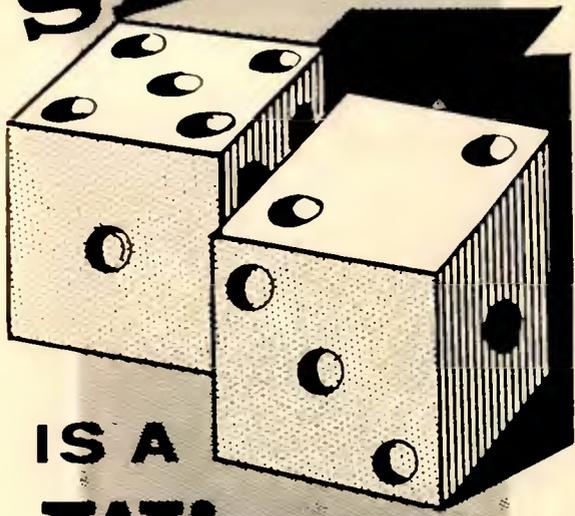


BIG! SEVEN!



IS A
Winner
IN THE
**PIEDMONT
CAROLINAS**

1,788,361 PEOPLE*
WITHIN THE WSPA-TV 75 MILE AREA

IT'S BIGGER THAN
ATLANTA . . . 1,557,764
BIRMINGHAM . 1,427,783
NEW ORLEANS . 1,260,360
HOUSTON . . . 1,226,924
MIAMI 699,103



CHANNEL 7
IS THE FIRST AND
ONLY VHF STA-
TION COVERING THIS GIANT
SPARTANBURG - GREENVILLE
SUPERMARKET WITH CBS.

Counted population
A. D. Ring and Assoc.
1950 Census.

CHANNEL

7

WSPA-TV
GEO. P. HOLLINGBERY
NATIONAL REPRESENTATIVES

Sponsor backstage *continued . . .*

with variations. Martin Block on WABC in New York, for example, is on a kick, the fundamental philosophy of which is that there is no such thing as a No. 1, 2, 3 or 10 record. That different age groups, high school boys, high school girls, college boys, college girls, etc., all have their own different and distinct favorites. And that the mothers and dads of these kids have *their* own favorites, and Block plays all of these and more.

Block is also building what could be a fine promotion list, via a Platter Pickers Club. All a listener does to join is send Block his name, address and phone number. The listener is then sent a membership card, and is invited to participate in activities on the Block show. One such current activity is a contest wherein PPC members (and members only are eligible) are asked to name the best record Frank Sinatra ever made, along with a letter of 25 words or less on why the listener believes his choice to be the best Sinatra disk. The prize is an afternoon and evening in New York with Sinatra in person . . . cocktails, dinner, and you name it.

Veteran d.j. Block is obviously trying for a wide range of listeners, adults as well as teenagers. Other jockeys like Alan Freed on WINS are content to go all the way with the kids. Still other platter spinners, like Jim Lowe on WCBS in New York, make a direct appeal to the more literate among the teenagers, and the younger adults. Station management and program directors are indeed hard-pressed today to decide in which direction to send their jockeys riding. As are the jockeys themselves. A jockey who plays a full, uninhibited line-up of out and out rock and roll records, as Freed does, wins vast and vociferous teen age audiences. A jockey who won't play Presley or Little Richard automatically forfeits a part of this loudly articulate group.

Disk jockey dilemma

Jockeys themselves are constantly faced with a continuing dilemma, which calls for the exercise of the most extreme good judgment if they are to prosper, or indeed survive. On the one hand a jockey must play only those records he believes best from the standpoint of attracting and building an audience which will patronize the sponsors of his show. For this function the jockey receives a certain, sometimes handsome, sometimes fairly meager fee.

On the other hand every record manufacturer, every record distributor, every music publisher, every recording artist, and the thousand and one free lance and full time hirelings of all of the foregoing romance and pressure, cajole and plead, and beg and threaten jockeys seven days a week, almost twenty-four hours a day to play specific records. For even as the jockey sells his sponsor's merchandise, and often more so, he sells records. For this function, too—the function of selling records, some jockeys also receive sometimes handsome, sometimes meager fees, in one form or another.

It takes a most intelligent, showmanly jockey to play the record that will win his sponsors the largest possible audience, and still not succumb too frequently to the blandishments of the record pusher. This is only one area in which a thousand individual questions may be brought up and studied. And each of those thousand questions may determine how successfully a specific radio show station does its job for its advertisers. The Storz Convention should shed some interesting light on the picture. I'll be in Kansas City and I hope to have something to say about it after the meetings. ▼