

U.S.

RADIO

MAD LIPP ADV 24 1959

VCL 110

NOVEMBER
1957

3 CENTS



SOFT vs SOFT SELL

Agency Men
and Off

page 19

QUINS earmarks

al Budget
Radio

page 22

TAKING SIDES

torializing On
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page 27

METOWN, U. S. A.

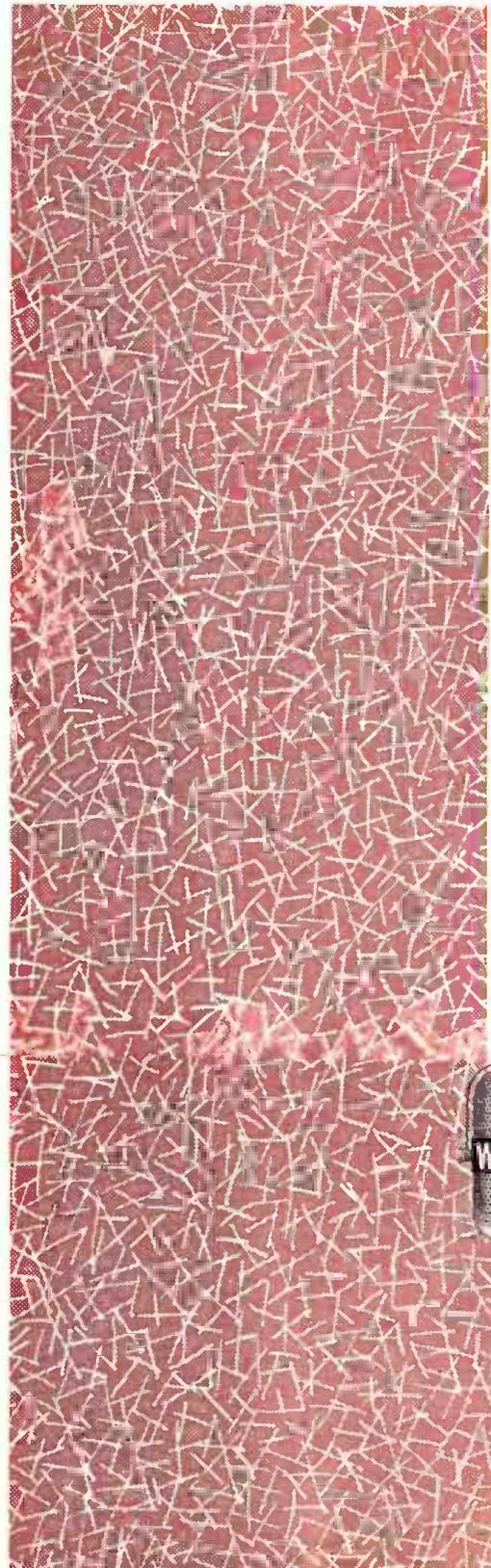
al Programming
plays Vitality

page 37



Edwin H. Bostick
averly Fabrics
s Jackpot
th Radio Spots

page 24



Live
Wire

*Cleveland's
most exciting...
most-listened-to
radio station*



WERE

WIRED FOR SOUND



NBC Radio Presents An Outstanding New Advertising Opportunity—LIFE AND THE WORLD

Two great leaders in the news-gathering field, the National Broadcasting Company and LIFE Magazine, have combined forces to bring the American public an exciting new brand of radio journalism.

NBC Radio takes LIFE's superb news and picture stories, and adds the dimension of sound. LIFE may cover the stratosphere ascent; on LIFE AND THE WORLD you hear the man's personal experience from his own lips. LIFE may picture a parrot; on LIFE AND THE WORLD you hear the parrot being interviewed. Here are the actual voices of men who make the news or react to it. Here are the sounds of hurricanes, of debates, of space rockets, and of momentous decisions—bringing listeners close to the very heart of our time.

Increasing numbers of LIFE readers are discovering this fascinating NBC Radio program. Millions more will be introduced to LIFE AND THE WORLD through an extensive audience promotion campaign, on the air and in print media.

LIFE AND THE WORLD has a choice position, 7:45 to 8:00 nightly, immediately following NBC's 7:30 pm News of the World, radio's highest-rated news program.

Tune in tonight! And let your NBC Radio representative give you the interesting advertising details tomorrow.

NBC RADIO

There are many imitations
but no substitutes
for the effectiveness
of the
Plough, Inc.
Radio Stations

Radio Baltimore

WEAD

Radio Chicago

WJJD

Radio Boston

WCOP

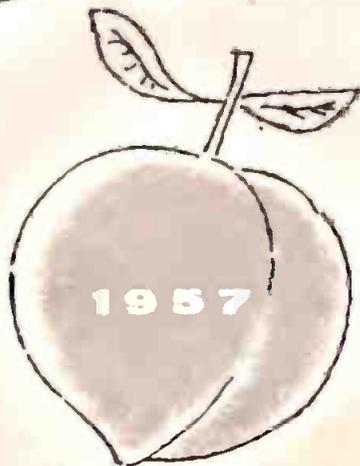
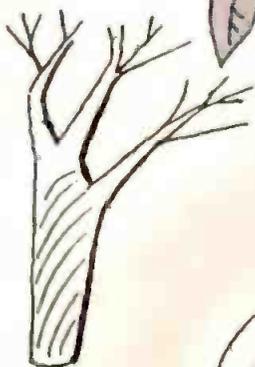
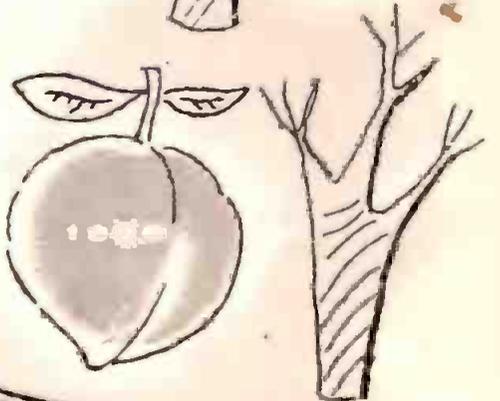
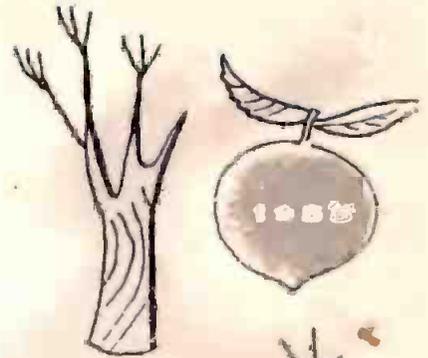
Radio Memphis

WMPS



REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

**Big
Crop
Again
This
Year!**



36,401 LISTENERS WROTE

Not 17,000 as in 1955, or 31,000 as in 1956, BUT 36,401 WOWO listeners sent their names and addresses to the station—took a chance on winning Michigan peaches to the station—Michigan Peach Day. (A bushel of the delicious fruit was awarded a listener every half hour.)

A saturation campaign of announcements ten days previous to Michigan Peach Day produced this crop of participants in what has become an annual affair for the Michigan Peach Growers Association.

THE MAIL CAME FROM

Thirty-four (34) states, Washington, D.C. and Canada! However the bulk—over 90%—came from the Tri-State Area of Indiana, Ohio and Michigan where WOWO's "regular" audience lives and listens.

THERE'S A PEACH OF A PACKAGE FOR YOU, TOO

An alert time buyer cannot pass up the fact that results like this prove the constancy of radio, and its ability to produce audience action. WOWO weather jingles, WOWO time signals, the 6-13-21 plans all offer a "peach of a deal" for the client who wants a good crop of returns.

Call "Tom" Longworth, Anthony 9436 in Fort Wayne, or your nearest PGW Colonel.

**WESTINGHOUSE
BROADCASTING
COMPANY, INC.**

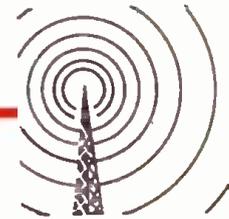


RADIO
BOSTON, WBZ-WBZA
PITTSBURGH, KDKA
CLEVELAND, KYW
FORT WAYNE, WOWO
CHICAGO, WIND
PORTLAND, KEX

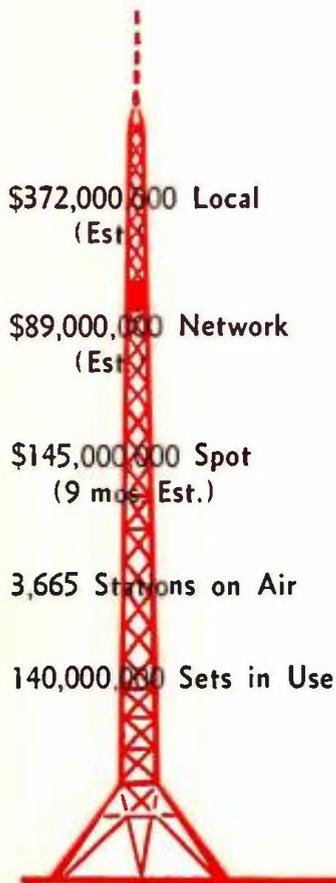
TELEVISION
BOSTON, WBZ-TV
BALTIMORE, WJZ-TV
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KPIX

WIND represented by AM Radio Sales
WJZ-TV represented by Blair-TV
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by
Peters, Griffin, Woodward, Inc.

WOWO 1190 Fort Wayne, Ind.



Radio's Barometer



Spot: Total gross dollar volume spot radio sales for first nine months this year are estimated at \$145,000,000 by Larry Webb, president, Station Representatives Association. This would represent a substantial increase over the same period last year when total sales for the first three quarters were \$103,479,000. During the first six months this year, food, grocery, tobacco and drug products led the field in dollar volume with a combined gross of \$40,620,000 . . . or 42.5% of total spot sales.

Network: CBS's Arthur Hull Hayes reports that station payments for 1957 will be higher than in 1956 . . . the first time since 1950 they have increased over the preceding year. He stated Neilsen credits CBS radio with 82% more audience than the second network during the average sponsored minute over a full seven day period. Both daytime and nighttime sales soar with 90% of the network's daytime bloc sold, and "Impact" segment sales up approximately 600% since March.

NBC also points to upswing in network radio. Network reports that sponsored hours increased by 40% from September, 1956, to September, 1957, and gross billings grew 70%. Aggregate station compensation was up 200% with a 300% increase for stations carrying NBC's full commercial schedule. (See *Report from Networks*, p. 47.)

Stations: Revised FCC count on station authorizations on the air shows total AM and FM commercial stations at 3,665:

	Commercial AM	Commercial FM
Stations on the air	3,133	532
Applications pending	350	38
Under construction	142	36
TOTAL AUTHORIZED	3,275	568

Sets: Shipment of radios from factory to dealer, not including car radios going directly to auto industry, totalled 4,788,006 for first eight months of 1957. This represents an increase over last year of 296,211 sets, according to Electronics Industry Association.

For first nine months of 1957, sales of radio sets totalled 5,810,372, excluding 3,839,345 auto radios sold directly to the automotive industry. Breakdown looks like this:

	Radio Sales	Auto Radios Produced	Total Radios Produced
January	563,363	521,624	1,085,592
February	525,029	522,859	1,264,765
March	730,584	597,432	1,609,073
April	543,092	380,452	1,115,813
May	547,480	396,151	1,023,771
June	729,421	416,058	1,088,343
July	587,481	256,279	612,588
August	710,553	301,971	965,724
September	893,366	446,419	1,610,748
TOTAL	5,810,372	3,839,345	10,376,354



THE
STATION

THAT
CARRIES

THE
LARGEST
VOLUME

OF
AUTOMOTIVE
SPOT
BUSINESS

IN
WESTERN
MICHIGAN



BROADCAST TIME SALES
REPRESENTATIVE

for buyers and sellers of radio advertising

U.S. RADIO

NOVEMBER - 1957

VOL. 1 - NO. 2

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" My Mommie Listens to KOIL "

Omaha's
Most Listened to
Station

Mornings - 34.1

Afternoons - 34.8

HOOPER - Sept.-Oct., 1957

If results are a must... So is KOIL

KOIL

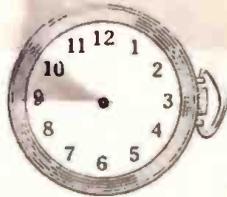
Avery-
Knodel
Rep.

A Vital Force in Selling Today's Omaha

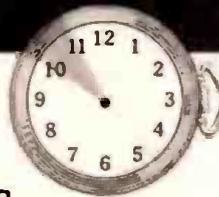
There's a million-dollar



Don McNeill's Breakfast Club (9 to 10 am) features comic Sam Cowling, comedienne Fran Allison, vocalists Jeril Deane and Dick Noel, Eddie Ballantine's orchestra.



The Herb Oscar Anderson Show (10 to 10:55 am) headlines singers Don Rondo and Carole Bennett, The Satisfiers, Ralph Hermann's orchestra.



morning



The Jim Reeves Show (1 to 1:55 pm) features vocalists Dolores Watson and Buddy Hall, The Anita Kerr Singers, Owen Bradley's orchestra.



The Jim Backus Show (2 to 2:55 pm) headlines songstress Betty Ann Grove, baritone Jack Haskell, The Honeydreamers, Elliot Lawrence's orchestra.

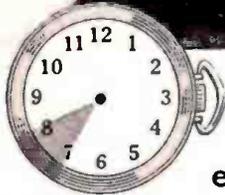


afternoon

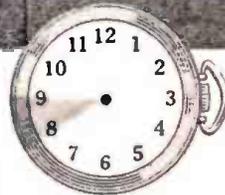
sales staff on American —and you can own it



The Merv Griffin Show (7:15 to 7:55 pm) features singer Darla Hood, The Spellbinders, Jerry Bresler's orchestra.



evening



The Bill Kemp Show (8 to 8:55 pm) headlines vocalists Peter Hanley and Betty Holt, The Upbeats, Neal Hefti's orchestra.

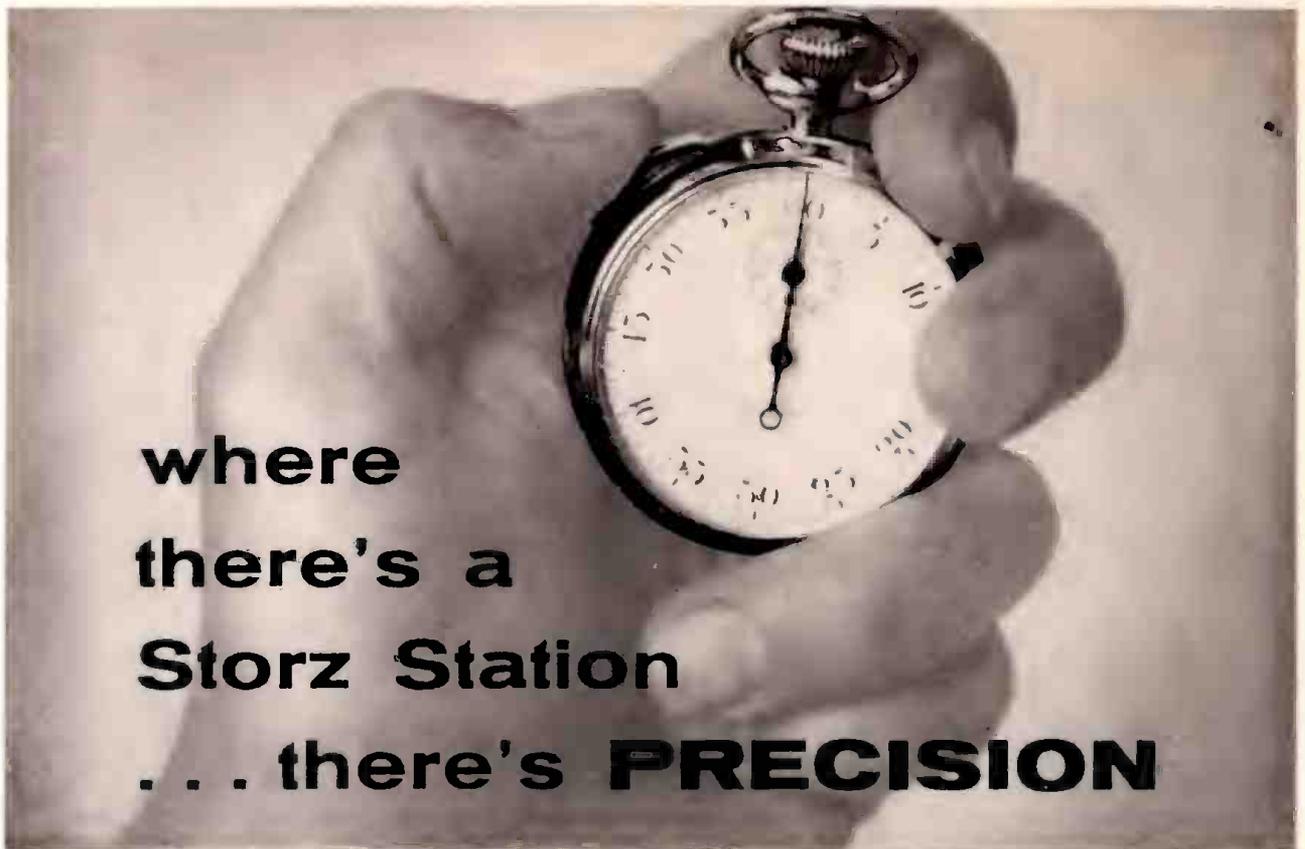
From morning to night, five days a week, you can have American Radio's million-dollar sales staff selling your product exclusively to millions of people everywhere.

Here's how it works: When you buy a five-minute program unit in any one of American's hour-long, weekday musical shows, you automatically lock out competition for the rest of that hour — all week.

Here, for the first time in years, is a brand-new advertising franchise. Nowhere else in all mass media can you buy this kind of salesmanship and product exclusivity.

the *live* one is

AMERICAN
BROADCASTING
NETWORK



**where
there's a
Storz Station
... there's **PRECISION****

*... precisely why there's never a dull moment . . .
precisely why in each of these major markets*

**more radios are tuned to the Storz Station
than to any other**

MINNEAPOLIS-ST. PAUL WDGY is first . . . all-day average. Proof: Hooper (31.9%) . . . Trendex . . . Pulse. See Blair or General Manager Jack Thayer.

KANSAS CITY WHB is first . . . All-day. Proof: Metro Pulse, Nielsen, Trendex, Hooper, Area Nielsen, Pulse. All-day average as high as 48.5% (Nielsen). See Blair or General Manager George W. Armstrong.

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

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

**STORZ
STATIONS**

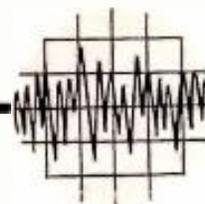
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.



ANA Gets Facts About Spot Radio's Gains

Spot radio is showing a bigger gain than any other medium, John Blair's Art McCoy told recent Association of National Advertisers meeting. "So far in 1957 we're 40% ahead" of 1956 which was spot radio's top year. (See Report from Representatives, p. 43.)

14-Market Study Points to Radio As Mass Medium

Interesting comparison developed by Edward O'Berst, director of research, CBS Spot Sales, points to fact that radio is the mass medium for American people. In 14 metropolitan areas from all regions of the country, study of percentage differences in growth factors between radio and newspapers for last decade shows: population up; radio families up; retail sales up, and newspaper circulation down. Population increased 25.7%; radio families expanded by 35.4%; retail sales shot up 89.7%, but newspaper circulation dropped 4.4%.

BPA Launches Second Year

With November marking start of second year, Broadcasters' Promotion Association gears itself for bigger and better projects. Meeting held first of month in Chicago applauded Westinghouse's David Partridge for his leadership during first year. Succeeding him as president: Elliott W. Henry, Jr., ABC, Chicago. Re-elected: Charles A. Wilson, WGN, Chicago, first vice president; and Montez Tjaden, KWTW, Oklahoma City, second vice president. The broadcasters group, counterpart of Newspapers' Promotion Trade Association, voted to hold next year's November convention in St. Louis, dates to be decided. Among topics on this year's agenda: Trade paper advertising; sales presentations; merchandising; promotion cooperation with agencies. (See *Focus on Radio*, p. 33.)

Analysis Reveals FM Strength in New York Area

Pulse analysis coming from Keith Trantow, NBC, points up FM strength in New York metropolitan area: 2,462,000 homes have FM sets or 57.8% of those owning AM sets. Of these FM homes, 423,000 do not tune in to FM regularly, but 2,039,000 do listen regularly, with 37% of all FM listeners tuning in during early evening. Taking afternoon newspaper circulation as a yardstick for comparison, according to Mr. Trantow, almost as many homes are tuned in to FM in the early evening hours as buy the New York Journal American and the New York World Telegram & Sun combined. Where 1,213,000 represents the circulation of both papers, 911,000 FM sets are in action during the same period the papers are normally read.

BBDO Doubles Business Channelled To Networks

BBDO doubled this year amount of business channelled into network radio, according to Bill Hoffmann, agency director of network radio. Among major accounts re-entering network radio: U. S. Steel, Rexall, General Mills, and Pennick and Ford. One big reason, he states, is radio's greater frequency at lower cost. (See *Report from Agencies*, p. 46.)

ABN Explains New Concept

ABN thesis in explaining switch to live musical programming is that a bad buy in radio is virtually impossible today in view of ten billion dollar roar of advertising invested by advertisers each year. Says Robert Eastman, president of ABN, "If you could afford to spend \$1,000,000 on advertising in a single day, your ads would represent less than 1% of the total advertising of that single day."

Family Radio Reaches Them All!

Ratings show Bartell Group stations FIRST . . . and reach more members of the family. "Radio For Family Life" requires talent and imagination. No short cuts. More work — but worth it!



BARTELL GROUP FAMILY RADIO

is based upon service and entertainment for the whole family . . . Emphasizing optimism, happiness, generosity, decency, patriotism . . . Homely virtues, basic values in family life.

Bartell It... and Sell It!

THE
**BARTELL
GROUP**
RADIO FOR FAMILY LIFE

Sold Nationally by ADAM YOUNG, Inc.
for WOKY, The KATZ Agency

AMERICA'S **FIRST** RADIO FAMILY
SERVING 10 MILLION BUYERS



Moulder Inquiry

The supposedly non-political nature of inquiry now underway by House Legislative Oversight Subcommittee to determine whether FCC and five other regulatory agencies are administering their respective laws as Congress intends, may be changing complexion. Flood of letters that have gone out over signature of Rep. Morgan Moulder, subcommittee chairman, to FCC and network executives requested subcommittee be supplied with all manner of information particularly expense account data on both give and take side of fence. With assurance that replies will be treated with utmost confidence, Dr. Bernard Schwartz, subcommittee chief counsel, has contacted various industry leaders suggesting that any light they can throw on proceedings will be much appreciated.

... And Overtones

The fact must be considered that an election year is coming up in 1958 . . . year when headlines will matter and year when subcommittee headed by Rep. Moulder will make its findings and recommendations known. Evaluation here of entire Moulder proceeding indicates some feeling that true purpose of investigation . . . Are FCC and other agencies performing administrative tasks correctly or not? . . . could ultimately be lost in maze of free lunch statistics.

FTC Revs Up Monitoring Unit

More radio monitoring at the FTC looms ahead in the months to come. That's the word from the FTC's radio monitoring unit, which this month enters its second year of operation. T. Harold Scott, unit chief, noted that monitoring of tv advertising had been easier than radio during the first year, because the volume and coverage of radio are so much larger. As to the specific number of radio-only complaints issued by the radio-tv unit during its first year, the FTC spokesman declined a specific answer on grounds that many publicly originated complaints cannot be claimed by the unit itself. In the last year records show approximately 150 complaints from the deceptive advertising area of the FTC, including the radio-tv monitoring group.

... FTC Warning

Mr. Scott's specific warning to radio broadcasters: "Give a commercial fact sheet to a reliable, intelligent announcer. If an advertiser supplies you with the core of his message, in fact sheet format, make sure the announcer will not blow it out of proportion, even inadvertently." In radio, he pointed out, it is often a vocal inflection that can spell the difference between acceptable and deceptive advertising.

Satellites and the Radio Spectrum

Where does new space age, ushered in with Russia's successful launchings of earth satellites, leave the American broadcaster in terms of spectrum space? As long as satellite game is played according to frequency rules—use of 108 m.c. agreed upon among nations was disregarded by

Russia with satellites — government and industry take an optimistic view. At moment there seems to be little or no threat to the radio spectrum. It is, however, at same time certain that satellites have focused greater attention and interest on industry and legislative proposals to investigate military use of spectrum. Despite stated disapproval of any study of this type by Gordon Gray, director of Defense Mobilization, there is specific meaning for broadcasters. It most certainly underscores importance of two bills introduced in the last session of Congress — one authored by Sen. Charles Potter (R. Mich.); the other by Rep. William Bray (R.-Ill.) — urging their legislative colleagues to take long look at problem and create an independent commission to investigate use of radio spectrum.

Attendance Up at NARTB Regional Meetings

Attendance was up at the recently completed series of eight NARTB meetings. Broadcasters attending this year's meeting totalled 1,713 compared to 1,581 in 1956.

With "A Time for Decision"

Feature of this year's tour, "A Time for Decision," was intended to prompt radio broadcasters to:

- strive for greater professionalism in their news operations from the local cover to the national and international scene.
- keep their representatives on Capitol Hill posted on the hazards of pay-tv to the concepts of American system of free broadcasting, calling special attention to the FCC's recent action authorizing pay-tv tests.
- back up efforts directed toward removing bans on broadcast coverage of public proceedings. (see "On Taking Sides" page 27)
- inform Congress of their stand on charges against the industry in the Broadcast Music, Inc. suit. (which states that because BMI is broadcast-owned, non-BMI music does not get its fair share of air time.)

KONO ratings are sky-high in San Antonio

Although the Sputnik can go kaputnik the satellitic rating of KONO will continue to soar in the South Texas market.

Because the meteoric rise in KONO's audience is constantly powered by fast thinking and lively action . . .

a powerful force that has made a month-old rating service as out-of-date as Kittyhawk.

Hitch YOUR sales wagon to a star . . . to the NEW KONO. Get facts — CURRENT facts from your

H-R Representative or Clarke Brown man

860 kc 5000 watts

KONO

SAN ANTONIO

Radio

the

Silver Mike



THIS MONTH:

CHARLES S. BEARDSLEY

Chairman of the Board,
Miles Laboratories

**A Pioneer Advertiser
Awarded "Silver Mike"**

U. S. RADIO presents its second "Silver Mike" award to Charles S. Beardsley, board chairman of Miles Laboratories, a business "built on radio broadcasting." Mr. Beardsley has been hailed many times for his good work in support of education, the war effort, his community of Elkhart, Ind., and as the elder statesman of the drug industry.

The list of Miles programs is a long and nostalgic one. It started in 1929, three years after Mr. Beardsley joined the firm, with the "Almanac of the Air" over WSBT, South Bend, for *Nervine*.

In February, 1933, with *Alka-Seltzer* about to fizzle out, Miles purchased a segment of the WLS, Chicago, "National Barn Dance," an association that helped put over the alkalizer and which lasted until September 29, 1945. Talent from the "Barn Dance" formed the nucleus for several other Miles shows, including Uncle Ezra and the Hoosier Hot-shots, Henry Burr, the Vass family, Curt Massey and Martha Tilton, Alec Templeton, and Brown and Lavelle's "Comedy Stars of Hollywood" (Bob Burns, Zazu Pitts, Vera Vague, Don Wilson, George Burns and Gracie Allen).

The "Quiz Kids" first went on the air in the summer of 1940. Joe Kelly,

the quizmaster, was another graduate of the "Barn Dance." Miles and the "Quiz Kids" stayed together on radio for eleven years. And who can forget "Lum and Abner?"

Other Miles programs were all outstanding in their fields: "One Man's Family," "Hilltop House," "Queen for a Day," Roy Rogers, Herb Shriner, and "Fibber McGee and Molly." Miles news commentators have been John W. Vandercook, Edwin C. Hill and Morgan Beatty, among others.

The list of entertainers developed on Miles shows is much too long for this space, and it is impossible to know all the pleasure they brought. They performed for *Nervine*, *Alka-Seltzer* and *Tabacin* on all of the networks and throughout the nation. And behind them and Miles was Charles S. Beardsley.

In 1931, when Miles was plunging into radio, he became vice-president in charge of advertising and sales. He was named president in 1942 and chairman of the board in 1947. Throughout his career he has been a leader in industry research, product development, promotions, sales and advertising.

If Miles was "built on radio broadcasting," so radio in many ways was built on Miles sponsorship. • • •

RANKS 11th

IN THE NATION

in per family income
(\$7,339.00)

Source: 1957 Survey
of Buying Power

COLUMBUS GEORGIA

3 county metropolitan area
USES THE LOCAL
& NATIONAL FAVORITE

WRBL

AM
FM
TV



TELEVISION:

COMPLETE DOMINANCE
• MORNING • AFTERNOON • NIGHT

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

Area Pulse—May, 1957

RADIO:

LEADS IN HOMES
DELIVERED BY **55%**

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

WRBL

AM — FM — TV

COLUMBUS, GEORGIA

CALL HOLLINGBERRY CO.



Photo by Morris H. Jaffe

**Beech-Nut Life Savers, Inc.
and its agency,
Young and Rubicam,
are Sold on Spot as a
basic advertising medium.**

Following its merger with Life Savers, Beech-Nut Gum adopted an aggressive new sales policy, aimed at overcoming distribution problems and at making Beech-Nut Gum the leading national brand. The method: a giant initial build-up in America's top 50 markets. The medium: SPOT RADIO.

Using 63% of its total advertising allotment, Beech-Nut Gum is blanketing the top 50 markets with a 10-second spot campaign, ranging from 50 announcements per week to 115 per week in New York City. The schedule covers radio's high-traffic periods, Monday through Friday, 7-9 a. m. and 4-6 p. m., with emphasis on the latter part of the week, when most family marketing is done.

Jim Parker, Advertising Manager, tells why SPOT

Beech-Nut Gum is

CONFECTION SOLD ON SPOT

Left to right:
William Geeslin
Y & R Account Executive;
James Parker,
Advertising Manager,
Beech-Nut Life-Savers, Inc.;
Rocco Cleone, Sup.
First National Stores, Cross County Center, Yonkers;
Herbert Watson,
Radio Sales Representative,
NBC Spot Sales;
William P. Dollard,
Y & R Merch. Buyer

RADIO figures large in Beech-Nut Gum's future plans: "Using those regions where its distribution is already established as a springboard, Beech-Nut Gum is making a national splash. Only SPOT RADIO gives the frequency required for such a tremendous job at such reasonable cost. To its extensive and continuing schedule in the top 50 markets, and to NBC Spot Sales' radio stations in every market where they play a part, goes much of the credit for the overwhelming success of the Beech-Nut Gum campaign."

Whether you're aiming at a specific region, or trying to hit all the top markets, you'll find that you can really call your advertising shots when you use SPOT... especially on these leadership stations, represented by ...



NBC SPOT SALES

Hartford-New Britain	WNBC
New York	WRCA, WRCA-TV
Schenectady-Albany-Troy	WRGB
Philadelphia	WRCV, WRCV-TV
Washington	WRC, WRC-TV
Buffalo	WBUF
Miami	WCKT
Cleveland	WHK
Louisville	WAVE, WAVE-TV
Chicago	WMAQ, WNBQ
St. Louis	KSD, KSD-TV
Denver	KOA-TV
Los Angeles	KRCA
Seattle-Tacoma	KOMO, KOMO-TV
San Francisco	KNBC
Honolulu	KGU, KONA-TV

WHERE

KENTUCKIANA

LISTENS

ON 1080 KC



PAUL COWLEY

Programs and People That Produce



JACK BENDT



DAVE BROCKMAN



TOMMIE DOWNS



WILSON HATCHER



BOB HENRY



RED KIRK



JIMMIE LOGSDON

Represented by John Blair & Co.



LETTERS TO

Congratulations on the first issue of U. S. RADIO. It is one of the most effective first issues I have ever seen of any publication, including attractive visual presentation.

Indeed, the only blemish I could find was where the statement is made that Washington's Julius Garfinckel and Company has never used radio before. Garfinckel's has been on WGMS, Washington's Good Music Station, for a number of years. The store has been represented in both programs and spots.

M. Robert Rogers
President, WGMS
Washington, D. C.

Many thanks for sending me a copy of the first issue of your new magazine, U. S. RADIO. . . . Please accept my congratulations and best wishes for its success.

Marion Harper, Jr.
President
McCann-Erickson, Inc.

You could do local radio a tremendous service if you would start a gathering house for local promotional ideas. These ideas could be garnered from stations located in each of the 48 states. This is something that local radio has needed for a long time.

R. D. McGregor
General manager, KBNZ
La Junta, Colorado

Congratulations on the first issue of U. S. RADIO. This magazine sounded like a fine idea when I first heard about it. Now that I have a copy in front of me, I know you've got a winner . . . the very best of luck.

Robert W. Sarnoff
President
NBC

I am delighted with U. S. RADIO because it is all radio. I trust Canadian radio's contribution to your publication will grow to the point where we may rate a sub-title on the cover and masthead. Believe me, we shall do our best to build up the "Canada" section.

Charles W. Fenton, Sales Director
Broadcast Advertising Bureau
Toronto

Volume 1, No. 1 is a honey! Judging from the first issue, you people will have one of the trade publications.

Features I particularly liked:

1. "Airwaves," and I hope you keep "Radio's Barometer" in an up-front position. We're always rummaging through stacks of material to find a summary of these very data.

THE EDITOR

2. "Report from Networks." This looks as if it will be a handy summary of what is happening to network radio.

3. Your lead story, "Radio-Active '57." An excellent story-in-depth of the medium's current status.

4. Beech-Nut's use of radio. Well written piece on how national advertiser is using radio.

F. Keith Trantow
Supervisor, Network Policy
NBC

The first issue of U. S. RADIO just landed on my desk. The "Shoestring Sell" article on Wedgewood's use of radio is particularly interesting and full of useful information. Would it be possible for you to send us 100 reprints for our FM sales staff?

Clark Kelsey
Promotion Mgr., KEX
Portland, Oregon

It appears that for this first edition, from the "Airwaves" to the ads, each member of what has to be an excellent staff, has done a wonderful job.

Edward J. Breen
Breen and Ward
N. Y. C.

Congratulations on your first issue of U. S. RADIO. You have spawned a very lusty baby that shows every promise of growing up fast.

Joseph T. Connolly
Vice President, WCAU
Philadelphia

In this initial issue I am delighted to see that you have . . . support from so many of radio's leaders, happy also that . . . John Blair & Company is among them. More power to you and your fine group of associates.

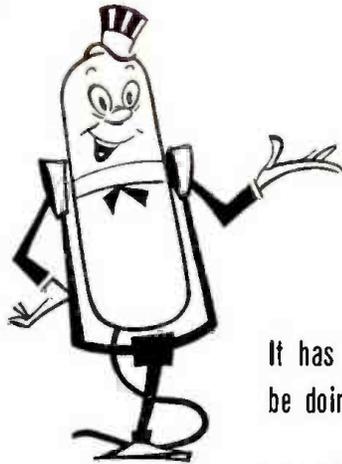
Paul Blakemore
Director of Advertising
John Blair & Company

Have just read through your first edition of U. S. RADIO. This is the first magazine in years that I have taken the time to read from cover to cover.

Fred Webb
Manager, WMFS
Chattanooga

Congratulations on your wonderful new venture and my sincere good wishes for the great success I know U. S. RADIO will achieve.

John F. Box, Jr.
Executive Vice President
The Bartell Group



U.S. RADIO . . .

. . . the monthly magazine for buyers and sellers of radio advertising.

It has been predicted that "In 1962 radio alone will be doing \$1.4 billion . . . double the current figure."

Radio is the mass medium to reach the whole of America.

U. S. RADIO stands ready to fill the needs of advertisers in their use of radio. An analytical and idea magazine for buyers and sellers of radio advertising, U. S. RADIO devotes its entire energies to this vast field of radio. Articles and features on the planning and buying of radio advertising, delving into the whys and hows in the successful use of all radio, are supplemented by regular departments presenting in concise form the news and trends of the radio industry.

U. S. RADIO . . . the monthly magazine devoted 100% to radio advertising.

10,000 circulation . . . 6,000 copies each month to advertisers and their agencies.

Shooting for your budget!

WCUE

is Number 1 in Akron!

Between 8 a. m. and 5 p. m. daily, WCUE delivers more listeners for your ad dollar than any other Akron station. (In all other periods, just a whisker away from first.)*

See your JEPSCO Man for details . . . or call WCUE Sales Veep, Jack Maurer, FRanklin 6-7114.

*Cost per thousand study based on Pulse, July 1957

The ELLIOT STATIONS

great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - WCUE / WICE - Providence R.I.

National Representatives The John E. Pearson Co.

WHAT'S **NEW*** AT WEBC?

Just about
EVERYTHING!

* **NEW RATINGS**

Hooper and Pulse both agree, ... in the Twin Ports, it's WEBC.

New August-September
Hooper confirms August 1957
PULSE to show WEBC with
more listeners than all other
Duluth-Superior radio
stations. Ratings show steady
growth over the past two
years, and still going up.

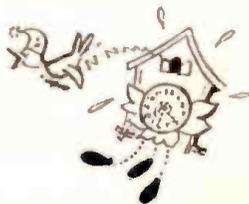
* **NEW EQUIPMENT**

at WEBC has all been replaced
with the best available. Our
transmitting equipment is all
new since our change to 560 K.C.



* **NEW 24 HOUR OPERATION**

with music, news and pat-
ter. Results already prove
the value of this extended
operation.



* **NEW OFFICES**

Our new offices have been
completed . . . arranged
for top efficiency. Visit us
whenever you can.



560 kc

5000 watts

FIRST IN DULUTH & SUPERIOR

Rep. George P. Hollingbery Company

HARD SELL



SOFT SELL



U. S. RADIO • NOVEMBER
1957

agency men sound off:

Hard Sell and Soft Sell

*Agency Executives Give Pros and Cons
On These Commercial Approaches*



"ED MAHONEY, vice chairman of the creative board and vice president in charge of radio-tv, Cunningham and Walsh, translates soft sell and hard sell radio commercials into the visual terms shown above. "Soft sell," said Mr. Mahoney, "usually expands one or more ingredients of the hard sell commercial (in this case the reason why). But since there are many possible variations you should not try to restrict yourself to any set formula."



A feud which in recent years has stirred up much controversy among agency men seems to be burning itself out.

It is difficult today to find an agency spokesman who is willing to stand up and be counted on either side of the familiar hard sell versus soft sell scrap.

Not only do agency men refuse to defend one sales approach against the other, but there is a surprising reluctance in some quarters to accept the two techniques as separate and distinct means to the same end . . . moving the client's goods.

When asked to define hard sell and soft sell, John Esau, radio-tv copy chief for N. W. Ayer & Son, said, "I would like a definition, too. The labels hard and soft sell have been used and misused so much that they no longer have any specific meaning. They are an advertising cliché that gets in the way of the

THE CREATION OF A COMMERCIAL: BBDO CHOOSES MUSIC FOR "ZEREX"



1. TO EXPAND AUDIENCE this fall Du Pont's "Zerex" anti-freeze will concentrate on spot radio using new jingle. Decision is being made by group above (left to right) Arnold Leo, radio-tv copy group supervisor; Art Bellaire, vice president in charge of radio-tv copy; Bill Hurst, copywriter; Wells Newell, account executive, and Joe Hornsby, jingle writer.



2. WORDS AND MUSIC get together through efforts of jingle writers Joe Hornsby and Ben Allen with an assist from Bob Davis (behind piano). Davis is the manager for the "Honeydreamers," vocal group that was selected to do the recording for "Zerex."



3. THE HONEYDREAMERS RECORD the brand new jingle while BBDO executives look on from inside control room. Singing the jingle (left to right) are Kevin Gavin, Marion Bye, Bob Davis, Nan Green, and Bob Mitchell.

common aim . . . effective selling." Robert Kirschbaum, vice-president in charge of radio-tv copy, Grey Advertising, said, "I would hesitate to try to define hard sell and soft sell at this point in the development of radio. There is no longer the clean cut line of demarcation that

there used to be in commercials on the air. It would be rough to listen to a commercial and have to classify it as exclusively hard or soft sell."

Do's and Don'ts

While no one interviewed would support either sales school exclus-

ively, each agency executive expressed definite views on the do's and don'ts of successful selling in today's markets:

- Mr. Kirschbaum said research is one of the keys to pinpointing audience and commercial technique.
- Ed Mahoney, vice chairman of

Commercial copy samples here illustrate Hard Sell (right) and Soft Sell (below). Ed Mahoney, vice chairman of the creative board and vice president in charge of radio-tv, Cunningham and Walsh, translates hard sell and soft sell into visual terms as expressed in the illustrations on preceding page.

GIRL MUSIC UP AND UNDER
 {Sleepily} 'Morning, you brute. {KISS}
 Honey, I want to make your mornings even nicer. I hate to see you coming in to breakfast unhappy after raking your face with that old razor. I'm going to buy you one of those new Eversharp Schick Injector Razors.
 MUSIC UP, THEN UNDER
 They give you Light-Touch shaving . . . shave your whiskers, not your face . . . and I love your face . . .
 MUSIC UP, THEN UNDER
 It only costs a dollar, but they give your dollar back, or even better, \$1.46 worth of blades free. So I'll buy you one today, my sweet . . . an all-new Eversharp Schick Injector Razor. . . . Hurry home.
 MUSIC UP AND OUT

ANNCR: BRISK FLUORIDE TOOTHPASTE starts instant action against tooth decay—even if you brush in a rush!
 GIRL: TOOTHPASTE . . . TOOTHBRUSH
 BOY: TOOTHPASTE . . . TOOTHBRUSH
 MUSIC
 GIRL: WHEN YOU ARE LATE AND IN A RUSH TO CLEAN YOUR TEETH . . . DO YOU REALLY BRUSH?
 BOY: OR DO YOU JUST . . . BRUSH IN A RUSH?
 GIRL: BRISK HELPS PROTECT YOU FROM DECAY STARTS INSTANT ACTION
 BOY: RIGHT AWAY!
 BOTH: EVEN IF YOU BRUSH IN A RUSH BRISK FLUORIDE TOOTHPASTE!
 ANNCR: You should brush your teeth thoroughly but when you have to brush in a rush, BRISK FLUORIDE TOOTHPASTE starts instantly to fight tooth decay. BRISK actually helps strengthen tooth enamel instantly on contact! And BRISK instantly destroys most bacteria that cause mouth odor and decay. For instant action . . . even if you brush in a rush, get BRISK FLUORIDE TOOTHPASTE.
 GIRL: BRISK HELPS PROTECT YOU FROM DECAY STARTS INSTANT ACTION
 BOY: RIGHT AWAY!
 BOTH: EVEN IF YOU BRUSH IN A RUSH BRISK FLUORIDE TOOTHPASTE!

**BBDO's best brains produce a commercial
in the new advertising tradition
... words and music designed to
sell hard in the soft manner**



4. KINKS ARE TAKEN OUT as tape is checked and edited by (left to right) Ben Allen, John Dean, BBDO radio producer, Joe Hornsby, Tom Nola, engineer, and Bill Hurst.



5. COMPLETED COMMERCIAL SOUNDS fine to (left to right) Wells Newell, Art Bellaire, Joe Hornsby and Ben Allen. Client will hear disk for the first time on following day.

the creative board and vice president in charge of radio-tv, Cunningham and Walsh, said that both hard sell and soft sell do have their legitimate place in modern advertising, but that the agency must be flexible in using them.

- Dr. Tibor Koeves, vice president, Institute for Motivational Research, Croton-on-Hudson, New York, concurred in Mr. Mahoney's views, and added the Institute's findings on the psychological reasons behind the effectiveness of hard sell and soft sell. (See below.)

- Joseph Stone, vice president, J. Walter Thompson, deplored the bad taste of many hard sell commercials, and blamed their continued use on uninformed clients.

- Arthur Bellaire, vice president in charge of radio-tv copy, Batten, Barton, Durstine & Osborn, pointed up the importance of adapting commercials to the changing needs of the client.

Growing Role of Research

Mr. Kirschbaum attributed the blurring of the line between hard and soft sell to the growing role

played by research in advertising today. He pointed out that "before research we flew by the seat of our pants. If a product sold at the moment that was all we wanted to know. Now there is no more guess work to knowing the type of audience you are trying to reach with a certain product. The guess work lies in what to do to sell the product to that particular audience, and pre-testing is taking the guess work out of that."

Mr. Kirschbaum said that research has shown that you cannot reach and sell most audiences today by using either hard or soft sell exclusively. You must tailor-make your commercial to your audience, which very often will necessitate a combination of the two techniques.

Mr. Mahoney agreed that hard sell and soft sell are "relative terms depending on the product and the problem." Mr. Mahoney mentioned that impulse, often low-priced products like chewing gum frequently lend themselves to the high power pitch. On the other hand, heavy industry or expensive goods to which the consumer must give considerable

GROUP (SINGING)
ZZZZZEREX protects with MR-8!
ZZZZZEREX protects with MR-8!

SOLO (KEVIN GAVIN)
What makes ZEREX ANTI-FREEZE so great?

SOLO (MARION BYE)
MR-8!

GROUP
MR-8!
ZZZZZEREX by Du Pont with MR-8! —
Is anti-rust, anti-acid—won't evaporate!

SOLO (KEVIN GAVIN)
And what makes ZEREX ANTI-FREEZE so great?

SOLO (MARION BYE)
MR-8!

GROUP
MR-8!

ANNOUNCER
It's the MR-8 in Du Pont Zerex that makes the big difference in anti-freeze today. ZEREX anti-freeze will give your cars' cooling system *unequaled* protection against acid, rust and corrosion all winter long—and it won't rot radiator hose. Zerex, the *premium* permanent-type anti-freeze, is made and backed by Du Pont . . . your *guarantee* of quality.

GROUP (SINGING)
ZEREX by Du Pont with MR-8—
Is anti-rust, anti-acid—won't evaporate!

SOLO (KEVIN GAVIN)
See your dealer—and make a date!

GROUP
To get ZEREX—with MR-8!

thought, often employ low pressure techniques successfully.

Dr. Koeves, agreed with Mr. Mahoney that hard and soft sell still have validity as both terms and approaches to selling. He defined hard sell as "an overstatement . . . the direct and often repetitious hammering home of each point." Soft sell, he said, "is understatement. It is modest, sparse and reticent." He revealed that research done by the Institute has shown that the effectiveness of hard sell rests on four major psychological points:

The Reasons Why

1. It promises emotional excitement.

2. Hard sell provokes the desire to own or use a unique or outstanding product by playing upon the listener's desire not to be left out of a good thing.

3. It relieves the consumer's misery of choice by offering him the best in the field.

4. By fulfilling the first three functions, hard sell tends to obliterate the image of competing products.

(Cont'd on p. 49)

Total Budget To RADIO

*Pacquins—Silk 'n Satin—Ben-Gay
Abandon Other Media
For Second Year*



For the second successive year Thomas Leeming & Co., Inc., makers of Pacquins, Silk 'n Satin and distributors of Ben-Gay, is pouring into radio its entire advertising budget, estimated at \$2,500,000.

According to Charles F. Junod, general sales and advertising manager for Leeming's, "We found that radio was cheap, and gave us the frequency we were after. We decided to go whole hog into radio and out of print last year. We're doing the same thing again this year. The results speak for themselves."

Donald L. Carter, account executive for Leeming's agency, the William Esty Company, said that they are running a spot radio campaign using 276 stations in 187 cities across the nation. The Pacquins buy began October 21 and will continue for six months.

According to Adlai S. Hardin, vice president and account supervisor at Esty, "We cover all areas in the U. S. except for two counties. We reach nearly everyone who owns a radio, using a minimum frequency of 25 spots per week per station."

"This is approximately the same schedule used last year, with the spots about evenly divided among the three products.

The measure of the buy's success last year was taken by John O'Connell, assistant to Mr. Junod: "We've had a very favorable trade response," he said, "and, if consumer mail is an indication, we had four times more letters last year than we usually have."

Esty Buys Daytime Radio

Esty buys daytime spots for Leeming, and wherever possible they prefer to air their commercials on news shows or to have them done by local personalities.

"Prior to last year," Mr. O'Connell said, "our major advertising efforts had been in Sunday newspapers both in the comic and supplement sections. We were proud of our high readership which had continued for many years. And our sales had shown steady growth.

"We used this medium well, and our only reason for considering a change was that we felt we had been there too long, and consumers were accepting us as a matter of course. The recommendation for a switch came from Esty." Mr. O'Connell stated.

"All media were looked into and tv, our first choice, had to be discarded because of cost, as did daily newspapers. We needed mass cov-

erage. Radio did not offer us this coverage on a limited scale, so we had to go into it with no reservations," Mr. O'Connell explained.

"We found that by buying on what we considered to be a situation basis, cost became low and frequency so high that we were bound to hit all families that listened to radio at all sometime during the week."

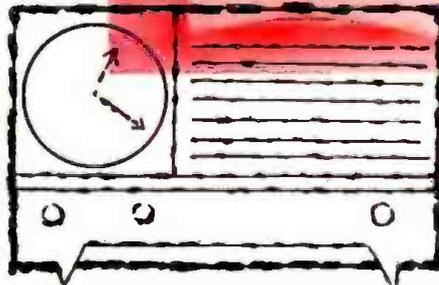
Mr. O'Connell pointed out that Leeming confined itself to a winter campaign because their research and their sales have shown that women do not buy hand cream or lotion during the summer months. Ben-Gay sales drop in the summer, too, of course, because colds do not occur as often.

Ben-Gay Sold Differently from Silk 'n Satin

The sales approach to the commercial copy differs from product to product. The Ben-Gay copy is "Simple and straightforward," according to Esty's Don Carter. There are no gimmicks, and one announcer usually reads a factual message.

"We believe, however, in a basic soft sell," said Mr. Carter. "We don't use high pressure methods."

Two entirely different appeals are used for Pacquins, a cream, and



Silk 'n Satin, a lotion. While both aid skin beauty, Pacquins is pitched as a utilitarian, indispensable remedy for women who work with their hands. Here is a typical commercial for Pacquins:

You know how people will start talking when they're waiting for a bus. Well, that's how I started talking to this nurse the other morning. I don't remember how we got on the subject of hands, but what she had to say was pretty interesting. I never stopped to think about it before, but she said a nurse's hands really take a lot of punishment. She said their hands are in disinfectants and water sometimes as often as fifty times a day. So it really interested me to find that she and many nurses use Pacquins Hand Cream to keep their hands soft and smooth. I never knew there was anything so special or different about it, but she told me that nurses prefer Pacquins . . . because Pacquins was originally made for doctors and nurses, and that's why it's so rich, and is even healing for sore, cracked skin. Well, I said, no wonder you nurses rely on Pacquins. Oh yes, she said, in fact there was a survey just recently that showed more nurses

use Pacquins than any other hand preparation . . . cream or lotion. And I'll go along with them, because I've been using Pacquins ever since I talked to that nurse, and my hands feel smoother and look better than ever.

In 1928, according to Leeming's Mr. Junod, Pacquins was sold to the public for the first time. Originally made for doctors, dentists and nurses, Pacquins was so satisfactory that the patients who had heard about it began asking for some themselves.

Pacquins Commands Brand Loyalty

"Once we get a customer, we usually keep her," said Mr. Junod. "We find great brand loyalty for Pacquins. In fact, Leeming's does half the hand cream business in the country, and we rely on quality to sell our products."

The name, Pacquins, appeared for the first time when Leeming's was preparing to launch it on the public market. Someone said, "Let's get a winning package," which was soon translated into "Pacquins," after a French twist had been added.

Silk 'n Satin, a more recent addition to Leeming's beauty line, is approached on a glamor basis . . . whereas Pacquins is sold as a neces-

sity no woman can do without, Silk 'n Satin is marketed as a luxury every woman can afford. Here is a sample Silk 'n Satin radio commercial:

Chant: SILK 'N SATIN!

Now you can satinize every inch of skin with this softening lotion—Silk 'n Satin!

Woman: With Pacquins' Silk 'n Satin you can satinize every inch of skin.

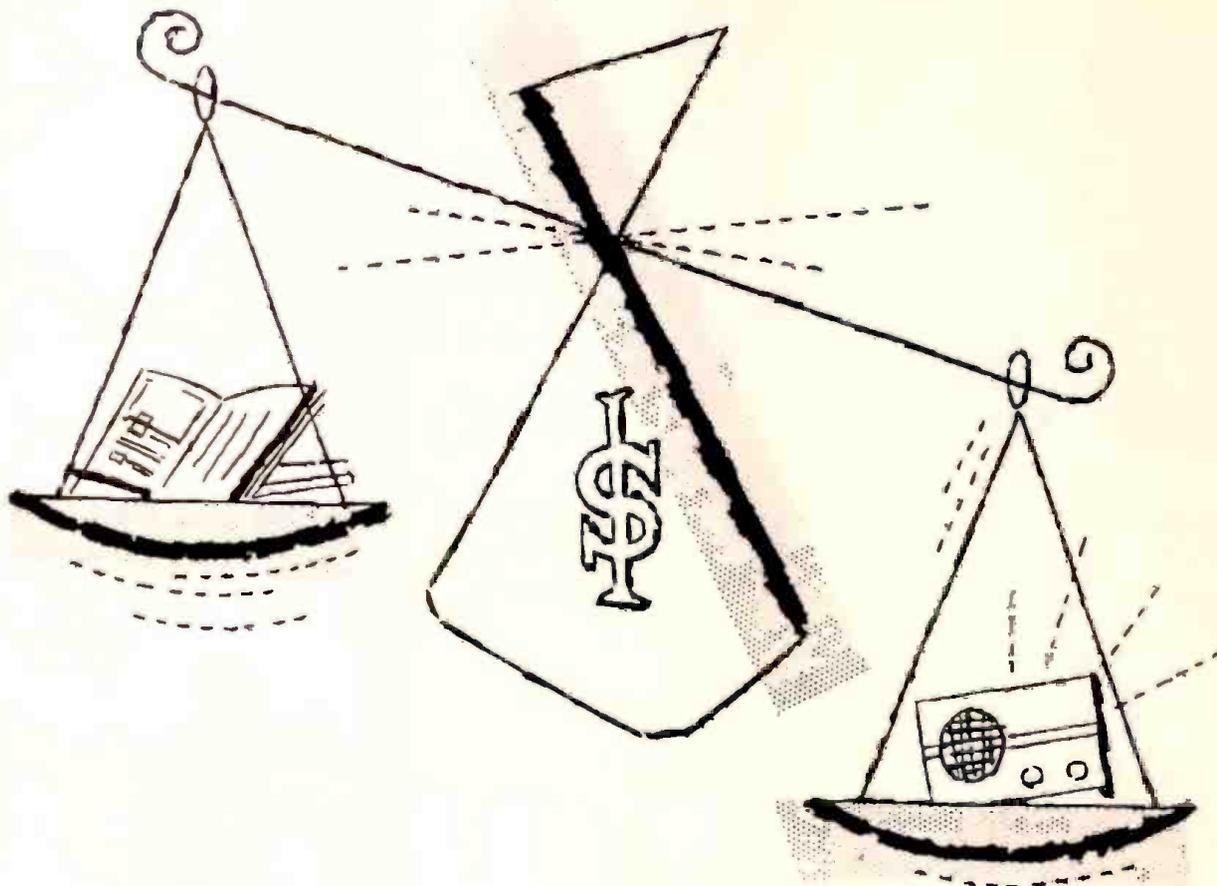
Chant: SILK 'N SATIN!

You'll see new youthful beauty from the lanolin in this softening lotion—Silk 'n Satin!

Woman: Your skin begins to wake up when you use Pacquins' Silk 'n Satin. You'll see how it drinks in this soothing, softening lotion—so rich in lanolin. And more than lanolin—Pacquins' Silk 'n Satin lotion contains a humectant to refresh and moisturize your skin. No wonder it satinizes.

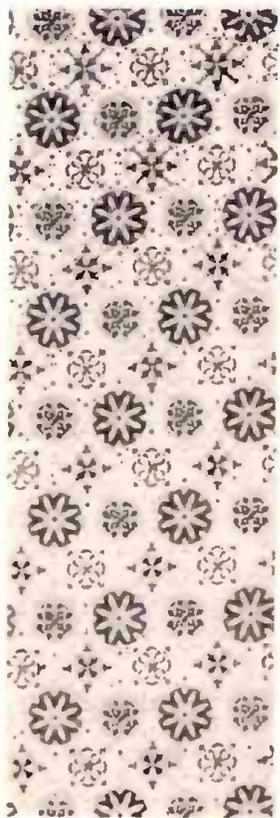
Chant: SILK 'N SATIN!

Whether the commercial is Silk 'n Satin, Pacquins, or Ben-Gay Leeming's faith in radio last year paid off so well that they're going back for more of the same this season, to the exclusion of all other media. In the words of John O'Connell: "We think we've got something." • • •



the shoestring sell:

Waverly Fabrics Bolts to Radio



*Radio Expenditures Increased
By 50% During Past Two Years
... 80% Of Budget Now Goes To Radio*

**Client and agency representatives
who spearheaded Waverly's switch
from print to radio.**



Two years ago Waverly Fabrics, a division of F. Schumacher & Co., was spending approximately 30% of its advertising budget for radio. Today the firm allocates 80% to radio, a phenomenal 50% increase. Out of a total appropriation of \$500,000, a whopping \$100,000 is earmarked for radio.

The switch to radio has resulted in increased sales for Waverly, a new source of revenue for local stations, and a financially feasible way for the retail stores to use Waverly's advertising allowance.

Previously, Waverly had been using radio to a limited extent on a regional basis, with the rest of their money going into the printed media. The big change-over came when the firm awarded their account to Ehrlich, Neuwirth & Sobo, Inc., a medium-sized New York agency.

Norton H. Sobo, a principal of the agency and account executive for Waverly, said that the agency's determination to swing the budget to radio was based on these conclusions about the medium:

- Radio is local
- Radio is a primary medium
- Radio is a merchandising medium.

Switch From Print

All of this added up to the switch from print. According to Mr. Sobo, "There is nothing like radio's local approach. What magazine has its hot little hands on the local level? They offer only a very institutional support to advertising. Radio is local and is purely merchandisable."

The spectacular results achieved by the move to radio have delighted Waverly's top brass, who give all the credit to the agency. "We've never seen an agency get more out of a modest ad budget (\$500,000)," said Edwin H. Bostick, advertising manager for Waverly.

"One of the problems that had to be licked when we took over the ac-



Edwin H. Bostick, advertising manager for Waverly Fabrics.



Norton H. Sobo, executive on the Waverly account at Ehrlich, Neuwirth & Sobo, Inc.

count," Mr. Sobo said, "was that Waverly was offering money that nobody wanted. They were allowing five cents per yard credit to the retailer for advertising. But Waverly couldn't give the money away.

"Five cents didn't begin to pay for space in newspapers, especially in big cities. Little stores didn't buy enough yardage for the five cents to mean anything. Figure it out . . . 500 yards would bring a credit allowance of \$25.00. With our radio plan, the money is buying something," Mr. Sobo said.

Not only is Waverly happy about its increased sales, but so are the local stores who have finally found a workable answer to the problem of making their five cent advertising allowance pay off.

Stations across the country are applauding Waverly's precedent-making use of radio, because they feel it opens up a whole new source of revenue for radio . . . the fabric industry.

In July, 1956, Waverly bought seven weeks of ten announcements on NBC's "Monitor." Before the seven weeks were up they bought six more to complete a 13-week cycle, and then put in an order for another 13 weeks.

Along with the network spots, ten second adjacencies were made available to NBC's affiliates for sale to local stores. With helpful hints from Ehrlich, Neuwirth & Sobo, they succeeded in selling a total of 13,000 spots to 2,376 department and specialty stores all over the U. S.

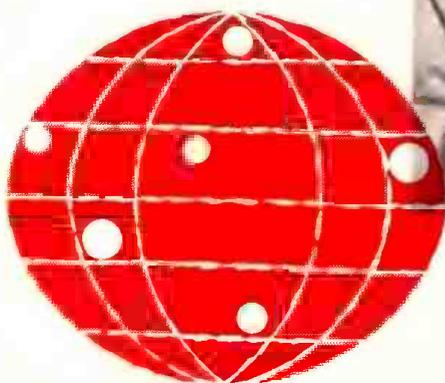
Stations Sell Stores

George Graham, director, NBC radio network sales service, explained the high local sales record this way: "Stations weren't just going to go overboard for the network show alone. We had to give incentive to the stations to make them care. By showing them how to sell the local stores we, through Waver-

(Cont d on page 26)



Ray Goulding and Bob Elliot will alternate new Waverly spot series with Fibber McGee and Molly beginning January 24 on NBC's "Monitor."



ly, made the whole buy very attractive to our affiliates.

"We showed the stations how to get to the stores. A comprehensive merchandising and promotion kit was sent to every station, pointing up the network-station-retailer liaison.

"Simple tips such as telling the station how best to approach the store were incorporated," said Mr. Graham. "The role of the head buyer in relation to the advertising manager was pointed out. We showed how the store buyer determines the advertising policy for his department."

Stations arranged closed circuit broadcasts for the store executives who, by invitation, gathered in the office of the local station's general manager. In this way Waverly and the stations pre-sold the stores on the campaign.

Further pre-selling was done by station participation in store sales meetings, where the whole story was told in sound by the talent doing Waverly segments.

"Pre-selling the campaign at the local level to the stations, the stores,

and the Waverly salesmen paid off. The actual broadcasts are the third step in a one-two-three barrage," according to Mr. Graham.

Waverly Buys 'Monitor'

Starting on January 4, 1958, Waverly is buying a total of 20 five minute vignettes on "Monitor." There will be ten on Saturday, ten on Sunday, alternating between Bob and Ray, and Fibber McGee and Molly.

The talent will do skits and integrate the commercials. The copy has been set up to embrace a timely and topical theme to sell Waverly fabrics. The whole pitch will center around the need for a "return to individuality."

Picking up the widely discussed trend to conformity by Americans, the copy will emphasize that every household can be different in its home decoration by virtue of the many patterns offered by Waverly Fabrics.

"The appeal," Mr. Bostick said, "is that every home can and should be tailored to the individual family instead of duplicating the neigh-

bor's. Fibber McGee and Molly, Bob and Ray will talk about how cars, houses, and neighborhoods have the same, undistinctive look. They will show that a non-conformist, personalized home can be achieved by a difference in decoration."

The commercials will not single out any patterns. Customers will be urged to see the Waverly selection at the local store.

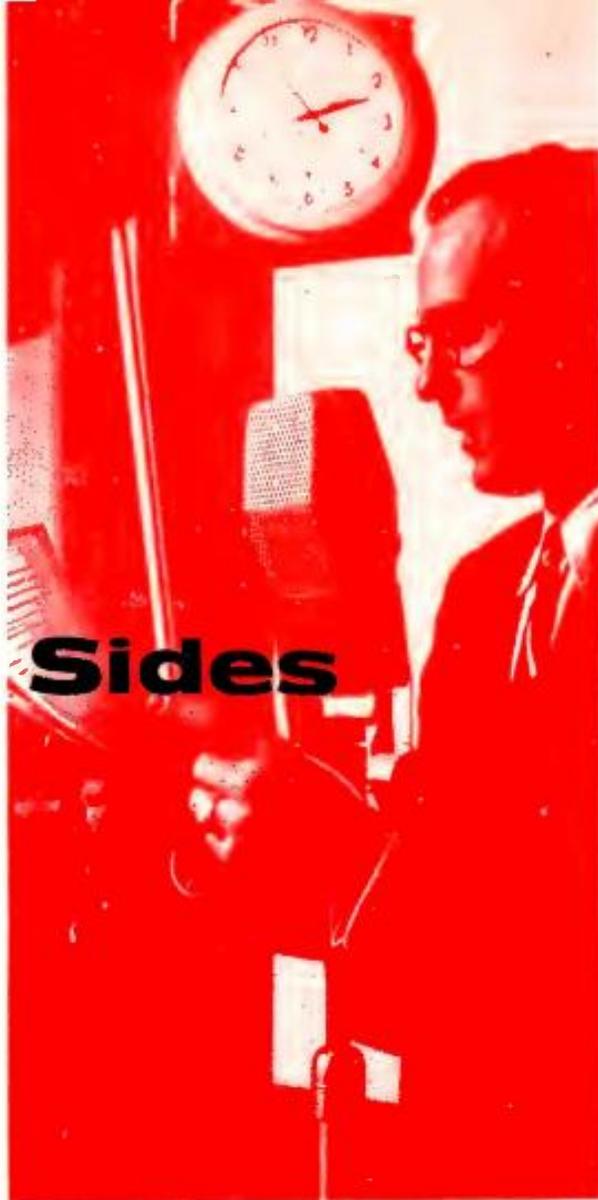
"In essence, the local store is sponsoring the entire vignette as far as the listeners are concerned," Mr. Bostick said.

Many stores are so excited by their radio partnership with Waverly that they are undertaking on their own to use elevator cards and window displays which advertise Waverly on radio.

Radio's solution to Waverly's advertising problem is being closely watched by the rest of the fabric concerns, many of whom have indicated that radio may hold the answer for them. Gillistran Carpets is sure of it, NBC reports, for they are going to apply the Waverly plan themselves beginning next March on "Monitor." • • •

On Taking Sides

*Editorializing Survey
Shows Some Results
And Many Reservations*



There are four distinct prejudices against editorializing on the air harbored by local radio stations—but they have not proved valid where editorializing is actually in practice, according to a U.S. RADIO survey.

Stations which do not editorialize—and they are the great majority—list the following reasons (in order of frequency):

- 1—Fear of antagonizing segments of the audience or advertisers.
- 2—Lack of time and highly trained newsmen.
- 3—Worry over granting equal time to anyone with a diverse opinion.
- 4—Belief that it is not their job. ("Too much work." "The wire services cover the news very nicely." "Our job is entertainment.")

Of the stations which favor edi-

torializing, some limit their opinions to crusades for civic betterment, but most claim the right to speak out on any subject. One of these, WADS, Ansonia, Conn., covers "local, national and international" issues "because people want to know our opinions. We have had no adverse reactions from sponsors—just comment. The general public's reaction is excellent. People call and write us asking us to take a stand on certain issues. They listen for WADS editorials."

Wide Area

Stations are editorializing today on everything from delinquency to defense, high schools to Hoffa, politics to playgrounds, streetcleaning to "Sputnik." One station manager, more conservative, says he has come out "against sin and for motherhood."

But in the wake of the recent up-

surge of interest in editorializing, spotlighted by Oregon Governor Robert D. Holmes' statement last month to the Region 8 NARTB conference that "political emmuchs are scorned; scorned by legislators, scorned by your listeners and viewers," many stations still think the price is too high.

WSVA, Harrisonburg, Va., sums up its stand tersely: "With the mixed population we have, certain aspects of any editorial matter would not sell well." Similar situations are reported by KMHT, Marshall, Texas: "Too reactionary in this market at this time," WYTI, Rocky Mount, Va.: "The newspaper here has received considerable criticism since this is a small town. We have stayed away from it, since we want to entertain, not criticize," and KLGX, Logan, Utah: "A small station with a small staff in a small



"As a network we do not take an editorial position. However, competent newsmen and commentators are entitled to express an opinion as long as it is labeled as such. We feel a man is competent who (1) is trained in the phase of the news with which he is dealing, (2) is in a position to know the facts of the situation, and (3) labels his position."

Bill McAndrew,
NBC director of news.



"We at Mutual compare ourselves to the major wire services and in particular to their feature adjuncts. We limit our editorial activities to the commentators we place on our daily broadcast schedule, who are men, clearly labeled as editorialists, and can be scheduled or rejected from their schedules by our affiliates. The owners and operators of these stations have the final word in what they will not have transmitted over their facilities."

Norman Baer,
MBS director of news and special events.

community can find itself in the 'hot seat' with the public."

"Advertisers have points of view, too," WWTB, Tampa, points out. "To disagree with them and have a spot next to the point of view they don't like, usually kills off the golden egg." And from WBBA, Pittsfield, Ill.: "It's a little more difficult to editorialize in a small market for reasons with which anyone who has lived in a small town is thoroughly familiar."

Shortage of Commentators

A great majority of the stations frankly admits that one of the reasons for not airing editorials is the lack of highly trained commentators. "Editorializing demands scope and insight far beyond regular news reporters" (WQUA, Moline, Ill.). "Editorializing requires a great deal of time and preparation not available to small market stations with limited staffs" (WFIW, Fairfield, Ill.).

KPDN, Paupar, Tex.: "A small operation such as ours does not have personnel for editorializing. An editorial must be done by authority. This takes research and experience." KCHL, Houma, La.: "We work with

a small but competent staff, and since duties are doubled there is no time for preparation of editorial type news."

Of course, there are the stations which just don't believe in editorializing. WDVA, Danville, Va., says, "We present the facts of the news; our job as a medium is to report, not to attempt to influence opinions." And KRMG, Tulsa, which has had "adverse reaction from the public" to editorials, feels that people "want the news reported factually."

"Our job," WMFS, Chattanooga, agrees, "is entertainment, information and education—not opinionated or slanted views on any subject. It is the individual's right to make up his own mind." WARM, Scranton, concurs: "We operate for the purpose of disseminating news—not interpreting it. Our listeners prefer to draw their own conclusions, and we prefer not to make up their minds for them."

Helpful to Community

But do radio editorials "make up their minds for them?" Not necessarily, say the stations that have tried them. In fact, the discussion caused by the programs, according

to WJOB, Hammond, Ind., "is definitely helpful for community life." "The public likes nothing better," says KDYL, Salt Lake City, "than to call or write a station, either objecting or lauding recent broadcasts. A state of apathy generally exists here—until we hit home on a particular subject."

In more than eight years of editorializing, WAWZ, New Haven, has "acquired a deeply rooted reputation as the conscience of the community and as the sparkplug to get things done." Daniel W. Kops informed an NARIB conference in Schenectady, N. Y., last month.

"When we began editorializing two years ago," Tim Elliot of WCUE, Akron, told C. S. RADIO, "we had an excellent reaction from the public, although we had thought we'd be panned. We even endorse candidates and issues in local and state elections without any squawk from the parties. That's probably because we screen candidates and issues on their individual merits before checking the party label."

Here are some other typical reactions to radio editorializing: KPQ, Wenatchee, Wash.: "The public thinks more of us. It proves that we



"We reserve the right to editorialize and consider that the individual stations should have the right to editorialize.

"We give the widest latitude to our commentators and analysts—provided they are qualified by training, background and experience—to express opinions, and we maintain a balance of points of view so that all phases of opinion are available to the public."

John Daly,
ABC vice president in charge of news,
special events, sports, and public events.



"CBS lustily defends its right to editorialize but prohibits bias in its newscasts. While occasions arise when a network feels called upon to take an editorial stand on controversial issues in the news, it isn't the role of CBS news broadcasters to assert such editorial comment. Such an editorial broadcast should not be incorporated into an established news format, but should be independently presented and clearly labeled. This is part of our responsibility as a broadcast news organization which supplies the day's news to millions."

John F. Day,
CBS director of news.

have the guts that many in our industry seem to lack. We have not lost an advertiser, and have gained several."

WCLI, Corning, N. Y.: "We have lost some advertisers, but have gained more. The general public loves it. We print scripts as aired daily and mail them to those who write-in." KRXK, Rexburg, Ida.: "No adverse reaction from advertisers who are part of the general public. We have made some individuals mad, but the overall acceptance has been excellent."

Favorable Reactions

KOLS, Pryor, Okla.: "Reactions from public and advertisers are very favorable, although the editorializing is done strictly from the station point of view—without regard to effect on the advertiser or listener."

WMC.A, New York, which airs ten regularly scheduled editorial opinion programs weekly: "We have received no unfavorable response." WMUU, Greenville, S. C.: "Editorials have been well accepted by the general public."

WMUS, Muskegon, Mich.: "Advertisers for the most part recognize our rights to editorialize, and do not

hold animosity for editorials even when they affect the interests of the advertiser in some way. Public reaction depends on which side of the fence the listener stands. For the most part our comments have been favored by the majority."

All Issues Aired

Most of these stations claim the right to editorialize on any subject that they feel warrants attention. Typical is WNOE, New Orleans, which has recently aired opinions "on local issues such as the police department 'shake-up,' and also on the election of James Hoffa, and on the undesirability of certain 'filthy' magazines being displayed and sold to teenagers on New Orleans street corners."

Gordon McLendon aired a labeled editorial 16 times in one day over his Texas Triangle stations—KLIF, Dallas; KTSA, San Antonio; KILT, Houston. Calling the launching of Russia's Sputnik "the blackest day for the United States since the British armada lay off her coast in 1776," he urged a crash program in the guided missile field.

KAFY, Bakersfield, Cal., will soon begin extensive editorializing to

speaking out on "any problem we feel needs public attention. We will concentrate on local problems and on situations we feel the public should write Sacramento or Washington about. We can't think of any reason why a radio station should not editorialize on the air."

"We prefer," states WCAU, Philadelphia, "to present opposing points of view on controversial issues, cast as much light as possible on the topic, and then let our listeners make up their own minds. In this connection we do a considerable amount of public affairs broadcasting."

WMC.A, New York, sums up the attitude of these broadcasters: "We editorialize on all issues of a public nature."

Many of the stations which air opinions *do* restrict themselves for reasons of geography and history, but then how many newspapers rise above sectionalism and deep-rooted ideas on their editorial pages? Not many.

A start has been made and many examples set for those who said it could not be done. How far editorializing will go depends on the ability and the courage of the local stations and of the networks. • • •

Pocket-Sized Super Salesman



RAB PRESIDENT Kevin B. Sweeney, armed with portable tape play-back machine, leaves office en route to sales call on national advertiser.



DAILY SALES MEETING attended by national account executives listens to John F. Hardesty, RAB vice president, who uses the machine.



PHILLIP MORRIS CIGARETTES' brand advertising manager, John T. Landry, hears tapes with Vin Riso, RAB national account executive.



When a national account executive from the Radio Advertising Bureau delivers a presentation to an agency or advertiser these days, he brings along one of the most effective salesmen in years—a compact cartridge which lets the advertiser know what the other fellow is doing.

The cartridge contains up to five minutes of taped commercials and statements of successful radio advertisers, and can be played back on a portable Mohawk Message Repeater to as many as 200 assembled persons or over a public address system.

"Selling sound with sound" is an outgrowth of the annual National Advertising Clinics, where awards for the eight outstanding radio commercials of each year are presented. In the six months the cartridges have been used, as one RAB executive put it, "they have created more excitement than anything we've done before."

700 and More

The library now contains more than 700 national, regional and local commercials, with 115 in preparation and more coming in daily. In many instances, single advertisers are represented by multiple commercials.

The statements of the advertisers are, like the commercials, constantly updated. They are informal and often recorded in the subject's office while he takes calls and goes about



AT ADVERTISING AGENCY, playbacks are presented by Mrs. Patti Thiebaud of RAB. Listening to the portable tape machine for McManus, John and Adams are (left to right) Cal McCarthy vice president, Bridge Griswold, account executive; and Henry Halpern, vice president.

**Small, Compact Cartridges
Of Recorded Commercials
"Sell Sound With Sound"
But Are Almost As Small
As A Cigarette Pack**



his work. Typical is this excerpt from a message by J. Clark Mattimore, vice president of Kenyon and Eckhardt, on the "Pepsi Please" campaign:

"On the basis of our success let me assure you that I, for one, am convinced that radio lends itself to the type of merchandising that can create fabulous excitement both among

consumers and among people in the trade."

Airline Success

And an airline contemplating a switch to radio could hear John Keavey, former domestic advertising director of TWA, saying: "Generally speaking, our reason for wanting to invest in radio is that we feel it is the all-persuasive medium which is

with its audience day in and day out."

Accompanying the Message Repeater in many cases is a Vue-Graph slide projector which adds a picture presentation to the tapes. The Vue-Graphs are also used in regular RAB "radio basics" talks and special 45-minute special subjects presentations. • • •

Some categories and advertisers with commercials in the RAB's library

APPLIANCES

Wearever Aluminum
Hallite
Caloric
General Electric
Maytag
Motorola
Westinghouse
Philco
Electric Institute

AUTOMOTIVE

Dodge
Ford
Nash
Plymouth

FOOD CHAINS

Acme
Bohack
First National
Food Fair
Atlantic & Pacific
Clover Farm
National Tea
Kroger
I. G. A.
Safeway
Colonial
Thriftway
Zinks
O. K.
Fairbanks
Barber
Handy
Piggly Wiggly

AIRLINES

Eastern
TWA
United
Air France
KLM
American
Western
Northwest Orient
BOAC
Lufthansa
Pan-American

CIGARETTES

Camel
Cavalier
Chesterfield
L & M
Tarayton
Hit Parade
Kool
Viceroy
Regent
Parliament
Old Gold
Lucky Strike
Pall Mall
Philip Morris
Winston
Spud
Oasis
Newport
Salem
Marlboro
Kent

FOODS

Arnold
Keebler
Sara Lee
Pepperidge Farm
Beech-Nut Coffee
Old Judge Coffee
Nescafe
Levy's Bread
Spry
Diamond Salt
Franco-American Spaghetti
Sterling Salt
Cadet Dog Food
Chiquita Banana (United Fruit)
LaRosa Pizza Pie
Easy Glamor Cleaner
Cut-Rite Wax Paper
Waldorf Tissues
Scott Paper Products
Super Suds
Chock Full'O'Nuts
George Washington Coffee
Hills Bros. Coffee
Wilkins Coffee
Birds-Eye Foods
Merkle Meat Products
Sunshine Bakeries
Hydrox Cookies
Hi Ho Crackers
Good Humor Ice Cream
Hagan Ice Cream

RAILROADS

Southern Pacific

BEER

Rheingold
Schaeffer
Krueger
Falstaff
Knickerbocker
Jax
Pearl
Olympia
Hensler
Bavarian
Miller's
Hamm
Goebel
Stroh
Burgermeister
Blatz
Pfeifer's
Piel's
Rainier
Budweiser
Schlitz
Ballantine
Pabst
National Bohemian
Drewery's

DRUG CHAINS

Walgreen
Peoples
Owl
Cohen

CIGARS

Dutch Master
White Owl

DRUGS & COSMETICS

Ben Gay
Listerine
Paquins
Pepsodent
Barbasol
Johnson's Baby Oil
Colgate
Noxzema
Bronztan
Old Spice
Coty

SOFT DRINKS

Canada Dry
Squirt
Cott's Beverages
Grapette
Good Humor Beverages
Hires Root Beer
Schweppes
Coca-Cola
Pepsi Cola
Royal Crown Cola
7-Up
Sparklets

GASOLINE

Gulf
Mobilgas
Tydol
Sinclair
Texaco

• • •



*A Quick Glance At
Those People, Places
And Events That Have
Made News Around
Radio-Land*



WILD ANIMAL PROMOTION for Boston's WILD draws crowds to watch this lion who apparently has a large sweet tooth devour ice cream in a downtown street.



NOTHING DOES IT like "Total Selling," Seven-Up's Ben H. Wells tells Broadcasters' Promotion Association at Chicago. The vice president for sales and advertising spoke on "How To Gear Advertising To Total Marketing."



WERE FOR SAFETY in Cleveland as Station WERE, with the help of Patrolman Donald Ruch of suburban Bay Village, distributes "safety pumpkins" for youngsters to put on trick or treat bags. They reflect lights of oncoming autos.

THE PLANE FACTS are gathered by K-PAY's "Flying Stagecoach" over Chico, Cal. The four-place Tri-Pacer joined in with other searchers recently seeking a lost child.



TWO STATION PURCHASE is agreed upon by Herbert E. Evans, left, vice president of People's Broadcasting Corp. which made the purchase, and Gen. Luther L. Hill, president of Cowles Broadcasting Company which sold stations WNAX, Yankton, S. D., and KVTY, Sioux City, Ia.



DREAM HOLIDAY CONTEST over KONÓ, San Antonio is kicked-off by (left to right), Marcus Cohen of Wolff and Marx department store, Bob Johnson of Brooks Advertising Agency, John Kimberly of W&M, Jack Roth of KONO, and, seated, Norman Netter, president of W&M. Extensive saturation campaign of 45 days will employ over 1,400 announcements.



THE SILVER ANNIVERSARY of their association is marked with engraved plaque by (left to right) H. Preston Peters, president of Peters, Griffin, Woodward Representatives; Thomas K. Barnes, general manager WDAY, Fargo, N. D.; and Russell Woodward, executive vice president PGW.



NEW BROADCASTER' PROMOTION Association officers elected at recent Chicago meeting are (left to right) Charles A. Wilson, WGN, Chicago, first vice president; Montez Tjaden, KWTY, Oklahoma City, second vice president; and Elliott W. Henry, Jr., ABC, Chicago, president.

THERE'S A SOUND DIFFERENCE

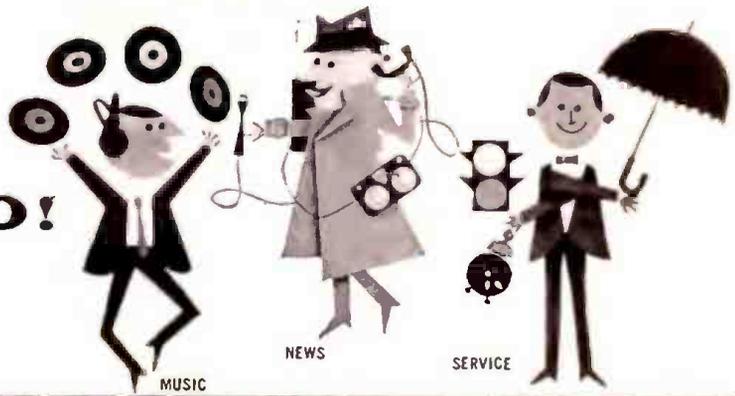
ADVERTISING COUNCIL



**"MUSIC TO
REACH BIGGER
AUDIENCES BY"**

Support the Ad Council Campaigns

ON WBC RADIO!



Over WBC, music is programmed with care, with skill . . . yes, with real art. Because it is a fresh, new art—the way WBC deejays serve up the records that keep listeners listening.

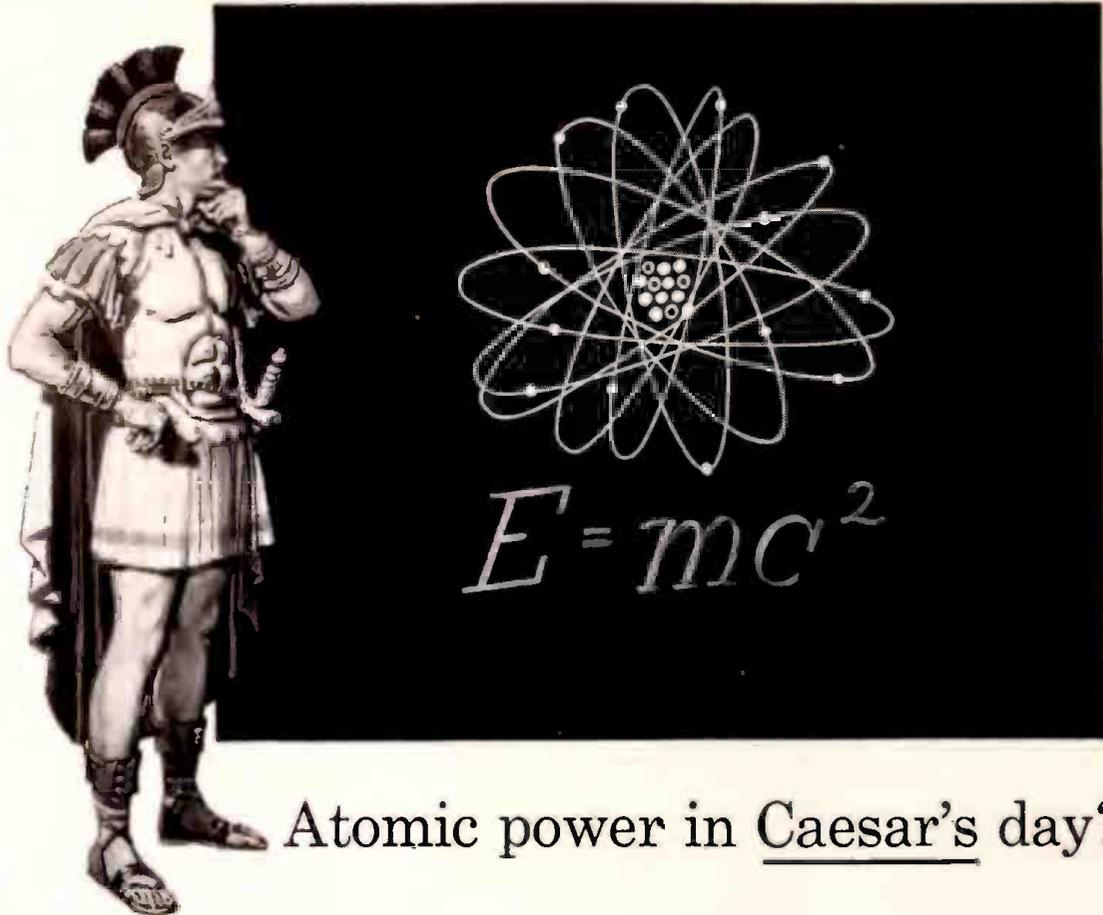
No run-of-the-mill record spinners. They're all distinct personalities, each one with a distinctive popular appeal. And, what's all-important — with a following! A big, tune-happy following!

To get their ear, to prove that *No Selling Campaign is Complete Without the WBC Stations*, start calling A. W. "Bink" Dannenbaum, WBC VP-Sales, at MUrray Hill 7-0808 in New York.

**WESTINGHOUSE
BROADCASTING
COMPANY, INC.**



RADIO
BOSTON, W82 & W82A
PITTSBURGH, KDKA
CLEVELAND, KYW
FORT WAYNE, WOV
CHICAGO, WIND
PORTLAND, KFS
TELEVISION
BOSTON, W82-TV
BALTIMORE, WJZ-TV
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KHE
WIND represented by AM Radio Sales
WJZ-TV represented by Radio-TV
KDKA represented by The Katz Agency, Inc.
All other WBC stations represented by
Peters G. & Woodward, Inc.



Atomic power in Caesar's day?

Certainly!

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

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

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

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

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

Yet this is the case

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

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

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

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

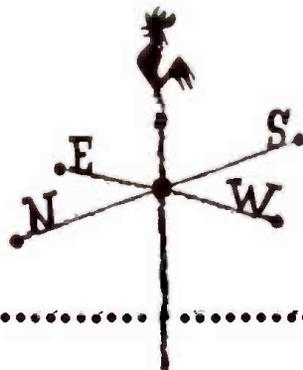
If you want to know what the college crisis means to you, write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, New York.



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

hometown USA

- Local Promotion
- Radio Registers
- Commercial Clinic



Local Programming: Innovations, Service and Fun

 The vitality and flexibility of radio that makes it an increasingly greater value to the local advertiser and his agency was reflected in U. S. RADIO's first local programming survey.

The sampling that the average outlay for programming and talent among stations responding is approximately 30.8% of the total budget—with some stations claiming a whopping 70-75% and others reporting a tiny five to eight percent. Many of the latter stations are new and plan to increase programming expenditures with time.

There was definitely "no contest" when it came to the longest running programs used by one advertiser. Overwhelmingly—they were news. Many newscasts have been on the air for more than a decade; at least one for a generation. Far back in second place were music and religious broadcasts, and then women's, sports and farm programs, quizzes and local discussions.

The stations were also questioned on subjects ranging from their most-listened-to shows to their newest programs.

Regularly scheduled news and

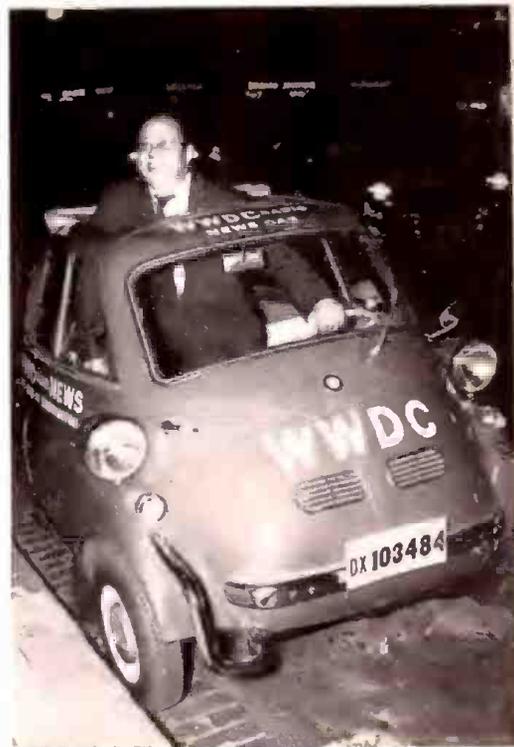
music shows head the "most-listened-to" list, with early morning "wake-up" programs close behind. Many stations, however, list women's features (trading posts, helpful hints, homemaking, telephone quizzes, interviews) as the top shows. Other categories mentioned were sports originations, religious hours, midnight to dawn disc jockeys and editorials.

Radio Hits the Road

"Mobile Radio," "beeper phones" and tape recordings are adding variety and even more immediacy to radio news. In Lake Charles, La., KLOU is "taking radio to the people and out of the studio." WILS, Lansing, Mich., goes a step beyond, inviting listeners to "call in and sound off on any controversial subject."

In St. Louis, KNOK broadcasts "capsule comments from listeners on all types of local and national subjects" during regular newscasts. And WJAG, Norfolk, Neb., has brought back its "Voice of the Street" interviews, a program that originally ran from 1932-1942. The roving man-on-the street has had "a surprisingly enthusiastic reception from those re-

(Cont'd on p. 38)



GETTING AROUND TOWN in new Isetta "gadabout," WWDC news director Joe Phipps tests vehicle which will broadcast Washington news first hand to D. C. and surrounding area.



RADIO-TELEPHONE SERVICE begins over KFVB, Los Angeles as vehicles line up for test broadcast. Participating are (left to right) Robert Hancock, general manager of Bryce Delivery; Robert M. Purcell, president of KFVB; Al Jarvis, KFVB disc jockey; and Ray M. Chaffee, vice president of the Business and Professional Telephone Exchange. KFVB has 135 of these cars.

membering the old 'Voice' and the newer generation as well."

A "hot line" is employed by KSIB, Creston, Iowa, "interrupting all shows for anything of local interest." WBBA, Pittsfield, Ill., sends its man-on-the-street to neighboring towns "to build up listener and sponsor interest in those areas." KXGN is "forgetting the clock" in Glendive, Mont., by "dropping program names and inserting events as they happen—not just at newscasts."

Mobile Reporters

The Los Angeles area is combed by its 135 KFVB "mobile reporter units, sending in news and traffic information via radio-telephone. And WAWD, Washington, has purchased a five-cylinder red Isotta, which "travels area streets daily and nightly, broadcasting to the Washington area a first-hand report of news as it happens."

WKMH, Dearborn, puts the man-on-the-street in more precarious positions. On the "Mystery Studio," disc jockeys broadcast from old sites and urge the audience to guess where they are. Typical spots: a lion's cage at the zoo, the dog pound, the county jail, the museum.

Major innovations in local pro-

gramming again come in the areas of music and news. Perhaps a symbolic gimmick is WNOE's, New Orleans "Top Flop" record of the week. On Friday the DJ's toss it into the Mississippi. This type of treatment—if not physically—is being given Rock 'n Roll by a growing number of stations.

Music Gets Sweeter

KGA, Spokane, has gone over to "the happy sound—good, listenable music all day and evening. No Rock 'n Roll, Top 40 only when it's 'happy,' but not raucous. Reception has been extremely favorable from both young and old."

WBRK, Pittsfield, Mass., has started a "Just Reminisce" program of old tunes "to neutralize Rock 'n Roll." KATF, Albert Lea, Miss., is "gradually returning to tinny music and in general away from so-called top 40."

WLRP, New Albany, Ind., plays "sweet, solid music. No hillbilly, No Rock 'n Roll." And WMIX, Mt. Vernon, Ill., reports that their "old music library has been completely cleared out and replaced entirely with the best high music obtainable in pop, standards, and easy music."

WFXL, Springfield, Mass., has "de-

emphasized vocal selections, tending toward more instrumental music." WDEC, Americus, Ga., features "the playing of many older tunes and a lessening of the 'top' tunes of the day." WJPG, Green Bay, Wisconsin's "Escape" show consists of "fine quality music from 9 p.m. until midnight," and has pulled "the best letter response of any program."

Imagination has increased the quality of public service shows. Trenton, New Jersey's WTTM has a series of programs designed "to increase interest in higher education" among high school youngsters. All college freshmen from the station's area are invited to send in brief descriptions of their college life.

Public Service Ideas

WSPR, Springfield, Mass., has installed a full-time teletype directly tied in with the U. S. Weather Bureau circuits. Aside from furnishing up-to-the-minute weather information, the station has installed an unlisted telephone in its newsroom for the use of school superintendents throughout the area. "On questionable mornings," the station reports, "as many as fifteen or twenty calls are received from school administrators to get the up-to-the-second opinions of our weather experts on whether or not school should be cancelled for the day."

In Seattle, Wash., nighttime disc jockey Bob Waldron is doing homework over the air "with great success—and formidable confusion." Waldron handles 200 calls per night on his two-and-a-half hour show, answering some questions himself and others by means of volunteer experts.

In a more serious vein, WCAU, Philadelphia's "Career Forum" series, a Freedoms Foundation Award winner, returned to the air this month for the thirteenth consecutive season. Scheduled for November are panel discussions on "Careers in Education," "Careers in Missile Technology," "Careers in Textiles," and "Careers in Nursing."

U. S. RADIO'S survey shows that the old music and news patterns are, in varying degrees, breaking down in local station programming. The music is rocking less, and more and more the news is on-the-spot and off-the-dot, with live pickups and interruptions in the schedule for important items. • • •

commercial clinic



Station Execs Appraise Hard Sell and Soft Sell

After listening to agency spokesmen sound off on the relative merits of hard sell and soft sell elsewhere in this issue, U. S. RADIO went after the opinions of local radio stations across the country.

Asked to describe the commercial types they liked best and those they liked least the radio men responded in no uncertain terms, including in many cases examples to prove their point. Those to which they objected loudest and longest are listed below. Most of them fall into the hard sell category.

- High pressure pitch, specializing in nerve-frazzling repetition.
 - Droning of long-winded lists of grocery and department store "specials."
 - Use of gimmicks and effects that are obvious attention getters and bear no relation to the commercial message.
 - Jingles with unintelligible words.
- Commercial types that were praised to the skies usually came under the heading of soft sell.
- Ad libbed messages, usually by a local personality in the context of his show.
 - Light, bright musical spots.
 - Dramatized commercials with two or more voices.

Hard Sell Unpopular

An overwhelming majority of the stations quizzed indicted the straight, hard sell approach. As one far western continuity director put it, "We dislike the extremely hard sell, go-go-go type. Why? Shouting and shrieking are not only hard on the announcer, but also on the listener. In this market they just don't seem to go." He sent the following example to U. S. RADIO:

"Fantastic? More than that . . . It's fabulous! Furniture prices have been cut loose like a rampaging freight train. . . . Blank's is the furniture buyin' center of the whole cotton-pickin' Inland empire. . . . Blank's Furniture's fabulous furniture forceout! Everything that even relates to furniture and appliances slashed as much as 50% now. Blank's Furniture's fabulous furniture force-out. Fifteen slam-bang, nerve-tingling hours . . . of

amazing furniture buys! Now . . . til 9 tonite . . . utterly fabulous . . . name your terms . . . Blank's FURNITURE!"

A program director phrased his objections to hard sell this way: "The side-show barker type of commercial sets my teeth on edge. Radio is the informal, easy medium . . . a friend talking to a friend. An announcer should direct his message to one person, not to many."

The second largest number of stations responding placed the merchandise-listing commercial at the head of their black list. One station manager complained, "A grocery store here is running a very irritating commercial with two persons comparing prices at store 'X' with prices at the client's store.

Many objections were voiced on the subject of trumped-up sound effects, which one station owner described as "weird." A promotion director from Virginia avoids "commercials that involve a loud sound effect that is supposed to be an attention-getter, but which has no connection with the product to be sold." A Floridian summed up this point of view by saying "I hate gimmicks . . . they're frightening!"

A Massachusetts station man laid his pet commercial "hate" directly at the door of the sponsor. As he put it, "the most dreaded commercial is the one the sponsor whips up all by himself. He's usually very proud of it, but apparently hasn't tried to read it out loud. It's filled with difficult phrases, long sentences."

One gentleman from an upstate New York station would like to see all singing commercials taken off the air, claiming that they are "overdone." Musical messages, however, were applauded by most station personnel, even though many objected to the badly-produced jingle with hard-to-understand words.

Ad Lib Praised

Again on the credit side, there was almost universal hand-clapping for the *ad lib.* or *ad lib.*-appearing commercial done by a local disk jockey or other program personality.

A Chattanooga spokesman said, "My favorite local commercial is one that permits us to take the fact sheet and *ad lib.* the sell. This is being done by only one local sponsor at present and he is really selling merchandise. Personalities can sell better in their own words and style."

Commercials that tell a story in dramatic or interview formats came in for their share of praise. An Illinois station mentioned a grocery store that uses interviews with different employees as the basis for its sales messages, highlighting the fruit department one day, meat the next, etc.

Several station men commented on the lampoon approach, liking it, but recognizing that it calls for real talent on the part of the announcer or personality.

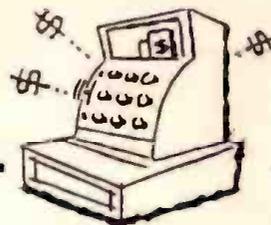
A South Dakota station praised the imagination one of its advertisers used in selling a problem product through the soft sell method.

Unusual Approach Works

His approach was so successful that he had to pull his commercial after only six broadcasts in two weeks because he was sold out. Three weeks later he tried the same piece of copy with the same result. "He's back on now for the third try," said the station spokesman, "and he'll probably have the same experience." Here's the commercial:

"The national tragedy of our day is the fact that there are thousands of unmarked graves in the United States and this fact should make each of us ask ourselves this question: 'Am I guilty? Have I been too busy? Have I, too, forgotten to honor the memory of my loved ones?' The Fergus Falls Monument Company . . . the only monument works in Fergus Falls . . . reminds you that monuments were never better than they are today. The yards at the Fergus Falls Monument Company are filled with beautiful designs and types for every purpose and purse. Come in today and make arrangements to mark that final resting place of your loved one with a suitable monument. Special discounts on markers and monuments are being offered now. Write for our prospectus now. . . . Do it while the subject is fresh in your mind. Get the complete details on how little it will cost to mark forever the final resting place of a loved one. Write to the Fergus Falls Monument Company, serving those who love and remember." • • •

radio registers



**Prestone
is
buying**

program

pm

**the
sound
difference
in
nighttime
radio**

Let Program PM make a sound
difference in your sales. Call
A.W. Dannenbaum Jr., WBC-VP
for Sales at MU 7-0808.

**WESTINGHOUSE
BROADCASTING
COMPANY, INC.**



Realty Company

Dantagnan Realty Company used 13-day campaign over WNOE, New Orleans, in order to sell \$100,000 worth of newly-developed real estate within one week. Ten teaser-type announcements per day, of 30 seconds each, were used for six days prior to opening day of sale. During week of sale, 8 one-minute announcements per day were aired. Radio was only media used during entire campaign except for one newspaper ad on opening day of sale. Result: \$50,000 in lots sold prior to sale opening attributed directly to radio; \$155,000 in lots sold during entire campaign.

Department Store

Miller's Department Store in Olympia, Wash., ordered eight announcements to be aired over KGY in one day to advertise fire sale of Samsonite Luggage damaged by smoke from a fire in adjoining warehouse. Store opened at 9:30 a.m., and at 11 a.m. store manager called KGY to cancel remaining spots. Luggage had been sold out after only four announcements had been aired.

Appliance Store

Martin Gustafson Company, an appliance dealer with 100 Maytag washing machines in stock, purchased 100 spots over WRRR, Rockford, Ill., with the expectation of selling 50 of them during a four-day promotion. After running the one-minute spots from Sunday afternoon through Thursday noon, Gustafson's had sold 93 units and "customer after customer mentioned hearing about the sale on radio." WRRR was only station used.

Clothing Store

Olsen Brothers, a small men's clothing shop in a lower section of downtown Spokane, Wash., is currently running 2 one-minute ad-lib spots daily on KGA's early morning country-western music show. "Pop Korn." Pop Korn and his "corn-crib manner" has vast appeal to big country and Canadian audience. Olsen Brothers reports overall 20% increase in business directly attributed to radio, and that customers come in "because Pop Korn sent me."

**STORER
RADIO
STATIONS**

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Michigan

WAGA
Atlanta, Georgia

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Virginia

WGBS
Miami, Florida



GOING STEADY

20 years ago, Ohio's ace newscaster, Jim Uebelhart, joined WSPD Radio. He's been heard at the *same time*, without interruption, ever since:



News Director JIM UEBELHART

*at 7:00 A.M., participating—20 years
at 8:00 A.M., same sponsor—20 years
at 12 Noon, participating—20 years
And at 9:00 A.M. and 1:00 P.M.,
participating, for 11 and 10 years.*

SHARE OF AUDIENCE? From 54.5 to 73.3!*

For 36 years, news has been WSPD Radio's proudest feature (30 times a day), prepared and delivered by an able, completely staffed news department. See Katz or Storer sales offices for news availabilities.

**C. E. Hooper, Inc., July thru September, 1957*



WSPD RADIO
Toledo

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940

SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498

SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

BRAND NEW



All new studios and offices for better service to advertisers.

BRAND NEW



Get all the facts from the George B. Hollingbery Co. on low-cost WREN coverage!

BRAND NEW



... the economical way, the best way to cover the center of the nation with this powerful 5-station network buy.

WREN

5000 WATTS • TOPEKA, KANSAS

report from RAB

Airline Advertising Grows Into Multi-million Dollar Account For Radio

The air transportation industry—a relative newcomer to radio advertising—is now a multi-million dollar customer. Radio Advertising Bureau national account executives have made repeated presentations to the airlines, showing how radio can reach the greatest number of potential air travellers at the least cost.

RAB expects a further increase in airline advertising as it continues to demonstrate to the carriers that radio's economy and flexibility provide saturation on limited budgets, and can sell specific flights as well. Since the industry pace-setters are using radio so successfully, RAB anticipates that smaller and feeder lines, which usually follow the lead, will join in soon.

Here is a round-up of airline use of radio:

American Airlines, whose "Music 'Til Dawn" pioneered the present concept in air transport radio commercials, is still sponsoring this program after several years. American's continued identification with "Music 'Til Dawn" is the result of extensive research by the client on the program's advertising productivity.

TWA Spends \$800,000

Trans World Airlines is now spending more on spot radio than it spent on its total advertising budget prior to World War II. In the past five years the total budget has increased 100%, whereas the money invested in spot radio has soared 1000%. This year TWA is allocating approximately \$800,000 to spot radio. TWA predicts that if radio continues to deliver as it presently does the company will soon be spending a million dollars a year in this medium alone.

United Airlines first came into radio early this year with a modest spot campaign which has increased steadily both in numbers of markets and in numbers of spots used. Early morning and late afternoon spots are bought to attract the attention of the businessman. United spots are marked by a jingle theme, but the copy alternately promotes the carrier's radar equipment, Red Carpet, Executive, and coach flights.

Capital Airlines is another radio newcomer. It undertook a six week spot saturation campaign of up to 200 weekly

spots to introduce its Viscount flights on a city-by-city basis. Capital is currently heard in 18 to 20 cities regularly with one to three stations being used in each market.

Northwest Uses One-day "Blitz"

Northwest Orient Airlines launched its radio campaign last July using a one-day "blitz" technique on a city-by-city basis. From morning to night on a given day in a given market 150 to 200 spots were broadcast through a multi-station buy. The "blitz" was followed up by 50 to 70 spots weekly in major markets.

Eastern Airline's jingle spot campaign is programmed for the early morning hours in some 21 cities along the New York-Puerto Rico route. Individual city schedules vary from five to 45 spots weekly, and in some markets these are "beefed up" with the addition of sponsored newscasts. Because of Eastern's Latin-American service, a Spanish language station in New York was included in the buy.

Northeast Airlines, since being licensed to fly the New York-Miami run, is using saturation spots weekly from midnight til dawn on a single Miami station using an all-night musical format. In addition, it has recently contracted for additional spots weekly in the early morning hours.

Pan-American, Delta, Western Air, and Continental are other domestic carriers which are using radio today.

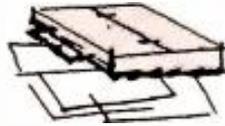
Foreign Lines Break into Radio

Among the foreign air carriers, KLM and Air France are radio's major users, although BOAC, SAS and Lufthansa are also employing the medium to a lesser extent.

KLM made its initial radio buy in the spring of 1956, using spots on two New York City stations for a four week test. Listeners were offered a brochure, and the response was overwhelming and immediate. The replies were checked against the airline's roster of ticket buyers, and KLM discovered that the names glibbed often enough for KLM to increase its radio time.

Air France has gone into radio within the last eighteen months in at least three major markets, and is likely to expand its time buying when competition warrants. RAB predicts. • • •

report from representatives



"Spot Radio" Has Won Its Place In Industry's Vocabulary Arthur H. McCoy Reports



ARTHUR H. MCCOY, vice president of John Blair & Co., representatives, New York City.

A significant development at the recent Association of National Advertisers Convention at Atlantic City was the general use of the term "spot radio" instead of just "radio" in speeches and conversation.

Arthur H. McCoy, whose "Where There's Life, There's Spot Radio" speech made John Blair & Company the first representatives ever to address an ANA convention, found the reaction of the advertisers "very elating." The Blair executive vice-president noted a "solid appreciation of the maturity and size of spot radio—at long last."

An example of this new attitude toward spot radio was evident during a speech by J. R. Barlow, advertising manager of Chrysler. Mr. Barlow said that at the inception of the "Forward Look" campaign, Chrysler studied the "four major media: newspapers, magazines, tv and spot radio." Here again the reference was to spot radio—not to "radio" or "network radio."

And Prof. Kenneth Davis, who associated with Prof. Albert W. Frey on the "Frey Report," spoke of "that important spot radio medium," which adds 70 more national advertisers to the list of those spending more than a million dollars each year.

Talks Pay Off

"We feel," said Mr. McCoy, "that the series of talks we have delivered in the past year and one-half have payed off in making them aware of the value of spot radio."

In his talk, Mr. McCoy told the ANA that "the local program today represents

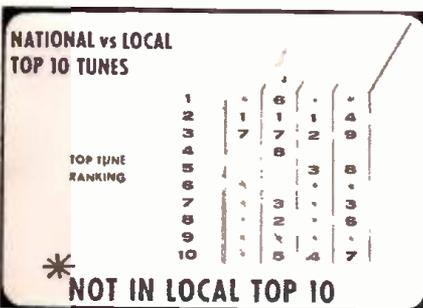
the big *giant* of the radio industry. And . . . the kind of music local radio stations are putting on the air today is not a uniform music of equal interest across the country. Instead, it's music of primary concern and interest to the people in each station's area."

ANA members were shown a slide illustrating the wide differences in the "top ten" from city to city to indicate how "the local radio stations have made real science out of finding out what the people in their area want in the way of music. And then," he added, "when the best music for each station's coverage area is put on the air, the personality who makes a smooth flowing, easy-to-listen-to program is the guy who really makes the program special. This is the big spot radio exclusive."

Mr. McCoy quoted the July, 1957, Pulse report showing that 85.9% of the people interview said spot radio advertised good products, 61.6% identified sponsoring products, and 69.2% said they would try a new product recommended by their favorite personality.

"These are just typical of hundreds of local personalities across the country," he told the ANA, "who are ready, willing and very able to go to work for you in singing your product's praises. The believability that these men put into their program rubs off on your product and makes it mean more to the listener.

"1956 was spot radio's biggest year, and yet, so far in 1957 we're 40% ahead of last year. We are showing a bigger gain in spot radio than any other advertising medium." • • •



TWA is buying



pm

the sound difference in nighttime radio

Let Program PM make a sound difference in your sales. Call A.W. Dannenbaum Jr., WBC-VP for Sales at MU 7-0808.

WESTINGHOUSE BROADCASTING COMPANY, INC.



DOLLARS!

**SPENT
IN STORER MARKETS
IN FOOD SALES
IN 1956***

Food sales of 7 billion . . .
and much of it accounted
for by advertisers on
television and radio stations
owned and operated by the
Storer Broadcasting Company



STORER BROADCASTING COMPANY

WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WVUE-TV
Wilmington, Del.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Va.

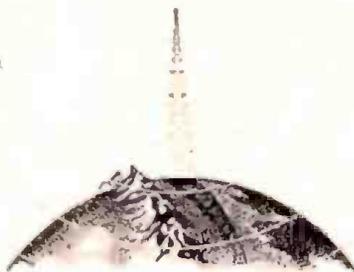
WGBS
Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940

SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498

SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

*1957 Sales Management "Survey of Buying Power"



a giant's voice

Heard throughout the Rocky Mountain West... is the welcome voice of KOA RADIO! It's the giant 50,000 watt voice that has dominated the rich Western Market for over 32 years!

GIGANTIC RESULTS—

KOA-RADIO is the giant selling force in the West... the only voice you need to reach—and sell—the entire Western market!

Represented by Henry I. Christal Company, Inc.



KOA Radio

DENVER

One of America's great radio stations
850 Kc • 50,000 WATTS

KFAL RADIO

Fulton, Missouri

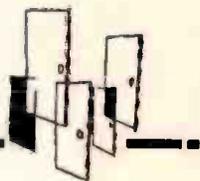
A tip to Timebuyers—

As many have suspected for a long time . . . There is a big prosperous Market a-way out in Missouri. New Industries coming in to KFAL-Land, bigger payrolls. More money burning hot little hands . . . More folding green in thousands of well-worn wallets. More telephones. More radios. More new homes, increasing populations in Central Missouri towns. More new cars. More of all the things that big manufacturers hope to sell . . . sell! . . . SELL! That's what KFAL has—SELL! . . . with a day by day program that's "hot" for Missourians . . . keeps 156 local and national clients hot on the trail of millions of "spending box-dollars"—Get the story now from Indie Sales Offices, or from KFAL-RADIO Sales Dept., Palace Hotel Building, Fulton, Missouri.

TEL 110

KFAL RADIO 200 Kc 1000 watts

report from agencies



Network Radio Doubles Revenue Received Through BBDO

Batten, Barton, Durstine & Osborn doubled this year the amount of business channelled into network radio, according to Bill Hollmann, director of network radio.

Accounts which have re-entered network radio include U. S. Steel, Rexall General Mills, and Penick and Ford. Their reason: greater frequency at lower cost, according to Mr. Hollmann.

"Within the last year radio has stopped being afraid of tv," he said. "Radio's advantage over tv is that it leaves something to the listener's imagination. In daytime drama, for example, you can form your own mental picture of the characters, which is much more satisfying to some women than having to accept tv's rigid images."

"In news," Mr. Hollmann said, "you can cover a fast breaking story much more efficiently, because you can tune in the whole world without waiting for transcriptions to be recorded or film to be blown in."

"Music in radio is much more highly developed, and is an excellent buy because many people tune in radio for the frequency and variety in music that they don't get on tv."

It is "only very recently," he said, "that radio has begun to realize these advantages and to develop new formats around them instead of trying to compete with tv on its own terms. Radio has something different to offer, and clients are realizing this more and more."

Examples Given

Mr. Hollmann cited recent and upcoming examples of clients' increased use of radio:

General Mills conducted a stunner daytime radio campaign for its cake mix. Sales went up.

Rexall broadcast "Pinnocchio" simultaneously on radio and tv last month. They were trying to reach areas of the country that didn't have tv, as well as sections in one channel markets that didn't clear "Pinnocchio."

U. S. Steel has bought time on all three networks for the two weeks preceding Christmas for an "Operation

Snowflake" campaign. Householders will be urged to make it a white Christmas by buying white appliances.

Penick and Ford, makers of Vermont Maple Syrup and My-I-Fine puddings, will sponsor the late Lionel Barrymore's rendition of "A Christmas Carol," with Sir Cedric Hardwicke doing the commercials. "This will be a radio spectacular at a fraction of the cost of a tv spectacular," Mr. Hollmann said.

New Radio Station

A brand new radio station was born in New York little more than a month ago, the only one of its kind in the world as far as its owners know.

McCann-Erickson representatives believe they are the only ad agency to make use of its public address system for a regular, daily news broadcast, written, produced and announced by McCann-Erickson employees.

G. Newton Odell, manager of training, said, "We wanted to supplement our printed house organ with a spoken one."

"Our broadcast at 1:15 every day carries national and international news, but is aimed at McCann-Erickson by highlighting the day's important agency news," Mr. Odell said.

"By important news we don't mean the 'personal notes' found in our weekly paper. We're talking about new accounts, new campaigns, award winning commercials etc.," said Gilbert Bryan, one of McCann-Erickson's live stall announcers.

Stanley Gaither, producer of the five-minute show, said, "Once a week we do a feature story on one of McCann-Erickson's departments."

Mr. Bryan, who holds down a regular job in the traffic department, and Mr. Gaither, who works in radio-tv programming, are only two of the dozen persons it takes to run the station.

"We feel the station is good for morale," Mr. Mitchell said, "but by linking together the various departments of a big company it also helps each of us to work better individually because we understand the whole." • • •

report from networks



Promotion, Profits, Programs Examined By Networks And Affiliates

ABN continues its "Operation Blitz" campaign to explain the network's switch to live musical programming, the "clock-hour" schedule, and the new sales and programming personality concept. The presentations, directed at key advertising agency personnel, include slides and a tape montage of the new shows.

Five ABN executives have been delivering the presentations at informal luncheon meetings throughout the country. They are: ABN President Robert E. Eastman; Stephen Labunski, vice president in charge of programming; Thomas C. Harrison, vice president in charge of sales; Raymond F. Eichmann, director of sales development and research; and Joseph H. White, the national sales manager.

ABN thesis is that a bad buy in radio is virtually impossible today, in view of the "ten billion dollar roar of advertising . . . invested by advertisers each year." This means, says Mr. Eastman, "that if you could afford to spend \$1,000,000 on advertising in a single day, your ads would represent less than 4% of the total advertising of that single day."

Increases Noted

NBC and its Affiliates Executive Committee announced increasing sales volume, more station compensations and plans for a further increase in compensation in the wake of the new Nielsen report. The survey showed a large increase in NBC's share of audience in morning, afternoon and evening programming.

Comparing September 1956, with September 1957, NBC Radio Network sponsored hours increased 40%, and gross billings were up 70%. At the same time, aggregate station compensation increased 200%, with a 300% increase for stations carrying NBC's full commercial schedule.

Mutual's newsroom facilities in New York were doubled this month to pave the way for increased pickups of correspondents' reports, under the direction of Norman Baer, new director of news and special events.

Also at MBS, there is a possibility that the network will air special dramatic features for night-owls and insomniacs—a group of pre-midnight mystery and adventure shows.

CBS Affiliates Meet

The "why shoot Santa Claus?" attitude at the recent CBS affiliates meeting in New York should not be construed as complacency, according to top Columbia executives. "We are constantly looking forward to improvements and additions," one told U. S. RADIO.

They emphasized that CBS feels its "completely rounded service" uniquely enables its affiliates to serve their communities—that the network gets the news and public affairs "depth," the great music, dramas, and name performers.

Encouraging Trends

Arthur Hull Hayes, president of the network, told the affiliates that 1957 "marks an encouraging change in business trends." He went on to say that "for the first time since 1950 . . . station payments will be higher than for the preceding year.

"Another result of the sizable and attentive audiences attracted by the network programs," he continued, "has been a heartening surge of interest on the part of advertisers and agencies. Sales continue to grow out of sponsors' fast-developing confidence in the prestige that can be bought with a CBS radio program."

Louis Hausman, vice president in charge of advertising, stated that CBS helps advertisers to "get more for their money at this time, when competition is so keen." He told the affiliates that the CBS presentation, "Dollar Stretcher," shows "how network radio fills this need by giving advertisers frequent impressions on large audiences at affordable costs."

John Karol, vice president in charge of network sales, reported that "the current trend of business points toward more big-name advertisers entering network radio to sponsor their own programs on a long-term basis." • • •

TO
MEET
HEAD
ON
A NEED
THAT
EXISTS
IN
THE
RADIO
FIELD
TODAY



* U.S. RADIO

for the buyers and sellers of
radio advertising

An indispensable tool for sharpening the advertiser's agency's and broadcaster's approach to the buying and selling of RADIO ADVERTISING.

ISSUED MONTHLY

- ONE YEAR \$3.00
- TWO YEARS \$5.00

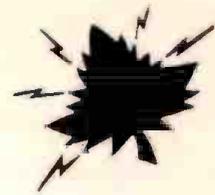
WRITE CIRCULATION DEPARTMENT

U.S. RADIO

50 WEST 57th STREET

NEW YORK 19, NEW YORK

report from Canada



Canadian Tends To Be 'Tougher Customer' Than American Neighbor

"The Canadian consumer is generally harder to sell than his American counterpart," according to Ralph Butler, manager, Toronto office, Benton and Bowles.

Mr. Butler attributed Canada's tougher market to the customer's innate conservatism, the special characteristics of the French Canadian buyer, and the recent influx of immigrants.

"The average Canadian tends to be suspicious of new products, and of products that claim to be bigger and better than their competitors," Mr. Butler said. "To sell the Canadian, the copywriter must be a little less flamboyant in his copy than he would be in the United States. He must take pains to support his claims. He cannot rely on the American pre-disposition to rush out and buy the latest thing while the supply lasts."

Mr. Butler said that this consumer-conservatism stems from the deep-rooted Anglo-saxon tradition of a large segment of the Canadian people, and also from necessity, since the Canadian's standard of living is still slightly below his American neighbor's.

Thrift is even more important to the French Canadian than to his English speaking brother, stated Mr. Butler. "The French Canadian housewife tends to have very little brand loyalty. If she goes to the supermarket to buy shortening, for example, she won't buy the brand she bought last week even though it satisfied her. She will buy the brand on sale, or the one offering coupons."

This means that giving away samples and free gifts to induce buying assumes even more importance in Canada than it does in the U. S., Mr. Butler said.

These are important advertising factors not only in selling the bargain-conscious French Canadians, but also in effecting brand awareness among the newly-arrived immigrants who have never heard of Canadian products.

"Ten per cent of Canada's population are now first-generation immigrants from other countries," Mr. Butler said, "and the advertiser's biggest problem is making them aware that his product exists, and that it is better than the competitor's."

Radio Reaches Everyone

"Television in Canada reaches only about 60% of the population. There are only four magazines in Canada with a national circulation. Radio, on the hand, reaches most of the people most of the time." (U. S. RADIO reported in this column last month that 96% of Canadian homes have at least one radio.)

For these reasons Mr. Butler estimated that a larger proportion of an advertising budget goes into radio in Canada than in the U. S. This is true of national as well as local advertising.

"Although radio in Canada never suffered the slump it did in the U. S. after the advent of television," said Mr. Butler, "broadcasting has not just coasted along. Radio is not only growing, it is changing. Local radio stations are getting a larger share of their potential audience than the network stations are. Up until last July Procter and Gamble (a Benton and Bowles account) sponsored four soap operas network. We've now changed to spot radio with the local stations, and have increased the amount of money spent."

Canadian Radio Better Buy

Cameron Perry, national sales manager, GJCA, Edmonton, Alberta, pointed out that "radio is often a better buy in Canada than in the U. S. because for the same advertising dollar a client in many cases can reach a larger potential audience here. This is not only true because television is less widespread in Canada, but also because a low power station often carries farther than its American equivalent." Mr. Perry attributed this to the fact that Canada has fewer large metropolitan areas than the U. S., and so interference is frequently less.

Mr. Perry added, however, that American firms interested in Canadian sales have sometimes made the mistake of assuming that television in Canada is on a par with tv in the U. S. This conclusion has been reflected in their advertising budgets, resulting in some loss of revenue to radio. • • •



Spot Smoke

Soft sell is effective because:

1. It enhances the customer's ego because its appeal is indirect, resting on a symbol (such as a familiar tune) which the consumer immediately relates to the product. This makes him feel clever.

2. The understatement of soft sell makes the listener feel secure by putting the choice up to him. It doesn't high pressure him into a hasty decision, making him feel as though he is falling for a trick.

3. Soft sell satisfies the need to keep commercials on a human level. Hard sell gives the listener the uncomfortable feeling that the product claims to be perfect. This motivates the listener into wishing the product would come down to his own human level and make a mistake.

4. Understatement, by not rigidly dictating to the consumer exactly what he must think about the product, allows him enough room to insert a reference to his own life, relating the product to himself.

5. Understatement on the air implies ability, just as a strong, silent man does in real life. The consumer feels that modest products are like modest people. They are so strong they don't need to brag.

Some Hard Sell in Bad Taste

A major stumbling block in translating the psychology of the hard sell into a specific commercial was referred to by nearly all the agency men interviewed. The frequent and repetitious use of the hammer more often than not, they said, becomes blatant, irritating and in some cases drives customers away instead of luring them in.

According to Mr. Stone, "The boastful, bombastic commercial doesn't sell. What is usually referred to as hard sell, I call soft sell. Easy to take advertising commercials are harder selling than any other kind. The easy to write and hard to take shouting commercials are no good. Instead, it is the hard to write and easy to take, light, bright, fun-filled advertising which in radio keeps the listener's ears open and the refrigerator doors shut."

Asked whether he thought the bombastic, bragging commercial was on its way out of radio, Mr. Stone

said, "It is not going out. While most agencies realize this type of commercial does not sell, the people who come into the advertising departments of industrial concerns often lack advertising experience, and do not realize it. And they call the signals to the agency. The agency wants to appeal interestingly to the public, but the client often insists on the try and prove method . . . try the hard sell commercial to prove the agency can do it. The agency gives it to them and when it doesn't work, the client switches."

Mr. Stone said that in his opinion the use of the tasteless hit-em-over-the-head commercial stems from a misconception by the client of what successful advertising entails. "Advertising is a long range proposition," according to Mr. Stone. "There are bound to be peaks and valleys in the sales of any product, but advertising should build a plateau of acceptance of a product higher over a long period of time." Companies with a short range view slough off on their advertising in times of prosperity. "Then," Mr. Stone said, "they expect miracles when times get harder . . . they want sales peaks when the rest of the industry has valleys, and that's when they yell hard sell."

Importance of Long Range Advertising

According to Mr. Stone, who is copy chief on the Ford account, Ford offers a good example of effective long range advertising. "Ford was the first company to take popular tunes and turn them into commercial jingles," he said. "Back after the war when you couldn't buy a car, Ford carried on an extensive commercial campaign using songs like 'Come-on-a-my-house' and 'Mangoes' which looked like soft sell then, but paid off years later when cars were flooding the market." Ford's competitors, according to Mr. Stone, stepped up their advertising using hard sell methods, and couldn't understand why Ford still led the field. Mr. Stone attributed Ford's success to the backlog of good will built up when the car industry was booming, and which he says is still being built up through the use of commercials like this one sung by Rosemary Clooney to the tune of "But Beautiful."

"Ford's the V-8 folks prefer
Love to hear its quiet purr
Love to feel its power stir
So beautiful

Beautiful the way you pass
and climb those mountains, too
So beautiful the way it shrinks
your bills.

Ford's the V-8 most folks buy
Got the looks that catch the eye
But there's more to show you why
It's beautiful

How it handles and how it saves
A pretty penny too.
All this makes Ford the V-8
made for you.

ANNOUNCER: This year, as for the past twenty-five years, more folks are buying Ford V-8's than any other V-8 in the world. And Ford's V-8 is yours at the lowest price of the low-priced three."

Because this commercial combines entertainment with an effective sales pitch it might be said to typify the combination of hard and soft sell so prevalent on radio today.

Commercial Techniques

While the agency men interviewed were reluctant to label their commercials as either hard or soft sell,

**TO MEET HEAD ON
A NEED THAT EXISTS
IN THE RADIO FIELD
TODAY ...**



*** U.S. RADIO**

**for the buyers and sellers of
radio advertising**

An indispensable tool for sharpening the advertiser's agency's and broadcaster's approach to the buying and selling of RADIO ADVERTISING.

ISSUED MONTHLY

● ONE YEAR \$3.00

● TWO YEARS \$5.00

WRITE CIRCULATION DEPARTMENT

U.S. RADIO

50 WEST 57th STREET

NEW YORK 19, NEW YORK

they all agreed that there were certain techniques in common use on radio today that provide effective sales weapons when properly related to product and audience.

Mr. Bellaire said that "music is the dominating technique in radio today, though music by itself is not enough. The listener must remember the message, too. And, of course, some commercials are too involved to sing."

A musical commercial, DuPont's

"Zerex" antifreeze, is shown in the making on pages 20 and 21.

Grey's Bob Kirschbaum cited another popular sales method, the dramatic scene with the slightly humorous twist, as illustrated by this commercial for RCA records which begins:

MUSIC "I Could Have Danced All Night" (Up and under)

1st woman: (excitedly) And there it was . . . "I Could Have Danced All Night," and not two steps from the canned tomatoes . . .

2nd woman: Darling, whatever do you mean?

1st woman: Record albums, my dear . . . the brand new RCA Custom series "For Hi Fi Living" . . . right there in the super market. And you know me and bargains.

2nd woman: Yessss, I know!

1st woman: Hmmm . . . well there it was . . . Volume one called "I Could Have Danced All Night" with twelve hits like "If I Loved You" . . . and "I Loved Paris" . . . twelve, mind you . . . for just \$1.79.

2nd woman: (Amazed) Oh, my word!

1st woman: (Continues breathlessly) And each week there's a brand new volume of mood music for dancing, dining or just listening . . . all recorded in NEW ORTHOPHONIC HIGH FIDELITY BY RCA. Geraldine dear . . . you simply must put music on your shopping list.

2nd woman: Oh, I will, I will. But for the moment, darling, do catch your breath.

The Personality Commercial

Mr. Kirschbaum, in addition to music, and dramatization, emphasized the growing importance of the personality commercial. Mr. Kirschbaum said, "When you have a well known personality deliver your commercials, you are reaping the advantage of his popularity, which rubs off on your product. But of course it goes without saying that you must gear your commercial to the specific personality." Here's a commercial written for the sarcastic style of Henry Morgan, right after Mike Todd's Madison Square Garden spectacular:

Hello, anybody, here's Morgan . . . know what I mean? I like to go to parties, know what I mean? Big parties . . . seventeen, eighteen thousand people. Course when you make a party like that, a fella's got to be careful about the guest list. It's gonna be crowded there, and you don't want some guest who don't like some other guest should run into him. Or her. You gotta have people who mix good, and you gotta have bartenders who mix good, and you gotta have mixers that mix good, like Hoffman Super-charged

WISN-Milwaukee's "MUSICANA"

Here's Why!

"MUSICANA" recognizes that the adults who pay the bills and earn the greatest total income are the prime target of advertisers

"MUSICANA" caters to the adult interests in programs devoted to music

Little wonder that virtually all advertisers who buy Milwaukee earmark at least a portion of the budget for WISN'S "MUSICANA."

The combination of a steady increase in listenership plus a phenomenal increase in national spot is PROOF OF RECOGNITION

UPS
NATIONAL SPOT

91%



RATINGS UP

19%



See your Petry man for the full details on "MUSICANA" . . . a highly successful format that PAYS OFF IN RATINGS TOO!

WISN

5000 WATTS
DIAL 1150

MILWAUKEE'S
"MUSICANA" STATION

Club Soda and Hoffman extra dry Ginger Ale, you know what I mean? I mean that Hoffman has got real strength, know what I mean? They've got a lot of strong bubbles, including a lot of extra ones you don't even need but they make the drink last longer, you follow me. Listen you give a party for eighteen, twenty, twenty-five thousand people, get the Hoffman in the large economy size right? What do you mean, where do you give a party of twenty-five thousand, thirty thousand people? Nobody's using Ebbet's Field . . . see what I mean?

BBDO's Art Bellaire pointed out that it is often advisable to make changes from time to time in either the techniques or the tone of commercials as the product needs shift. When Hit Parade cigarettes were first introduced a little over a year ago the main purpose was to attract attention, or as Mr. Bellaire put it in a speech before the National Radio Advertising Clinic of RAB last month, "In preparing to launch a new cigarette you first want the world to be aware that you're around. The new name had to become familiar in a hurry to millions of smokers. You may remember the noise we made about our 'great . . . new . . . filter . . . cigarette.' A jingle was a must. So was excitement. So was a big, rich sound.

Time for a Change

"After the introductory period we felt it was time for a variation . . . we had gone to one extreme, we reasoned, so why not go to the other extreme in step two . . . step two was a quiet version . . . the soothing version, but it had greater meaning

because the echo of step one was still present in listeners' minds.

"A few weeks back, Hit Parade cigarettes entered a new step in its campaign. To dramatize the new theme line . . . the tobacco, the tip, and the taste you want . . . we put together a new jingle, which is based on an Americana-type tune in the public domain. And on at least one record program we know about this new Hit Parade jingle has become one of the top tunes of the week by popular request."

This is a symbol of success most would envy . . . providing the product sells, too. Because whatever the means, and no matter how often they change, the end remains constant, increased sales. While hard sell and soft sell, both as terms and as techniques, are still very much in the advertising picture today, the dividing line is becoming harder and harder to draw as the advertiser tries to meet the increasing public demand for more imaginative, ear-catching radio commercials. . . .

FIRST* in Louisville



one of AMERICA'S great independent stations . . .



*BASED ON A. C. NIELSEN REPORT JUNE 1957

More LOUISVILLIANS listen to Johnny Martin, Bill Gerson, Larry Taylor, Pat O'Han, Joe Cox on WINN

Regardless of power, frequency or coverage, WINN has more TOTAL LISTENERS than any other station except one.



Avery-Knodel, INC. NATIONAL REPRESENTATIVES



GIVE IT SELL!

KOSI and KOBY turnover products — not audience!

BOTH RADIO STATIONS NO. 1 in HOOPER and PULSE 6 a.m.-6 p.m. average share

KOSI • KOBY
Denver San Francisco
Mid-America Broadcasting Company

THE MOST
LISTENED TO
STATION IN
EAST TEXAS

KTRE radio

1420 kc
1000 watts fulltime



Richman Lewin
V.P. & General Manager

National Rep:
Venard, Rintoul & McConnell,
Inc.

Regional Rep:
Clyde Melville, Dallas

Remember . . .
**YOU CAN'T HIT A TENNIS BALL
THROUGH A BRICK WALL***

AND THE ROCKY MOUNTAINS, splitting Colorado down the middle are a brick wall to radio signals.

The POWER-HOUSE buy is the Colorado Network with strong, PRIMARY-SERVICE signals on both sides of the Rockies.

*Before you buy from any organization claiming to cover all of Colorado. Be sure to request a Field Strength Map.

COLORADO NETWORK

- KVOD, Denver, 5000 watts, 630 k.c.
- KUBC, Montrose-Delta, 5000 watts, 580 k.c.
- KSLV, Monte Vista, 250 watts, 1240 k.c.
- KRAI, Craig, 1000 watts, 550 k.c.

National Rep. Bolling Co., Inc.

NATIONAL SALES OFFICE
MIDLAND SAVINGS BLDG., DENVER 2, COLORADO
Phone: TA 608 5-2291 TWX: DN 483

"Remember — Where There's No Signal,
There's No Listener!"

**radio
ratings**



**Avery Gibson, H-R,
Stresses Need for
Qualitative Data**

Additional qualitative and composition data are urgently needed by the rating services, according to Avery Gibson, director of research at H-R Representatives.

He explains it this way. When a housewife goes to the supermarket to buy apples, for one thing, she is interested in many more aspects than quantity. Are they cooking or eating apples? Are they fresh and of good quality? In fact, the quantity she ultimately buys may depend on the quality available.

But when a timebuyer spends hundreds or thousands of dollars to purchase a radio campaign, he is forced to buy on a restricted "how many" basis, Mr. Gibson said. "This is all that most rating services supply, simply an estimate of how many people were listening in a particular quarter hour; and to make matters worse, most measure in-home listening only.

"This was alright when radio sold spots adjacent to a Jack Benny, and reached vast simultaneous audiences. Now that the trend is to buy saturation via multiple participations within a personality show, the adjacency assumes little importance. Buyers are interested in the program which contains their commercial. Furthermore, they are interested in the audience of the entire show, and not of artificial quarter-hour units.

Most radio programs tend to develop loyal listeners who tune in on a constant, habitual basis, he continued. "It is therefore reasonable to assume that if disc jockey programs and even stations develop habitual listening, they must generate a specific appeal to each listener's personality. It follows that if there is a distinction between programs and stations—and people exercise free choice among them—there must be a distinction in the types of people who listen. For example, a red hot rock and roll station would appeal to younger listeners, and one that programs soap operas would have an older audience."

Mr. Gibson said there are two prime questions in today's radio buying: (1) What kind of audience does the station reach? (2) How many does it reach in terms of natural programming segments,

rather than specific in-home quarter-hours?

"Progressive timebuyers are becoming more and more interested in the qualitative aspects of the station audiences they buy because it is good business to do so," he said. "They are interested in a full count, and this means including the automobile and portable radio listeners.

"So far as radio is concerned, ratings in quarter-hour units that measure in-home listening only are inadequate. It is possible that the money saved by rating services by substituting program segments for quarter-hours will pay for the additional qualitative and composition data so urgently needed."

Pulse Disclosure

Pulse disclosed recently that some ratings in markets where it does less than 12 surveys a year are being done on a confidential basis. The secret surveys, underway on a limited basis since November 1, are being employed to keep the "gimmicks under control."

Up until now, the company said, some stations which knew in advance that they would be surveyed on the first week of the month were stepping up promotion in order to beef-up their totals.

McEwen Urges Standards

Commenting on what he called "the tendency of some time-buyers or account executives to quote the highest numbers regardless of whose research is used," W. Bruce McEwen, vice president of C. E. Hooper, told U. S. RADIO:

"This medium doesn't need inflated figures. It's big enough on its own, and will continue to grow on accurate figures using proved techniques."

Mr. McEwen pointed out that this use of the highest figures is not the case in a great many agencies where a research department has set up standards to which the timebuyers must adhere.

"You cannot expect a timebuyer to be a ratings expert any more than you could expect a researcher to be a timebuyer," he said. "Timebuyers certainly should take direction from people who specialize in radio research. This is not meant as criticism. They are not expected to be research people. That's our job." • • •

At work at home at play



*Omnipresent, ubiquitous radio!
And now Pulse scores another
important big plus*

“NETWORK RADIO”

⊙ First “Network Radio”

will be ready end of November. Reporting total attention to radio, a whopping total becoming more so! The American Marketing Association honored Pulse pioneering which as far back as '47 correctly measured total “out-of-home” additive to “in-home.” Better subscribe for “Network Radio” now! To be published monthly.



... these are happy days

RADIO'S BRIGHT FUTURE

For radio, these are happy days . . . and the future has never been brighter.

These are not empty words. Fact on fact point to the excellent health of the medium with every indication that the growth will continue for a good long time to come. Even now radio is on a level far above logical expectations.

1956 was a good year for radio . . . but 1957 will dwarf it. How much is still conjecture for the most part, but the predictions all call for solid increases:

- Local radio set a record last year. On a conservative estimate, it is expected to show a \$20,000,000 gain over that. An increase of six percent to total about \$372,000,000 in gross billings.
- Spot radio estimates indicate a gain in billing anywhere from 20% to 40% over a record 1956.
- Networks are expected to top \$89,000,000 in gross billings for 1957. That's \$4,000,000 above last year, or about a six percent hike.

WHAT'S HAPPENING NOW

But this is only part of the story. The production and sales of radio sets are substantially up. Stations on the air currently total 3,665, with several hundred others under construction or awaiting applications that are pending. With 140,000,000 radio sets in use today, radio has spread practically everywhere.

In addition, FM is showing strength. We find the analysis of FM in New York City (*Soundings*, p. 9) both interesting and heartening. Interesting to note that early evening FM listeners are comparable in numbers to those reading newspapers at home during the same time. Hearten-

ing because this health of FM represents another factor in the growth of radio.

So, too, does the activity at the networks point up the glow of radio. Mutual's heavy accent on news and ABN's switch to live music programming and each promoting its own format gives vitality to radio. The swing is up. CBS reports both daytime and nighttime sales rising with 90% of the network's daytime bloc sold, and "Impact" segment sales up about 600% since March. NBC reports that sponsored hours increased by 40% from September, 1956, to September, 1957, and gross billings grew 70%.

RADIO IS BEING TALKED ABOUT

The fundamental sign of radio's health lies simply in the fact that it is being talked about and used. William Wernicke, for example, vice president and radio-tv director at Morey, Humm and Warwick, has plenty to say about radio. And he knows its use. Mr. Wernicke has been one of the guiding hands behind Sinclair's tremendous spot campaign, the largest saturation buy in radio history estimated at nearly \$2,000,000.

Arthur McCoy, vice president at John Blair Representatives, recently told the ANA meeting that Spot Radio is a term in itself that has won its place in the industry's vocabulary. He talked about Spot Radio and they listened.

And Bill Hoffman, director of network radio at BBDO, talks about radio when he points out that his agency doubled this year the amount of business channeled into network radio.

Adding it all up, we think radio's growth will continue for a long, long time.

For radio . . . these are indeed happy days.



John F. Meagher

Regionals Spark Awareness of Radio's Stepped-Up Momentum

NARTB's Radio Vice President Reviews

Discussions of Shortcomings and Accomplishments

The growing strength of radio—as an advertising medium, as a dynamic vehicle of entertainment, and as a tremendous force for good in our nation and its communities — was demonstrated most forcefully at the eight NARTB regional conferences which ended in late October.

While the overall theme of the conference was "A Time for Decisions," the keynote as it applied to radio was coined perhaps by George Armstrong of WHB, Kansas City, who moderated one of the panels at the conference in that city. An earlier speaker had referred to the 1940's as the "golden age of radio." Mr. Armstrong said he wanted to take exception to that reference and declared:

"We are just entering the Golden Age of Radio!"

And a Golden Age it is—in advertising, in programming, in service, and last but certainly not least, in acceptability by the general public.

Radio time sales for 1957 are up appreciably over last year's record-breaking figure. More people listened to radio last summer than watched television. On the community level, more and more radio stations are becoming established local institutions, communicators of commercial and civic service whose contributions are recognized as vital to the life of every citizen.

The growing importance of news was reflected in two parts of the programming radio sessions, a panel on "New Dimensions of the Radio Newsroom" and reports from some of the leading news directors in the nation on the industry's continuing

drive for equal access to the courts and other official proceedings.

To me, the most striking development in radio news has been the expansion of local coverage which was described by panel members all across the country. Many stations have organized correspondent networks that permit them to give their listeners regional news coverage second to no other medium. The day when radio's function in local news was confined largely to bulletins and capsule digests of community events is past. While we still have our advantage of unmatched timeliness, a new dimension of depth has been added to radio's local news service.

There was much discussion of editorializing by radio stations. This is not a new topic of broadcaster conversation. The difference this time was the growing number of broadcasters who reported on how they are putting the policy into practice.

The panels on program ideas also pointed up the radio station's increasing stature as an integral part of the community. The emphasis now seems to be away from the shallow gimmick and on the program that fills a legitimate need. We heard how stations broadcast the location of radar speed-check zones and other information that improves the flow of traffic, youth participation shows such as disc jockey contests for teen agers, station sponsorship of community activities and many other examples of responsible programming that is at the same time constructive value to the community and to the advertiser.

We heard from station manage-

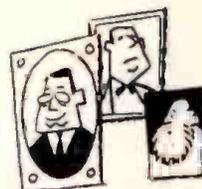
ment, advertisers and agency personnel on the subject of radio sales. In all of these sessions, it seems to me, there was a feeling of renewed respect for radio as a primary selling force in today's American economy, both on the local and national levels. I think the heightened interest from all segments of the broadcasting industry signals an ever growing unity in making industry decisions and in creating a climate for considered decisions which will meet the needs of the broadcasters and the public we serve.

As NARTB President Harold Fellows said in his address, "Our greatest single problem as an industry lies in the area of public relations. I speak of public relations in the terms as I understand them: that is a function of interpreting the truth, not misrepresenting it.

"By its very nature, the service we render to the public will always be subject to criticism. Some of this will come from the public itself and more of it from professional critics. Much of it serves a useful purpose and we should neither be blind to its existence nor complain about honest criticism in itself.

"When, however," Mr. Fellows continued, "it is dishonest or when legitimate criticism is seized up and twisted to their selfish purposes by self-serving persons who would prefer other systems of broadcasting to our own, we must be prepared to act. And we must constantly strive to articulate to everyone the positive story of the great contribution radio and television make daily to our nation's way of life." • • •

names and faces



Noting the Changes Among

The People of the Industry

RADIO

H. W. (HANK) SHEPARD, formerly Director of Special Projects of NBC Owned Stations Division, appointed general manager of WJAS and WJAS-FM, Pittsburgh.

WENDELL B. CAMPBELL is new general manager of KFRC, San Francisco, and **JACK CHAFFEE** has been named national sales representative.

JOHN H. PACE resigned as executive vice president of Public Radio Corp. to assume post of general manager of KABC, Los Angeles and managing director of KGO, San Francisco.

EUGENE P. WEIL, named national sales manager of the OK Group, will have headquarters in Memphis, Tenn., where he continues to direct WLOK.

GRAHAME RICHARDS, formerly Storz Stations production director, appointed regional director of programming by Inter-mountain Network, with headquarters in Salt Lake City.

BERNARD F. CORSON, JR., former director of advertising and sales promotion for Tidy House Products of Shenandoah, Iowa, appointed assistant manager of WLS, Chicago.

MARTIN POLLINS, who has been with NBC Radio Spot Sales, and **OSCAR CAMPBELL**, former chief accountant of WRCA and WRCA-TV, New York, appointed sales manager and business manager respectively of WJAS and WJAS-FM, Pittsburgh.

JAMES B. LUCK, former general manager of WTVB, Coldwater, Mich., named public service director of WOWO, Fort Wayne.

WILLIAM D. ALFORD has resigned as assistant farm director

of WLW, Cincinnati, to become farm director at WAFB, Cedar Rapids, Iowa.

ARTHUR H. BARNES, formerly an account executive with Carl Nelson & Associates advertising agency, appointed director of promotion for WISN, Milwaukee.

MARY DUNLAVEY, previously radio-tv media consultant with Aikin-Kynett, named sales representative on the staff of WIBC—Radio 99, Philadelphia.

ROBERT F. HURLEIGH, newscaster-commentator, promoted by MBS to vice president for Washington operations. He will remain on the air with three daily newscasts and weekly "Reporters' Roundup."

HAROLD M. WAGNER, member of Mutual's program department staff since 1911, elected vice president in charge of programs, with offices in New York.

KENNETH W. BILBY, vice president for public relations of NBC since 1951, elected an executive vice president. He is responsible for press, national advertising and promotion, exploitation, merchandising and continuity acceptance departments of NBC.

HENRY W. LEVINSON, formerly sales development and research writer, named manager of sales development for ABN.

JAMES A. STABLE, former vice president of ABC and manager of talent negotiations for NBC, promoted to director of talent and program contract administration for NBC.

ROBERT R. PAULEY, former CBS radio account executive, and **NICHOLAS J. PITASI**, former account executive with H-R Representatives, have joined ABN as account executives.

AGENCIES

EMERSON FOOTE, former president of Foote, Cone & Belding and executive vice president of McCann-Erickson, elected chairman of the board of Geyer Advertising. **B. B. GEYER**, board chairman since 1911, elected chairman of executive committee.

JOHN C. MADDIX, vice president and manager of Cleveland office of Fuller Smith & Ross, named senior vice president in charge of marketing services with headquarters in New York.

TED GRUNEWALD, vice president and director of radio and tv, elected a director of Hicks & Greist, which he joined in 1953.

ERWIN WASEY, Ruthrauff & Ryan named four new vice presidents. They were: **ROLLO HUNTER**, who is also director of radio and tv; **B. W. MATTHEWS**, formerly account supervisor at R&R; **JOHN C. LEGLER**, also former account supervisor at R&R; and **RICHARD DIEHL**, who is head art director.

LESLIE MUNRO named vice president and copy super-

visor of Ogilvy, Benson & Mather. She was previously vice president at Kenyon & Eckhardt.

THOMAS A. MCAVITY, former executive vice president of NBC, named vice president and general executive in radio-tv of McCann-Erickson.

DAN KANE appointed media director for radio-tv, and **HARRY BAILY** named creative supervisor for radio-tv, by Elington and Company.

CHARLES A. WINCHESTER, recently with Young & Rubicam, rejoined Doherty, Clifford, Steers & Shenfield as account executive in Bristol-Myers unit.

VIRGINIA BURKE appointed to post of assistant media director by Paris & Peart.

RAB

JOHN T. CURRY, JR. promoted to newly-created post of manager of regional sales, with responsibility for developing sales contacts among regional advertisers. He relinquishes post of manager of station services.

Shepard



Campbell



Pace



Weil



Richards



Dunlavey



Munro



CKLW'S DISC JOCKEYS ARE
The 3 Busiest
"Traveling Salesmen"

in the Detroit Area!



BUD DAVIES

11.05 - 12 Noon
12:15 - 2:30 p.m.
3:15 - 3:30 p.m.
Mon. thru Fri.

Leader with the 'teen age groups in this region . . . and a real potent salesman. Bud's "crowd" backs him 100% on his preference for tunes and his pitch for products. No matter what your product may be Bud is selling the crowd that influences an important part of all the buying in every home. A real "traveling salesman" at a down to earth rate.



TOBY DAVID

6:45 - 9:45 a.m.
Mon. thru Fri.

Music, news, time and weather are all part of Toby's show for early risers. Everything needed to attract listeners and keep them listening for bits of his own wacky humor that's cleverly woven in with commercials. He sells everything from tooth-picks to tractor trailers . . . and at a record pace. Rates are reasonable, too.



EDDIE CHASE

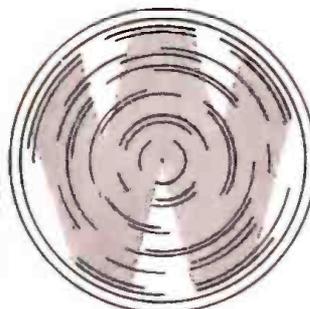
3:35 - 7 p.m.
Mon. thru Fri.

The dean of disc jockeys in this region. Eddie's easy manner and his uncanny ability to pick tunes the listeners like best during late afternoon and the dinner hour have won him one of Detroit's largest listening audiences. A top selling, plain talking gent with a contract renewal record second to none. If you're selling in this market you need punch . . . and Eddie packs a real sales punch.

50,000 Watts

CKL

800 kc Mutual



GUARDIAN BLDG. • DETROIT 26, MICH.

J. E. Campeau President

ADAM YOUNG, INC. National Representative

KXOK

ST. LOUIS

NEW SOUND

KXOK

ST. LOUIS

NEW LEADERSHIP

KXOK

ST. LOUIS

**KXOK HAS THE HIGHEST
AVERAGE PULSE RATING
OVER THE ENTIRE WEEK OF
ANY ST. LOUIS RADIO STATION**

... based on EACH Pulse report since April 28, 1957 ... the day KXOK initiated New Sound ... the day KXOK began its distinctively modern programming of music ... news ... service for Mid-America. The New Sound is modern radio! Effective, flexible, dynamic ... the New Sound of KXOK ... your best Mid-America buy.

Represented nationally by John Blair & Co.

KXOK

ST. LOUIS

Radio Park, St. Louis 13, Mo. 5,000 WATTS 630 ON THE DIAL