits and vegetables, Florsheim shoes, and many others of brand name stature. One footnote to the study: quality local brands advertised to Negroes in some cases surpassed the popularity of national brands which did not have Negro marketing support.

Another report from KGFJ, Los Angeles showed these among the favorites: RCA tv sets, Goodyear tires, Deleo batteries. While Chevrolet was the leading auto with 16% owning among those surveyed for the station, 7% had Cadillacs, 7% had



Reaching out to the consumer

Wilkins Coffee is the beneficiary here of a special in-store display arranged by WEBB, Baltimore. Included in the merchandising are product demonstrations as well as display

Buicks, 3% had Thunderbirds, and 4% had Lincolns, 73% had record players, 51% had hi-fit sets.

From a KCOH, Houston qualitative survey of Negro buying habits comes this information: A sample of 3,112 shoppers in Houston supermarkets showed more buying butter

(455) than oleo (281), a switch on the national buying pattern. Steak buyers (326) topped ground meat purchasers (281).

An added product note comes from WUFO, Buffalo: Negro males spend 80% more on shoes than the general market average, 30% more

than average on personal care items.

WOOK, Washington (which also has the only Negro station now broadcasting in the United States), has compiled a complete presentation on the capital city which it calls the "richest, most responsive buying Negro market in the country." Negroes in Washington comprise 53.9% of the total population "the highest per cent of Negroes to the central city population of any city in the country. While the national median Negro family income is pegged at \$3,233, the Washington family has a median of \$4,423, with a quarter of the Negroes working for the government. Like the picture nationally, the majority of Negro adults in Washington are young with good purchasing power WOOK adds.

Across the nation, KCAC, Phoenix offers a comparable picture, as do many other stations. The station reports 41,500 Negroes in the greater Phoenix area, with median income in excess of \$4,000 per family.

Marketing and promotion

Stations offer not only facts about themselves, but are prepared to go to work in many ways to assist the advertiser in marketing and promotion. Among the examples:

- WVON, Chicago offers calls to key retailers, mailings, in-store displays, or will have their women director promote products through the use of women's and social club

- KBIX, Muskogee has a weekly "Spin-A-Rama Chart" distributed to record shops, drug stores, grocery stores, and other outlets, with an advertising message on it, as well as top tunes.

- WCHB, Detroit runs "Operation Picnic Basket," giving away prizes to those who have certain advertiser products in their picnic baskets at one of three parks.

- WBOK, New Orleans has special tie-ins at the Louisiana State Negro Fair, monthly mailers, store displays and point of purchase displays.

- WNOO, Chattanooga sends mailers to stores giving full details of advertising on the station, coupled with a "shelf-talker."

- WERD, Atlanta has WEPH Homemakers Clubs to work with



It's Tip-Top in Chicago

Ward's Tip Top Talent Hunt in Chicago also brought a host of wrappers to WAAF. The wrappers were needed to validate votes from the public to determine contest finalists

housewives in all sections of Metropolitan Atlanta.

- KDIA, Oakland San Francisco hits the merchants directly with promotional mailers, selling via print not only the station, but giving the advertiser an additional plug.

- WWRL, Woodside, Long Island stages a musical talent hunt in conjunction with the Ward bakers, with the contest running over a period of 13 weeks.

- KYOK, Houston takes to the special event route also to assist advertisers with a Christmas party, a weekly "sock hop" and other events.

Programing and Public Service

As noted above, Negro-appeal stations use special program promotions to harness advertising selling power. But they cover other areas of interest which form the backbone of their empathy with the audience.

Popular music is the big attraction. As WDIA, Memphis reports: "It's true that WDIA and other radio outlets don't broadcast much of W. C. Handy. But it's because our young listeners won't sit still for Handy. They want the lively ones. Rock and Roll. Or something unusual, with a crazy beat."

Gospel music is also becoming big across the country, WDIA adds. "It's big at WDIA, but not with the



Personalities go to work

With the personality playing a major role in building empathy for the advertiser, appearances in stores are frequent. WJMO's John Slade in Cleveland store sells Genesee Bee

younger listeners. They prefer rock and roll."

The amount of gospel music carried by Negro-appeal stations accounts in part for unusually high amount of religious programing reported by stations (see listings).

While religious in nature, it carries an appeal to advertisers. WWRL's recent annual Gospel Singing Contest, sponsored by Aunt Jenima Flour, was attended by more than 5,000 persons who filled Washington Temple in Brooklyn.

To the schedule of both popular and gospel music, Negro-appeal stations add other ingredients. WILA, Danville, Va. gives these additional reasons why the Negro listens news, free social announcements, religious programs, parties, baseball bowling, school programs.

Last but by no means least are the countless public service events. WAMO, Pittsburgh, one of a number of typical examples, schedule team teaching in cooperation with
(Please turn to Page 14)



Musical appeal

While W. C. Handy has become passe, today's pop music draws thousands. With these young Memphis dancers, the transistor radio is tuned to WDIA as they stand before Handy's statue in local park



Supermarket display

KJET, Beaumont identifies itself with one of its advertisers, Procter & Gamble's Tide, as part of its merchandising campaign to build both audience for its station and good will for radio advertisers



Product and pageant

KDIA, Oakland personalities George Ford and Roland Porter get in a commercial plug during San Francisco "M Bronze Pageant" while taking part in event for the Bay Area radio station

How Pepsi Cola talks TO the market

Negro radio reaches audience with airborne "personality power"

By PHILIP B. HINERFELD
vice president and director of advertising
Pepsi Cola Company

Pepsi-Cola's broad national advertising lays down an overall image and mood for our product, but selling soft drinks is primarily a local business, and a local business needs good local selling tools.

That's why Pepsi-Cola strongly advises its bottlers to use Negro radio—an effective, direct and flexible local selling tool for an important consuming market. And Pepsi-Cola bottlers use this medium. In

our Charlotte region, for example twenty five bottlers have local Negro radio stations available; twenty-three bottlers use them on a continuing basis.

When we plan an advertising campaign for any market we begin with one very simple premise: our advertising must talk *to* the people. It must use media that talk *to* an audience, not *about* them, and it must use messages that have direct appeal.

The regular radio commercials that we prepare for our bottlers are

built around our general theme, "Now it's Pepsi for Those Who Think Young." In many we add, or provide space for, local direct messages: weather announcements, local movie schedules, local sports activities. Some of our commercials tie in the product with well-known community locations in each market.

These commercials talk *directly* to their audience.

Our bottlers use Negro radio for the same purpose, and in the same ways. Sure, we realize that other media *reach* Negroes, but we want to do more than reach: we want to *sell*.

Negro radio talks to its audiences in a special, intimate way, and it reaches more of this audience, with



Continuing merchandising support

Philadelphia stations spotlight different Negro area store each day, in return for special mass displays. Customer above picks up a Pepsi six pack from in-store display arranged by WHAT, Philadelphia in behalf of the advertiser. Such displays increase sales

more frequency, and in more places than any other medium.

We don't prepare special copy commercials for Negro radio. We want the Negro radio audience to "Think Young"—to identify with our overall theme. And we feel that Negroes are just as interested in our local activities commercials as anyone else.

But, we *do* suggest to our bottlers that they provide some further identification with this audience, as we do in our print campaigns by using Negro models. We suggest that they add to the power of their Negro radio campaigns by making good use of its strong points: local personality identification; strong teenage appeal; effective merchandising aid; powerful community influence.

"Don't just buy traffic time, or spot saturation on Negro radio," we say. "Let that station work with you, and work for you, in the way it works best."

We feel that personality identification is one of Negro radio's strongest points — identifying the product with disk jockeys, personalities and announcers who are widely known and followed in the local community. Why waste this personality power?

We suggest that they use our regular commercials, and then add personal product sell with live tags or leads. And, wherever possible, our bottlers try to get good personalities on an exclusive basis, so that they can represent Pepsi-Cola in the community outside of broadcast hours.

For example, our bottler in Detroit has regular schedules on the two local Negro stations—WCMB and WJLB. He puts his heaviest weight on Larry Dixon, of WCMB. Larry may fill a minute spot with a 30-second commercial and a 30-second live Pepsi sell in his own style. On top of that, he promotes Pepsi-Cola as a regular part of his weekly teen dances at the local ballroom.

The piles of Pepsi bottlecaps collected as admission at Larry's dance parties are mounting rapidly—and Pepsi sales in Detroit's Negro communities are mounting just as fast.

Another enterprising Pepsi bottler is using radio with a special

pitch for his Negro youth market: a top announcer airs daily interviews with high-schoolers, and has youngsters throughout the area waiting excitedly for their moment on Pepsi's "Teen Times."

In New Orleans, the Pepsi-Cola bottler and his special markets representative went a step beyond identifying Pepsi with a radio personality: special representative by Sy Simon, a former d. j., went on the air himself to host the "Pepsi-Cola Band Stand." These three-hour

Patio throughout the community.

One of the strongest testimonials to the merchandising power of Negro radio is being given in Philadelphia, where two stations beamed to this market — WDAS and WHAT — are part of the local bottler's continuing media plan.

The stations spotlight a different Negro area store each day by name and location, in return for special mass displays and extra shelf space for Pepsi-Cola products and p.o.p. materials. The station personalities



Special markets representative

Pepsi Cola special representative Sy Simon is shown with junior and senior high school guests at one of his weekly "Pepsi Cola Band Stands" carried by WYLD, New Orleans.

platter parties for Negro junior-and-senior high schoolers, are pulling close to 2,000 youngsters each week, with tickets spread through the schools and Y's, and community centers by WYLD.

To introduce our new low calorie drink, Patio Diet Cola, in one community, the bottler had a well-known Negro hostess and char-school head tape a series of 3½ minute talks on good grooming, health, and physical fitness, with Patio commercials added. Then, the hostess made personal appearances for

also periodically air in-store an sidewalk consumer interview again spotlighting the stores and Pepsi-Cola.

Pepsi-Cola is getting big display space, special p.o.p. attention, favorable trade interest and considerable more sales.

I don't want to give the impression that Negro radio, or any other medium, stands alone for Pepsi-Cola and its bottlers. But, Negro radio has a strong part in our total effort and it *works* for Pepsi-Cola bottlers.



Selling to the future

Teenorama Dance Party carried by WOOK-TV hosts 50 to 60 teenagers daily, has teen board of directors who make and enforce the rules. Teens select records, act as floor managers. Stars like George Maharis, Lionel Hampton, Oscar Brown, The Drifters guest

WOOK-TV is flourishing with 100% Negro schedule

United Broadcasting outlet, only full-time Negro-appeal station in the country, is pioneer, crusader and profit-maker

CAN a tv station make good with a schedule appealing only to a minority of viewers? Will the Negro market support (and, more importantly, will advertisers buy) a station telecasting to a racial audience in an era where even the most modest tv station overhead is sizable?

One of the few broadcasters who has an answer that's more than informed guesswork is John Panagos, executive v.p. of United Broadcasting Co., owners and operators of the country's only full-time Negro-appeal tv station, WOOK-TV, Washington, D. C.

He told *SPONSOR*:

"After five months on the air with WOOK-TV, United Broadcasting

Company feels that community acceptance and advertiser acceptance is encouraging enough to start expansion here in Washington, plus opening a uhf station in Baltimore, Maryland within 10 months.

"Here in Washington, we plan to add, in addition to our current facilities of 8,000 square feet, additional studio space with offices and projection rooms. We are encouraged by letters we received from the Electric Institute of Washington telling us that, as of 13 August, there are now 103,700 homes equipped to receive uhf channels. This gives WOOK-TV a potential viewing audience of almost one half million people.

"According to a survey conducted by Walter Gerson and Associates, dated 1 April, 1963, when we were on the air only one and a half months, our nightly viewing audience ranged from 11,000 to 15,000 homes. At that time there were only approximately 60,000 uhf homes in Washington. Based on this, it would be safe to assume that our viewers now range from 22,000 to 35,000 homes each evening."

Advertisers on the pioneer Negro-appeal tv outlet have fared well, according to UBC's Panagos. He put it this way:

"Of the original advertisers signed, I am happy to report that over 90% have renewed or retained advertising schedules. We have yearly contracts from firms such as Safeway Stores, Budweiser, Royal Crown Hair Dressing, Smclair Oil, Speed Queen Washers and Dryers, Seven-Up, Newport Cigarettes and many, many local retail accounts.

"Results have been most gratifying. One of the special offers to our advertisers is that we will produce, under their direction, commercials in our own studios on video tape on 16mm film with the use of Negro announcers and Ne-



Planning for the future

Expansion plans are already in the planning stages. Looking at the blueprints for additional studios and office space are Al Kinsey, station manager; John Panagos, general manager, and Tex Gathings, program director. WOOK-TV investment is up to \$750,000



Selling today

WOOK-TV's Dee Porter does regular Speed Queen washer-dryer spot for Hechinger's in Washington. Station places heavy emphasis on special production for ad spots using Negro or white models

Working with advertisers

Cliff Holland, station personality, and Anheuser-Busch marketing specialist Walter Ray join together in introductory commercial for new tab top can. Budweiser is on yearly contract to sell via the station



gro models, or white models and announcers if they so prefer. We feel we have made a breakthrough for job opportunities."

Programming scheduled by the station—75% of whose staff is Negro, with the remainder whites—is by no means confined in its appeal *only* to the large (55%) non-white segment in the capital's population. Much of the programming has its base in today's pop music, the kind of music which gets lots of radio airplay from pop stations and not much exposure in network tv.

Panagos cites this example:

"Last Thursday, we had as a guest artist George Maharis of *Route 66* on our nightly *Teenarama* dance program. We have had such talents appearing on this program as Dee Dee Sharp, The Dovells, The Drifters, Roy Hamilton, Oscar Brown, Lionel Hampton and his big band and many, many big star names, plus many other new ones coming up who would not get exposure under any other television setup throughout the country."

Networks, Panagos feels, do "an excellent job" in tv nationally, but leave an important gap to be filled. "Every market in America has a specific need to present programs which appeal to the local community, be it Negro, Spanish, Italian or (Please turn to page 20)

Day-to-day situations motivate the non-white Americans; desire to improve their status is primary interest

How the Negro market thinks...and buys

By **CLARENCE L. HOLTE**
marketing supervisor

Batten, Barton, Durstine and Osborn

The basis for the Negro consumer market is color and motivations. The color of Negroes distinguishes them from the white population. There is nothing discretionary about the identification of the two racial groups. Because of their color and being a minority group, Negroes are relegated to a subordinate status in American society which they cannot rise above. Whether the individual is Ralph Bunche, George W. Carver, Jackie Robinson, Joe Louis, Duke Ellington or a billionaire, he is still a Negro and unable to enjoy the full benefits and blessings of American democracy. This fact does not need documentation, nor does the Negro's reaction to it, in light of present-day revelations and happenings in the racial front.

It is obvious that the primary interest of Negroes centers around day by day situations calculated to improve their status, and the motivations borne from these experiences are vastly different from those formed by the white population. Since individuals are the sum-total of their experience, a basic division between whites and Negroes is inseparable in American life, and it will continue until the inequities Negroes experience are eliminated.

It is therefore erroneous to believe that Negroes have become so indoctrinated in Anglo-Saxon culture that racial considerations

should not be a factor in marketing.

Consequently the American consumer market has two divisions: one consisting of individuals classified as white who see themselves reflected in media oriented to them; and the other is nonwhite, of which 92% are Negroes, who as consumers, in-

stinctively desire the same recognition. To spark more than casual interest in a product, the manufacturer must extend to these consumers the recognition they desire. They must have the conviction also that their purchases help the success of manufacturers who maintain



Music draws crowds

WLIB, New York was forced to turn away crowds at special music program staged at famed Carnegie Hall for an advertiser. Show featured everything from gospel to pop

fair employment practices.

Although Negroes comprised 10.6% of the total population in 1960, they constituted 25% of the aggregate population in 78 of the largest cities in the country. This includes such high volume markets as New York City where one in seven is Negro; Chicago, nearly one in four; Philadelphia, more than one in four; Detroit, Cleveland, St. Louis, nearly one in three; Balti-

more, Newark, more than one in three; and the District of Columbia, more than one in two.

With this proportion of any consumer group sharing such markets as indicated, there should be no question about the effect that they have on sales, unless they were all paupers which is far from being the case.

There are disparities in the income, education, occupation and

employment of Negroes, the reasons of which need no elaboration since they are generally known, but what should be of more importance to advertisers are trends in the characteristics of these consumers. It is significant that between 1950 and 1960 they multiplied 7% faster than the general population, thus the market is an expanding one; on the average, these consumers are seven years younger than white consumers, therefore they represent an attractive market for brand cultivation; migration to industrial centers where higher pay can be earned is continuing. With the exclusion of the District of Columbia which is not an industrial city, the median incomes of Negro families as a percent of total families in the cities previously mentioned, ranged from 57.7% in St. Louis to 74.6% in New York; and in total urban areas the percent was 60.2.

Despite the existence of disparities, the shift in Negro population from a rural to an urban group has heightened their perspectives, determination and pride. They see and understand the machination of politicians and are inspired by the emergence of new African states.

The philosophy that they have adopted in substance is: "Ask for what you want, take what you get, use what you have to get what you want."

It is in keeping with this philosophy that massive demonstrations of various kinds are being staged. As a result, the Federal Government has taken the initiative to diminish the disabilities suffered by Negroes and which affect the economy of the country.

In the short span of a few months substantial progress has been made with the support of commerce, industry, and labor, in particular. There is every indication that the progress made will gain momentum. The crash programs for apprentices, for teaching the unskilled to operate machines, and the program for youth incentives will serve to elevate the economic position of the population group.

Today Negroes are good customers, tomorrow they will be better customers.



Farm and home programming

Weekly home, farm, and ranch programming presented by Wayman Alexander, local agricultural agent over KNOK, Dallas is one of number of such events carried by the station. Support by the station of 4-H club work strengthens ties to the Negro community.



Contributions to the community

Borough president of Manhattan Edward Dudley (left) congratulates director of women's activities for WWRL, Woodside, N. Y., Alma John, at celebration honoring her for her outstanding contributions to the community. Looking on is her husband

Holte comments on Negro programing

NEGRO-ORIENTED radio is a valuable medium of communication for advertisers, but it needs to be prodded into rendering a broader and more responsible service which it is capable of providing.

In making sales presentations, management invariably emphasizes the increasing growth in income, education, occupations, and home ownership of Negroes and their usual proclivity for purchasing quality brands of products. These presentations trade-up the Negro population, but in the programing of most stations, the population group is traded-down. As a result, the medium attracts mainly those on the lower-end of the socio-economic stratification of the Negro population. Growth of the medium is therefore stymied by having to depend for audience on this sector of the population which is contracting, rather than from the middle-class sector that is expanding and which represents the best potential for most national advertisers.

Not only are advertisers short-changed by the medium in the quality of households covered, but the image of Negroes, as reflected in the programing, leaves much to be desired.

A person unfamiliar with the history, aspirations, and contributions of Negroes to the arts and sciences would have every reason to believe, if exposed to the medium for any length of time, that gospel music, rock and roll, and rhythm and blues, presented in as loud, brassy and breezy a manner as possible, is the extent of Negroes' interests. This is not a healthy situation. Though commercially profitable, it is inconsistent to the mood of the times and the positive efforts of government, church, labor, business and industry, professional and scientific bodies, and civic groups which are employing their wisdom and resources to the problems of easing racial tensions.

Getting in line with these forces, committed to develop means to make democracy and the free enterprise system work equally and

effectively for all Americans is a community responsibility that management of these stations cannot afford to shirk.

The need for establishing more consistent communications between whites and Negroes at the grass-roots level is urgent. Negro-oriented radio is in a unique position to provide this service.

The appeal and theories of racists, exciting fear and resistance to positive approaches for effecting harmonious race relations, no longer carry the sweeping sanctions that have been the case in the past,



Clarence L. Holte

Instead, morality, economic interest, community pride, and consideration of the national image are supplanting the negative forces that are on the way out. Therefore, the only fear that management of Negro-oriented radio might have in serving as a bridge between the two racial groups is fear itself.

The medium is too valuable to confine itself solely to entertainment. It does not have to crusade either, but it has to be more imaginative and creative in producing or securing programs which promote harmonious race relations, and that are acceptable to national advertisers.

The concept of programing presently employed is an adaptation from general-interest radio back in the late 1930's and early 1940's

when Negroes in radio were employed for novelty entertainment — singing of spirituals and playing what was then called "race music." But times have changed and Negro-oriented radio has not kept pace with the development of Negroes in the postwar era. Management has documented this development but does little or nothing to appeal to middle-class families, or encourage their participation in the programing. The medium is therefore severely criticized.

The Links Incorporated presented to the Federal Communications Commission in December 1959 a petition in which they sought to restrain the stations from broadcasting programs which the organization regarded as inimical to the best interests of Negroes. The Links is an organization of Negro housewives professional and community leaders with 57 chapters throughout the United States. They are dedicated to stimulating and providing educational and cultural improvement for youths. The organization is highly respected and does an excellent job in its field of interest.

There have been a number of similar public statements on the subject by prominent individuals, but management seems determined to do business in the same old way.

Problems such as these occur with all minority groups. The more advanced sector puts its best foot forward at all times to gain fuller acceptance, and they are critical of its members who do otherwise, and to any situation they feel is not constructive and elevating.

Negro-oriented radio will have to resolve this problem, and it must be done quickly before opponents to its programing involves advertisers.

The future of the medium can be as bright as management makes it. The market it can primarily serve offers unlimited opportunities to establish rapport with all classes of Negro consumers. This is what national advertisers need want and are willing to pay for in the form of advertising

NEGRO VOICE

(Continued from page 12)

the Board of Education, works with the NAACP in projects to honor famous American Negroes, and has a regular "Job Exchange."

KDIA in a similar vein prides itself on its news coverage of political events. During 1960, for example, KDIA sent its own reporting team to the conventions, broadcasting interviews with the top political personalities and providing special interpretations.

Through all of the programs, there usually runs one important element: the Negro personality. He may be a Jesse Owens, the one-time Olympic track great who has his own show on WAAF, Chicago, or a Jackie Robinson who will start a daily news commentary on WAAF in mid-September.

Or perhaps, the one-time football great Buddy Young, who now is an air star for WEBB, Baltimore.

At the same time, he can also be a Daddy-O-Daylie, billed as Chicago's "Number One Jazz Impresario." Or any one of hundreds of Negro personalities whose audience rapport builds success for scores of stations throughout the country. Perhaps most of all it is these people who are building the identity, the empathy with the audience which is working in behalf of the advertiser.

WOOK-TV SUCCESS

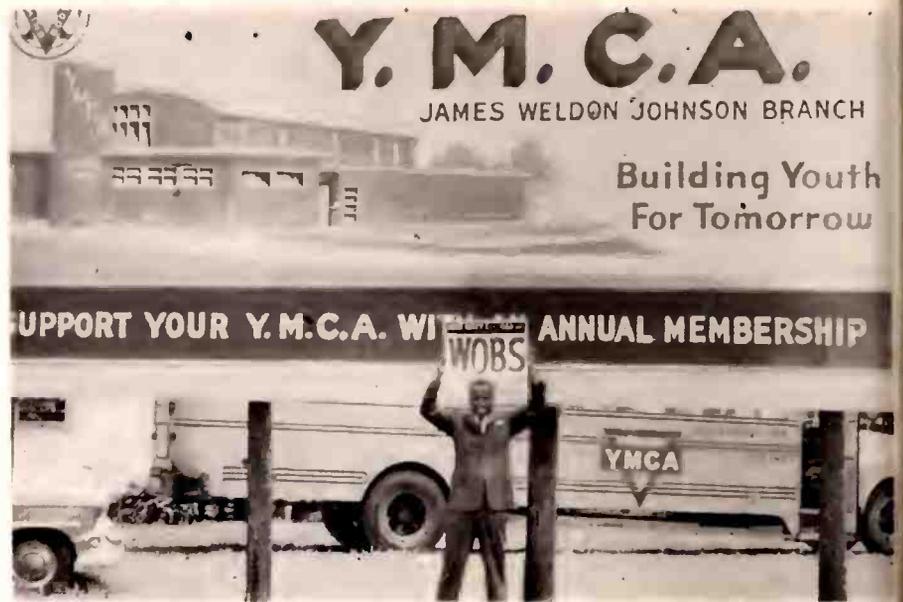
(Continued from page 16)

what-have-you. There are groups of people in each community which like to hear news items of their own community, and there are types of entertainment which appeal specially to them. I believe this is the future of uhf and independent television. Its flexibility allows community-interested programing in television prime time that network stations are unable to do," he says.

United Broadcasting is in the position of a pioneer, and something of a crusader, with its Washington "special audience" tv outlet. It is *not*, however, operating the station as some kind of social experiment.

"Naturally, we are in business to try to make a profit," says Panagos. "We believe that this will happen in another year and a half."

Stations aid community projects



YMCA given support

Role in efforts to build a new Negro YMCA came from WOBS, Jacksonville, Fla. Here disk jockey Johnny Shaw stands in front of billboard heralding new \$188,000 building



Physical fitness program

Praise for its efforts in behalf of the Wonder Bread youth physical program has come to WUFO, Buffalo from a number of sources including agency executives of many top shop,

BY ANY YARDSTICK

RATINGS

Double the Average Daytime Audience
Second Station — First in Pulse Three Years

Metro Negro Pulse, Oct.-Nov., 1962

	6AM-12N	9AM-12N	12N-6PM
KDIA	26	29	33
Station "B"	15	15	14

ADVERTISERS

ONE

DOMINATES THE OAKLAND
SAN FRANCISCO NEGRO MARKET

KDIA

ONLY NEGRO MARKET STATION COVERING ENTIRE
SAN FRANCISCO BAY AREA NEGRO POPULATION

COVERAGE



PROGRAMS

Only Local Negro Station With —

- Negro Gospel Personalities
- Negro Women's Programs
- Negro Sports News
- Jazz Program
- Wire News
- Local Negro News Staff
- International Negro Radio Service

OAKLAND

A SONDERLING STATION



SAN FRANCISCO

Represented by BERNARD HOWARD CO.

**WANT TO SELL
THE 1 BILLION DOLLAR
LOS ANGELES
NEGRO MARKET**



KGFJ

reaches this market best at
the lowest (rate card) cost per
thousand because KGFJ has:

1 TOP DJ PERSONALITIES

2 PARTICIPATION & COVERAGE
OF NEGRO COMMUNITY AFFAIRS

3 SPIRITUAL & RELIGIOUS PROGRAMS

4 NEWS OF NEGRO COMMUNITIES

5 EXCLUSIVE PROGRAMS OF
VITAL INTEREST TO ALL NEGROS

6 PUBLIC SERVICE FOR CIVIC,
SOCIAL & RELIGIOUS FUNCTIONS

7 SPORTS BULLETINS

KGFJ
1230 on Your Dial

NON-DIRECTIONAL SIGNAL — 24 HOURS A DAY

4550 MELROSE AVENUE, LOS ANGELES 29, CALIFORNIA • Phone: NOrmandy 3-3181
Represented by: BERNARD HOWARD & CO., New York, Chicago, Atlanta, San Francisco

THE PIONEER STATION PROGRAMMING 100% TO THE LOS ANGELES NEGRO MARKET

Major Negro-appeal radio stations in U.S.

(25% or more of broadcast schedule)

ALABAMA

NEGRO POPULATION 980,271
WHITE POPULATION 2,283,609

Birmingham

WENN 1320 kc 5 kw
Total Broadcast Hours Weekly 98
Percent Negro-Appeal Programming 100
Negro-appeal program types Hrs. wk.
News 5
Music 48
Religion 34
Pub. Service 11
Manager Joe Lackey
Representative Bernard Howard

WJLO 1400 kc 1 kw (d), 250 w (n)
Total Broadcast Hours Weekly 168
Percent Negro-Appeal Programming 100
Negro-appeal program types Hrs. wk.
News 17
Sports 2
Music 120
Religion 20
Pub. Service 9
Manager Otis Dodge
Representative Bolling

Butler

WPRN 1240 kc 1 kw (d), 250 w (n)
Total Broadcast Hours Weekly 119
Percent Negro-Appeal Programming 50
Negro-appeal program types Hrs. wk.
News 6
Sports 7½
Music 28½
Religion 15
Pub. Service 2½
Manager Paul D. Nichols
Representative Keystone

Huntsville

WEUP 1600 kc 5 kw
Total Broadcast Hours Weekly 103
Percent Negro-Appeal Programming 100
Negro-appeal program types Hrs. wk.
News 2½
Sports 1¼
Music 50¼
Religion 40
Pub. Service 8½
Manager Leroy Garrett
Representatives Continental, Bernard I. Ochs

Marion

WJAM 1310 kc 5 kw
Total Broadcast Hours Weekly 95
Percent Negro-Appeal Programming 55
Negro-appeal program types Hrs. wk.
News 1
Music 48
Religion 3
Manager Robert Morris
Representative Vic Piano

Mobile

WGOK 900 kc 1 kw
Total Broadcast Hours Weekly 98
Percent Negro-Appeal Programming 100
Negro-appeal program types Hrs. wk.
News 5
Music 54
Religion 34
Pub. Service 5
Manager Robert Grimes
Representative Bernard Howard

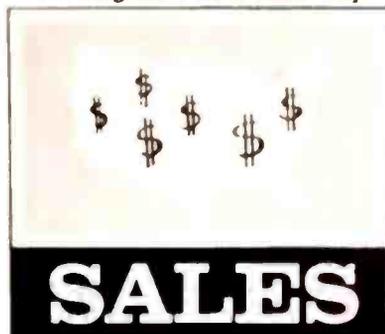
WMOZ 960 kc 1 kw
Total Broadcast Hours Weekly 95
Percent Negro-Appeal Programming 100
Negro-appeal program types Hrs. wk.
News 7
Music 64
Religion 15
Pub. Service 9
President Edwin H. Estes
Representative Bob Dore, Dora-Clayton

Montgomery

WRMA 950 kc 1 kw
Total Broadcast Hours Weekly 96
Percent Negro-Appeal Programming 100
Negro-appeal program types Hrs. wk.
News 18
Music 46
Religion 26
Pub. Service 6
Manager Judd Sparing
Representative Bernard Howard

JOIN WJLD'S RECORD CLUB

WJLD • WJLN-FM
"Birmingham's Best Radio Buy"



SALES

Record National Advertising Sales



PROGRAMMING

Birmingham's only 100% full time Negro programming station 24 hours daily!



AUDIENCE INCOME

Highest Negro family income in Southeast

NOW 24 HOURS DAILY!



National Representative—The Bolling Company, Inc
WJLD Birmingham, Ala.—Atop Red Mtn.

Tuscaloosa

WTUG	790 kc	500 w
Total Broadcast Hours Weekly	96	
Percent Negro-Appeal Programing	.100	
Negro-appeal program types	Hrs. wk.	
News	7½	
Sports	2	
Music	65	
Religion	3	
Pub. Service	13½	
Misc.	5	
Manager	W. I. Dove	
Representative	Bernard I. Ochs	

ARIZONA

NEGRO POPULATION 51,800
 WHITE POPULATION 1,169,591

Phoenix

KCAC	1010 kc	500 w
Total Broadcast Hours Weekly	92	
Percent Negro-Appeal Programing	.100	
Negro-appeal program types	Hrs. wk.	
News	7	
Sports	5	
Music	62	
Religion	11	
Pub. Service	7	
Manager	James B. Titus	
Representative	Bernard Howard	

ARKANSAS

NEGRO POPULATION 388,787
 WHITE POPULATION 1,395,703

Little Rock

KOKY	1440 kc	5 kw
Total Broadcast Hours Weekly	50	
Percent Negro-Appeal Programing	.100	
Negro-appeal program types	Hrs. wk.	
News	6	
Music	45	
Religion	27	
Pub. Service	12	
Manager	Edward Phelan	
Representative	Bernard Howard	

Pine Bluff

KOTN	1490 kc	250 w
KOTN-FM	92.3 mc	3200 w
Total Broadcast Hours Weekly	121	
Percent Negro-Appeal Programing	.50	
Negro-appeal program types	Hrs. wk.	
News	2½	
Music	48	
Religion	6	
Pub. Service	3½	
Manager	Danny S. Jacobson	
Representative	Hal Walton	

CALIFORNIA

NEGRO POPULATION 883,861
 WHITE POPULATION 14,455,230

Los Angeles

KDAY	1580 kc	50 kw
Total Broadcast Hours Weekly	105	
Percent Negro-Appeal Programing	.100	
Negro-appeal program types	Hrs. wk.	
News	10½	
Sports	5	
Music	64	
Religion	15	
Pub. Service	10½	
Manager	Norm Posen	
Representative	Continental	

KGFJ	1230 kc	1 kw (d), 250 w (n)
Total Broadcast Hours Weekly	164	
Percent Negro-Appeal Programing	.100	
Negro-appeal program types	Hrs. wk.	
News	16½	
Sports	8	
Music	90½	
Religion	13	
Pub. Service	36	
Manager	Thelma Kirchner	
Representative	Bernard Howard	

Oakland

KDIA	1310 kc	1 kw
Total Broadcast Hours Weekly	160	
Percent Negro-Appeal Programing	.100	
Negro-appeal program types	Hrs. wk.	
News	12	
Sports	5	
Music	112	
Religion	32	
Pub. Service	10½	
Manager	Walter Conway	
Representative	Bernard Howard	

San Francisco

KSAN	1450 kc	1 kw (d), 250 w (n)
Total Broadcast Hours Weekly	140	
Percent Negro-Appeal Programing	.100	
Negro-appeal program types	Hrs. wk.	
News	25	
Sports	2	
Music	70	
Religion	35	
Pub. Service	8	
Manager	Stanley LeVine	
Representatives	Savalli/Gates, Dora-Clayton	

ON THE AIR THIS FALL WOOK-TV Channel 14 Washington, D. C.

A new concept in programming—America's first Television Station programmed for the Negro Market.

Featuring

Such internationally personalities as: Mahalia Jackson —Lionel Hampton, and others.

A newsfilm and tape department concentrating on news of the Negro in the Nation's Capital.

The finest in entertainment, news and stimulating public service programming to an audience of over 100,000 homes.*

(* projected figures of the Electric Institute of Washington, D. C.

WOOK-TV

5321 FIRST PLACE N.E.
 WASHINGTON, D. C.
 TUCkerman 2-2500

A Division of United Broadcasting Co.

Represented nationally by:

NEW YORK: UBC Sales, 420 Madison Ave.
 CHICAGO: UBC Sales, Wrigley Bldg.
 ATLANTA: Dora-Clayton Agency, Inc.

DISTRICT OF COLUMBIA

NEGRO POPULATION 411,737
 WHITE POPULATION 345,263

Washington

WOOK 1340 kc 1 kw
 Total Broadcast Hours Weekly 168
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 17
 Music 109
 Religion 17
 Pub. Service 17
 Misc. 8
 Manager John Panagos
 Representatives United, Sandberg
 Dora-Clayton

WUST 1120 kc 250 w
 Total Broadcast Hours Weekly 99
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 8 1/4
 Soap Operas 1 1/4
 Sports 1/2
 Music 72
 Religion 12
 Pub. Service 5
 Manager Daniel Diener
 Representative Bernard Howard

FLORIDA

NEGRO POPULATION 880,186
 WHITE POPULATION 4,063,811

Daytona Beach

WELE 1590 kc 1 kc
 Total Broadcast Hours Weekly 97
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 14
 Sports 2
 Music 51
 Religion 18
 Pub. Service 9
 Misc. 3
 Manager Arlene Schmidt
 Representatives Bernard I. Ochs,
 National, Keystone

Jacksonville

WRHC 1400 kc 250 w
 Total Broadcast Hours Weekly 132
 Percent Negro-Appeal Programing 35
 Negro-appeal program types Hrs. wk.
 News 2
 Sports 1/2
 Music 26 1/2
 Religion 17
 Pub. Service 1
 Manager Harold S. Cohn
 Representatives Hal Walton, Bernard I. Ochs

WOOK

is more than
 radio! It is the
 most effective
 medium for
 selling one of
 America's largest
 and richest

NEGRO MARKETS:

The 982,000 high-income
 consumers in
 WASHINGTON, D.C.

The proof: In an 18-station market,
 WOOK Radio rates among the top
 two stations in total audience and is
 Number One in Washington, D. C.,
 between 12N and 6 PM . . . accord-
 ing to Pulse, Jan.-Feb. 1962

WOOK RADIO

5321 FIRST PLACE N.E.
 WASHINGTON, D.C.
 TUCKERMAN 2-2500

A Division of United Broadcasting Co

Represented nationally by
 NEW YORK UBC Sales, 420 Madison Ave
 CHICAGO UBC Sales, Wrigley Bldg.
 ATLANTA Oora-Clayton Agency, Inc



Record club membership

Over ten thousand requests to join the KCOH Record Club came to the Houston station. The club provides special request times, albums, records and radios for its members.

Big Buy

in JACKSONVILLE

Big Beat Radio

*Top-rated
Among all stations
April '63 Pulse.
Top-rated
Negro station
July '63 Hooper*

WOBS

JACKSONVILLE, FLA.

Larry Picus, Gen. Mgr.

Represented by
Gill-Perna, Inc., nationally
Dora Clayton, Southeast

WOBS	1360 kc	5 kw
Total Broadcast Hours Weekly	98	
Percent Negro-Appeal Programming	100	
Negro-appeal program types	Hrs. wk.	
News	7½	
Sports	1¼	
Music	50	
Religion	20	
Pub. Service	5½	
Misc.	4	
Manager	Al Keirse	
Representative	Gill-Perna	

Miami

WMBM	1490 kc	250 w
Total Broadcast Hours Weekly	168	
Percent Negro-Appeal Programming	100	
Negro-appeal program types	Hrs. wk.	
News	10	
Sports	1	
Music	114	
Religion	34	
Pub. Service	9	
Manager	Alexander Klein	
Representative	Bernard Howard	

Oriando

WOKB	1600 kc	1 kw
Total Broadcast Hours Weekly	95	
Percent Negro-Appeal Programming	100	
Negro-appeal program types	Hrs. wk.	
News	7	
Music	58	
Religion	28	
Pub. Service	2	
Manager	Jack Everbach	
Representatives	Savalli/Gates, Dora-Clayton	

Pensacola

WBOP	980 kc	1 kw
Total Broadcast Hours Weekly	112	
Percent Negro-Appeal Programming	100	
Negro-appeal program types	Hrs. wk.	
News	18	
Music	78	
Religion	11	
Pub. Service	4	
Manager	Zane D. Roden	
Representatives	National Time Sales, Bernard I. Ochs	

Tampa

WTMP	1150 kc	5 kw
Total Broadcast Hours Weekly	84	

Percent Negro-Appeal Programing	100
Negro-appeal program types	Hrs. wk.
News	9
Music	59
Religion	8
Pub. Service	8
Manager	M. E. Fidler
Representative	Gill-Perna

WYOU	1550 kc	10 kw
Total Broadcast Hours Weekly	84	
Percent Negro-Appeal Programming	100	
Negro-appeal program types	Hrs. wk.	
News	8½	
Music	48	
Religion	23½	
Pub. Service	4	
Manager	Bill Brown	
Representative	Bernard Howard	

GEORGIA

NEGRO POPULATION	1,122,591
WHITE POPULATION	2,817,221

Atlanta

WAOK	1380 kc	5 kw
Total Broadcast Hours Weekly	15	
Percent Negro-Appeal Programming	10	
Negro-appeal program types	Hrs. wk.	
News	7½	
Music	121½	
Religion	7½	
Pub. Service	13½	
President	Stan Raymon	
Representative	Daren F. McGavre	

WERD	860 kc	1 kw
Total Broadcast Hours Weekly	91½	
Percent Negro-Appeal Programming	100	
Negro-appeal program types	Hrs. w	
News	6	
Sports	11	
Music	24	
Religion	18	
Pub. Service	42	
Manager	J. B. Blayton, J	
Representative	Bob Dore, Dora-Clayton	

Augusta

WAUG	1050 kc	5 kw
Total Broadcast Hours Weekly	11	
Percent Negro-Appeal Programming	11	
Negro-appeal program types	Hrs. w	
News		
Sports		
Music		
Religion		
Pub. Service		
Manager	J. L. Solom	
Representatives	Grant Webb, Dora-Clayton	

Buford

WDMF	1460 kc	1 kw
Total Broadcast Hours Weekly		90
Percent Negro-Appeal Programming		25
Negro-appeal program types	Hrs. wk.	
News		2
Music		17
Religion		3
Manager	Robert E. Thomas	
Representative	Harry Cannon	

Cairo

WGRA	790 kc	1 kw
Total Broadcast Hours Weekly		98
Percent Negro-Appeal Programming		25
Negro-appeal program types	Hrs. wk.	
News		5
Music		14
Religion		5
Manager	Lowell E. Takles	
Representatives	Hal Walton, Harry F. Cannon	

Columbus

WCLS	1580 kc	1 kw
Total Broadcast Hours Weekly		164
Percent Negro-Appeal Programming		100
Negro-appeal program types	Hrs. wk.	
News		16
Music		91
Religion		49
Pub. Service		8
Manager	Charlie H. Parish, Jr.	
Representatives	Bernard Howard, Dora-Clayton	

WOKS	1340 kc	1 kw (d), 250 w (n)
Total Broadcast Hours Weekly		168
Percent Negro-Appeal Programming		100
Negro-appeal program types	Hrs. wk.	
News		14
Sports		2
Music		101
Religion		34
Misc		17
Manager	Robert Ruppel	
Representatives	Bernard Howard, Bernard I. Ochs	

Macon

WIBB	1280 kc	5 kw
Total Broadcast Hours Weekly		96
Percent Negro-Appeal Programming		100
Negro-appeal program types	Hrs. wk.	
News		6
Sports		1
Music		57
Religion		15
Pub. Service		17
Manager	Donald C. Frost	
Representatives	Bernard Howard, Dora-Clayton	

Savannah

WSOK	1230 kc	1 kw
Total Broadcast Hours Weekly		164
Percent Negro-Appeal Programming		100
Negro-appeal program types	Hrs. wk.	
News		16½
Sports		1½
Music		79½
Religion		40
Pub. Service		22½
Symphony		4
Manager	Don Ferguson	
Representatives	Bob Dore, Dora Clayton	

ILLINOIS

NEGRO POPULATION	1,037,470
WHITE POPULATION	9,010,252

Chicago

WAAF	950 kc	1 kw
Total Broadcast Hours Weekly		84
Percent Negro-Appeal Programming		100
Negro-appeal program types	Hrs. wk.	
News		7
Sports		7
Music		61
Religion		2
Pub. Service		4
Manager	Thomas L. Davis	
Representative	Bolling	

WBEE	1570 kc	1 kw
Total Broadcast Hours Weekly		105
Percent Negro-Appeal Programming		100
Negro-appeal program types	Hrs. wk.	
News		10½
Music		89½
Pub. Service		5½
Manager	Harry W. Weber	
Representative	Continental	

WOPA	1490 kc	1 kw (d), 250 w (n)
Total Broadcast Hours Weekly		168
Percent Negro-Appeal Programming		39
Negro-appeal program types	Hrs. wk.	
News		3
Music		52¾
Religion		8½
Pub. Service		1½
Manager	Al Michel	
Representative	Bernard Howard	

WSBC	1240 kc	1 kw (d), 250 w (n)
Total Broadcast Hours Weekly		56
Percent Negro-Appeal		55
Negro-appeal program types	Hrs. wk.	
Music		20
Religion		5
Pub. Service		5
Manager	Louis B. Lee	
Representative	National Time Sales	



**STILL
GROWING
IN
CHICAGO**

WOPA

* NO. 1

with 300,000
Negroes on

CHICAGO'S WEST SIDE

*NEGRO HOOPER 1961

WOPA • Oak Park/Chicago 1 K.W.

A featuring

CHICAGO'S NO. 1 AIR SALESMAN

BIG BILL HILL

also

PERVIS SPAAN, RICHARD STAMM

KDIA and WOPA

represented by
BERNARD HOWARD CO.

THE SONDERLING STATIONS

Specialists in Specialized Radio

WDIA • Memphis

WOPA • Oak Park Chicago

KFOX • Long Beach Los Angeles

OAKLAND SAN FRANCISCO

KDIA

WYON 1450 kc 1 kw (d), 250 (n)
 Total Broadcast Hours Weekly168
 Percent Negro-Appeal Programming100
 Negro-appeal program types Hrs. wk.
 News 7
 Sports 1
 Music 118
 Religion 27
 Pub. Service 15
 Manager Frank Ward
 Representative Bob Dore

WYNR 1390 kc 5 kw
 Total Broadcast Hours Weekly164
 Percent Negro-Appeal Programming100
 Negro-appeal program types Hrs. wk.
 News 13
 Sports 1½
 Music 124
 Religion 13½
 Pub. Service 8½
 Misc. 3½
 Manager Jay J. G. Schatz
 Representative H-R

INDIANA

NEGRO POPULATION 269,275
WHITE POPULATION 4,388,554

Indianapolis

WGEE 1590 kc 5 kw
 Total Broadcast Hours Weekly84
 Percent Negro-Appeal Programming65
 Negro-appeal program types Hrs. wk.
 News 2½
 Sports 15
 Music 32¾
 Religion 4½
 Manager Arnold C. Johnson
 Representative Continental

KENTUCKY

NEGRO POPULATION 215,949
WHITE POPULATION 2,820,083

Louisville

WLOU 1350 kc 5 kw
 Total Broadcast Hours Weekly 84
 Percent Negro-Appeal Programming100
 Negro-appeal program types Hrs. wk.
 News 8
 Music 60
 Religion 8
 Pub. Service 8
 Manager Jay Thompson
 Representatives Gill-Perna, Rounsaville

LOUISIANA

NEGRO POPULATION 1,039,207
WHITE POPULATION 2,211,715

Baton Rouge

WXOK 1260 kc 1 kw
 Total Broadcast Hours Weekly 91
 Percent Negro-Appeal Programming 100
 Negro-appeal program types Hrs. wk.
 News 6
 Music 81
 Religion 1
 Pub. Service 3
 Manager Thomas L. McGuire
 Representative Bernard Howard

New Orleans

WBOK 800 kc 1 kw
 Total Broadcast Hours Weekly 84
 Percent Negro-Appeal Programming100
 Negro-appeal program types Hrs. wk.
 News 3½
 Sports 1
 Music 75
 Religion 3½
 Misc. 1
 Manager Edward Prendergas
 Representative Bernard Howard

WYLD 940 kc 1 kw (d), 500 w (n)
 Total Broadcast Hours Weekly 16½
 Percent Negro-Appeal Programming 100
 Negro-appeal program types Hrs. wk.
 News 14½
 Music 95
 Religion 47
 Pub. Service 6½
 Manager John J. Revisor
 Representative Gill-Perna, Rounsaville

Shreveport

KANB 1300 kc 1 kw
 Total Broadcast Hours Weekly 9
 Percent Negro-Appeal Programming 10
 Negro-appeal program types Hrs. wk.
 News
 Music 4
 Religion
 Pub. Service
 Misc. 2
 Manager Don De Gabriell
 Representative Bob Dore, Southern Spot Sale

KOKA 1550 kc 10 kw
 Total Broadcast Hours Weekly 13
 Percent Negro-Appeal Programming 100
 Negro-appeal program types Hrs. wk.
 News
 Music 8
 Religion 4
 Pub. Service
 Manager William Campbe
 Representative Bernard Howard

WEBB Radio
Baltimore NEGRO Market Leader
Sales Promotion • Merchandising • Marketing

Leadership thru Community Interest & Responsibility

6 a.m.-Noon	
WEBB	32*
Station A	26
Station B	8
Station C	8
Station D	7
Station E	6
Station F	4

Noon-6 p.m.	
WEBB	36*
Station A	31
Station B	5
Station C	3
Station D	8
Station E	6
Station F	6

* Baltimore Metro Area Negro Audience — The Pulse, May-June '63



Represented by
Bernard Howard & Co., Inc.
 20 E. 46th St., New York 14, N. Y.

Oxford 7-3750

100% NEGRO Programming
 3113 W. North Ave.
 Baltimore 16, Md.

MARYLAND

NEGRO POPULATION 518,410
WHITE POPULATION 2,573,919

Annapolis

WANN 1190 kc 10 kw
 Total Broadcast Hours Weekly 84
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 7
 Sports 2
 Music 56
 Religion 15
 Pub. Service 4
 Manager H. Blum
 Representative Continental

Baltimore

WEBB 1360 kc 5 kw
 Total Broadcast Hours Weekly 98
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 5
 Sports 2
 Music 57
 Religion 15
 Pub. Service 19
 Manager Samuel E. Feldman
 Representative Bernard Howard

WSIO 1010 kc 1 kw
 Total Broadcast Hours Weekly 90
 Percent Negro-Appeal Programing 100

Negro-appeal program types Hrs wk
 News 6
 Music 70
 Religion 12
 Pub. Service 2
 Manager Helen G. Wherley
 Representative United, Dora Clayton

WWIN 1400 kc 1 kw
 Total Broadcast Hours Weekly 169
 Percent Negro-Appeal Programing 25
 Negro-appeal program types Hrs wk.
 News 12
 Music 30
 Manager H. Shelton Earp
 Representative Savalli Gates

MASSACHUSETTS

NEGRO POPULATION 111,842
WHITE POPULATION 5,023,144

Boston

WILD 1090 kc 1 kw
 Total Broadcast Hours Weekly 98
 Percent Negro-Appeal Programing 75
 Negro-appeal program types Hrs. wk.
 News 5
 Sports 2
 Music 48
 Religion 13
 Pub. Service 6
 Manager Nelson B. Noble
 Representative Bernard Howard

MICHIGAN

NEGRO POPULATION 717,581
WHITE POPULATION 7,085,865

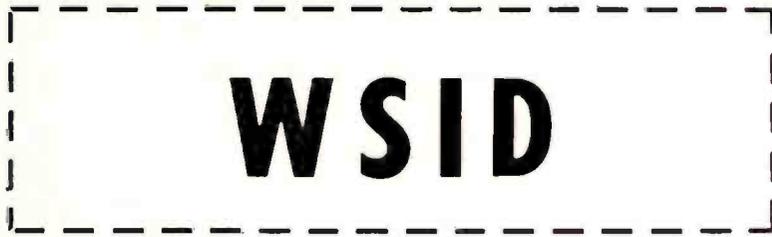
Detroit

WCHB 1440 kc 1 kw
 Total Broadcast Hours Weekly 80 (approx)
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs wk
 News 8
 Music 48
 Religion 17
 Pub. Service 12
 Manager Frank M. Seymour
 Representatives Bob Dore, Dora-Clayton
 Bill Creed Assoc

WCHO-FM* 105.9 mc 34,000 w
 Total Broadcast Hours Weekly 130
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 13
 Music 73
 Religion 19 1/2
 Pub. Service 19 1/2
 Manager Frank M. Seymour
 Representatives Bob Dore, Dora-Clayton
 Bill Creed Assoc

* Simulcasts with WCHB 9 a.m. to 5 p.m., independent broadcasts 5 p.m. to 1 a.m.

FIRST in the BALTIMORE, MARYLAND NEGRO MARKET



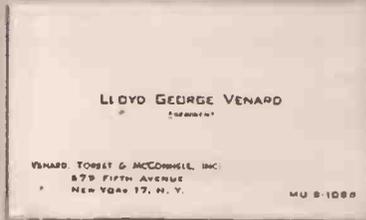
Pulse, August 1962 Ratings

	6 a.m. to 12 noon	12 noon to 6 p.m.
WSID	26	25
Station B	30	43

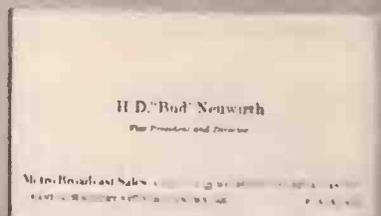
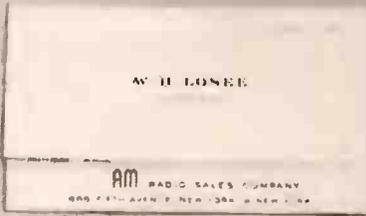
Highest rated Negro programming also Hooper Survey.
 1000 Watt clear channel station in the heart of an expanding Negro Market (34.3% increase . . . 1950-1960)

Baltimore's pioneer Negro station . . . ever ready to aid your product sales through WSID PLUS MERCHANDISING.

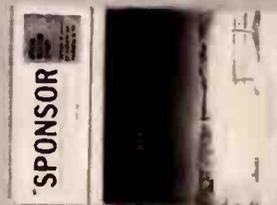
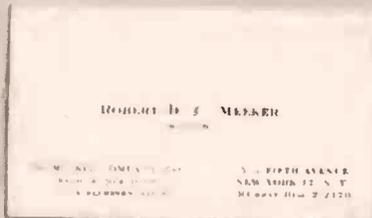
WSID ONE OH! ONE ON EVERYONE'S RADIO



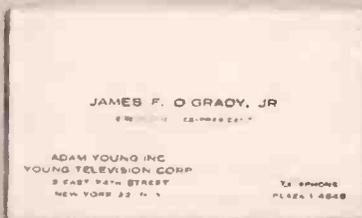
ONLY YOUR REP



GETS THROUGH TO BUYERS



BETTER THAN SPONSOR



And even he'll admit he can't be in as many places as often. Give your rep all the support a good SPONSOR campaign can be—increasing call-letter recognition; warming up the welcome; making salient points; avoiding a lot of introductory hashing. Why SPONSOR? Because it's the most important 1/4" (sometimes 5/16") in broadcast buying. Because it leads—with the top-of-the-news . . . depth-of-the-news . . . trend of past and present . . . outlook on tomorrow. SPONSOR supports the sale, feeds the buying mix to help make each buy the best possible. Like your buy in **SPONSOR**, the broadcast idea weekly that squeezes the air out, leaves nothing but air in. 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080

WJLB	1400 kc	1 kw
Total Broadcast Hours Weekly		168
Percent Negro-Appeal Programing		72
Negro-appeal program types	Hrs. wk.	
News		3
Sports		1
Music		96½
Religion		18
Pub. Service		1½
Manager	Thomas J. Warner	
Representative	Bernard Howard	

Flint

WAMM	1420 kc	500 w
Total Broadcast Hours Weekly		110
Percent Negro-Appeal Programing		42
Negro-appeal program types	Hrs. wk.	
Music		44
Religion		2
Pub. Service		¼
Manager	Philip Munson	
Representative	Dora Clayton	

MISSISSIPPI

NEGRO POPULATION	915,743
WHITE POPULATION	1,257,546

Centreville

WLBS	1580 kc	250 w
Total Broadcast Hours Weekly		84
Percent Negro-Appeal Programing		28
Negro-appeal program types	Hrs. wk.	
News		1
Music		16
Religion		6
Pub. Service		1
Manager	Benton Bickham	
Representative	Keystone	

Greenville

WESY	1580 kc	1 kw
Total Broadcast Hours Weekly		93
Percent Negro-Appeal Programing		100
Negro-appeal program types	Hrs. wk.	
News		6¾
Music		60¾
Religion		25
Pub. Service		5½
Managers	Paul Artman, Miller Abraham	
Representatives	Bob Dore, Dora-Clayton	

Jackson

VOKJ	1590 kc	5 kw*
Total Broadcast Hours Weekly		97
Percent Negro-Appeal Programing		100
Negro-appeal program types	Hrs. wk.	
News		7
Music		45
Religion		38
Pub. Service		7
Manager	Charles Fletcher	
Representative	Bernard Howard	

Meridian

WQIC	1390 kc	5 kw
Total Broadcast Hours Weekly		98
Percent Negro-Appeal Programing		100
Negro-appeal program types	Hrs. wk.	
News		14
Sports		1¾
Music		40¼
Religion		23
Pub. Service		14
Manager	Lloyd Royal, Jr.	
Representative	Bernard Howard, Bernard I. Ochs	

Starkville

WSSO	1230 kc	250 w
Total Broadcast Hours Weekly		119
Percent Negro Appeal Programing		52
Negro-appeal program types	Hrs. wk.	
Music		40 8"
Religion		21
Manager	Joseph Phillips	
Representative	Keystone	

* 38 hours of total programed to negro and white
 † 9½ hours programed to negro and white

WJLB STILL Number 1

AND WE ARE PROUD OF IT

- ONLY **WJLB** DELIVERS THE METROPOLITAN DETROIT NEGRO MARKET ALL DAY — AND ALL NIGHT, TOO
- ONLY **WJLB** OFFERS DETROIT'S 4 TOP NEGRO PERSONALITIES

1. "Senator" Bristoe Bryant
2. "Jolting" Joe Howard
3. "Frantic" Ernie Durham
4. "around the town" Jack Surrell

For over 25 Years and Particularly in the Last Decade, **WJLB** Has Racked Up Sales for the Knowing Advertiser Who Wants to Capitalize on the Rich Potential NEGRO Market in the Greater Detroit Area

National Representative Bernard Howard & Co., Inc. N. Y. C.



WJLB

3100 DAVID BRODERICK TOWER • DETROIT 26, MICH

* 1 kw nighttime operation under construction.



ST. LOUIS

IS NEGRO RADIO COME OF AGE

in a major market
where one of every
three consumers
is Negro!

- First by far in ratings — first in sales, service and results — tops in merchandising cooperation.
- KATZ serves the St. Louis Negro community by continuing devotion to the civic interests of St. Louis as a whole.
- This is *responsibility* in Negro radio! This is Negro radio come of age!
- A part of *every* St. Louis budget belongs on KATZ, where a mass audience plus the prestige of listener loyalty will make sales for you.

Coming in '64
THE ST. LOUIS BICENTENNIAL
Tribute to a Great, New,
Flourishing St. Louis
America's Gateway to Space!



ST. LOUIS

FULL TIME — 5,000 WATTS

Bentley A. Stecher, General Manager

Represented Nationally by Savalli Gates

MISSOURI

NEGRO POPULATION 390,853
WHITE POPULATION 3,922,967

Kansas City

KPRS 1590 kc 1 kw
Total Broadcast Hours Weekly 91
Percent Negro-Appeal Programming 100
Negro-appeal program types Hrs. wk.
News 10
Music 44
Religion 13
Pub. Service 24
Manager Andrew R. Carter
Representative Bernard Howard

St. Louis

KATZ 1600 kc 5 kw
Total Broadcast Hours Weekly 149 3/4
Percent Negro-Appeal Programming 100
Negro-appeal program types Hrs. wk.
News 11 1/4
Sports 1/2
Music 89
Religion 46 1/2
Pub. Service 2 1/2
Manager Bentley A. Stecher
Representative Savalli/Gates

KXLW 1320 kc 1 kw
Total Broadcast Hours Weekly 105
Percent Negro-Appeal Programming 100

Negro-appeal program types Hrs. wk.
News 5 3/4
Sports 1
Music 68 3/4
Religion 26 3/4
Pub. Service 3 1/4

Manager Richard Miller
Representative Bernard Howard

NEW JERSEY

NEGRO POPULATION 514,875
WHITE POPULATION 5,539,003

Newark

WHBI-FM 105.9 mc 3 kw
Total Broadcast Hours Weekly 140
Percent Negro-Appeal Programming 90
Negro-appeal program types Hrs. wk.
News 6
Music 60
Religion 46
Pub. Service 14

Manager William A. Masi
Representative Bill Masi Network

WNJR 1430 kc 5 kw
Total Broadcast Hours Weekly 138
Percent Negro-Appeal Programming 100

Negro-appeal program types Hrs. wk.
News 14
Music 75 1/2
Religion 14
Pub. Service 34 1/2

Manager Leonard Mirelsen
Representative Continental



Put your
money where
your
market
is

WWRL

In New York, all-Negro 24 hours a day
(Mon-Fri) Music & Community News/New York City, DE 5-160

NEW YORK

NEGRO POPULATION 1,417,511
 WHITE POPULATION 15,287,071

Buffalo

WUFO 1080 kc 1 kw
 Total Broadcast Hours Weekly 105½
 Percent Negro-Appeal Programming 100
 Negro-appeal program types Hrs. wk.
 News 3¼
 Music 86½
 Religion 14
 Pub. Service 1
 Misc. 1¾
 Manager Jim Corrin
 Representative Bernard Howard

New York

WADO 1280 kc 5 kw
 Total Broadcast Hours Weekly 164
 Percent Negro-Appeal Programming 40
 Negro-appeal program types Hrs. wk.
 News 4
 Sports 1½
 Music 51
 Religion 7½
 Pub. Service 2
 Manager Sydney Kavaleer

LIB 1190 kc 1 kw
 Total Broadcast Hours Weekly 100
 Percent Negro-Appeal Programming 95
 Negro-appeal program types Hrs. wk.
 News 17
 Music 60
 Pub. Service 18
 Manager Harry Novik
 Representative Bernard Howard

WRL 1600 kc 5 kw
 Total Broadcast Hours Weekly 163
 Percent Negro-Appeal Programming 90
 News 17
 Music 65
 Religion 24
 Pub. Service 14
 Manager Edith Dick

NORTH CAROLINA

NEGRO POPULATION 1,116,021
 WHITE POPULATION 3,399,285

Charlotte

WGIV 1600 kc 1 kw
 Total Broadcast Hours Weekly 137
 Percent Negro-Appeal Programming 100
 Negro-appeal program types Hrs. wk.
 News 12
 Sports 1
 Music 99
 Religion 3
 Pub. Service 22
 Manager Francis M. Fitzgerald
 Representative Bernard Howard

Durham

WSRC 1410 kc 1 kw
 Total Broadcast Hours Weekly 100
 Percent Negro-Appeal Programming 100
 Negro-appeal program types Hrs. wk.
 News 5
 Music 75
 Religion 10
 Pub. Service 5
 Misc. 5
 Manager James Mayes
 Representative Continental, Bernard I. Ochs

Elizabeth City

WCNC 1240 kc 250 w
 Total Broadcast Hours Weekly 117
 Percent Negro-Appeal Programming 25
 Negro-appeal program types Hrs. wk.
 News 1
 Music 26
 Religion 1½
 Pub. Service 1
 Manager J. L. Lamb, Jr.
 Representative Bogner & Martin

Elizabethtown

WBLA 1440 kc 1 kw
 Total Broadcast Hours Weekly 91
 Percent Negro-Appeal Programming 40
 Negro-appeal program types Hrs. wk.
 News 3
 Sports 1½
 Music 19
 Religion 2
 Pub. Service 1½
 Misc. 7
 Manager Chatham C. Clark
 Representative Keystone

Forest City

WAGY 1320 kc 1 kw
WAGY-FM 105.3 mc 20,000 w
 Total Broadcast Hours Weekly AM—89, FM—113
 Percent Negro-Appeal Programming 25
 Negro-appeal program types Hrs. wk.
 News AM—1½, FM—1½
 Music AM—19, FM—22
 Religion AM—2½, FM—3
 Pub. Service AM—1, FM—1½
 Manager Fred Blanton
 Representative Continental

Greensboro

WEAL 1510 kc 1 kw
 Total Broadcast Hours Weekly 87
 Percent Negro-Appeal Programming 100
 Negro-appeal program types Hrs. wk.
 News 8
 Sports 1
 Music 58
 Religion 4
 Pub. Service 16
 Manager Carroll Ogle
 Representative Bernard Howard

wgiv

1000 Watts—20 Hours Daily

Charlotte, North Carolina

AND

weal

1000 Watts—Daytime

Greensboro-High Point, N. C.

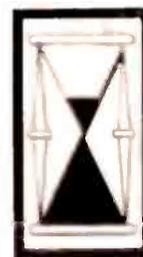
GIVE ADVERTISERS

... DAILY contact with 407,275 NEGRO consumers who spend over 487 million dollars annually.

... DAILY contact with 36% of the total North Carolina NEGRO population who earn 49.7% of the total spendable income.

... combination rates of 5% additional discount when a similar or equal schedule is purchased on WGIV and WEAL. Only one order placement, one set of copy, and one monthly billing.

CALL OUR REPS



BERNARD HOWARD AND CO.

NEW YORK — CHICAGO
 LOS ANGELES — ATLANTA
 SAN FRANCISCO

FIRST* in NEGRO RADIO in CLEVELAND:

WJMO

programs

top Negro

talent...

backed with

consistent and

heavy

promotion to

deliver your

message to

260,000 Negroes

at Cleveland's

★ ★ ★

WJMO RADIO

Cleveland Ohio

* Pulse, May-June, 1962

Represented nationally by:

NEW YORK: UBC Sales, 420 Madison Ave.

CHICAGO: UBC Sales, Wrigley Bldg.

ATLANTA: Dara-Clayton Agency, Inc.

Scotland Neck

WYAL	1280 kc	5 kw
Total Broadcast Hours Weekly	99½	
Percent Negro-Appeal Programming	25	
Negro-appeal program types	Hrs. wk.	
Music	20	
Religion	4	
Pub. Service	1	
Manager	Byron Thomas	
Representative	T-N Spot Sales	

Winston-Salem

WAAA	980 kc	1 kw
Total Broadcast Hours Weekly	110	
Percent Negro-Appeal Programming	100	
Negro-appeal program types	Hrs. wk.	
News	4	
Music	76	
Religion	15	
Pub. Service	10	
Manager	Ranny Daly	
Representative	Bob Dore, Bernard I. Ochs	

OHIO

NEGRO POPULATION	786,097
WHITE POPULATION	8,909,698

Cincinnati

WCIN	1480 kc	1 kw
Total Broadcast Hours Weekly	98	
Percent Negro-Appeal Programming	100	
Negro-appeal program types	Hrs. wk.	
News	15	
Music	39	
Religion	24	
Pub. Service	20	
Manager	Carl Glickin	
Representative	Gill-Perna, Rounsaville	

Cleveland

WABQ	1540 kc	1 kw
Total Broadcast Hours Weekly	98	
Percent Negro-Appeal Programming	100	
Negro-appeal program types	Hrs. wk.	
News	6	
Music	69	
Religion	19	
Pub. Service	4	
Manager	Bert Noble	
Representative	Bernard Howard	

WJMO	1450 kc	1 kw (d), 250 w (n)
Total Broadcast Hours Weekly	163	
Percent Negro-Appeal Programming	92	
Negro-appeal program types	Hrs. wk.	
News	4½	
Music	124½	
Religion	13½	
Pub. Service	7½	
Manager	C. C. Courtney	
Representatives	United, Dora-Clayton	



Choosing a queen

Winner of Chesterfield radio contest introduced on station WAMO, Pittsburgh

Columbus

WVKO	1580 kc	1 kw
Total Broadcast Hours Weekly	8	
Percent Negro-Appeal Programming	10	
Negro-appeal program types	Hrs. wk.	
News	1	
Sports		
Music	4	
Religion	1	
Pub. Service		
Misc.		
Manager	Bert Charle	
Representative	Bernard Howar	

PENNSYLVANIA

NEGRO POPULATION	852,75
WHITE POPULATION	10,454,00

Philadelphia

WDAS	1480 kc	5 k
Total Broadcast Hours Weekly	16	
Percent Negro-Appeal Programming	10	
Negro-appeal program types	Hrs. w	
News		
Sports		
Music	11	
Religion		
Pub. Service		
Manager	Robert A. Kle	
Representative	Bernard Howa	

WHAT	1340 kc	1 kw
WHAT-FM	96.5 mc	20,000
Total Broadcast Hours Weekly	163	
Percent Negro-Appeal Programming	100	
Negro-appeal program types	Hrs. v	
News	20	
Music	69	
Religion	23	
Pub. Service	42	
Misc.	8	
Manager	Miss Dolly Bar	
Representative	Boll	

what's happening in **PHILADELPHIA?**

CHANGE!!

Astonishing change now affecting the media strategy of many enlightened advertisers.

Look at two recent revelations from the pages of . . .



<p>Negro Pupil Enrollment Tops 50% Mark Here</p> <p>By PETER H. BINZEN Of The Bulletin Staff</p> <p>Negro enrollment in the Philadelphia public schools has gone over 50 per cent for the first time in history here.</p> <p>A racial survey made by the Board of Education found that 51 per cent of the city's Negroes in high schools reflects their greater school dropout rate. Many factors contribute to school dropout but it is considered one of the most critical problems facing American education.</p> <p>The survey showed that a considerable amount of de facto segregation exists in the Philadelphia public schools. De facto segregation is segregation by fact but not in law.</p>	<p>Economy League Report:</p> <p>City's White Population Is Down by 340,000</p> <p>The Pennsylvania Economy League reported yesterday that 200,000 white persons and 75,000 nonwhites migrated to Philadelphia during the 1950s.</p> <p>In the same decade, 540,000 whites left the city, the PEL said. The 200,000 whites, who migrated to the city, offset this decline in white population.</p> <p>—Between 1955 and 1960, about 23,000 migrated here each year. Of these 17,000 were white and 6,000 nonwhite.</p> <p>'Person-to-Person' Plan</p> <p>—From 60 to 75 per cent of the nonwhite population were Negroes.</p>
--	---

Indeed, this is America's third Negro market, by a wide margin — and growing at an incredible rate. Philadelphia is nearly 30% Negro . . . almost 700,000 persons — and larger than the total population of a score of "major" cities.

Where are your ad dollars in Philadelphia? Can Negro-delphia be ignored any longer? Isn't it about time you re-examined your strategy here?

A small budget siphoned off your major effort can establish a product franchise in this "make or break" market. Many are doing it with as little as \$10,000 per year invested with **WHAT** Radio . . . a station with a distinguished record of service to its community and advertisers.

Call The Bolling Co. for more provocative details.



WHAT Radio Center, 3930-40 Conshohocken Ave., Philadelphia 31, Pa. • TRINITY 8-1500

Pittsburgh

WAMO 860 kc 1 kw
 WAMO-FM 105.9 kc 72,000 w
 Total Broadcast Hours Weekly.....168
 Percent Negro-Appeal Programing.....100
 Negro-appeal program types Hrs. wk.
 News 10
 Sports 2
 Music 114
 Religion 20
 Pub. Service 20
 Misc. 2
 Manager Leonard Walk
 Representative Bernard Howard

SOUTH CAROLINA

NEGRO POPULATION 829,291
 WHITE POPULATION 1,551,022

Charleston

WPAL 730 kc 1 kw
 Total Broadcast Hours Weekly..... 84
 Percent Negro-Appeal Programing.....100
 Negro-appeal program types Hrs. wk.
 News 4¼
 Music 38
 Religion 33½
 Pub. Service 8¼
 Manager Robert Chrystie
 Representative Bob Dore, Dora-Clayton

Columbia

WOIC 1320 kc 1 kw
 Total Broadcast Hours Weekly.....133
 Percent Negro-Appeal Programing.....100
 Negro-appeal program types Hrs. wk.
 News 14
 Music 89
 Religion 20
 Pub. Service 10
 Manager Russell George
 Representative Bob Dore, Dora-Clayton

Florence

WYNN 540 kc 250 w
 Total Broadcast Hours Weekly..... 90
 Percent Negro-Appeal Programing.....100
 Negro-appeal program types Hrs. wk.
 News 5
 Music 70
 Religion 10
 Pub. Service 5
 Manager David C. Phillips
 Representative Bob Dore, Dora-Clayton

Hartsville

WHSC 1450 kc 1 kw (d), 250 w (n)
 Total Broadcast Hours Weekly.....114½
 Percent Negro-Appeal Programing..... 34
 Negro-appeal program types Hrs. wk.
 News 6
 Music 20
 Religion 11½
 Pub. Service 2
 Manager Oby B. Lyles

Kingstree

WDKO 1310 kc 5 kw
 Total Broadcast Hours Weekly..... 90
 Percent Negro-Appeal Programing.....50
 Negro-appeal program types Hrs. wk.
 Music 30
 Religion 7
 Pub. Service 7
 Manager E. G. Robinson, Jr.

North Augusta

WTHB 1550 kc 1 kw
 Total Broadcast Hours Weekly..... 84
 Percent Negro-Appeal Programing.....100
 Negro-appeal program types Hrs. wk.
 News 8½
 Music 53
 Religion 6
 Pub. Service 8½
 Misc. 8
 Manager Reese J. Vaughn
 Representative Bernard Howard

DOUBLE	SOON	1080
		
PITTSBURGH	BOSTON (Pending FCC Approval)	BUFFALO
 Bill Powell WAMO	 Dora Richardson WUFO	 Alexander Martin WAMO
 Malcom Erni WUFO	 Sir Walter WAMO	
 Jimmy Lyons WUFO	 Marlene Moore WAMO	 Leroy Hacker WAMO
	 Eddie O'Jay WUFO	 Sylvia WAMO
<p>DOUBLE WAMO PITTSBURGH</p> <p>Pittsburgh's only Negro Market Station. Over 15 years with power, coverage, and well established personalities. WAMO 860 AM, 72,000 watts, 106 FM. Now serving the tri-state's Negro market 24 hours a day. WAMO AM coverage includes the important mill towns up and down the river valleys that total more population than Pittsburgh itself!</p>		<p>WUFO IN BUFFALO</p> <p>Programming full time to the Buffalo Negro market which increased 143% between 1950-1960. One of America's fastest growing Negro markets!</p>
<p>WILD - BOSTON</p> <p>Soon to be added to Dynamic Broadcastings growing group of stations serving the Negro market.</p>		
<p>dynamic broadcasting inc.</p>		<p>Bernard Howard National Representative Leonard Walk President Joe Bassett Vice President National Sales Manager Call 462-6000 Area Code 412</p>

Spartanburg

WZOO 1400 kc 1 kw (d), 250 w (n)
 Total Broadcast Hours Weekly 140
 Percent Negro-Appeal Programing 25
 Negro-appeal program types Hrs. wk.
 Music 35
 Manager John K. L. Peterson
 Representative M. A. Sales, Bernard I. Ochs

TENNESSEE

NEGRO POPULATION 586,876
 WHITE POPULATION 2,977,753

Chattanooga

WNOO 1260 kc 1 kw
 Total Broadcast Hours Weekly 103
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 14
 Sports 3
 Music 56
 Religion 23
 Pub. Service 5
 Misc. 2
 Manager Fred J. Webb
 Representative Bob Dore

Jackson

WJAK 1460 kc 1 kw
 Total Broadcast Hours Weekly 96
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 18
 Music 47
 Religion 13½
 Pub. Service 6

Misc 11½
 Manager Robert G. Blow
 Representative Savalli Gates

Memphis

WDIA 1070 kc 50 kw
 Total Broadcast Hours Weekly 140
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 11
 Sports 30
 Music 78
 Religion 6
 Pub. Service 15
 Manager Bert Ferguson
 Representative Bolling

WLOK 1480 kc 5 kw
 Total Broadcast Hours Weekly 116¾
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 15
 Music 74¼
 Religion 27
 Manager W. L. Whitworth
 Representative Bernard Howard

Nashville

WVOL 1470 kc 5 kw (d), 1 kw (n)
 Total Broadcast Hours Weekly 131
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 3
 Music 65
 Religion 33
 Pub. Service 30
 Manager Donald K. Clark
 Representatives Gill-Perna, Rounsaville

Sell all
TEXAS
 You cannot cover
**250,000 Negroes in
 East Texas from
 Dallas and Houston**
 BUY
KJET
 BEAUMONT-PORT ARTHUR
 AND
KZEY
 TYLER-LONGVIEW
**ONLY NEGRO MEDIA AVAILABLE
 FROM N.E. TEXAS TO THE GULF**
 Accounts looking for sales use
 these stations 52 weeks a year
 REPS: BOB DORE
 Dora-Clayton in S.E.
 or call Tom Gibson in Dallas
 EMerson 1-0405

UNDUPLICATED!!! KNOK RADIO

DALLAS-FORT WORTH
 REACHES THE LARGEST
 UNDUPLICATED NEGRO
 RADIO MARKET IN THE
 UNITED STATES*

No other Negro advertising medium
 covers the Dallas Fort Worth Negro
 Market, the South's Fifth Largest
 One Station! With One Order! One Schedule!

For 100% Sales Effectiveness



Stuart Hepburn, President
 Dallas Studio Fort Worth Studio
 1914 Forest 3401 K mbo
 HA 1-4144 TE 1-1274

REPRESENTED BY
 BERNARD HOWARD CO.

*1962 U. S. Census Estimated
 Negro Population



Contribution to youth
 Members of Charlotte teen-age council look on as William Sanders of WGIV receives
 award for the station. Award is made for most outstanding youth contribution in area

TEXAS

NEGRO POPULATION 1,187,125
 WHITE POPULATION 8,374,831

Beaumont

KJET 1380 kc 1 kw
 Total Broadcast Hours Weekly 80
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 8
 Music 50
 Religion 16
 Pub. Service 6
 Manager Edward Henry
 Representatives Bob Dore, Dora-Clayton

Dallas-Ft. Worth

KNOK 970 kc 1 kw
 Total Broadcast Hours Weekly 105
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 8½
 Sports 2
 Music 52½
 Religion 21
 Pub. Service 21
 Manager Stuart J. Hepburn
 Representative Bernard Howard

Houston

KCOH 1430 kc 1 kw
 Total Broadcast Hours Weekly 107
 Percent Negro-Appeal Programing 100

Negro-appeal program types Hrs. wk.
 News 12
 Sports 2
 Music 51
 Religion 21
 Pub. Service 17
 Misc. 4
 Manager Robert C. Meeker
 Representative Savalli/Gates

KYOK 1590 kc 5 kw
 Total Broadcast Hours Weekly 133
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 22
 Sports 10
 Music 75
 Religion 26
 Manager Joseph R. Fife
 Representative Bernard Howard

Tyler

KZEY 690 kc 250 w
 Total Broadcast Hours Weekly 86
 Percent Negro-Appeal Programing 100
 Negro-appeal program types Hrs. wk.
 News 8
 Sports 1
 Music 50
 Religion 25
 Pub. Service 2
 Manager W. L. Whitworth
 Representatives Bob Dore, Dora-Clayton,
 Harlan Oakes

NEW KCOH BUILDING MEANS MORE WAYS TO SELL HOUSTON'S NEGRO MARKET!

The new KCOH building is impressive evidence of support and acceptance by the Negro community in Houston . . . from its gleaming new Gold Room, which will seat 300 people for sampling sponsor products to the fabulous "Looking Glass Studio" . . . the new building emphasizes KCOH's leadership in the Negro community.

National Representatives
SAVALLI-GATES



KCOH 5011 ALMEDA,
 HOUSTON 4, TEXAS
 AREA 713—JA. 2-1001



No. 1
 by
TWO
 to
ONE*
 24 Hours
 A Day

"ROCKET RADIO"

*Source—Metropolitan Negro Pulse, Sept. 1962

reaching:
the NINTH HEAVIEST CONCENTRATION of NEGROES in the COUNTRY . . . PLUS

FORT BENNING
 the World's largest Infantry Center
 with:

- ★ TOP PERSONALITIES
- ★ 8 Remotes each week
- ★ TOP WOMAN'S SHOW
- ★ ROCKET NEWS Capsules
- ★ Consistent and HEAVY PROMOTION to reach 236,000 listeners.

Phil Melfzer, President

WOKS

P. O. BOX 1998
 COLUMBUS, GEORGIA

BERNARD HOWARD & CO., Inc.
 NATIONAL REPRESENTATIVE

BARNEY OCHS & CO., Inc.
 Atlanta, Ga., Regional Representative



Gospel singing contest

Eight week contest staged by KZFY, Tyler, Texas, asking listeners to vote for their favorite quartet, coupled with milk carton label, brought 100,000 Oak Farm labels and votes. Above Miss KZFY sits amid the returns from the radio station dial.

VIRGINIA

NEGRO POPULATION 816,258
WHITE POPULATION 3,142,433

Chase City

WMEK 980 kc 500 w
Total Broadcast Hours Weekly 98
Percent Negro-Appeal Programming 30
Negro-appeal program types Hrs. wk.
News 3
Music 22
Religion 3
Pub. Service 1
Manager Arthur A. Moran, Jr.

Danville

WILA 1580 kc 1 kw
Total Broadcast Hours Weekly 72
Percent Negro-Appeal Programming 100
Negro-appeal program types Hrs. wk.
News 13
Sports 2
Music 37
Religion 20
Manager George J. Lund
Representative Bernard Howard

Norfolk

WRAP 850 kc 5 kw (d), 1 kw (n)
Total Broadcast Hours Weekly 130
Percent Negro-Appeal Programming 100
Negro-appeal program types Hrs. wk.
News 9
Music 84 1/2

Religion 6 1/2
Pub. Service 19 1/2
Misc 10 1/2
Manager William L. Eure, Jr.
Representative Continental

Petersburg

WSSV 1240 kc 1 kw (d), 250 w (n)
Total Broadcast Hours Weekly 124
Percent Negro-Appeal Programming 25
Negro-appeal program types Hrs. wk.
Music 26
Religion 3
Pub. Service 1
Misc 1
Manager R. A. Beane
Representative Sava'li Gates

Richmond

WANT 990 kc 1 kw
Total Broadcast Hours Weekly 98
Percent Negro-Appeal Programming 100
Negro-appeal program types Hrs. wk.
News 10
Music 73
Religion 10
Manager Roger Coty
Representative United. Dora Clayton Robert Wittig

WASHINGTON

NEGRO POPULATION 48,738
WHITE POPULATION 2,804,476

Seattle

KZAM-FM 92.5 mc 17,500 w
Total Hours Broadcast Weekly 162
Percent Negro Appeal Programming 100
Negro appeal program types Hrs. wk.
News 8
Sports 6
Music 74
Religion 16
Pub. Service 16
Misc 44
Manager Danny Dever

WISCONSIN

NEGRO POPULATION 92,977
WHITE POPULATION 3,690,027

Milwaukee

WAWA 1590 kc 1 kw
Total Broadcast Hours Weekly 100
Percent Negro-Appeal Programming 50
Negro-appeal program types Hrs. wk.
News 1
Music 44
Religion 4
Pub. Service 1
Manager N. K. Searles
Representative Bernard Howard

WANT RADIO

is a solid

FIRST IN NEGRO AUDIENCE

in

RICHMOND, VA.

42% city of
Richmond is Negro
(1960 Census).

WANT

513 E. Main Street, Richmond, Va.
Milton 3-8368

A Division of United Broadcasting Co.

Represented nationally by
NEW YORK Bob Wittig 420 Madison Ave
ATLANTA Dora Clayton Agency, Inc.

STILL THE MOST IMPORTANT COMPUTER IN THE BUSINESS



This compact data processing system is located in the back of the buyer's mind. It prevents buying disasters, encourages buying triumphs. Output: Cheering go-aheads, damping danger signals, memorable advertisements, noteworthy call-letters, unusual techniques, good ideas. On what does this stream of consciousness feed? On SPONSOR, notably—all broadcast, all buying. SPONSOR programs the necessary news; thoughtfully probes for meaning; perceptively reports trends, up, down, on, off. And the more important non-human computers become—the more our human friends will be relying on **SPONSOR**, the broadcast idea weekly that brings to the moment of decision many messages (including station advertising). 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080

Other Negro-appeal radio stations

(Less than 25% of schedule)

ALABAMA

Auburn

WAUD 1230 kc 1 kw (d), 250 w (n)
 Total Broadcast Hours Weekly 128
 Percent Negro-Appeal Programming 15
 Negro-appeal program types Hrs. wk.
 News Various
 Sports Various
 Music 12
 Religion Various
 Pub. Service 1
 Manager Elmer G. Salter

Clanton

WKLF 980 kc 1 kw
WKLF-FM 100.9 mc 370 w
 Total Broadcast Hours Weekly 112
 Percent Negro-Appeal Programming 19.6
 Negro-appeal program types Hrs. wk.
 Music 9
 Religion 8
 Pub. Service 1
 Misc. 4
 Manager James H. Dennis
 Representative Continental

Dothan

WOOF 560 kc 5 kw
 Total Broadcast Hours Weekly 95
 Percent Negro Appeal Broadcasting 15
 Negro-appeal program types Hrs. wk.
 News 4
 Music 10
 Religion 2 3/4
 Manager Mrs. Agnes Dowling Simpson
 Representatives Thomas F. Clark,
 James S. Ayers, Harlan G. Oakes

Mobile

VULA 1240 kc 250 w
 Total Broadcast Hours Weekly 123
 Percent Negro-Appeal Programming 18
 Negro-appeal program types Hrs. wk.
 News 1/2
 Music 23
 Religion 1/4
 Manager Martin J. Darity
 Representative Keystone

Fort Payne

WZOB 1250 kc 1 kw
 Total Broadcast Hours Weekly 98
 Percent Negro-Appeal Programming 7
 Negro-appeal program types Hrs. wk.
 Music 5
 Religion 2
 Manager Glenn M. Gray, tt
 Representative Keystone

Selma

WGWC 1340 kc 1 kw (d), 250 w (n)
 Total Broadcast Hours Weekly 130
 Percent Negro-Appeal Programming 7
 Negro-appeal program types Hrs. wk.
 Sports 1 1/4
 Music 7 1/4
 Religion 1/2
 Manager Robert J. Martin
 Representatives Hal Holman, Dora-Clayton

ARKANSAS

Pine Bluff

KPBA 1590 kc 1 kw
 Total Broadcast Hours Weekly 90
 Percent Negro-Appeal Programming 10
 Negro-appeal program types Hrs. wk.
 News 1
 Religion 8
 Manager Howard M. Peters
 Representative Gene Bolles

FLORIDA

Fort Pierce

WARN 1330 kc 1 kw
WARN-FM 98.7 kc 1300 w
 Total Broadcast Hours Weekly 126
 Percent Negro-Appeal Programming 11.9
 Negro-appeal program types Hrs. wk.
 Music 12
 Religion 3
 Manager Charles C. Castle
 Representative Prestige

Ocala

WMOP 900 kc 1 kw
 Total Broadcast Hours Weekly 98
 Percent Negro-Appeal Programming 10

Negro-appeal program types Hrs. wk.
 News 1
 Music 8
 Religion 1
 Manager James Kirk

Quincy

WCNH 1230 kc 1 kw
 Total Broadcast Hours Weekly 118
 Percent Negro-Appeal Programming 20
 Negro-appeal program types Hrs. wk.
 News 1
 Music 21
 Religion 1
 Manager Dave Drew
 Representative George T. Hopewell

Sanford

WTRR 1400 kc 1 kw (d), 250 w (n)
 Total Broadcast Hours Weekly 111
 Percent Negro-Appeal Programming 6
 Negro-appeal program types Hrs. wk.
 Music 6 1/2
 Pub. Service 1/2
 Manager Myron A. Reck
 Representative Hal Walton

West Palm Beach

WIRK 1290 kc 5 kw (d), 1 kw (n)
 Total Broadcast Hours Weekly 125
 Percent Negro-Appeal Programming 11.6
 Negro-appeal program types Hrs. wk.
 Music 12
 Religion 2 1/2
 Manager Joseph S. Field, Jr.
 Representative Vasia

GEORGIA

Americus

WDEC 1290 kc 1 kw
 Total Broadcast Hours Weekly 86
 Percent Negro-Appeal Programming 15
 Negro-appeal program types Hrs. wk.
 News 1 1/2
 Music 6 1/2
 Religion 3 5/6
 Pub. Service 1 1/2
 Manager Charles C. Smith
 Representatives Indie Sales, Dora-Clayton

Athens

WDOL 1470 kc 1 kw
WDOL-FM 104.7 mc 3920 w
Total Broadcast Hours Weekly 90
Percent Negro-Appeal Programming 17
Negro-appeal program types Hrs. wk.
News 1½
Music 10½
Religion 1½
Pub. Service 1½
Manager Frank Harmon
Representatives Thomas F. Clark, C. K. Beaver

Baxley

WHAB 1260 kc 5 kw
Total Broadcast Hours Weekly 90
Percent Negro-Appeal Programming 10
Negro-appeal program types Hrs. wk.
Music 6
Religion 3
Manager Farnell O'Quinn
Representative Prestige

Blakely

WBBK 1260 kc 1 kw
Total Broadcast Hours Weekly 90
Percent Negro-Appeal Programming 23
Negro-appeal program types Hrs. wk.
News 2
Sports 1
Music 12
Pub. Service 5
Manager Wayne R. Foster
Representative Keystone

Brunswick

WMOG 1490 kc 250 w
Total Broadcast Hours Weekly 140
Percent Negro-Appeal Programming 8
Negro-appeal program types Hrs. wk.
News 1
Music 4½
Religion 4
Pub. Service 1½
Manager George K. Wolfes
Representative Alien Woodall

La Grange

WLAG 1240 kc 1 kw (d), 250 w (n)
Total Broadcast Hours Weekly 126
Percent Negro-Appeal Programming 6
Negro-appeal program types Hrs. wk.
News 1
Music 5
Religion 1
Manager Edwin Mullinax

Madison

WYTH 1250 kc 1 kw
Total Broadcast Hours Weekly 98
Percent Negro-Appeal Programming 14
Negro-appeal program types Hrs. wk.
Music 13
Religion ½
Manager James Small

Statesboro

WWNS 1240 kc 1 kw (d), 250 w (n)
Total Broadcast Hours Weekly 117
Percent Negro-Appeal Programming 15
Negro-appeal program types Hrs. wk.
Music 8½
Religion 8½
Manager Donald McDougald
Representative George Swearingen

Swainsboro

WJAT 800 kc 1 kw
Total Broadcast Hours Weekly 98
Percent Negro-Appeal Programming 20
Negro-appeal program types Hrs. wk.
News ½
Music 19
Religion ½
Manager John J. Bailes
Representative Gene Bolles

Valdosta

WGOV 950 kc 5 kw (d), 1 kw (n)
Total Broadcast Hours Weekly 129
Percent Negro-Appeal Programming 10
Negro-appeal program types Hrs. wk.
News 1
Music 8
Religion 4
President W. H. Keller, Jr.
Representatives Bob Dore, Dora-Clayton

Waycross

WACL 570 kc 5 kw
Total Broadcast Hours Weekly 132
Percent Negro-Appeal Programming 8
Negro-appeal program types Hrs. wk.
Music 10
Manager James S. Rivers, Jr.
Representative Savalli/Gates

ILLINOIS

La Grange

WTAQ 1300 kc 1 kw
Total Broadcast Hours Weekly 133

Percent Negro-Appeal Programming 1.5
Negro-appeal program types Hrs. wk.
Religion 2
Manager Arthur L. Schlaman
Representative Vic Piano

INDIANA

Gary

WWCA 1270 kc 1 kw
Total Broadcast Hours Weekly 120
Percent Negro-Appeal Programming 18
Negro-appeal program types Hrs. wk.
News 1
Music 18
Pub. Service 2½
Manager Dee O. Coe
Representative Gill-Perna

KENTUCKY

Lebanon

WLBN 1590 kc 1 kw
Total Broadcast Hours Weekly 101½
Percent Negro-Appeal Programming 18
Negro-appeal program types Hrs. wk.
News 2
Music 11
Religion 1
Pub. Service 2
Misc. 3
Manager J. T. Whitlock
Representative George T. Hopewell

Madisonville

WTTL 1310 kc 500 w
Total Broadcast Hours Weekly 84
Percent Negro-Appeal Programming 18
Negro-appeal program types Hrs. wk.
News ½
Music 11
Religion 2
Pub. Service ½
Manager Vernon Arnette
Representative Hal Walter

Middlesboro

WMIK 550 kc 500 v
Total Broadcast Hours Weekly 91
Percent Negro-Appeal Programming 9
Negro-appeal program types Hrs. wk.
Music 1
Manager Maurice K. Henr
Representative George T. Hopewell

**WE SQUEEZED
THE AIR OUT
AND LEFT
NOTHING
BUT AIR IN**



... broadcast ... all buying ... all im-
portant. That's SPONSOR, designed as
and still—a buyer's book. Not pe-
nantic, mind you. Not gossipy. We pre-
sent the top of broadcast news, quickly;
the meaning of the news, deeply; the
end of the news, perceptively; the fu-
ture of the news, daringly. Do we ever
booy? Offend? Disrupt? Yes. We also
enrich the buying mix in the back
of the buyer's mind—with the stuff that
tips make the difference between
"dering" and "buying." That's why the
buyer reads SPONSOR, the broadcast
a weekly with the fat trimmed away.
15 Fifth Avenue, New York 17, Tele-
phone: 212 MUrrayhill 7-8080.

LOUISIANA

Lafayette

KVOL 1330 kc 1 kw
Total Broadcast Hours Weekly 135
Percent Negro-Appeal Programming 14
Negro-appeal program types Hrs. wk.
News 4
Music 13
Pub. Service 2
Manager Evan H. Hughes
Representatives Meeker, Southeastern

Lake Charles

KAOK 1400 kc 1 kw (d), 250 w (n)
Total Broadcast Hours Weekly 126
Percent Negro-Appeal Programming 16
Negro-appeal program types Hrs. wk
News 1 1/2
Music 16
Religion 2
Pub. Service 1 1/2
Manager W. L. Jackson
Representative Bernard Howard

Opelousas

KSLO 1230 kc 1 kw (d), 250 w (n)
Total Broadcast Hours Weekly 123
Percent Negro-Appeal Programming 8.5
Negro-appeal program types Hrs. wk
News 1 1/4
Music 9 3/4
Religion 1 1/2
Manager Martin J. Darity
Representative Hal Walton

MARYLAND

Baltimore

WITH 1230 kc 1 kw
Total Broadcast Hours Weekly 168
Percent Negro-Appeal Programming 16
Negro-appeal program types Hrs. wk.
News 1 1/2
Music 22 1/2
Religion 3
Manager R. C. Embry
Representative Select

MICHIGAN

Muskegon

WMUS 1090 kc 1 kw
Total Broadcast Hours Weekly 70
Percent Negro-Appeal Programming 7
Negro-appeal program types Hrs. wk.
Religion 4
Pub. Service 5 minutes

Manager Wesley B. Tebeau
Representative G. Perna

MISSISSIPPI

Belzoni

WELZ 1460 kc 1 kw
Total Broadcast Hours Weekly 98
Percent Negro-Appeal Programming 13
Negro-appeal program types Hrs. wk
Music 9
Religion 4
Manager Jerry Caddy
Representative Breen & Ward

Clarksdale

WROX 1450 kc 250 w
Total Broadcast Hours Weekly 126
Percent Negro-Appeal Programming 24.5
Negro-appeal program types Hrs. wk
News 1
Music 24
Religion 4 1/2
Pub. Service 1
Manager Thomas G. Reardon
Representative Masala

Columbus

WCBI 550 kc 1 kw
Total Broadcast Hours Weekly 121 1/2
Percent Negro-Appeal Programming 12
Negro-appeal program types Hrs. wk.
News 3 1/4
Music 10 1/2
Religion 3 1/4
Manager Robert Evans
Representatives Masala, C. K. Beaver

Greenville

WGVM 1260 kc 5 kw
Total Broadcast Hours Weekly 100
Percent Negro-Appeal Programming 24
Negro-appeal program types Hrs. wk
Music 20
Religion 3
Pub. Service 1
Manager Edward M. Guss
Representative Devney

Macon

WMBC 1400 kc 250w
Total Broadcast Hours Weekly 111
Percent Negro-Appeal Programming 15
Negro-appeal program types Hrs. wk.
News 1 1/2
Music 14
Religion 2
Manager Frederick A. Davis
Representative George Hopewell

West Point

WROB 1450 kc 250 w
Total Broadcast Hours Weekly.....114½
Percent Negro-Appeal Programming..... 20
Negro-appeal program types Hrs. wk.
News 1
Music 13
Religion 7
Pub. Service 2
Manager John E. King, Jr.
Representatives C. K. Beaver,
George T. Hopewell

NEW JERSEY

Vineland

WWBZ 1360 kc 1 kw
Total Broadcast Hours Weekly..... 126
Percent Negro-Appeal Programming..... 1.5
Negro-appeal program types Hrs. wk.
Music 2
Pub. Service ¼
Manager Robert C. Crager
Representative Gill-Perna

NEW MEXICO

Hobbs

KWEW 1480 kc 5 kw
Total Broadcast Hours Weekly.....128
Percent Negro-Appeal Programming..... 16
Negro-appeal program types Hrs. wk.
Music 20½
Manager Harry McAdams
Representatives Grant Webb, Keystone

NEW YORK

Albany

WABY 1400 kc 1 kw
Total Broadcast Hours Weekly.....168
Percent Negro-Appeal Programming..... 8
Negro-appeal program types Hrs. wk.
Music 13
Religion 1
Manager E. L. Trudeau
Representative McGarren-Guild

Niagara Falls

WJIL 1440 kc 1 kw
Total Broadcast Hours Weekly..... 88
Percent Negro-Appeal Programming..... 1
Negro-appeal program types Hrs. wk.
Music 1
Hours Weekly
Manager Thomas W. Talbot
Representative Burn-Smith

NORTH CAROLINA

Burlington

WBBB 920 kc 5 kw
Total Broadcast Hours Weekly..... 75
Percent Negro-Appeal Programming..... 11.5
Negro-appeal program types Hrs. wk.
Music 6
Religion 1
Misc. 1
Manager E. Z. Jones
Representative Thomas Clark

Dunn

WCKB 780 kc 1 kw
Total Broadcast Hours Weekly..... 90
Percent Negro-Appeal Programming..... 8
Negro-appeal program types Hrs. wk.
Music 7
Manager A. Lincoln Faulk

Farmville

WFAG 1250 kc 500 w
Total Broadcast Hours Weekly..... 98
Percent Negro-Appeal Programming..... 8
Negro-appeal program types Hrs. wk.
News 3
Music 3¾
Religion 1¼
Managers Carl V. Venters, Jr. and
H. Clويد Wade, Jr.
Representative George W. Hopewell

Greensboro

WGBG 1400 kc 1 kw (d), 250 w (n)
Total Broadcast Hours Weekly..... 137
Percent Negro-Appeal Programming..... 11
Negro-appeal program types Hrs. wk.
News 2
Music 12
Religion 1
Manager Ralph M. Lambeth
Representative Burn-Smith

Kinston

WELS 1010 kc 1 kw
Total Broadcast Hours Weekly..... 84
Percent Negro-Appeal Programming..... 12
Negro-appeal program types Hrs. wk.
Music 8
Religion 2
Manager Jack P. Hankins
Representative Bogner & Martin,
Whitehead Assoc.

Raleigh

WRAL 1260 kc 1 kw
Total Broadcast Hours Weekly..... 131½
Percent Negro-Appeal Programming..... 7
Negro-appeal program types Hrs. wk.
Sports
Music
Pub. Service
Manager Tom Tucke
Representative H-

Rocky Mount

WCEC 810 kc 1 kw
Total Broadcast Hours Weekly..... 9
Percent Negro-Appeal Programming..... 1
Negro-appeal program types Hrs. wk.
News 3
Music 7
Religion 5
Manager Mel Warner
Representative Savalli/Gate

Shelby

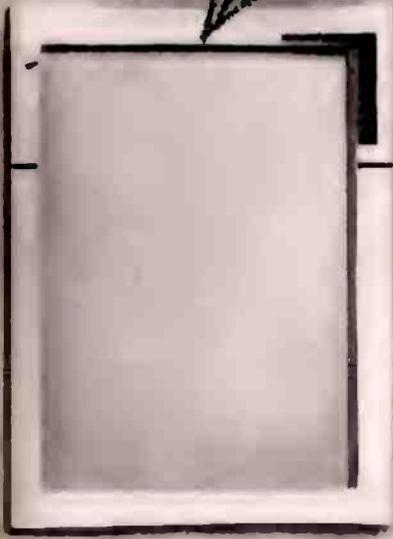
WADA 1390 kc 500 w
Total Broadcast Hours Weekly..... 9
Percent Negro-Appeal Programming..... 1
Negro-appeal program types Hrs. w
Music
Religion
Manager Boyce J. Hanr
Representative Grant Wet

Wilson

WGTM 590 kc 5 k
Total Broadcast Hours Weekly..... 121
Percent Negro-Appeal Programming..... 20
Negro-appeal program types Hrs. w
News
Music
Religion
Pub. Service
Manager Penn T. Watson,
Representatives Clarke Brown (Sout
T. N. Spot Sal

WVOT 1420 kc 1 kw (d), 500 w (n)
WVOT-FM 106.1 mc 23.5 h
Total Broadcast Hours Weekly..... 1
Percent Negro-Appeal Programming..... 1
Negro-appeal program types Hrs. w
News
Sports
Music
Religion
Pub. Service
Misc.
Manager Harry W. Severan
Representative Devr

THE ONLY PART OF SPONSOR THAT'S NOT ABOUT BUYING!



... buying. All broadcast buying. That's SPONSOR, from stem to stern, master can editorial policy which bars every- ing else. What does the editorial policy let in? The urgent top-of-the- rvs; the deep significance thereof; tuds up or down which buyers should be climbing on or jumping off of; in- ve views of the future. Result: Vital, -paced enrichment of the buying -m, that reservoir of turmoil and turn- or in back of the buyer's mind into ch he stirs fresh numbers and avails to: come up with the best possible buy. N waste for buyers in SPONSOR, the b- idcast idea weekly that is all-meat -e advertisers, too. 555 Fifth Avenue, - York 17. Telephone: 212 Murrayhill 7-30.

OHIO

Youngstown

WBBW 1240 kc 1 kw
 WBBM-FM 93.3 mc 17500 w
 Total Broadcast Hours Weekly 137
 Percent Negro-Appeal Programming 1
 Negro-appeal program types Hrs. wk.
 Religion 1½
 President John Cherpack, Jr.
 Representative Weed Radio

OKLAHOMA

Muskogee

KBIX 1490 kc 250 w
 Total Broadcast Hours Weekly 126
 Percent Negro-Appeal Programming 5
 Negro-appeal program types Hrs. wk.
 Music 5
 Pub. Service 1
 Manager Tams Bixby III
 Representative George T. Hopewell

Sano Springs

KTOW 1340 kc 250 w
 Total Broadcast Hours Weekly 119
 Percent Negro-Appeal Programming 20
 Negro-appeal program types Hrs. wk.
 News 2½
 Music 20
 Religion 1
 Manager Larry Eck

SOUTH CAROLINA

Greenville

WESC 660 kc 10 kw
 Total Broadcast Hours Weekly 84
 Percent Negro-Appeal Programiog 20
 Manager John Y. Davenport
 Representative Bolling

Greenwood

WGSW 1350 kc 1 kw
 Total Broadcast Hours Weekly 98
 Percent Negro-Appeal Programming 10
 Negro-appeal program types Hrs. wk.
 Music 5
 Religion 5
 Manager George B. Cook, Jr.
 Representative Indie Sales

Lake City

WJOT 1260 kc 1 kw
 Total Broadcast Hours Weekly 85
 Percent Negro-Appeal Programming 1
 Negro-appeal program types Hrs. wk.
 Music 1
 Manager Hub Terry

Mullins

WJAY 1280 kc 5 kw
 Total Broadcast Hours Weekly .. 85
 Percent Negro-Appeal Programming 12
 Negro-appeal program types Hrs. wk.
 Music 9
 Religion 1
 Manager James F. Ramsey
 Representative C. K. Beaver, Tobacco Network

Orangeburg

WDIX 1150 kc 5 kw (d), 500 w (n)
 Total Broadcast Hours Weekly 129
 Percent Negro-Appeal Programming 10
 Negro-appeal program types Hrs. wk.
 News 2½
 Sports 2½
 Music 7
 Religion ¾
 Manager Frederick A. Davis
 Representative George Hopewell

St. George

WQIZ 1300 kc 500 w
 Total Broadcast Hours Weekly 98
 Percent Negro-Appeal Programming 20
 Negro-appeal program types Hrs. wk.
 News ¼
 Music 15
 Religion 3
 Pub. Service 1¼
 Manager Clarence Jones

Sumter

WSSC 1340 kc 1 kw (d), 250 w (n)
 Total Broadcast Hours Weekly 162
 Percent Negro-Appeal Programming 16
 Negro-appeal program types Hrs. wk.
 Music 15½
 Religion 10½
 Manager Edward Damron
 Representative Thomas F. Clark

TENNESSEE

Clarksville

WJZM 1400 kc 1 kw
 Total Broadcast Hours Weekly .. 120
 Percent Negro-Appeal Programming 15

Negro-appeal program types	Hrs. wk.
Music	14½
Religion	2½
Pub. Service	1
Manager	John Bailey

TEXAS

Amarillo

KIXZ	940 kc	5kw
Total Broadcast Hours Weekly		133
Percent Negro-Appeal Programming		11
Negro-appeal program types	Hrs. wk.	
News		1
Sports		1
Music		6
Religion		1
Pub. Service		1
Misc.		2
Manager	John J. Heathand	
Representative	McGavren-Guild	

Clarksville

KCAR	1350 kc	500 w
Total Broadcast Hours Weekly		82
Percent Negro-Appeal Programming		20
Negro-appeal program types	Hrs. wk.	
News		½
Sports		½
Music		14
Religion		1
Pub. Service		1
Manager	Paul H. Daniels	
Representatives	Continental, Clyde Melville	

Gonzales

KCTI	1450 kc	250 w
Total Broadcast Hours Weekly		103½
Percent Negro-Appeal Programming		1.7
Negro-appeal program types	Hrs. wk.	
Music		1¾
Manager	Lawrence M. Walshak	

Longview

KLUE	1280 kc	1 kw
Total Broadcast Hours Weekly		96
Percent Negro-Appeal Programming		12
Negro-appeal program types	Hrs. wk.	
News		½
Music		8½
Religion		1
Pub. Service		½
Manager	G. Lowell Wolfe	
Representatives	Masla, Melville, Beaver	

Marshall

KMHT	1450 kc	1 kw
Total Broadcast Hours Weekly		123
Percent Negro-Appeal Programming		10
Negro-appeal program types	Hrs. wk.	
News		1½
Music		9
Religion		2½
Manager	H. A. Bridge	
Representatives	Masla, Melville, Beaver	

Palestine

KNET	1450 kc	250 w
Total Broadcast Hours Weekly		108
Percent Negro-Appeal Programming		1
Negro-appeal program types	Hrs. wk.	
News		¼
Music		¾
Religion		¼
Manager	Allen E. Vinson	
Representative	Wells F. Bruen	

Pasadena

KLVL	1480 kc	1 kw (d), 500 w (n)
Total Broadcast Hours Weekly		126
Percent Negro-Appeal Programming		15
Manager	Felix H. Morales	
Representatives	National Time Sales, Harlan G. Oakes, Don R. Pickens, Bernard I. Ochs	

San Antonio

KCOR	1350 kc	5 kw (d), 1 kw (n)
Total Broadcast Hours Weekly		132
Percent Negro-Appeal Programming		15
Negro-appeal program types	Hrs. wk.	
News		1
Music		15
Religion		1
Pub. Service		2
Manager	Nathan Safir	
Representative	Savalli/Gates	

VIRGINIA

Lynchburg

WBRG	1050 kc	1 kw
Total Broadcast Hours Weekly		98
Percent Negro-Appeal Programming		10
Manager	Thomas L. Buckley	
Representative	Thomas F. Clark	

Martinsville

WHEE	1370 kc	5 kw
Total Broadcast Hours Weekly		90
Percent Negro-Appeal Programming		9
Managers	C. F. Adams, T. W. Patterson	

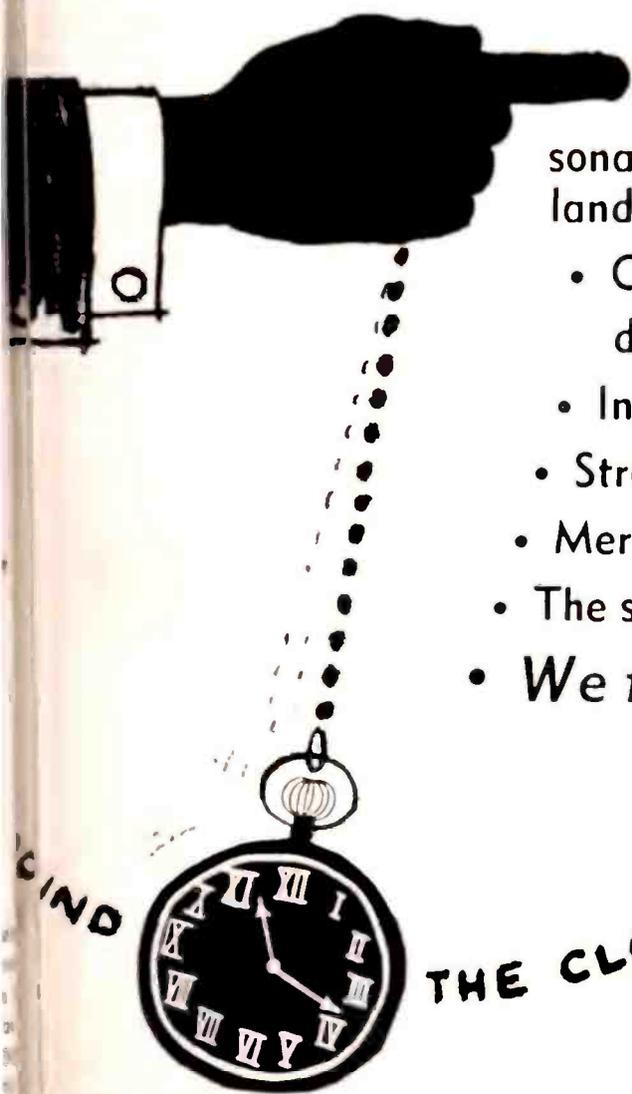
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- Stronger Hooper ratings
- Merchandise plan that creates sales
- The station that sends Negroes to the stores
- *We tell 'em . . . you sell 'em!*

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DAYLIE



VINCE
GARRITY



JESSE
OWENS



NORM
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In early 1922, WAAF hit the airwaves and became Chicago's first radio station and has served Chicago ever since. Fifteen years later, WAAF pioneered the Negro market with the hiring of its first Negro announcer. Today the WAAF staff, both sales and talent, is fully interracial to more effectively sell the burgeoning Chicago Negro market and has an outstanding job.

Marketing in America's largest single subculture absolutely demands that any advertising and sales campaign be thoroughly integrated into a public relations program to gain full product acceptance. It demands understanding of, and respect for, the living and spending habits and the recognition of the legitimate aspirations of the American Negro.

For full details on WAAF's domination of the Chicago Negro market, contact WAAF Manager, Thomas L. Davis or WAAF's national representatives, the Bolling Co.

Between 1950 and 1960, the Negro population of the city of Chicago outgrew the entire total population of cities like Boston, St. Louis and Milwaukee. In addition, middle class households jumped from one in five to one in three. Moreover, middle class occupational status more than doubled.*

Chicago Commission on Human Relations

An ethnic market of this size simply cannot be ignored or merely lumped generally with the general market. In many areas, Negro buying habits are radically different from those of the general market.

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