

Where's all that tv money coming from? 21  
Radio's research needs discussed by buyers, sellers 24  
NBC: FIFTIETH ANNIVERSARY SECTION A-1

# Television/Radio Age

JUNE 21, 1976 • \$1.50

06 106781 STARRI  
IRWIN STARR-PROG MGR  
WMAL-TV-7  
4461 CONNECTICUT AVE NW  
WASHINGTON DC 20008



## NBC: AN AMERICAN STAR FOR FIFTY YEARS.

You've entertained, educated and informed America for fifty years. And they've loved every minute of it.

It's only fitting you and America should celebrate your birthdays together.

We're proud to have been affiliated with NBC for forty seven years.

Your friends at KPRC Radio and Television salute you on your fiftieth birthday.

**KPRC HOUSTON**

# 1999 MUCH, MUCH BETTER!

—N. Neil Kuvlin, Program Mgr. WXIA-TV, Atlanta

**an the first year!**  
series has been  
second year produc-  
1999 Year 2 is  
than the first year.”  
—Hank Booraem, Program Dir.  
WPIX, New York

**nce grabber!** New  
ad to a stunning  
like SPACE: 1999  
ence grabber. I am  
huge success.”  
—Jack Petrik, VP & General Mgr.  
KDNL-TV, St. Louis

**n Landau projects**  
**racterization.** The  
hip now clearly  
ween him and  
will make viewers  
ved it so much, I'm  
fringe time to  
,  
—Sam Schuyler, Pres. & Gen. Mgr.  
KSTV-TV, Salinas/Monterey

**rovements by new**  
**Freiberger!** You now  
nts needed for a  
-fi series. Meaning-  
nts innovated by  
icer Fred Frei-  
dent.”  
—Al Holtz, General Mgr.  
WPGH-TV, Pittsburgh

**more action!** It did  
s the first year.  
Year 2 has even  
on values and  
more action.”  
—Jack Moffitt, General Mgr.  
WUAB-TV, Cleveland

**“Catherine Schell is a big plus.**  
**Characters are more human!** You  
have succeeded in getting away  
from the robot-like quality of the  
characters and made them more  
human. Greater action. Better  
pacing. Addition of Catherine  
Schell is a big plus.”  
—Tom Shelburne, President  
WNEP-TV, Wilkes-Barre

**“A winning entry for 1976—77!** The  
series contains new elements  
that will make it a winning entry  
for the 1976-77 season.”  
—Tom Bolger, Exec. V.P. & Gen. Mgr.  
WMTV, Madison, Wis.

**“Pacing much improved!** In SPACE:  
1999 Year 2 the action is much  
better. The pacing is much  
improved. Catherine Schell is  
definitely a big asset.”  
—Jon Ruby, General Mgr.  
KVOA-TV, Tucson

**“The changes in Year Two are**  
**just right!** New cast, new music,  
outrageous aliens, and better  
stories, make SPACE: 1999, Year  
Two come off as the best sci-fi  
series ever! The changes in Year  
Two are just right.”  
—Art Dorfner, President  
WDHO-TV, Toledo

**“A much better show all around!** It's  
much improved. There is more  
empathy with the characters.  
You have removed the robot-like  
qualities of Year One. It is a much  
better show all around!”  
—Jack Callaghan, Station Mgr.  
WSOC-TV, Charlotte, N.C.

**“Fred Freiberger, delivers a winner!**  
The new producer, Fred Frei-  
berger, the casting changes, and  
the humanization of the charac-  
ters, deliver a winner.”  
—Jack Schaeffer, Program Dir.  
KGTV, San Diego

**“Second Year is very much better!**  
SPACE: 1999 worked very well  
in our market, especially in the  
important 18-49 demographics.  
The second year is very much  
better as a result of all the  
dramatic changes made.”  
—Jack Decker, Pres. & Gen. Mgr.  
WHEC-TV, Rochester, N.Y.

**“Catherine Schell fantastic!** I'm  
very impressed with the im-  
proved action and youthful look  
of Year Two. The characters are  
far more vibrant and alive. The  
new music hits the right pace.  
Catherine Schell adds a fantastic  
new dimension.”  
—Charles (Chuck) Alvey, Program Mgr.  
WUHQ-TV, Battle Creek

**“Scripting much stronger. Characters**  
**more human!** Very impressed with  
Catherine Schell. The scripting is  
much stronger. The characters  
are more human.”  
—Tay Voyer, Program Dir.  
WTVJ, Miami

**“Exciting. Catherine Schell is**  
**‘The Wonder Woman’ of sci-fi!**  
Exciting... may be the best special  
effects ever seen. Certain to be  
a hit! Catherine Schell is “The  
Wonder Woman” of sci-fi.”  
—Gene McCurdy, Pres. & Gen. Mgr.  
WPHL-TV, Philadelphia

## SCREEN YEAR 2 NOW!

# “BRAVO ON MAKING SPACE:”

**“Barbara Bain is terrific in new interpretation!** SPACE: 1999 Year Two is one of the finest productions I’ve ever seen. Barbara Bair is terrific in her new interpretation of Helena. I think the show now moves twice as fast. Every scene is packed with action.”

—Lionel Schaen, V.P. & General Mgr.  
KHJ-TV, Los Angeles

**“Much better than first season!** The new characters work well. Much better than the first season. A lot of care and a lot of dollars have been put into the second season. SPACE: 1999 will be with us for a long time.”

—Gordon Bussey, Sales Mgr.  
KVAL-TV, Eugene, Ore.

**“Catherine Schell new ‘Wonder Woman’ of sci-fi!** There is much more action and better pacing in Year Two. Catherine Schell and Tony Anholt are tremendous assets. You have a new “wonder woman” of sci-fi in Catherine Schell.”

—Jack Jacobson, VP, Mgr. Programming  
WGN-TV, Chicago

**“Greater sci-fi stories!** New characters and greater sci-fi stories highlight Year Two. It has all the ingredients of a big winner.”

—Bill Franks, Program Dir.  
WVTV, Milwaukee

**“Fred Freiberger very impressive!** There is greater emotional impact in SPACE: 1999 Year Two. Fred Freiberger, who was very successful with Star Trek, is very impressive as new producer.”

—Julian Smith, General Mgr.  
WBFF-TV, Baltimore

**“Weaknesses in scripting and characterizations have been completely corrected!** The improvements you promised for Year Two have been delivered. It is a much, much better program. The weaknesses in the scripting and characterizations have been completely corrected. We were very successful with Year One. Based on the improvements, the second year should be more successful.”

—Irwin Starr, Program Mgr.  
WMAL-TV, Washington, D.C.

**“Super! Extremely improved!** The first season performed well in Providence, and was very strong among viewers 18-49. Now it’s extremely improved. It’s super!”

—Gary Dreispul, Program Dir.  
WJAR-TV, Providence, R.I.

**“New characters, very exciting!** Superb production values, fast-paced storylines, and strong new characters, will make a very exciting and successful second year.”

—Tom Rose, Program Dir.  
WTHR, Indianapolis

**“Will appeal to broader audiences!** Actors show much more emotion. It will definitely appeal to much broader audiences.”

—Don Hess, Program Mgr.  
WDSU-TV, New Orleans

**“Catherine Schell a big plus!** You have enhanced the production qualities and made it more action oriented. Catherine Schell is a big plus.”

—Jim Edwards, Program Dir.  
WJAC-TV, Johnstown, Pa.

**“Much greater than first season!”** Our faith in the show is justified by section. SPACE: 1999 is a much greater than first season.

**“Year 2 an audience favorite!”** The production quality of Year 2 an audience favorite. I am sure it will be a success.

**“I loved it! Marti!”** The show has a stronger character and love relationship. Barbara Bain really care. I love moving it from prime access.

—Will  
KM:

**“Meaningful improvement!”** Producer Fred Freiberger have all elements of a successful sci-fi show. The new production values are evident.

**“Contains much more action!”** The show is very well for us. SPACE: 1999 is a more production quality. It contains much more action.

# SEEING IS BELIEVING!

**“The changes  
in SPACE: 1999  
Year 2 are  
unbelievably  
great! It’s a  
different,  
much  
improved  
show!”**

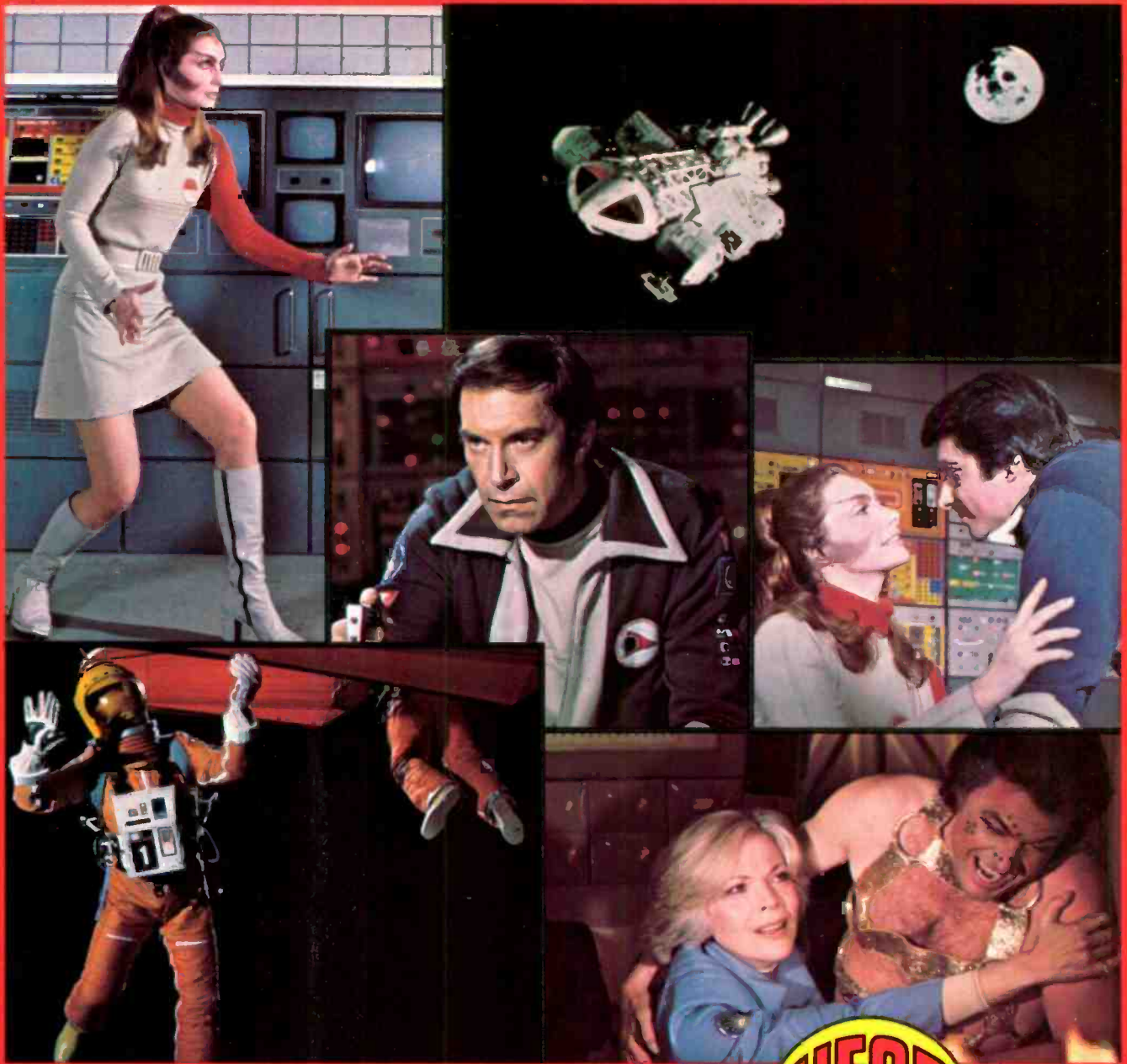
**—Pep Cooney,  
General Manager  
KRON-TV, San Francisco**

**“Once I saw it,  
I renewed.  
You have  
performed  
miracles! It’s  
breathtaking.  
Everyone  
will love it!”**

**—Clark Davis,  
Vice President,  
WTVQ-TV, Lexington, Ky.**

**“You have  
fulfilled all of  
your promises  
to deliver a  
more exciting  
product. Without  
qualification,  
it is an immense  
improvement.  
All the elements  
lacking in Year  
One have been  
remedied!”**

**—Chuck Gingold,  
Dir. of Programming  
KATU, Portland, Ore.**



Starring **MARTIN LANDAU · BARBARA BAIN**

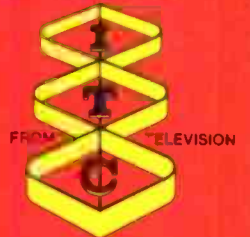
Also starring **CATHERINE SCHELL**

**YEAR  
2**

A  
**GERRY  
ANDERSON**  
Production

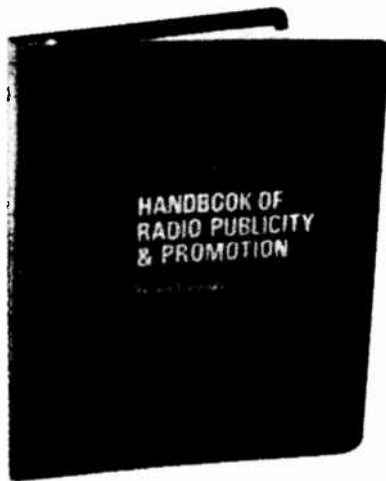
# SPACE: 1999

**BIGGER, BETTER, MORE  
EXCITING THAN EVER!**



AN  COMPANY

# A GREAT RADIO PROMOTION SOURCEBOOK



The **MUST** book to help you boost ratings and increase sales and profits.

- A giant 500-page handbook
- Over 250,000 words
- Over 1,500 on air promo themes
- Over 350 contests, stunts, station and personality promos

**\$30.45** for thousands of dollars of stimulating, revenue-producing ideas.

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New York, New York 10019

Gentlemen:  
Please send me **HANDBOOK OF RADIO PUBLICITY & PROMOTION @ \$30.45 each.**

A check for ..... enclosed.

Name .....

Address .....

City .....

State ..... Zip .....

# Television/Radio Age

Volume XXIII Number 23

June 21, 1976

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## 30 Right blend for tv sports color not easy to formulate

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### Spearhead of broadcast industry marks beginnings

Founding of NBC 50 years ago this month was a major landmark in molding broadcast industry into present form

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# How to increase your news audience by 26%.

**Get the kids.**

**Children represent about 26% of your market.  
And KIDSWORLD, the kids' news show, is becoming one of the  
biggest hits in children's programming.**



**Most kids don't watch the news, but they will watch KIDSWORLD.** KIDSWORLD is the unique weekly half-hour national news show, hosted and narrated by children. To date, over 50 markets have bought KIDSWORLD. And audience research indicates an amazing 89.6% of the children tested are positive to the show. But it isn't just a kids' show.

**Most stations are scheduling KIDSWORLD in the 6:00 to 8:00 slot.** The reason is simple. KIDSWORLD also has strong impact on an adult audience particularly women 18 to 49. Moreover, KIDSWORLD is more than a half-hour series.

**KIDSWORLD segments can also become part of local news or kids' shows.**

Each program contains 10 to 15 stories. Your station not only gets the right to telecast the program — it also gets the right to unlimited runs of all story segments. That means you can use KIDSWORLD stories in your own locally produced shows.

**And KIDSWORLD can help pay for itself.**

We buy news stories from local stations. Then we re-edit, cut in new music, and re-narrate the stories with the voices of children. What's more, we pay story fees equal to or greater than any of the news services.

**KIDSWORLD offers you an opportunity to present good news programming to a new market.**

After all, if you're concerned about news, can you afford to miss 26% of the market.



The Behrens Company, Inc. 2451 Brickell Ave., Miami, Florida 33129. (305) 854-4935.

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television and radio  
station advertisers.

Where do *you* advertise?





# EMERY INTRODUCES A NEW TV. PROGRAM.

You may not find it listed in the TV Guide, but Emery's new T.V. program has something dramatic to offer you.

New low rates. Specially designed for the T.V. film and production industry.

If you have a shipment moving to or from any of the country's major film and tape production capitals (New York, Los Angeles, Pittsburgh, Chicago) you can save as much as 30%.

And if you have multiple pick ups we have a multiple pick up rate that can save you even more.

Yet while you no longer pay extra with Emery, you still get the extras.

Like an instant tracking system that can give you an up to the minute picture of your film or tape in just ten seconds. Over 100 offices, worldwide, plus hundreds of agents.

What's more we're on practically every commercial airline that carries freight.

That's over 1000 jets a day. And we use hundreds of charter and commuter airlines, too. Wherever commercial airline service is weak.

So you won't have a wait for your shipment. Nor will you have a weight problem. Because we have no size or weight restrictions.

All this and more. For less.

If you'd like to get with the program, just tear out the coupon. Or call us.

To: Mr. Ben Scrimizzi, Domestic Marketing Coordinator TRA-621  
Emery Air Freight/Television Distribution Service  
World Headquarters, Wilton, Connecticut 06897

Yes! Your service sounds like it can provide the dependability and economy I've been looking for.

Please send me information     Please contact me immediately

I average \_\_\_\_\_ air shipments per month.

Name \_\_\_\_\_ Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone Number \_\_\_\_\_

**EMERY AIR FREIGHT**

The shortest distance between two points.



# TRY TELLING HIM THAT THE BEST THINGS IN LIFE ARE FREE.

## **Storer stations are concerned about the aged and are doing something about it.**

For many of the 22 million Americans 65 and over, life is becoming a struggle for survival.

Because most have fixed incomes, inflation is devastating them. Nearly one in six lives in poverty. It's estimated that one-third gets fewer than 3 meals a day. Some are starving. Others literally eat from garbage cans.

As rents rise, many are forced into "gray ghettos" in big city slums. Lonely and often ill, they become prey for drug pushers and other criminals when they venture out. Purse-snatching, for example, is especially common when Social Security checks arrive.

Storer Stations believe we must start making adequate provisions for our senior citizens. And

now. For when the year 2000 rolls around, it's estimated the average American will live to age 90.

WSPD-TV in Toledo is one with an ongoing commitment to the plight of the aged. Recently, for example, they produced a six-part mini-documentary series on the problems they face. Covered were prominent legislators, experts in Social Security, transit, housing and nursing homes as well as senior citizens.

WSPD-Radio, meanwhile, on successive "People to People" programs held discussions alerting Toledoans to two new area services: 1. home health aid for the elderly unable to clean their homes or leave them to buy food and medicines; and 2. the availability of meals three times a day for the elderly, particularly those unable to prepare food for themselves.

In Milwaukee, WITI-TV

programmed a half-hour special on elderly citizens as victims of crime. The program focused on federally funded Neighborhood Security Aides that could be used in high crime areas to patrol the streets. WITI-TV's "Contact Six" often comes to the rescue of senior citizens, too.

All Storer Stations believe it's important to get involved in the affairs of the communities they serve.

The way we see it: the more effective we are in our communities, the more effective we are for our advertisers, and the more effective we are for ourselves.

**Broadcasting that serves.**

THE  
**STORER  
STATIONS**  
STORER BROADCASTING COMPANY

# Publisher's Letter

Television/Radio Age, June 21, 1976

## The vision of Sarnoff figures prominently in NBC anniversary

As the NBC radio and television affiliates gather to commemorate the 50th Anniversary of the network, the real hero of the half-century celebration won't be there. He is David Sarnoff. He will probably be smiling from above. Not only was Sarnoff a visionary, but he was a prophet with honor whose scientific predictions had realistic foundations. As the years roll on, his stature increases as one of the commanding geniuses of this century.

Early in 1922, David Sarnoff was blueprinting plans for interconnecting radio stations into a national service. In the same year, he predicted short-wave broadcasting.

The following year, in a memorandum to RCA directors, he talked about the possibilities of television. "I believe," he wrote, "that transmission and reception of motion pictures by radio will be worked out within the next decade . . . It may be that every broadcast receiver will be equipped with a television adjunct by which the instrument will make it possible for those at home to see as well as hear what is going on at the broadcast station."

## Saw future for radio that H. G. Wells couldn't

Sarnoff took on some towering adversaries. In 1927, he locked horns with H. G. Wells, who predicted that radio broadcasting was a passing fancy. Sarnoff characterized Wells' prediction that radio stations would be talking to "a phantom army of non-existent listeners" as "intellectual snobbery." "Broadcasting," he said, "cannot hope to thrill the intellectually overfed or the spiritually jaded, but it can and does fulfill a splendid destiny in the field of mass entertainment and education."

At the NBC convention in Atlantic City in 1947, Sarnoff made one of his most important speeches. He exhorted affiliates to get into television because "Television is moving forward rapidly and is destined to become one of the major industries of the United States. In addition to serving the home, television has application to the theater, the motion picture studio and the entertainment field . . . Television will be supported by advertising both local and national for it is an ideal advertising medium—unsurpassed in its simultaneous appeal to the eyes and ears of many millions of people."

Many of the broadcasters at this current meeting will well remember that speech. That one speech made dozens of millionaires. They will also remember the dramatic appearance that Sarnoff made at the RCA labs in Princeton in 1953 when he held the network together as it was about to be split wide open by the defection of major affiliates.

## Put career on the line to develop color tv

His next major encounter was in the arena of compatible color. In the late 1950s, *Fortune* characterized color television as "Sarnoff's \$200 million bauble." He put his career on the line in this tremendous investment to bring about acceptable and compatible color transmission and reception. (In July, 1957, this journal received a memorandum from Sarnoff praising TELEVISION/RADIO AGE for encouraging stations to pioneer in color as the next frontier in the television art.)

Every broadcaster owes a great deal to this giant among men. The achievements of this Russian immigrant is a testament to the American free enterprise system.

Cordially,





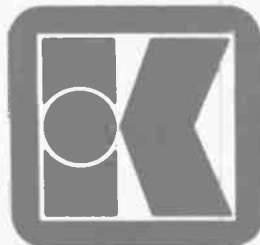
**Topeka is "a good place."  
WIBW-TV makes it better.**

**Now represented by Katz TV Continental.**

The Kansas Indians called it Topeka because it was "a good place . . . where wild potatoes grow." Today, Topeka, the capital of Kansas, is a great place to live—at the very Heart of America.

WIBW-TV is working to make Topeka—and all 48 counties it serves in northeast Kansas—even better.

For instance, WIBW-TV is Topeka's primary source of TV news. It serves the community so well that it is the only TV station to ever receive the coveted Headliner Award for "Outstanding Achievement in Journalism"



two years in a row. No wonder more people in Topeka watch WIBW-TV's early and late news programs than all other stations combined.

When management of Stauffer Broadcasting looked for a good place to locate WIBW-TV's national representation, they picked Katz TV Continental.

They chose a professional sales team. The kind they enjoy with Katz selling for Stauffer radio stations in Amarillo, Des Moines and Topeka.

Come to Katz. Join the Stauffer stations. Be with the best.

**WIBW-TV. Katz. The best.**

# Letters

## Support for Pulse

Your article on Pulse in your current issue was comprehensive, to the point, and very timely. Since I have been very much concerned over the possible demise of Pulse, I want to add a few remarks of my own to those of the others who have already spoken out on this subject.

It seems incomprehensible to me that both stations and agencies could be so shortsighted as to permit the situation to get so out of hand that, after all these years, this valuable tool would cease to exist. It is not my intention to take a partisan position; both services have major shortcomings, but each one has enough virtues to merit the use of both services by agencies and stations alike.

In your article, you point out that ARB does not do a good job in the area of teenagers, young adults or ethnic stations. To this I wish to add that, in my opinion, they do a very poor job for country music stations. Why this should be so, I don't know, but I do know many owners and country music

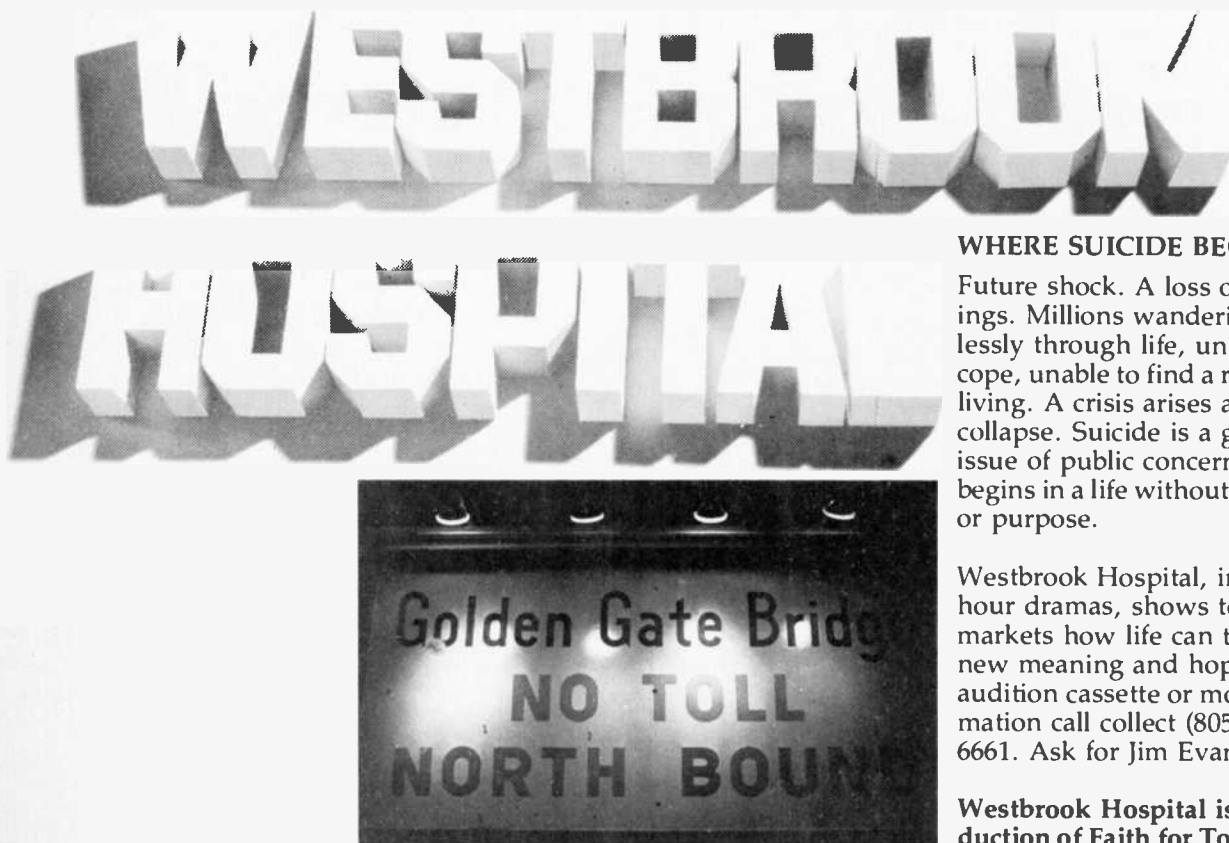
station managers feel as I do about it. Over the years Pulse has consistently done a better job of evaluating all these areas and, if they had nothing else going for them, the fact that these areas comprise a substantial amount of radio would be sufficient reason to use the service.

As far as I am concerned, the information and data of both services are more than adequate on which to base judgements. It is also my opinion that both, together, would give the advertising agency media people a better handle in determining selection of stations than you could get by using just one service. Since the cost of the Pulse service to agencies is very minimal, the question of economics doesn't enter into it. The amount of extra time required to evaluate both services, in my opinion, would be more than adequately compensated for by having a much better picture of the market than could be obtained from one service alone. To me, the single most important deficiency in the Pulse operation has been the length of time it takes them to get the book into circulation. Since they

now claim that, beginning this fall, they will guarantee delivery no later than 45 days from the time the interviewing is completed, this should be sufficient reason to use the service. There are many times when ARB is late, but nobody says the service should not be used because of it.

The very thought that, with the demise of Pulse, only ARB would be left in the field, is enough to cause great concern. Their rates at the present time are reaching into the stratosphere. Can you imagine what would happen if they were the only service in the field? I sincerely believe the agencies and stations would be penny-wise and pound-foolish if they were to allow this to happen. There was one item in your article that really stunned me: The point you make that many stations do not consider research of enough importance to warrant this expenditure. This is inconceivable to me. Research is as important as on-the-air promotions, sales materials, etc.

EMIL MOGUL,  
*Executive vice president,  
Screen Gems Radio Stations, Inc.*



### WHERE SUICIDE BEGINS

Future shock. A loss of moorings. Millions wandering aimlessly through life, unable to cope, unable to find a reason for living. A crisis arises and they collapse. Suicide is a growing issue of public concern—and it begins in a life without meaning or purpose.

Westbrook Hospital, in 26 half-hour dramas, shows to 120 markets how life can take on new meaning and hope. For audition cassette or more information call collect (805) 498-6661. Ask for Jim Evans.

**Westbrook Hospital is a production of Faith for Today, Inc.**

# THERE'S MORE TO OUR MUSIC THAN MEETS THE EAR!

MUSIC PLUS



Thousands of youngsters attended the 96X Easter Egg Hunt, prizes galore were handed out, plus the crowd was entertained by Cheech & Chong and the Righteous Brothers.



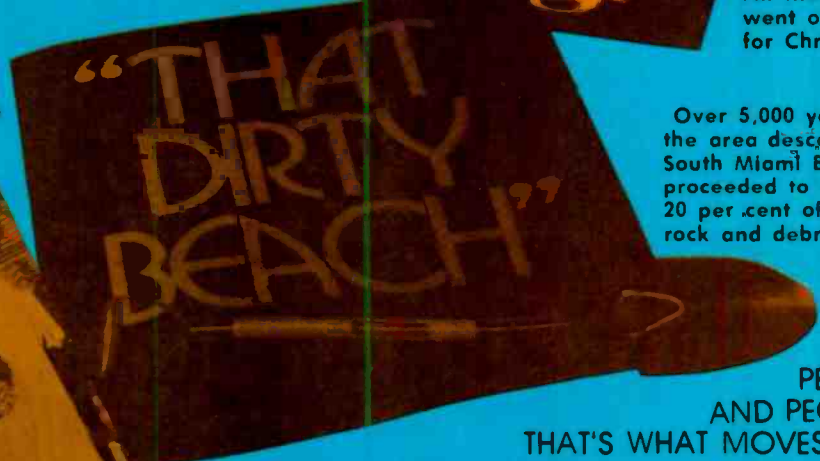
A \$500 cash gift was awarded to Jerry Byrd the designer of our official bicentennial t-shirt, plus a \$500 check was awarded to his high school, Miami Edison. Pictured above from left to right is the artist, principle, Judith Greene, Carl Como, 96X Vice President and General Manager and art teacher Joseph Grigg.



Over 10,000 kids participated in the Cerebral Palsy Walkathon. After the long trek, 96X provided live music and iron-on decals.



85,000 people in a 10 day period came to the Haunted House. All the proceeds went to the Youth for Christ Movement.



Over 5,000 youngsters from the area descended upon South Miami Beach and proceeded to clean up 20 per cent of the coral rock and debris.

PEOPLE LISTEN AND PEOPLE REACT THAT'S WHAT MOVES PRODUCTS.

96X, South Florida's hottest rocker gets its message across on the air and off the air with community involved promotions and activities, so when you place your next campaign, place it with the station that has the people listening and reacting.

# 96X

WMJX/Stereo FM/Miami-Ft. Lauderdale/825 41st St. Miami Beach, Fla. (305) 538-5321

Represented Nationally by ABC/FM Spot Sales

WOKY Milwaukee, KCBQ San Diego, WDRQ Detroit, KSLQ St. Louis, WADO New York.

# Radio Report

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## Says half million needed to kick off top market rating service

Dick Montesano, vice president of Trendex and former RAB research head, discussing the growing concern over the possibility of a one-company monopoly of radio audience measurement, said it has now reached "overwhelming" proportions with the double buffeting of Arbitron's recent rate hikes and the growing possibility that Pulse may not make it. "And today," stresses Montesano, "it's not just the research specialists who worry, but the station managers, too."

Upshot is, he believes, that there could now be a good chance that the new RAB task force on radio audience measurement, headed by Plough Broadcasting chairman Harold Krelstein, "will be an action committee, and not just another of the several committees the industry has formed in the past to merely state the problem." By "action," Montesano talks in terms of "a concerted effort toward a task force recommendation that the entire radio industry put its money behind some supplier in a position to go into the top 20-25 markets with a competitive service"—just as the industry, he points out, put up an estimated \$300,000-\$500,000 to back the ambitious multi-media ARMS II research. That kind of money, Montesano estimates—close to half a million—is just about what it would take to finance entry of a second service into the top 20 markets or so.

He continues, naturally, that Trendex "is the best equipped company today to make the move. Not only because of all that we learned from our pilot study in New York, but because we have over 2,500 interviewers available for 700 markets. And each quarter we survey 70,000 different people nationally."

Montesano has recently been named president-elect of the Radio Television Research Council to succeed current president Stu Gray of NBC, following his one-year term for the 1976-77 television season.

## Four types of stations face rate increases

Meanwhile, the radio industry is trying to find ways to offset the Arbitron rate hikes without running into an anti-trust hornet's nest. Arbitron president Theodore Shaker recently outlined to the RAB board how the Arbitron rate structure works. He also sent to station managers a detailed explanation of the rate structure and listed the improvements Arbitron had made in its radio audience measurement during the last three years.

Shaker said that not all markets will be faced with increases. Those that are fall into four categories: (1) independent FM stations, (2) FM stations that are part of AM/FM combinations but which sell time separately, (3) AM daytime stations in the top 30 markets and (4) AM stations with one-minute open rates of more than \$100 in "B" and "C" markets and more than \$64 in "A" markets. The market designations refer to medium, small and large, respectively, and are based on a combination of population and national/regional spot revenue.

Shaker recently replaced Bill McClenaghan as vice president and general manager of Arbitron Radio with Larry Manuel. McClenaghan was credited by Shaker with being "almost solely responsible for the position Arbitron Radio has achieved in the broadcast industry." Manuel had been vice president and general manager of operations and production at Arbitron's Beltsville, Md., research and production center and has been responsible for the supervision and development of the television meter system now being installed in New York and Los Angeles and which is expected to be operating by this fall.

## NIS total reaches 73; two western outlets join

KYXI Oregon City, Ore., serving the Portland area, and KDEF Albuquerque are the 63rd and 62nd stations, respectively, to sign up with NBC Radio's News and Information Service (NIS). KYXI starts with its new all-news format on Monday, July 12, making it the second NIS station in a sizeable market for the Northwest. Only other NIS stations in the territory are KSPO Spokane and three smaller market stations in Oregon. KYXI is a 50,000 watt NBC affiliate serving the Portland area since 1947.

KDEF is a 5,000 watt station that plans to change its call letters to KNWZ, pending FCC approval, and is the first station in New Mexico picking up the



NIS service. Also signing up with NIS recently was the service's 61st station, WHVW Poughkeepsie, N.Y., changing its call letters to WHPN. Its new news format kicks off June 28. An NBC spokesman meanwhile, adds that 10 other stations have joined the news and information service, but that in order to coordinate announcements at both the national network and local market levels, their call letters, markets and starting dates will be released at a later date.

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### **RAB plays role in setting up Detroit group**

**Radio Advertising Bureau** and Eldon "Hap" Hazard, its new Detroit representative, played an important role in setting up the newly-created Detroit Radio Advertising Group. The group is unique, it was said, in that it includes not only stations, but reps and networks with offices in the Motor City. One of the first events to be set by the Detroit group is a meeting on retail advertising to be held in mid-July at which the RAB will make a presentation.

The five members of the board of governors of the new organization are: Joseph Kelly, Detroit sales manager for the ABC Radio Network; Jay Hoker, general sales manager, WXYZ, ABC o&o; James L. McQuaide, Detroit manager of Radio Advertising Representatives, Group W rep firm; John Risher, WDEE station manager, and Jim Forrer, Detroit manager of RKO Radio Representatives.

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### **Auto, FM set sales to dealers up in May**

**Radio set sales** to dealers overall were up 24.7 per cent for May, 1976. Though AM radio set sales were down 1.6 per cent for the month, AM/FM combinations and FM sets for the home increased 9.6 per cent. Moreover, auto set sales in May skyrocketed 58.9 per cent as a result of much better car sales this year than last.

Through the first 21 weeks of the year, the same trends were evident. Total unit sales for home sets were 7,534,476 in 1976 as compared to 6,416,588 for the same period in 1975. AM/FM combinations and FM sets increased 30.8 per cent, and AM-only unit set sales were down 11.9 per cent during the first five months of the year. Auto set sales for the five-month period were up 48.9 per cent.

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### **NRBA, AFTRA seek to put radios in hotels**

**The National Radio Broadcasters Association** will join forces with the American Federation of Radio Artists to see what can be done about putting radio back into hotels. They expect to launch a campaign to convince the hotel industry that the public would like radios in their rooms and that the costs would justify adding the service because of its value to patrons. For the present, only initial discussions have been held between NRBA and AFTRA on the proposal.

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### **'Classical advantage' indexed from TGI data**

**Radio concert music listeners** are more inclined to shop at health food stores than audiences of other radio formats, are three and a half times as likely as the average adult to own a sailboat and more than twice as likely to fly, according to an analysis of 50 volumes of 1975 TGI (Target Group Index) data by Chicago classical music station WFMT. The station indicated that classical music radio listeners are better than average consumers of a large number of the over 500 products and services measured by TGI.

Station researchers applied an index for the "classical advantage" to each category inspected, based on an index figure of 100 for the likelihood of purchase by the average adult surveyed. This produced indices of 400 or higher for such items as certain types of camera film, soup mixes, drinkers of Coin-treau and of German wines and the likelihood of classical listeners visiting Greece. Classical radio audiences also scored well as purchasers of luxury and imported cars and of various banking and investment services. Full report shows TGI results for each of 12 other radio formats, too, for each category and brand reported.

# PRIME TIME

ANTENNAS AND TRANSMITTERS

## WTAF-TV, PHILADELPHIA, BROADCASTS THE WORLD'S MOST POWERFUL OMNIDIRECTIONAL TV SIGNAL.

"When we put our new system on-air in 1974, Ch. 29's 'A' market coverage went up 68% to 9,870 square miles," reports Taft Broadcasting Corporate Vice President Bill Hansher.

"... 'A' market coverage up 68%."

"Viewer reaction was extremely favorable—we were even getting responses from Manhattan, Baltimore and Western Pennsylvania.

"Our 5 megawatt signal makes WTAF-TV the most powerful omnidirectional TV station anywhere—but we achieved our maximum ERP with operating savings of 25%, thanks to RCA planning.

"We selected their TTU-165c transmitter and a 40-gain TFU-40 antenna. Since this 165 kW UHF transmitter needs less primary power, and cost us less than a 220 kW transmitter would have, we realize very welcome economies.

"...operational savings of 25%."

"More than two years later, we're totally pleased with the RCA system's performance."

For more about the WTAF package, see Broadcast News #155.

## RCA READY WITH THREE CIRCULARLY POLARIZED ANTENNAS.

When FCC approval is granted, RCA will be able to help stations improve their signals with three circularly polarized TV antennas.

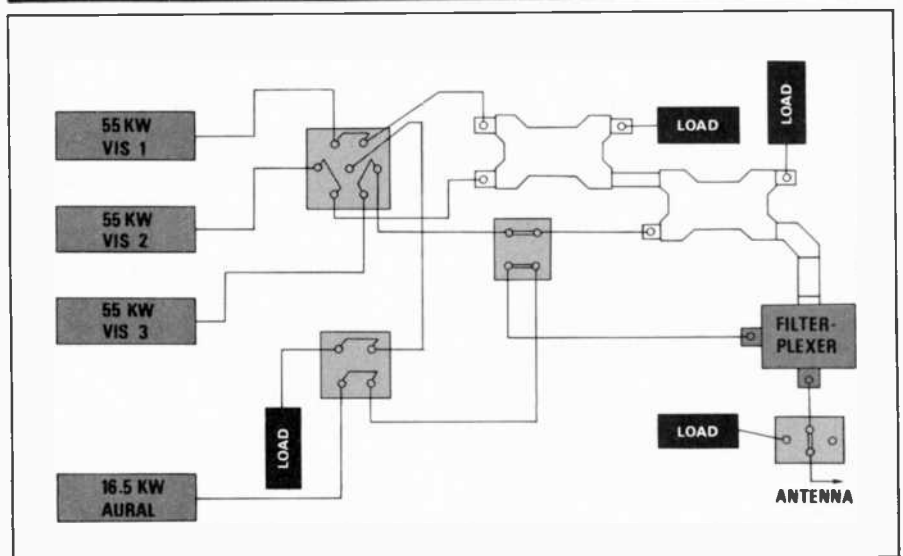
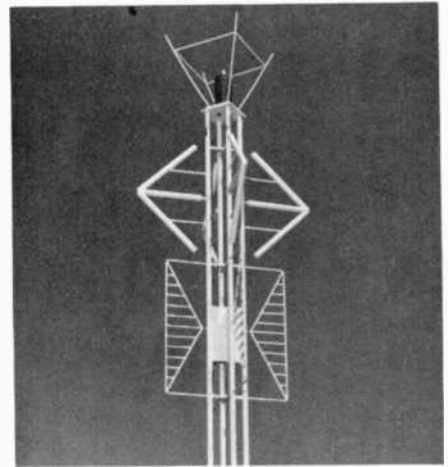
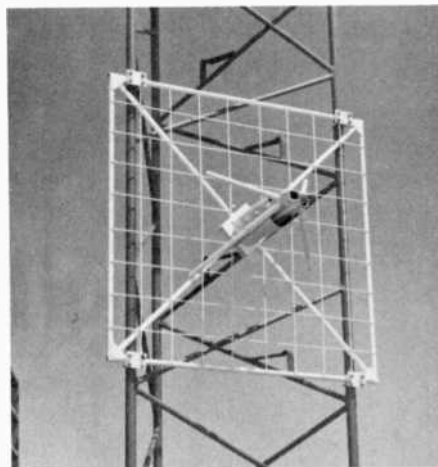
One is a top-mounted Fan-Vee for Channels 2 through 6. It uses individual radiators for horizontal and vertical polarization. They are phased to produce the circularly polarized pattern.

Another circularly polarized antenna, the End Fire Helix, is for Channels 7-13. It uses three small reflecting dishes mounted per layer around the top-mounting pole to

produce an omnidirectional circularly polarized pattern.

A panel antenna for face mounting on the tower (Channels 7-13) may be installed as a horizontally polarized antenna, with the ability to be converted to circular polarization.

Ask your RCA Representative for full antenna information.



Four 55 kW vapor-cooled klystrons are used in the TTU-165c. A unique triplexing system developed for the WTAF-TV transmitting plant combines the outputs of three of the klystrons. As shown in the diagram, visual amplifiers 1

and 2 are combined through a 3 dB combiner to produce 110 kW peak power. The signal is fed through a 4.77 dB combiner where it is added to the output of visual amplifier 3 for combined visual peak power of 165 kW.

# RCA

# Business Barometer

**Spot tv billings in April hit unprecedented 37.7% increase over '75 month**

Spot tv's unprecedented boom this year continued in April with a 37.7 per cent rise over April of '75. It was the third month in a row that spot increases topped the 30 per cent mark. In January, the only month that didn't reach that level, the increase was still not bad—20.9 per cent. In February, it climbed to 32.9 per cent and the March increase was identical in percentage terms, though, of course, March is almost invariably a better month than February, due to seasonal factors, in overall volume.

**Four-month spot rise reaches 31.9% average**

At any rate, the April increase alone came to \$50.6 million, which is slightly less than the *total* for local tv in January or February two years ago. The national and regional spot tv total for April reached \$184.7 million, an indisputable record and one that can't be watered down much by inflation. So spot is not only doing much better than the past few years, but the dollar volume is less affected by inflationary factors.

**Rises of 20%-plus were scattered in the past**

With the big April increase, spot billings for the first four months of the year came to \$577.5 million, nearly \$140 million higher than the same period in '75. The four-month rise amounts to 31.9 per cent. For the first quarter, the increase was 29.4 per cent.

Not since *Business Barometer* records were kept has spot shown such sizeable increases for so long a period. Spot rose 32.9 per cent in December, '68, but it only lasted one month, and it was the last time before this year that an increase of that magnitude occurred.

Last year, spot broke the 20 per cent "barrier" in January, hitting an increase of 24.5 per cent, but that also was a one-month stand. In '74, the 20 per cent barrier was breached twice, in October (22.3) and in November (20.0). In 1972, three months topped the 20 per cent mark, but they were not consecutive. These increases were 20.7 per cent in April, 20.4 per cent in October and 27.3 per cent in December.

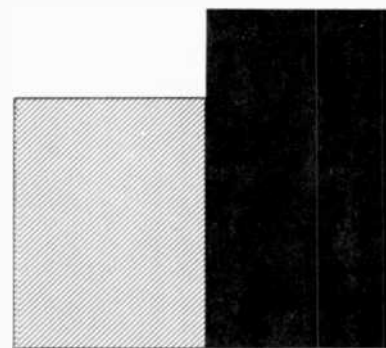
The April figures showed that the larger- and medium-size stations did particularly well, increasing their spot billings 40.5 and 40.6 per cent, respectively. These stations all have revenues of more than \$2 million annually. According to the latest data available from the FCC—1974—about half the television stations had revenues of over \$2 million. The ratio is now, of course, less.

**Next issue:** local billings and network compensation in April.

## April

### National Spot (million \$)

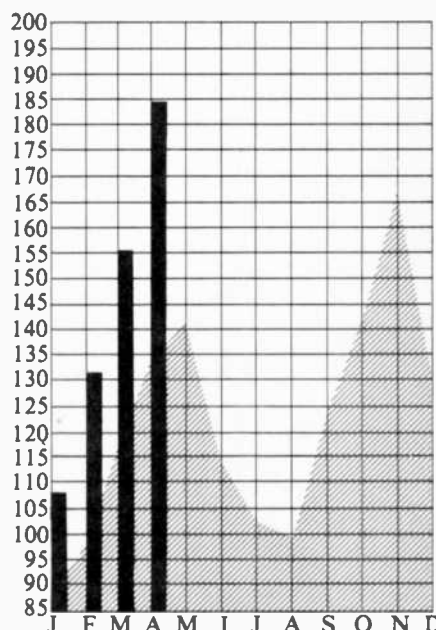
1975	1976 (up 37.7%)
\$134.1	\$184.7



### Year-to-year changes by annual station revenue

Station Size	Spot Tv
Under \$2 million	+21.3%
\$2-5 million	+40.6%
\$5 million up	+40.5%

### 1975-76 comparison (million \$)



# WHO-TV Eyewitness News is all over town, doubling news on film.

"There isn't a single piece of newsfilm equipment in this studio that hasn't paid for itself, one way or another," claims Lisle Shires, proudly. And that's only one aspect of their film production facility that has doubled the amount of film coverage for half-hour shows in one year.



Lisle Shires, Newsfilm director of WHO-TV in Des Moines, Iowa.

Jack Cafferty, WHO's Television News director, recalls: "WHO-TV used to average about six film reports per show. Then, management made some drastic changes in news programming.

"We jumped from six to twelve film stories per news show, as a result, and we now have a dozen reporter-photographers.

"WHO-TV has always had a high percentage of film footage winding up on the air. Now we're shooting two to two-and-a-half times as

Here's Lisle with Robert Kress in the smooth-functioning, surgically clean environs of WHO's deluxe processing lab.



much film and one-third of it is still being broadcast.

"Our field reporters have some of the finest film equipment available today. And although some of our film is still shot with silent cameras, we have a continuing program to upgrade our sound equipment.

"Presently, we're shooting all prestriped Kodak Ektachrome EF film 7242 (tungsten). You never can tell when we may want to add voice-over later or use silent footage as a B roll with sound effects. We're in the process of converting to the new Eastman Ektachrome video news film 7240 (tungsten) and while 7242 looks good on the air, we're looking forward to the finer grain and low-light capability of 7240."



One of the most popular film features is "Cafferty is —," in which Jack takes on different jobs. Like driving a semi or in this case, working in a hospital where he first gives — and then gets — a cardiogram.

Cafferty anticipates continued heavy use of film. "With film, I can send a man out with a 16-pound camera and he'll come back with pictures that are simple to edit — and to store, too.

"One more thing — our news is getting a lot of attention. We've been getting very good response from our viewers. And that's what it's all about, isn't it?"

## Film is good news.



# Tele-scope

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## New developments highlight increasing use of satellites

The move toward increased use of domestic satellites is slowly gathering momentum. This can be seen in three recent developments. The first is the new multi-year contract signed by Hughes TV Network with RCA American Communications for at least 1,800 hours yearly of domestic satellite video transmission service. The contract, it was said, will provide Hughes with significant cost reductions in its transmission of "away" games to tv stations in the visiting team's home market, as well as sports telecasts of NFL pre-season football, NBA and ABA basketball, NHL and WHL hockey, and other events.

The deal provides for minimum video service charges of about \$1.3 million. Video programs will be transmitted and received at any combination of these RCA satellite-serving cities—New York, San Francisco, Chicago, Houston, Philadelphia and Los Angeles. The economies are possible through a new proposed bulk user video tariff to be submitted shortly to the Federal Communications Commission. It is linked to a "distance insensitive" rate structure as compared to the current terrestrial communications rates. The satellite service is scheduled to start this summer.

In another development, seven more Teleprompter cable systems—six in Florida and one in Idaho—inaugurated Home Box Office pay cable service via satellite as of June 18. Pay cable service is now being offered to 659,000 of Teleprompter's 1,111,000 basic cable subscribers and the hope is that by the end of the summer, this number will be expanded to 920,000. The systems which were added are located in St. Petersburg, Largo, Hillsborough, Lakeland, Plant City and Manatee, Fla., and Pocatello, Ida.

The third development is the establishment of a committee by NBC to examine the feasibility of transmitting tv and radio signals to affiliates via domestic satellite. The chairman of the committee is Donald Kivell, manager, communications, NBC-TV, and it contains four other NBC executives.

## O&M to open new office in Chicago

Henry P. Bernhard, vice chairman of Ogilvy & Mather, will head the agency's new Chicago office being opened at 200 East Randolph Drive. New office's general manager will be William Whitney, Joel Raphaelson will be executive creative director, and Sanford Roth creative director. All three are senior vice presidents. Besides its New York headquarters, other Ogilvy offices in North America are located in Los Angeles, Houston, Toronto, Montreal and Mexico City. The L.A. office was formerly Carson Roberts, which O&M acquired. Accounts of the new full-service office include Sears, Roebuck, Chicago; Robert Bosch Corp., Broadview, Ill.; Toro Co., Minneapolis; Nationwide Insurance, Columbus, O.; S.C. Johnson, Racine, and Cessna Aircraft, Wichita.

## ABC-TV bid stands for XIII Olympic Games

Despite the efforts of CBS-TV and NBC-TV to reopen bidding, the award to ABC-TV of the exclusive tv rights to the XIII Olympic Games to be held in Lake Placid in 1980 stands. The International Olympic Committee, the United States Olympic Committee and the Lake Placid Olympic Committee jointly made the grant. It follows complaints by CBS and NBC that they were not given an adequate opportunity to bid for the rights on the ground that a prior decision by the Lake Placid Olympic Organizing Committee gave those rights to ABC-TV.

The three Olympic committees said they based their award to ABC on three considerations: the quality demonstrated ABC-TV in televising past Olympic games, a preliminary study made by ABC-TV on the necessary technical facilities needed to cover the games at Lake Placid, and ABC-TV's willingness to act as coordinating broadcaster for the rest of the world.

## Goodman set for three more years at NBC

Julian Goodman will continue as chairman of the board of NBC for at least three years under a new contract. His last contract ended on June 1. Under his old contract, Goodman received \$180,800 as an annual stipend. His bonuses are also substantial. Between 1971 and 1974, they averaged \$85,000 per year, and in 1975, he received \$90,000 as a bonus. No details were given on his new contract. This year, Goodman received the National Association of Broadcasters' Distinguished Service Award.

Americans are the world's most mobile people. And they're crazy about sports. Ergo, Americans want sports to be as mobile as they are.

And mobile is what sports are. By way of the CBS Radio Network millions enjoy the big races, games, and matches. The fans take their sports along with even less bother than packing a racquet.

Think of any sports classic, and it's almost certain to be on CBS Radio: Play-by-play of baseball's All-Star Game, League Championships and World Series; thoroughbred racing's Triple Crown; the National Football Conference Championship and Cotton Bowl Game. On-the-scene special reports from the Olympics, U.S. Open Tennis and golf's Masters Tournament.

Almost all are radio-exclusive on CBS Radio. And they're covered by some of the first names in sportscasting: Pat Summerall, Brent Musburger, Win Elliot, Ron Swoboda, and Jim Kelly—creating the atmosphere and flashing the action to the listening imagination.

Whether at rest or in motion, every fan has a preferred location—at home, on holiday, and often on the job. This closeness to what's happening enlivens all other listening to CBS Radio. To news around the clock. To 30 single-subject weekend specials. To the innovative radio of "Mystery Theater" and more.

All through the year, CBS Radio helps listeners get away from it all, to all that's going on.

# A MOVEABLE FEAST OF SPORTS THROUGHOUT THE YEAR



## CBS RADIO NETWORK

## Where's all that tv money coming from?

By George Swisshelm

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**Faster economic turn-around than most advertisers had expected has meant profits for many to compete with growing army of retailers for an ever-tighter inventory of both network and spot time. Result is a record rate escalation that some agency chiefs believe unjustified but others see as still worth the sales results.**

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As advertisers and their agencies face the strongest sellers' market television has revealed in for years, some agencies, at the behest of clients, are studying, and, in some cases, already testing other media alternatives. But the consensus among many of the top men at the leading agencies is that it will take some turn-around time before switching, by those brands that do it, can assume significant proportions. And even then, some admit that for some advertisers, at least, television is "indispensable" at almost any price.

In the meantime, as most advertisers keep shelling out more and liking it less, often for the same or a little less tv weight than used to be their normal wont, agency heads and Wall Street financial analysts cite a combination of forces behind the current record seller's market, suggest a variety of sources of the dollars paying the soaring bills, and express varying degrees of concern over the unprecedented upturn of rates.

Some agency heads look at the situation in a wide frame that includes the long-term inflation that's hit the entire economy over the past decade. And some of these come close to agreeing with the network and spot sales chiefs who say almost unanimously (see *One Seller's Opinion*, page 113) that "We're only now beginning to catch up with the inflation that's been driving up prices in every other segment of business—including especially our own operating costs."

But other agency heads feel that the rate of tv's rate increases has been unjustified. One is Peter F. McSpadden, president of Dancer-Fitzgerald-Sample, who says his agency is spending "about 65 per cent of our clients' budgets in television, so we are especially concerned with the rapid and dramatic cost increases facing us."

Television time, he notes, is "a limited commodity, and in a sense, the sellers are in a monopolistic position. In the sellers' market that exists, we believe raising prices in lock-step with increasing demand is irresponsible, and long term could hurt the television industry.

"It is our feeling that the most recent increases are largely unjustified—either

Peter F. McSpadden  
president  
Dancer-Fitzgerald-Sample



**In the sellers' market that exists, we believe raising prices in lock-step with increasing demand is irresponsible, and long-term could hurt the television industry.**

in terms of delivered audience efficiency or as related to television's cost of operation. Certainly our clients aren't in a position to increase retail prices as cavalierly as television has managed to do recently."

Suggesting a long view is Don Durgin, president of McCaffrey & McCall and a one-time television network chieftain himself: "Though we negotiate as hard for our clients as anyone, I think that the warnings of the end of the world that we often hear during up-cycles of this kind come from a failure to look at the situation in full perspective. I'm sure it is a hardship for some brands—as much stemming from the difficulty of not always being able to get the units you want, when and where you want them, as from the increase in rates.

"But just because the price goes up does not mean that television has necessarily become unaffordable. If we look back 10 or 20 years, we heard people then warning that 'small brands won't be able to afford television.' But it turned out that the small brands could and did afford it, because television sold those brands. Many of those then-small brands went on to become big ones as a result. The ultimate test of a medium is not its cpm, but its results."

The upshot is, concludes Durgin, that advertisers continue to pay the prices asked because of their "awareness that television is vital to most advertisers and indispensable to some."

But as most advertisers continue to pay the price, there's also the question of where all the additional dollars are coming from. At McCann-Erikson, vice president, media research Bob Coen cites "a variety of sources."

### **Durable goods prove durability**

Coen observes that a "good many ad schedules cut in the past couple of years have been restored. Much of the spending at higher levels has come from the big ticket items—the durable goods

purchases that are postponable in tough times, but that are being made now by consumers again, now that the economy is looking up; autos, furniture, appliances, watches."

Coen also notes that now that profits are up again, many of the package goods companies are back in the field with new products. Also pointing to new products as an important source of increased ad budgets are Thomas A. Gallagher, president of Doyle Dane Bernbach and Ronald Sherman, executive vice president and manager of the New York office of J. Walter Thompson Company.

Sherman observes that generally, as the economy has improved, "business men have sensed an upsurge in consumer readiness to buy many of the kinds of products that benefit most from television. Speaking for just our New York office, though, virtually all of the increase in our tv expenditures has been from our clients' new products."

Specifically, Sherman cites Kodak's new instant cameras, Miles Laboratories' Alka-2, Warner-Lambert's Listermint and Scott Paper Company's Baby Fresh, disposable towelette.

For the economy as a whole, continues Sherman, something like 300 new products have come on the market over just the past six months. And this new product surge, he notes, "is definitely related to the rebounding economy."

Among the new products are some new categories. Doyle Dane's Gallagher, for instance, points to synthetic oil such as Mobil 1. As he told agency shareholders last month, DDB's billings will be up "dramatically" this year, both domestically and internationally, with the biggest volume increase occurring in the New York office. And besides new product introductions and rollouts,

Don Durgin  
president  
McCaffrey and McCall



**Advertisers continue to pay the prices asked because of their awareness that television is vital to most advertisers and indispensable to some. The ultimate test of a medium is not its cpm, but its results**

Gallagher also pointed to increases in existing client budgets and the new business the agency has acquired over the past year, including Bayer's new non-aspirin.

An analysis by Benton & Bowles' Media Department for agency president John Bowen turns up these highlights among others:

- Among the top 100 users of television last year, 13 companies increased their spending on television 40 per cent or more, 1975 over '74.
- Of the top 10 television advertisers,

John Bowen  
president  
Benton & Bowles



**Companies new to television's top-100 spenders last year, and entire categories that increased television investments significantly last year, are back in the market this year, with more money but less inventory available to buy. It's a classic supply and demand situation.**

seven spent more last year. Only three spent less than in 1974.

Also, says Bowen, "Media tells me that last year, seven newcomer companies to television's list of top-100 advertisers invested some real bundles in the medium." Among these, he notes, were North American Systems, spending \$11.5 million last year for Mr. Coffee. CBS, Inc., spent nearly \$11 million advertising records and tapes via tv. K-Tel invested about \$10.5 million, also to promote records and tapes. A. H. Robbins invested \$9.1 million for a number of products, such as Chap Stick and Sergeant's Pet Collars. And the Kresge Company, including K Mart, made a \$9.1 million investment in television last year.

Besides such new companies to television's top 100, continues Bowen, 12 product categories boosted their tv spending in 1975 10 per cent or more. The confectionary and soft drink category jumped up 33 per cent. Gasoline



and petroleum products increased tv spending 32 per cent. Amusements and entertainment boosted spending 29 per cent. Sporting goods and toys were up 20 per cent, and so on.

And all that, continues Bowen, "was last year. This year, most of these same advertisers are back in the market with more money, but with less inventory to buy, because of the special campaign and election coverage and the Olympic and special Bicentennial programming. Much of this special programming was sold pretty far in advance. Some of the Winter and Summer Olympic coverage sold as much as three years ahead."

The result is, continues Bowen, that "With more dollars coming in and fewer availabilities, we've had a classic supply and demand situation. I'm afraid this will continue for a while. But eventually, we're hoping—toward the end of 1977 or early '78, at least—that some of these 25 to 50 per cent cost leaps we've seen will taper back to a more normal 5 to 10 per cent rate of rate increase. This is highly speculative, of course, but we are hoping that by then, the big bumps will be over."

### Old money comes back

On top of many of the reasons cited by Bowen, Tony Chevins, president of Cunningham & Walsh, also observes that old advertisers like the oil companies have come back into the marketplace, and that "industrial advertisers successfully testing television in previous years are now starting to come back into the marketplace in full force. Also national and local retailers like Sears, A&S, Macy's, Korvette, Food Fair and A&P are advertising and finding their cash registers ringing all the next day—therefore using television extensively. And advertisers who held back advertising dollars during the recent recession to meet profit goals have now re-entered the marketplace, and these reserved dollars are flowing into television."

McCaffrey & McCall's Durgin adds that a "major and often overlooked factor in the present level of television rates is the emergence of ABC as not only a strong third network, but as Network number-one. In the old two-and-a-half network economy," he recalls, "prices at NBC and CBS were held down, because if advertisers didn't like them, they'd walk out, go to ABC, and get it for less. Today we can't do that anymore, and it's reinforced the sales stance of all three networks."

At Ogilvy & Mather, president William Phillips sums it up this way: "It's largely a combination of two elements. "We're seeing larger national budgets

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Ron Sherman  
executive vice president  
manager, New York office  
J. Walter Thompson Company



**The point of less return differs for each client. For some products, television is still the most efficient way to sell. But the agency has a responsibility to analyze the needs of each product and study the comparative effectiveness of each media form in meeting those needs.**

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resulting from better business conditions, plus the surge in local retail television budgets that we didn't have a few years ago. The two have interacted to raise demand for television availabilities and contribute to the price spiral."

And Wall Street financial observers agree with much that the Madison Avenue moguls say. At Merrill, Lynch, Pierce, Fenner & Smith, broadcast industry specialist William Suter observes, "For many companies, sales and profits have been up better than most of them had expected. So the earnings increases have been there to put either into new products or into increasing the market shares of their existing products. Television had been under-priced up until this year. Only lately has it been recognized for what it delivers. So you have more buyers in early, anticipating an availability shortage. These earlier buyers push prices up for those who come in later."

As Dennis Liebowitz of E. F. Hutton sees it, the increasing sums being invested in advertising "are coming out of profits. The gain in all advertising has been much better than most people had anticipated. The television dollars are *not* coming out of other media. It's the other way around. The great demand for television is spilling over into other media, which are also enjoying record revenue levels.

"But economy-wide, first quarter profits are better than 40 per cent ahead of first quarter '75. So companies are spending more on advertising than previously planned. Advertising did well in 1975. But it was kept low in relation to

'75's sales gains. But this year, profits have been so good that advertising has gone back up in relation to sales. Historically, when profit margins expand as they are now, the profits have generated increased advertising. The upturn in profits, plus new products, plus increased retail advertising, have all been fired up by the turn-around in the economy and have combined to give television the best year in its history."

At Mitchell, Hutchins, Inc., Ellen Berland Sachar believes that "the dollars were there last year, but both consumer and corporate sentiment then was still on the cautious side, after just emerging from the recession. But then when '76 turned out better than most people had expected, advertisers began to let go of more dollars as the return on their advertising investments kept going up. My estimate is that rates aren't going to turn around until either the sales returns from advertising slow down or something happens to turn the economy sour and make the market cautious again."

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Tony Chevins  
president  
Cunningham & Walsh



**There is a lack of leadership on the part of big advertisers; they complain, but keep buying, and pass along this increase to the consumer through higher prices. Unfortunately, those hurt hardest are small advertisers who can least afford to keep buying—or even to stop buying.**

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Merrill Lynch's Suter sees little likelihood of any significant advertiser rebellion this year: "There could be some individual dropouts perhaps," he says, "But there are no mass defections from tv in sight. On the contrary, in the face of the rate increases, we have buyers making spot commitments as much as six months in advance—which was unheard of before. And I think that next year, even without this year's political,

*(Continued on page 119)*

# Radio's future research needs discussed by buyers and sellers in special seminar

The topic for discussion was "Radio Research—Where is it, and Where is it Going?". The setting was a recent seminar held by TELEVISION/RADIO AGE to plumb the minds of a cross section of buyers and sellers, who concerned themselves with such matters as: the potential problems of one rating service dominating research, the possible need for and development of new types of research services, validity of comparative analyses between radio and television and whether media-buyer judgment is sharp enough to compensate for current information gaps.

Representing the selling and buying sides of radio were: Perry Bascom, vice president and general manager of WNBC New York; Alan Goldin, director of media research, BBDO; Kathryn Lenard, vice president and general manager, RKO Radio Representatives; Bill Schrank, director of creative systems, The Katz Agency, Inc., and John McSherry, media research project director, McCann-Erickson.

Representing TELEVISION/RADIO AGE were: S. J. Paul, editor and publisher; Alfred J. Jaffe, editorial director; Lee Sheridan, vice president and account director; Edmond M. Rosenthal, managing editor; George Swisshelm, asso-

ciate editor, and Al Daly, programming and commercials editor. The seminar was moderated by Melvin Goldberg, president of MAGI-C, a research firm headquartered in New York.

Central to the discussion was the decline in utilization of Pulse (see June 7 issue). Although participants pointed to the service's basic methodology as being generally superior to that of Arbitron's and its better measurement of such special markets as ethnic minorities and teens, it was acknowledged that Arbitron has come to dominate the field of audience measurement—and for some good reasons. They considered also the possible development of smaller services, like The Source, to supplement Arbitron on a broader scale.

Also, a need was stated for more qualitative research on radio, which would measure effectiveness against other media well beyond the basic demographics of age and sex.

The following is essentially a verbatim report of the proceedings, although participants were allowed the privilege of minor editing, and a few off-the-record remarks were respected.

**Goldberg:** As you know, what we're talking about is radio research, and maybe it is an appropos time, I noticed that RAB is gathering together a group which is also going to discuss radio research and where we go, so let's start with where we are now. There seems to be a lot of discussion about the rating services—what the situation is between Pulse and ARB. So let's start there. What is happening as far as you know in terms of ARB and Pulse? Why is there a problem now and why is there so much discussion to say the least?

**Lenard:** One of the problems is that, at the moment, we almost have a monopoly in terms of ARB. I just found out today that Ogilvy is changing over to ARB. All radio buys will now be made on ARB, and they were one of the major agencies left in the Pulse camp. I think the basic cause of concern should not be ARB versus Pulse, but whether or not it is in the best interest of the industry to have one dominant rating service?

**McSherry:** McCann-Erickson has recently taken a position in regard to rating services. We will continue to support both—the reasons being that both of them are inadequate in some areas, and both of them have superior edges, one over the other, in other areas. When and if The Source should prove to have more

national scope in its operations, we will, likewise, probably come to support it, because of problems inherent with radio measurement at large. One radio service will never be adequate. Later on, if it's appropriate, we can discuss some of the pluses and minuses of each respective service.

**Lenard:** But on a buying level, how do you handle the fact that you support two rating services in terms of specific guidelines for buyers?

**McSherry:** First I would start with radio usage at large. We have taken a position that for younger audiences, teens and very young adults, Pulse produces data that is superior to ARB. I do feel that the ARB usage levels for young people are generally significantly understated and that Pulse usage levels, although overstated, are more clearly a measure of what young people usage levels are like. We compared Pulse and ARB composite usage levels with Radar and found that for older age groups, broad averages don't show very significant differences as far as usage. But when one looks at Pulse data among young people, one finds levels that more nearly approximate RADAR. That's a plus for Pulse in this one sense. However, if you look at two years of Pulse second-quarter data, for both '74 and '75, for a single market like

Washington, D.C. from 3-7 p.m. for teens, something like a difference of 50 per cent can occur in usage levels. Pulse has a problem in this sense. We believe that there's just as much need in radio to estimate tonnage or gross rating points delivery as there is in television. In reality, usage levels are more consistent year-to-year than what Pulse or ARB reports. We can offset this by using national averages for usage. When it comes to shares, if you are buying top stations, with an approximate share of 50 according to ARB and Pulse, there isn't great variation with what station selection will be like. The key question is "can we fix tonnage in a meaningful way by stabilizing usage levels year-to-year and across markets?" It's because of this reason that for one of our major clients, we're going to consider stabilizing usage levels and using composite shares by referencing two sources for share. In this sense, I think Pulse has more of a problem than ARB. ARB's usage levels are much more stable. I do believe that radio usage levels are more stable than those that are being reported. First you must stabilize usage levels, I don't think that it would be a disservice to radio or individual markets to stabilize these across the country. We can look at television where, there are some markets that for all practical purposes have only two stations. You see this reflected in large

ratings on the individual stations but lower overall usage versus the national average. But with radio, ability to receive only a few stations is not operating. Therefore, I do feel that radio usage levels are much more stable across markets and year-to-year than that which we're seeing. Here is a plus for ARB. ARB does report much more stable trends of usage levels within the same market year to year. How can we work around this? Besides the reporting of raw projected data, we would like to see reworking of existent data with current shares being taken and applied to more stable usage levels. I do feel that the differences between ARB and Pulse could lead to—at the buyer's discretion—judgmental decisions about which is more correct for individual cases.

**Goldin:** I didn't know that McCann was both an ARB and Pulse agency. BBDO is, and I guess with the relinquishing of Pulse by Ogilvy last week—and Doyle Dane did the week before that, as far as I know, leaves three: BBDO, McCann and Ketchum as being the only Pulse agencies left. We subscribe to both and use each in a sort of eclectic way. We draw on various advantages of each service when they present themselves. I believe that Pulse has some conceptual advantages over ARB, particularly in the teen area and even more so in the ethnic and Spanish areas. I would not be happy to see Pulse get into any more trouble, but I have no allegiance to either service. I would be unhappy for Pulse to have further problems in that it would leave ARB as the only surviving service, and I object to that not because one is bad, but because I don't think a diary method is in itself sufficient for measuring the entire radio medium. I think we need to have a surrogate for that, or at least an addition to it. There were, I guess, in the past couple of years some, what I believe to be, very attractive alternatives to both ARB and Pulse. I think that Montessano of Trendex had a very good idea. There was another service, Market Trends in Radio out of the Midwest, which even improved on Montessano's technique by going to a random digit-dialing technique and getting a larger sample framing area. I think that these are the kinds of things radio research has to proceed towards.

**Bascom:** Why didn't the agencies support the Trendex report? The stations put up the bucks, and the agencies get a very easy run of us. Agencies don't pay anything like the dollars the stations put out. Nothing happened, because the agencies refused to use it as a buying

tool. And this is tough!

**Goldin:** You're right. There was some reluctance on the part of agencies. At that time, I was over at Ogilvy, and we did make use of the Trendex Service on the belief that is represented a genuine improvement in radio methodology. If you recall, the reason the Trendex stopped and aborted the whole operation was because of the lack of station support, which is the same reason so I am told, that Greyhound never got off the ground.

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## TELEVISION/RADIO AGE roundtable on the future of research in radio pulls together some of the differences in outlook between buyers and sellers.

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**Bascom:** You don't understand. You say "lack of station support." We've laid out so much cash, but if a number of agencies don't commit themselves to use it and then apply it as a selling tool, then the whole effort fails.

**Goldin:** You're absolutely right! And there is reluctance, I think, on the agency side to use new research. I don't happen to subscribe to that kind of thinking, but I guess it is there. It's difficult for something to come in fresh and get immediate and wide acceptance. It's got to prove itself. I think that's an unfortunate part of this business that prevails all over.

**Jaffe:** How many are using Pulse?

**McSherry:** We are using both.

**Goldin:** Right. We are using both now also, and as far as I know—this is conjecture—Ketchum and McCann are using Pulse also. I don't know if that is exclusive or in addition to ARB. I believe they're a Pulse agency.

**Goldberg:** Well, say in the top ten agencies, besides those you've mentioned, is there anybody using Pulse exclusively?

**McSherry:** Perry talked about lack of agency support in the radio area. I think you have to draw back one step further

before citing agency support. When looking for the type of support you're talking about, think for a moment about dollar volume in radio. What we're talking about is a dollar ratio of one to three between the national advertiser and the local spot advertiser in the use of radio. Bear in mind, that national advertiser investments in radio represent only one-quarter of the pie. There are many retail considerations, local considerations, going on as far as who should be supporting new radio research. We look forward to The Source being able to broaden this market list. I do like what The Source is doing in terms of fragmenting areas within the Los Angeles metro. I don't know the exact number of sub-areas broken out, but this type of analysis offers more potential than the trend towards the reporting of data on an ADI basis.

**Goldberg:** I think it's five.

**McSherry:** Five sub-areas, is a much more positive research tool than the ADI concept and much more service at large to radio. Bear in mind the marketplace and the retail volume, even though media planners may think of radio ADI's for convenience purposes with other media. Emphasis on smaller areas rather than larger areas is the key to better research. Secondly, there is the need for current county-by-county data in order to analyze pluses and minuses within a viewing area.

**Goldberg:** When you buy on radio, what kind of information are you looking for? Do you look at the breaking point and take the five different breakdowns and add them together? Or do you take an ADI or DMA or whatever, and that's it?

**McSherry:** We still work mostly on a metro basis. I'm not one to encourage the ADI concept. There has been plenty written in the trade press on this by Walter Staab (of SFM Media Service Corp.). Alan Miller has also spoken about the pitfalls and problems with the ADI measurement for radio. I feel that the marketplace is being lost by radio by going to the ADI concept.

**Goldberg:** When you're selling, what kind of information do you provide and which services?

**Schrank:** Well, when we're selling, we have a variety of stations, a relatively long list of stations, each one with individual sales points. So on that basis, our policy is to use as much research as we can. There is no policy that we favor one

thing over the next. For example, we use Pulse LQR data when applicable. We use broad area data for a broad area station. In fact, we even use a network report, a network tape, which shows stations showing up well beyond their normal coverage area. For example, this special tape would show a station like WWL in New Orleans getting into 80 different ADIs, because there is no minimum level established in this special report.

**Goldberg:** It's an ARB?

**Schrank:** It's an ARB special report which we subscribe to. So the answer to your question, Mel, is that we use whatever showcases a station's advertising effectiveness best.

**Bascom:** I think what we're saying is that when someone is selling time, you're really selling from the rating service that gives you the best notice. It's like a carousel. That's what you're running out with. That's what you're marketing. I'm curious from the agency standpoint, BBDO or McCann, as to whether you think radio is being adequately researched, whether it's being over-researched? Are you not perhaps using some terms or techniques in terms of cooperation with your buyers, your planners? We are running into terrible problems, as I think Kathy and Bill will admit, here in New York City right now using a tactic in buying radio that is for use in television, which is grp's, which is absolutely ridiculous! You can't use grp's, I don't think, to buy radio. Yet I wonder what you're doing—if that's what you're doing. If you're not, then forget it. But it's happening, and every single day, we're coming against gross rating points in terms of selling radio, which doesn't make any sense. You cannot buy radio the way you can television. I would appreciate any comments you may have.

**Goldin:** I don't know what you mean by that question. Do you mean at the planning stage?

**Bascom:** No. There are two questions that I asked really. One, what is your feeling or evaluation of the type of radio research available to you? Two, whether you think it is right and proper and what is being done at the buyer and planning level to have them really understand what radio is and how you buy radio?

**Goldin:** That's the problem with the whole radio medium. People try to escape it, but it's a very difficult medium

*Alan Goldin has been director of media research at BBDO for three months, coming from Ogilvy & Mather, where he had held the same position. Before that, he was project director in the department of media analysis at Grey Advertising, having joined that firm in 1965.*



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**Goldin on Pulse's decline:** *"I would be unhappy for Pulse to have further problems in that it would leave ARB as the only surviving service, and I object to that not because one is bad, but because I don't think a diary method is in itself sufficient for measuring the entire radio medium."*

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to buy. I think if you try to get away from rating points, from a national advertiser's standpoint, you're being naive, because that's a basic tool of planning, of media strategies, of rationales, of marketing proposals, of everything. I think the ADI concept is becoming more and more that kind of a tool, too, and I think it has genuine utility for the radio medium. Sure, you can't buy radio the same way you buy television. It's a much more moldable medium and you can do a lot more different things with it. It doesn't mean that a gross rating point cannot be used as long as a planner has access to the different values of the medium within a rating point concept. You can buy a number of rating points and spend an equal amount of money in a budget, and because of the way you buy the radio medium, you can do an awful lot of different things with it that you cannot do with television. As long as the planner has these bits of information at his disposal, he'll be able to plan the medium

*John McSherry joined McCann-Erickson in 1974 as media analysis project director. Prior to that, he served as assistant vice president, Media Information Analysis Division, Ted Bates, and senior media research analyst at J. Walter Thompson. He has also worked with IBM as a systems engineer.*



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**McSherry on grp usage:** *"We believe that there's just as much need in radio to estimate tonnage or gross rating points delivery as there is in television. In reality, usage levels are more consistent year-to-year than what Pulse or ARB reports."*

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properly.

**McSherry:** In media research as far as input to planning/buying groups, we do not speak at large in terms of individual stations. I do feel that many prerogatives and judgments should be left to buyers as far as individual station selection when there is a separate buying/planning function within the agency structure. Generally, I guide the planner in planning on a share basis. I was trying to say before, that station selection within that criterion—as far as the top stations are concerned—is not very different between ARB and Pulse. There will be station dropout. There will be some differences, but in this large way of looking at radio, the prerogative remains with the buyer about whether he is going to buy top stations or small stations to achieve this 50 share. The buyer's familiarity with stations in the market will serve to determine whether Pulse's share or ARB's share per an individual station is more correct when sharp share differences occur. I don't think media research people should take specific station selection options away from the buyer.

*Kathryn Lenard, vice president and general manager of RKO Radio Representatives came up through the research route, initially joining her firm as vice president of research. Previously she had been director of research at Metromedia Radio.*



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**Lenard on Pulse's decline:** *"One of the problems is that, at the moment, we almost have a monopoly in terms of ARB. . . I think the basic cause of concern should not be ARB versus Pulse, but whether it is in the best interest of the industry to have one dominant rating service."*

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Most media directors do not necessarily mandate buying from the top of the list by magnitude of rating or to get group efficiency. Leave that up to the buyers. The media research function is not to make specific decisions on one station versus another, but to aid in quantifying and qualifying the media value of a group of stations achieving some certain share goal. The buyer can, of course, look at this on an individual station basis. But again, we are often talking about radio at a heavy level—the number of stations to achieve a 50 share of usage in aggregate. Since at this level, you're using one-half of the tonnage facilities in the marketplace. The inclusion or deletion of one average station in that mix really goes back to a qualitative judgment by the buyer about things such as format. In aggregate, the turnover rate for a group of stations achieving a 50 share is not going to be terribly different plus or minus one station in the mix.

**Schrank:** Oh, no! There could be differ-

*Perry B. Bascom is vice president of the NBC Radio Division of and general manager of WNBC and WNWS (FM) New York. He was previously vice president, corporate staff, Group W, having held various posts with that firm including general manager, WBZ Boston.*



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**Bascom on the potential of Trendex:** *"The stations put up the bucks, and the agencies get a very easy run of us. Agencies don't pay anything like the dollars the stations put out. . . . But if a number of agencies don't commit themselves to use it and then apply it as a selling tool, then the entire effort fails."*

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ences. There could be a coverage station. There could be many differences.

**Goldin:** But he's saying in aggregate now. I agree with that.

**Schrank:** It depends. If you buy from the top down, you get one aggregate. If you buy from the bottom up, you can get the same aggregate.

**Goldin:** OK.

**Goldberg:** If I have two stations and buy A versus buy B, these could be vastly different from one another.

**Goldin:** OK. On an aggregate basis, you're absolutely right. The cume concept is good. Nobody ever buys a cume. I think it's wrong to use that term in isolation. Sure, different stations have different turnover factors and this should account for that. In an aggregate media plan, even if you account for the cume of each station's turnover, you mitigate

*Bill Schrank is director of creative systems, The Katz Agency, Inc. He has been with Katz for eight years. Before that, he was with Avery-Knodel for eight years, earlier having served with Radio Advertising Bureau.*



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**Schrank on the seller's selection of data:** *"Well, when we're selling, we have a variety of stations, a relatively long list of stations, each one with individual sales points. So on that basis, our policy is to use as much research as we can. There is no policy that we favor one thing over the next."*

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everything that you started doing, because all of these systems that are available now use nothing more than a random duplication between stations. Sure, different stations have different turnovers, but they also duplicate with each other in different ways. As long as we can't account for that, what are we saying?

**Goldberg:** I understand your point.

**Goldin:** Every one of these systems—the computerized systems to help us plan and buy the radio medium—uses a probability duplication across stations. That's wrong! I know it's wrong. Everybody does.

**Jaffe:** Just a minute, but you are using it even though it is wrong?

**Goldin:** Well, there's no alternative.

**McSherry:** No., there is an alternative.  
*(Continued on page 121)*

# Tv barter: Counterproductive to stations or the makings of a fourth network?

Spot tv's rush toward a record-breaking sales year has stunted somewhat the steady growth of barter syndication, as many stations tighten up their buying policies. Though a few sellers report booming barter business, most say they are working harder for clearances. Some distributors are sweetening their deals by offering extra time, up to one minute, to the stations.

If stations are looking on barter with a jaundiced eye, it's due both to the demands of the marketplace and because barter product frequently doesn't measure up to what programmers think their stations need. Distributors maintain that today's product costs more to produce, is of higher quality and can be a distinct programming advantage to stations flexible enough to buy it. And, they argue, barter has outgrown its early image of schlockiness.

A sore point with many stations is the contention that barter takes dollars out of spot tv, particularly in a tight marketplace like the current one. "Barter can be a good buy if you get a program of high quality that you might not be able to afford for cash," says the head of a major station group. "But there aren't many of these shows around. I see lots of product, including some good specials. What I'm looking for is a good series with 26 to 39 weeks of programming that we can use to improve our ratings."

## Barter displaces inventory

Inventory is precious this year and stations are jealous of its increased value. "Barter tends to displace inventory, and inventory is tight," says Jim Sowards, vice president of marketing, CBS-owned tv stations. "Barter is attractive from a station's standpoint in a soft market, if the quality of the product meets the station's criteria. It is not as attractive in a tight market. If we take a barter show, giving up two minutes with a standard full year commitment, it cuts down our inventory by 40 per cent. Right now, stations can make more money buying shows than by bartering the time."

Another issue he points to is sellers offering "\$100,000 worth of product for \$150,000 worth of time." Soward notes that CBS o&o's have complete autonomy, but they are not getting into any new barter arrangements because of the dearth of acceptable product. "We de-

cid to consider programs on overall merit, then determine how to buy them," he states.

Phil Boyer, vice president programming, ABC-owned tv stations, believes there is a continuance of an upswing in barter for weekend daytime, late fringe and primetime access shows, but not at ABC. He believes a hard and fast rule to exclude barter shows is counter-productive.

However, he notes that, whereas in previous years, the web considered the program first, this year, "if barter were offered, we might be swayed against taking it." He says that with the cost-per-1,000 of spot tv rising, "we might have to re-evaluate the standard barter formula in which we give two minutes out of five for a show, plus billboards. We would still negotiate barter, but perhaps for fewer minutes in time other than access."

There is a lot of barter activity by agencies, notes Al Korn, vice president of programming at RKO. "Some agencies ask a client to buy an additional schedule on a station taking the barter show. That can tip the scales in favor of taking a show. But the bottom line is the program itself, its quality and longevity." RKO limits its barter buys. "Barter doesn't really solve a problem," he says. "It might fill an immediate void, but it's not a long-range solution."

Korn notes that barter quality has improved. "The producers and distributors understand stations are looking at it more cautiously and critically. Barter started as a form that made unacceptable programs acceptable. Now it has become a highly sophisticated form of selling. There is cash barter, spinoffs, and shows are bartered by agencies, clients and syndicators."

## Station view of barter

George Back, vice president, general sales manager of Group W Productions, agrees that some stations still look askance at barter. "I think that is reflective of the less-than-wholesome manner in which barter had its beginnings, both in terms of product offered and in ways of doing business," he says. "But things have changed. The turning point was the *Lawrence Welk Show*. It helped establish barter, because it was a cleanly operated trade show, and because

it was successful from the first day." Back says that there is a new wave of media people at agencies who realize that participation through barter in a syndicated program is a viable alternative to either network or spot; "In some cases, 'new' funds are found for such a program. Any station that rejects a show just because it's a barter program is taking an ostrich-like attitude."

Barter might be regarded as something of a programming stepchild in that stations sometimes seem to hold it to higher standards than cash programs. Bud Meehan, vice president and general sales manager at WNEW-TV New York says: "Basically we don't buy barter. There are exceptions, like *Mickey Mouse*. We don't like barter, because you give away more than you're getting normally, especially in times of good numbers. I see 10-12 barter shows a week. I'd be interested in them if they were better shows. Of course, if they were better they'd be for sale, not barter."

Some barter shows are helped along if they have a big name sponsor behind them. Says one station group buyer: "Andy Williams is going to be a good show. It has to be; Proctor & Gamble wouldn't back *schlock*. Some advertisers look for a cheap property just to get time on stations. It helps if you can see who's behind a program. Most of the time though, the agency doesn't use the sponsor as a hook." Sowards notes that when the sponsor is a name client like P & G or Bristol-Myers, an agency will use these credentials as a selling point, but not a "hammer point."

## Barter is cheaper?

Despite the problems of less inventory, distributors are coping with the tight market as best they can. Group W's Back says, "1976 as a whole, as opposed to the season, is not the best year for barter because, from what I hear, this is the best year in history for spot revenue, and there is a direct correlation between advertising dollars being spent on spot and successful barter. Stations doing well in spot want to control their time themselves. Barter programming does better generally in an off-year when the stations would rather trade time they might not sell as opposed to cash.

He does not agree with the contention

## Available barter shows 1976-1977

Program	Episodes	Sponsor	Distributor
American Outdoors	26 1/2 hr.	Best Foods	Wally Lancton
Andy Williams	24 1/4 hr.	P&G	Grey Advertising
Animal World	52 1/2 hr.	Kal Kan	Bill Burrud
Apollo	6 90 mins.	N.A.	Group W Productions
Ara's World of Sports	26 1/2 hr.	Various	Viacom
Big Blue Marble	52 1/2 hr.	ITT	Vitt Media
Call it Macaroni	12 1/2 hr.	General Foods	Group W Productions
Car & Track	13 1/2 hr.	Ashland Oil	Car & Track Productions
Country Music Festival	26 1/2 hr.	Various	TRG & Co.
Celebrity Tennis	1/2 hr.	Various	Syndicast
Coral Jungle	8 1 hr.		Group W Productions
Country Carnival	39 1/2 hr.	Various	Show Biz
Country Place	39 1/2 hr.	Various	Show Biz
David Niven's World	26 1/2 hr.	Miles Lab	J. Walter Thompson
Dolly Parton Show			Show Biz
Don Kirshner's Rock Concert	26 90 mins	Various	Syndicast
Family Health News	26 5 mins.	Standard Brands	Ted Bates
Family Classics	25 1/2 hr.	Burger Chef	Ogilvy & Mather
The Fisherman	26 1/2 hr.	N.A.	Vipro
Friends of Man	26 1/2 hr.	Kellogg	Leo Burnett
Future Shock	26 hrs.		Turner Production
Galloping Gourmet	260 1/2 hr.	Various	Young & Rubicam
Good Day	1/2 hr.	N.A.	Syndicast
Gospel Swinging Jubilee	52 1/2 hr.	Various	Show Biz
Great American Music Celebration	60 mins.	General Mills	Program Syndication Services
Greatest Sports Legends	12 1/2 hr.	N.A.	Bert Rothfelt
Hee Haw	130 1/2 hr.	Various	Yongestreet
Holiday on Wheels	4 1/2 hr.	N.A.	Vidistrib
The Hot Fudge Show	17 1/2 hr.	General Foods	Grey Advertising
I Am (Joe's Heart, Lungs, etc.)	4 1/2 hr.	Burroughs Welcome	J. Walter Thompson
In Search Of. . .	26 1/2 hr.	N.A.	Bristol Myers/Bob Turner
Jabberwocky	26 1/2 hr.	Mattel/Nabisco	Rhodes Productions/Ogilvy & Mather
Jimmy Dean Show	139 1/2 hr.	Jimmy Dean Sausages	Jimmy Dean Productions/Halset Co.
Last of the Wild	26 1/2 hr.	General Electric	Young & Rubicam
Lawrence Welk Show	24 1 hr.	Various	Don Fedderson Productions
Lorenzo & Henrietta Music Show	60 min. daily	N.A.	Metromedia Producers Corp.
Medix	26 1/2 hr.	N.A.	Syndicast
Mel Tillis Show	12 1/2 hr.	Hava Tampa	Jack Rhodes Productions
Mickey Mouse Club	130 1/2 hr. B&W	Various	SFM
Music Festival (Nashville Music)	26 1/2 hr.	Various	Show Biz

(Continued on page 130)

that barter shows are of lower quality than cash shows. And he points to Group W Productions' four barter shows—*Peter Marshall*, *Apollo* and *Coral Jungle* (on a select market trade), and Peabody Award winning *Call it Macaroni*—as proof. "There is less risk in a barter show for the producer/distributor than for a cash show," he explains.

"With a cash show, in which the pilot is shot in December, the show, sold in February and put on the air in September, the producer has advanced substantial amounts of money on speculation and is somewhat extended. In barter, you go to a sponsor directly. If he decides to participate, you can calculate your costs and have a vastly reduced risk. Of course, the higher the risk, the higher the return. So, there is usually greater profit in cash shows than from barter over the long run for a successful show."

According to Syndicast senior vice president Sheldon Boden, stations are being more selective in accepting barter shows, but if a show is viable, it can still be placed. "Marginal shows which were acceptable in a different economic climate are falling by the wayside."

Boden says very few stations have a rigid policy of excluding barter. "Many stations," he notes, "can't get good shows unless they're willing to trade for them." One of Syndicast's properties, *Sammy & Co.*, says Boden, is difficult to sell to enough stations on a cash basis. But it becomes an attractive property when it comes to a station without a cash outlay, Boden maintains. Additionally, he says, it lets a station retire other properties that may have been costing dollars. He explains that counter-programming with barter is especially effective when the only cash availabilities are features or off-network series.

Sometimes a station buys a show like *Sammy & Co.*, that is "live on tape," which may be treated almost like a special, and for which it can get extra dollars to compensate for the loss of time, says Boden. He sees increasing emphasis in new areas for barter such as late afternoon shows and features or featurettes for news shows.

Among those who claim barter is experiencing no letdown are Larry Feeney, director of national sales for Viacom, and Robert Rierson, associate production director, Grey Advertising. Says Feeney: "Sales are super. If you have the right show, anybody is going to take it." He points to program development as a key to sales. "What is important is the show, not how it is sold. Barter used to have bad connotations, but that has been pretty much dispelled." He notes that

(Continued on page 128)

## Right blend for tv sports color not easy to formulate

Sports analysis by tv network colormen has shown marked improvement in recent years, largely through the emergence of ex-athletes as polished, professional broadcasters. But, as in programming, picking a winner is an art, rather than a science. Despite highly refined selection processes and sophisticated technical support, occasionally the networks find themselves with a sports analyst suffering from foot-in-mouth disease. And when this happens, it usually attracts a lot more attention than their other mistakes.

It's not difficult to upset sports fans. Some viewers consider themselves experts while others are purists who resent what they consider flip, glib or extraneous chatter. Whatever the reason, the viewing public, not to mention the press, swiftly and vocally decides who it likes and who it hates. Says NBC vice president of sports programming Carl Lindemann: "The biggest portion of letters we get are concerned with our announcers. It's a very subjective area." Usually letters bring more knocks than raves because it's the critics who take the time to write.

Being disliked by a seeming majority of viewers, however, doesn't necessarily mean the end for a commentator. Howard Cosell, who provides both color and play-by-play, is notorious for the ire he provokes. Yet, he has not merely survived the attacks, he has become more prominent. The guidelines for success are hazy, but a good rule-of-thumb seems to be: it's okay to be outrageous, but not boring; articulate but don't pontificate; root for a team if you must, but don't be unfair to the opponent; don't pull your punches or softsoap your commentary or else you'll lose credibility.

### ABC catches heat

Currently, ABC is catching a lot of heat because its Monday night baseball broadcasting team of Warner Wolf, Bob Prince and Bob Uecker hasn't yet clicked. The press has been savage in its criticism. But newspaper and magazine sports writers frequently judge announcers by higher standards than they hold themselves accountable to. Agency programmers, though, are also disappointed in Wolf, Prince and Uecker. Bob Igiel, BBDO vice president and network group supervisor says of Monday night baseball: "I don't think it has lived up to ABC's expectations. They are trying to improve it, but right now, it is not up to their standards."

Other program execs are less charitable. Says one: "Those guys are a joke. One of the first games they did was on a

very chilly night in April in weather hardly appropriate for baseball. Yet, when Uecker interviewed Lee Majors in one of those deadly dull promo interruptions that ABC so dearly loves, after Majors twice casually remarked that the weather was better suited for football, Uecker doggedly insisted it was a beautiful night for baseball. Now when you see ball players keep blowing on their hands to keep warm and the fans all bundled up, such blatant stupidity is uncalled for. It insults the viewer."

Another agency programming expert says: "They're not very good. They miss plays. The chemistry just isn't there."

It's not that ABC didn't try. And the web's track record off Monday night football indicated it knew how to put together the right combination. Balancing an announcing team is as difficult as balancing a political ticket. ABC vice president of sports, Chuck Howard, says, there were around 50 candidates for the three Monday night baseball jobs, 25 for the colorman slot alone. "We canvassed agencies, baseball people, anybody we could. Then we held auditions, paired them together in a variety of ways, looking for the right team." Uecker, a retired second-string catcher who might be considered ABC's answer to Joe Garagiola and who now provides color for the Milwaukee Braves aside from his network chores, beat out recently retired ball players Bob Gibson and Norm Cash. Selection of the broadcasting team was made by Howard, his boss, ABC sports chief Roone Arledge, and Herb Graniff, who is no longer at ABC. Sports executives at the network are well aware of the press criticism of course, but are reluctant to comment on it for the record.

But if the announcers are under fire, you couldn't prove it by the ratings. According to ABC, the first four Monday night games delivered 15 per cent higher ratings and 1.3 million more homes, or a 17 per cent higher share, than the first four games on NBC last year. The four telecasts, through May 31, averaged a 12.9 rating and 8,980,000 homes compared with NBC's 1975 11.2 rating and 7,670,000 homes. This bears out what both Howard and Lindemann maintain, that the event takes precedence over the announcers.

### Color doesn't come easily

Admittedly, baseball is not an easy sport to cover. Lindemann believes it is the most difficult game for which to do color analysis, due to the nature and pace of the contests. "There is a greater need for talk because there is more time to

(Continued on page 118)



Top sports colormen often differ in style. Howard Cosell, top l., uses outrageous "tell it like it is" approach, while Joe Garagiola, top r., combines wit and knowledge. Ex-football players who carved out niches for themselves include (below from l.) Don Meredith, Frank Gifford and Alex Karras.





JUNE 21, 1976

# Television/Radio Age

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NBC 50<sup>TH</sup> ANNIVERSARY

We knew  
you'd be great  
back in '28.

Congratulations, NBC.  
It's been a great  
48-year partnership.

We salute you, NBC, at your 50-year milestone of broadcasting leadership. We're proud to have been one of your first radio affiliates — when our KSTP and KOB radio joined your family way back in 1928. Our partnership and friendship have continued for 48 years, as we've marched side by side pioneering the dynamic world of broadcasting — together.

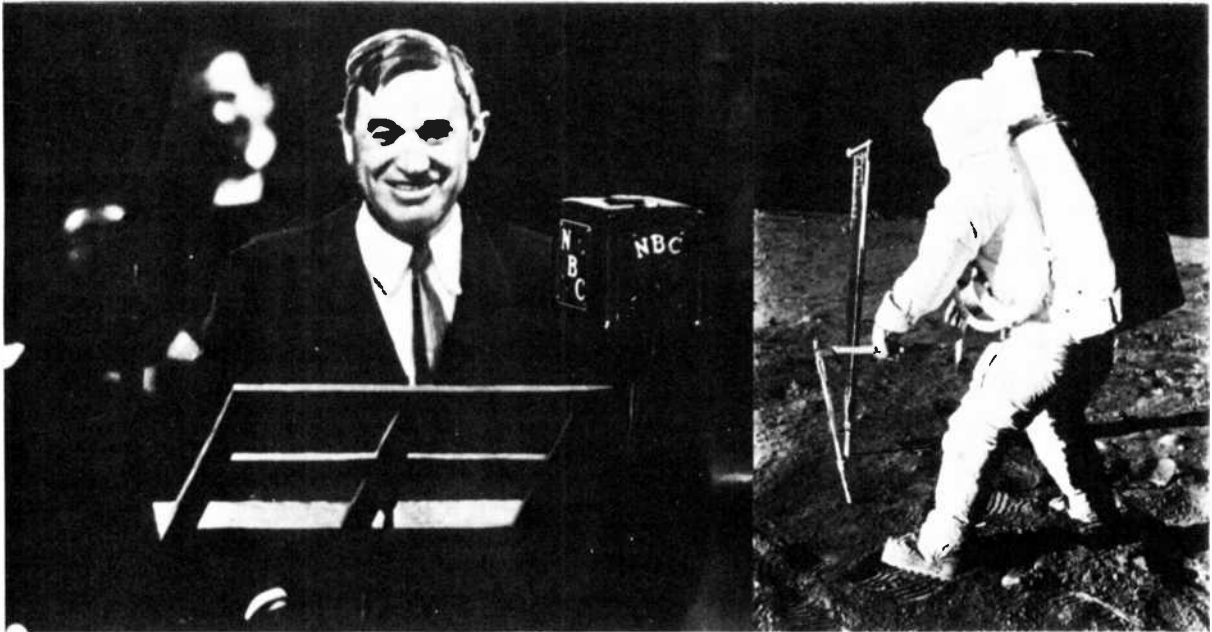
In 1948, we further expanded our relationship as our KSTP-TV became your first television affiliate — and shortly thereafter as the first in full-color broadcasting. We're proud to say "we knew you back when" and knew you'd be great. We're proud to have shared your greatness and look forward to more golden memories with you in the years ahead.

## Hubbard Broadcasting

Stanley E. Hubbard, Founder and Chairman Stanley S. Hubbard, President and General Manager

INC

<b>KSTP-TV</b> Minneapolis- St. Paul	<b>KSTP-AM</b> Minneapolis- St. Paul	<b>KSTP-FM</b> Minneapolis- St. Paul	<b>KOB-TV</b> Albuquerque	<b>KOB-AM</b> Albuquerque	<b>KOB-FM</b> Albuquerque	<b>WTOG-TV</b> Tampa- St. Petersburg	<b>WGTO-AM</b> Cypress Gardens
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# FROM WILL ROGERS TO NEIL ARMSTRONG TO...

... coverage of the Democratic and Republican Conventions in this Bicentennial year . . . and beyond.

Will was a part of the inaugural four hour broadcast when NBC began in 1926. Neil stepped on the moon in 1969, and NBC was there for that awesome event.

In between, there was Eddie Cantor, Ed Wynn, Rudy Vallee, the Marx Brothers, the Red and Blue Networks, Little Orphan Annie, FDR's fireside chats, Al Jolson, the Today, Tonight and Tomorrow Shows . . . and so much more.

Fifty great, chaotic, wonderful, heart-rending and marvelous years. Years of drama, music, variety, the development of electronic journalism and color television.

We've been along for many of those years and events that NBC mikes and cameras have covered.

We can hardly wait for the second fifty!

# CONGRATULATIONS NBC! The first fifty



MULTIMEDIA

**WFBC-TV / Greenville, S.C.**

**WXII-TV / Winston-Salem, N.C.**

**WLWT-TV / Cincinnati, Ohio**

## NBC: 50th ANNIVERSARY



*This early condenser mike was symbolic in the late '20s of NBC's dominant role in radio networking and appeared in publicity photographs of NBC talent all over the U.S. innumerable times.*

## Spearhead of broadcast industry marks beginnings

**T**his month marks the celebration of the 50th anniversary of the founding of the National Broadcasting Co., a development that set the direction of network broadcasting—and broadcasting itself—into its present form.

NBC and its parent company, RCA, have been the spearhead of many, if not most, of the significant developments in the broadcast industry.

RCA and its guiding genius, David Sarnoff, drew together the strands of the NBC Radio Network, an operation which laid down much of the foundation for commercial broadcasting.

It was NBC which did much of the missionary work which not only convinced business of the value of radio, but, more importantly, operated the medium to make it resultful for American advertisers.

It was NBC which devised the commercial standards and practices, many still in use today, that made radio, and then tv, a welcome guest in U.S. homes.

It was NBC which suggested, created, produced and promoted many of the radio and tv programs that built the networks into a powerful force.

It was RCA which supported, with its faith and hard cash, inventors who wanted to link sight to sound in broadcasting.

Later, NBC and RCA went to the mat with CBS over color tv. It fought for a compatible color system, one that could be received by those who possessed black-and-white receivers. This decision cost RCA more than \$100 million dollars before the American viewer became convinced of the value of color.

In the 50 years that have passed since the NBC audio network made its debut, the broadcasting industry has changed greatly. New men are now charting its course, and the company is moving in new directions. What these new directions are will be detailed in the material that follows. But, first, the background, delineated via the highlights of NBC's dramatic and colorful history.

## A fledgling network is born out of an unusual marriage



*Two top comedians of the '20s, Weber and Fields, headlined the four-and-a-half-hour debut extravaganza that marked the beginning of the NBC Radio Network in November, 1926. They were just two of a galaxy of talent that included Will Rogers and opera star Mary Garden.*

In 1926, the concept of a network linking stations together for their mutual advantage was an idea whose time had come.

In the early years of the '20s, Americans were enormously excited about a new toy called radio.

They expended their hard cash in rapidly accelerating sums as the years progressed.

In 1922, they spent \$5 million dollars for 100,000 sets; in 1923, \$30 million for 550,000 sets; in 1924 \$100 million for 1,500,000 sets; and in 1925, \$165 million for 2 million sets.

In 1921, to an incredulous public, it must have seemed like magic to hear the Dempsey-Carpenter fight come crackling over the airwaves into a hundred theaters, lodges, ballrooms and barns filled with 400,000 listeners.

If radio was magic, its seer was David Sarnoff. An immigrant boy from a small Russian village, Sarnoff was living testimony to the reality of the Horatio Alger legend.

At the age of 30, he became general manager of RCA. His predictions of set sales made in 1921 were remarkably prescient.

Several years later, his view of the need for a national broadcasting service was equally on target.

Not only did set sales boom, but in increasing numbers, radio stations went on the air. Licenses were to be had for the taking. Department stores, newspapers, amateurs, electronic tinkers went on the air with a variety of outlets.

In 1921, only 27 licenses were issued, in 1922 670, and by 1924, there were 1,400 stations in the country.

By 1925, however, only 620 stations remained. What had happened?

All was not well with the new medium. Federal regulation by the Commerce Department was so ill-conceived that the air resembled a tower of Babel.

Too many stations were low-powered. Too many were mere playthings.

Though at first they cost almost nothing to operate, suddenly costs became onerous. In 1920, for example, the *Detroit News* spent only \$3,606 that year to operate 8MK, soon to become WWJ. Two years later, the bill was \$80,000.

If radio was to move forward, it had to become self-supporting. Networking provided one answer.

The origins of radio go back to the latter years of the last century. It was in 1895 that Marconi began to learn how to manipulate radio waves so they

could conquer distance.

Other electronic pioneers broadened the scope of Marconi's wireless and turned it into a device that could transmit the voice.

They included Dr. Reginald Fessenden, Ernst F. W. Alexanderson, Lee DeForest, John Ambrose Fleming, Edwin H. Armstrong and Frank Conrad.

It was in 1910 that Enrico Caruso was featured on the broadcast of *Pagliacci* and *Cavalleria Rusticana* from the stage of the Metropolitan Opera.

A major development in 1919 was the formation of RCA as the successor to American Marconi, the subsidiary of British Marconi. Its purpose was to reserve the fruits of radio to American enterprise.

Sixty five per cent of RCA was owned by General Electric, Westinghouse, AT&T and United Fruit, all of whom pooled their patents in the new entity.

All of the principals in this strange alliance set up their own radio stations. Westinghouse moved first and began with KDKA Pittsburgh, GE with WGY Schenectady, RCA got WJZ Newark from Westinghouse and moved it to New York and started WRC Washington, and AT&T developed WEAJ New York.

The group decided on the functions each company might perform within the orbit of their alliance. GE and Westinghouse became the set manufacturers, RCA was to distribute these sets, and AT&T took for itself the provision of an open telephone service through WEAJ.

"Anyone who had a message for the world or wished to entertain was to come in and pay their money as they would upon coming into a telephone booth," said an AT&T spokesman.

In 1922, the telephone company thought it might be able to develop a network of 38 stations, but there were many in the country opposed to "ether advertising."

Sales on WEAJ went slowly. AT&T decided to offer some programming, but it was mainly amateurs, recruited among its employees—instrumentalists and vocalists.

On August 22, 1922, the Queensboro Corporation became AT&T's first sponsor. Its 10-minute message, costing \$50 for a late afternoon slot, promoted its apartments. Four more 10-minute segments were bought by Queensboro for the same price, and another in primetime at double the amount.



*C. Athena Chagaris*

*To You NBC From  
KRIS-TV, Corpus Christi, Texas  
"The Orchid Station"*

## NBC: RADIO'S EARLY DAYS

Presumably the advertising was successful, because additional business resulted. Yet WEAF sales were slow.

During its first two months, station income was \$550. It was thought that direct advertising was not productive on radio.

In that year and in the years that followed during that decade, radio advertising was rudimentary.

Some sponsors explained the history connected with the product—Gillette discussed the history of beards. Others lectured or gave readings.

They were fearful of offending the public. Mention of price was taboo.

A major breakthrough was scored when an advertiser attached his name to an orchestra and got identification.

Browning King, a New York men's retail chain, was so happy to sponsor the *Browning King Orchestra* that it did not mention the clothing it sold.

From it followed such other advertiser tie-ins as the *Cliquot Club Eskimos*, the *Gold Dust Twins* (Goldy and Dusty), the *Ipana Troubadours*, *Harry Horlick and His A&P Gypsies*, and Billy Jones and Ernie Hare—the *Interwoven Pair* for Interwoven socks, and the *Happiness Boys* for Happiness Candy Stores.

WEAF set another important precedent. Not only did it get advertising agencies into the act by insisting that they sign contracts it negotiated directly with clients, but the station insisted they receive a 15 per cent commission, thus matching the fee paid by such competing media as magazines and newspapers.

These program tie-ins led to contracts for series rather than merely for single sales, though the sales pitch by sponsors was so soft as to be non-existent.

A major program innovation on WEAF in late 1923 was the National Carbon Company's *Eveready Hour*, named after its batteries. The advertiser and his agency, N. W. Ayer, had a big budget; Will Rogers is said to have gotten \$1,000 for a guest shot.

Drama also was being offered on radio in its early days by local stations. WGY Schenectady presented a full length version of Eugene Walters' play, *The Wolf*, in 1922 starring the WGY Players and featuring Rosalind Greene, "the first leading lady of radio."

By 1923, the WGY Players awarded \$500 for a "Radio Prize Drama" for the best script. By 1924 this group was being carried by WJZ New York and WRC Washington.

Though announcers in 1924 had been instructed to remain remote by

not giving their names, instead giving initials. The device broke down very quickly (Milton Cross was AJN, Norman Brokenshire, AON).

They quickly became idols to their fans. So the policy of paying no fees to them had to be discarded. Salaries were about \$45 weekly, with Brokenshire, the announcer of a presidential inauguration, receiving \$65.

### Radio develops personalities

Early- and late-night personalities began to catch the interest of listeners. In Atlanta, the night owls tuned in Lambdin Kay, "The little colonel," over WSB, and in New York City, the early risers found the exercises on WOR of Bernarr McFadden, the vegetarian, to their tastes. McFadden's engineer was John Gambling, and he succeeded him for decades.

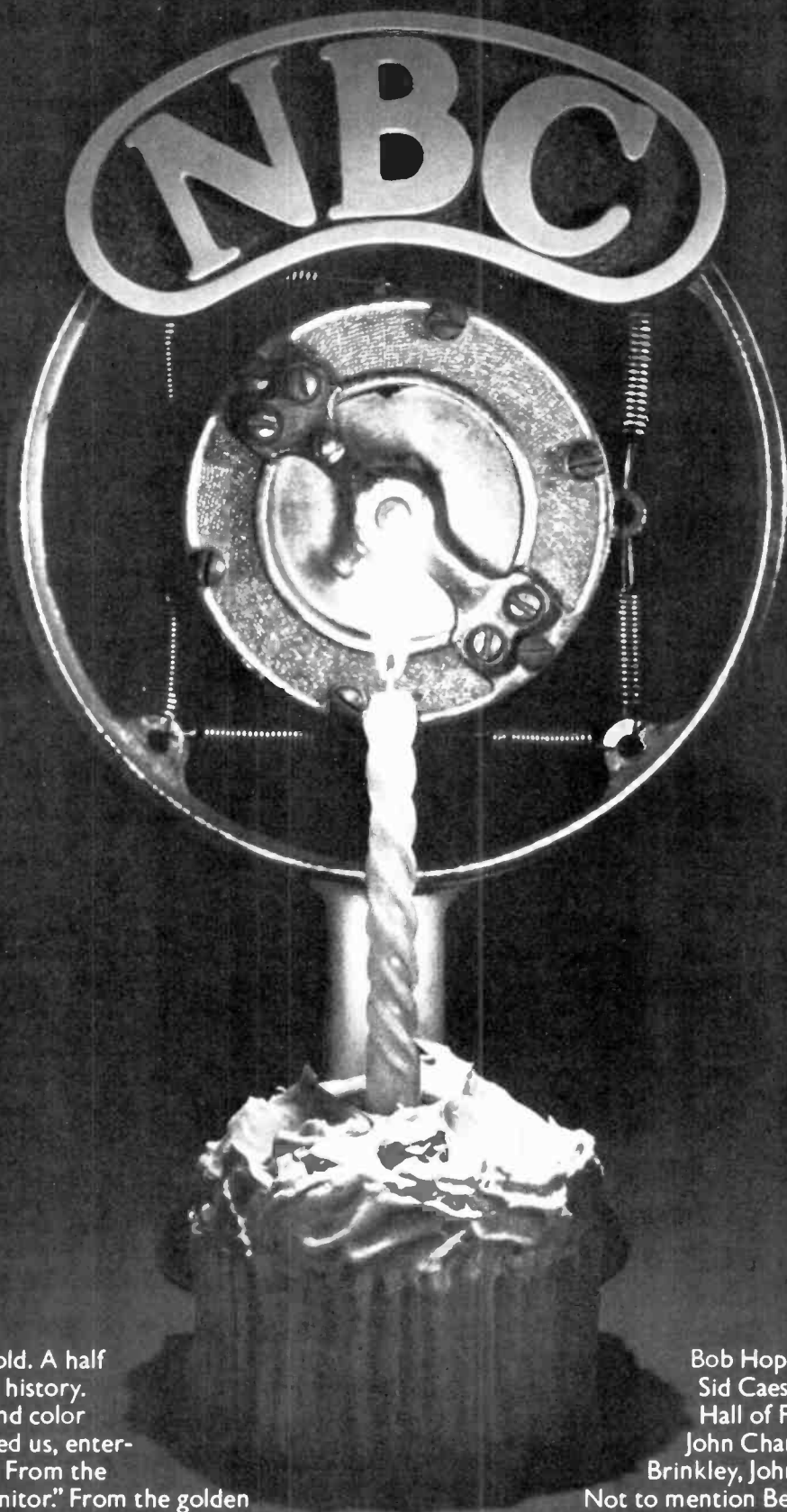
But within the alliance of electronic companies called RCA, a crisis was developing. In 1923, it was learned that AT&T, through a subsidiary, was preparing to go into the set-manufacturing sweepstakes.

RCA, GE and Westinghouse disputed this move. They maintained that, under agreements made previously, AT&T was restricted to toll broadcasting and transmitter sales.

*NBC headliners in the late '20s included such all-time favorites as: Eddie Cantor (l.), Rudy Vallee (top c.) The Goldbergs (bottom, c.) and Amos 'n Andy.*



# Happy Birthday.



Just think, 50 years old. A half century of broadcasting history.

With crystal radio and color television you've charmed us, entertained and informed us. From the "Collier's Hour" to "Monitor." From the golden days of yesteryear to "Today," "Tonight" and "Tomorrow."

The greats you've brought us are a Who's Who of the airwaves. Will Rogers, Groucho Marx, Graham McNamee,

Bob Hope, Milton Berle and Sid Caesar. Toscanini, Hallmark Hall of Fame, Howdy Doody. John Chancellor, Huntley and Brinkley, John Cameron Swayze.

Not to mention Ben, Adam, Little Joe, Hoss, and Hop Sing.  
KRON is proud to have been a part of your network family since 1949. The affiliation has been a fine one.

## KRON

NBC for the San Francisco Bay Area

## NBC: RADIO'S EARLY DAYS

The dispute went into arbitration. At the same time, the Federal Trade Commission got into the act by charging that the alliance, in effect, was a monopoly in restraint of trade.

### Deal with AT&T

In early 1925, the arbitrator ruled for RCA, GE and Westinghouse. Negotiations to dissolve the alliance took place.

AT&T was permitted to manufacture radios, a right it never exercised, but a new company was formed to take over broadcasting. It was owned 30 per cent by GE, 20 per cent by Westinghouse and 50 per cent by the original RCA group which Sarnoff represented.

RCA agreed to buy WEAf for \$1 million, and pay a phone bill of \$800,000 the first year for leased wires to cover a network of 15 stations. The arrangement guaranteed AT&T \$1 million over a 10 year period.

By August 1926, the first broadcasting combine had a name, the National Broadcasting Company, and a president, Merlin (Deac) Aylesworth, for many years managing director of the National Electric Light Association. His salary was \$50,000. Shortly afterward, in January, 1927, what is now

*NBC radio network's first president was Merlin (Deac) Aylesworth, shown getting ready to make an address over the airwaves.*



CBS also came on the scene.

The debut of NBC before the broadcasting public was spectacular indeed.

Carried by 21 charter and four supplementary affiliates, the four-hour, star-studded extravaganza featured the dance bands of Vincent Lopez, Ben Bernie, George Olson and B. A. Rolfe on location.

There were remotes from singer Mary Garden from Chicago, and Will Rogers from Independence, Mo., as well as the brass band of Edwin Franko Goldman, Metropolitan Opera soloists and the comedy team of Weber and Fields.

Though newspapers said the show cost NBC \$50,000, Aylesworth confided to *New York Daily News* columnist Ben Gross that the network paid "hardly a cent," but that from now on, the free ride was over.

By January 1927, NBC had created two networks, the Red and the Blue, the flagship of the former being WEAf and of the latter WJZ. These designations were based on colors on a map used to identify stations in the proposed networks.

Not long afterward, NBC vacated the AT&T facilities in lower New York City and moved into its own headquarters in upper Fifth Avenue.

In its early years, symphonic music filled the network airwaves. Concerts, classical and semi-classical were steadily presented. There was the *Atwater Kent Hour*, *Maxwell House Hour*, *The General Motors Family Party*, *The Cities Service Orchestra*, *The Voice of Firestone* and the sponsorship of the Chicago Civic Opera by Brunswick.

### Recognition of responsibility

Sponsors were still feeling their way. They kept their advertising short and public service oriented.

In 1927, NBC formed an Advisory Council of 17 notables.

They included John W. Davis, a former Democratic presidential candidate, William Green, head of the AFL, Elihu Root, the lawyer, and Dwight Morrow, the banker.

The action was taken because "of the enormous power concentrated in the hands of a few men controlling a vast network of stations" in the words of Merlin Aylesworth.

It was a tacit recognition by NBC that it would try to use this power wisely for the benefit of the public.

The NBC affiliates were paid, at

this time, \$50 an hour for sponsored network presentations, but the network charged them \$45 an hour for sustainers.

The commercialization of radio proceeded slowly, but NBC set an example, and stations began to follow.

WSB Atlanta, WDAF Kansas City and WMAQ Chicago, all of which had not themselves sold time to advertisers before they joined the network, began doing so.

January 1, 1927 the Rose Bowl game between Alabama and Stanford was carried on the NBC Network. By that time, there was already a Pacific Coast web of seven stations.

Program costs were still generally modest. Van and Schenck, the vaudeville team, received \$2,000 a week for a quarter-hour evening show during these years.

Standard Brands pioneered the variety format. It started off with a big international entertainer—Maurice Chevalier who received \$5,000 to headline *The Fleischman Hour*.

Subsequently Rudy Vallee and his popular "High ho everybody" came as his replacement.

This program became an important talent showcase. Eddie Cantor and Al Jolson got their radio baptism on it. In later years, it presented such talent as Phil Baker and Bob Burns.

Many went on to have their own shows, or to appear as regulars on other radio shows.

*The Aldrich Family* and *We, The People* also were presented on *The Fleischman Hour*, and they too became regular radio shows. It ran for 10 years and created a pattern duplicated by many other variety shows.

In 1925, Charles Correll and Freeman Gosden began broadcasting as *Sam 'n' Henry* over WEBH from Chicago's Edgewater Beach Hotel. Their pay was free hotel dinners.

*Sam 'n' Henry* became *Amos 'n' Andy* as they moved over to WGN Chicago for \$50 a week. Soon they were on WMAQ Chicago. Pepsodent, in August 1929, paid them \$100,000 a year to broadcast over NBC.

NBC made slow but steady progress those first years. Its gross of \$5,650,000 its first year in business increased to \$20,255,000 by the end of 1930.

In that year, profits were \$1,906,000, a considerable increase from its first year, when it ran a deficit of \$464,385.

Few could predict the explosive success it would have in the years to come. □



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**The men who run NBC:  
Julian Goodman**



**J**ulian Goodman, chairman of the board of NBC has had two different careers at the network.

The first half of it was spent in the creative side of the news department. In the second, Goodman moved into top corporate ranks and displayed such formidable skills as an administrator that he ultimately took over direction of the company.

Goodman's abilities were given recognition when he was appointed vice president, NBC News in 1961.

Four years later, he began a rapid ascent into the top corporate echelons: in 1965, executive vice president and senior executive vice president and chief administrative officer; 1966, elected a member of the board of directors and March of that year, the presidency of NBC; 1970, chief executive officer; 1972, a director of RCA and 1974, chairman of the board of NBC.

He is one executive whose entire career in private industry has been spent with NBC. He began as a news writer for WRC (AM) in 1945.

During his career in radio, Goodman was Washington editor of *News of the World* and manager of news and special events for the NBC radio network.

The importance of tv news was recognized in 1951 when he became manager of news and special events for NBC-TV, combining his radio duties with his new post.

In 1952, Goodman directed the NBC news film coverage of the political conventions and, in 1956, supervised the operation of NBC's central news desk at the conventions.

It was in 1959, when NBC News had become a separate and major division of the company, that he was assigned to its New York headquarters as director of news and public affairs.

In March of this year, he received the NAB's Distinguished Service Award.

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# WCSH

my Dad's station,  
joined NBC 50 years ago



**Mary Rines Thompson**  
PRESIDENT  
MAINE BROADCASTING  
SYSTEM

**and we are still...**

(YOU SHOULD PARDON THE EXPRESSION)

**ALL IN THE FAMILY!**

WCSH-WCSH-TV, PORTLAND  
WLBZ-WLBZ-TV, BANGOR  
Maine Broadcasting System

## Pattern is set in programming, advertising, affiliate structure



The floodgates of talent opened in 1932 and 1933. Comedians from vaudeville began moving into radio in larger numbers, as the depression made it an even more important medium to a nation without money to pay for entertainment.

Ed Wynn, Jack Pearl, Jack Benny, Groucho Marx and Jimmy Durante went on NBC, as did Charles Winninger, who was featured in *The Maxwell*

One Saturday morning in 1931, John Royal, then newly appointed vice president in charge of programs for NBC went to his office. He was there a short while when he was interrupted by George Washington Hill, the colorful, irascible president of The American Tobacco Co.

The short, stocky advertiser said, "I've just come from a rehearsal of the Lucky Strike Orchestra in the studios. I'd like to test out its danceability. After all, its got to help us dance our way out of the Depression. I'll dance with my secretary. You dance with Bertha. I'll get the orchestra up here to play."

Royal acceded to the sponsor's request, got Bertha Brainard, then program director of NBC, and danced to Hill's satisfaction that Saturday morning and many other Saturday mornings afterward. Hill was a particularly difficult sponsor, but personal reactions of corporate executives often were the basis of programming decisions in the '30s, the "golden age" of network radio.

Royal, a former newspaperman and theater manager, had also been general

manager of WTAM Cleveland before going to NBC. He had been trained by B. F. Keith, the father of modern vaudeville and had been in charge of 45 of its theaters.

In the '20s, Radio Keith-Albee (RKO) had stopped many of its performers from entertaining on radio, but as the decade came to an end and the talking picture became the new entertainment craze, vaudeville was nevertheless badly affected.

In 1930, RKO made its peace and was given an hour of time on Friday nights because of its access to talent.

During that year, advertisers were spending only modest sums on network radio. Typical annual budgets included for General Foods \$260,000, General Electric \$433,000, General Motors \$332,000 and Quaker Oats \$268,000. Most other advertisers spent less than \$250,000.

Many of Royal's initial duties were to see that talent maintained the proprieties. Mother-in-law jokes were strictly verboten; material offensive to minorities was out.

As radio's "golden age" of programming flowered in the '30s, sets became more like furniture and occupied a place of honor in the living room. Among NBC's big stars in that period was Jack Benny, whose confreres included Ed Wynn, Jack Pearl, Jimmy Durante, Groucho Marx and later his favorite foil, Fred Allen.

*House Showboat.* Fred Allen made his debut as a guest in 1930, and not long afterward had his own show. Eddie Cantor, by that time, was a veteran NBC performer on *The Chase and Sanborn Hour*.

The access to Hollywood film talent was opened in 1933 by Raymond Rubicam of Y&R. He suggested a series about Hollywood.

A large number of such series were later created, the most prominent of which were *The Lux Radio Theater* for Lever Bros., and *Hollywood Playhouse*, both on NBC.

The competition between CBS and NBC was very keen. In summer, 1937, when CBS decided to to a Shakespear-

# Happy ANNIVERSARY

 **KING BROADCASTING COMPANY**

KING-TV/AM/FM, Seattle; KREM-TV/AM/FM, Spokane; KGW-TV, KGW-AM, KINK-FM, Portland.

## NBC: GOLDEN AGE OF RADIO

### The first radio affiliates: 25 were in the network

When the NBC Radio Network went on the air November 15, 1926, with its four-and-a-half-hour broadcast, which included Will Rogers and several bands, it was carried by 25 stations. Twenty-three of them carried the full show, and two an important part of it.

The hookup extended along the Atlantic seaboard from Portland, Me., to Washington, D.C., and as far west as Kansas City.

Eight of these stations were owned by principals in the new Radio Corp. of America combine, which controlled the NBC network. RCA owned WEAJ and WJZ New York and WRC Washington; General Electric owned WGY Schenectady; and Westinghouse owned KDKA Pittsburgh, KYW Chicago, WBZ Boston and WBZA Springfield, Mass.

Other affiliates that carried the full program were: WEEI Boston, WJAR Providence, WTAG Worcester, WTIC Hartford, WGR Buffalo, WLIT Philadelphia, WCHS Portland, Me., WCAE Pittsburgh, WTAM Cleveland, WWJ Detroit, WCCO Minneapolis-St. Paul, WHAD Milwaukee, WGN Chicago, WDRC New Haven and WSAI Cincinnati.

In addition, KSD St. Louis ran two hours of the program, and WDAF Kansas City three hours. □

can festival, starring such stage and screen luminaires as Burgess Meredith, Walter Huston, Edward G. Robinson and Brian Aherne, NBC's John Royal quickly got in touch with John Swallow,

*These three NBC shows entertained listeners in the '20s and '30s. Top photo, Fibber McGee and Molly. Bottom l., the Cliquot Club Eskimos. Bottom r. is Lamont Cranston, "The Shadow."*



the NBC West Coast program executive.

"Where's John Barrymore?" Royal asked.

"Are you kidding! He's in the gutter," Swallow replied.

"Well, go find that gutter," Royal shouted, "and get in there with him and get him out of it."

Because the CBS series was scheduled on Monday nights, NBC scheduled its own series, *Streamlined Shakespeare* for Monday nights.

It was also Royal's idea that the network form the NBC Symphony Orchestra. It was done to counter the success that CBS was having with the New

York Philharmonic on Sunday.

In the latter part of the '30s, quiz shows appeared on radio. Among the more popular quiz attractions on NBC were *Truth or Consequences*, and *Information Please*.

Radio paid well, and while the dollars don't sound big, they were. (Anyone making \$100 a week was well off.) Jack Pearl's success was so impressive that his sponsor increased his salary from \$3,500 to \$8,500 a week over a five-week period. Will Rogers received \$7,500 for a guest shot when Dodge introduced its Victory Six.

Ratings became important. When Eddie Cantor did a show for Bristol-Myers, he was paid a \$200 bonus for every point he scored above a 20 on his Crossley rating.

### Soaps from Chicago

Probably the greatest single programming form in which Chicago figured was the soap opera.

In the late '30s, soaps bubbled over in Chicago under the writing skills of the legendary Irna Philips. She furnished NBC with *Guiding Light*, *Woman In White* and *Right To Happiness*.

At the same time, the eastern soap factory, presided over by Frank and Ann



*These two executives were prime movers at the NBC radio network. Niles Trammel, Jr., was a supersalesman in Chicago brought East to become network president. John Royal was vice president in charge of programming. He had much to do with attracting big name vaudeville talent to radio.*

# **The best of companies!**



For 50 of our 54 years

**Palmer Broadcasting Company**

has been affiliated with

**The National Broadcasting Company.**

**On the occasion of the Affiliates Meeting 1976  
the Palmer family proudly salutes  
the NBC family  
in its Golden Anniversary Year  
for a historic half-century of progressive leadership  
in broadcast communications**



**PALMER BROADCASTING COMPANY**

David D. Palmer, President

WOC AM, WOC TV, Davenport, Iowa/WHO AM, WHO TV, Des Moines, Iowa  
WNOG AM, Naples, Florida

## NBC: GOLDEN AGE OF RADIO

Hummert, provided NBC with *Young Widder Brown* and *Stella Dallas* for its daytime hours.

There is still a dispute as to which program can claim to be the first soap opera on radio. Some award the laurel to *Real Folks*, which was heard for the first time on NBC in 1928. Others claim it belongs to *Clara, Lu and Em*, which emanated from Chicago and started as a radio commercial.

As the '30s progressed, radio loosened up. In the early days, NBC frowned on ad libbing because of the problems it could create. Interviews were completely written to permit editorial control, but the policy produced drab radio.

Mary Margaret McBride moved from CBS to NBC, and her ability to draw her guests out and to attract a following, in 1937, freed her of editorial control.

(Continued on page A-16)

## The men who run NBC: Herbert Schlosser



Though starting his career as a lawyer, Herbert Schlosser, president and chief operating officer of NBC, has had a continuing interest in programming and has been closely involved with recent innovative developments.

He has been personally active in such recent NBC programming as *NBC's Saturday Night*, the 90-minute late night comedy variety show; *The Tomorrow Show*, hosted by Tom Snyder, *Weekend*, the monthly late night news magazine, and the *NBC News Update*, the one-minute news wrap up at 9 p.m., each evening.

An attorney with a prestigious law firm, Phillips, Nizer, Benjamin, Krim & Ballon, Schlosser, joined NBC in 1957 as counsel for California National Productions, the name of the NBC syndicated arm at that time, to handle its legal affairs and, three years later, became its vice president and general manager.

In 1961, Schlosser became director, talent and program administration, NBC-TV, and, a year later, got his vice presidential stripes in the same post.

In 1966, he was moved to the West Coast to become vice-president, programs, West Coast. While in Burbank, he fostered experimentation within the regular series, and the development of new forms and formats.

Among the programs, he was most closely involved with was Rowan and Martin's *Laugh-In*.

He returned to New York in mid-1972 to become executive vice president of NBC, then a year later, was named president of NBC-TV and, in April, 1974, president of NBC.

Schlosser heads the NBC President's Council, a small group of its top executives who establish and maintain long-range policy planning. He also is a member of its board of directors.

A summa cum laude graduate of Princeton and a holder of a Phi Beta Kappa Key, Schlosser has inspired NBC's college management development program. □



## Nothin' has changed in 54 years, we jist keep on makin' friends!

OUR listeners chased us like mad when we went on the air in 1922... really grabbed us when we joined NBC in 1931... and they're still hot on our wave length in this bicentennial year.

Even now, we ain't sure what we've got that keeps 'em clinging to our kilocycles, but then, love affairs are hard to explain.

One thing is obvious, though: In our 45 years

with NBC, we haven't suffered a bit; the hordes of humans in the loam-rich Red River Valley who hang on our every word give NBC a lot of credit for our success.

If you want to be a part of the great marriage—W-D-A-Y-A-M and NBC—call the MG boys right away.

**W-D-A-Y** AM-FM/STEREO  
**RADIO**

Affiliated with the National Broadcasting Company

The oldest call letters in the Upper Midwest  
**FARGO, N.D.**

 **MCGAVREN GUILD**

From the front page  
of The New York Times,  
September 13, 1926.



A great idea whose time had come.

It began in 1926.

It has flourished for half a century.

**Congratulations to NBC  
on 50 years of broadcasting excellence.**



WESTINGHOUSE BROADCASTING COMPANY

## Golden radio (from A-14)

As the decade got older, advertisers also loosened up their spending on radio. Near the end of the '30s, the average annual expenditure by a sponsor on radio ranged between \$400,000 and \$1 million.

About 1937, an hour of evening time on the basic Red network was \$8,400, and on the basic Blue network, \$7,000, though the price for the complete Red network, supplementary stations included, was \$21,000 per week.

Production costs for programs, of course, varied. Among the more expensive programs was the *Major Bowes Amateur Hour*—\$25,000 per week.

*One of radio's major contributions to drama was the soap opera. Shown are some of the NBC shows. Top l., the long running "Ma Perkins"; top r., another perennial favorite, "Stella Dallas"; bottom l., "Life Can Be Beautiful," and, bottom r., one the biggest favorites in radio, "One Man's Family."*



Only a little less costly was *The Chase and Sanborn Hour*, which cost \$20,000 per week.

## Agencies step in

Though in the early days of radio, network programmers were calling the shots, by the '30s, the agencies were in the saddle, developing the talent and the programs.

Radio was a very profitable medium for agencies to service. It had none of the normal costs associated with such print media as newspapers and magazines, no photos to retouch or illustrations to make.

In 1934, the leading agency in radio was Blakett-Sample-Hummert, with billings of more than \$4 million.

Its clients included Bayer aspirin, Ovaltine and College Inn tomato juice. In second position was J. Walter Thompson, and in third spot, Lord & Thomas, the shop headed by Albert Lasker, which later became Foote, Cone & Belding.

The advertising executive was a seminal figure in the development of commercial radio. Lord & Thomas had Lucky Strike, Pepsodent and Cities Service among its clients.

All three were major NBC clients. Pepsodent was the first sponsor of *Amos 'n' Andy*, and *Cities Service Concerts*

began in 1927, later to include singer Jessica Dragonette.

With George Washington Hill calling the shots, Lucky Strike cigarettes, an early NBC advertiser, broke new ground in commercializing radio.

The agency directors in charge of programming made notable contributions to NBC. When John Royal complained about *Operas In English*, a J. Walter Thompson production, doing badly on the Blue network, John Reber, JWT's head of programming, plucked the *Major Bowes Amateur Hour* away from a local station in New York.

A major writing contribution was made to the Kraft Music Hall by Bob Colwell, then at JWT, and later a principal at Sullivan, Stauffer, Colwell & Bayles.

Other radio bigwigs at agencies were Lewis Titterton of Compton, who discovered Arch Oboler for NBC while he was script editor there, Walter Craig (Norman, Craig & Kummel) of Benton & Bowles, and a large contingent from Y & R—Don Stauffer, Louis Brockway, Tom Lewis (Loretta Young's husband), Harry Ackerman, Hubbell Robinson, Jr., and Pat Weaver.

Another important group creating radio programming for NBC were the radio packagers. Probably the most notable of these was Philips H. Lord. He began in 1927 by playing the role of *Seth*

*Parker* on NBC. It was a series about life in a small town.

He specialized in crime drama, his major NBC package being *Mr. District Attorney* in 1940.

Other important packagers included Ralph Edwards (*Truth or Consequences*), Louis Cowan (*Quiz Kids*) and Dan Golenpaul (*Information Please*), the egghead's delight.

While all this entertainment was being presented, NBC had not neglected culture. In 1931, it presented the American listener with broadcasts from the Metropolitan Opera, and two years later *The University of Chicago Roundtable*.

## Battle for affiliates

During this decade, CBS was beginning to challenge NBC in the battle for affiliates. Its chief weapon was a revision of the option time plan.

CBS agreed to provide its affiliates with 10 to 12 hours of free sustaining programming daily in return for the right to option any part of the time available on the affiliate for sponsored programming. Sponsors paid established rates, based on station costs, and the network and station divided the total receipts via a 70-30 formula, with the bigger share going to the network.

Through the '30s, the new plan helped CBS pick up a number of new affiliates,



# St. Louis has known NBC for 78 years!



## 50 Years... KSD Radio

We've been involved with NBC even before the beginning. On June 21, 1923, KSD Radio was the originating station for WEAF, New York, when President Warren G. Harding gave an address at the St. Louis Coliseum. The "WEAF Chain" later became the NEC network.

## 28 Years... KSD-TV

We were around for the beginning of NBC-TV as well. For it was KSD-TV that was part of the premier Midwest Network TV Show, featuring Jane Pickens and Jinx Falkenberg in a "live" telecast from St. Louis' Kiel Auditorium on September 20, 1948. Other regional networks came into being to provide the national NBC-TV network.



... Making Broadcasting And Telecasting Better,  
More Far-Reaching, More Significant  
And Dynamic In The Growing Midwest



## NBC: GOLDEN AGE OF RADIO



*The NBC radio network pioneered in the presentation of soap operas. These three were among the more popular: Top l., "When A Girl Marries"; top r. is "Pepper Young's Family," and l. is "Back-Stage Wife."*



though it did not try for the major NBC affiliates.

Eventually NBC had to work out a similar arrangement with its stations. There was one vital difference. The new NBC plan defined certain specific periods as network option time, and other hours remained under station control.

NBC by this time had a new president. Aylesworth had been replaced by Lenox Lohr, a retired military engineer.

But it had run into still another problem. In 1938, the Federal Communications Commission had instituted a monopoly probe, which concerned itself with the ownership by NBC of both the Red and the Blue Networks.

By 1935, its separation, within the NBC hierarchy, from the Red Network was complete, and by 1940, the Blue Network had its own sales, promotion and programming department. Its president was Mark Woods, its executive vice president, Edgar Kobak.

It was generally conceded that the Blue Network had a strong schedule in public service and public affairs—a large schedule of sustaining shows.

*The Report on Chain Broadcasting* issued by the FCC in 1941 proposed divorcement. Two years later, the Blue Network was sold to Edward Noble and became the foundation of the American Broadcasting Co.

*The Report On Chain Broadcasting* also suggested that NBC rid itself of its

Artist Bureau. Through its Artist Bureau, NBC, as well as CBS, acted as an agent for many of the performers appearing on their networks.

In early days of networking, artists bureaus were used by the networks as revenue producers. But by 1940, the networks were prospering.

In 1930, NBC grossed \$20,255,300, and its profits were \$1,906,370. By 1937, its gross was \$30,883,952, and its profits were \$3,699,386.

Moreover, network radio was beginning to take ever larger chunks of national ad budgets. In 1935, the networks were getting 7.1 per cent of national advertising revenues. Five years later, they were consuming 9.5 per cent. In 1945, the share was 11.4 per cent.

One of the chief NBC events of the early '40s was the replacement of Lenox Lohr with Niles Trammel as the president of NBC. Trammel, headquartered in Chicago, was known as a supersalesman. It was not long before the United States was to go into the Second World War. The '40s were prosperous years for NBC and network radio.

The war brought back prosperity to the country, and, by that time, advertisers knew that the medium would more than pay for the investments they made.

Network radio's prosperity continued into the early years of the '50s, when it had to redesign its programming to serve listeners in the tv age. □

In the next twelve pages, NBC presents a capsule history of its fifty years of broadcasting.



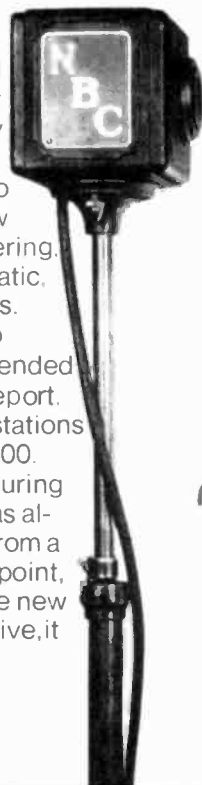
**“Miss Flora Thornton has just sung  
‘Silver Threads Among the Gold.’**

**“We will now stand by for distress signals.”**



**T**he time was November, 1926. It had been only a few years since a fever had swept America. Intoxicated by the simple idea of *hearing* things—an egg frying on the sidewalk, a soprano rehearsing in a garage—the nation had gone wild for *radio*. By 1924, the number of radio stations had jumped to nearly 1400, most of them operated by hobbyists or as promotional sidelines to businesses. But now the craze was sputtering. Schedules were erratic, frequencies in chaos. Often a listener who “tuned” a coloratura ended up hearing a crop report. And the number of stations had plummeted to 600.

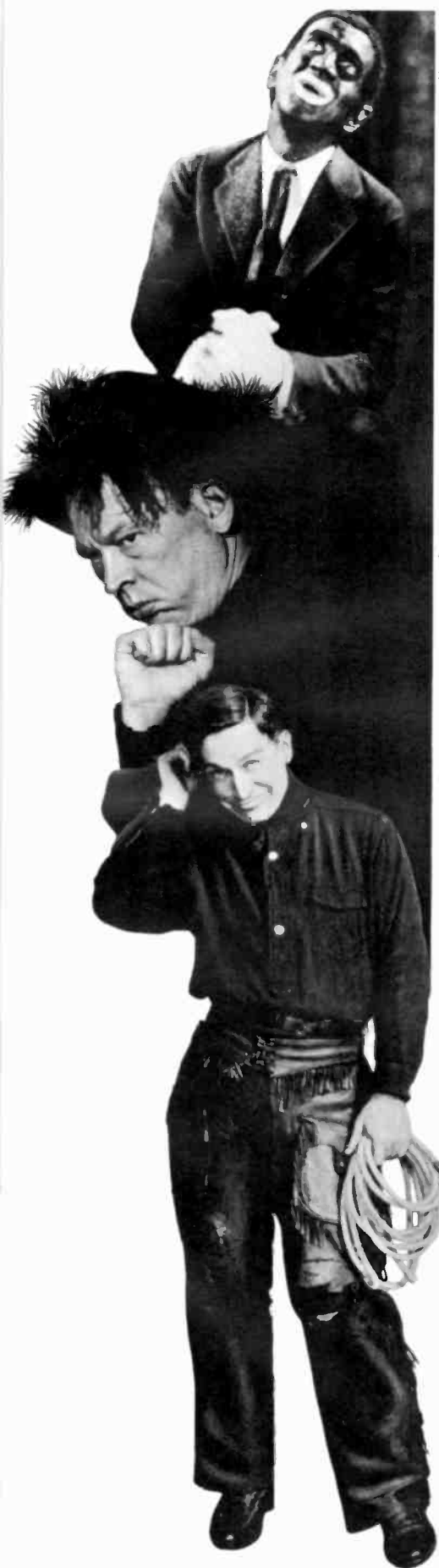
From a manufacturing standpoint, radio was already an industry. From a programming standpoint, it was still a toy. If the new medium was to survive, it



needed something more.

By the end of 1926, it had that something. The new medium was flourishing again, this time for good. A new idea had saved broadcasting from infant mortality. Its name was NBC.

The idea itself had been hatching for several years. Back in 1916, a young employee of the Marconi wireless company had recommended the manufacture of a home receiver that would make radio “a household utility in the same sense as the piano or the phonograph.” The young telegrapher’s name was already something of a household word: it was David Sarnoff who, four years earlier, had relayed news of the “Titanic” disaster to the world. At first, Sarnoff’s proposal for “home radio” was greeted with skepticism by his superiors; in 1921, he made believers of everybody by engineering the first public radio broadcast—a blow-by-blow description of the Dempsey-Carpentier heavyweight championship.



That event signaled the start of the radio boom. When, five years later, Sarnoff proposed a "central broadcasting organization" to solve the medium's programming dilemma, it marked a leap forward in communications history.

If any doubts remained that a new era was at hand, NBC's inaugural transmission dispelled them. That first broadcast, from the ballroom of the old Waldorf-Astoria on 34th Street and Fifth Avenue, lasted from 8 p.m., November 15, 1926 to 12:25 the next morning. It featured the New York Symphony, the New York Oratorio Society, Will Rogers,<sup>5</sup> Weber and Fields, and the dance band of Vincent Lopez. It was carried by 25 stations in 21 cities and was heard as far west as Kansas City.

Public demand for the new service skyrocketed. Within two months, NBC was operating two networks, the Red and the Blue (later to become the American Broadcasting Company). Within two years, both networks were broadcasting coast-to-coast on a regular basis. In 1927, NBC moved into made-to-order studios at 711 Fifth Avenue—its home address for the next six years.

Those six years saw an astonishing evolution in the world of entertainment. At the outset the programs were largely musical. Walter Damrosch's "Music Appreciation Hour" and the "Voice of Firestone," both premiering in 1928, greatly widened the public taste for serious music—as did the weekly, Saturday-afternoon NBC broadcasts from the Metropolitan Opera, launched in 1931.

For a nation suffering from a Depression, comedy-variety—foreshadowed by "Roxy and His Gang" and "Major Bowes' Capitol Family"—was an effective home remedy. Reports of vaudeville's death at the hands of talking pictures had been greatly exaggerated; vaudeville was alive and well—on radio. NBC had the major stars: Eddie Cantor (radio's first regular, big-name performer), Jack Pearl, Rudy Vallee,<sup>2</sup> Al Jolson,<sup>3</sup>

Fred Allen,<sup>4</sup> the Marx Brothers.<sup>11</sup> With the variety program came the studio audience, an institution born when Will Rogers stepped into a corridor and invited everyone in sight to attend his NBC broadcast.

Radio also created its own stars—like NBC's Graham McNamee, a singer turned announcer, and later straight man for Ed Wynn.<sup>6</sup> To the listening audience, early radio announcers were like members of the family, and were often mentioned in wills.

From the beginning, diversity was the hallmark of the NBC schedule. Programs like "Real Folks," "One Man's Family," and "The Rise of the Goldbergs" were early innovations in radio drama, forerunners of the serials and situation comedies to come. "Amos 'n' Andy," which premiered as a Monday-through-Friday NBC series in 1929, quickly became the most popular program of its day.





By 1933, the year NBC moved into its new headquarters in Rockefeller Center ("Radio City" to the millions who made it a tourist mecca), the NBC network was the clear leader in audience, talent, and prestige. "Fibber McGee and Molly" made its NBC debut in 1935, as did "America's Town Meeting of the Air," a prototype of many future interview and panel shows.

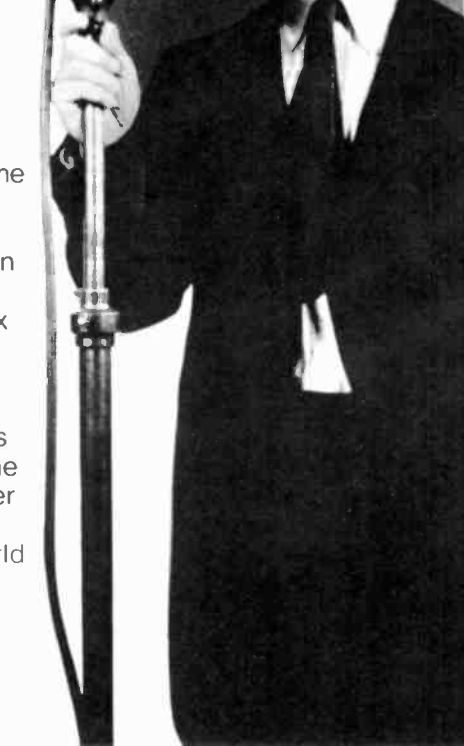


By 1937, Jack Benny had become an NBC regular. So had Charlie McCarthy (much to the amazement of Edgar Bergen, who thought a ventriloquism act would baffle

a radio audience). In 1938, NBC broke a long-standing taboo against ad-libbing and the talk-show was born—with Mary Margaret McBride at the helm.

Even Hollywood was getting into the act. Earlier, the motion-picture industry had tried to counter the radio boom, first by proclaiming that "Movies Are Your Best Entertainment" (a slogan it abandoned when the initials were found to spell "maybe"), then by boycotting the medium entirely. By the late thirties, studios were not only permitting their stars to entertain on radio but turning to radio for talent: radio performers like Jack Benny, Bob Hope,<sup>9</sup> Bing Crosby, and Edgar Bergen became movie stars as well. Moreover, Hollywood was joining New York and Chicago as a radio production center in its own right, contributing regular series like NBC's "Lux Radio Theatre."

The NBC Symphony made its on-air debut in 1937, and was instantly hailed as one of history's great orchestras. For 17 years, the NBC Symphony performed under Arturo Toscanini's baton. There was nothing to equal it in the world of broadcasting. Under NBC's



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leadership, radio was growing steadily as a medium of expression and enrichment.

By the late thirties, it had also become a trusted source of news and information. Unlike newspapers or newsreels, radio was "up-to-the-minute" (a phrase which came in with radio), and all of it (including coast-to-coast entertainment programs, which had to be performed twice) was *live*.

Many of radio's experimental broadcasts had been of news events. Conventions and election coverage, which had fascinated listening audiences, started on NBC in 1928. By the early thirties, NBC listeners had heard Gandhi, Einstein, Pope Pius, William Beebe (from his bathysphere 2,000 feet under the ocean), H. G. Wells, George Bernard Shaw, and the "fireside chats" of FDR, whose first

NBC News was born.

Eventually it was to become the largest broadcast news organization in the world, and the pressure of world events in the late thirties hastened its expansion. Commentators like Merrill Mueller and Dorothy Thompson became figures of international importance. Network broadcasting had become a kind of national nerve system, instantly responsive to developments all over the globe. And now, with the thirties drawing to a close, NBC gave the public its first look at a new broadcasting medium.

Television had been in the works for some time—indeed, ever since the early days of network radio. The pioneers, again, were NBC and RCA. By 1932, NBC was operating a television station from the Empire State Building,

"Gone with the Wind" to the 1940 election returns.

Excitement over television ran high. The medium appeared ready to take off, but larger priorities intervened. By the end of 1941, America was at war. Precious materials and assembly lines were needed for the war effort. NBC put television on the shelf.

Radio, too, was going to war. NBC, which had been the first network to send a war reporter to Europe, greatly enlarged its news



inauguration was broadcasting's most intricate program to that date.

As yet, though, radio was not in the news-gathering business; announcers simply read wire-service copy over the air (or, in the early case of Phil Cook, sang the news while strumming on a ukelele). When the print media began withholding their services from broadcasters, late in 1933,

at 34th and Fifth—the site of its first network radio broadcast.

But it was NBC's telecast of Roosevelt's 1939 World's Fair keynote address that started the medium on its way. By 1940, NBC was offering a wide variety of fare—fashion shows, kitchen shows, puppet shows, wrestling, college baseball—everything from sidewalk interviews at the premiere of

operations. In 1940, H.V.<sup>13</sup> Kaltenborn came to NBC joining a distinguished staff of correspondents that included John McVane and Don Hollenbeck. Dozens of foreign pickups, including battlefront reports, were broadcast every day of World War II. Network radio, which had helped create a sense of national identity and hope during the Depression, now strengthened the American purpose in a time of greater trial.

Radio had reached maturity. It had proved that it could do a variety of things well, even brilliantly—entertain, enlighten, innovate, inspire. It continued to prove it. In 1942, NBC launched the "NBC University of the Air," the first network series to offer college-level instruction on a systematic basis. Action-adventure programs like "Mr. District Attorney," which had premiered in 1940, found wide acceptance in the late forties. NBC's comedy-variety line-up now included stars like Red Skelton, Phil Harris and Alice Faye, Abbott and Costello, and Perry Como; and programs like "Duffy's Tavern," "The Aldrich Family," and "Grand Ole Opry."<sup>14</sup>



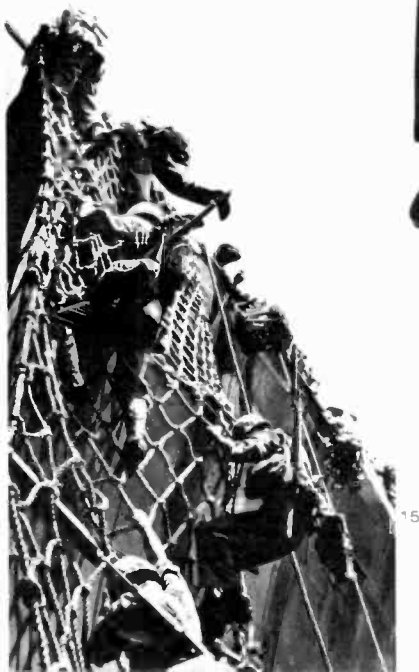
NBC panel shows like "Quiz Kids" and "Information Please" became national pastimes, along with audience-participation programs like "Truth or Consequences" and "People Are Funny." The tape recorder, a wartime invention, was revolutionizing program production, especially news and documentaries. And radio's success as an advertising medium was triggering another development—the resurgence of television.

Black-and-white RCA sets went on the market in 1945; by 1950, there were five million television sets in use. If novelty was one

reason for the surge, NBC programming was a more compelling one. Many of the earlier telecasts focused on special events: the opening of U.N. Security Council sessions, the Joe Louis-Billy Conn championship fight, the inauguration of President Truman. Then came the regular programs: "Kraft Television Theatre," "Kukla, Fran and Ollie," Milton Berle<sup>18</sup> and the "Texaco Star Theatre," and "Comedy Hour" with Eddie Cantor, Jimmy Durante, Jack Carson, Martha Raye.<sup>16</sup>

The talent came from everywhere—Broadway, Hollywood, radio, the concert stage. Explosive as radio's growth had been in the twenties and thirties, television soon topped it; the audience was doubling every year. Nothing could stop the new medium. By 1951, television cables and relays spanned the continent. Movie, sports, and nightclub attendance were all dropping—particularly on Saturday night, when Sid Caesar<sup>17</sup> and "Your Show of Shows" were providing incomparable entertainment (at an unbeatable price).

Some television programs were patterned on radio, and NBC programs like "Voice of Firestone," "Meet the Press," and "You Bet Your Life" made the transition smoothly. But television quickly developed its own forms. NBC's 26-week "Victory at Sea" series,<sup>15</sup> with music by Richard Rodgers, could have been effective only on television. Programs like the







<sup>19</sup> "Hallmark Hall of Fame," "Robert Montgomery Presents," and "Goodyear Television Playhouse" gave rise to an intimate, close-up form of drama never attempted on the stage or in films.

From this era came writers like Reginald Rose and Robert Alan Aurthur, actors like Kim Stanley and Sidney Poitier, directors like

Hollywood itself, meanwhile, was locked in another boycott against broadcasting. Just as the studios had held back their stars from radio, now they kept their films from television, and even frowned on showing television sets in movie scenes. But history repeated, and by the mid-fifties Hollywood was well on its way to becoming a major television program center. NBC's "Dragnet," filmed in Los Angeles, started the trend. Its fast-paced style and use of real exteriors set a pattern for dozens of action series to come.

NBC's radio commitment to serious music carried into the early years of television. In 1950, NBC formed the NBC Opera Company, whose performances were seen regularly through 1966 on the "NBC Opera Theater." This series had a double role: to present the entire repertory of classical operas in English, with attractive performers in produc-

television developments owed nothing to other media. They were pure *television*—highly successful experiments with time-periods and program length, content and form.

"Today," launched in 1952 with <sup>21</sup> Dave Garroway as host, evolved into a unique, early-morning, Monday-through-Friday blend of news and entertainment, the single most influential program in the worlds of politics and publishing. Often imitated, "Today" is still unequalled after nearly a quarter of a century on the air.



<sup>21</sup>



<sup>22</sup>



<sup>23</sup>

Two years after the introduction of "Today," "Tonight" entered the NBC schedule—the first late-night, 90-minute series on network television. An instant, talked-about success, the program kept topping itself in popularity, as first Jack Paar and then Johnny Carson<sup>23</sup> succeeded Steve Allen as host. Like "Today," "Tonight" has been copied time and again; but no other program has captured its spirit of spontaneity, humor, topicality, and professionalism.



<sup>20</sup>

John Frankenheimer, Sidney Lumet, and Arthur Penn. Perhaps the single most celebrated television drama of the time was Paddy Chayefsky's "Marty," telecast in 1953 on the "Goodyear Television Playhouse," starring a then unknown actor named Rod Steiger.

tions adapted to the television screen; and to commission new works suitable for television—such as Gian-Carlo Menotti's "Amahl and the Night Visitors"<sup>20</sup> which had its premiere in 1951 and became a television classic.

But the most far-reaching NBC

Perhaps the most important NBC programming innovation of all came in 1954, with the invention of the "special." Radio had broadcast special events as they occurred; the idea of withholding time periods for programs of unusual interest, in news or entertainment, originated with NBC Television. The first special (then called a "spectacular") was "Satins and Spurs," starring Betty Hutton. In 1955, NBC's special telecast of "Peter Pan," starring Mary Martin,<sup>25</sup> attracted 65,000,000 viewers—the largest audience to that date for any television program.

Today, the special is a familiar form on all networks. Not surprisingly, NBC has presented more specials (and more different kinds of specials) than any other network, from Laurence Olivier's "Richard III" to "An Evening with Fred Astaire"<sup>24</sup> to the immensely successful specials starring Bob Hope.

In television technology, too, NBC was showing the way, and



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on audiences and advertisers was enormous. Other broadcasters jumped on the color bandwagon. Once again, singlehandedly, NBC had transformed broadcasting.

Program content, meanwhile, was changing—and more rapidly than it had in radio. In 1950, 108 radio programs had been on the air for ten years and 12 of these had been on the air for 20 years. The television audience, by contrast, was restless for novelty. In the late fifties, Westerns and medical series caught hold. In 1961,<sup>26</sup> "Alfred Hitchcock Presents" and



26

nowhere was its pioneering spirit more evident than in the area of color. As far back as 1946, RCA had demonstrated a compatible color system which would enable color to develop from the black-and-white medium. In 1953, the Federal Communications Commission approved compatible color



27

standards along lines pioneered and developed by NBC and RCA.

NBC's first network colorcast was the 1954 Tournament of Roses parade. In 1959, NBC's "Bonanza"<sup>27</sup> became television's first regularly scheduled color series; by 1965, virtually all of NBC's prime-time series were in color. The impact

"Walt Disney's Wonderful World of Color" brought the work of two film pioneers to television. The following year, NBC presented television's first regular, 90-minute series, "The Virginian." The first Network series of movies, NBC's "Saturday Night at the Movies," premiered in 1961.



24

The talk of 1963 was "That Was The Week That Was," an irreverent special-turned-series hosted by Britain's David Frost. The success of the program underscored the new, global nature of the television medium. Countries like Japan and Great Britain had had commercial



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television for ten years now, and there was a great international hunger for American series—notably "Bonanza," whose worldwide following was unmatched.



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In 1962, with the launching of Telestar I, television entered the satellite era; the first synchronous satellites were relaying television



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television's first "late-late-night" program, premiered in 1973, hosted by Tom Snyder. "Sanford and Son" and "Chico and the Man"<sup>30</sup>

programs in 1963. Predictably, NBC was first to make wide use of satellites, particularly on "Today."

Audiences were fascinated by gadgetry, real or imaginary, and spy series—from "The Man from U.N.C.L.E." to the "Get Smart" spoof devised by Mel Brooks—flourished on NBC. "I Spy" was an improvisational triumph for its co-stars, Robert Culp and Bill Cosby.

The program also paved the way for "Julia," the first network series with a black woman in a leading role.

In 1966, NBC launched its "World Premiere" movies—the first motion pictures made expressly for television. In 1968, NBC created a revolution with "Rowan and Martin's Laugh-In," the first comedy series to move beyond the sketch and situation formats inherited from radio. The program's distinctive, fast-moving style depended on the existence of videotape, which had come on the scene in the late fifties (and by making the "instant replay" possible, had already revolutionized sports coverage). "The Name of the Game" rotated three stars in one series, "The Bold Ones" three programs in one time-period—a concept that developed into the three-in-one NBC Mystery Movie format, featuring "Columbo," "McCloud," and "McMillan and Wife."

And still the innovations continued. "Tomorrow," network

broke new ground in "ethnic" comedy. With "The Execution of Private Slovik" and "A Case of Rape" (which garnered the largest audience to date for a made-for-television movie), NBC started an industry-wide trend in documentary drama. And most recently, NBC introduced "Saturday Night," a late-night comedy-variety series hailed as the freshest in network history.



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From the fifties through the seventies, NBC's willingness to take new steps helped assure television's continued success as an advertising medium. And just as sponsored radio made possible sustaining news programs, television's entertainment success helped launch its costly news operations.

As in the case of radio, many of television's earliest broadcasts were news or special event programs. But it was one thing to cover an election or an inauguration, and another to report the news on a regular basis—given the cumbersome nature of the available television and film equipment. At first, only NBC even bothered to develop its own newscast staff. Still, when John Cameron Swayze, anchorman of the first nightly television news program, went "hopscothching the world for head-



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lines," he did so largely by reading news that television was as yet unable to show.

By the early sixties, however, television news had come into its own. Its best-known reporters were Chet Huntley and David Brinkley, who had been paired for NBC's 1956 convention coverage and soon after began co-anchoring "The Huntley-Brinkley Report."<sup>32</sup>

That program's successor, "NBC Nightly News" with John Chancellor, has carried on its tradition of reliability.

It was through NBC's initiative that the Kennedy-Nixon debates<sup>35</sup> were telecast in 1960. Almost invariably, in the years that followed, NBC devoted more time to coverage of special news events than any other network. Almost invariably, too, NBC was the network more people watched for breaking news—whatever the story.

For NBC News documentary producers, the growing public reliance on television news represented a special responsibility. NBC News specials like "The Tunnel,"<sup>37</sup> "The Louvre," and "The Kremlin"<sup>38</sup> had established NBC as a leader in the documentary field. But the problems confronting America in the sixties—racial, political, environmental—could not always be covered in short chunks. NBC was the first and, with a single exception, the only network to preempt entire evenings of prime-time programming for news specials—"The American Revolution of '63,"<sup>36</sup> a study of the civil-rights movement; "United States Foreign Policy" (1965);



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<sup>34</sup> "Organized Crime in the United States" (1966); "The Energy Crisis" (1973); "Of Women and Men" (1975).

Yet another form of news presentation was developed by NBC News starting with "First Tuesday" in 1969, the first NBC monthly "magazine" show, and a precursor of the Peabody-winning "Weekend." An early prototype of the magazine format was NBC Radio's "Monitor," which had revitalized the medium in the early fifties with its round-the-weekend mix of news, special events, and entertainment. A related innovation, NBC's "News and Information Service," was launched in 1975—the first 24-hour all-news network radio service.

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NBC Sports, which began as a part of NBC News, has been a consistent leader and innovator, especially in major league baseball, professional football,<sup>41</sup> college basketball, and tennis; its latest<sup>42</sup> development, "Grandstand," featuring live pickups of weekend sports events, premiered in 1975.

From one man and a telephone to 1400 employees worldwide—from occasional special events broadcasts to 2,000 hours of

radio and television programming annually: the growth of NBC News has paralleled the growth of NBC as a whole. Today, NBC is many people and many things, including a nationwide television network, five television stations, a radio network, four AM and four FM radio stations, and the NBC News and Information Service, subscribed to by 75 stations.

In 1926, it was only an idea. This year, NBC celebrates the 50th

anniversary of that idea. Appropriately, the program marking the occasion will be the first of its kind ever telecast—a four-hour, all-star, prime-time special.

The networking concept invented by NBC has made broadcasting the most effective means of mass communication ever devised. And from the crystal-set era to color television, NBC has been in the forefront.



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## Uncle Milty, Kraft dramas pace growth of new medium



*A 1929 Westinghouse tv set, above, being demonstrated by famed tv inventor Vladimir Zworykin, who later worked for RCA. (He invented the iconoscope.) Picture is projected from a mirror. In late 40s, "Uncle Milty" Berle, performing in outrageous costumes, dominated video and won the name, "Mr. Television."*

As far back as 1873, inventors began work on a device that would be perfected to provide vision beyond human capabilities. It was called television—vision far off.

Despite all their attempts, little real progress was made until an electronic approach was substituted for a mechanical one.

In the 1920s, Vladimir Zworykin applied for a patent for his iconoscope, an electronic eye for scanning pictures.

Zworykin, a former electronic expert in the Russian Army during the First World War, had come to this country and was working for Westinghouse.

Yet progress was stiflingly slow. In 1930, when Zworykin heard that RCA might take over some Westinghouse research operations, he eagerly sought a conference with David Sarnoff.

He explained that his instrument was already operative, but that it needed intensive development.

Sarnoff commented, "It's too good to be true. What will it cost to develop the idea?"

"Maybe \$100,000," Zworykin replied. Upon some reflection, the RCA president said, "All right. It's worth it."

Before tv was ready for commercial use, it cost RCA \$10 million, and before profits were made in the corporate structure, \$40 million more.

In a speech on a public occasion when Sarnoff was being honored, Zworykin paid tribute to him by calling himself, "the dreamer," and Sarnoff, the sponsor, "The father of tv."

Among the first steps taken by RCA were the operation in 1930 of W2XBS from New York's Amsterdam Theater. The next year, RCA erected its transmitter atop the Empire State Building as its permanent location, one at which it remains even today.

In 1936, RCA ran into conflict with Major Edwin Howard Armstrong over space in the ultra-high-frequency segment of the spectrum.

Armstrong wanted UHF reserved exclusively for FM radio. TV needed those frequencies for high-quality pictures. Ultimately tv won.

In 1935, Sarnoff dramatically pledged to put \$1 million dollars into tv programming.

The major effort to move tv ahead was the opening of the World's Fair in New York in 1939, a telecast in which Franklin Delano Roosevelt participated, becoming the first president to be presented by the medium.

W2XBS presented two evening programs a week in that May and June and soon increased that schedule to 10 hours a week.

There were also a number of important sports events presented—the first pro-football telecast on October 22, the Max Baer-Lou Nova championship fight, and a major-league baseball game.

On June of 1940, viewers saw the Republican Convention via the coaxial cable and a month later via films the Democratic Convention, which took place in Chicago.

That same year, there was the first network telecast of election returns. On May 2, the Federal Communications Commission authorized commercial tv, and soon afterward, NBC filed for licenses in New York, Philadelphia and Washington.

### The first tv station

Its first station, WNBC, went on July 1 with four sponsors. The first rate card was issued, charging \$60 an hour between 8 a.m., and 6 p.m., \$120 an hour between 6 and 11 p.m., and \$90 an hour Sunday afternoons.

Production charges were \$150 an hour for the use of large studios, and \$75 an hour for smaller ones. Among the first sponsors were Procter & Gamble, Lever Brothers and Sun Oil.

But RCA was having problems within the electronics industry. It had won the backing of the Radio Manufacturers Association for its standards, the 30-frame, 441-line system.

Competitors such as DuMont and Philco asked for higher standards. A hearing was held before the FCC in 1940.

Zenith maintained that tv was still not nearly ready for public use. A CBS executive wondered whether going ahead with the new medium would not penalize radio broadcasters.

Under pressure from these forces, the FCC rescinded its limited-commercial authorization. Tv was returned to experimental status.

In 1941, the FCC approved a 525-line system. Later that year, NBC reduced its schedule from 15 hours a week to four hours. By that time, the materials needed

## NBC: TV'S BEGINNINGS

to create tv sets and the factories needed to manufacture sets under the new standards were commandeered for war work.

During the war NBC-RCA maintained its franchise in tv. It presented a program to train air-raid wardens for the New York area and telecast sports from Madison Square Garden for wounded servicemen.

In 1945, after the war, RCA introduced two important technological advances. They were a large projection-size receiver, and an image orthicon tube of supersensitivity to provide greater illumination of programs and outdoor pick-ups.

At the end of the war, there were nine part-time tv stations scattered around the nation which reached about 7,500 set owners, 4,500 of whom resided in New York and 3,000 in the Philadelphia and Schenectady areas.

CBS was pushing a wide-band fine screen system of its own. It wanted time to construct and demonstrate its system, but after a hearing, the FCC turned down its request.

The public's acceptance of tv was exceptionally rapid. In 1946, with few stations on the air, about 6,000 sets were sold. In 1947, as the programming grew, so did purchases—179,000 sets bought.

Thenceforth the public bought sets in the remaining years of the decade almost as fast as they were made—970,000 in 1948, 2,970,000 in 1949, and 7,335,000 in 1950.

### Experimenting with programs

The early years of tv's post-war activity were years of experimentation. The tv screens blossomed with a variety of visual material which never had a chance in radio.

This included magicians, pantomimists, acrobats, animal acts and entire circuses. Old films that had been hoarded in the vaults waiting for the emergence of tv suddenly filled the living rooms of America.

Sports became very important. Even a minor sport such as wrestling became a major attraction.

In 1945, viewers were presented the Army-Navy football game on NBC from Philadelphia, an intra-service clash which at that time was a major event in the country.

A few months later, NBC had created a four-city tv network—New York, Philadelphia, Schenectady and Washington, D.C. It carried two championship bouts featuring Joe Louis.

### The men who run NBC: David C. Adams



**A** planner, policymaker and thinker, David C. Adams is vice-chairman of the board of directors of NBC.

From 1972 to 1974, he had been chairman of the board, but relinquished the post to Julian Goodman.

The future direction of NBC and the plans necessary to move the network along toward them is very much his concern. At the 1976 affiliates meeting in June, he will report on this subject to the stations.

The Buffalo native joined NBC in December, 1947 as an assistant general counsel, spent six months with RCA communications (Globcom), then returned to NBC in 1949 as an assistant to the executive vice president.

In 1953, Adams became a vice president and, three years later, was moved to executive vice president, corporate relations.

In 1958, he was tapped for the NBC board of directors, and, one year later, was named senior executive vice president.

The broadcasting industry, too, has had the benefit of Adams' expertise. He served from 1958 to 1965 as a director of the tv board of the NAB. Before joining NBC, Adams served with the FCC, principally in the international communications field. □

By 1947, NBC-TV was presenting two major dramatic series in primetime, the *Kraft TV Theater* and a *Theater Guild* dramatic series.

The former dramatic show produced in later years many notable tv plays, including Rod Serling's *Patterns*, and Walter Lord's *A Night To Remember*.

A notable show those days was for children—Bob Smith's *Howdy Doody*, with *Ding Dong School* coming along later in 1952.

During that year the NBC tv net-

work's income from time was \$100,000, while its expenditures were more than \$2 million.

Many of the NBC radio affiliates were moving slowly into tv. They were fearful of the financial drain on their resources.

Sarnoff took the occasion of the annual affiliates' meeting to urge more of them to get into tv because of the opportunities it offered.

Many followed his advice and were grateful ever afterward.

In September, 1948, the FCC declared "a freeze" on licenses to give it time to study new channel allocations so it could broaden the scope of the medium nationally. It was to last until April, 1953.

In 1948, however, tv was confined to 63 major metropolitan centers within reception of nearly three-fifths of the nation's population.

At the end of that year, the NBC-TV network consisted of 16 stations of a total of 47 in the country. They were in the large cities.

### CBS raids talent

That same important year, the NBC Radio network was given a severe jolt. The CBS Radio network scored a bullseye: It raided its ranks of top Sunday-night talent and programming—Jack Benny, Edgar Bergen, Amos 'n' Andy, Red Skelton and Burns and Allen.

The bait was the capital-gains deal which permitted CBS to buy corporations set up by stars. They then contracted for their services.

The damage done to NBC was considerable. The NBC Radio network was providing a good deal of the fuel on





which CBS-TV was travelling.

Moreover, as later proved to be the case, many of those stars had considerable tv potential, and CBS later capitalized on their talents.

At NBC-TV, however, two memorable series were created in 1948. *Texaco Star Theater* featuring Milton Berle became the big noise across the country on Tuesday evenings.

The program cost to Texaco, in those early days was \$15,000 a week. With time charges on a 20 station hook-up, the annual sponsorship bill was said to be about \$1 million.

On a typical week, during the height of its popularity, *Texaco Star Theater* reached 750,000 of the one million homes with tv sets—a 75 rating.

*The Philco TV Playhouse* had another kind of achievement to its credit. It offered a kind of realistic drama much closer to Broadway than it was to Hollywood.

It became a launching platform for such actors as Kim Stanley, Paul Newman and Sidney Poitier, and such playwrights as Paddy Chayevsky, Robert Allen Arthur and others.

In 1949, the late William Bendix starred in *The Life of Riley*, a comedy produced on film, a harbinger of things to come.

And 1949 was also notable for showcasing the talents of *Kukla, Fran and Ollie*, a quality program for young and old children still seen today.

In 1949, hearings commenced at the

*In the early days of color, the going was rough for RCA's color system.*

*Below, in 1946, General David Sarnoff demonstrates RCA's all-electronic color system before an interested group of listeners.*



FCC over the issue of color. These hearings were a continuation of those held in 1947.

RCA had opted for an electronic system of color which was compatible with the black-and-white sets now on the market.

CBS had, on the other hand, developed a mechanical system of color with a rotating wheel which gave off stable colors.

Though the CBS color system was, at that time, felt by many to be superior to the RCA, the FCC felt that neither was satisfactory at that time.

### Hearings on color

The purpose of the new hearings were to reassess the merits of each system. RCA based its case on the compatibility of its device. CBS felt that an electronic color system would never be perfected.

On September 1, the FCC issued an interim report that seemed to indicate a ruling in favor of the CBS system. In October, its approval became final as it strongly criticized the quality of the RCA color.

RCA took its case to the courts and to the people and mounted an all-out crash effort to improve its color system. The courts, however, ruled against RCA.

The RCA system meanwhile, had been improved considerably and was praised by many in the press.

### Manufacturer clout

As the months went by, it became obvious that none of the manufacturers were producing sets using the CBS color system. Even CBS was not producing for its own color system.

In late 1953, RCA and a committee from the electronics industry petitioned the FCC to allow a compatible color system to be sold. In December of that year, the FCC acceded to its request.

The color story was not over. Five years after it marketed its first color tv set in 1954, RCA was still the only company manufacturing color tv.

It took declining black-and-white set sales late in that decade to spur manufacturers to turn to color. The cost of color to RCA was massive. It is conservatively estimated at \$130 million. □

## PROUD TO BE NBC AFFILIATES

# WMTV

MADISON, WISCONSIN

TOM BOLGER

# WTRF-TV

WHEELING, WEST VIRGINIA

BOB FERGUSON



## THE FORWARD COMMUNICATIONS CORP.



## A wireless operator's vision creates a broadcast empire

Probably more than any other figure in the twentieth century, David Sarnoff illustrates the opportunities and the complexities prevalent in American society.

For he was many things—an industrialist, a public servant, a broadcaster, a pioneering force in electronics and an example of a rags-to-riches Horatio Alger saga.

His career as an industrialist spanned more than 50 years and had distinct phases.

There was the period when he was digging his roots into RCA, the period when he was molding and shaping the

company, and finally the period when he took control and built it into an empire.

Born in a small Russian village, Sarnoff came to the New World in steerage in 1900, the child of two Jewish immigrants.

At the age of 15, he joined the Marconi Wireless Telegraph Co. as an office boy.

Sarnoff taught himself to operate the telegraph. He was particularly interested in the technical side of the wireless business. When Marconi visited America in 1906, Sarnoff haunted the workshop, developing a friendship which

lasted until the inventor's death.

When Sarnoff was 16, he became an apprentice operator at \$7.50 a week. Soon he was a ship's telegrapher.

At 21, Sarnoff became a national figure with the sinking of the Titanic in 1912.

Then manager of the wireless station for the John Wanamaker Co., New York, he picked up the distress signal of the sinking ship, which had run into an iceberg. For three days and nights, Sarnoff remained at his post, learning the names of the survivors.

The year was notable for another event that was greatly to shape his future. The "crystal set" was discovered, and it made do-it-yourself radio something of a fad.

Marconi Wireless Telegraph Co. expanded, and Sarnoff was moved into lower executive ranks as contract manager.

### An early vision

In 1915, Sarnoff wrote what since has become a celebrated memorandum: "I have in mind a plan of development which would make radio a 'household utility' in the same sense as a piano or a phonograph. The idea is to bring music into the home by wireless."

Top executives of the company must have thought the memo a bit on the wild side. They filed it away and forgot it.

At the end of the First World War, Radio Corporation of America was formed as the successor to American Marconi.

Dominant corporate control was given to General Electric, but Westinghouse,



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## In Sarnoff's early career at RCA, a consultant suggested he be fired immediately because his predictions about the future of radio were considered no more than a fantasy.

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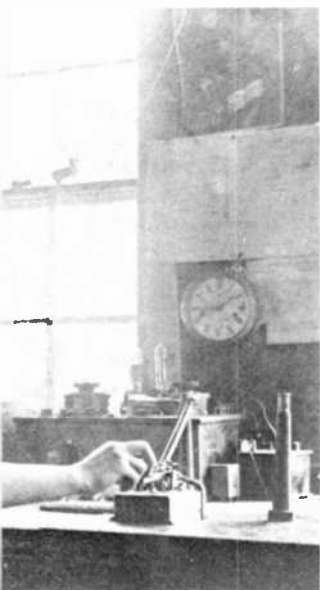
AT&T and United Fruit all pooled their patents with GE to form the combine.

The foundation of the operation, however, was American Marconi and its key employees, because they were the only radio organization with background and experience that existed.

The chairman of the board of the new company was Owen Young—a farm boy from Van Hornesville, N.Y. Sarnoff became his protege.

In these early days of RCA, Sarnoff became something of a target for sharpshooters, both within and without RCA, according to Dr. Gleason Archer, the author of a study on early radio. A consultant was brought in to make a study of radio's potential. It was concluded that Sarnoff ought to be fired

*The career of David Sarnoff covered significant phases in the development of electronics. The photo below l. shows him as a lonely wireless operator at the Marconi station Siasconset, Nantucket Island. Below, r.: the first coverage of a news event by tv as he dedicates RCA's pavillion at the 1939 World's Fair.*



immediately because his predictions as to the future of radio were no more than a fantasy.

Sarnoff, in a meeting with Young, explained that the usual yardsticks could not be used to measure a new business in which faith and imagination replaced facts.

The alliance with AT&T came apart in the mid-20s. RCA was left with the NBC Radio network, still just a concept and two strong partners, GE and Westinghouse, traditional rivals.

As the chief administrator of RCA, its general manager, Sarnoff had the difficult assignment of reconciling disuniting tendencies within the new company. Moreover, he also had to contend with the numerous independent set manufacturers who took issue with RCA's privileged patent position.

It must have been like steering a ship in a sea which contained shoals everywhere. But Sarnoff was more than equal to the task. Moreover he had, as it has been termed, "A Napoleonic plan under his hat."

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### Into show biz

He wanted to consolidate all phases of RCA's business—broadcasting, research and manufacturing under one roof and then achieve complete independence from GE and Westinghouse.

In 1926 however, RCA awoke to find that Warner Brothers and Western Electric, had added sound to film through the Vitaphone process.

Though, by 1928 RCA had a major stake in a rival process, Photophone, devised by GE, it looked like it would be frozen out of the talking pictures.

Sarnoff decided to find an opening for himself in the movie industry. Through a contact, he met Joseph P. Kennedy, the father of the late president, and they put together various elements to form RKO Pictures. In 1927, the market crashed and with it, RCA's interest in the movie industry.

That same year, Sarnoff was drafted by Owen Young to be his assistant and consultant at the German Reparations Conference in Paris. It was Sarnoff's negotiating skill that Young was anxious to obtain.

The Paris proceedings, expected to last a few weeks, dragged on for months. It was Sarnoff's ability to win the confidence of Hjalmar Schacht, head of the German delegation, that brought the Conference to a successful conclusion.

But when he returned, it was only to face another crisis. Sarnoff had agreed that RCA would merge with Victor, a large phonograph recording company, to become an independent entity.

RCA would acquire NBC, and a stable of important musical artists, as well the right to consolidated manufacture of radio sets in its Camden Plant.

As president of RCA, Sarnoff had worked out the complex deal to give GE and Westinghouse RCA-Victor stock in exchange for their turning over their assets in the former combine.

In May 1930, the Justice Department of the U.S. sued to abort the whole arrangement, charging monopoly. It took two years for the suit to be settled, but it was settled to RCA-Victor's satisfaction through Sarnoff's masterful handling of the situation.

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### Tv and conflicts

By this time, Sarnoff had made a central decision which was fateful for the company: It was to hitch its wagon to the tv star. The decision occupied his energies for more than two decades. It embroiled him in conflicts with three important individuals.

Edwin Howard Armstrong was a significant inventor in the electronics field. His supergenerative circuit became the basis for RCA's superheterodyne receiver in the '20s.

Armstrong became a major holder of RCA stock. But he was more than that—a personal friend of Sarnoff who married one of his secretaries. He is said to have invented FM radio because of a suggestion by the RCA president.

Their conflict was over use of the UHF spectrum; Sarnoff wanted it for tv, Armstrong for FM radio. They became bitter antagonists until Armstrong committed suicide in the '50s.

Another arch enemy was Commander Eugene McDonald of Zenith. McDonald, one of the main organizers of the Association of Independent Radio Manufacturers, contested the overall RCA patent position in the '20s. He prevailed, and a system of liberal licensing was created.

### Patent battle

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In the mid '40s, at the end of the Second World War, Zenith and McDonald did battle over RCA's patent position in tv. When the smoke had cleared, Zenith won an award of \$10 million from RCA, whose inviolate patent position had been breached.

In the late '50s McDonald and Sarnoff once again went to the mat but publicly in a wrangle over their respective contributions to color tv.

Still another foe of Sarnoff's was "that cigar fella," as he called William Paley of CBS.

Paley won his share of contests. He raided the NBC Radio network of its

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**Sarnoff added the title, 'General,' to his name as a result of his being made a brigadier general in the U.S. Army at the close of World War II. The rank came as a reward for his work in setting up a mobile Army Signal Corps operation for the invasion of Europe by the Allies.**

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talent in 1948, and his 33-and-one-third rpm record prevailed over RCA's 45 rpm in the post-war years.

Paley's attempt to build a competitor to RCA in Hytron Co. in the late '40s and '50s was a major blunder. Nor was he any more successful when he crossed swords with Sarnoff over color tv.

The vast range of Sarnoff's interests and the soundness of his global views is indicated in a proposal he made in 1933.

He suggested that a Bank for Inter-

national Settlements be devised to open up new world markets by means of long-term credits. His concept of aid to the under-developed nations was more than 30 years ahead of its time.

The one major interest that Sarnoff had, aside from his work, was in music. It was Sarnoff who was quick to accept an idea brought to him by Walter Damrosch for a *Music Appreciation Hour* a program which lasted more than a decade.

Sarnoff's major involvement in programming on NBC was the hiring of Toscanini to conduct the NBC Symphony Orchestra. The initial idea was John Royal's.

Sarnoff hired Samuel Chotzinoff, who had ties to Toscani, and then gave the Italian conductor carte blanche. The program was on the NBC radio network and then the NBC-TV network a total of 17 years.

Sarnoff also had a reverence for the military. It dates back to the hiring of Major General James G. Harbord by Owen D. Young to become the president of RCA. Harbord and Sarnoff worked well together. Another military man who found his way to NBC was Niles Trammel. He had been an assistant to the officer in charge of a military post in San Francisco, when Harbord visited it.

When Trammel left the service, he contacted Harbord, then joined RCA and later moved over to NBC, where his skills as a salesman served the network so well that he became president in 1940.

### Becomes a general

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In 1936, Sarnoff hired, Lenox Lohr, an Army engineer, to succeed Merlin Aylesworth because of this experience at the Chicago Century of Progress Exposition. The New York World's Fair was upcoming. Lohr lasted only three years.

Sarnoff finally had a chance to become one of the brass himself during the Second World War. He set up a mobile Army Signal Corps operation for the invasion of Europe. Eventually as a reward for his contribution to the war effort, Sarnoff was named a brigadier general.

Finally in January, 1949, when Sarnoff became chairman of the board of RCA, its new president was Frank Folsom, the mass marketer, who had distinguished himself in the Second World War in procurement.

Sarnoff's own decisiveness, his spectacular success and almost obsessive concern with the affairs of his company made him a difficult man to work for.

He had a passion for order, planning and relevance. One of his notable remarks is, "I don't make my mind a waste basket." He was serious, hard-headed and tough. He tended to be impatient, aloof and imperious. He expected results and was quick to dismiss many who did not produce them.

Frank White, the first successor to Joseph McConnell as the head of NBC, in 1953 lasted seven months. CBS-TV, it is said, had overtaken NBC-TV in sales during that period.

Pat Weaver succeeded White after writing a long outline of his plans for competing against CBS-TV, a plan Sarnoff found more satisfactory than one written by Jack Herbert, then head of sales.

When Sarnoff was asked for an organization chart by Edward L. Bernays, then his public relations counsel, he replied, "This is a company of men, not of charts."

Key executives were not inclined to pick up the phone and call Sarnoff about a problem. He was addressed in formal memos, which they were instructed were not to run more than one page. On these memos, according to John Tebbel, a biographer of Sarnoff, he might pencil short answers—"Yes!", "No!" or "PSM," which meant "Please see me."

An appointment was a sort of audience. When he was angry, Sarnoff could show an icy reserve which could be very frightening. Yet Sarnoff had the ability to win the loyalty of many associates. In 1945, he observed that the 40 principals of RCA had averaged more than 20 years service with the company.

He was also blessed with a good marriage. When Sarnoff was 26, he married a French-born girl, Lizette Hermant, who could speak no English, a marriage arranged between parents in a Bronx synagogue.

Robert Sarnoff, who was born in 1918, was his firstborn. He was followed by Edward and Thomas Sarnoff.

His favorite was Robert Sarnoff, who made a career for himself in broadcasting, then at RCA as his father's heir apparent. All went well until recently when he resigned as chairman of the RCA board.

Ultimately Sarnoff was something of a dreamer, obsessed with the dreams that science made possible. He did not really care about money and was content with a modest salary when he could easily have made more.

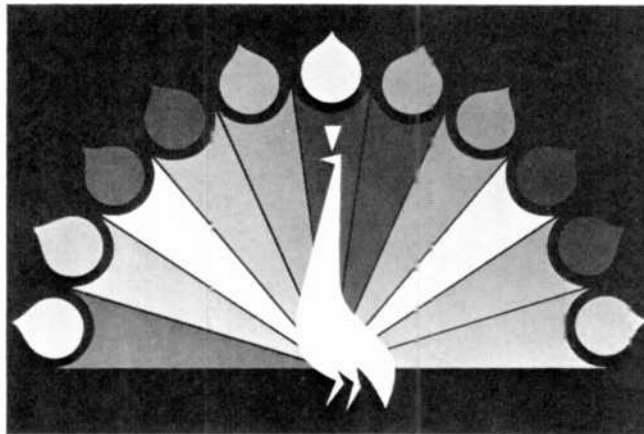
What he did care about was achievement. He left a solid imprint on this age when he died in late 1971 at the age of 80. □

## 'Pat' Weaver innovations, quality drama highlight era

as well as a team of writers which included Mel Brooks and Neil Simon.

The result was *Your Show of Shows*, still considered a landmark in sophisticated comedy-variety presentations. The 90-minute presentation immediately ran into trouble with the FCC.

"Weaver had decided to sell the first



*In the '50s, viewers who tuned in to NBC-TV were certain to see its peacock symbol—near l., a later, more modern version—and if it was Saturday night, see Sid Caesar and Imogene Coca entertaining on "Your Show of Shows."*

I am of the pro-people persuasion as against the 12-year-old pointed-heads persuasion. Tv will create an aristocracy of the people, a proletariat of privilege. It makes diversity the natural law, not conformity."

"The man talking is Sylvester "Pat" Weaver, then president of NBC. He is holding a meeting with his tv program staff and instructing them on the philosophy behind his programming goals.

Weaver came to NBC in 1949, from his post as vice president and director of the radio-tv department of Young & Rubicam.

For eight years before his stay at Y&R, he had been advertising manager of the American Tobacco Company, daily confronting the terrible-tempered George Washington Hill. Before that, he had to his credit service as an account man on Fred Allen's radio show.

After a relatively short two-year stay at Y&R, Weaver was brought to NBC and given vice presidential stripes because the network needed program expertise in tv. Y&R during his reign had nine of the 10 top radio attractions.

Weaver was something rare in broadcasting, an intellectual. He had graduated from Dartmouth Magna Cum Laude and wore a Phi Beta Kappa key.

Tv in the late '40s and well into the '50s was often radio with pictures. There were the singers, the dancers, the

vaudeville acts, and the standup comedians who transferred their skills almost intact to the tv screen.

The novelty of sight coupled with sound, at first, was enough for those viewers who were easily pleased.

There was also live drama such as *Kraft TV Theater*. It was easy to do and fairly cheap to produce at that time. It was a form of entertainment which had been perfected centuries ago.

Most of all, there were the radio programs moved into tv in their original state.

On CBS-TV, *The Garry Moore Show* was a visual version of his radio show. On NBC-TV, Groucho Marx's *You Bet Your Life* was another.

Weaver was reaching out for programs more indigenous to tv, but he was sensible enough to reach out for whatever was available wherever it was.

In 1949, Sid Caesar and Imogene Coca appeared on *The Admiral Broadway Revue* over the DuMont network. DuMont had clearance problems and the program did not last long.

Caesar and Coca appealed to Weaver, but he knew they needed the right kind of producer. Their talent was more satiric in nature than the broad comedy being done by Milton Berle.

Weaver hired Max Liebman, who had worked with Caesar in summer resorts around New York.

Such comic foils as Carl Reiner and Howard Morris were added to the show,

half-hour to one sponsor, the second half-hour to three one-minute clients and the third to two alternate advertisers," says Mike Dann, former CBS program head, who then was a program executive at NBC-TV.

"The show was ready to debut before it was fully sold," Dann explains. "Weaver was ready to go ahead without having full sponsorship."

"The FCC objected. They thought the

*Sylvester (Pat) Weaver, (below) was a program chief, president, then board chairman of NBC in the '50s. He made great contributions to tv programming in the first decade of its operation.*



# LIN BROADCASTING SALUTES NBC



sales plan was created to pressure the affiliates into carrying the show without it being fully sponsored," says Dann.

"Weaver and Liebman decided they would break the show at the half hours to placate the FCC and only present those that were sponsored. It was tough to do," he remarks. "But the show was fully sold out quickly and the problem was resolved."

## Yesterday's 'Tonight'

The NBC vice president also noticed the success of *Broadway Open House*, a late-night strip featuring the talents of Jerry Lester and a daffy, buxom blonde, Dagmar.

In 1950, this program was very popular, but in about a season-and-a-half it ran out of steam.

The success of that show led directly to the presentation of *Tonight*, a 90-minute show, which got under way in 1954 with Steve Allen as the host.

But even earlier than that in the early 1950s, Weaver saw the need for a tv wake-up show. There were many who didn't believe that televiewers would watch in the early morning hours.

Still *Today* got underway in early 1952 with Dave Garroway as the host. The program was far from an immediate success.

Its fate hung in the balance for several years. Success came when J. Fred

Muggs, the chimp, became a regular on the show. He charmed America.

But while Weaver was busy, so was CBS. It was about in 1953 that NBC-TV faced what TELEVISION/RADIO AGE (January 10, 1972) termed "David Sarnoff's Critical Hour."

It was a raid on affiliates by the rival network. CBS-TV had made overtures to the leading major NBC affiliates.

At that time, NBC-TV had primary affiliates in 40 of the top 50 cities in the nation. It was in a much stronger position to clear for advertisers than CBS-TV.

The FCC had just lifted its "freeze," which had prevented new stations from being licensed for five years. CBS was noticeably weak in many markets, because it had not been as energetic about getting its radio affiliates into tv.

It was attempting to play catch-up in a hurry. The bait was very good affiliate contracts which would bring the desired stations greater financial rewards.

The NBC-TV network affiliates, led by Clair McCollough, then of the Steinman stations, Jack Harris of KPRC-TV Houston and the late Harry Bannister (pioneer broadcaster associated with WWJ Detroit at that time) among many others, were whisked to Princeton by private train.

At the Princeton meeting, Sarnoff led off with a progress report on NBC from its earliest beginnings in 1927 to the present.

He talked about the RCA-NBC plans for the future, and spoke extemporaneously for an hour and 40 minutes. When it was over, the late John Outler of WSB Atlanta made the classic remark, "Call in the dogs to put out the fire. It's all over."

CBS-TV had lost. It had gained only two affiliates, WBEN-TV Buffalo and WTAR-TV Norfolk.

But to return to Pat Weaver, in 1954, he offered the medium another innovation in programming. *Home* was a 60-minute service show designed for women, which featured the talents of Hugh Downs and Arlene Francis. After three seasons however, it failed.

## Hollywood on tv

While Weaver concentrated on live programming in New York, Hollywood was slowly getting ready for its place in the tv sun.

Its most impressive contribution to the NBC schedule was Jack Webb's *Dragnet*, a filmed police series that set a pattern for realism that is still being followed.

From Chicago in the '40s, NBC plucked *Kukla, Fran and Ollie*, but in the '50s, its big gift was the understated entertainment of *Garroway at Large* and the comedy talents of George Gobel.

In 1950, Weaver had pioneered the concept of the rotating big-name come-



dian. *The Colgate Comedy Hour*, Sundays at 8 p.m., was cannily conceived so these big names would not have to confront the terrors of tv every week.

It features such performers as Martin and Lewis, Fred Allen, Tony Martin, Eddie Cantor and Spike Jones as rotating hosts.

Not long afterward, *The Four Star Review* was created to precede *Your Show of Shows*. It featured as rotating



*Drama was a strong point of tv in the '50s and NBC-TV made important contributions to the genre. Alternating "Philco/Goodyear Playhouse" gave opportunities to budding stars (Sidney Poitier, upper l.), brought back former child star Jackie Cooper, upper r., and experimented with various dramatic forms—l., Harry and Stella Andrews in "The Medea Cup." One of the most successful spectaculars was "Peter Pan" with Mary Martin.*



**KXAS TV Dallas/Fort Worth, Texas**  
**WAVY TV Portsmouth/Norfolk, Virginia**

**Represented by Blair Television**

## NBC: TV IN THE '50s

comedians Danny Thomas, Jimmy Durante, Jack Carson and Ed Wynn.

Its successor was *The All Star Review* with Danny Thomas, Jimmy Durante, Ed Wynn, Jack Carter, Abbott and Costello, Donald O'Connor, Bob Hope and Martin and Lewis.

The expense of these shows and the length of the others made it crystal clear to Weaver that the old patterns of radio sponsorship would not work in tv.

What sponsor could pay for *Tonight* alone for 52 weeks? "Even if he could, why should he place all his eggs in that basket?" He asked himself.

Weaver moreover felt that tv could become a great social force. He did not want it to become merely "the jukebox in the living room" as some had labeled it.

He hoped broadcasting would be used to better mankind and that it would lead to a new age of enlightenment.

Weaver believed that tv should also offer information and enlightenment as well as entertainment. *Tonight*, *Home* and *Today* were programs that, in his view, were able to offer all three.

Weaver, also known as "the consummate huckster," had by this time been selling tv in a variety of segments, new and old.

There was, of course, the half-hour full sponsorship, then the alternate week sponsorship, the three one-minute participations, and finally, the newest wrinkle, "the minute plan" for advertisers who wanted to buy into a magazine concept that would give them positions on a variety of programs.

Yet he faced two major problems—the advertisers themselves and the competition of CBS-TV which disagreed sharply with his approach to tv sales.

Because of their experience with traditional radio advertising, sponsors were wedded to the concept of getting maximum identification for the advertising.

*The Fleischman Hour* and *The Kraft Music Hall* gave them such identification in radio.

So when Weaver signed Robert Montgomery to host a dramatic series, Montgomery wanted to go weekly. American Tobacco didn't. They wanted to go alternate weeks.

Paul Hahn, the president of American Tobacco, asked: "How can you have cigarettes with wax?" reports Mike Dann.

"I had to write Ben Duffy of BBDO and state our case, and we had to visit Jack Lewis of Needham, Lewis Brorby to sell him. Finally Montgomery himself convinced Hahn."

Weaver was convinced that tv was a very different advertising medium from radio. It was bigger, more powerful and more successful than any other communications medium that man had ever known. It had vastly more impact than its non-visual predecessor.

He also believed that advertisers would be better off spreading their dollars in tv.

"In part, he created the magazine shows to permit some of the smaller advertisers to use television, says Mike Dann.

But CBS all during those years was selling exactly as it had in radio. "We still believe an advertiser is entitled to identify with the program he sponsors," said the late Hubbell Robinson at that time, when he was vice president and program chief.

"Even in 1964-1965, when I was at CBS-TV, Dann remembers, "the head of sales said to Paley that it was wrong to go to the minute form. They could afford to stay with identification sponsorship because they still had such half-hour sponsors as General Food and P&G.

Robert Sarnoff and Robert Kintner, particularly the latter, called the shots after Weaver left.

### Changes in programming

Kintner believed in "meat and potatoes" programming. Live programs were deemphasized and film programming took over.

NBC-TV came to rely much more on packagers to provide programming, particularly MCA-TV.

The long-running *Wagon Train*, starring the late Ward Bond was one of the first fruits of that relationship in 1957.

Two years later another notable western, *Bonanza*, which detailed the fortunes of the Cartwright clan, came to NBC-TV and remained for 12 seasons.

In 1961, NBC opened the primetime hours to feature films. *Saturday Night at the Movies* was so successful that all the networks followed suit, next season, NBC had a Monday night feature film series, too.

The other networks followed the NBC example, and features became a prime-time staple.

No history of the NBC-TV network can be complete without detailing its contribution to color tv. It is estimated that RCA-NBC spent about \$130 million to foster the cause of color television in the United States.

Color programming was, of course, a vital part of that effort. Beginning in

### The men who run NBC: Robert T. Howard



Robert T. Howard began with NBC as a page in its guest relations department in 1947. Twenty-seven years afterward, in 1974, he became president of NBC-TV.

He was given his presidential stripes as a reward for a job well-done as the vice president and general manager of KNBC-TV Los Angeles from 1966 to 1973.

Howard's first intensive training in broadcasting was in the tv network's research department. After several years, he moved into radio research for NBC Spot Sales. In 1953, he switched into sales as an account executive there. The sales focus continued and, in 1949, he became national sales manager of WNBC-TV New York.

He took a major step ahead in 1964, when he became manager of the station, a post at which he remained for two years.

One of Howard's major achievements at KNBC-TV was pioneering the two hour newscast in the Los Angeles area. His transitional post before his elevation to NBC-TV network presidency was as vice president administration and operations, NBC-TV, New York.

In September, 1975, Howard was elected president of the International Council of the National Academy of Arts and Sciences, a term that began on January 1, 1976. □

1954 with the Tournament of Roses Parade in Pasadena, the NBC-TV network stepped up the amount of color programming provided to the American televiewer.

As the years went by, a steadily increasing number of programs were seen in color. By the season of 1965-66, about 96 per cent of the schedule was in color. NBC-TV had become the full-color network. □



# A LITTLE PROVIDENCE HELPED!

Outlet Broadcasting, an early radio pioneer, started WJAR Radio in Providence, Rhode Island in 1922 with a vision to the future.

That vision fulfilled itself with the affiliation to NBC in 1926 . . . and then again in 1949 with WJAR-TV, Providence.

Now that we've been growing together 50 rewarding years, we join with the newest member of the Outlet Broadcasting family, WCMH-TV Columbus, Ohio (also an NBC affiliate since 1949) in saluting NBC on their historic 50th Anniversary.

*A little Providence never hurt anyone.*

**OUTLET** BROADCASTING  
AN OUTLET COMPANY DIVISION

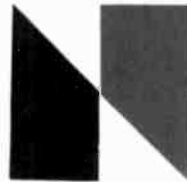
WJAR, WJAR-TV PROVIDENCE  
WDBO-AM-FM, WDBO-TV ORLANDO  
KSAT-TV SAN ANTONIO  
WNYS-TV SYRACUSE  
WCMH-TV COLUMBUS



*In the '50s, NBC-TV created the participation program, which proved to be an ideal vehicle for small advertisers because it enabled them to buy "the minute plan." Here are three of those shows; top l., Steve Allen on "Tonight," the first of the trio of such shows; top r., the cool Dave Garroway, r., with one of his top foils, Jack*

*Lescoulie, two of the principals in "Today." At l., Arlene Francis, hostess of "Home," daytime service show which had a three-year run before it was canceled. Along with Francis shown with famed Helen Keller, who was blind and deaf, it featured Hugh Downs as a series regular.*

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Anniversary  
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to offer regularly  
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**WWJ-TV/AM/FM**

DETROIT, MICHIGAN

**CONGRATULATIONS  
TO THE  
NATIONAL  
BROADCASTING  
COMPANY**

**ON ITS  
50<sup>TH</sup>  
ANNIVERSARY  
FROM**



**TEMPLE-WACO  
NOW THE  
\*101<sup>ST</sup>  
TV MARKET  
AND  
GROWING!!**

**WE'RE PROUD OF  
THE 23 HAPPY YEARS  
OF NBC-TV AFFILIATION  
SINCE OUR FIRST  
TELECAST ON  
NOVEMBER 1, 1953.**

**\*ARB Market Rank  
1975 - 76**

## The NBC page corps: Seed bed for executives, talent, supersalesmen

**R**obert Howard, president of NBC-TV; singer Gordon MacRae; actress Eva Marie Saint; the late Otto Brandt of KING-TV Seattle; Adam Young, head of the rep firm under that name; and Bob Keeshan, CBS-TV's *Captain Kangaroo*.

What have all these people in common? Easy. They are all alumni of the NBC page corps.

Since the '30s, when NBC moved its New York headquarters into the RCA Building, Radio City, it has had a Guest Relations Department. Its chief function is to handle tours of Radio City (Rockefeller Center) and to seat audiences for programs there and in Burbank, Calif. In 1975, these two facilities combined handled about 1,250,000 people who visited them, and saw shows.

The page corps numbers between 35 and 40 in the East, and between 40 and 50 on the West Coast.

A large number of NBC pages—one estimate puts the figure at between 3,500 and 4,000—moved into the broadcast field. In addition to those already named, a sampling includes, in no particular order:

John T. Murphy, former president of Avco Broadcasting; New York tv weatherman, Tex Antoine; radio personality, William B. Williams; Earl Wrightson, the singer; actors Cameron Mitchell, Richard Benjamin, Effram Zimbalist, Jr., and David Hartman; singer, Dick Haymes; talk show host, Dennis Wholey; former *Today* host, Dave Garroway; comedian, Bill Dana; disk jockey, Gene Rayburn; game show host, Peter Marshall; Terry Roberts, *New York Times* financial columnist; Schuyler Chapin, formerly general manager of the Metropolitan Opera; Donald Mercer, vice president, station relations for NBC; tv packager and producer, Allen Landsberg; Roone Arledge, president, ABC Sports; Raymond Timothy, vice president and general manager WNBC-TV New York; Sam Denoff, comedy writer; Jim O'Grady former head of RKO station Representatives and now a radio station owner; Robert Eastman, who sold out his radio rep firm; and Tom McFadden, now a top executive with Eastern Airlines, and formerly with NBC-TV.

The page corps has thus been an

entry point for broadcast talent, both in the performing and executive levels, though some have gone into other fields.

Schuyler Chapin, after being a page, found his way into the press and publicity department of NBC. There he made other contacts, which took him out into the world of opera.

On the other hand, Bill Storke, now vice-president, NBC-TV special programs, got his start as a salesman in the tv network's participating sales unit. It then served *Today*, *Home* and *Tonight*. He made the shift into programming by becoming a commercial producer for *Today*.

No story about pages can leave out Bob Howard, president of NBC-TV, who found a position in tv research after being a page, and from research progressed into sales and station management.

Though times have changed since the '20s, when being a page was a glamorous job, NBC still looks upon its Guest Relations Department and page corps as a pool for promising employees.

It is looking for people in their early '20s who are mature. They should have at least one year of college. They must be interested in broadcasting. A personal reference is useful—from an executive of an affiliate, or a teacher of broadcasting, or through the personnel department.

Pages must like to be with people and project themselves in a manner favorable to NBC. They act as ushers and also as guides. They are hired for 18 months, paid \$249 semi-monthly, at the beginning, and then go to \$284 semi-monthly at the top of their scale.

It is hoped that during the 18-month period they will be absorbed into NBC jobs. Whether they do depends on their own aggressiveness in seeking positions. NBC posts job openings so pages know what positions are available.

Pages are also encouraged to visit different departments and see how they operate. There they can and do meet NBC executives.

When jobs open and if their background is suitable, they are given consideration. Pages who work at Burbank are usually more interested in the performing arts than in business. □

## New program forms, but more research as tv web matures



The dispute about whether network programming should be regularly-scheduled and habit-forming or whether a sizeable amount of change and variety is required has never essentially died out and probably never will. As NBC-TV and the other networks settled into maturity during the '60s and '70s, the former continued to innovate into areas away from the regular series.

One of the NBC concepts became known as the "wheel." Credit for this is generally given to Mort Werner, who advanced it in the '50s when he was an assistant to Sylvester "Pat" Weaver. Werner later became vice president for programming at NBC.

The "wheel" was the term given to the revolving dramatic series, in which two or more sub-series occupied the same time period under an umbrella title. It was, in a sense, a compromise. The overall title provided the appeal of regularity, but the use of different story lines and stars provided variety. A big advantage was that it freed writers from the deadly burden of coming up with fresh

twists for the same characters season after season. It also spread the risks in a sense, since there was a good chance that one or more of the sub-series would really click.

But more important, since these were 60- and 90-minute dramatic shows, was the opportunity to develop character and story lines in a more thorough and leisurely manner. Some of these were tele-movies and, indeed, the term *Mystery Movie* was given to two of the series.

The periodic series meant fewer episodes, which tended to increase costs, since performers would want more per episode, and certain overhead costs, such as sets, would have to be amortized over fewer programs. On the other hand, there are economies to longer shows.

### Byproducts of 'the wheel'

Another aspect was the syndication problem. The 90-minute show is not as easy to slip into a station's schedule as is a half-hour sitcom, and the usual "deficit" sale to the network by a producer thus had even less appeal.

Many of these factors, however, were by-products of the "wheel" concept, not fundamental reasons for going or not going ahead. What NBC wanted, basically, was more excitement in its schedule and few observers would deny that the revolving dramatic series stirred the creative juices of network program people and producers.

*The Bold Ones* in 1969 was the first ripe fruit of this concept. It consisted of *The Doctors* with E. G. Marshall, *The Protectors*, with Leslie Nielsen, *The Lawyers*, with Burl Ives and *The Senator*, with Hal Holbrook. While the individual components could not be called resounding successes, the idea was considered viable.

But successes came from some of the *Mystery Movie* series, notably *Columbo* with Peter Falk and *McMillan and Wife*, with Rock Hudson. Other versions, some of which ran on Sunday and some on Wednesday, included *McCloud*, with

*NBC-TV in '70s began pioneering innovations in non-prime hours on tv. Examples are, far l., "Tomorrow," featuring news personality Tom Snyder, and, "Saturday Night," featuring comic Chevy Chase.*

Dennis Weaver, *Banacek*, with George Peppard, *The Cool Million* with James Farentino and *Madigan*, with Richard Widmark. Again, the ratings varied, but the *Mystery Movie* clearly established the fact that a tv series did not have to run every week to hold its audience.

The viability of a (somewhat) revolving show in syndication was also established by an NBC program. That was *The Name of the Game*, which featured a common background but starred, in successive episodes, Tony Franciosa, Gene Barry and Robert Stack. The series was developed from a tv movie with Franciosa, called *Fame is the Name of the Game*.

In the late '60s, NBC also broke ground in the controversial ethnic area, airing Diahann Carroll in *Julia* as the first black performer to star in a regular series. *Julia* ran three seasons, starting in September, 1968. Some critics faulted the show on the ground that it did not portray a "typical" black, but rather a white version of a not-so-black woman, replete with middle class values. It was also felt that the program, said to have been suggested by Paul Klein, who returned recently to NBC as a program vice president, was risked only because the network had a tough, competitive problem in the time period. Still, the show is credited with having broken the ice. No one can call *Sanford & Son* middle class.

Another ice-breaker credited to NBC

# 49 OUT OF 50 AIN'T BAD!

We were one of the first radio stations in the country to join the NBC network . . . on August 15, 1927.

And during those 49 years, we've served each other well. Pioneered new ideas. Scored a lot of broadcasting firsts.

We've always been proud of our affiliation with NBC. Guess that's why we're still together after all these years.

CONGRATULATIONS

**WTMJ**  
**RADIO 62**

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Among the top-rated performers on NBC-TV: top l., "Little House on the Prairie," which features Michael Landon; top c., Peter Falk starring as "Columbo" in one of its "Sunday Night Mystery Movies;" top r., Redd Foxx, r. and Demond Wilson in "Sanford and Son," below l., Hayley Mills and Maureen O'Hara, starring in "The Parent Trap" when it was presented on the network's "Wonderful World of Disney," and finally two other top comic foils, who star in "Chico and the Man," Jack Albertson and Freddie Prinze.

**I'VE JUST  
SIGNED WITH  
NBC**

1939  
• **WJAC**  
AM-RADIO

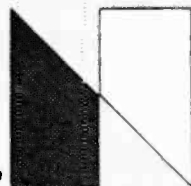
**OUR BEST  
BET IS TO STICK  
WITH NBC**

1949  
• **WJAC**  
TELEVISION

1976  
**WJAC.**  
RADIO & TELEVISION

**OK NBC LET'S TRY  
IT FOR ANOTHER  
50 YEARS**

*Congratulations  
50 Years...*



**NBC**

## NBC: THE RECENT YEARS

goes back to the early 60s. This was *The Virginian*, considered the first 90-minute series. While its debut was not an earth-shaking event, it was an important step in light of the trend through the '60s toward the "long form," now accepted as a matter of course and, for a while, the basis of two tv movie programs on ABC.

However, the 90-minute series didn't stick. Even the *Mystery Movie*, which started with that length, went to two hours, although it is back to 90 minutes for the 1976-77 season. One reason for the failure of the 90-minute show to become a fixture was the conclusion that it's either too long or too short—too long for some types of stories and too short for others.

Another was the syndication problem: 90 minutes was not always easy to wedge into a station's schedule. Some programming people say the primetime access rule and, later, the family viewing concept put a damper on hour and a half shows—PTAR because the primetime schedule was pared and family viewing because it forced a sharp break in the schedule at 9 p.m.

In both cases, it was said, the 90-minute length did not fit neatly into the reduced time blocks. In any case, currently, 9 to 11 p.m. is programmed by all

three networks with either a movie, two hour shows or an hour show together with two half-hour shows, with the exception of NBC's two, 90-minute, back-to-back offerings on Sunday—the *Mystery Movie* and *Big Event*.

Through the past decade-and-a-half, NBC continued its dominant role as a producer of specials. This led naturally to "all-special" nights or one program covering the entire evening. In 1970, NBC presented a tv adaptation of *George M* (Cohan), sponsored by Ma Bell, and starring Joel Gray. Another specials sponsor, Timex, put its money behind a circus show which blanketed primetime.

### Sponsor problem eases

As NBC specials proliferated, the sponsor problem eased—or maybe it was the other way around. One factor was the growing awareness by advertisers that tv was a powerful medium for corporate or institutional advertising. NBC was clearly a spearhead in the missionary work in this area. By the mid '70s, there developed a clutch of big advertiser names closely identified with the classy one-shot. Among them are Hallmark, Mobil, Xerox, IBM and AT&T.

Of course, it's the bread-and butter programming that brings the bread to the networks. But in the primetime arena, NBC has been unable to achieve first place. It has been consistently second for the past 20-odd years—with the exception of the past season, when it was third.

If the figures are examined on a calendar year basis, NBC was also second in 1975. However, for the second season (through the middle of April), they ranked third.

An examination of calendar-year primetime ratings from 1956 through 1975, via Nielsen average audience household ratings, shows CBS in first place every year and NBC second except for one year—1960—when the latter was tied with ABC.

NBC's strongest annual showings were during the period 1965 through 1972, when it was separated from CBS by less than one rating point during seven of the eight years. In 1965, only one-tenth of a point separated NBC from CBS. In 1969, it was two-tenths of a point away. Last year, the household ratings showed up as follows: CBS, 18.5; NBC, 17.4, and ABC, 16.0.

But on the conventional season basis, through April 11 this year, the 1975-76

# SUCCESSFUL TOGETHER

WSAZ television 3 began its long and successful association with NBC on November 15, 1949.

From that first kinescope telecast of *Kukla, Fran and Ollie*; to live two-city newscasts that preceded Huntley and Brinkley; to charter membership in the NBC Color Network; to live origination of *Wide, Wide World* and the *Today Show* in 1956; WSAZ television 3 and the National Broadcasting Company have led all others in television service to viewers in the Charleston-Huntington market.

Today, WSAZ television 3 is the National Broadcasting Company's number one television affiliate in Early Fringe, Prime Time, Late News and Total Day shares.\*

NBC and WSAZ television 3.  
Successful together.

**WSAZ**  
**television 3**  
CHARLESTON-HUNTINGTON, WV  
A LEE ENTERPRISES STATION

\*Television/Radio Age, February 17, 1975.



**With Pride  
and Great Affection  
We Celebrate 44 Years  
of Affiliation with NBC**



**wsyr**

**WSYR-AM**  
Syracuse,  
New York

**WSYR-FM**  
Syracuse,  
New York

**WSYR-TV 3**  
Syracuse,  
New York

**WSYE-TV 18**  
Elmira,  
New York

## NBC: THE RECENT YEARS

figures were: CBS, 19.5; ABC, 19.0, and NBC, 17.7. For the second season alone through April 11, the rankings were ABC, 21.0; CBS, 19.3, and NBC, 17.0.

These figures present a serious challenge to NBC's management, of course, and coming on the company's 50th anniversary year create a particularly unhappy coincidence.

Of all the Nielsen program categories in the 1975-76 season, sitcoms embraced the most series—31 in all. Eight of these were NBC shows and after *Sanford, Chico* and *The Practice*, all were grouped toward the bottom of the list. The losers were *The Dumplings*, *Fay*, *The Montefuscos*, *Grady* and *Cop and the Kid*. The first lasted eight episodes, the others, five, though *Fay* was brought back for a few episodes after the show won an Emmy.

If NBC has made some bad program calls this past season, it's not for lack of care and attention to program development. All the networks have stepped up their program development efforts in the past few years, with the competitive environment becoming increasingly tougher, with rising network profits and with shorter lives for weak shows, a trend helped in part by Nielsen's "overnight" Instantaneous Audimeter service.

At NBC this has been accompanied by more "qualitative" research. Early in the '70s, the company set up a method and facility for testing programs on cable. Nothing has been released attesting to the method's reliability, but its increased use can only mean that NBC management and program executives find it useful at least.

All the networks have some sort of qualitative program research. Indeed, Frank Stanton, the former CBS president, had helped develop a program testing method (Stanton-Lazarsfeld) before he came to work at CBS. But NBC is now spending more on attitudinal research than ratings research. "This was not true five or six years ago," says William Rubens, vice president for research and corporate planning.

Much of NBC's qualitative research on programming is customized and there is no reason to believe it is any different at the other webs. Custom research is expensive; however, there is little syndicated research available on the qualitative aspects of programming, one reason being that it is difficult to come up with a method that provides useful information to all three networks. Also, it must be saleable to advertisers. But much program research is for diagnostic purposes and its users want it kept secret.

### The men who run NBC: Mike Weinblatt



Mike Weinblatt, executive vice president of the NBC tv network, since May, 1975, has had a varied background. He's had experience in three key areas of broadcasting at the network—sales, talent and program administration, and business affairs.

Weinblatt joined NBC in 1957. A year later, his first promotion came, and he went into the post of manager, business affairs, facilities operations.

Two years hence, he became manager, planning and financial evaluation, and, in 1962, director, pricing and financial services. Several months later, however, came an important shift to manager, participating program sales, and in January, 1964, he became director of that department.

Four years later, he took a step further up the ladder into the post of vice president, eastern sales. Only about nine months later, Weinblatt was named vice president, talent and program administration. He held that key position for almost five years, then was named vice president, sales, in February, 1973.

In January, 1975, he took over as senior vice president, sales, with continuing responsibility, as overall head of NBC-TV sales. □

About the only syndicated program research numbers provided are those of TvQ and NBC considers these limited in value.

While NBC put more effort and money into program development and analysis during the 70s, it hasn't had an obvious effect on profits. The company's profits rose steadily during the 70s. However, the rate of increase slowed somewhat in the past two years and, if inflation is taken into account, recent

increases don't look that good.

At the same time, the ratio of NBC profits to total RCA profits ran high during 1974 and 1975. But this was due more to the slump in RCA profits than the rise in NBC income.

In 1970, NBC revenues were \$605 million, 18 per cent of the RCA total. NBC profits—\$39.6 million—were almost 40 per cent of the RCA income total. The '71 recession cut NBC's take to \$566 million. The subsidiary's ratio of RCA revenues went down to 16 per cent and its profit dropped to \$26.3 million, or 20.5 per cent of the RCA total.

In '72, revenues climbed to \$611 million (15.8 per cent of RCA's) and profits to \$36 million (22.8 per cent of the parent's). The next year, NBC took in \$684 million (16 per cent) while profits jumped to \$47.7 million. This was 26 per cent of a record total in RCA profits, which dropped in the next two years. In '73, RCA net income was \$183.7 million; this plummeted to \$113.3 million in '74 and \$110 million in '75.

NBC revenues were \$725 million in '74, 15.7 per cent of RCA's total, but because of the parent company's profit decline, NBC's net of \$48.3 million—less than a million more than the year before—amounted to 42.6 per cent of all RCA profits. Last year, NBC revenues reached \$796 million (16.5 per cent of RCA's), and its profits of \$52.1 million amounted to a high of 47.4 per cent of RCA's net income. This ratio was partly the result of a loss of \$48.3 million in commercial electronics.

RCA does not break out the component profits of NBC, but estimates have been made of the tv network's pretax profits, estimates derived from FCC financial reports. The latest FCC figures available on tv, covering 1974, show the three webs with total pretax profits of \$225 million. Of that, CBS is estimated to have cleared approximately \$110 million, NBC, about \$65 million, and ABC, about \$50 million.

The NBC net for the tv network was up only 10 per cent over '73, though revenues rose 25 per cent. Program development costs for the 1974-75 season were said to be a major factor.

Last year overall NBC profits (after taxes) were up less than 8 per cent. Again, it was a year in which the network's program development costs were high. This year, they undoubtedly will go higher with the primetime race more critical than ever.

NBC is starting its second 50 years under the gun. But in show business, anything can happen and in network television it can happen quickly. □

## The world moves into the consumer's living room

*NBC News has won awards for its coverage of political conventions. John Chancellor, l., was star newscaster in 1972 convention, when portable cameras began livening coverage.*



The most important single development in tv today is its presentation of the news," says Julian Goodman chairman of the board of NBC and once head of NBC news.

Goodman cites The Roper Organization surveys as proof of his contention. Back in 1963, a majority of those interviewed by Roper reported that tv was their chief source of information for news, not newspapers. That percentage has steadily increased over the years.

It almost goes without saying that NBC, as the first network in broadcasting, made significant contributions to the presentation of news. In the early days of radio, it was in the coverage of news events rather than in the uncovering of news stories that the medium sparked.

An example was the presentation of the Democratic Convention of 1924, which lasted 15 days and saw 103 ballots for the presidency before it produced the nomination of John W. Davis.

For this coverage, 18 stations were linked by AT&T cables, receiving broadcast descriptions from WEAf's Graham McNamee. GE and RCA put together their own network, linked by telegraph lines. Their broadcasters were Maj. J. Andrew White and Norman Brokenshire.

In those early days, news "bulletins," some of which were several days old,

were delivered by anonymous announcers, among whom were Milton Cross, who later became indelibly identified with the Metropolitan Opera broadcasts, and Brokenshire.

The news analyst appeared in the early 1920s in the person of H. V. Kaltenborn, then associate editor of *The Brooklyn Eagle*.

He gave half-hour talks on world affairs over WEAf, but these ceased when the newspaper, his sponsor, refused to pay \$10 a minute for the time.

When the NBC network got underway in 1926, it offered weekly talks from Washington by Frederick W. Wile. Two years later, weekly commentaries on European news were added by James G. McDonald.

### News operations expand

In 1929, NBC made a major move by adding regular foreign correspondents to its staff—Floyd Gibbons, as a roving reporter, and William Hard from London.

Gibbons helped create the foreign correspondent's image. He wore an

eyepatch to cover a damaged orb, a trenchcoat and a raffish hat.

His show was titled *Headline Hunter*. In the early '30s, he was replaced by Lowell Thomas, another globe-trotting adventurer, lecturer and author.

Thomas was having trouble getting news items, because the wire services were being uncooperative. In April, 1931, the American Newspaper Association passed a resolution that program logs should become paid advertising. Also in that month, the Associated Press voted not to provide news to networks. United Press and the International News Service followed suit, though, newspaper-owned stations were able to get news from these services for a fee.

The networks reacted differently. CBS set up Paul White in a full-fledged news operation. The NBC effort was much more unique.

Abe Schechter, an NBC publicity man, became, in effect, a one-man news department.

Given a secretary for a half-day, and a closetlike space to operate in, Schechter displayed the power and importance of radio via the telephone.

## NBC: REPORTING THE NEWS

First he asked publicists at NBC affiliates to tip him off on local news.

Then given their leads, or expanding on newspaper stories, he called sources directly—district attorneys, police officials, governors, hospitals, politicians.

During the murder trial of the Scottsboro Boys, the judge accepted calls from NBC in chambers and made news himself by his comments.

This situation continued for several years.

The wire services finally were brought to heel when the big buck entered the news scene. Esso became interested in a four-times-daily newscast, *The Esso Reporter*.

UP and INS decided to provide news to sponsored newscasts only, and eventually AP took the same road.

Thomas, for many years during the '30s was sponsored by another oil company, Sunoco. On the Pacific Coast, still another oil sponsor was presenting *Your Richfield Reporter*.

With Schechter directing the news department, NBC gave important news events special treatment. Twenty-three broadcasting units consisting of 80 men covered the great floods of 1937 in In-

diana, coverage that was continuing and went on for days.

NBC covered such special events as Howard Hughes' round-the-world flight and the descent of William Beebe into the depths of a bathysphere.

The most spectacular news event, however, to be presented was the explosion of the Hindenburg in 1937.

Herbert Morrison, an announcer on WLS Chicago, an NBC affiliate, was at Lakehurst N.J. to record the Hindenburg arrival for the station's sound-effects library.

When the dirigible burst into flames he cried, "This is terrible. This is one of the worst catastrophes in the world. The flames are shooting 500 feet into the sky. It's a terrible crash, ladies and gentlemen. It is in smoke and flames now. Oh, the humanity. Those passengers! I can't talk, ladies and gentlemen . . ."

### Refrigerators to Eskimos

Schechter also pioneered a different kind of special event, one that was humorous in nature. He sent press agent Jim Moran to Alaska to sell refrigerators

to Eskimos under the sponsorship of Nash Kelvinator.

In 1937-38 he launched the international Singing Mouse Contest, a contest to find the champion talking parrot of the United States and a national news-hawking contest for newsboys—all of which were given good coverage.

The NBC radio network was, of course, a major platform for Franklin Delano's "fireside chats."

As the Nazis stepped up their activities in Europe, foreign news became more important. The network began to extend the reach of its correspondents.

When the Second World War broke out, NBC was ready. Bert Silen was giving an account of the Japanese bombing of Manila when a bomb hit the transmitter. He was captured by the Japanese and spent many years in a prison camp.

Merrill Muller was with the first wave of troops to land in Sicily in 1943, and

### The first tv affiliates: 37 who predated freeze

NBC-TV has something like 210 affiliates at present. The list grew over a period of time; one factor slowing it down was the FCC freeze on new stations in 1949 as the Commission began working on the allocation table that opened the way to UHF.

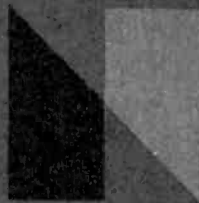
The following is a list of 37 affiliates which were in operation when the freeze was lifted in 1953.

These affiliates are WBZ-TV Boston, WJ-TV Detroit, WDAF-TV Kansas City, WJAR-TV Providence, KSD-TV St. Louis and WRGB Schenectady.

The last station used different call letters in radio—WGY.


The other affiliates are, listed in alphabetical order: KOB-TV Albuquerque, WSB-TV Atlanta, WBAL-TV Baltimore, WLWT Cincinnati, WCMH-TV Columbus, WOC-TV Davenport, KXAS-TV Fort Worth, WOTV Grand Rapids, KPRC-TV Houston, WSAZ-TV Huntington, W.Va., WRTV Indianapolis, WJAC-TV Johnstown, Pa., WGAL-TV Lancaster, WAVE-TV Louisville, WMC-TV Memphis, WSM-TV Nashville, WDSU-TV New Orleans, KTVY Oklahoma City, KYW-TV Philadelphia, WSLS-TV Roanoke, WROC-TV Rochester, KSTP-TV St. Paul Minneapolis, KMOL-TV San Antonio, KRON San Francisco, KING-TV Seattle, WYSR-TV Syracuse, WSPD-TV Toledo, WKTU-TV Utica and WBRE-TV Wilkes Barre. □

## WTLV-TV Congratulates



### on it's 50th Year

We're proud of our affiliation for TWO DECADES  
of that great half-century.  
The Action News station in the Jacksonville TV market

represented nationally by Blair TV 

**WTLV-TV 12**   
Jacksonville, Fla.



A Harte-Hanks Television Station

*Live!*

**from the HEART  
of WEST TEXAS**

*Congratulations!*

**NBC**

**On Your 50th Anniversary**

**KAMR-TV**

Channel 4  
Amarillo Texas

**KFDX-TV**

Channel 3  
Wichita Falls Texas

**KCBD-TV**

Channel 11  
Lubbock Texas

**KRBC-TV**

Channel 9  
Abilene Texas

covered the Japanese surrender from the deck of the battleship, Missouri.

Ironically enough, in the early days of that war, NBC supplied the wire services with news dispatches.

The network had two powerful listening posts on the East and the West Coasts and they were tuned to shortwave broadcasters all over the world.

So, for example, the news of the German invasion of Russia was picked up from an official Berlin broadcast and flashed over the network in seconds.

NBC had a top roster of news analysts, reporters and commentators interpreting breaking war stories to the home front. They included Dorothy Thompson, George Putnam, Robert St. John, John B. Kennedy—Carleton Smith and William Hillman from Washington—Earl Godwin, H. R. Baukhage, and John Gunther.

The increase in NBC news sponsorship was also considerably greater. Goodyear and Firestone, Purcoil, Peter Paul Candy and Perfect Circle Pistons became sponsors of news.

To Reuven Frank, formerly head of NBC news, now senior executive producer of *Weekend*, and for many years



producer of the nightly news show on the tv network, "radio news really came of age during the Second World War."

#### News on tv

News on tv, however, had to start at the beginning. In 1948 and continuing through 1956, the NBC-TV network presented *The Camel News Caravan* with John Cameron Swayze. In the early days of this show, the newscasts were put together by Paul Alley, formerly a

*News in the early days of the NBC-TV was only 15 minutes a night in primetime. It presented fewer film stories, and much more live material. For eight years, however, the gentleman above, John Cameron Swayze, held forth for R. J. Reynolds Tobacco as he did the "Camel News Caravan." He had a crisp delivery and had a large following of viewers.*

newsreel producer.

Film was produced by Jerry Fairbanks and a group of newsreel cameramen, but as much of the show as possible was live.

The biggest leap forward taken by NBC was when the late Chet Huntley and David Brinkley were installed as anchor men on the evening show. This happened in the late fall of 1956 after their spectacular success at the presidential conventions.

#### Relaxed newscasting

Huntley and Brinkley brought something new to the coverage of news on tv—a more relaxed style. "In doing the news, they didn't take themselves too seriously," says Reuven Frank who was their producer on this show.

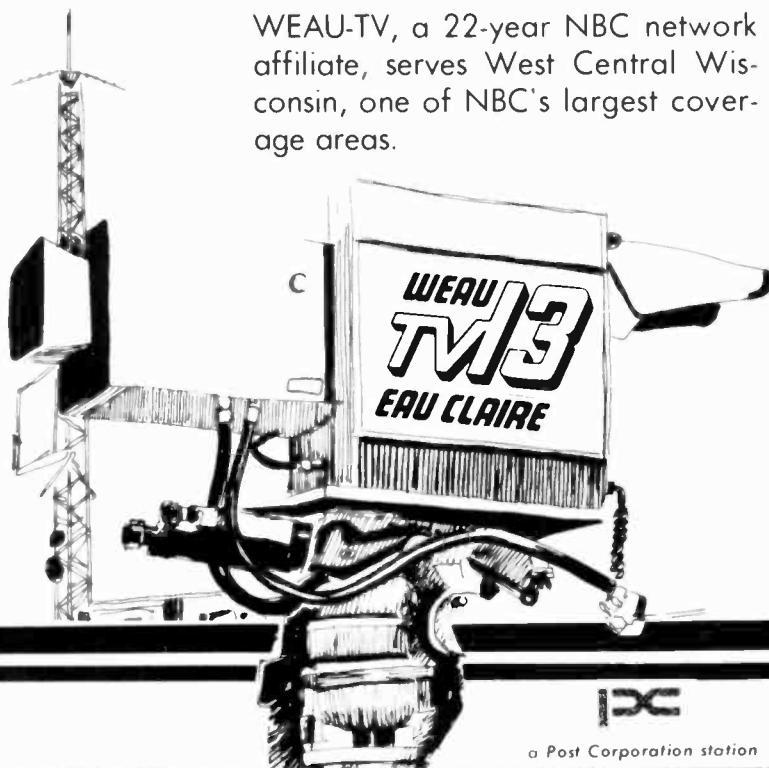
Huntley and Brinkley remained together until 1969 when Huntley retired to pursue his other interests.

NBC-TV then tried three newscasters in a search for their replacement—Frank McGee, Brinkley and John Chancellor, with the latter winning out. Brinkley however, still remains with the show, doing an occasional commentary. (He will be co-anchor man on the evening news for the remainder of the year.)

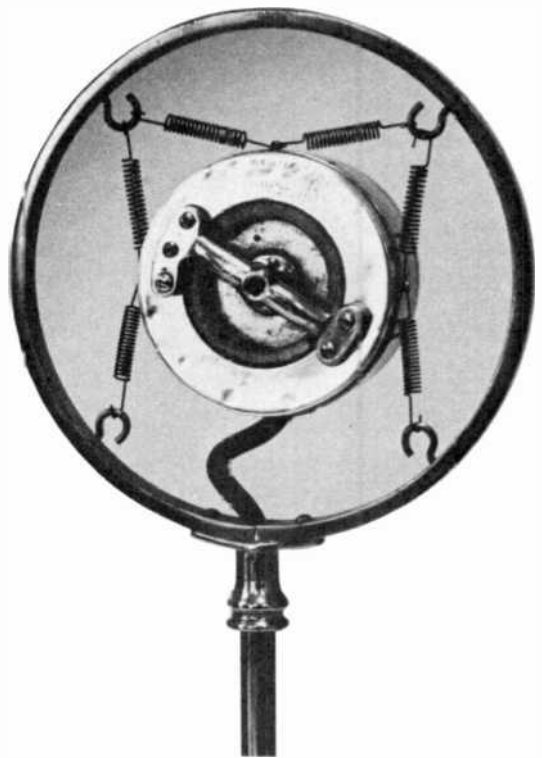
In 1963, NBC-TV news made a quantum jump when it was lengthened to a half hour. This was, in part, in response to the public's sensed demand for more news on network tv, and growing the number of events that needed to be covered. The '60s were a particularly newsworthy period.

## WEAU-TV congratulates NBC for 50 years of service

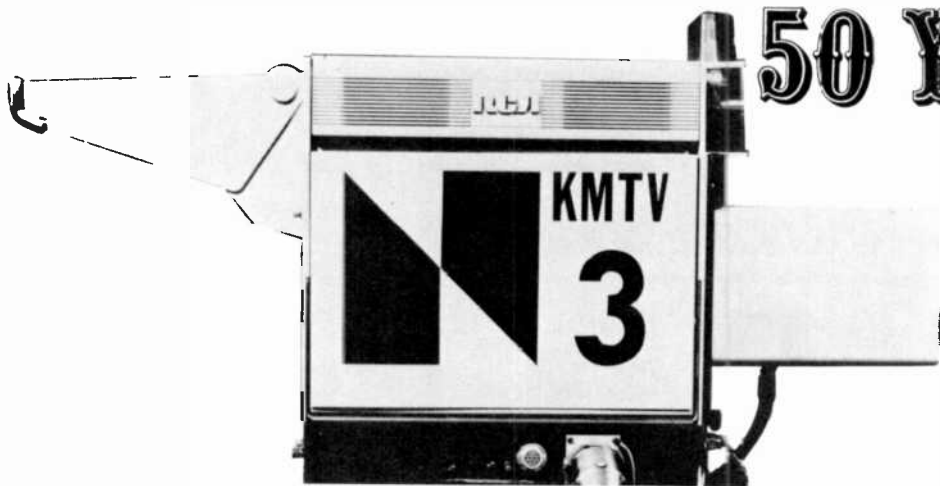
WEAU-TV, a 22-year NBC network affiliate, serves West Central Wisconsin, one of NBC's largest coverage areas.



THEY'VE BEEN  
MAKING  
BROADCASTING  
HISTORY



FOR  
50 YEARS



THE NATIONAL BROADCASTING CO.  
& THE MAY BROADCASTING CO.

MAY BROADCASTING CO.

KMA, Shenandoah, Ia.      KMTV, Omaha, Neb.  
KGUN-TV, Tucson, Ariz.      KFAB, Omaha, Neb.

## NBC: REPORTING THE NEWS

Robert Sarnoff, then chairman of the board of NBC, took the initiative in suggesting the debate between John Kennedy and Richard Nixon.

Two years later, in late July, NBC-TV began working with the Telstar satellite and increasing the scope and speed of its transmission.

Then the news turned ugly with the assassination of president John Kennedy. NBC-TV cameras were on hand for the killing of Lee Harvey Oswald by Jack Ruby.

Other assassinations followed during that decade. Within two months in 1964, NBC-TV was doing news stories on the death of Robert Kennedy and Martin Luther King.

The NBC-TV news operation has provided exhaustive coverage of America's space effort. And as the Vietnamese War heated up, NBC News covered it daily. Unfortunately, an NBC-TV news correspondent, Welles Hangen, was lost in that war.

Is there any greater interest in tv news today, than in radio news back in the '30s? Some of those who have lived through both periods believe there is.

Abe Schechter is one of them. "The

world has grown smaller," he notes. People travel more and go to different places. They have more curiosity about them."

"Besides every city doesn't have a *New York Times*," Schechter observes. "Yet the population of the country is better educated and wants to know more about events."

"Moreover, the electronic media have greater flexibility than print. They present the news to the public more quickly. Even in my day, radio put newspaper extras out of business."

NBC's excellence as news operation may also be related to the news background of former and present top corporate executives.

Its present chairman of the board, Julian Goodman, joined NBC News in 1945 and most of his career has been in that area.

Robert Kintner, named president in 1958 and chairman of the board in 1966, had a pre-Second World War background as a Washington correspondent where he was partnered with Joseph Alsop.

Kintner was a prime mover in pushing the three-hour documentary specials



### The men who run NBC: Irwin Segelstein



Irwin Segelstein, newly appointed executive vice president, programs, NBC-TV, represents an attempt to inject fresh thinking into its program operation following the network's unsatisfactory 1975-76 season.

He came to the network from the presidency of the CBS Records division, but Segelstein's background is in tv programming and advertising. His broadcast career was spent with CBS-TV, having joined it in 1965 as vice president, programs, New York.

When Fred Silverman became program head in 1970, Segelstein was elevated to vice president, program administration. He was there for three years when he was moved into the top slot at the record division of CBS.

Segelstein's career began in advertising in the radio department of Benton & Bowles. He was an associate producer of the Procter & Gamble radio soap opera, *The First Hundred Years*, for the agency.

Segelstein made the switch into tv as the medium grew in importance. In the later '50s, he took over as vice president in charge of programming for B&B. □

# NBC-TV since 1953

# WWLP

SPRINGFIELD-HARTFORD  
consistently

# #1 in NEWS

in every ARB or Nielsen Survey

Represented nationally by HR Television  
In New England by Kettell Carter





*NBC News made a great contribution to tv with its presentation of major news events. Photo 1. shows a news crew at work in the Vietnamese war. Standing, r., is Ron Nessen, now White House news spokesman. Live space-program coverage, was primetime material.*



which first were televised in 1963. This began with a major study of the civil rights crisis of that period. It has been followed by similar reports on organized crime, the energy crisis, and in the season of 1975-76, *Of Men and Women*, 1975, with Barbara Walters.

More common documentaries are two other types: the preplanned or soft documentary, and the "instant special," for which the network pre-empts its regular programming.

There were, for example, "instant specials" presented about the Mideast crisis in 1973. Another presented that same season was about the resignation of former Vice President Spiro Agnew.

Instant specials are very saleable for an obvious reason: They usually deal with a situation which has reached critical proportions. Gulf Oil has been a major sponsor of such programming.

NBC has also presented another type of documentary, the "actuality special." It is conceived as a look at major subject area.

A news and discussion show which seems immortal is *Meet the Press*. It is now in its 29th year. Founder Lawrence Spivak has retired and has been replaced by Bill Munroe.

The NBC News Department also has

another significant achievement to its credit. Julian Goodman, the NBC chairman of the board, takes pride in what it has done for local news at the owned and operated stations.

First started at KNBC-TV Los Angeles, and then moved to WNBC-TV New York, the two-hour local news show has been very successful in these cities. A two-hour news stanza will also be presented soon on WRC-TV, the NBC-owned station in Washington, D.C.

Goodman thinks it is bound to get better because the new equipment makes better coverage possible. He particularly cited the new smaller cameras and other recent technological improvements.

The NBC News Department now has 1,236 people, 726 of which are headquartered in New York City. It turns out more than one-quarter of the programming offered by NBC.

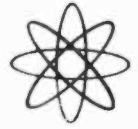
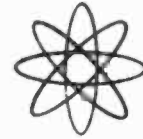
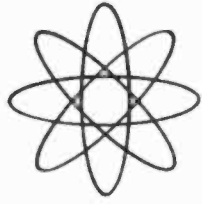
There is much talk about presenting a three-quarter hour tv newscast in the near future.

NBC's Reuven Frank feels that the greater likelihood is for an hour evening newscast since it is a much easier block of time to get from the affiliates. □

**WKTV\*2 knows a good thing when we see it, and we are proud to be part of it since Dec.1, 1949. Congratulations NBC from all of us in the Mohawk Valley.**

**WKTV-Channel-2**

**Utica, New York.**



# AN EAR TO THE PAST... AN EYE TO THE FUTURE...

*“Through radio and television we have telescoped space and time and conquered isolation. We have probed the heavens and oceans, connected the continents, informed and entertained mankind. There is no reason to doubt the continuing progress of the electronic media. In the final analysis, it is the use to which these wonderful inventions are put that determines their value to society.”*

*David Sarnoff* September 1966

ROBERT BUCKMASTER—June 1976

David Sarnoff's vision of the tremendous potential of radio and television has been partially achieved. In this dynamic area of communications we are constantly looking to the future. It is in this spirit of great pride and progress that we congratulate NBC on its 50th Anniversary and we look forward to the challenge of the future.



## Black Hawk Broadcasting company

KWWL-TV, Waterloo  
KTIV-TV, Sioux City  
KAAL-TV, Austin, Minn.

KFMW, Waterloo

KWWL-AM, Waterloo  
KLWW, Cedar Rapids  
KCBC, Des Moines



NBC

## Sports a factor right off, but advertisers come later

*Among NBC achievements in televised sports: being a major factor in creating football's merged leagues following five-year deal with American Football League; reaching 40,580,000 homes with World Series Game seven, top r., on October 22, 1975; beaming Muhammed Ali, bottom l., and Richard Dunn, bottom r., to U.S. by satellite—providing a championship bout with a 35 rating and 53 share.*



My remembrance of that fight is vivid. I went with Major J. Andrew White (the announcer) to his place at ringside. It was a torrid day, and we all fried slowly in the sun. White was dripping slowly with perspiration, and his throat was parched. In the excitement, a boy who had been brought along expressly to supply him with ice water forgot all about his duty, and White, who could not speak—except in his role of announcer—signalled for the vacuum bottle containing the precious fluid—the boy merely cried, 'Yes, ain't it a bully fight!'

These are the late David Sarnoff's recollections of the Dempsey-Carpenter heavyweight championship fight on July 2, 1921, broadcast over WJY Hoboken, N.J. (later to become WJZ Newark and then moved to New York).

Acting as an assistant to White, Sarnoff had provided him with \$2,500 from RCA's coffers to get the equipment to make the broadcast, considered the first of its kind.

Later, Sarnoff and company well understood the value of sports to the newly organized NBC radio network.

On January 1, 1927, the network's Graham McNamee broadcast the Rose Bowl game between Alabama and Stanford on a coast-to-coast hookup. McNamee was to make a distinguished career for himself in radio as a sports announcer. He got into the broadcast



field as a result of taking a break from jury duty in New York City, when he wandered over to the WEA studios and found his vocation—radio announcing.

McNamee set the sportscasting style during those early years with an overheated, colorful delivery, which sacrificed accuracy for drama.

He was also at the mike in late September, 1927, when the NBC radio network broadcast the Dempsey-Tunney heavyweight title bout from Chicago's Soldier's Field. It was heard over 69 stations.

### Off to the races

Two years later, with raspy-voiced Clem McCarthy calling the race, the NBC Radio Network broadcast the Kentucky Derby.

Before that, the network had worked out a deal with the major baseball leagues and had broadcast the World Series, and in the '30s, the All-Star baseball games. As that decade progressed, CBS became more of a competitor for sports attractions.

### Boxing clout

NBC had a strong position in boxing, because John Royal had contracted with the late Mike Jacobs for the rights to all the big fights staged by his 20th Century Boxing Club.

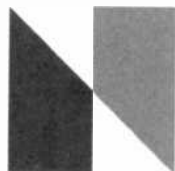
As for horseracing, by the '30s, CBS had the broadcast rights for tracks at Churchill Downs, Belmont Park and Saratoga. NBC had the rights to Santa Anita, Delmar, Calif., Pimlico, Md., and Delaware.

# Why is **WCWB** **TV** **Ch 41**

**Ch 41**  
MACON, GA.

the fastest growing station in Georgia?

Here's the picture:



- Middle Georgia News
- Community Bulletin Board
- Noon Over Georgia
- Phil Donahue
- Star Trek
- Jeannie
- Marshal Dillon
- Wrestling
- Wild Kingdom
- WITH Georgia's Ministers

**F. E. Busby—Chairman**

**Lanny Finch—President**

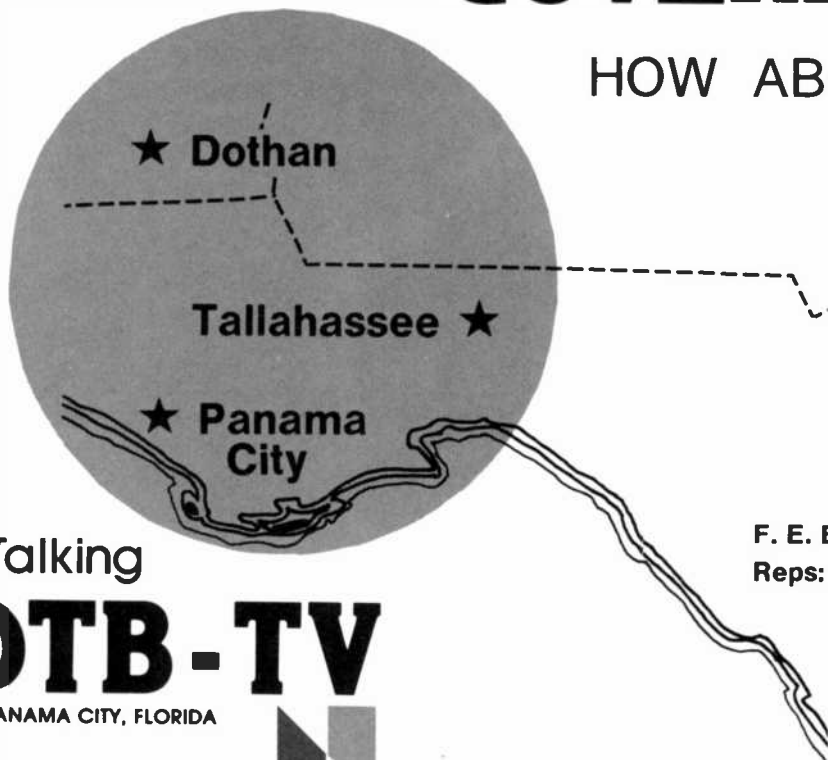
**Rep: Nationally:**

**Avery Knodel—Television**

**South: Busby, Finch,  
Lathom & Widman**

## Talk About **COVERAGE!**

HOW ABOUT



★ Dothan

Tallahassee ★

★ Panama City

You're Talking

# WDTB-TV

**13**

PANAMA CITY, FLORIDA



**F. E. Busby—General Mgr.**  
**Reps: Nationally:**

**Avery-Knodel  
Television**

**South: Busby, Finch,  
Lathom, & Widman**

In golf, the NBC network broadcast the National Open in 1931, but later that decade, CBS got the rights to that golf classic.

Despite this, NBC determined to see what it could do to provide additional coverage of the golf tournament, according to Abe Schechter, then head of NBC sports as well as news. It presented highlights of the Open from 6-6:15 p.m. over a nationwide hookup. Lawson Little, then one of golf's outstanding professionals, was hired for the assignment.

NBC got an exclusive with the winner, Ralph Guldahl, to appear only on its network to the surprise and consternation of CBS.

#### NBC exclusivity

In 1940, Lawson Little won the National Open title. When he was put on the air by sportscaster Ted Husing of CBS, Little began by saying, "you know, I'm an NBC man."

The NBC radio network covered the Olympic Games at Los Angeles in 1932 and went international to cover them in Berlin in 1936.

In the '20s, sports sponsors were hard to find. Gillette was one of the first, sponsoring the Max Baer-James Braddock title fight in 1935. Firestone & Goodyear came along later, Gillette and Ford sponsored the World Series on radio. A regular sponsor of NBC's Friday night fights was Adam Hats.

Among the early announcers were Ford Bond, Grantland Rice, George Hicks, Don Wilson, Bill Slater, Sam Taub, Bob Stanton and Phillips Carlin. A little later, Lindsay Nelson, Mel Allen and Red Barber came along.

Another partisan of the highly dramatic style of sports announcing was Bill Stern. He had a habit of stretching the facts to create drama that many of his critics found objectionable.

As a natural consequence of its pioneering in tv, NBC also pioneered tv sports coverage.

#### No eye on the ball

The first sports event to be covered by tv was a baseball game between two Ivy League colleges—Princeton and Columbia.

It took place on May 17, 1939, and was an artistic flop. "We couldn't follow the flight of the ball," said Bill Stern, the sportscaster. The camera used by NBC was a pioneer iconoscope and it did not have the flexibility of movement of today's equipment.

Later that same year, after telecasting

## **WBRE LOOKS FORWARD TO "NBC'S SECOND 50 YEARS!"**

**WE'VE HAD THE GREAT  
PLEASURE OF "BEING PART  
OF THE FAMILY" FOR 38  
OF THE "FIRST FIFTY YEARS!"**



### **WBRE RADIO 134 AM**

**ON THE AIR SINCE 1924;  
AN NBC RADIO AFFILIATE SINCE 1938.**

### **WBRE RADIO 98 FM**

**ON THE AIR SINCE 1947  
AS AN NBC RADIO AFFILIATE.**

### **WBRE/TV 28**

**ON THE AIR SINCE 1953  
AS AN NBC-TV AFFILIATE.**



## **WBRE AM-FM-TV WILKES-BARRE/SCRANTON**

**SERVING THE GREAT  
NORTHEAST PENNSYLVANIA!**

a football game between Fordham and Waynesburg colleges, NBC-TV also telecast a professional football game between the Brooklyn Dodgers and the Philadelphia Eagles of the National Football League.

The sportscaster, Allen "Skip" Walz, got \$25 for the game, and did not have the assistance of any visual aids, monitors, spotters, etc.

NBC went on to present hockey and basketball in 1940, to create a four-city network for Army-Navy football five years later, to air the heavyweight boxing bout between Billy Conn and Joe Louis in 1946, and in 1947 to telecast the World (subway) Series between the Brooklyn Dodgers and the New York Yankees.

It was also the first to present a large

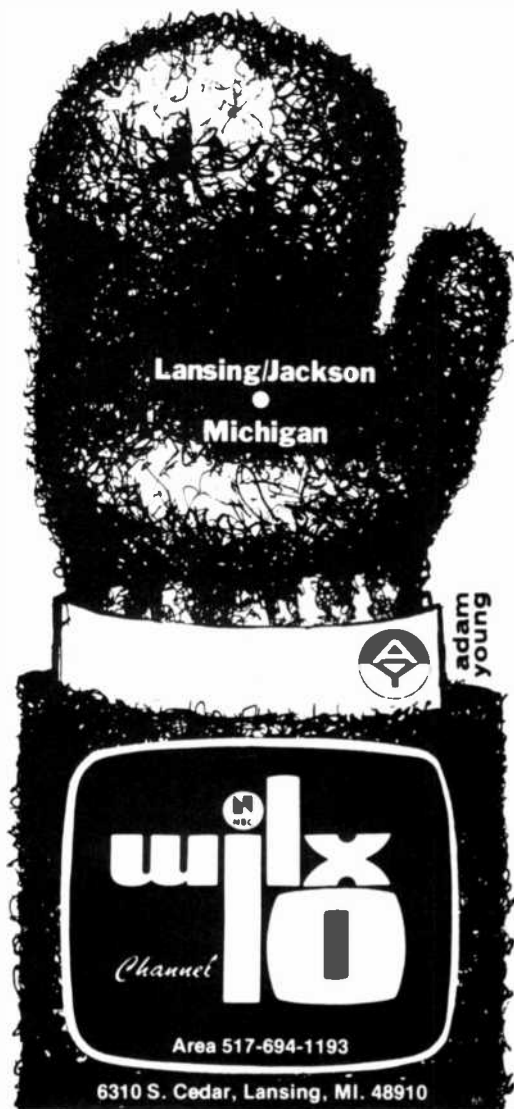
number of sports events in color. They included college football, the World Series and Davis Cup tennis from Forest Hills.

"The basic thrust of NBC-TV in sports is live coverage," says Carl Lindemann, its vice president for sports, who has been at the operation for the past 16 years.

"We don't believe in anthologies, or in putting sports on tape," he observes. "We present live sports for 52 weeks during the year." Two of the newer attractions are important regional college

**From the middle of  
the Michigan mitten...**

**WILX-TV gives NBC  
a big hand on its 50th**



**The men who run NBC:  
Jack G. Thayer**



A veteran radio executive with strong skills in station management and programming, Jack G. Thayer became president of the NBC radio division in August, 1974. He is now also an executive vice president of NBC.

Thayer has spearheaded the development of NBC Radio's News and Information Service (NIS).

He began his radio career as an announcer for KOBH (now KOTA) Rapid City, S. D., then after a year moved to WLOL Minneapolis-St. Paul.

He remained for nine years and as an announcer and became involved in sales, promotion and traffic.

In 1952, Thayer moved across town to WTCN AM-TV. There he developed his programming skills.

Four years later, he joined another Minneapolis radio station, WDGY as general manager and remained there for three years.

The West Coast beckoned in 1965, and he joined KLAC and KMET(FM) Los Angeles as vice president and general manager.

In 1969, after leaving these stations, Thayer opened Radio Consultants, his own company.

But Nationwide Communications soon hired him in 1970 to be vice president and general manager of WGAR Cleveland, where he remained until he went to NBC. □

Basketball on Saturdays, and World Championship Tennis on Sunday afternoons.

In the '60s and into the '70s, sports took on some of the aspects of an entertainment attraction for the whole family.

### Sports in primetime

Increasingly it has been moved into primetime periods. Though the annual All-Star football game from Soldiers Field has been seen in primetime each August for many years via various networks, the regular televising of sports in evening periods—barring boxing bouts, which are nighttime events—was rare until relatively recently.

The first such event presented was the Orange Bowl football game from Miami, January 1, 1965. It then went on to extend the idea to the All-Star baseball game, which it slotted in primetime July 11, 1967, then moved the World Series into primetime October 13, 1971.

NBC-TV has also used the satellite to bring important international sports attractions to the American public. These

include the World Soccer Cup matches from Wembley Stadium, England in 1965 and, since 1969, the Wimbledon tennis matches.

It was satellite technology that enabled NBC to present the recent Muhammed Ali-Richard Dunn heavyweight championship fight. The fight was a major attraction and received a 35 rating and 53 share of audience. It attracted the biggest U.S. boxing audience and garnered the second largest tv sports audience in the history of tv. (The largest was that viewing the seventh game of the World Series in 1975.)

The NBC tv network leads its rivals in the total audiences to sports events to date. In total homes delivered, NBC has six of the top 10-rated sports events of all time.

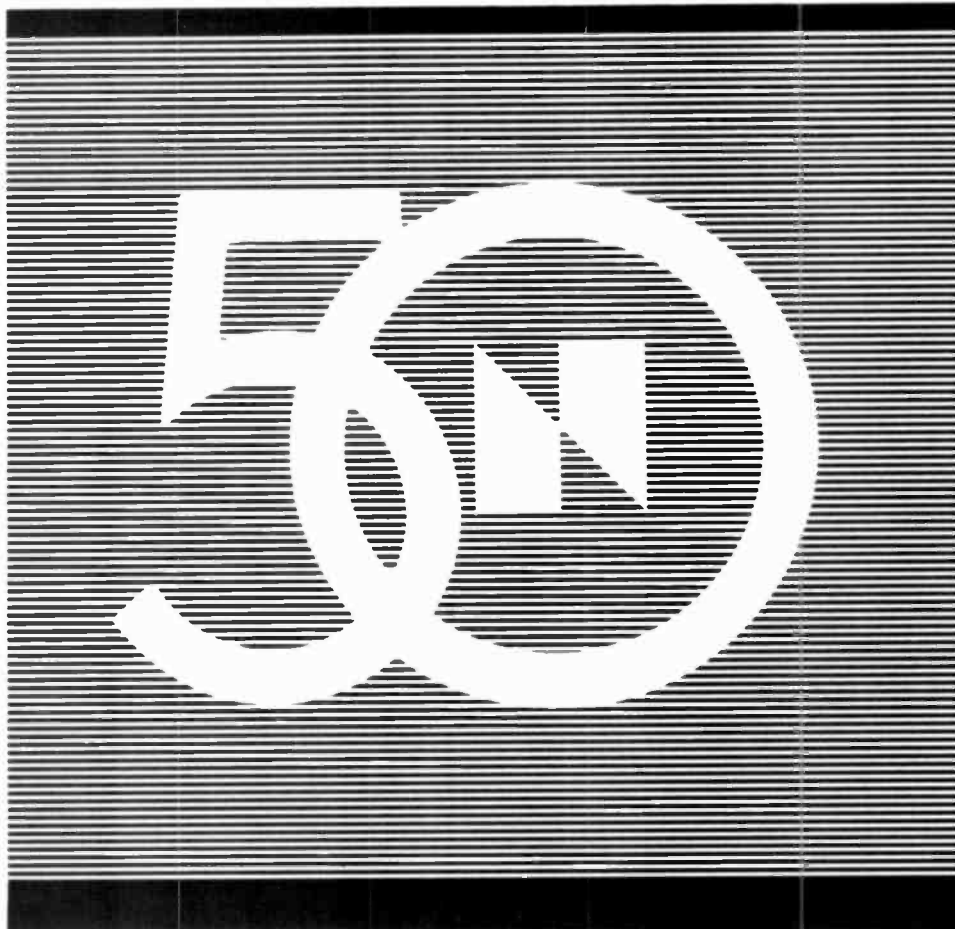
World Series game seven, October, 22, 1975, was viewed by 40,580,000 homes. Other World Series games in recent years have delivered comparable numbers.

Lindemann believes that NBC sports was a major factor in creating football's Superbowl, probably the greatest single

new sports attraction of the '60s and '70s. It was a five-year deal between NBC and the American Football League which put that league in business as a competitor to the National Football League and forced the merger which resulted in the Superbowl, with benefits to all involved—both leagues, CBS-TV, NBC-TV and the advertisers.

Increasingly sports announcers these days are being recruited from the ranks of players. In this group at NBC are Joe Garagiola, Don Meredith, Fran Tarkenton, John Brodie, Len Dawson and Tony Kubek. Former college basketball coaches Bucky Waters and Billy Packer as well as active coaches, Danny Crum from Louisville University, and Abe Lemmons, now at the University of Texas, have worked as basketball colormen. In the non-player group are Curt Gowdy, Jim Simpson, Dick Enberg and Jay Randolph.

The ability to choose good sports announcers is one of the key aspects of success. In this, as in other facets of sports on the air, NBC has shown it is a competitor to contend with. □



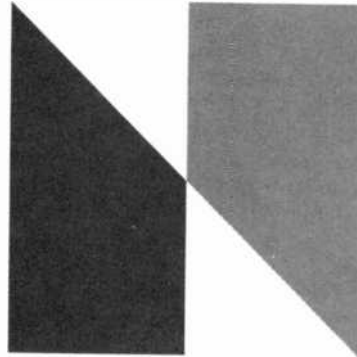
We're Proud  
to Represent  
NBC in  
Baltimore



A Division of the  
Hearst Corporation

# 'Event tv' with more news seen as coming network hallmark

stances in the Pacific Ocean during the 30s. Other full-evening events coming up next season, but with entertainment values stressed, are the three-hour *Life Goes to the Movies*, a joint effort of Time-Life Television and 20th Cen-



**NBC**



Television is a rapidly changing business requiring constant attention to day-by-day affairs. NBC clearly has its share of current problems but a corporation must have a feeling as well as plans for the future and NBC management is well aware of those imperatives.

It is deeply involved in plans for program innovations in the near future, on the one hand, and on the other, is watching technology and economic indicators to get a fix on the more distant future.

True to the tradition of NBC as a "specials" network, president Herbert Schlosser has been most enthusiastic about what he calls an "event-planned schedule" as well as mini-series.

Looking to NBC's future, both Schlosser and Robert Howard, president of the tv network, see more "event" programming in both primetime and daytime. Anent primetime, they are not talking only of the network's scheduled *Big Event* program on Sunday, a 90-minute spread of entertainment, sports and what-not following NBC-TV's returning *Sunday Mystery Movie* (the latter cut back to an hour and a half from last season's two hours).

For one thing, says Schlosser, there will likely be more news and documentaries on NBC in primetime—in addition to the longer early evening network news that all three webs see coming.

There are a couple of reasons NBC management sees this in the cards. One is the development of the portable tv camera and the growth of electronic

*Technical developments likely to affect tv in future are RCA's laser system, l., above, which records 10,000 pictures on disc; RCA solid state camera, already in industrial use, above. At r., above, is scene from "People Like Us," Lorimar projected series being shot with tv cameras outdoors as well as indoors as part of NBC effort to find ways of cutting costs by using tape.*

newsgathering (ENG). This will permit coverage of more events—some of them live—and, hence, more news is likely to get on the air. "ENG," says Schlosser, "will mean innovation."

One facet of the "event" concept is the full-evening program. NBC chairman Julian Goodman—whose background is in news—considers the three-hour documentary a highlight of NBC News' accomplishments in recent years. And it is clear that he and Schlosser are figuring on more of them.

## Fictionalized reality

Related to this are full-evening dramatizations of actual events. Recent examples are the three-hour versions on NBC of the Lindbergh kidnapping case and the murder trial of Dr. Sam Shephard.

Next season NBC will air a full evening on the story of America's greatest woman flier, Amelia Earhart, who disappeared under mysterious circum-

stances in the Pacific Ocean during the 30s. Other full-evening events coming up next season, but with entertainment values stressed, are the three-hour *Life Goes to the Movies*, a joint effort of Time-Life Television and 20th Cen-

stantly-Fox, and the four-hour celebration of NBC's 50th anniversary, *The First 50 Years*, to be aired in November. Another factor cited by NBC management for their belief that the public wants more programming in the news/documentary area is the record of CBS' *60 Minutes*. During the "regular" season (through April 18), the 18 programs aired under that title received an average share of 30. It would be surprising if NBC does not come up with some kind

*Researcher Paul Klein, who returned to NBC recently as programming vice president, believes tv is going into a "golden age" with heavy program investments in new forms that will appeal to all audience segments. He reflects network confidence that tv is the only broad, national advertising medium.*





# THE FIRST FAMILY FOR FIFTY YEARS.

# 1925

WSM first aired a live, inaugural broadcast at 8:00 pm, on October 5, 1925. Just a handful of Middle-Tennesseans huddled around home-made crystal sets and store-bought Atwater Kents, to hear the live program come down the wire.

Today, 51 years later, WSM still comes to you live. Reaching hundreds of thousands of listeners who still believe, *live* is better. It's been programming like *The Waking Crew* in the morning, to the *Grand Ole Opry* at night, that has kept the WSM radio station first in the listeners' minds.

1950. WSM, first again, staged a live variety show from its brand new studios for a brand new medium.

On September 30, 1950, WSM brought television to Middle Tennessee, and parts of Kentucky and Alabama. And for the next three years, WSM remained the *only* source of television service for these three areas.

Today, 26 years later, in their efforts to keep their viewers better informed and entertained, WSM has left a string of firsts on their way to 1976. They were first with videotape, first with color, first in color film processing, first with

long-range radar, first with hour-long news and first with remote broadcast cameras. It's firsts like these that keep WSM first in our viewers' minds.



*L.H. Montgomery helped design and build this early transmitter.*



*WSM-TV's first live telecast aired on September 30, 1950.*

1976. WSM first came to its *listeners, live*, then to its *viewers, live*. And now, just as it was back then, service, more live programming and more varied programming are still first and foremost in the minds of WSM management.

A feeling that carries through every member of



*Midday with Ralph Emery means guest interviews along with music.*



*Teddy Bart hosts "The Noon Show"... a household word for over 20 years.*

the WSM family. From all the people connected with radio, to all the people connected with television. From the technicians, to the on-air personalities and to everyone in between.

And to our audiences. To our family of viewers who have made and kept us their number one broadcast choice, may we simply say, thank you.

**THE WSM FAMILY**  
WSM-AM-FM-TV.  
NBC Affiliates

*An affiliate of the National Life and Accident Insurance Company.*



## NBC: THE FUTURE

of news magazine series during the next couple seasons, judging by comments of NBC executives.

NBC is also impressed by the success of the mini-series, *Rich Man, Poor Man*, on ABC. Nielsen figures for seven weeks averaged a 45 share and an average rating of 27.7, a remarkable showing for a dramatic series. The mini-series led all other programs in Nielsen's general drama category by a wide margin, its closest competitor being *The Waltons*, which averaged a 36 share and 22.8 rating over 32 weeks.

"Television doesn't have to be baked into the mold of the same program every week," says Schlosser. "That's a hold-over from radio. BBC has shown what can be done with the mini-series."

NBC's major foray into mini-series will be encompassed in the *Best Sellers* hour-long spot on Thursday at 10, with Universal to turn out the dramatized versions of popular novels. But mini-series won't be confined to that period. Arthur Hailey's novel, *The Money-changers*, for example, will be programmed in the *Big Event* slot.

While the mini-series is by no means

a proven program form for tv, Schlosser is looking ahead at some future implications. "Now we're competing with the movies for rights to best-sellers, but soon we may be seeing tv originals. Then we'll be turning out novels based on the mini-series, either after the series runs or at the same time."

Howard sees most mini-series running six to eight episodes, but with some limited to as few as four. He believes that, for the most part, reruns will work.

NBC still needs a more precise fix on the costs of mini-series. It's assumed they'll cost more per hour than a conventional series, though Howard says there could be a considerable cost difference between one mini-series and another.

### Do-or-die proposition

"One reason the mini-series is more costly," explains Howard, "is that you have to look good from the beginning. The show can't build an audience. There isn't enough time. In addition, you're amortizing costs like sets over fewer episodes. And you have to spend more on

advertising because you're promoting a show that won't last long. You might run three or four mini-series during the season in a time slot that would normally carry one show."

If mini-series are more costly, does that mean they'll be less profitable to the network? Howard says not necessarily because "we are assuming they will get a larger-than-average audience." In any event, he says, NBC expects to have a fix on costs by the end of this year.

While the networks have a general fix on the cost of conventional series, there is still the problem of how to keep them from getting out of hand. Because above-the-line costs are so difficult to control, particularly in an era of fierce network rivalry, NBC has for some time been mulling over ways of controlling costs through production economies.

Schlosser believes there is a lot of potential in controlling production costs through substituting the tv for the film camera. He is aware of the difficulty of forcing a changeover in an industry which has considerable investment in film equipment, but he feels Hollywood is overly-conservative in its approach to production.

While there are a number of sitcoms now being shot on tape (and saving-money), NBC wants to use tape for outdoor as well as indoor shooting.

"There are now lighter weight tv cameras of almost studio quality," says Schlosser. "There are also compact mobile units."

Howard says tape puts below-the-line costs lower than film. "You can see the results immediately. You can correct mistakes quickly, you don't have to wait for film to be developed and so you save time, which means you save money."

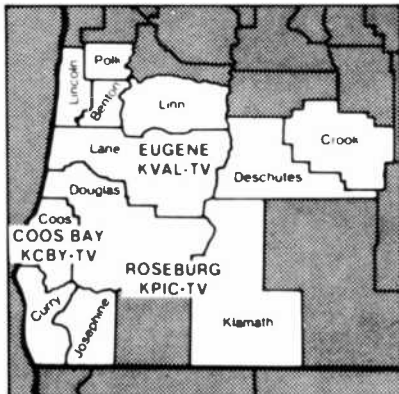
NBC is now developing a taped show with Lee Rich's Lorimar Productions to see what kind of savings can be achieved with indoor/outdoor shooting. The show is *People Like Us* with Eugene Roche, a blue-collar drama about a construction worker and his son. The pilot was a one-hour "world premiere" presentation aired in April. Lorimar will be shooting at least four, and maybe six, episodes and the show is a candidate for the second season next year.

### Co-production ventures

One of the more interesting trends in controlling program costs at NBC involves deals or co-production with tv companies abroad—specifically in the United Kingdom. One such is *The Man in the Iron Mask*, starring Richard Chamberlain, a joint effort with Lord Grade's ATV operation. Explains Wil-

# KVAL-TV TRIANGLE

WE CAPTURE IT ALL FOR YOU . . .



Source \*Feb/Mar 1976 ARB. \*\*1976 Survey of Buying Power

- 259,200 TV HH\*
- 12 Oregon counties\*
- \$3.4 BILLION effective buying income\*\*
- \$2BILLION retail sales\*\*
- EVERY DAY PART, Monday-Sunday, we capture more viewers, more households and more adults.\*
- FACT! No other station efficiently covers this market.

**YOU CAN'T COVER OREGON WITHOUT US.**

Call your HR rep, or Art Moore & Assoc., in Portland and Seattle —they'll capture it all for you!



**KVAL-TV**

Eugene, Oregon

Satellites: KPIC, Roseburg KCBY, Coos Bay

liam Storke, vice president, special programs, "In a two-run deal, NBC gets a \$1.5 million production for about half that."

Another co-production is *The Hunchback of Notre Dame*, with the BBC being the partner. A third Anglo-American effort is *Cat on a Hot Tin Roof*, with Granada taking part, and featuring Lawrence Olivier, Natalie Wood, Maureen Stapleton and Robert Wagner.

With prices to advertisers and network profits being what they are today, program costs are not NBC's biggest problem. Nor is finding advertisers to buy the time. Nevertheless, NBC-TV is continuing to work on the task of finding new sources of revenue—whether from existing clients or those who have never used the medium. Says executive vice president Mike Weinblatt: "BAR figures show that 40 per cent of the dollar volume from new clients on the tv networks last year were on NBC."

Weinblatt thinks it's a serious mistake to ease up on missionary efforts just because business is good. "When you're selling the medium, what you're also doing is refreshing yourself on sales

*NBC Radio's News and Information Service (NIS), which broadcasts 24 hours a day to subscribing stations, is major innovation in blending network, local news. Shown in New York studios are, l. to r., John Cameron Swayze, Jr., Ray Rice and Barbara Hoxter.*



points." Weinblatt says his new business people are working on all kinds of clients and notes that *Today* and *Tonight* are still the most popular entry points to network tv.

But he feels that corporate advertising is the biggest growth area for network tv—and that includes the extended use of the medium by those who are already

using it for specific product and service advertising. He also sees big growth in financial services, retailing and fast food chains. As for the negative possibilities in less over-the-counter drug advertising because of FTC actions, Weinblatt doesn't believe it will happen.

He sees no major changes coming in the buying and sales arena. "While

## ***Congratulations to NBC on its 50th Anniversary from Meyer Broadcasting Company***

**kfyrtv**  
**550**

NBC FOR 42 YEARS  
IN BISMARCK

\* \* \*

KFYR-AM DELIVERS MORE AUDIENCE THAN ANY OTHER STATION BETWEEN MINNEAPOLIS AND SEATTLE. (Source: April-May 1975 ARB)

\* \* \* \* \*

NBC FOR WESTERN MONTANA

**KGIN**  
**1310**

# 1 18-49  
IN GREAT FALLS

(Source: April-May  
Great Falls ARB)

24 HOUR AM

MONTANA'S FIRST RADIO STATION SINCE 1922

**KFYR-TV** Channel **5** Bismarck

NBC Affiliate for 22 years

\* \* \* \* \*

**KUMV-TV** Channel **8** Williston

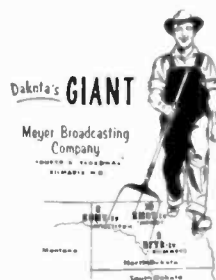
NBC Affiliate for 19 years

\* \* \* \* \*

**KMOT-TV** Channel **10** Minot

NBC Affiliate for 18 years

\* \* \* \* \*



## ***NBC and MBC Dominate Western North Dakota***

## FAMILY AFFAIR

The Gentling family (man and boy) have been associated with NBC for thirty-six years, first in radio with KROC, and then in television with KROC-TV.

We take great pride in this long-term relationship. Recently we sold our television station to Tom Oakley and his associates. We know they will serve the Rochester, Minn. community with distinction.

Call letters of the tv station will be changed to KTTC. We will retain the radio station with KROC as call letters.

## KROC radio

Rochester, Minn.  
David Gentling, President

*Happy  
Golden Anniversary*

to

**NBC Radio  
America's  
First  
Network**

From

**WLW**  
RADIO 7

**the #1 radio station in Cincinnati.**

buying has moved to more sophisticated demographics, the major ones are still households and women 18-49." Nor does he see guarantees getting any more specific. "We don't want advertisers to go away unhappy, but they have to take some risks."

### Sales outlook healthy

As far as Weinblatt can look ahead—which is through next year—he sees good business. And not only that, but clients are committing their dollars earlier and for longer periods.

If the near future looks good for NBC—barring a poor showing in the ratings next season—what about the

### The men who run NBC: Aaron Rubin



**A**aron Rubin, NBC's financial executive vice president and member of its board of directors, has a background of 39 years in broadcasting, interrupted by a three-year hitch in the Air Force during World War II.

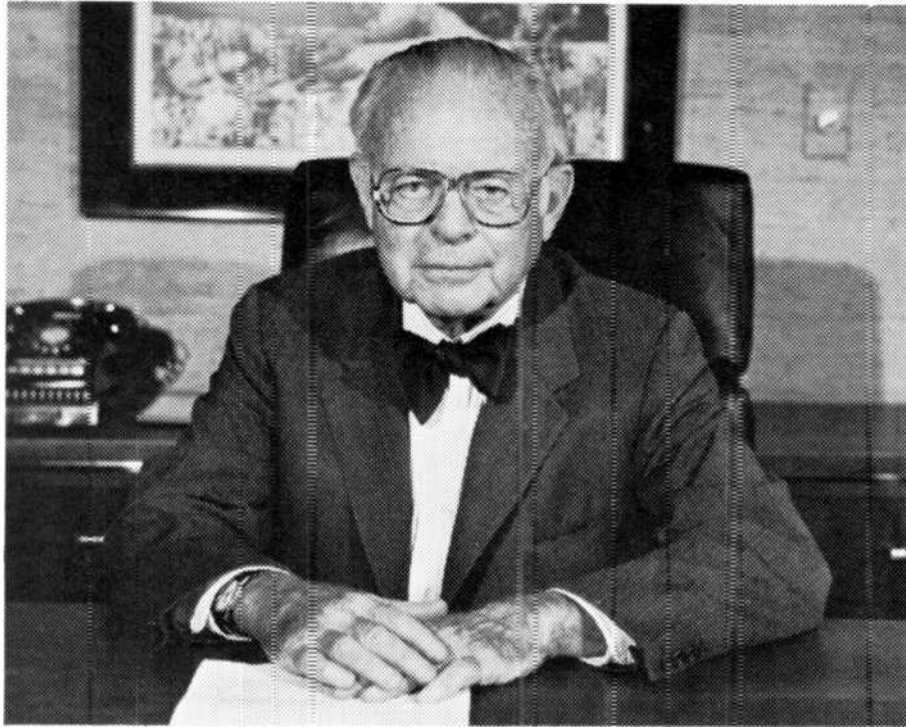
He has been in his present post at the network since 1961, and also chairs the President's Council, a coordinating body for plans and information within operating divisions of the company.

In his first tour of duty with NBC, he joined the accounting department, to remain there five years. When the Blue Network was sold in 1942, becoming the American Broadcasting Co., Rubin went along with it as assistant controller. He became assistant treasurer of ABC, then rejoined NBC as its chief accountant in 1954.

In the following four years, Rubin was steadily given greater responsibility as he became manager of budgets and financial evaluation, assistant controller, and then controller.

In 1960 NBC elected him vice president and treasurer. □

# COMMITMENT



A MESSAGE FROM GARDNER COWLES, CHAIRMAN, COWLES FLORIDA BROADCASTING, INC. AND COWLES COMMUNICATIONS, INC.

As WESH Television celebrates its 20th Anniversary this month, and the 10th Anniversary of becoming a Cowles Communications station, all of us connected with it are pleased to join in congratulations to NBC for the completion of 50 years of distinguished service to broadcasting and to the viewers and listeners who are the reason for our existence.

Because WESH-TV is located in the Daytona Beach—Orlando area, which is thriving on the imagination of Disney and the technology of America's moonport, we feel a great kinship with the pioneers of NBC who have taught us all so much of the technology and philosophy of broadcasting.

In step with NBC's progress in advancing the technology and philosophy of broadcasting, WESH Television is proud to have brought significant firsts to its Central Florida viewers including live news remotes, minicam coverage, fully mobile production facilities, professional meteorology and radar, locally originated color and a full hour of local evening news.

As we reaffirm our pride in our network on its 50th Anniversary, it is appropriate, too, to reaffirm the commitment made to the people of Central Florida, and to our advertisers, when Cowles Communications acquired WESH ten years ago. It is simply this: *To make WESH-TV a station worthy of the communities it serves, and of the trust and friendship of its viewers.*

*Gardner Cowles*

**WESH-TV**   
**DAYTONA BEACH/ORLANDO**  
A Cowles Communications Station  
NBC  Represented Nationally by KATZ TELEVISION



Full evening "event" programs, such as drama on Lindbergh baby kidnapping case, are key elements in NBC thinking about future. Coming up is Amelia Earhart drama, among others.

longer term? In general, NBC, like the other networks, feels demand for network television will hold up for as long as anyone can see ahead. NBC is convinced that the national advertiser cannot do without television, that magazines present no threat and that the networks will continue being able to present programming that will attract—if not always excite—the bulk of the population.

There is one fly in the ointment—pay cable. But NBC appears less worried about it than the other networks. At the most, the company's planners estimate, pay cable will result in an eight-to-10 per cent audience loss by about 1980—that is, the networks would have grown that much more without cable.

NBC management feels the network can live with the present rules on cable, though they would prefer stronger anti-siphoning regulations. Cable is only a threat, NBC feels, if it gets a "free ride." There's a public interest in pay cable but the present anti-siphoning rules represent a fair balance, so the NBC thinking goes.

#### Threat of cable tv

But there is an undercurrent of concern that cable's growing influence may result in de-regulation. And that could represent a real threat to the networks in the 80s, says NBC management.

Among the long-term trends being watched carefully by NBC are the demographic ones. These have little direct impact on network operations and not too much on short-term planning since changes involving the age distribution of the population and the ratio of women working come relatively slowly. But, still, NBC, is thinking about the significances to viewing habits.

The per cent of women working has gone up from 36.7 in 1965 to 45.9 per cent in 1975, but the rate of increase is slowing down. The ratios of *married* women working show remarkably similar numbers. However, the increase in the ratio of married women *with children* who work—it has risen from 29.1 per cent in '72 to 34.3 per cent in '75—may represent a significant trend.

There have already been shifts of advertising money out of daytime to nighttime tv, though overall viewing by women during the day has changed little in recent years. One area being explored by NBC is the question of programming to women—and men—on Saturday morning, where there are sizeable numbers now viewing. For example, during the September-December period last year, the ratio of adults viewing rose from 30 per cent at 10-10:30 a.m. to 53

per cent at 12:30-1 p.m. Other weekend daytime periods are also being examined with a view to reaching the working woman.

As for the radio network, which started it all, no major changes appear in the offing. Jack Thayer, president of the NBC Radio Division, says the NBC radio web, as well as all the other wired chains, will "maintain their best foot forward" in the near future, by which he means news and talk.

Thayer was responsible for one of the major radio innovations of the 70s—the creation of the NBC News and Information Service (NIS), which is now feeding more than three quarters of an hour of news per hour around the clock to more than 60 stations, with 72 currently signed as affiliates.

A key indicator of the success of NIS—the spring Arbitron sweep—is in the process of being released and its findings will greatly affect the future of the news service.

Meanwhile, the NBC Radio Network, overshadowed by its tv counterpart, is celebrating its 50th anniversary quietly but proudly. □



Our  
Congratulations

**WHIZ**  
**TV-AM-FM**  
**ZANESVILLE**

Since  
1955  
bringing  
NBC  
Television  
to Eastern  
North Carolina.



WASHINGTON, N.C.

ONE OF NBC'S  
LEADING  
STATIONS.

# A salute to John Chancellor and the NBC News Staff from Utah and KUTV

KUTV's Newswatch 2, serving Utah and the Intermountain West, is pleased to be associated and be part of the NBC News effort. We applaud the efforts of all and share your commitment to the high standards of honest, fair and professional television news reporting.

Our own pioneering efforts with the state's first full-hour newscast, first ENG effort, and first full-time news correspondents in Utah's major cities serve to heighten our appreciation of an organization with the dimensions and complexities of NBC News.

Continued success from some of your most perceptive critics...your peers!

**NEWSWATCH 2**

KUTV/Salt Lake City

# General Electric Broadcasting Company



Congratulates

NBC

For half a century General Electric and NBC have been broadcast pioneers. We began in 1922 with one of America's first radio stations — WGY, and continued to contribute to the industry with such achievements as the first radio drama (1922), the first 50,000 Watt transmitter (1925), the first televised news event (1928), the first television drama (1928), one of first licensed television stations in the country — WRGB (1939), the first long distance reception of a modern TV signal which eventually led to the concept of networking (1939) and the first stereo FM station in the nation (1962). So, from one pioneer to another, Happy Anniversary.

WRGB-WGY-WGFM  
Schenectady

WNGE-WSIX-WSIX FM  
Nashville

KOA TV-KOA-KOAQ  
Denver

WJIB  
Boston

KFOG  
San Francisco



# Viewpoints

## Networks: Expand news, but look to primetime, not stations' time

One of the great unanswered questions about the networks' announced intention to extend their early evening newscasts is *why*? The fact that the networks desire to expand the news into what is now *local station time* calls their motives into question. We at Group W (Westinghouse Broadcasting Company) fully support a greater network effort to provide more varied and in-depth news coverage, but, and this cannot be emphasized too strongly, *not* during local station time. If the networks are serious about improving news programming they should look to primetime where they will reach a far greater audience and where there is no regularly scheduled news.

## Early evening news is there in quantity

Let us look at some of the questions raised by the networks' proposed expansion of the early evening news:

1. Is there a need for more news in the early evening time period? I think not. Review of program schedules in major markets around the country reveals that in New York there are 11 half hours of early evening news; in Los Angeles, 15 half hours; in Chicago, nine half hours; in Philadelphia, nine half hours; in Cleveland, eight half hours; in San Francisco, 11 half hours; in Boston, 10 half hours; in Washington, D.C., 10 half hours; in St. Louis, eight half hours and at least six half hours in most three-station communities.

2. Has some economic circumstance arisen that requires the network to double their news input in this time period? No. the networks are currently enjoying the highest level of profits in their history. If there is any economic need, it is on the part of the affiliates, whose earnings have remained relatively flat over the past seven years when network profits have increased an astonishing two and one half times.

3. Would the local stations be helped by the networks programming an additional half hour? Decidedly not. This period of the day is considered primetime for the local stations. For the networks to take another half hour daily would be an economic blow to stations, especially those in medium to smaller markets. Further, it might be necessary for many stations to *cut back* their *local* news in order to accommodate the extended network news.

4. Are the networks planning to present a new mode or form of news programming or analysis that would enrich this early time period? From all present indications, the expansion to an hour, if it comes, will simply result in an elongation of the present format.

5. What does the public need in terms of new sources of information and news? As indicated above, the public has access to a great deal of news in the early evening. In fact as the situation now exists, where there is an option in this time period, 35 per cent of the sets in use in the top ten markets are tuned to non-news programming.

## Group W offers to clear primetime news—free

It has long been my conviction that the public is ready for *new dimensions* in programming, and particularly in the area of television journalism. To present serious in-depth reporting along with analysis and reviews of major news items would be an important "breakthrough" in electronic journalism. There has not been a significant new development in the presentation of television news in the last decade. Spot news and headline service is no longer adequate. A new dimension must be found. For this reason, Group W has suggested that such a new undertaking be positioned in primetime, when the viewing audience would be maximized.

Group W is willing to clear the kind of primetime news program I have described above on a five-day-a-week, 52 week-a-year basis on its five television stations, and, as an indication of our commitment to this policy we would air these news shows *without* network compensation.

From a purely pragmatic point of view, a half hour of news analysis and in-depth reporting would significantly enhance the stature and image of the networks. During a period when the industry is being "attacked" by advertisers and segments of the public for excessive violence and the glorification of crime and sex in their programs, the performance of such a public service is both pragmatically and professionally sound.—Donald H. McGannon, *chairman and president, Group W, Westinghouse Broadcasting Co.*

# Programming

## Primetime religion experiment

An experiment by KABC-TV Los Angeles in which six half-hour episodes of *Insight* will be aired for six consecutive Saturday nights from 7-7:30 p.m., beginning July 3, could lead the way to similar use of religious programming by the other ABC o&os, if the program garners a sufficient rating and audience share.

Father **Ellwood Kieser**, executive producer of the syndicated religious series says he believes ABC would go with *Insight* on its other o&os if the experiment is a success. He characterizes the six-week period as "a trial balloon." He notes that to his knowledge, it is the first time a network owned station has opened up primetime for a religious program.

Kieser says that other station groups including **Group W** and **RKO** might play the show in primetime, although there are no commitments yet.

**Phil Boyer**, vice president, programming, ABC-owned tv stations, is non-committal concerning the program's future beyond the summer schedule. "We will look closely at the results of the experiment," he says, "but right now, we haven't gone that far in our thinking for me to say it would be on in primetime on our other o&os." He notes, however, that *Insight* is not simply a religious program, but a dramatic form as well. "It's a noble experiment," he sums up.

Kieser, however sees the move by KABC-TV as indicative of a new era in broadcasting. "Most primetime drama is drama of distraction, *Insight* is drama of involvement. It helps give the viewers hints on how to solve life's problems. We run contrary to escapist entertainment. We attempt to make people think about our stories to meet the challenges they represent."

He notes that the shows don't preach and they use the best writers, directors and actors available. "They are of all denominations and they generally donate their services. Some people will do things for God they won't do for money," he points out.

Now in its 12th year of production, the series is seen on about 140 stations, including primetime on some indies. *Insight* gets free time and is free to the stations.

## Film tape marriage

The people at **The Videography Co.**, a boutique-type production house in West Hollywood, are fond of saying that film aesthetics and video tape technology—living together in mutual distrust for nearly 20 years—have at long last been brought together. "They're finally married," says company founder and

president **Bob Kiger**. "We performed the ceremony." What Kiger, a onetime Universal Studios film editor who started **The Videography Co.** in 1973, and his staff claims to have accomplished is design a videotape editing system that can do now with videotape more than has been done with the three camera film format for years.

Consider the case of ABC-TV's half-hour *Barney Miller* cop comedy series. **Danny Arnold**, the producer, was used to working with film but had to do this show in tape. He called on **Bob Kiger** and **The Videography** editing troop. They came in with the Editron system and added a few wrinkles. The Editron system is used to build a video tape work print of a finished show. It works this way.

The first 25 shows in the *Barney Miller* series were shot with four video cameras instead of via the standard three-camera film technique. Each camera records the entire show.

The director does not have to call the shots from the control booth while cameramen lug cameras around the talent. There's no need for the technical director to punch up one camera after another at the director's command. The director, instead, after the show is taped, sits on the floor in front of a so-called "Quad-Split" screen, a recording format **The Videography Co.** says it designed. It allows viewing the synchronized output of all four video cameras simultaneously on one monitor.

The director (as well as the editor later) can see at any given moment what was recorded on all four cameras. A number log is made of all the shots the director wants in the release print. The development of the electronic time code, now standardized by the Society of Motion Picture and Television Engineers, makes this rebuilding of the scene and sequences possible. This code, or electronic edge number for every frame, is displayed in the picture monitor without permanently affecting the picture. The code represents real or elapsed time in hours, minutes, seconds and frames (30 frames per second) in that sequence. The play times appear on the left of the screen, record times on the right.

The editing process begins when selected takes are transferred from the original two-inch masters to a one-inch video work print. The material is screened on **Videography's** Editron system, the heart of which is a \$20,000 **Datatron** control console which automates the operation of the one-inch videotape recorders. The **Datatron** reads the **SMPT**E time code which is recorded in

one audio channel of the work tape.

This code is identical to the time code recorded on the original two-inch masters. When the work tape has been refined and approved, the time code coordinates of the final cut are fed into a computer which automatically assembles the two-inch masters. According to **Mark Michaels**, **Videography's** vice president in charge of tv post-production, the time code enables the Editron system to make frame accurate audio/video, video-only or audio-only edits effortlessly and quickly.

This off-line videotape editing system contains a total of \$90,000 worth of equipment, all of it off-the-shelf components. In addition to the **Datatron** control console, the system includes three **IVC** one-inch vtrs, an **Ampex TBC-800** time base corrector, a character generator, a dropout compensator, a 47-watt audio amplifier, and a switching and monitoring system. The entire package is contained in three small racks.

Kiger claims this Editron system is "radically less expensive than any other system available today." In fact, he adds, "our off-line cost is so low, and our auto-assemblies are so fast, it is often possible to complete the entire post-production process for less than off-line alone would cost on another system."

**Michaels** notes that **Videography** did all the post-production for the first season of *Barney Miller* for a weekly cost of about \$6,500. By comparison, he estimates that **MTM Enterprises** spends \$15,000 a week for film alone on the *Mary Tyler Moore Show*, which is produced via the three-film-camera technique. He also points out that a little more than a year ago, an episode of *Barney Miller* was edited in record time, with assembly of the finished half-hour program, containing 228 separate edits, accomplished in a mere two hours and 25 minutes at a pace of one edit every 38 seconds.

The *Barney Miller* series, however, is no longer at **The Videography Co.** Producer **Danny Arnold**, who runs his own production company, has set up a similar off-line electronic editing system, using some of **Videography's** people. Still, **Videography** is not out of the picture. The company is involved in the production of two pilots and is seeking to place a limited number of these off-line systems with other series producers. With that in mind, **Videography** plans to build a second videotape editing room at its compact (1,500 sq. ft.) **Santa Monica Blvd.** facility. One room would be used for program post-production; the other for commercials. (**The Videography Co.** has a thriving commercial production

and post-production business doing work for such clients as Continental, United and Northwest Orient airlines; Great Western Financial Corp. and Datsun cars.)

What's really different about The Videography Co. system? Unlike a switch feed show, which records only one camera at a given moment, shows that use the Videography system can be completely rebuilt in post-production. All editing decisions are made in the post-production stage. The system also, apparently, is efficient enough to give producers the creative freedom to shape and reshape their programs without running up a prohibitive bill.

### Salkowitz heads Fox tv division

Sy Salkowitz will take over as president of the Twentieth Century-Fox Television division. He succeeds Jack Haley, Jr., who has resigned from the Fox presidency effective June 30.

Salkowitz joined the company in 1974 as vice president, development. Last year, he became vice president, prime-time programming. Before joining Fox, he was with Columbia Pictures-TV as a writer and executive. He has served on the board of directors of the Writers Guild of America and was a governor of the Hollywood chapter of the Television Academy and an alternate trustee of the National Academy. He is a director of the Writers Guild Foundation.

### In Syndication

Kaiser Broadcasting has made its initial entry into program syndication with *Snippets*, a series of one-minute public service vignettes aimed at children. Kaiser is looking for a distribution company to aid in syndicating the series. Kaiser recently won a Peabody award for *Snippets*. Topics covered in daily segments include nutrition, art, sportsmanship, safety, the metric system, attitudes toward the elderly and handicapped, and ethnic pride.

The syndicated packages will include an undetermined number of completed segments plus a minimum of 25 new ones each year, says Barry Thurston, Kaiser's director of program services.

Paramount Television's *The Brady Bunch* has now cleared 147 markets, including 97 of the top 100. Newest licensees include: KENS-TV San Antonio; WIS-TV Columbia, S.C.; WNDU-TV South Bend/Elkhart; WMC-TV Memphis, and WBMG-TV Birmingham.

The syndicator has also acquired international distribution rights to two 90-minute tv features produced in Aus-

tralia by Robert Bruning. Titles are *Is Anybody There* and *Paradise*. Negotiations are underway with other Australian producers for theatrical features which Paramount would distribute internationally.

Metromedia Producers Corp. will syndicate domestically and worldwide *The Lorenzo and Henrietta Music Show*, a comedy-variety series of five one-hour programs produced by MTM Enterprises.

All six Metromedia tv stations have acquired the series for a fall start. Other clearances include KTVU San Francisco/Oakland; WGN-TV Chicago; WSB-TV Atlanta; KSD-TV St. Louis, and WUAB Cleveland.

Alcare Communications has sold the Mort Crim commentary series, *One Moment Please* to six more outlets, bringing to 41 the number of markets for the news feature.

The *Morris Comedy Horror Show* wrap around produced by Don Sherman's Octopus Productions and KCOP Los Angeles available for syndication. It consists of a one minute opening and closing and five two minute inserts adaptable for horror and science fiction features.

Syndicated Program Production/Sales division Gert Bunchez & Associates has added two radio programs to their syndicated availabilities: *Durward Kirby Comments*, 3½ minute humorous mind provoking commentaries; and *Mind Your Own Business*, 1½ minute consumer commentaries concerning all phases of consumer activities.

*Loving Free*, distributed by Pade Productions, Milwaukee, has added four tv markets and is now in 14 markets.

The five-minute shows are based on a first-person book about marriage, man/woman relations and family life—describing how it was and is and with a strong emphasis on feelings.

There are 260 shows in the series and 40 per cent of them include a request for mail thus giving stations a mail track and measured response since five-minute shows are difficult to rate effectively.

The show is bicycled in syndication. Latest licensees are KDKA-TV Pittsburgh; WHBF-TV Rock Island; WXOW-TV LaCrosse, and WLUC-TV Marquette. Additionally, *Loving Free* is heard on the radio in five markets.

Some of the subjects covered by the show include how to fight fair; keeping

(Continued on page 108)



**Maverick**

delightful viewing for  
the entire family

**is back!**

WARNER BROS. TELEVISION DISTRIBUTION



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# Commercials

## Keep amateurs out of production

With today's emphasis on money-saving techniques, a professional producer is worth his weight in gold, yet some agencies persist in allowing "part-timers" to assume the producer's role, says the **Broadcast Advertising Producers Society of America (BAPSA)**. However, although the problem does exist, there has been an increase in the demand for the well-rounded producer who can handle both the technical and creative requirements of the job, asserts **John Sircus**, senior vice president for tv production at **C. T. Clyne Co.**, and a past president of BAPSA.

The worst abuses, Sircus maintains, came from art directors who became producers, many of whom were not monetarily productive from an agency's point of view. Says Sircus: "Although they might have produced acceptable commercials, their cost overruns were substantial. In today's tightening economy, especially with media costs soaring out of sight, there are greater demands on a professional producer."

He adds: "A top producer is one who knows which production companies to bid for a certain job; whether to use film or tape, and he is not guided by what will enhance his sample reel, but by what will make the spot more viable to sell the client's product."

BAPSA's new newsletter notes that with a sameness to so many products, broadcast producers must use ingenious methods to make their commercials stand out. Frequently production can give a look that sets a commercial apart, the newsletter says. Good production won't save a bad idea, but it can make a good idea outstanding, it's held.

The newsletter criticizes those agencies (without naming names) which put in charge of production people who are not involved in the full gamut of production responsibilities on a day-in-day-out basis.

It takes a real pro to bring in a job on budget, says BAPSA. Film and video tape production companies know that working with competent agency producers makes for smoother, more successful results in most instances, according to the newsletter. Many production houses protect themselves from the kind of overages that a nonproducer might incur through lack of knowledge or experience by adding \$1,000 or more to their bids, it's said.

## Violence selling deterrent—JWT

The pilot stage of a **J. Walter Thompson** research program on violence and ad-

vertising suggests that some buyers will not buy a product that was advertised on a program they considered to be excessively violent. According to JWT's research, 10 per cent of those surveyed consider not buying a product because of the surrounding program violence and eight per cent actually do not buy a product because it was advertised on a violent tv show.

**Don Johnston**, president of the agency, commenting on the results of the preliminary at the recent annual convention of the **American Advertising Federation**, said that further research is being undertaken to verify the early results. But he pointed out what other ad men have been saying lately—that violent tv programming is not a suitable selling climate. "Even if the figure were not eight per cent . . . if it were four per cent . . . I cannot imagine any advertiser who would want to risk negative sales of these proportions," he stated.

Johnston said that two out of every five persons surveyed said they avoid watching programs they consider too violent and as many as a fifth of the men and a third of the women said they prevent their children from viewing such programs. "We believe this indicates that public hostility to violent programming is growing," Johnston said, "It's organizing and we are convinced it will be felt more and more . . . in letters of protest and in product boycotts."

We are not attacking tv, he pointed out. Rather the agency is questioning tv's exploitation of violence. He cited the fact that average tv households watch six hours per day—thus it is a prime source of impressions from early childhood on.

Johnston pointed to four areas in which damage is caused by violent programming:

- Young children are always learning. Whether you like it or not, they'll learn from anything you put in front of them. If they are constantly given models of violent behavior, their behavior will probably turn violent.

- Incidents have been reported in which unstable adults have modeled crimes on tv dramas.

- Excessive doses of violence tend to desensitize even stable adults. They become indifferent to the suffering of others.

- Heavy watching of tv violence contributes to the tide of paranoia that afflicts a major part of the population.

We have a responsibility, Johnston said, to speak out against programming that promiscuously exploits violence. We are counselling our clients to evaluate the potential negatives of placing commer-

cials in programming perceived as violent.

"Our motivation is primarily social," he said, "but there are certain business considerations that confirm our recommendations. None of us really knows today the exact effect of a souped-up frantic environment on a commercial message. We long ago concluded that there were certain products that didn't live well in surroundings of blood and broken heads. But we have started to wonder about the effect of this on any message," he concluded.

## Ad makers

**Thomas J. Nathan** has joined **Cunningham & Walsh** as a group creative director. He comes to the agency from **Scali, McCabe Sloves** where he was a vice president and creative supervisor. Before that, he held a similar position at **Dancer-Fitzgerald-Sample**.

**Smith/Greenland** has appointed **Paul Jervis** co-creative director. And **Phyllis Sherowitz** has joined the agency as an assistant art director.

**Gerald Tolle**, vice president, associate creative director has been elected an officer of **Meldrum and Fewsmith**, Cleveland. Tolle joined the agency in February, 1975 as senior writer/producer and was named associate creative director, supervising a group specializing in corporate advertising in all media, in March, 1976. Prior to joining M&F, he was creative director for **N W Ayer** in Los Angeles and for **Ketchum, MacLeod & Grove** in Houston. He has also worked for **McCann-Erickson** and **Campbell-Ewald**.

**Ray Lyle** has been promoted to associate creative director of **J. Walter Thompson/Chicago**. He joined the agency in 1969 as an art director.

**Jere B. Chamberlin** has been appointed senior producer in the broadcast department at **D'Arcy-MacManus & Masius/Bloomfield Hills, Mich.** He had been director of broadcast productions at **W. B. Doner** in Baltimore, since 1971.

**Mejo Okon** and **John V. Nagy** have joined **Caldwell-Van Riper**, Indianapolis, as art directors.

## Music houses

**Charles Morrow Associates** has completed production of a 40-minute music and voice-over sound track for an educational slide presentation entitled "The Novel."

**David Lucas** of **Lucas/McFaul** has arranged three big band tracks featuring brass and strings for a package of three 60s for the **Carling National Breweries**.

# Selling Commercials

The spots, which will be seen regionally on the East Coast, Midwest and West Coast, depict the product as a great way to quench thirst after a sports match.

Dick Lavsky composed a dramatic rock accompaniment for a 30-second Denalin denture cleaner spot to be seen regionally on the West Coast.

Don Elliott Productions prepared three versions of the Friendly's song for Friendly's Restaurant campaign. The company has also written and produced three versions of the client's jingle, "Friendly's What a Change," which will spearhead the new campaign.

The "baked by elves" campaign for Keebler's Zesty saltines and Town House Crackers now goes into Spanish radio in adaptations written and produced by Marco and Sylvia Rosales of The Latin Sound.

The Famous Music Publishing catalogue has just published the fifth edition of *Famous Favorites*, a collection of the most popular musical lines from more than 300 songs. Music from the publication has been used in five regional campaigns: "Mona Lisa" will be used for Pacific Northwest Bell's ads; "Mission Impossible" is being used in a local car campaign; "Come Saturday Morning" will provide backing for a bank ad and two newspaper spots.

## Studio appointments

Tibor Hirsch named Alan J. Greenwald of Chicago and Kathe Chettle of Los Angeles as exclusive sales reps. In announcing the major expansion, Hirsch said: "I have seen some terrifically creative boards coming out of Los Angeles and Chicago. I felt the best way to tap these vital areas is by arranging for skilled reps to maintain day-to-day contact on a personal basis with agencies."

Director/cameraman Ted Devlet has joined Sunlight Pictures As a director at DVI Films for ten years, his experience encompassed a wide range of styles including action, dialogue and musical comedy. He won first prize at the Cannes

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 Contemporary Music for Spots & Programming  
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Political Spirit '76/ABC News



DOLPHIN PRODS, N.Y. COMPUTER ANIMATION

Cirol, Inc. \* Young & Rubicam



PHIL KIMMELMAN & ASSOC., New York

Rudy Patrick Seed Co. \* G-E



WGN CONTINENTAL PRODUCTIONS, Chicago

Compoz \* Dunnan & Jeffrey



FRENCH FRIED FILMS, Union, N.J.

U.S. Life Savings "Arthur Daneman" \* Chiat/Day



FILMFAIR, INC. Hollywood

Levi Strauss & Co. \* FCB/Honig



SNAZELLE, INC., San Francisco

Yellow Pages \* Cunningham & Walsh



SANDLER TAPE & FILM, Hollywood

Film Festival three times for his Phase III, Benson & Hedges and Love Cosmetics commercials. He has also won five Clio's.

"Directing a tv commercial is a total commitment of my energies," says Devlet. "I give as much as I can to get a visual quality and performance from the actors that will give a commercial spontaneity and sell the product with the greatest impact."

John Carey joined Editing Concepts. Most recently working as a free-lance editor, Carey has 15 years experience with commercial, documentary and industrial projects. He worked with Stuart Gelman Editorial for five years, and began his career with a seven year stint with Audio Productions. His tv commercial credits include spots for Gillette, the U.S. Navy, First National City Bank and Noxema.

The Videogroup has named Alice AuFrance president and chief executive officer.

### Commercials circuit

Recapping recent activity at production houses and facilities:

**NBE Productions**—Nat B. Eisenberg taped a series of testimonials for Dynamo's "Little Blue Jug" campaign. The director also went on location to Phoenix and Toronto for other assignments.

**EUE/Screen Gems**—Steve Elliot shot six 30s for the revival of the Broadway musical *My Fair Lady*. Lensed at the company's studios, the spots were designed to give viewers a front row, center seat.

**Peter Israelson** shot three 30s for the Glass Containers Institute which illustrate the advantages of glass bottles.

**Lenny Hirschfield Productions**—The director/cameraman shot a spot for the Sink MaSheen scouring creme, a new sink cleaner made by the d-Con Co.

**Sunlight Pictures**—Director/cameraman Mel Sokolsky lensed a campaign for Sunbeam Bread.

**ZCM**—Zeida Cecilia-Mendez has wrapped her first English language tv spot, a 60 for Top Job. She directed the videotape spot in a New York studio with a mobile crew from National Video.

**Centrex Productions**—Hal Stone handled an assignment for a Planters

Peanuts spot which called for a couple munching from a bowl of snacks in which the bodies and snacks disappear, leaving clothes and bowls intact. The snacks are replaced with peanuts as the bodies slowly come back. In a tricky matched set, using multiple chroma key techniques, Stone matched dissolves to create empty snackers and restore them with Planters' product. Stone (below) with Mr. Peanut.



Stone also taped a 30 for Gorton's of Gloucester's new line of batter fried fish in which the sea captain on its package is the product spokesman:

**Adrian Riso** directed a spot for Clair-oil's hair dryer.

Recently **Editing Concepts** wrapped up a job under extreme deadline conditions for **Goodyear**. The one minute and 30-second spots were based on using the winning driver of the Indianapolis 500, run on May 30. The 60 aired the evening of May 30, hours after the race was completed. To complete the 30, **Editing Concepts** rushed 288 spots through duplication and distributed them to stations for non-network air dates.

### New campaigns

**Hoffman, York, Baker & Johnson** is creating a national campaign for the Oster Corp. scheduled to begin on October 13. The campaign will use former Miss America Phyllis George as product spokeswoman.

George, who is also a sports broadcaster for CBS-TV, will use and demonstrate Oster products in the ads.

With George (below, from l.) are Dick

**Garvey**, HYBJ executive vice president and director of creative services, **Ken Sanville**, Oster executive vice president, **Phil Skinner**, HYBJ vice president and account supervisor, and **Larry Kabins**, Oster director of advertising and public relations.



**Cunningham & Walsh** has created a new ad for the Yellow Pages in which New York Mets utility player Joe Torre boasts of his use of the product to promote his Brooklyn sporting goods store. The spot will appear in August on NBC-TV's sports programming.

**Campbell-Ewald** has created a campaign for Chevy's Monza Towne Coupe which uses a trained penguin named Bruno. For the Chevy commercial, Bruno strikes a serious pose as he waddles around the car examining its various features. And all the while, Alexander Scourby's voiceover intones: "It's styled to be dressy . . . finished to be formal . . . refined to be personal."

Bruno, who lives at Busch Gardens in Los Angeles, beat out seven Humboldt penguins for the role.

**DKG** has completed a new tv spot for Pipe Aroma Air-Tips which feature the Muriel Girls. Jan Daley (below) is featured in a spot at a supper club.



### 50,000 scenes easily available

**Encyclovideo**, a computer generated index of film footage for tv producers and editors has been gaining acceptance by agencies, according to the company which says it has sold several sets of the bound volumes as well as microfiche.

The index is from the files of Encyclopaedia Britannica Educational Corp. and is designed to provide immediate access to 55,000 scenes from 1,370 classroom films. It consists of 11 volumes containing four separate, but inter-related printouts:

# Pelco

Editorial Inc.

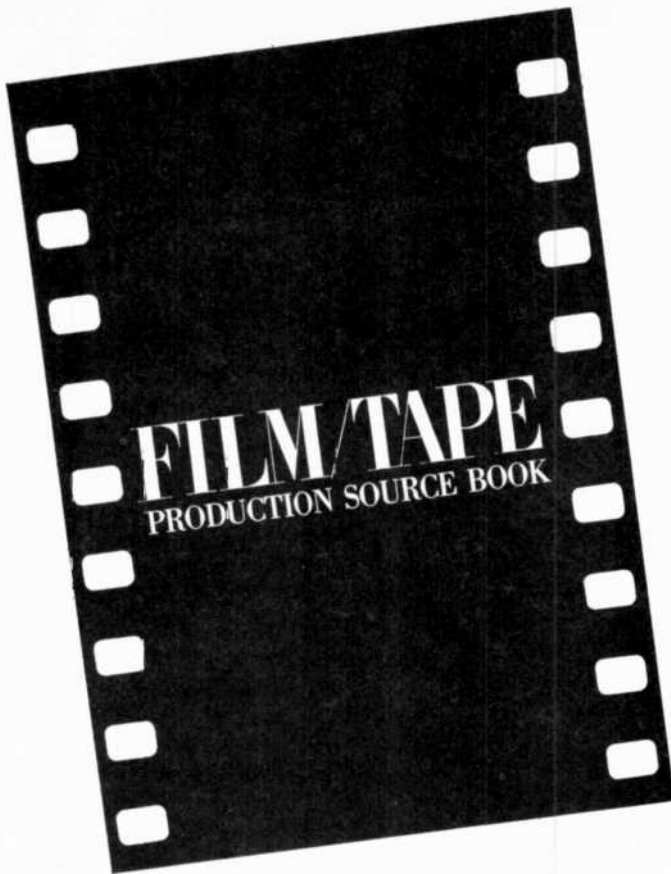
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## 1976

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Company . . . . .

Address . . . . .

City . . . . . State . . . . . Zip . . . . .

# Programming

(From page 103)

in touch with the kids; taking men for granted; jealousy and possessiveness in women; shared housework, sexual fantasies; friends your husband doesn't like; staying together for the sake of the kids, little kids and dirty words, and fighting over money.

Century 21 Productions has sold its six-hour special *Epic of the 70's* to over 50 radio stations. Described as a contemporary look at the music of the Seventies, with 60 interviews, the show will be hosted by Los Angeles radio personality Larry McKay.

Century 21 is also syndicating a package of jingles produced for WCOL Columbus. The jingles feature a "Chroma-Key" concept which allows each jingle to be perfectly matched with the musical key and tempo of the record which follows. Distribution will be under the names Chroma-Key II and Impact. Free demos are available.

WMCA New York is planning to syndicate a new 105-minute celebrity interview show which it is currently airing live. Hosted by former hostess of the AM Miami tv talk show, Sally Jessy Raphael, the show features exclusive five-minute gossip segments plus interviews with celebrities.

## Zooming in on people

Bruce A. Genter has joined the Behrens Company as sales rep with national responsibilities. The appointment is part of the company's increased sales merchandising on behalf of its national news program for children *Kidsworld*.



Genter

Viacom has promoted Jean Goldberg to director of Research. Prior to joining Viacom, she was at Petry Television, Ted Bates, A.C. Nielsen, Avco Radio Television Sales and Papert Koenig Lois Advertising.

The syndicator has also promoted Robert T. (Bud) Donnelly to director of marketing, West Coast. His expanded duties will include development of new sales areas in the Los Angeles and San Francisco markets. Additionally, he will assist Henry Gillespie, president of Viacom, in first-run programming and

program development for syndication.

Group W Productions has named Carl Menk an account executive based in Atlanta. According to Group W vice president, general manager, sales, George Back, "The new position represents an expansion of our sales force in line with our additional production and distribution activity."

James Pratt, Jr. has been named Southwestern divisional sales manager for Metromedia Producers Corp. Prior to joining MPC, Pratt was program director at WFAA-TV Dallas.

Edward McMullen has been named national sales director of the newly-formed radio syndication company talk-Radio. For the last 13 years, he was associated with WOR(AM) New York in sales.

## Big promo for Space: 1999

An estimated \$10 million will be spent in advertising and promotion of over 200 *Space: 1999* toys, games and other products according to a roundup of toy and game trade sources by ITC, distributor of the show.

Mattel will spend over \$1 million in advertising, through its agency Ogilvy & Mather. Spot commercials in the top 20 markets will start in September and there are plans for network spots as well.

LJN Toys will spend an estimated \$400,000, and Illfelder Toy is due to spend about \$300,000. Both companies are represented by Ed Libov Associates.

## Block to set NATPE program

Richard Block will serve as program coordinator for the National Association of Television Program Executives annual conference scheduled for Next February in Miami. Block will blueprint topics and speakers in association with convention chairman Chuck Gingold, KATU-TV Portland.

Currently a consultant to Lorimar Productions and Viacom, Block has done consulting work for the past two years. Prior to that, he was president of Kaiser Broadcasting.

## Equipment

Charles A. Steinberg has been named Ampex vice president of audio-video systems and data products. He was previously vice president—general manager of the audio-video systems division.

Steinberg joined Ampex in 1963 as a product manager in the former video and instrumentation division. He was named head of that division in 1969. Prior to joining Ampex, he was with Airborne Instruments Laboratory.

**Maverick**

with 124 delightful  
hour-long episodes  
**is back!**

WARNER BROS. TELEVISION DISTRIBUTION



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Why TvB raised its predictions on spot billings in '76/111  
One Seller's Opinion: Spot tv rate increases long overdue/113  
Campaigns/112, Appointments/114, Buyer's checklist/116

# Television/Radio Age Spot Report

June 21, 1976

## Old friends.

Way back in 1930, when NBC was just four years old, we received an experimental CP. We were



licensed in 1931, with the call letters W9XD. Ten years later, we filed America's first application for a

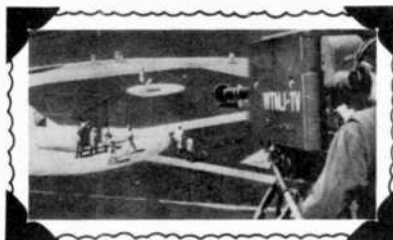
commercial TV station.

After time out for a world war, we began telecasting Dec. 3, 1947 — Wisconsin's first station. The very next spring we telecast all home games of the Milwaukee Brewers, who were then in the American Association.

We've been leading ever since. In news programming. Sports. In color. Special programming. In studio facilities. And much more.



Milwaukee and Wisconsin viewers count on us for professional,



sensitive, balanced reporting of all the news—good and bad. For responsible broadcasting that's strongly committed to

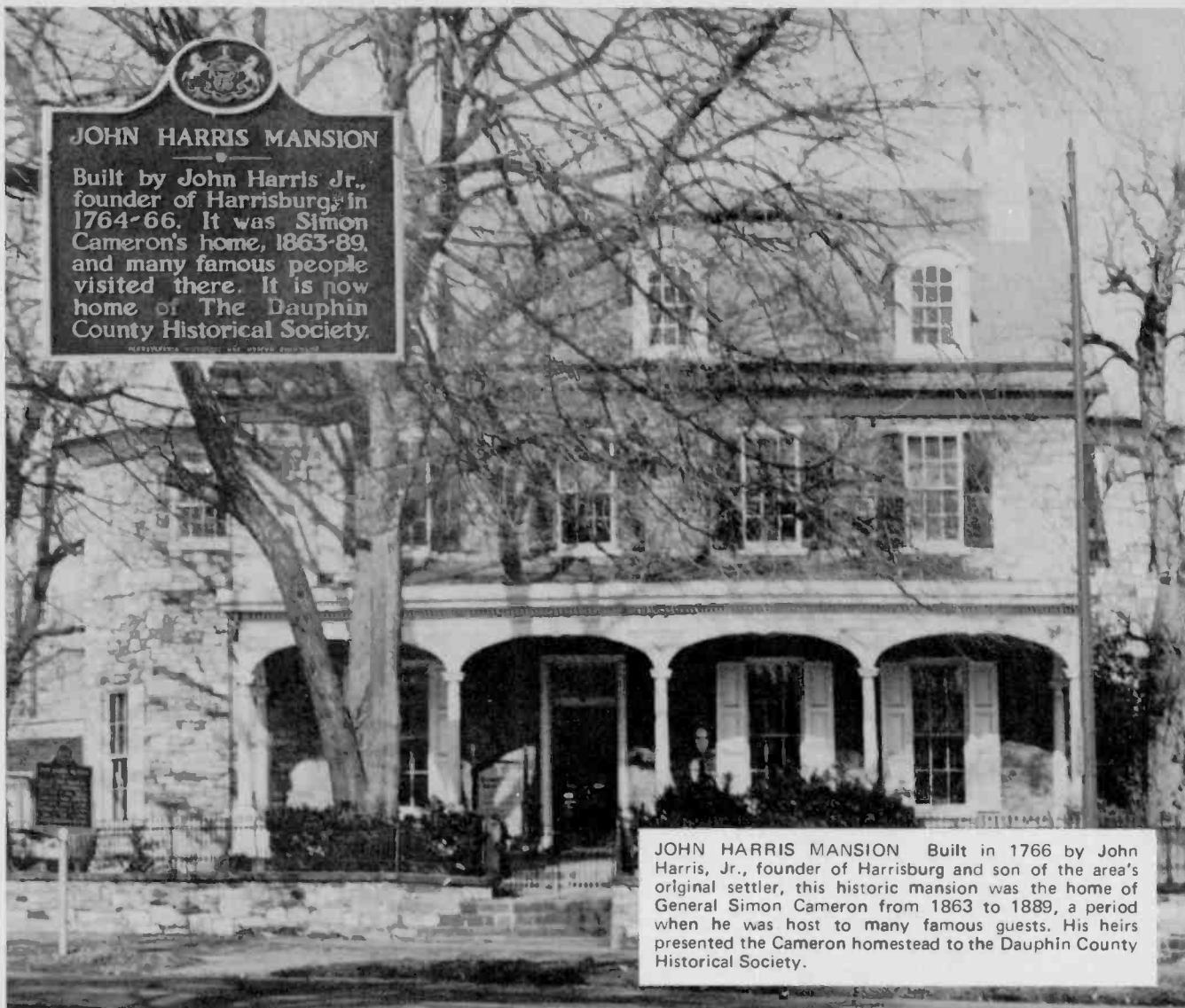
public service and deeply involved in our community.

They watch. And they listen to what we say.

After all, that's what friends are for.



WTMJ Television Four  
Milwaukee  
Represented by Harrington,  
Righter & Parsons, Inc.



**JOHN HARRIS MANSION**  
 Built by John Harris Jr., founder of Harrisburg in 1764-66. It was Simon Cameron's home, 1863-89, and many famous people visited there. It is now home of The Dauphin County Historical Society.

**JOHN HARRIS MANSION** Built in 1766 by John Harris, Jr., founder of Harrisburg and son of the area's original settler, this historic mansion was the home of General Simon Cameron from 1863 to 1889, a period when he was host to many famous guests. His heirs presented the Cameron homestead to the Dauphin County Historical Society.



# PENNSYLVANIA

## Pioneer and still the Leader

WGAL-TV was the first television station in this historic area. Today, after more than twenty-five years, it is still the dominant station. For example, Channel 8 has more viewers of its newscasts at 6 PM and 11 PM than other programs telecast at the same time by all other stations in the area combined.\* The result of this impact is increased sales results for advertisers.

# WGAL-TV

LANCASTER-HARRISBURG-YORK-LEBANON, PA.

\*Nielsen Station Index, February - March, 1976, Sunday through Saturday, 7:00 AM to 1:00 AM. Audience estimates subject to limitations published by Nielsen.

WGAL-TV Lancaster-Harrisburg-York-Lebanon, Pa.  
 WTEV Providence, R. I./New Bedford-Fall River, Mass.

**STEINMAN TELEVISION STATIONS**

# Spot Report

Television/Radio Age, June 21, 1976

## Why TvB raised its predictions on spot billings in '76

TvB's upward revision of its spot tv projections for 1976 is based not only on the first quarter totals from BAR but also the rising rate of increase during the quarter. BAR figures, based on monitoring one week a month in 75 top markets along with estimates of going rates for time, show that expenditures went up 9 per cent in January, 18 per cent in February and 25 per cent in March. For the quarter, the overall increase was 18 per cent. TvB president Roger Rice, as a prelude to the release of the bureau's 20th *Spot Television Report*, covering 1975, announced it was more than doubling its estimates of the '76 increase, going from 12 to 27 per cent.

Meanwhile, in releasing its first quarter estimates, TvB/BAR data showed the top 10 spot advertisers, in order (see page 128 for the top 100 advertisers), were Procter & Gamble, General Foods, American Home Products, Chrysler, Lever Bros., General Mills, Wrigley, Colgate-Palmolive, General Motors and Ford. Of the 10, only Lever had a smaller spot tv investment than during the corresponding '75 quarter.

The biggest increase among the spot leaders was that of Chrysler, up 371 per cent over '75, a reflection both of surging auto sales this year and poor Chrysler sales last year. Among package goods companies, the two biggest increases were from General Foods, up 46 per cent, and Wrigley, up 42 per cent.

TvB projections for '76, said Rice, mean that the dollar increase this year (\$500 million) is almost as large (in BAR terms) as the increase from 1965 to 1975 (\$600 million). Total spot for '76 is put at \$2.2 billion.

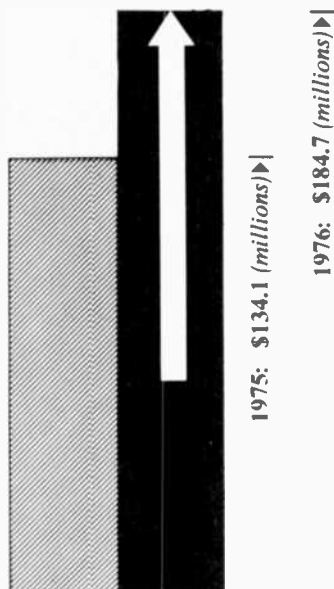
TvB/BAR spot figures run higher historically than actual time sales reported by stations to the FCC. TELEVISION/RADIO AGE *Business Barometer* estimates for spot tv, equivalent to time sales, showed a total of \$1,463.9 million for '75, compared to \$1,329.2 million (actual FCC time sales) in '74. A 27 per cent increase over the *Barometer's* '75 estimates would amount to \$1,859.2 million, an increase of nearly \$400 million.

TvB puts first quarter spot expenditures at \$463.3 million, compared to the *Barometer's* \$392.8 million. However, *Barometer* figures show a larger first quarter increase—29.4 per cent. Significantly, TvB's own sampling of members reportedly shows a first quarter increase practically identical to that of *Barometer*. Industry sources speculate that BAR estimates of station announcement rates have not caught up with the cost escalation.

In addition to spot projections, TvB raised its estimates for network tv from +10 to +15 per cent and local from +14 to +25 per cent.

### NATIONAL SPOT

April (up 37.7%)



For complete *Business Barometer* detail see page 17

## NBC tv o&o's illustrate strength of barter

Despite booming spot business and improved cash flows at stations, barter syndication is holding its own (see story on page 28). For instance, NBC tv o&o's are increasing their barter product in primetime access next season from one show—*Wild Kingdom*—to three, with the addition of P&G's *The Andy Williams Show* on all five outlets, and *In Search Of* on its New York, Chicago and Los Angeles stations. This gives credence to those who claim barter shows are getting better. NBC o&o programming vice president Wes Harris stresses that scheduling criteria centers exclusively on the merits of the show.

# Spot Report

Television/Radio Age

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## Campaigns

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### **Ampex Corporation, radio** (SMY, Inc., Chicago)

AUDIO TAPES will be featured for 10 weeks starting in early September in a widespread selection of major radio markets. Target audience is young men, 18 to 24.

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### **Armour-Dial, Inc., tv** (Eisaman, Johns & Laws, Los Angeles)

MAGIC PRE WASH STAIN REMOVER will be offered for five weeks starting July 5 in a good many markets to reach women 25 to 54. Buyers are looking over fringe 30s.

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### **Avon Products, tv** (Ogilvy & Mather, New York)

VARIOUS BEAUTY AIDS are scheduled for nine to 12 weeks of television in a great many markets, nationwide, starting July 5 to reach women 18 and up. Lois Jacobson and Jeff Adler are on the buying team inspecting fringe 30s.

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### **Barclays Bank of California, radio** (Cunningham & Walsh, San Francisco)

TRAVELERS CHEQUES will use 10 weeks worth of flights starting on issue date in a coast-to-coast list of radio markets. Buyers are aiming for both men and women 25—plus.

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### **Beatrice Foods Co., radio** (Marsteller, Inc., New York)

DANNON YOGURT is being served this month for four weeks in a great many Eastern and Midwestern radio markets. Target audience is adults.

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## Borax speaks Spanish

U.S. Borax has made its first move to advertise on Spanish-language television with a 13 week campaign on eight stations of SIN, the Spanish International Network. The schedule features 20 Mule Power Bathroom Cleaner, Borateem Plus and Liquid Borateem via 11 spots per week on each station.

The stations are KMEX-TV Los Angeles, KFTV Fresno, KLOC-TV Modesto, KDTV San Francisco, WLTW Miami, WXTV Paterson, N.J., KWEX-TV San Antonio and XEJ-TV El Paso.

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### **Bristol-Myers, tv, radio** (Doyle Dane Bernbach; Foote, Cone & Belding; Boclaro, New York)

HERBAL ESSENCE and SUNSHINE HARVEST out of Foote Cone are scheduled for seven weeks of radio in long and nationwide lists of markets to appeal to teenagers, while VARIOUS OTHER PRODUCTS are set for 13 weeks of television via the other two agencies. Jim Thomas for Boclaro and Jane Innes and Ruth Christenberry for Doyle Dane are among buyers spreading the word in many markets to women 18 to 49 via daytime and fringe 30s. Schedules in both media start June 28 or on later July dates.

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### **Colgate-Palmolive, tv, radio** (William Esty; D'Arcy-MacManus & Masius; Norman, Craig & Kummel)

DYNAMO, via D'Arcy, starts four weeks of radio in a fair selection of Southern markets to reach women 25 and up, while IRISH SPRING, FAB, and VARIOUS OTHER PRODUCTS buy up eight to 13 weeks worth of television spot in a great many other markets, nationwide, to attract women 18 to 49. Sally Reynolds for Esty and Rhoda Silver and Evelyn Hilburn for Norman, Craig, are among tv buyers arranging schedules to start June 28.

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### **The Folger Coffee Co., tv** (Cunningham & Walsh, New York)

COFFEE will benefit from 52 week television schedules being placed in a great many Western and Midwestern markets starting in late June. Target of daytime and fringe 30s are women 18 and up. Buying team includes Carol Hauser and Val Adams.

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### **General Foods, tv** (Grey Advertising; Benton & Bowles; Ogilvy & Mather, New York)

VARIOUS PRODUCTS will be using 13 week's worth of third quarter avails starting June 28 or July 5 in a great many markets. Kathy Romanski and Anne Pomeranz for Grey, Annie Eng and Al Scheuer for Ogilvy, and Gail Trugman and Debbie Bierman for Benton & Bowles, are among buyers aiming daytime and fringe 30s and some minutes at women and children.

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### **Health Industries, Inc., tv** (Ayer/Jorgensen/Macdonald, Los Angeles)

EUROPEAN HEALTH SPAS will be promoted for 13 or more weeks starting in late June to reach adults 25 and up. Jodie Rhodes heads buying team

rounding up daytime, fringe and sports 30s.

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### **Hunt-Wesson Foods, tv** (SFM Media Service Corp., New York)

VARIOUS PRODUCTS will be featured within 13 weeks worth of spot starting in early July in a long and widespread selection of markets. Mike Lopez is among negotiators inspecting daytime and fringe 30s to attract women 18 and up.

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### **ITT Continental Baking Co., tv** (Vitt Media International, New York)

NEW BREAD and OTHER BAKED GOODS will be served from July through December in numerous markets to women 18-plus. Helen Marcovici is among buyers who reviewed daytime, fringe and weekend 30s.

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### **Kellogg Company, tv** (Leo Burnett, Chicago)

VARIOUS BREAKFAST FOODS are being placed for 13 weeks starting in early July to appeal to both women and children. Media is looking over daytime and fringe 30s in a long and widespread list of markets.

(Continued on page 114)

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## Union Carbide games

Some 100 radio stations across the country are now airing, or will in July, two contests for Union Carbide's Prestone II Winter/Summer Concentrate and Glad Plastic Wrap and Bags. Cathy Hart handled the buying for McDavid/Sykes Associates.

In the Glad "Merry Metric Quiz" guessing game, listeners compete for daily and grand prizes by solving brain-teasers based on various facts about the metric measurement system. During the promotion each station airs daily spots about Glad Plastic Wrap and Bags.

For Prestone's "The Big Boilover" radio contest, listeners will guess on which day and hour during June or July (depending on which month the local station elects to carry it) the temperature will hit its highest peak. Winning answers depend on the recording of the local weather bureau. On-air spots during the promotion will report the protective advantages of Prestone II an average of five times a day on each of the 100 stations carrying the contest.

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# One Seller's Opinion

## Spot tv rate increases long overdue

As far back as last summer, many of us in spot television sales predicted that 1976 would bring a tightening of station inventory and a corresponding rise in rates. We strongly recommended careful planning of budgets and schedules, since inventories would be sharply reduced by the Olympics, Bicentennial programming, the Presidential primaries and the election itself. Despite these warnings, many agencies now object strenuously to what they perceive as the high prices of spot television.

To evaluate the situation properly, spot tv rates must be put into proper perspective. Let's look at what's happened to spot prices since 1968 in relation to prices of other products and services, including other media:

	1968	1976	Increase
National consumer price index	104.20(a)	168.20(b)	61.4%
Network tv— <i>Tonight Show</i> (c)	\$17,000.00	\$31,700.00	86.4%
<i>Time Magazine</i> , full page, black & white	20,600.00	31,925.00	55.0%
Super Bowl (c)	29,000.00	115,000.00	397.0%
<i>New York Times</i> , full page	6,240.00	12,864.00	106.0%
Eastern Airline Shuttle, Boston to NYC	16.00	34.00	112.5%
Coca-Cola, 6 Pack, 12 ounce	.89	1.59	79.0%
Chevrolet Impala	2,951.00	4,570.00	53.0%
Early evening local news (c)			
Five Group W tv stations combined	5,150.00	6,600.00	28.2%

(a) 1967 = 100 (b) 1976  
(c) One-minute announcement

If spot tv had followed the inflationary pattern existing elsewhere, its prices would be well above the current level. Instead, spot costs have lagged behind other elements in the economy. It has been only recently that the cost of spot has been catching up with where it should be. The spot tv market had been depressed for several reasons. For example:

1. Loss of cigarette advertising affected reduced demand.
2. Acceptance of the 30-second unit by the networks and its emergence as the basic tv advertising unit doubled the number of units available in network programs, with adverse effects to the spot industry.
3. The primetime access rule increased local station inventory.
4. The general recessionary economy existing through mid-1975.

These conditions created an imbalance, with supply exceeding demand for spot tv availabilities. As a result, 18 months ago, spot prices were substantially below those of 1968. During this period increased station revenue came only from sale of increased inventory, and not rate increases. However, during these last 18 months, some new factors, beyond those we predicted last year, have radically changed the spot market:

1. The networks now program more station time than in any of the years preceeding the prime-time access rule, with their sights obviously on taking even more, thus reducing local station inventory.
2. Television is enjoying a greater, broad-based acceptance among advertisers, with more becoming heavy users of the medium.
3. An upsurge in new product introductions as well as use of the medium by companies to project corporate image.

Meanwhile, most stations have learned that they must obtain higher rates to help offset their rising costs of equipment, manpower and syndicated product. Income has not kept pace with expenses. For example, in the five Group

(Continued on page 114)

## KRDO

RADIO AND  
TELEVISION

GROWING STATIONS  
FOR PROGRESSIVE  
COLORADO SPRINGS  
AND PUEBLO.

## GROWTH\*

Colorado Springs-Pueblo has advanced from 107 to 97 in ADI ratings in ONE year — one of the fastest increases in the U.S.

\*Feb-Mar 1975 ADI Arbitron Subject to qualifications

## KRDO — TV\* AND ABC

First . . . Total Day 9AM-Mid. Sun. - Sat . . .  
35 share!

First . . . Prime, 6:30 - 10 PM Sun. - Sat . . .  
35 share!

First . . . Daytime, 9 AM-4:30 PM Mon. - Fri.  
35 share!

\*May 1975 ADI Arbitron Subject to qualifications

## KRDO — AM

KRDO-AM joined the NBC News and Information Service Sept. 2 becoming the first NBC/NIS station in Colorado.

All News . . . All The Time

## KRDO—FM 95.1

KRDO-FM . . . THE outstanding beautiful music station in Colorado Springs.

## CALL YOUR KRDO REP NOW!

KRDO-TV: PGW - ABC  
KRDO—AM-FM: Alan Torbett.

**Life Savers, Inc., radio**  
(*Dancer-Fitzgerald-Sample, New York*)

BEECH-NUT CHEWING GUM, already in some markets, moves into more on issue date and on later July dates to reach teenagers. Total market spread so far stretches from the Atlantic as far West as Detroit.

**Gloria Marshall, tv**  
(*Donald D. Lewis Advertising, Los Angeles*)

FIGURE CONTROL SALONS will be promoted for 26 weeks in a good many markets starting June 28 for the benefit of women, 25 and up. Media gathered daytime 30s.

**The Mennen Company, tv**  
(*Chapman Communications, New York*)

PROTEIN 21 and PROTEIN 29 are moving into numerous markets for four weeks on issue date, with later flights planned for mid-August to reach young women, 12 to 24 and men 25 and up. Buyers seek fringe, sports and access 30s.

**Miles Laboratories, tv**  
(*Tatham-Laird & Kudner, Chicago*)

ALKA-SELTZER will be seen for 13 weeks starting June 28 in a long and coast-to-coast list of television markets. Various buyers are looking over fringe 30s to reach both men and women 18 to 49.

**Morton Norwich, tv**  
(*Benton & Bowles, New York*)

FOOT SPRAY and OTHER PRODUCTS are scheduled for 13 weeks of spot television starting June 28 in a great many markets to reach adults 18 to 49. Anne Patrick and Talmadge Ragan are among buyers.

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### One Seller's Opinion (from page 113)

W tv markets, FCC figures show that between 1969 and 1974 expenses for all stations combined increased by \$56.8 million, while stations' combined national regional and local revenues rose by \$56.1 million. As a result, in these major markets, station income declined in this period by \$2.1 million.

While I don't foresee the cost of spot tv returning to the depressed levels of 1970-75, we can be reasonably certain that the present rate of increase will not continue. Increases in 1977 should more closely reflect the rate of inflation. The basic question though, is not whether television has become too expensive, but whether it does the job. Spot tv, still remains one of the least expensive and most effective media in targeting a mass audience. In spite of recent price increases, spot television has, in reality, only been catching up.—**Stephen D. Seymour, vice president—corporate television sales, Group W, and president, TvAR**

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## Appointments

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### Agencies

**Charles Scimeca** has been promoted to media director of Diener/Hauser/Greenthal. As such, he'll continue to report to **Norman Trell**, vice president, media. Scimeca rejoined the agency, a specialist in motion picture advertising and a Ted Bates subsidiary, following posts with Charles Schlaifer & Co. and with Ketchum, MacLeod & Grove.

**Amelia Grinstead** and **Frank Tomeo**, both associate media supervisors, have been elected vice presidents of J. Walter Thompson Company. Miss Grinstead joined JWT in 1967, was named a media planner in 1969 and associate media supervisor in 1973. Tomeo came to Thompson from Young & Rubicam in 1973, and before Y & R he had been manager of television information at BBDO.

**David Drake** has joined Needham, Harper & Steers/Chicago as an associate media director. He moves in from 11 years in the media department of the Leo Burnett Company, most recently as a media supervisor.

**David C. Agate**, formerly vice president and director of media at D'Arcy, MacManus & Masius, Dallas, has joined Communications Counselors Network to replace **Terry D. Fagan** in Atlanta as regional account executive for Coca-Cola and Southern Zone supervisor for Bonanza. Fagan, a CCN vice president, transfers to Memphis to replace **John Smith**, now in Dallas as Southwest area account supervisor for Coca-Cola.

**Frank Schapiro** has joined Needham, Harper & Steers/Chicago as associate research director, **Bill McEwen** moves in from the University of Connecticut faculty as a research supervisor, and **Sharon Ray** has been promoted to research supervisor.

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### Representatives



**Hilary Hendler** has been appointed director, Eastern sales for TV Spot Sales, NBC. She steps up from manager, Eastern sales and before that was an account exec with the NBC sales arm. The one-time buyer for Weiss & Geller has also been associate research director for Harrington, Righter & Parsons.

**Nancy C. Widmann** has been named New York sales manager, CBS Radio Spot Sales. She has been an account exec for the CBS radio rep since 1972 and before that was a senior broadcast negotiator for Vitt Media International. Before Vitt she had worked for Needham, Harper & Steers, Metro Radio Sales and, in San Francisco, Guild, Bascom and Bonfigli.

**Howard Mendelson** has been appointed vice president, New York sales manager, and **Daniel Cosgrove** vice president, group sales manager of Television Advertising Representatives. Mendelson joined TvAR in 1973 as an account exec and in 1974 was promoted to group sales manager and later to New York manager.

**Michael Miglino** has been named sales manager of the Philadelphia office of Harrington, Righter & Parsons. He transfers from New York where he had been an account exec with the Blue Group. Replacing him there is **Karen Heniger**, formerly with Katz.

**Craig B. McKee** has been named to head Blair Radio's new regional sales office in Minneapolis-St. Paul. He moves in from Chicago where he had been an account exec with the firm.

(Continued on page 116)

## Media Professionals



**John C. Gfeller**  
*Senior vice president,  
Marketing  
Consolidated Cigar Corp.*

In selling a cigar product, says Gfeller, "the target audience efficiencies we look for are against the dominantly male audiences offered by televised sports. Sports may not turn up the cpm's offered elsewhere in tv, but used correctly, sports can provide identification among males that can't be matched in any other way. On the other hand, we don't have the advertising budgets of such other major sports sponsors as the oil or automobile advertisers, or some of the larger insurance companies.

"The solution for Consolidated Cigar was sponsorship of the five-minute half-time mini-show within major network sportscasts. This is a unique format that gives the identification against male sports fans via a vehicle that isolates two 30-second commercials apart from the rest of the 36 spots in, say, a three-hour football game.

"We've done this," says Gfeller, "in both football and basketball, and we've talked with NBC about the possibility of doing something like it in baseball. Thus, for the National Football Conference games on CBS-TV, we developed the five-minute half-time arm-wrestling contest among NFL players with a top prize of \$10,000. We ran that 22 times from September 15 right through the Conference championship game on January 4 between the Rams and the Cowboys in the Los Angeles Coliseum.

"Then on NBC, Consolidated Cigar placed *Match Up* on *Grandstand*, where we'd pit, say, an American Football Conference wide receiver against a cornerback of an opposing AFC team. Or we'd put man up against the elements. Here a player would be battling a mighty blizzard or hurricane. That also ran 22 times, starting September 22 and going through to the championship final between Pittsburgh and Oakland on January 4.

"On CBS we also did it at half-time in the NBA basketball contests, and called it *Roundball*. Red Auerbach, former winning coach and now general manager of the Boston Celtics shows the viewer how the experts watch basketball. It's very fast game and often tough for the average spectator to follow the tactics of many of the plays. He's also great for us because, when he was coaching, he'd always light up a cigar at the point when he knew the Celtics couldn't lose. It was his way of saying the game was over—for the other team."

AS SURE AS

**2+2=4**

WTTV  
CHANNEL

**ADDS UP TO  
YOUR BEST BUY IN**



**INDIANAPOLIS**

**Featuring:  
Unconventional  
coverage of the  
Democratic and  
Republican  
Conventions.**

**6 great movies  
programmed against the  
network convention coverage.  
July 12-14 and August 16-18  
complete with short  
convention news cut-ins.**

**INDIANA TUNES TO WTTV FOR AN ALTERNATIVE!**

**WTTV - CHANNEL FOUR.**

**INDIANAPOLIS, INDIANA 46217 REPRESENTED BY**

**RTR**



## Farm Neighbors

As a service to agriculture, the Fetzer radio station in Kalamazoo has broadcast the Spray Guide each spring and summer for the past 29 years. Farm Service Director Karl Guenther talks with fruit and vegetable specialists by phone, broadcasting the latest advice on spraying conditions for the vital fruit and vegetable industry of Southwestern Michigan. Several generations of farmers in Southwestern Michigan have grown up learning to depend on the reliable and timely information broadcast each day by WKZO Radio Farm Service.

Helping farm neighbors is all part of the Fetzer tradition of total community involvement.



## The Fetzer Stations

	WKZO Kalamazoo	WKZO-TV Kalamazoo	KOLN-TV Lincoln	KGIN-TV Grand Island	
WWTW Cadillac	WWUP-TV Sault Ste. Marie	WJFM Grand Rapids	WKJF(FM) Cadillac	WWAM Cadillac	KMEG-TV Sioux City

## Spot Report

Television/Radio Age

### Appointments (from page 114)

#### Stations

A. H. Constant has been elected chairman of the board and C. E. Cooney named corporate president of the Chronicle Broadcasting Co., owner of KRON San Francisco and WOWT Omaha. At the same time, Cooney was also named president of the KRON Division of the company, and Paul A. Wischmeyer president of the WOWT Division. Both are general managers of the respective stations.

Mark A. Conrad has been named WLWT director of television sales in Cincinnati. He transfers from similar responsibilities at WFBC-TV Greenville, S.C. Replacing him there as director of sales is Dave McAtee who joined the station in 1973 as assistant general sales manager.

Robert Fishman has been appointed general sales manager of the Outlet Company's WNYS-TV Syracuse. He had been national sales manager of WPHL-TV Philadelphia.

### Buyer's Checklist

#### New Representatives

Blair Radio has been named national sales representative for WKBO (AM) Harrisburg and WRHY (FM) Starview, the Harrea Broadcasting stations for the Harrisburg-York-Lancaster market. WKBO airs a contemporary "up tempo" beat and WRHY features progressive album rock.

Katz Television Continental has been chosen to represent WIBW-TV Topeka. The CBS affiliate is owned by Stauffer Publications.

RKO Radio Representatives is the new representative for WNCI Columbus, Ohio. The Nationwide Communications station is FM contemporary.

#### New Affiliates

KGTV, Channel 10 in San Diego, KXLF-TV, Channel 4 in Butte, Montana, and KPAX-TV, Channel 8 in Missoula have joined the ABC Television Network as primary affiliates. KGTV is a McGraw-Hill station and KXLF-TV and KPAX-TV are properties of Garryowen Stations.



# Wall Street Report

## Turnaround in RCA profits started last summer, continues this year

For the past two years, RCA Corp. had been showing a distressing profits trend: down. It seemed that each quarter was slightly worse than the comparable one of a year earlier. However, starting in the third quarter of 1975 a turnaround began as profits came in at 42 cents a share, vs. 39 cents in the comparable span a year earlier. In the fourth quarter, it happened again (43 cents vs. 21 cents a share). Clearly, cost-cutting and streamlining efforts were beginning to pay off.

For the full year, however, RCA's earnings were down below 1974's depressed net of \$113 million, or \$1.45 a share. In 1975, RCA had profits of \$110 million, or \$1.40 a share on a record high gross of \$4.8 billion (\$4.6 billion in 1974).

But the uptrend that began in the third quarter of last year seems to be gaining momentum. In the first quarter of 1976 profits climbed more than 100 per cent to \$34.3 million, or 44 cents a share, from \$17 million, or 21 cents a share in '75's corresponding period. Volume continued its record pace. In the first quarter, it totaled \$1.25 billion, up from \$1.09 billion. For all of 1976 Wall Street analysts quarrel not about whether the recovery is real, but the extent of it: 1976 profits estimates range from a low of \$2.15 a share to a high of \$2.35 a share.

RCA management took a number of significant steps to bring about the earnings recovery. For one thing, it is phasing out two plants—its receiving-tube manufacturing operation in Harrison, N.J., and a color-tube venture in Great Britain. Closing costs of those two moves—totaling around \$20 million, or 14 cents a share—were charged to 1975 income. Also, the company's review of operations has resulted in a 6 per cent cut from a year ago in administrative costs per sales and a 7 per cent decline in marketing costs.

## Company closed two tube plants to cut losses

### RCA Corp. (five-year summary)

Net Profit	1975	1974	1973	1972	1971
Electronics—Consumer Products and Services.....	\$ 25.3	\$ 11.1	\$ 48.0	\$ 57.7	\$ 53.7
Electronics—Commercial Products and Services.....	(48.3)	(7.4)	25.8	11.7	.2
Broadcasting.....	52.1	48.3	47.7	36.0	26.3
Vehicle Renting and Related Services.....	27.4	23.2	19.3	15.4	10.1
Communications.....	31.2	25.7	18.2	13.6	11.7
Government Business.....	3.3	3.7	3.3	3.4	5.0
Other Products and Services.....	19.0	8.7	21.4	20.3	21.6
Total.....	\$110.0	\$113.3	\$183.7	\$158.1	\$128.6

Note: all figures in millions.

## NBC provided almost half of profits in '75

RCA's broadcasting operation, NBC, continued to expand its contribution to the company's net results. Although NBC accounted for only 16.5 per cent of the company's volume (consumer electronics grosses much more), it contributed 47.3 per cent of profits in 1975, up from 42.6 per cent in 1974 and 26 per cent in 1973. The high '75 profit contribution by NBC is partly explained by big losses in commercial electronics.

In dollars, revenue from broadcasting amounted to \$796 million in 1975, up from \$725 million in the previous year and \$684 million the year before. By comparison, consumer electronics brought in \$1.17 billion in '75, compared with 1.13 billion in '74 and \$1.15 billion in '73.

The price of RCA common this year has ranged from 29 to 8 $\frac{7}{8}$ . Cash dividends are paid at the quarterly rate of 25 cents per share. Recently, the stock was quoted at 5 $\frac{3}{8}$ .



*NBC's sports programming chief Carl Lindemann, l., and ABC's Chuck Howard r., agree that articulate, personable ex-athletes with potential for being colormen are hard to find. But Lindemann says two-man team is superior to having three men in booth for baseball and football games.*

fill," he says. Bruce Cox, director of programming at Compton Advertising, maintains, "Baseball is the toughest, because it's the dullest." However, he notes that Garagiola does a fine job without being overbearing or boring. Igiel notes that the key to baseball coverage is the slowness at which situations develop. "A baseball colorman needs more imagination. Kubek and Garagiola do a beautiful job," he says.

The prerequisites for a colorman are obvious. Says Howard: "We look for someone who is knowledgeable, has a good sense of humor and a good delivery." NBC's criteria, says Lindemann, is personality, knowledgeability and

ability to articulate.

However, Lindemann believes in the two-man approach, rather than a three-man team. "Three men in the booth is tough," he says, "because they are stepping over each other. We've had bad experiences with three-man teams. You need three different personalities which are complementary, and you don't often find that." He adds, "we don't tell announcers how to do a game. We buy a personality and hope for the best. In football, for instance, we'll start personalities on regional games. And, if they are good, move them up to network games."

Recently, NBC has signed up ex-quarterbacks John Brodie, Fran Tarkenton and Len Dawson to go with Don Meredith. "Someday the networks may hold a draft for retired football players, if this keeps up," observes Igiel.

Every major sports star who retires is a potential colorman. Lindemann watches for players who handled themselves well during interviews while active performers. Howard says, "I travel a lot and I always watch tv, especially the local ABC stations. I'm always scouting for on-air people."

Not too many years ago, a colorman could spin a few funny yarns and interject an occasional technical comment and call it a job well done. However,



*So far this season, ABC's Monday-night baseball has been a ratings success, but announcers Bob Uecker (top), Bob Prince (l.) and Warner Wolf (r.) have been target for savage barbs from the press. Of greater concern to the web is criticism from agency program execs who say the trio is inept and bumbling. Curiously, each has done well individually at the local station level.*

things have changed. Now huge audiences and big dollars are involved. The climate is more intensely competitive and sports fans demand more. "Today's outstanding colormen can translate what they see and give meaning to what is happening," says Igiel. "NBC's John Brodie is sensational. Alex Karras and Don Meredith are very special and go beyond simply providing color. CBS' Pat Summerall started as a colorman but has now become a professional broadcaster." Cox notes that "Karras makes football fun to listen to and makes it interesting for the 'non-sequential' (not a regular) listener."

### Break-in time

A well-known ex-jock breaking in on a national level has a period of grace but is expected to cut the mustard pretty quickly. "Athletes can be carried on their name for just so long," points out Igiel. "Look at Fred Williamson. ABC had the guts to replace him on Monday Night Football." The black movie star and ex-football player was ABC's choice to replace Meredith after he joined NBC. On paper, it looked like a good choice, but he didn't blend in with Cosell and Frank Gifford. It didn't take ABC long to fire him and bring in Karras. NBC stuck with baseball great Sandy Koufax for several seasons, before admitting defeat.

"Off camera, he was terrific," says Lindemann. "He knows the game inside out. The mike seemed to scare him. However, he was just becoming comfortable with it, and when he left, I think he was a competent broadcaster." A few seasons back, NBC used guest celebrities—singers, movie stars, etc.—to provide color. That gimmick lasted less than a full season. And CBS' National Basketball Association coverage tried retired greats Elgin Baylor and Oscar Robertson as colormen with a notable lack of success. This year, the web had better luck with Jerry West during the regular season and Rick Barry during the playoffs. The web also introduced Mendy Rudolph, a retired referee as a colorman. And the innovation seems to have worked.

"I know the parts that everybody plays—players, coaches and officials," explains Rudolph. "After officiating at 2,113 games, I have better insight into the game than most players. And I have credibility. I point out why the refs call certain fouls, and I'm not afraid to point out when they miss a call or to criticize their style or technique. My job is to describe why something happened."

Rudolph notes that there is more to

the job than he originally thought. "I had to get used to the equipment, the director, listening and talking at the same time, and to watch the game on the monitor so as not to discuss something the viewers didn't see."

The technical advances make the colorman's job both easier and more difficult. "Coverage is more varied, more up-to-date," says Igiel. "The technical aspects are so sophisticated that the colorman must be smarter in terms of relating to and describing action. He can't give a simple-minded description. The instant replay can make him look like a jerk."

Colormen need a place to grow, and many programmers feel the local station is the best proving ground. "It takes two or three years to know when to make contributions as opposed to running off at the mouth," says Cox. But even with seasoning, some get butterflies at the national level after proving themselves locally. "Others," notes Igiel, "step right in and do the job. They have instant personality. I'd put Tarkenton and Meredith in that category."

With more network time devoted to sporting events, some of the contests seem contrived, says Cox. "There are too many media events masquerading as sporting events, created by the networks," he says. And he points to *Superstars* and *Wide World of Sports* as two such shows. "In cases like these, the announcers are more important than at regular events. But there just aren't enough legitimate events to cover so they search for ways to use sports to fill up time. And they'll continue to do it as long as the numbers support them." □



*A new station logo, signifying the return to classical-music format of WNCN New York after recent acquisition by GAF Corp., is displayed by Dr. Jesse Warner (l.), GAF chairman and president, and Robert E. Richer, new general manager of the FM station. When former owner Starr Broadcasting changed classical format to rock, listeners solicited over 100,000 signatures, causing it to return the station to classical music.*

## Tv money (from page 23)

Olympics and Bicentennial specials, television will continue to enjoy brisk demand."

And what can advertisers do about the situation?

Agency heads offer a number of possibilities. Says Ogilvy's Phillips: "Short term, many advertisers are scrambling to be sure they can cover their commitments. And it's not only a question of price increases, but also a question of tight schedules and whether there are enough good availabilities remaining to cover the demand. Thus, though a few advertisers have already moved more heavily into other media, it's not been to an extent yet to be preceptible. So short-term, we won't see any significant change.

But long-term, because a turn-around takes time, we'll see a greater movement to other media. We've had letters from a number of major clients asking for a serious review of the alternatives, from a creative as well as from the media standpoint, to determine at what point television is no longer worth the price in relation to the alternatives. This will vary from one advertiser to another, depending on their differing objectives and needs."

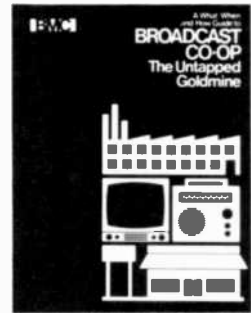
J. Walter Thompson's Sherman agrees on this last point. When and if it comes, the point of less return, he stresses, "differs for each client. For some products, television is still the most efficient way to sell to a mass audience. But the agency has a responsibility to its clients to analyze the needs of each product and to recommend that he budget for research into the comparative effectiveness of each media form in meeting those needs.

"Not every product needs mass distribution, and we've already recommended that some products stay out of tv—for example, some of those normally using television only in a pre-Christmas seasonal way, and who will find it tough to get on during the upcoming fourth quarter."

For such products, adds Sherman, "Print, and especially the segmented-audience magazines will be used more. Of course, here the advertiser won't have that sound and motion going for him. So for some creative people, it's going to mean a return to the basic disciplines of print advertising—which could be a good thing for some of them."

At Dancer-Fitzgerald-Sample, McSpadden says that "Since client budgets are based on projected sales volume at current prices for their goods, we don't expect (nor do we recommend) large advertising increases to offset television increases. As a result, we suspect that many advertisers will get less

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for their television money, short-term.

"This will be particularly true," continues McSpadden, "in the third and fourth quarters this year. The Olympics, national political conventions and election specials will diminish the time available. Compounding the problem, political advertisers, increasing local retailer activity in television, and a generally improving economy will place greater demands on less time.

"What's the answer? First, earlier commitment and tough negotiation. Beyond that, a continuing search for and use of alternate media to efficiently reach prospects. Finally—and hopefully—a bit more responsible action to control costs on the part of our friends in the television industry."

Benton & Bowles' Bowen comments that "A few stations seem to be taking advantage of the situation. I know that many have felt for some time that they'd been relatively underpriced in recent years when the bargaining has been hard. Most stations seem to be reasonable right now and looking down the road to good long-term relationships with the advertisers.

"But a few have submitted availabilities at a stated price, and then after our media people have placed the order, been told that the price had jumped. That's unconscionable. And it could come back later to haunt them. But I don't believe it's widespread."

Bowen also "certainly hopes that we won't be seeing any increase in clutter, because some advertisers try to showcase a line of several brands within one 30-second time span. But over the past two years, there had been some movement by

a few advertisers to return to the 60-second length, for creative reasons, to reduce clutter, or in the case of a more complex product story, and so on. I think that that movement has been quashed by the steep price increases."

Regarding commercial length, McCaffrey and McCall's Durgin recalls that one reason for the limited budget advertisers have been able to afford television has been its adaptability: "Different pricing in different dayparts. Breaking the basic minute unit down to a basic 30-second unit. When this first happened a lot of people assumed that the 30 would be only 50 per cent as effective as the minute. But what actually happened in many cases was that slicing the minute in half forced agency creative people into the discipline of making the 30 communicate as much, and sometimes more, than some of the former minutes. Some of the recall scores we've seen shows how well many of them succeeded."

Also concerned about commercial length is James Duffy, president, ABC-TV, who urged Young & Rubicam execs and their clients at the agency's recent seminar in New York to turn for alternatives to television dayparts outside primetime, "rather than to risk diminishing television's impact by seeking to slice today's standard 30-second unit into 15-second commercial units."

And some of the agency heads agree with Duffy that such a turn would serve only to build more clutter into television.

At Cunningham & Walsh, Chevins agrees that "due to the greater cost per spot, clients are buying fewer spots. There is a lack of leadership on the part

of big advertisers; they complain, but keep buying, and pass along this increase to the consumer through higher prices. Unfortunately, those hurt hardest are small advertisers who can least afford to keep buying—or to stop buying."

Chevins also observes that television pricing "works on the capitalistic philosophy of supply and demand. However, as prices continue to rise, more and more advertisers have to drop out of the medium from an affordability standpoint. That is, available dollars do not permit, at certain weight levels, an effective and sustaining television effort. This is when advertisers look to alternative media. The logical progression in the television business is from prime night tv to fringe night tv, to day tv, to spot tv, to alternate media."

Then there's the independent station alternative. According to Gerard Mulderrig, vice president, sales for WPIX-TV, "It's the agencies that have forced up prices with their heavy demand for primetime and late fringe on the network affiliates—while many of these same agencies have been ignoring alternative values on the independents."

While admitting that many independents including his own station have enjoyed business increases in this sellers' market, Mulderrig also asserts that some agencies still avoid independents altogether "and others place limitations on how much of a total buy can be spent on independent stations. If you automatically cut out half the competition in a tight market, how can you expect prices not to go higher on the other half?"

Mulderrig adds that many indies have research "that proves that we offer the same quality of viewers as do the affiliates. Yet some agencies will still spend three times as much on an affiliate as they'd need on an independent to reach the same audience. In the New York market, the three independents together, in early and late fringe, can provide as good an audience in prime or late fringe as any one affiliate, and at a lower cost. Spreading the dollars around, and buying more spot on the independents could go a long way to alleviate the price pressure at the affiliates."

And at Kaiser Broadcasting Spot Sales, vice president, general manager Don Robinson reports that though demand has "been so good in all our markets that our rates are up quite a bit, too, our primetime rates are still much lower than affiliate primetime. And our fringe is lower than affiliate news. But in general we and the affiliates charge about the same prices for our syndication."

In any event, remarks an agency man, "Every year it's a screwing game. The only trouble is this year it's the networks and stations who are on top." □



At Forward Communications' annual buyer's presentation in Dallas are (l. to r.): Tom Bolger, president and general manager, WMTV Madison, Wisc.; Robert Ferguson, president and general manager, WTRF-TV Wheeling, W. Va.; Melba Meade, buyer, Tracy-Locke, Dallas; Trisha Wiggins, buyer, Smith, Kirk, Baldwin & Carlberg, Dallas; Richard Dudley, president and chairman, Forward Communications; Bart Kellnhauser, president and general manager, WSAU-TV Wausau, Wisc.; Ruth Stout, buyer, Tracy-Locke; Bill Turner, president and general manager, KCAU-TV Sioux City, Ia.; Bob Rice, president and general manager, WRAU-TV Peoria, Ill.; Doyce Elliott, president and general manager, KOSA-TV Odessa; and Suzi Leonard, media director, Smith, Kirk, Baldwin & Carlberg.

Research seminar (from page 27)

Even though I welcome services such as Telmar or New Math being made available to buyers/planners, what a media director needs are some broad benchmarks like the reach of a 50 share "x" at grp's, and stable usage. Systems like Telmar and New Math offer a great service by educating and informing the buyer/planner. However, the media director wants to know he's planning firmly with a goal of so-many gross rating points and expecting that a given share on the average should obtain approximately "x" reach and "y" frequency. Both systems or two major systems—Telmar and New Math—are rather intricate with many building blocks focusing on the individual station's capabilities and so forth. This should be highlighted to the buyer in the station-selection process. The media planner or media director needs a job. We base most of our reach calculations on 600 BARFE schedules and have analyzed these in the most general terms across many demographics by different share and gross rating points. It's fine for a buyer to attempt to improve on these by referencing these after getting computer reports, but, in general, we can provide benchmark figures first.

**Goldberg:** But when you ask for a 50 share or that kind of aggregate, do you also say 50 share of these kinds of demographics?

**McSherry:** This type of data can be made available to the buyer. I'm not saying that it always is. Data such as TGI is being considered in media planning and buying. If there are any sharp station type profiles that emerge—and I mean sharp—this can be input for station-type recommendations or broad benchmarks can be given out to give focus to buying.

**Schrank:** Incidentally, I'd like to ask a question here that may open a new area for discussion. You talked about buyer judgment. How do you define buyer judgement?

**Lenard:** The entire discussion so far has been really about quarter hour and cume—just the tonnage concepts. Now we get into the area that this can be modified by buyer judgment. What buyer judgment are you actually talking about? Is it qualitative aspects of the station's audience or anything like this? I would like that defined, because there is a whole new area of research that Arbitron literally does not touch upon, and

Pulse and Source have taken shots at this, but really we have a long way to go in terms of qualitative data.

**Goldberg:** What do you consider the subjective judgments involved here? Let me ask so we can get back to something else for a moment. You talked about Pulse and ARB, and you said that Pulse seems to be dropping. Why is Pulse being dropped by so many agencies?

**Goldin:** Well, for two reasons, I guess. First of all, Pulse started out with what was in concept a superior technique. Most people felt that the personal interview technique, the roster recall method, was probably more amenable, more precise as a tool of measurement for radio than a diary. I think in the past several years, there have been indications by both Pulse and ARB and outside parties to suggest that the execution of that technique was imprecise enough or loose enough to lower the initial advantage that Pulse had in concept. The other reason, to be very frank, is that I think Pulse had internal problems in the organization. I was very sorry to see Larry Roslow leave. I think that maybe agencies and advertisers are no longer willing to share in the internal problems of the organization.

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**McSherry:** I agree with those comments and would perhaps add just one more—simultaneous radio measurement at a specific time of the year for all markets. I do not know the reasons why ARB has been able to maintain a second-quarter delivery schedule that is rather complete across the country, while Pulse has not been able to maintain this type of reporting. I don't know if it's the staff interviewers or what the internal problem is. Many people, whether in television or radio, jump to reports as soon as they come out for their planning across a number of markets. The ability to have all markets coming out at the same time, such as April-May, is an important selling point by ARB. Coming back again to stable usage levels, it is important to knock out other seasonal factors if they exist, by trying to have all markets measured at the same time.

**Goldin:** That has been the general advantage that, I think, ARB has been able to maintain. I think Pulse will have to do something quickly. One of my buyers came in today and told me that something like seven markets were in for January recording. This is May 11. We cannot live with that. We agree that the service has some advantages to it. We're willing to go along with them, but this is

an administrative problem that cannot be continued. There is another area that has not been brought up yet, which is very important. It's also where ARB is turning some faces away from Pulse. That's the area of radio network research. It's very important for agencies anyway to have both network and local radio reported on the same basis. We plan them that way. We use them that way and we want them reported in that way, so we can consider all the alternatives, especially now with this kind of in-between kind of medium, the non-aligned connected networks. There's a proliferation of those going on. We have to have some way of evaluating them on the same piece of research. ARB has made greater inroads than Pulse has in this area.

**Lenard:** That would make it very difficult then for a new rating service to get itself established. Since most of them don't have an adequate money base, they have to roll out as The Source is doing now, which is a compounding deficit to their acceptability. One of the things that has not been brought up in talking about qualitative research, in looking at the dimensions of radio, is if either or both of you have been exposed to Arms II and what your reaction is, both as a radio

measurement and a multimedia measurement?

**McSherry:** A large contribution of Arms II was to answer questions about the interaction of television and radio simultaneously measured. Simmons and TGI have provided much data on the interaction of magazines and television. Similar data can be gotten from Arms II on radio and television mixes. Arms II at large says that the addition of a second medium, television in combination with secondary radio or radio in combination with secondary television, does not improve the *distribution* of frequency. The addition of radio to a television schedule, because of its general efficiency, will lead to more overall pressure going back as dollars are diverted into radio. But the difference for a schedule between the heaviest exposed and the lightest exposed quintiles will be more skewed than a television schedule alone. More skewed—that means the distribution of impressions in the top quintile versus the lowest will be more marked. This is based on the analysis of dozens of Arms II schedules. The advantages of radio should not be looked at in terms of improving the frequency distribution, but more in terms of the fact that there's more in the bottom quintile and more in the top quintile.

**Goldberg:** It adds pressure at each quintile.

**McSherry:** It adds pressure at each. Many times people will say, "It will balance it." It really doesn't. The possible advantages of radio versus television should be noted by determining the value of that added frequency. How much commercial impact is there versus television? The problem with most impact-comparison tests in this area is that true-paired commercials for the same product are never compared. You cannot take one commercial or a group of commercials and compare them to another group.

**Goldberg:** In your opinion, would you say that the pressure in radio is equal to the pressure in television once the television commercial has been played?

**McSherry:** Yes. The commercial impact of a well-executed radio commercial can be equivalent to a television commercial.

**Goldin:** Well, that is the big question in radio and that's why radio is getting more bucks.

**Goldberg:** That's why I'm asking.

**Goldin:** The reason national advertisers don't use more radio—this is the truth—

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they really don't believe radio is all that effective. If the radio industry wants to get more bucks into that medium, they've got to prove just how effective it is—more than a 10 or a 20 per cent of prime tv recall.

**Goldberg:** What would you suggest they do?

**Lenard:** Can we just clear up what we are talking about in terms of a guideline for effectiveness. Are you talking about Bourke scores, or something of that nature?

**Goldin:** I think some advertisers are under the impression right now that if you have a television commercial and a radio commercial side-by-side, the television commercial will sell 100 tubes of toothpaste, the radio commercial will sell 10 tubes of toothpaste.

**Schrank:** You're not equating this against the dollar?

**Goldberg:** After the television commercial has been on, let's say for a given period of time, and you run the radio commercial, would you say that the radio commercial is still operating on a one-to-10 basis?

**Goldin:** No, I'm just using 10 as a number out of the air. But I'm suggesting that's the magnitude of the threshold that radio has to overcome before more dollars are invested into the industry. Sure, there are other factors over time. Campaigns work differently. Certainly radio in conjunction with television yields imagery transfer, which was demonstrated in studies. It could work. Radio can and does work very well.

**Bascom:** Where does the research come from, though? I really don't know.

**Schrank:** Probably RAB.

**Lenard:** The 100 tubes of toothpaste versus 10. Where does that come from? Is it factual data or gut "feeling"?

**Bascom:** Well, the point we're making now is about the value of the process.

**Goldin:** It's got to come from somewhere—it doesn't matter who.

**Bascom:** But nobody's doing it. That's my point. If you're looking for a better selling tool, I wonder, is Arbitron going to do this? Is Pulse going to do this?

**Schrank:** It would have to be some industry source. RAB probably. It could be NAB. It could even be one of the big reps who might do it. I happen to agree with him. The industry sorely needs this. This is the problem.

**Bascom:** Yes, it is.

**Schrank:** I agree.

**McSherry:** It cannot be an industry source, in a sense, unfortunately, because you must have creative equivalents with a similar number of copy points.

**Goldin:** All right. It's got to be designed by a professional enough organization body to override any kinds of . . .

**Bascom:** Bias.

**Goldin:** Bias or objections that the media research community will have with it. Don't forget about ARF. That's part of their function. They've been involved now because of the upheavals in magazine research. They've been involved in designing the kinds of things to overcome that.

**Jaffe:** Hasn't McCann-Erickson done some evaluative research in terms of copy testing and imagery transfer and so forth?

**McSherry:** For most agencies today, this falls largely with "market research," rather than within the media research area. Funds to do independent research—those funds, which are available and usually transferred directly from the client to the agency for a given project—fall more into the "marketing research" area. So this type of testing, which is being done, is at the client's directive and passes into the marketing research area. We have looked at data such as Gallup and Robinson. When you cost this all out for pools of commercials, generally groups of 60s on radio and 30s on television, and it can appear that radio is delivering more. However, the problem with these tests is that they don't hold for a specific product brand. They've just been blocks of commercials, a great number of 60s for radio and a grouping of commercials for radio. These averages are rather meaningless. What we want to know about is paired-comparison tests in radio and in television for the same product, with the same number of copy points to get across that creative people consider to be equivalent, and have this tested with some volume. This type of thing is being done at a firm in New Jersey that has been doing a great deal for Johnson & Johnson.

**Lenard:** The two who left ABC, Sessler and Brew. But I don't know the name of their company.

**McSherry:** Brand Associates, I think, that has done a great deal of work for selective clients in this area with real paired commercials. Needless to say, this research is not publicly available. It is proprietary to the client. I'd like to see some of this.

**Jaffe:** I would like to bring the subject around to one of the basic questions of the seminar, which is to find out what is needed in the way of radio research? What's the most important thing? What has to be done first to improve radio research?

**Schrank:** In the interest of time, why don't I just run through them quickly. First, ARB itself should be a little more candid in its methodology. I believe that the number of diaries per demographic group should be clearly spelled out rather than shown in percentage forms. I think that the entire United States should be surveyed at the same point in time, as it was last year, as it will be this year. I think that we do need county-by-county coverage material, which can be obtained from a study done across the United States at the same point in time. I think at the front of every radio report it's possible to show the distribution of station audience by county. This is im-

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portant. I believe we also need qualitative data. With the proliferation of stations, a radio station has almost become in a sense like a magazine, catering to a specific type of customer. When you come to a market like New York, where there is perhaps 60 signals that are all healthy and in business, each one does cater to a different type of customer and a different area. The qualitative aspect of radio should be very thoroughly researched. It doesn't have to be researched on a different sample each time. You could have a running average of several reports to give you qualitative data, because qualities don't fluctuate as much as audience levels will. The type of audience a good music station reaches will be, more or less, the same in January-February as April-May. Of course, the audience level would fluctuate. The percentage of upper incomes will not, so you can have some sort of a running average on this. This type of study is needed on a syndicated basis. As far as what the industry needs, we hit on it squarely a couple of minutes ago, when we said some sort of a fair test, pairing radio effectiveness against the effectiveness of the other media.

**Lenard:** I think everybody is in basic agreement that ARB is a fairly good measurement; that Pulse, conceptually, is also fairly good; as is The Source; as was the Trendex technique. Radio audience measurements probably can never be significantly more precise than they are today. The problem is not the imperfections in the data, but how we as an industry—both sellers and buyers—have reacted. We're all using imprecise data to make very precise determinations about how the radio medium is used. I think the more we on the selling end and you on the buying end move away from that—by considering the numbers themselves as they appear in an ARB or a Pulse as guidelines rather than dictates; and by considering other key, qualitative factors, I think the medium will be better off.

**Goldin:** I have to agree with Kathy, but I'm a researcher and I have to strive to get the best thing that I believe is possible out there. I'd like to see some good radio research designed to measure local and network radio. I don't think that the diary method is the best for that. I don't think that the Pulse method, the way it is executed now, is really the best. So I guess I'm looking for some new technique to come in out of the walls and make itself known quickly and ubiquitously. I'd like it to have high cooperation rates. I'd like it to measure things beyond age-sex. The radio medium is selective enough. We buy it for things besides age-sex. We should have income, edu-

cation, occupation and all the other nice things that go with it. I think that in conjunction with a service like that, there should be a coverage study to find out which pockets of geography we could cover within an ADI, which is also very important in radio. This is beyond the scope of a regular continuing service, but there is genuine need for qualitative research to demonstrate the effectiveness or the lack of effectiveness of the radio medium. I really believe that.

**McSherry:** Realistic usage levels across markets are necessary. Where there are markets differences, they have to be shown to be real. We're able to see this in television. Because of facility differences, we can see differences in the marketplace. Many of the differences that we see right now in usage levels are due to sampling problems. Stable average usage levels combined with current shares should be furnished in a secondary report, or some technique must be devised so that one sees the usage level trend better than they do. What we're seeing right now are too many erratic differences in usage levels so that one is unable to measure tonnage in a meaningful fashion.

**Bascom:** I think that radio is being over-researched in terms of the many aspects to talk to you about, whether it will be that we're going to talk about Markets in Focus, which is a great qualitative study that we use most successfully here in New York and in other markets around the country. I guess the thing that really bothers me—and I've been in this business for years now—is if you analyze what is happening in New York and around the country, the national dollar is diminishing and the retail dollar is increasing. There is an overt effort on the part of Dwight Case and RKO and ours, too, in terms of new business development. We have no retail selling tools. Why do you want to educate a retailer you're calling on and start talking about ARB and Pulse figures? We don't really know enough about what to do at the advertiser level. We must marshal our forces and conduct field research to show us what radio really does. How does it motivate people? Success stories are great! You get one success and suddenly you get three or four other businesses of the same type. Then you have crowded the spectrum. You have four advertisers all selling the same thing that one fellow sold originally. We don't have enough information about what radio does and how it does it, so that we can really continue to build this base of retail business that we all seek. Retail is growing and national is declining. Let's not kid ourselves. It is declining partially because of regionalization of agencies.

Radio is building that retail dollar and the local dollar. The radio industry, must build and create research to help sell our product more effectively.

**Goldberg:** There are two points here which, I think, deserve to be summed up. Perry had one: We have a medium and we've been working on assumptions, because we really don't have a research guide on what it does, either in the mind or in effectiveness. We know it works, but we're not sure how. He's suggesting that perhaps we do some research for that. The other thing which bothers me is you've indicated that you don't particularly care for the diary technique in terms of measuring radio, but you use that rating service because it gives you information that's usable, that goes into the computer, that is very nice, that has all of the peripheral values without the basic value in terms of the research technique. Then you have the other technique, the Pulse technique, which you said is a good technique for radio, that is, personal interview recall. On the other hand, everything else about it isn't so good. It seems to me that with a medium like radio, something is wrong. What do you suggest? Is it something that can be done or should be done?

**Schrank:** Probably the research technique that holds the greatest promise is the aided telephone recall. Doing something like RADAR is doing to get the overall levels and then buttressing that with some face-to-face interviews to get qualitative data. There doesn't seem to be any reason why there can't be a marriage of two techniques. The telephone recall has two solid advantages. Number one, it's relatively accurate. And two, it's not all that expensive to administer. This is the area toward which we should be looking.

**Jaffe:** Didn't Arms I leave the business some sort of residue and some conclusions about the approach of various methods?

**Schrank:** They only tested 11 methods, I believe. The standard of truth was the telephone coincidental, which left out the out-of-home.

**Goldin:** They supplemented that with an augmented technique.

**Goldberg:** To out-of-home . . .

**Lenard:** Yes, they had another measure to automotive. Traffic intersection interviews with motorists and meters in the car to register set usage.

**Goldberg:** They said good things about the diary method, I believe.

**Jaffe:** Arms I did?

**Schrank:** They had good things to say about all the techniques if they were properly administered. I think that was the point.

**Lenard:** Arms I said the best measure was the personally placed, personally picked up, closed end, individual radio diaries. This is the technique used by The Source.

**Jaffe:** Isn't there a gap here, though, when you talk about judgment? What about the quality of the buyers in the radio area? You can do all this research and give them all the guideposts and so forth. How about the application of it?

**Goldin:** My experience with radio buyers is that they're among the most sophisticated people in the whole buying end of agencies. I think they're marvelous!

**Goldberg:** To what extent in your agency are they separated?

**Goldin:** Yes, there is a special group of radio buyers and a special group of television buyers.

**Jaffe:** At McCann?

**McSherry:** We operate with the same person buying both television and radio for a market. There are some exceptions, but largely we break into market specialists through a large number of regional offices.

**Bascom:** Both agencies represented here have top quality, high caliber buyers. This quality of buyers, is not necessarily represented at all the other agencies. A lot of them are television oriented, and it's very difficult to really get down to the nitty-gritty and talk radio, get a concept across, unless it's tattooed on their nose.

**Jaffe:** So this has to be almost a one-to-one type thing?

**Bascom:** I think so.

**Lenard:** One of the problems I think we face—it may or may not be true of your agency—is a very high turnover at the buying level. You finally get somebody who is knowledgeable and who knows how to buy radio well, who knows the markets, the stations. Then, that person goes on to something else, to another agency, or moves up the ladder.

**Bascom:** They go into sales, don't they?

**Lenard:** Yes, they go into sales.

**Bascom:** I'm glad that you're coming

from the agencies right into our field.

**Lenard:** Maybe we should stop doing that?

**Jaffe:** I don't see anybody going the other way.

**Rosenthal:** Does the prospect of being left with only one rating service—provided that Pulse ultimately folds its cards—seem frightening, either in terms of future costs or qualitatively?

**Schrank:** There are two things that are frightening. Let's take both sides of the coin. Let's not forget that ARB won the battle fair and square. They came in as the underdog in the late '60s, and they moved to a top position. They moved to a top position because they proved they were the better service in the competitive arena.

**Goldberg:** To what degree does the fact that they had television influence that?

**Schrank:** There was influence, but I don't think that it was so much television. I think it was the fact that they had a high-powered sales force right out on the street from the very beginning. Pulse was basically a family operation, working out of New York, whereas ARB had a high-powered sales force all around the country. In fact, the agencies that went ARB first were outside New York. New York was literally the last to fall to ARB.

**Lenard:** ARB was more successful in radio before they were successful in television.

**Goldin:** Their involvement with television would hurt their involvement with radio. In the late '60s, they were having serious problems with that radio service. Agencies looked with great displeasure upon the ARB television service. I think they solved the problem with radio on their own merits—and strictly on their own merits.

**Schrank:** ARB brought a level of professionalism to radio measurement. Years ago you used to hear, "I don't believe in damn radio ratings. They don't mean anything." You hear it less and less today than you ever did before. ARB ratings are not questioned to any great degree. They're more or less accepted.

**Lenard:** Which is frightening.

**Goldberg:** What you are saying is that they have the stability, but they're not quite . . .

**Goldin:** Stability doesn't mean anything by itself.

**Schrank:** The frightening part of one service dominating like ARB has—(and don't forget ARB is probably more dominant than any rating service has been in the past thirty years—well over 90 per cent of all the national buys are based on ARB, and it's probably at this point in time today closer to 96 per cent) is: number one, the cost to stations when you have someone who is almost in a monopolistic position; you have the problem of pricing. Number two is the lack of technological advances without competition. When Pulse in the early '70s was more equally matched, you found that each of them was trying to do things that actually benefited the entire business, that represented steps forward. I don't think there is that kind of a situation when one service is dominant.

**Lenard:** Also, think of the number of markets which are only measured once a year, and where that one book may contain severe aberrations for one station in that market. That book does not reflect what was really happening in the marketplace for that station and in turn affects the entire balance of all stations' performances. Consider the fact that only the top markets are only measured twice a year. What if aberrations occur? What if major format changes take place? There is no other measurement available to look at as an alternative to help the buyer make a more correct judgment.

**Schrank:** Or what changed afterwards . . .

**Rosenthal:** Are people who pay for these services worried enough to support a second service for that research?

**Lenard:** I think more and more stations, and station groups in particular, are becoming increasingly concerned. The very fact that RAB is considering it a major point of discussion for its board of directors meeting is evidence of the concern on the part of the stations.

**Jaffe:** Appropos of what you just said, Kathy. We had a seminar in which we had just buyers several years ago, when computerization was just coming in. They all sat around, and as they discussed computerization, they were all absolutely convinced that in five years they would all be out of a job. The computer would take over. It was the old comparison where you just turn around like the airlines, put that card in, and up would come what you had requested. The whole operation would be computerized. I think if you were to add up the numbers, there are a lot more people involved in media research and in buying and selling than ten years ago. □

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## Estimated expenditures of top 100 national & regional spot television advertisers, first quarter, 1976

1. Procter & Gamble	29,732,500
2. General Foods	13,537,100
3. American Home	9,847,200
4. Chrysler	9,009,800
5. Lever Brothers	8,108,700
6. General Mills	7,503,300
7. Wrigley	7,409,600
8. Colgate Palmolive	7,087,000
9. General Motors	6,899,900
10. Ford	6,011,500
11. IT&T	5,785,400
12. Warner-Lambert	5,542,200
13. AT&T	5,204,900
14. Mars	4,924,000
15. Pepsi Co.	4,820,300
16. Kraftco	4,790,600
17. H&R Block	4,500,600
18. CPC	4,440,400
19. CBS	4,216,600
20. Coca-Cola	4,112,200
21. Beatrice Foods	4,046,300
22. Sterling Drug	3,950,700
23. Campbell Soup	3,910,800
24. Quaker Oats	3,840,400
25. Gillette	3,738,300
26. Schering-Plough	3,688,400
27. Bristol-Myers	3,516,300
28. Kellogg	3,369,000
29. Nestle	3,240,600
30. Triangle Pub.	3,174,900
31. Richardson Merrell	3,119,900
32. Toyo Kogyo	3,036,500
33. Norton Simon	3,015,300
34. Borden	2,830,100
35. Standard Oil of Ind	2,822,400
36. A.H. Robins	2,812,100
37. Miles	2,684,600
38. Ralston Purina	2,634,800
39. Carnation	2,440,000
40. Scott Paper	2,438,800
41. RCA	2,402,700
42. Nabisco	2,387,500
43. Ford Auto Dealers	2,325,000
44. Toyota Motor	2,302,600
45. Brookville	2,276,000
46. Royal Crown	2,167,400
47. Volkswagenwerk	2,122,800
48. Heinz	2,122,000
49. Schlitz	2,092,200
50. Audio Research	2,052,000
51. Eastern Air Lines	2,001,700
52. Esmark	1,976,200
53. Liggett & Myers	1,974,400
54. Nationwide Ins	1,950,200
55. Block Drug	1,890,000
56. Hanes	1,888,700
57. General Electric	1,844,900
58. Seven-up	1,812,400
59. Ward Foods	1,784,500
60. North American Philips	1,684,900
61. Florida Citrus	1,682,600
62. Alberto Culver	1,659,600
63. Hills Brothers	1,621,800
64. Noxell	1,548,500
65. Trans World Airlines	1,545,800

66. U.S. Tobacco	1,539,200
67. S.O.D. Publishing	1,521,400
68. American Express	1,497,200
69. Homestead Marketing	1,468,900
70. American Motors	1,466,500
71. Oldsmobile Dealers	1,325,900
72. Chesebrough Ponds	1,322,400
73. Standard Brands	1,311,000
74. UAL	1,295,900
75. S.C. Johnson	1,290,400
76. American Can	1,279,400
77. Anheuser-Busch	1,266,500
78. Time	1,265,400
79. American Dairy Assn.	1,262,700
80. Nissan Motor	1,256,300
81. Morton-Norwich	1,248,100
82. Helene Curtis	1,213,400
83. Ideal Toy	1,203,300
84. Honda Motor	1,192,200
85. Suffolk Marketing	1,158,500
86. Clorox	1,157,000
87. Candlelight Records	1,139,300
88. Exxon	1,138,300
89. Ciba-Geigy	1,136,800
90. Mutual of Omaha	1,125,600
91. Purex	1,102,400
92. Crown Zellerbach	1,084,500
93. Consolidated Foods	1,082,500
94. Heublein	1,076,800
95. FAS International	1,064,700
96. Revlon	1,003,000
97. Pillsbury	1,000,400
98. Long Island Broadcasting	976,900
99. North American Systems	954,700
100. American Cyanamid	954,400

Source: Tv B/Bar



First to buy a membership in PBS station WNET New York from a booth set up by Benton & Bowles was Michael Moore, the agency's new senior vice president and director of media management. Volunteers are Roberta Wildow (l.) and Paula Belikove. The agency collected \$1,084 in memberships.

## Tv barter (from page 29)

*Opryland USA*, the working title for one of the syndicator's barter shows, is selling very well and could become a primetime replacement on some CBS affiliates if *Spencer's Pilots* fails.

Meanwhile, at Grey, which is handling Andy Williams for P&G, Rierson asserts, "Barter is continuing to escalate. We have so many projects in the works, it's difficult to keep up with all of them. And it's not just access, but late night, early afternoon, all over the board. Clients are standing in line. We're having no trouble with clearances or futures with Andy Williams, who has already cleared 108 markets."

Inventory is tight now, he points out, but it won't always be that way. There will always be shows that stations want but can't afford to pay cash for. "Especially," says Rierson, "in certain areas where shows are of network quality and the station needs advertiser support."

John White, vice president and director, Young & Rubicam Ventures, says, "We're managing. We're working very hard and we have good product. And we're giving more time to stations. Barter always has to be advantageous to both the advertiser and the station or it just doesn't make sense," says White.

## A fourth network?

One thing the tight market has done is to revive talk of a fourth network, composed of a few first class barter shows. It is not a new issue, but there are those who feel it is closer to reality now than ever before. Says Back: "Fourth network talk has been around for years and it's a whole subject in itself. But I do believe barter could be the basis for a fourth source or alternative to networks.

Syndicist's Boden feels that barter is the forerunner of the fourth network concept. "Barter syndication is giving advertisers another national media alternative. At the rate things are going, such a network could be viable as soon as September, 1977. Right now, it is viable in fringe areas. The only thing holding it up is the ability to get the right kind of programming."

He points out that 48 or 49 of the top 50 markets have independent stations which have proved they can generate good sized audiences with legitimate shares. This has only been done so far in children's programming, Boden concedes, but it could also be done in other areas, he asserts. "Such a network would be a loosely affiliated network of indies offering a primetime lineup. It will happen when one of the major companies has a vehicle that doesn't make network and which would be sold to indies."

(Continued on page 130)

# In the Picture

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**Alan Goldin**

*Director of BBDO's reborn Media Research Department moves in from Ogilvy & Mather to develop, among other things, new information systems and "mold them the way I think they should be."*

"Yes, we are starting from scratch," says Alan Goldin, who recently moved from Ogilvy & Mather to Batten, Barton, Durstine & Osborn as director, says BBDO's official release, of that agency's "new Media Research Department."

For as Goldin explains it, "This agency did have a media research department at one time. But it was disbanded and its people re-assigned among media account groups. So each group was going off in its' own direction as far as research was concerned. It was difficult to set any kind of cohesive central policy." The result continues Goldin, is that his new boss, Bob MacDonald, "who has much more depth himself in research than a good many of the media directors around, wanted to correct this."

Goldin is happy about it, he says, "because, though it isn't easy to leave a place like Ogilvy after being there for 8½ years, working with talent like Jack Hill, it should be fun to start from zero, talk to the people here, and develop new systems and mold them the way I think they should be." Among other things, Goldin says, he'll be making a concerted effort to "further develop the department's own computer systems. It's especially important to be able to physically handle all the work in an agency of this size."

He will seek improvements, he explained, in reach and frequency systems—for both individual media and for media combinations. There will be improved systems that allocate spot weight, other systems that evaluate network packages, and so on: "We're also considering development of a system that could single out the most important markets to a client by using indices based on such demographic benchmarks as family size or extent of fast food sales. This could be especially useful where the usual income or consumer expenditure data is not available."

**Goldin is starting his new department** "with a core of 3½ people. Besides me, there's Doris Sherwood from Dancer-Fitzgerald-Sample, who is top-notch and has a terrific background, an analyst, and a secretary-analyst. It's no secret that there's been considerable turnover in the past several years, so we're down now to the core of talented individuals who are going to stay and do the job."

Besides the "fun of starting from scratch," Goldin is also happy about the prospect of working with BBDO's Management Science Group. Goldin describes this group as "an incredibly sophisticated market research unit that works with our own hardware. These are the people who can tell us who our prime prospects are—which has implications not only for media, to guide us to which vehicles are best to reach them, but has creative implications, too, and can tell us how to speak to them."

Goldin doesn't care too much for the terms "life style" and "psychographics." Both are, he says, "often misused and overused." But, he admits, "I don't have a better term to replace them. Whatever we call it, a full prospect profile that gives product use as well as demographics and other factors can guide us not only in when to speak to them and what vehicles to reach them with, but also what to say to them and how to say it."

Goldin describes self as "a media man first and a researcher second—because no matter how scientifically careful a piece of research is, it has to be applicable to the job. It has to be actionable in terms of practical marketing and media strategy."

**Goldin also believes** that as our general affluence continues, especially in terms of education and the proliferation of leisure time, "we'll have to continue to look for new ways to reach the *bon vivants* where they play. An example was mentioned recently in your own magazine—radio's 'resort network.' And some of the specialized magazines similarly do a much better job of this than the mass media. Mass magazines and television are not necessarily the best answers for every product."

In line with this, Goldin observes that radio has a better than usual chance of "getting its foot in the door with more advertisers this year, as television becomes closer to sold out than it's ever been and tv rates keep climbing. Some advertisers who've never considered radio before are going to have to start looking at it seriously for the first time."

**Available barter shows** (from page 29)

Newsweek Broadcasting Weekly News Service		Lever Bros.	J. Walter Thompson
Opryland U.S.A.	25 1/2 hr.	N.A.	Viacom
Other People, Other Places	18 1/2 hr.	Miles Labs	J. Walter Thompson
The Peter Marshall Show	90 mins.	N.A.	Group W Productions
Polka Varieties	12 1/2 hr.	Various	TRG Co.
Pop! Goes the Country	26 1/2 hr.	Various	Show Biz
Porter Wagoner Show	39 1/2 hr.	Various	Show Biz
The Presidents: 76 Years Before the Camera	4 1 hr.	Standard Brands	Taft H&B
Professor Kitzel	130 5 mins.	Bristol Myers	SSC&B
Reed Farrell Show	130 1/2 hr.	Various	Eighteen Sixty Nine Advertising
Rin Tin Tin	30 1/2 hr. B&W	Various	SFM
Safari to Adventure	26 1/2 hr.	Kal Kan	Bill Burrud
Sammy & Co.	90 mins	Various	Syndicast
Sout Train	39 1/2 hr.	Johnson Products	Media & Marketing Affiliates/Bozell & Jacobs
Sports Challenge	26 1/2 hr.	Various	Syndicast
Spirit of '76	104 1/2 min.	Time bank, various	Grey Advertising
Sports Special of the Month	13 90 mins.	Ford	J. Walter Thompson
Today's Women	News insert	Various	J. Walter Thompson
Torch of Champions	2 1 hr.		Young & Rubicam
Take Kerr	65 5 mins	Various	J. Walter Thompson
U.S. Farm Report	N.A.	International Harvester	WGN-TV
Update on Health	152 2 min/4 specials/52 1/2 hrs.	Various partic. sponsors	J. Walter Thompson
Wally's Workshop	32 1/2 hr.	U.S. Plywood	Walnut Co./Grey Advertising
Waterworld	12 1/2 hr.	Chrysler Marine/Champion Spark Plugs	Syndicast
Wilburn Brothers	39 1/2 hr.	Various	Show Biz
Wild Kingdom	26 1/2 hr.	Mutual of Omaha	Bozell & Jacobs
World of Survival	18 1/2 hr.	Miles Labs	J. Walter Thompson
Virgil Ward's Championship	26 1/2 hr.	Various partic. sponsors	Batz Hodgson & Neuwehner
Your Show of Shows	8 90 min B&W	N.A.	J. Walter Thompson
Not For Women Only	130 1/2 hr.	Alpo, Bristol Myers	Syndicast
Norman Rockwell's World: An American Dream	1/2 hr.		Young & Rubicam

Source: Various, including Broadcast Information Bureau. Best available information. N.A. Not available

**Tv barter** (from page 128)

He asks, "What is a network? It's barter on a national basis through network compensation and exchange of programs for time."

CBS's Sowards believes a barter web is possible. *Mary Hartman, Mary Hartman* is probably the equivalent of a fourth network," he says. "And the *Lorenzo and Henrietta Music Show* scheduled for next season out of MTM Enterprises could also qualify as a network show based on its clearances."

Viacom's Feeney believes barter is the wrong word. "I prefer the term non-electrical network. It is certainly a possibility. More and more top agency people are advising their clients to go into barter."

Among those lukewarm to the fourth network idea is Avram Butensky, vice president and general manager of Program Syndication Services, a subsidiary

**CBS' Jim Sowards believes a barter web is possible, noting that 'Mary Hartman, Mary Hartman' is probably the equivalent of a fourth network—and 'The Lorenzo and Henrietta Music Show' could also qualify as a network show based on the program's clearances.**

of Dancer-Fitzgerald-Sample. "An occasional program may get on a network of indies. Such a network could happen," he says. The head of a station group believes if there is a fourth web, it would consist of only one or two successful shows each year.

RKO's Korn says flatly: "There will not be a fourth network. There has always been discussions about it. But I don't see it happening."

It seems fair to say that barter has shucked off its old image and has come a long way towards gaining respectability in the last five years. But at the same time, it has a long way to go as there are still stations saying "show me!" □

# Inside the FCC

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*Part two of two parts*

## **Says legal aide is really administrative assistant to FCC Commissioners**

If **Al Cordon** is the old-timer among the FCC's seven legal assistants (see June 7 issue), **Norman Brad Blumenthal**, legal assistant to Commissioner **Benjamin Hooks**, is the senior in service among the current cadre of legal aides. He joined the FCC in 1968 directly after being graduated from **Dickenson Law School** in **Carlisle, Pa.** Although he is only an eight-year veteran of the Commission, his seniority—by comparison to that of the other legal aides—makes him an old-timer.

The 33-year-old native of Philadelphia has a melodic baritone voice, handy for a radio announcer, which he once was. He worked at both **WCMB Harrisburg, Pa.**, and at **W100 Carlisle**—the latter while attending law school. He's a graduate of **New York University** with a major in business administration and was on the staff of **WNYU** the campus radio station during his undergraduate years.

He started his career at the FCC as a law clerk trainee. He was an attorney in the Office of the General Counsel before being named to his post with **Hooks** in 1972.

Blumenthal has a decided conviction that a Commissioner's legal aide in reality is his administrative assistant. Since **Hooks** is a lawyer and a former judge, Blumenthal noted, the Commissioner does a lot of the law work himself, although as his legal assistant, Blumenthal is there to do legal research and to offer advice.

## **Political issue illustrates crafting of FCC policy**

For example, **Blumenthal** tells of the time when **Hooks** wanted to know whether the FCC could prohibit a licensee from limiting the time a political candidate could use his facilities. Blumenthal recalls that he had to tell **Hooks** that the law and FCC precedents forbade the Commission from specifying what reasonable access is, but it did not prevent the FCC from indicating what it found was an unreasonable limitation imposed by a licensee. Of such is FCC policy crafted.

On the administrative side, Blumenthal's activities encompass drafting speeches, handling telephone contacts for the commissioner, sitting in for **Hooks** at meetings and conferences when the commissioner is unavailable. The speech writing is a delicate type of assignment, he observed, because **Hooks**, as a former preacher, generally speaks extemporaneously with much better effect than when reading a speech.

**Marjorie Stuart Reed**, the FCC's sole woman legal assistant, is Commissioner **Robert E. Lee's** aide. Reed is in her early 30s and is a native of **Pittsburgh**. She received her B.A. from **Smith College** in 1965, and her J.D. from **Georgetown Law School** in **Washington** in 1968. She served as a law clerk to U.S. District Judge **Robert E. Maxwell**.

## **Finds broad perspectives in legal aide post**

After this apprenticeship, Reed joined the **National Cable Television Association** in **Washington** as an assistant general counsel but after a year she joined the **Washington communications law firm** of **Fletcher, Heald, Rowell, Kenahan and Hildreth** where she remained for four and a half years leaving to join **Lee** in 1975.

The slim and petite Reed finds her work as **Lee's** legal assistant "fascinating," principally, she explained, because there is so much variety and because she is involved in matters that have broad perspectives. For example, she noted that **Lee** is the FCC representative on an industry-government committee that is looking into the future of electronic fund transfer systems. These are being considered by banks and other financial institutions, such as credit card companies, where account transfers and other bookkeeping procedures would be accomplished via a nationwide computer network. Since there is likely to be transmitters integral to the system, the FCC is interested.

Because **Lee** is not a lawyer, Reed finds her major function that of briefing him on agenda items, discussing the legal elements with him, as well as his own policies and those of the FCC. But above all, she said, a legal aide should be a sounding board for the commissioner.

## Inside the FCC

*(continued)*

**Like some colleagues,  
he had broadcast jobs**

One of the most enthusiastic of the corps of legal assistants is John F. Sturm, legal assistant to the FCC's only women Commissioner, Charlotte T. Reid, one-time Republican congresswoman from Illinois and network radio singer in the early days of radio. Commissioner Reid, who is a widow announced late in May that she is leaving the FCC post on June 30 in order to be with her new husband. Like his fellow legal assistants Cordon and Blumenthal, Sturm also worked in commercial broadcasting. He was a news and sports announcer at WTTS Bloomington, while he attended the University of Indiana law school there. He did his undergraduate work at Notre Dame University, where he majored in business administration, and where he was active with the school's WSNB-FM. He's a native of Jasper, Ind., (pop. 10,000), about 50 miles north-east of Evansville.

He joined the FCC in 1972 immediately after law school as an attorney-adviser in the Broadcast Bureau's Complaints and Compliance Division. Two years later he moved over to the Hearing Division and last year became commissioner Reid's legal aide.

**Commissioner follows  
advice, sometimes not**

Sturm, who is 29, finds his work broad and wide-ranging—and is obviously delighted with it. Like any good lawyer, he said, he makes recommendations to Commissioner Reid, who is not a lawyer, which she follows on occasion and other times not. One thing a proper legal assistant does, Sturm contends, "is to act as liaison with other legal assistants and the Commission staff in efforts to reach a consensus on decisions."

Among the legal assistants only Edward W. Cowling, who works for Commissioner Abbott Washburn, has been into the political game with any degree of seriousness. He attended Wayne State University where he got an M.B. H. in 1967, and a J. D. in 1970.

Cowling got his first taste of politicking when he worked in the Leonore Romney run for the U.S. Senate in 1970. She is the wife of the former Michigan governor. Cowling also worked for Richard Nixon's re-election in 1972 as tour manager and as one of the chiefs of the Celebrities for Nixon group of the committee for the Re-Election of the President. He was in charge of entertainment for the inaugural balls that followed President Nixon's second inaugural, a task fitting well with his musical background and his experience in producing and directing industrial shows while attending law school.

The Nixon re-election activity came after he had joined the FCC in 1970, working in the office of the then General Counsel of the FCC, Richard Wiley. He took a leave of absence for the Nixon re-election campaign, and following the election and inaugural he became a special assistant to the Secretary of Commerce. He joined Washburn in 1974 when Washburn took office as an FCC Commissioner.

Cowling noted that part of his duties consist in seeing that the commissioner isn't deluged with excess paper. "It's a screening process, really," he said. Since Washburn is not a lawyer, Cowling sits as his attorney, advising his client of agenda items that need legal or policy decisions and taking care that past FCC policy is understood.

**Legal aide majored in  
literature, philosophy**

Daniel D. Polsby, legal aide to Commissioner Glen Robinson, is leaving June 30 to become an assistant law professor at the Northwestern University School of Law in Chicago. This is the same date that Robinson, who announced he was not interested in re-appointment, is also leaving to become a law professor at the University of Virginia. Polsby, 31, is a classicist, having majored in literature and philosophy. He attended the University of Minnesota law school, receiving his J.D. in 1971. One of his professors there was Robinson. After law school, Polsby served as a law clerk to Circuit Judge Harold Laventhal of the District of Columbia Circuit Court of Appeals, and then was with the prestigious Washington law firm of Wilmer, Cutler and Pickering for two years.

Polsby's attitude toward his job is strictly functional: A legal assistant, he said, has the primary job of treating the Commissioner like a client. "And," he added, "keeping a low profile."



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