

KROD

CBS ♦ EL PASO

**SURE
SELLS**



Bill Tormey
Sales Manager
White King Soap
Company



Bill Tormey, sales director for the White King Soap Company and his agency, the Raymond R. Morgan Company, have this to say about KROD. "We have repeatedly bought KROD because year after year this influential station through its superior coverage, outstanding product merchandising and promotional efforts have kept White King's leadership in this important Southwest market. Yes, KROD sure sells soap!" Let KROD sell YOUR product, too, in this vital market with its 441,310 population and its \$396,840,000 total sales.

5,000 watts 600 K. C.

RODERICK BROADCASTING CORP.

Dorrance D. Roderick President Val Lawrence Vice-Pres. & Gen. Mgr.

NATIONALLY REPRESENTED BY

THE O. L. TAYLOR COMPANY



KQV went all out on coverage of the World Series. In addition to Mutual's thirteenth consecutive play-by-play description, we brought our listeners an analysis of each day's game by Pie Traynor, directly from the Series. Giving sponsors *plus* values like this is a regular habit at Pittsburgh's Aggressive Network Station. Weed & Company can provide you with plenty of proof.

KQV

Pittsburgh, Pa.

MBS—5,000 Watts—1410

the *Catholic Chronicle*, columns by Louis Budenz and Westbrook Pegler, and newsletters put out by the Daughters of the American Revolution and the Casket Manufacturers of America.

Typical of favorable comment was an editorial in the *Boston Pilot*: "Jean Muir and all the rest of their tribe must be treated as if they knew what they were doing, and went right ahead and did it."

Those that opposed the organization ranged from the staunchest conservative publications, like the *Herald Tribune* and *Life*, to more liberal publications, like the *New York Post* and those put out by various talent unions. Contrary to Kirkpatrick's suppositions the vast number of small-town newspapers—to name a few, the *Green Bay, Wisc. Press-Gazette*, *Salisbury, N. C., Post*, *Urbana, Ill., Courier*, *Lynchburg, Va., News*, and *Des Moines Register*—did not lash out at *Red Channels* as a result of quoting from big-city publications. In virtually every instance, they seem to have vented their indignation as a result of Associated Press despatches reporting on the Jean Muir and Gypsy Rose Lee episodes; and in all cases, their sense of fair play and decency was outraged. Excerpts from editorials by papers round the country may be found on page 31.

Perhaps the most succinct statement appeared in the *Jamestown, N. Y., Post-Journal*, which declared editorially that *Red Channels* "recalls to us old Dr. Samuel Johnson's definition; 'Patriotism: the last refuge of a scoundrel.'" The most powerful indictment, however, was Jack Gould's all-embracing declaration in the *New York Times*:

"Any such plan will never serve as a substitute for the conscience of individual sponsors, broadcasters, or agency executives. Thus far, they have dragged their feet in meeting the loyalty question realistically and in taking cognizance of the 'kangaroo court' which they already have set up by their silent acquiescence to the credo of avoiding controversy. . . Their task is to regain their independence and to restore the elementary principles of fair play upon which both free enterprise and everybody's individual liberties, including their own, rest. . . It is time that courage and faith in democracy were displayed behind the microphone as well as on it." ★ ★ ★

(To be continued)

CONVERTING AM TO TV

(Continued from page 39)

By May, he had a pilot TV script out of Robert J. Shaw, who has written the radio series for five years and who has meanwhile been free-lancing in TV for such shows as *Robert Montgomery Presents*, *Somerset Maugham*, and *Casey, Crime Photographer*. He had talked endlessly with his regular three-member cast (Jay Jostyn as the D.A., Len Doyle as "Harrington," and Vicki Vola as "Miss Miller"—all veterans of the original show). Byron had also sat through planning sessions with the agency and client all through summer, until the format of a TV series had virtually "jelled" in his mind, and it would be merely a matter of doing it.

Byron discovered (as almost any radio producer or agencyman is likely to discover these days) that while the radio series had been rolling along year after year, its members had not been ignoring TV. They had either been doing TV shows as well, when not on call for the radio *Mr. D.A.*, or were already veterans of working in stage productions or movies. To Bristol-Myers and Ed Byron, therefore, the idea of a TV series presented no great bugaboo when it came down to simple understanding of the TV medium and its techniques.

First preference was given, in Byron's mind, as well as in the thoughts of client and agency, to the talent who had worked on the radio series. Primarily, the reason was this. After working for years with the radio *Mr. D.A.* show, they had acquired—with Byron's direction—a complete understanding of their roles. In a sense, they actually *were* the people they portrayed each week. With the non-acting talent, the situation was much the same.

"We might have done what *Amos 'n' Andy* did," a member of Byron's production staff told SPONSOR, "and hired an entirely new group of actors and other people for the TV series. But, the time we would save in having to teach them any necessary TV technique would probably be lost in teaching them the meaning of their roles as 'regulars' on television."

However, Bristol-Myers, which believes firmly in keeping in step with the ever-changing cycles of broadcast advertising but does not believe in betting on an unknown quantity, was taking no chances. In August of this year, a *Mr. D.A.* television show was done