

SUPPLEMENT TO

History

31st
YEARS



BROADCASTING

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

APRIL 2, 1962

Four decades of service: Story of Crosley's
pioneering broadcast activities 3

Always in the forefront: The many 'firsts' in
Crosley's engineering saga 12

(ADVERTISEMENT)

Broadcasting Magazine salutes
the WLW Stations of the
Crosley Broadcasting Corporation
on the occasion of Crosley's 40th
anniversary. In this special
supplement is the Crosley story of
pioneering in radio and television



YOU CAN QUOTE ME...

"WLW TV and Radio land is a big part of America—reaching 20 million people in 9 states, which include a wealth of rich farm acres and prosperous homes. That's why we use the Crosley group for the Agrico Fertilizer products of The American Agricultural Chemical Company. The big WLW Stations' scope is a ripe field of rural and urban markets."

Al H. Wegener, Account Executive
Marsteller Inc., New York



I'LL SAY THIS...

"The Crosley Stations take a lot of the guesswork out of media buying because the WLW TV and Radio facts and figures are sharp and clear, based on Crosley's 40 years of leadership and experience in the broadcasting business. If you want action in your media transactions, tune your time to the dynamic WLW Stations . . . and watch 'em go!"

Helen M. Seele, Associate Media Director
Marsteller Inc., New York



Call your WLW Stations' representative . . . you'll be glad you did!



Crosley Broadcasting Corporation

CROSLEY'S 40 YEARS OF SERVICE

- Began with Powel Crosley Jr.'s radio experiments in 1921
- Each year since a milestone of progress for firm he started
- Pioneer broadcasters Shouse and Dunville head WLW stations

Forty years ago last month from a residence in Cincinnati, a voice pierced the air to create the most exciting moment in the life of its founder and developer and gave birth to an instrument of transmission and identification which was to rise in strength and prominence in the broadcasting world.

The voice was that of the late Powel Crosley, Jr., a young, energetic man whose hands and mind built a radio empire which has left a trail of achievements in engineering, programming, talent and community service in its 40-year history.

Cincinnati and WLW ■ Its name was Radio Station WLW Cincinnati. From its accomplishments rose another powerful media in later years—television. The two combined became the Crosley Broadcasting Corporation as it is known today, whose broadcasting and telecasting facilities embrace six stations—WLW Radio and the five television stations located in Cincinnati, Dayton and Columbus, Ohio, Indianapolis, Indiana, and Atlanta, Georgia.

As WLW celebrates its 40th birthday on March 22, 1962, those who have served on its honor roll are not to be forgotten. On this anniversary date, two of its leaders, who for 25 of the

40 years guided the destiny of this "grand old lady" to insure the success it enjoys today, are held in esteem throughout the industry for their foresight, ingenuity and management.

Crosley Broadcasting Corporation, a subsidiary of Avco Corporation, is headed by James D. Shouse, chairman of the board and chief executive officer, and Robert E. Dunville, president. Both came to WLW in 1937 from St. Louis where they were associated with KMOX.

Many Contributions ■ Under their guidance, WLW became the focal point of many outstanding contributions to the radio industry. For 15 years prior, the Nation's Station had established many milestones but many others were to be reached in the 25-year span of Mr. Shouse and Mr. Dunville. When television became accepted as a dominant entertainment force, a breath of new life was injected into the veins of a pioneer through the leadership and confidence of both men.

As new frontiers were conquered, nostalgic history of the early years of WLW is, perhaps, just a memory. But the calendar of eventful days cannot be erased.

In the early spring of 1921, the late Powel Crosley, Jr. found himself engrossed in experimental research in the field of broadcasting. In July of that year, he was granted an experimental broadcasting license with call letters 8CR. A few months later, he found it advisable to transfer his transmitter to the Crosley manufacturing plant. Here his experimental work continued steadily and in March of 1922, the first license under the call letters of WLW was issued with a power of 50 watts for the new station.

In September of 1922, its power was increased from 50 to 500 watts. Even at that time Crosley was carefully developing plans which were ultimately to lead to the regular use of power one hundred times stronger than the 500 watts then allowed his station by the United States Department of Commerce.

Projects Unified ■ The next step of importance was taken in early 1923 when he acquired controlling interest

in the Precision Equipment Co. in Cincinnati. As early as 1919, this latter concern had owned and operated Station WMH, one of the first two broadcasting stations in America to operate on a regular schedule. With this acquisition, the operation of WMH was discontinued in 1923 and Crosley's rapidly growing activity in broadcasting was concentrated on WLW. The various projects were unified through the organization of a new company—The Crosley Radio Corporation.

During the fall of 1924 spacious new studios were constructed at the Crosley plant in anticipation of permission from the Department of Commerce to increase WLW's power to 5,000 watts. This permission came in January, 1925, and the Crosley 5,000-watt transmitter plant, located at Harrison, Ohio, 22 miles away from the studios in Cincinnati, began operation immediately thereafter. This was the first time that a transmitter was remotely located from the studio.

First 50 kw. ■ The next red-letter day in the history of WLW came on July 1, 1927, when the station was granted a clear channel on 700 kilocycles. And then, almost one year later, came the day Powel Crosley, Jr.,



James D. Shouse
Chairman of the Board
Crosley Broadcasting Corporation



Robert E. Dunville
President and General Manager
Crosley Broadcasting Corporation

WLW has earned its title

Alumni from the Cincinnati station top profession

Like a great university, WLW Cincinnati has graduated hundreds of skilled performers and production men into the higher realms of the radio and television world.

Gene and Glenn were an early WLW twosome. **Glen Rowell** is still in radio at Rapid City, S.D. **Gene Carroll** is leading tv emcee in Cleveland.

Sid Ten Eyck and **Bob Burdett** starred in one of first comedy shows—*The Doodsockers*.

Soap opera was born at WLW with *The Mad Hatterfields*, *Midstream*, *The Puddle Family*, *The Life of Mary Sothorn*, and the queen of them all—*Ma Perkins*, starring **Virginia Payne**, who became one of the leading dramatic actresses and recent president of the American Federation of Television & Radio Artists (AFTRA).

Little Jack Little was WLW pianist. Later became an NBC orchestra leader and national radio idol. Partner was **Bob Brown**, writer-producer-announcer, now with Leo Burnett Co., Chicago.

Among the distinguished WLW announcers were **Jean Paul King**; **Blayne Richards Butcher**, now head of a Philadelphia station group; **Charles Godwin**, vice president of Mutual Network stations; **Floyd Mack**; **Jimmy Leonard**; **Dan Riss**; **Don Davis**; **Charles Woods**; **Doug Browning**; **Don Dowd**; **Tom Slater**, **Fuller Smith** & **Ross v.p.**

In the actor lineup—**Ralph Moody** was one of the WLW great character actors; **Eddie Albert** started on WLW as a tenor; and **Frank Lovejoy** acted his way to the great white way, now starring in the hit show, *The Best Man*.

Lon Clark, creator of the **Nick Carter** role on radio, was a WLW thespian.

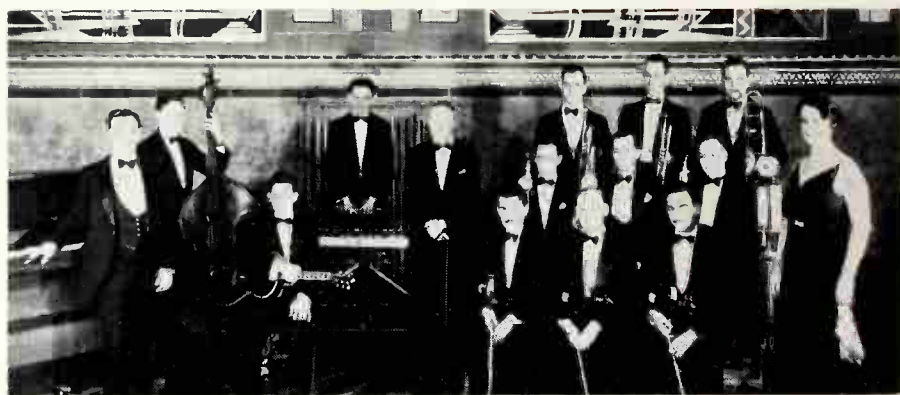
Among the many fine actresses who performed at Crosley Square were **Bess McCammon**, **Minabelle Abbott**, **Mary Jane Croft**, **Anne Seymour**.

WLW is also proud to boast that the king comic himself, **Red Skelton**, clowned on the station for two years.

Jeff Sparks, present radio-tv director of the United Nations, was a member of the Crosley station group.



Above, Doris Day sings on WLW's "Moon River." Jay Jostyn at WLW before he became Mr. District Attorney. Durward Kirby met Mary Paxton at WLW, and they married. The Morin Sisters appeared on WLW in the early 1930's as the Ladies in Waiting.



Above, Lloyd Shaeffer, now a network star, was with WLW here. Shaeffer holds the baton, Virginio Marucci is first violinist from center. Jimmy James and Clyde Trask were in the band. Below, considering they were heard and not seen, early studio productions were quite elaborate, as this one in the 1930's. Another popular studio orchestra leader was Henry Theis.



—'Cradle of the stars'

Here's how they looked when they began careers

Smilin' Ed McConnell sat at the WLW piano, chatted, and sang his way to stardom.

The Mills Brothers began their long and brilliant career on WLW. Also the Kings Jesters, now at WBBM Chicago; the Modernaires; the incomparable Ink Spots; and the Charioteers, one of whom now has his own group, the Billy Williams Quartet.

Dick Noel, highly successful recording artist and singing star of the *Don McNeil Breakfast Club*, used to vocalize on WLW.

Andy Williams, one of today's most successful singers, was also a WLW staffer. Jack Brown, too, now with the Ray Charles Singers.

Jane Froman, lady of great talent and courage, sang at WLW in the 30s.

Ramona, a Paul Whitman vocalist, sang on WLW and married station sportscaster Al Helfer, now in the national sports spotlight.

An Arthur Godfrey star was a WLW beginner, **Janette Davis**. As was **Lee Erwin**, organist, now with Godfrey. And **Burt Farber**, musical director for Godfrey and other leading tv shows.

One happy day, two little Maysville, Ky., girls came to sing on WLW and kept right on going to the top—**Rosemary** and **Betty Clooney**.

Other famous WLW singing sisters who made the big time are the **McGuire Sisters**, who started at WLW-D.

Charming **Barbara Cameron**, New York composer-singer-actress, once graced the WLW airwaves. As did bouncing **Corky Robbins** with her songs and piano, now working on a Broadway show using her Cincinnati composition—*Queen City Suite*.

Lovely **Ann Ryan** also sang on WLW. Has since worked with Perry Como, Pat Boone, Bing Crosby, and the Bell Telephone Hour.

Ann's husband, **Bill McCord**, is in the WLW announcer hall of fame.



Above, 'Ma' scolds 'Pa McCormick,' early WLW favorites. 'Red' Barber was doing sportscasting on WLW long before his New York debut. At left, Ramona, formerly at WLW and a Paul Whiteman vocalist, and Rod Serling, creator of "Twilight Zone." The late great Fats Waller created a new vogue of music at WLW. Below, The DeVore Sisters, early WLW vocalists, later network stars.



The Crosley Players, a dramatic group at WLW during the late 1920's included Charles Eggleston; unidentified woman; the late Wally Maher; Dorothea Barlow; Jack Zoller, later director of "Cavalcade of America"; Sally Fisher; Mary Smith; Gertrude Dooley, who met and married Ed Byron, originator of "Mr. District Attorney," and Harry Holcombe, later a network producer.



Today's WLW & TV stars shine brightly

THESE AND MANY MORE REPRESENT THE FINEST IN ENTERTAINMENT



Ruth Lyons, star of "50-50 Club," the nation's highest rated daytime tv show, plays to WLW, WLW-T, WLW-C, WLW-D, WLW-I audiences 1½ hours daily five days a week.



Jack Denton, right, star of his own WLW-C "Jack Denton Show," with The Lucky Pennies, stars of WLW-T's "Mid-western Hayride," oldest WLW-T commercial show.

Stars of their own shows



Bob Braun



Joe Longstreth



Gordon Jump



Billy Johnson



Andy Marten



Jack Davis, host of WLW-C's "Jack's House," with guest Phyllis Diller.



Paul Dixon, star of WLW-T's "The Paul Dixon Show," with Robert Kennedy.



Jim Garner, left, is interviewed on WLW-I's "George Willeford Show."

WLW radio stars stress quality programming



Pete Mathews
"Music Til Dawn"



Jack Gwyn
"Ladies Aid"



B. Miller, G. Logan
Farm Programs



Reynolds Large
"Music For You"



Bill Albert
"Rollin' Along"

All this beauty—and they're talented too!



Marian Spelman, a vocalist featured regularly on "50-50 Club."



Ruby Wright, popular vocalist of "50-50 Club" and "Moon River."



Barbara Kay, star and teacher of WLW-I's "Kindergarten College."

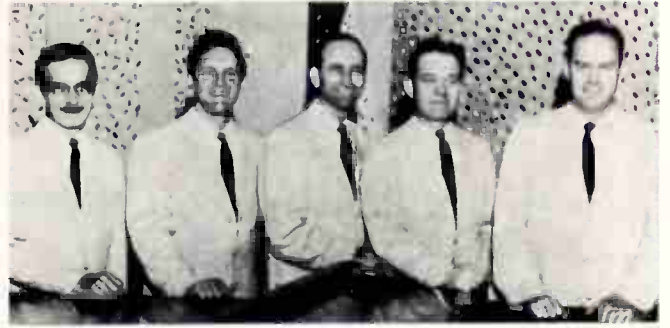


Bonnie Lou, WLW-T vocalist, "Dixon Show," "50-50 Club" and "Hayride."

Musicmakers



Cliff Lash and his orchestra, members of "50-50 Club."



The Belaires make music for "The Paul Dixon Show."



The Hometowners clown and sing on WLW-TV's "Midwestern Hayride."



Top: Howard Chamberlain, Jack Norwine, Bobby Bobo, WLW-TV
Bottom: Ed Capral, WLW-A; Zeke & Billy, Helen & Billy Scott, WLW-TV



The Midwesterners, dancing stars of the nationally famous "Midwestern Hayride."

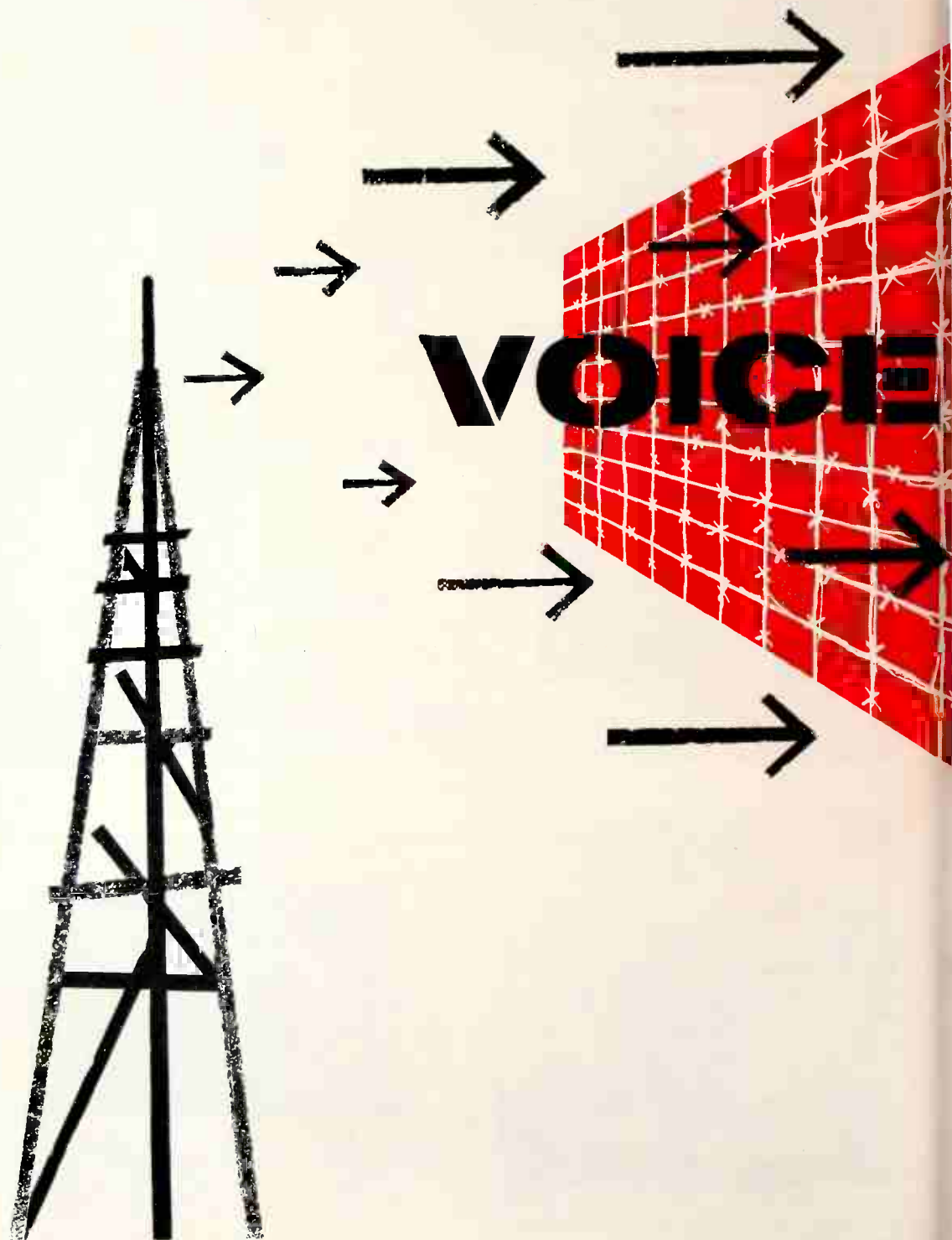
Their stars are on the rise

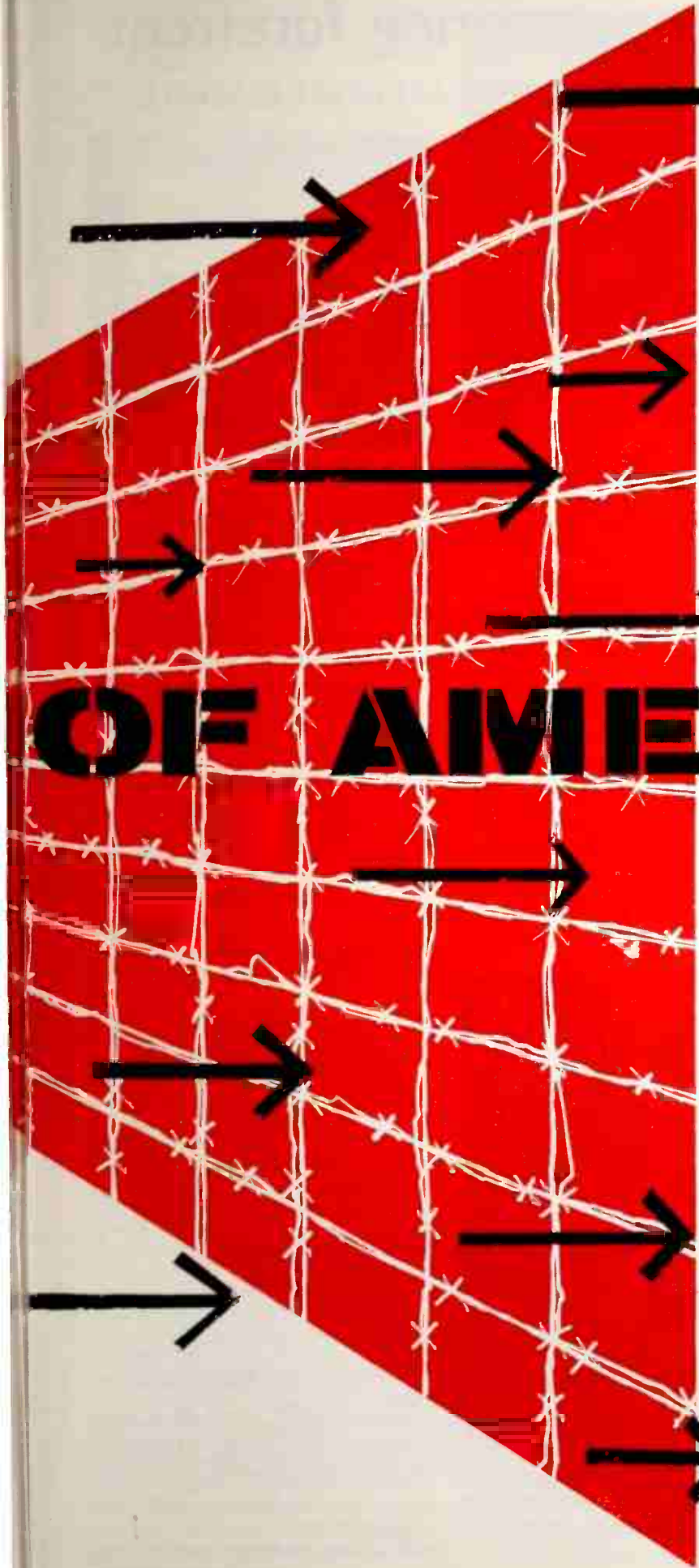


The Three Keys, attractive young singing group, just recently added to the cast of "Midwestern Hayride" on WLW-TV, already are acclaimed "a real find."



Nancy Dawn has been a vocalist on "Midwestern Hayride" several years, is still in her teens, has a bright future.





OF AMERICA

"As long as there is a voice, there is hope . . ." Since World War II, the Voice of America has been the voice of freedom and truth and hope for peoples of the world. And for these past 18 years, the Crosley Broadcasting Corporation is proud to have played a part in this Voice of America. Since 1942 Crosley has operated 6 transmitters near Bethany, Ohio, as a link in the Voice of America, International Broadcasting Service of the United States Information Agency—helping to beam broadcasts in 37 languages to countries of the globe.

This is one of the many public services of the Crosley Broadcasting Corporation, whose principle has always been that its WLW Radio and TV Stations must give endless service to their communities. And thru cooperation with the Voice of America, it is service to the community of the world. This is our pride and our privilege.

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-C
Television
Columbus

*the dynamic
WLW
Stations*

WLW-T
Television
Cincinnati

WLW-A
Television
Atlanta

WLW
Radio

Crosley Broadcasting Corporation,

Crosley always in engineering forefront

WLW FIRST WITH 500 KW POWER; WLW-T COLORCAST NIGHT BASEBALL

The technical history of Crosley Broadcasting Corp. parallels the technical progress of broadcasting and provides the story of many of the industry's notable engineering achievements.

From the first peep out of a 20 w bread-board rig in Powell Crosley, Jr.'s home March 3, 1921, to the first 500 kw radio station and the first night baseball colorcast, Crosley's engineering department has been a pace-setter for broadcasting advancement.

The old 8CR transmitter was moved out of the Crosley home by Mr. Crosley March 2, 1922, to a location in Northside, Cincinnati. There Crosley Manufacturing Co. took over the license, adopted the call letters WLW and transmitted with 50 w power on 360 meters.

Boosted Power ■ Six months later the power was increased to the then high output of 500 w. In 1925 power was boosted to 5 kw, the first broadcast station to attain such notable electronic might.

When the old Federal Radio Commission was formed in 1927 to bring some sort of order out of the chaotic broadcast band, WLW moved to its familiar 700 kc point and was given a clear channel to carry its programs over the eastern half of the nation, and beyond.

Crosley Broadcasting Corp. made more history Oct. 2, 1928, when it moved the transmitter to Mason, Ohio, and put the country's first commercial 50 kw transmitter into operation.

That was super-power de luxe in 1928. But just six years later WLW started its first experimental broadcasts with 500 kw power, the first station in the world to radiate this amount of energy. In 1938 the FCC conducted extensive hearings on WLW's high power and the possibility of higher power for all broadcasting stations operating in the Class IA group. The commission decided against further 500-kw operation, and in March 1939 WLW reverted to 50 kw.

Agreed to Buy ■ Meanwhile in May, 1928 Crosley Radio Corp. (as it was then known) entered into an arrangement with United States Playing Card Co. to operate that firm's Cincinnati station, WSAI, with an agreement for eventual purchase. A daytimer, WSAI was granted fulltime operation, 500 w at night and 1 kw daytime. WLW and WSAI were operated by Crosley until 1944 when FCC's adoption of the duopoly rule led to sale of WSAI to Marshall Field.

That 500 kw operation will always stand out as a high spot in the recorded history of the broadcasting industry. Listeners all over North America were able to pick up WLW through storm and static. An 831-foot-tower, tallest radio mast ever built, launched the superpower into its continental coverage area.

Less publicized was another Crosley station — WLWO, short wave international outlet. The station actually

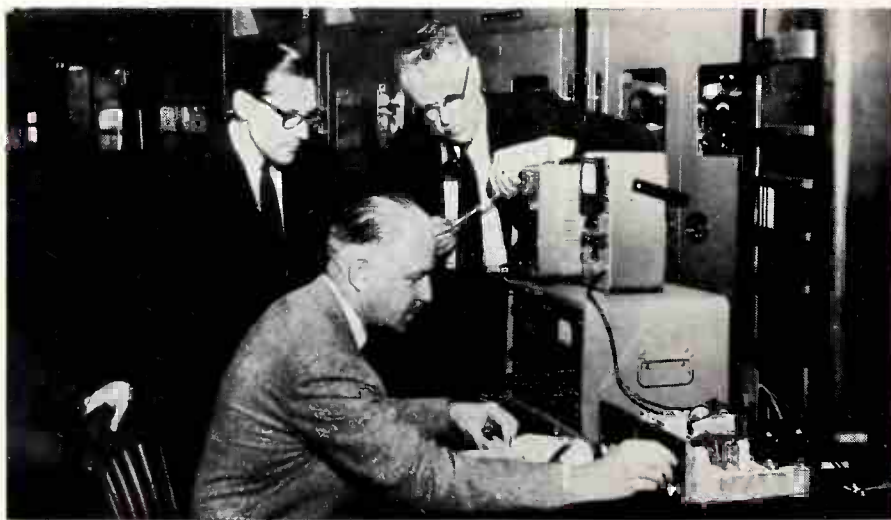


On the occasion of WLW's 40th anniversary, the International Telephone and Telegraph Company presented four recognition awards, in the form of handsome plaques, to Crosley Broadcasting Corporation and its engineering personnel for outstanding contributions in the field of transmitter development and for collaboration with ITT in high power vacuum tube design for high fidelity transmission. A special award was presented to R. J. Rockwell, left, Crosley Broadcasting vice president-engineering, for his "outstanding contributions and related cathanode electronic patents" by ITT's Joseph J. Kircher, right, representing the Electron Tube Department, Components Division ITT.

had begun experimental operation in 1924 with power up to 500 w, using the call letters 8XAL. In 1929 the frequency was changed from 5690 kc to 6080 kc and a 1 kw transmitter was put into service.

Strengthened in 1931 ■ The power was increased in 1931 to 10 kw and the call letters were changed to W8XAL. The station demonstrated that a number of frequency channels are necessary for international broadcasting so a group of channels was assigned in the 1936-38 period, with power going up again to 50 kw. Crosley engineers were able to blaze a new technical trail by developing a transmitter that could shift quickly to any of six frequencies. In 1939 the call was changed to WLWO. Careful design of the equipment permitted a power output of 75 kw.

While World War II held back experimenters in the electronic arts as they concentrated on military equipment and techniques, Crosley Broadcasting went through the conflict with a file of laboratory notes and field tests with another electronic medium—tele-



Testing the high fidelity of transmission of WLW Radio in Cincinnati was one of the world's experts on high fidelity amplifiers, Frank H. McIntosh, seated, president of McIntosh Laboratory, Inc. of Binghamton, N. Y. Standing at right is R. J. Rockwell, Crosley Broadcasting Corporation vice president-engineering, inventor of the Rockwell Cathanode Modulation System which gives WLW the highest fidelity transmission of any am radio station in the world. Watching is Clyde G. Haehnle, Crosley senior engineer.

vision. As far back as 1937 Crosley engineers were working with video equipment, much of it of their own design.

When the war was over, Crosley resumed experimenting and the technical staff was ready when the FCC granted a permit for WLW-TV to take the air. In February 1948 WLW-TV started operating as the first commercial tv station in Ohio. WLW-TV Indianapolis, WLW-TV Columbus, WLW-TV Dayton and WLW-TV Atlanta make up the present five-station Crosley tv operation.

Crosley engineers kept up with, and often paced, television's technical progress. Their most exciting activity came in 1954 when Crosley decided to embrace color in a big way, convinced that some day all tv would be color.

Radio Improved ■ But radio was not forgotten in the last decade. R. J. Rockwell, Crosley engineering vice president who knew radio when it was a brash pup, decided am radio deserved the best in sound. This led him to work out a program that would give this station a modern audio touch—a combination of high-fidelity, low-distortion signal. Rounding out this improved sound would be easy-listening music. The combination, management agreed, might solve some rating and sponsor problems that had arisen during the television era.

"What'll it cost?" asked Robert E. Dunville, president-general manager of the Crosley stations. "About \$50,000," said Mr. Rockwell, making the best guess possible inasmuch as there was no way of figuring the cost of tearing up and rebuilding every single piece of gear in the whole studio and transmission structure.

What he didn't know was that the overhaul would cost \$300,000 before the job was complete.



The engineering staff of the Arlington Street studios in the mid 1920's are pictured in front of the Colerain Avenue entrance. Standing (l to r): Dave Conlon; unidentified man; Charles Butler, Ted Astrip, Chester Finley and Ray Bell. Seated are Al Schwerling, Joe Chambers, Joe Whitehouse and unidentified man. Mr. Butler is now WLW technical supervisor.

Before it was over Mr. Rockwell had devised some new audio techniques. A new approach to the problem of audio level control for radio and television led to his invention of an automatic gain control amplifier for which Crosley now holds patent No. 3,003,116.

Controls Gain Automatically ■ The amplifier system controls the gain automatically on the basis of a predetermined manner by use of a variable attenuator in response to variable amplitude input signals. Stated in simpler form, the device supplies a high degree of fidelity to reproduce program material in an average home, neither too loud nor too low and without distortion or background noise. The amplifier is used in the WLW high-fidelity trans-

mission system as part of the Rockwell cathanode modulation system, another of his inventions which also is patented.

On the basis of the equipment overhaul and the new apparatus, WLW claimed it was the highest fidelity AM radio station in the world. Incidentally WLW had started using an automatic amplifier back in 1935.

When all the work had been done, WLW discovered its signal stayed within plus or minus 1 db between 17 and 21,500 cycles, or over 10 full octaves, with distortion of 0.3%. The measurements were directed by Frank H. McIntosh, president of McIntosh Lab., and an inventor of many of the amplifiers used in audio systems and broadcasting.

Range Tremendous ■ The distortion-free signal makes possible the recreation of the loudest crescendo of full orchestra or the softest tone of muted strings. Improved quality was shown in the sound of low-cost am and auto receivers, ascribed by Mr. Rockwell to the fact that both harmonic and intermodulation distortion have been reduced to fantastically low levels.

Mr. Rockwell joined Crosley in 1929. He was named director of engineering in April 1936 and vice president-engineering in 1946. He was responsible for the design and construction of the short-wave WLWO.

Other engineers still on the Crosley Broadcasting staff who started in the 1920's are George B. Cook, Al G. Schwerling, Richard L. Schenck, Charles J. Butler, Lawrence H. Dammert, Warner W. Hartman, and Floyd Lantzer, chief transmitter engineer. Engineers James F. Atwood and Russell S. Hoff started in 1930 and 1931 respectively, and Howard Lepple, now chief television engineer, began at WLW in 1933.



Powel Crosley, Jr., President of the then Crosley Radio Corporation, inaugurates the "new" studios of WLW in 1922, located in Cincinnati at Alfred and Colerain Streets. Very first broadcast was from Mr. Crosley's home.



More people than ever before contributed more money than ever before to the 1961 WLW Christmas Fund conducted by WLW radio and television star Ruth Lyons, with a total of \$354,250 at the end of last year given to 59 hospitals in the WLW radio and tv area to bring joy to hospitalized children. Largest annual fund campaign raised by an individual in the nation, the Christmas Fund has dis-

tributed more than two and a third million dollars in the past 15 years, with every cent collected going into the fund—Crosley Broadcasting assumes the operating cost. Each year Miss Lyons presents a Holiday Hello show the Sunday prior to Christmas in honor of the donors—average gift per person is less than \$1.50. Above, Miss Lyons at far right with the 50-50 Club cast and guests.

\$7 MILLION TO PUBLIC SERVICE IN '61

■ \$2.3 million more from loyal audiences builds hospital fund

■ Facilities include radar weather, working farm, dedicated staffs

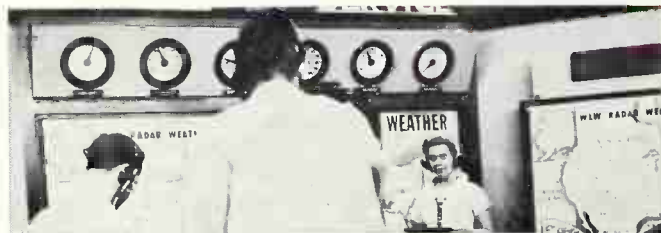


WLW-T shares its Dateline: UN and International Zone film series with the Cincinnati Public Library and with WCET, the city's etv station. Above, Crosley's president, Robert E. Dunville, right, turns over the United Nations film series to Bert Neely, general manager of WCET.

Each station in the Crosley Broadcasting group has its own Special Broadcast Services department whose personnel devote their time exclusively to carrying out an extensive program of service to the communities each serves. Thousands of hours and millions of dollars are contributed to provide top-quality public affairs programming in the fields of education, health and welfare, religion, government, civic and social advancement, economics, current events, traffic safety, agriculture, and the weather. Illustrative of a few of these are the photos here. For its exceptional service in the public interest the WLW radio and television stations have been honored with more than 300 major national awards—in 1961 alone, 79 awards and citations were presented the Crosley stations.

1961 Public Service Report: Crosley Broadcasting Corp.

| | WLW RADIO | WLW TELEVISION | TOTALS |
|------------------------------------------------------------|--------------------|--------------------|--------------------|
| No. free pub. serv. announcements, ID's, station breaks: | 6,119 | 52,492 | 58,611 |
| Estimated value in dollars: | \$ 298,350 | \$3,845,880 | \$4,144,230 |
| No. of free public service programs: | 13,560 | 12,074 | 25,634 |
| Total time devoted to pub. serv. programs: | 1,052 hrs. | 3,728 hrs. | 4,780 hrs. |
| Estimated value of p.s. programs at regular station rates: | \$1,031,205 | \$1,811,496 | \$2,842,701 |
| Estimated value of time of personnel: | \$ 15,000 | \$ 103,600 | \$ 118,600 |
| DOLLAR TOTALS: | \$1,344,555 | \$5,760,976 | \$7,105,531 |

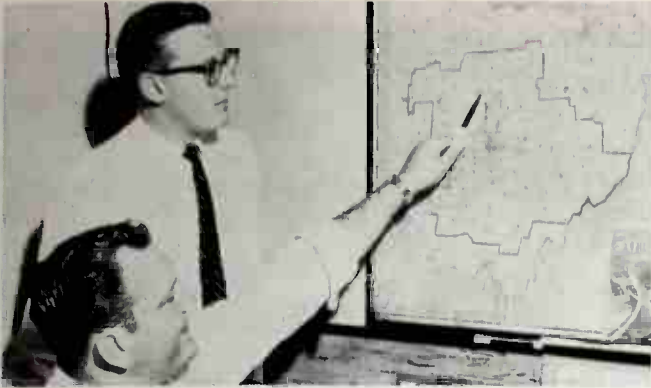


Junior achievement programs are the pride of each WLW tv station. Last year WLW-I's Junior Achievement effort was awarded the Junior Achievement National Award for the top JA company in the nation. Above, WLW-T's JA company presents its Sunday news-for-teenagers show from COMEX, WLW-T's modern facility at Crosley Square.

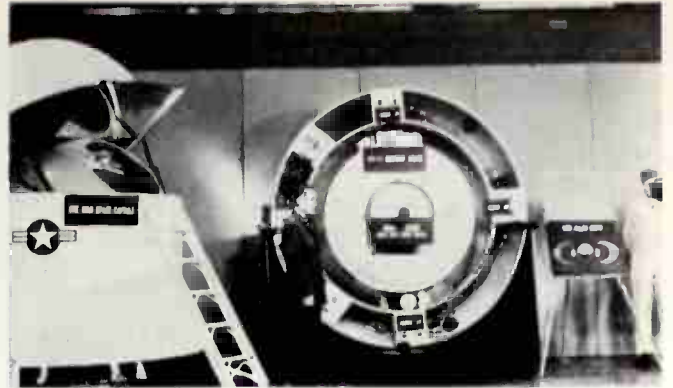


In the rich farming area of Ohio, Crosley Broadcasting's "working farm" gives an authentic, realistic and practical viewpoint to the counsel and farm news broadcast by a Farm Department staff of seven on WLW radio and television. More than 40,000 persons visit the farm annually, including approximately 2,000 school children a month.

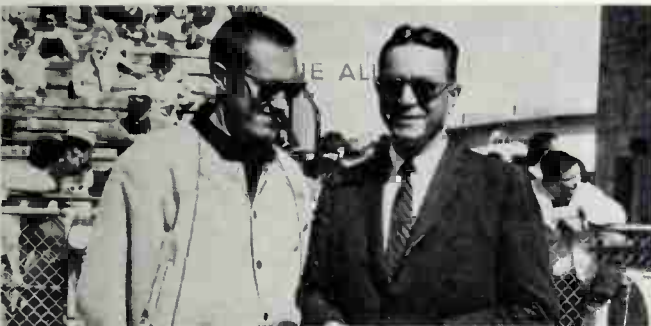
SPECIAL BROADCAST SERVICES



Ohio's important returns in the 1960 national elections were fed to the NBC-TV Network by WLW-C, whose news director Hugh DeMoss, seated, coordinated the two day-and-night-long coverage. Standing is WLW-C staffer Walter Pfister.



Outer space was explored by WLW-D in cooperation with the Wright Aeronautical Development Division at Wright-Patterson AFB on its Expedition: Space series, with space experts from WADD quizzed by a panel of space-minded high school students.



Charlie Brockman (l), WLW-I sports director, watches while Tony Hulman, owner of the Indianapolis Speedway on which the classic 500-mile race is held each year, holds a stop watch on one of the cars in a qualification attempt. WLW-I carries programs on preparations for several weeks in advance of the actual event as well as originating the race live.



Many groups of foreign broadcasters are briefed at WLW on the technical aspects of broadcasting, sent by the International Cooperation Agency of the U. S. State Department. This group of Japanese visitors is inspecting WLW-WLW-T's modern COMEX and its news and weather facilities as explained by news director Richard Fischer, right.



Special events coverage is emphasized at all WLW stations. Above, WLW-A's newsman Paul Daugherty interviews W. A. Pulver, Lockheed vice president and general manager of the Georgia division, on Armed Forces Day, 1961.



First to broadcast traffic reports from a helicopter by a member of a city's police division is WLW, whose twice-daily reports at traffic peaks have been hailed as one of its outstanding services to the public of all time. Lt. Arthur H. Mehring, officer in charge of traffic safety education for the Cincinnati police division, flies over the city with Pilot Jack DeVise, gets last-minute go-signal from Dan Campbell, Helicopter Airlift Co. president. Lt. Mehring also emcees the Alfred P. Sloan Award-winning WLW-T safety education television show Signal Three.

HOME OF THE GODS: RENT-\$1 A YEAR



High on a beautiful hilltop over Cincinnati—silhouetted against the clouds... stands historic Mt. Olympus. It is the modern "home of the gods"... of learning and imagination and wisdom. It is the home of WCET Educational Television Station.

Mt. Olympus includes one of the world's largest and finest TV studios with a giant TV tower built by the Crosley Broadcasting Corporation at a cost of \$500,000—but these telecasting facilities are now rented as a public service to WCET for only \$1 a year.



the dynamic
WLW stations

WLW-T
Television
Cincinnati

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-C
Television
Columbus



Crosley Broadcasting
Corporation

WCET, which was the first Educational TV Station licensed in the U. S., is operated by the Greater Cincinnati TV Educational Foundation composed of 52 school systems, colleges, and universities. This year the educational programs of WCET are being viewed in 28,000 homes

and in over 400 schools by thousands of students throughout the Cincinnati area.

So the Crosley Broadcasting Corporation considers it an honor to rent its half-million-dollar Mt. Olympus facilities to WCET for \$1 a year. Our pride and our privilege!

Etv support long primary Crosley goal

WCET LEASES STUDIOS FROM CROSLY BROADCASTING FOR \$1 A YEAR

To further the cause of educational television, Crosley Broadcasting Corp. has contributed unstintingly of its talent and resources. In addition to originating an ambitious schedule of informational programs on its own stations, Crosley has greatly assisted in the establishment of WCET, Cincinnati's educational television station, the first licensed educational tv station in the nation.

Recognition of the interest of Crosley Broadcasting in the educational television field is indicated in the long-time membership of Robert E. Dunville, Crosley's president, on the executive committee of the board of trustees of WCET, and his appointment late in 1961 by Ohio Gov. Michael V. DiSalle to the newly-created Ohio Educational Television Commission.

Since Aug. 1, 1959, Cincinnati's station, WCET, has been housed in a modern studio building which the station leases from Crosley Broadcasting for the sum of one dollar a year. Crosley's decision to turn over its former broadcasting facilities to WCET at that time made it possible for the etv station to continue on the air as a station of importance in serving educational and cultural needs.

The modern brick studio building, constructed in 1947 at a cost of nearly \$500,000, contains 10,000 square feet of floor space and is considered to be one of the largest studios in the tv industry.

Shares Tower ■ When WLW-T moved its entire operation to Cincinnati's Crosley Square, Ninth and Elm Streets in 1951, its commercial transmitter and

tower remained on Mt. Olympus. The tower has been used by WCET since it went on the air in 1954 as the first licensed educational station in the country and space was also provided at that time for the installation of the WCET transmitter. The stations continue to share transmitter and tower facilities.

Uberto T. Neely, WCET general manager (and an "alumnus" of WLW), has said: "The establishment of an educational tv station in Greater Cincinnati would not have been possible without the financial assistance and the sharing of transmitter and tower facilities by the Crosley Broadcasting Corp. back in 1953. Again, the assistance given WCET when it faced suspension of operations in 1955-1956, through the

telecasting of many hours of WCET programming and promotion copy for educational tv by WLW-T, was invaluable."

Dunville Statement ■ Mr. Dunville has stated: "From the inception of WCET it has been the policy of the Crosley Broadcasting Corp. not to hinder, but to help and promote in every conceivable way the dedicated efforts of the educational station and its splendid personnel."

WCET, a non-profit educational tv station and the first licensed educational tv station in the U.S. (1953), is on the air an average of 30 hours a week, and telecasts more individual in-school programs than most of the other educational tv stations in the country.

EACH STATION HAS HELPED EDUCATORS

Equipment and talent have been freely given in each market

Support of educational television has been a primary objective of Crosley Broadcasting in all areas where it has broadcasting properties. For instance in Atlanta, when Crosley's tv station WLW-A installed its new tower, arrangements were made for the University of Georgia to share this facility.

For the past eight years at WLW-A a representative of the state department of education has supervised a daily half-hour educational program and has conducted workshops for television teachers and school officials.

More evidence of how Crosley gives substance to its philosophy of pro-

moting educational television is manifest at WLW-D, the Dayton, Ohio, Crosley television outlet.

Back to 1954 ■ As far back as 1954 WLW-D programmed as many as five educational tv shows at a time, including a music appreciation course presented by the University of Dayton, and a "Type Right" course through the adult education department of the Dayton public schools.

In addition to air time and public service promotion of educational television, Crosley Broadcasting goes further in its assistance to the development of educational television. For example, the special broadcast services director at WLW-I Indianapolis has a regular schedule of lectures at universities and colleges on television, conducts workshops for college-level personnel, and has spoken at an average of ten "career days" annually for the past five years in area schools and colleges. The University of Indiana presented WLW-I with a citation for this type of activity.

To help further the dedicated efforts of the educational television foundation, Crosley stations not only telecast film and live shows through the local tv foundations, but turn about and lend or give film and talent to the educational tv stations. An example of this is evident both at WLW-T and at WLW-C which have given the *Dateline: U.N.* film series to the local etv station. WLW-C works closely with the National Educational Television and Radio Center at Ann Arbor, Mich., as well as with local educational groups.



Uberto T. Neely, general manager of WCET Cincinnati, holds key to the new studios which were made available to the educational station by Crosley Broadcasting Co. Shown l to r are

Robert E. Dunville, president of Crosley, Charles B. Crouch, superintendent of Hamilton county schools, Mr. Neely and Dr. Claude V. Courter, superintendent of Cincinnati public schools.

Mikes have come a long way, too —

BUT WHAT'S THAT CORNCOB DOING AMONG THE POSIES?



One of earliest mikes, used by Powel Crosley, Jr. and Lydia Dozier, popular soprano, on WLW Cincinnati in the early 1920's. Mr. Crosley is at right.



For 16 years her "trademark," WLW radio and television star Ruth Lyons disguises her mike with a different bouquet of fresh flowers every day.



You won't find mikes like this except at WLW's Everybody's Farm, where George Logan (right) presides on WLW farm programs.



A "field mike" maybe, used by WW II correspondent Jim Cassidy during Army maneuvers in this country.



What's the box for? Jack Hendricks, one-time Cincinnati Reds manager, speaks over (or under?) the mike.



Lowell Thomas, one of broadcasting's greats, is shown at his WLW microphone during the early days of radio.



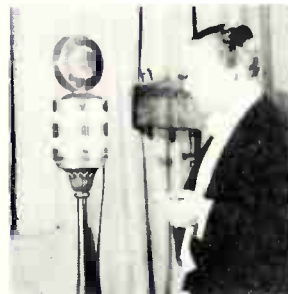
Looking like an eight-ball, this mike, used by Paul Sullivan, who was a WLW newscaster from 1930-1932.



No mike fright for Lucille Ball during an interview by Elizabeth Bemus, who was an early WLW newscaster.



Former President Herbert Hoover faced a battery of mikes when he made a speech via the WLW radio waves.



When the great Fritz Reiner was conductor of the Cincinnati Symphony he often appeared before the WLW mike.



Crosley's President Dunville admires a different kind of mike, the "Mike Award," presented WLW by Broadcast Pioneers.

WLW radio and tv's veteran newscaster Peter Grant has tried them all



The late Wendell Willkie shies away from the mike and a younger Peter Grant in a 1940 campaign speech. Note the WLW identification banner on the mike!



Then a few years later Pete, who has been a newscaster with Crosley since 1933, set his mike, now with its own attached identification, on the table.



Now he hangs it around his neck, like a diamond necklace or something! "Peter Grant and the News" is as indigenous to Cincinnati as sauerkraut and beer.



Now holding his mike, Peter Grant interviews Cincinnati's Dr. Albert B. Sabin for a radio-television broadcast during an interview on the '50-50 Club' show.



1922—March—WLW Radio went on air. Founded by Powell Crosley, Jr. Now ranks among top 10 of more than 4400 U. S. Radio Stations.



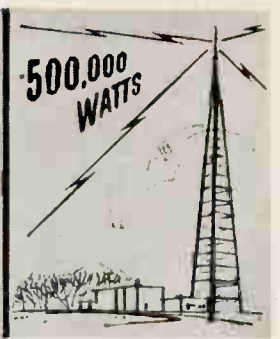
1928—3 of WLW original programs are still on in 1962: "Church by the Side of the Road," "Moon River," "Mail Bag Club."



1933—American soap opera was born at WLW with "Ma Perkins," Virginia Payne, creating a famous far-reaching era in broadcasting.



1933—WLW operated first 10,000 watt international transmitter beaming signals to Europe and South America.



1934—WLW was first and only Radio Station ever to increase its power to 500,000 watts.

CROSLEY WLW CELEBRATE 40TH ANNIVERSARY

These are the events and the people that have made WLW Radio-TV famous

In its 40 years, the Crosley Broadcasting Corporation has had a profound effect on the entertainment world and the growth of the radio-television industry — now including 6 WLW stations reaching 9 states and 20 million people. So on this ruby anniversary—we proudly look back — but even more proudly

look forward to the continued service we can render our own audience in WLW Radio-TV land . . . and our faithful advertisers who put their trust in us and shared in our accomplishments.

Our pride and our privilege.

In show business, WLW is known as "The Cradle of the Stars."
Here is some of the talent who performed on WLW in their climb to fame.



Ma Perkins
(Virginia Payne)

Al Helfer

The Mills
Brothers

Andy Williams

Rod Serling,
writer

Rosemary
Clooney

Ralph Moody

Bill Nimmo

McGuire
Sisters

Frank Lovejoy



Red Skelton

Jane Froman

Dick Noel

Fats Waller

Durward Kirby

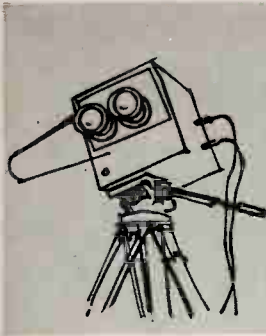
Janette Davis

Eddie Albert

Doris Day

Ink Spots

Red Barber



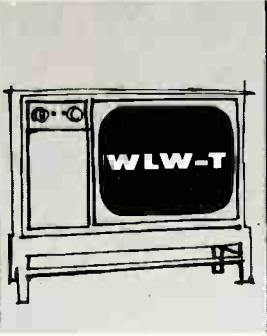
1937—Crosley Broadcasting engineers developed WLW Television experimental station. Further development interrupted by the War.



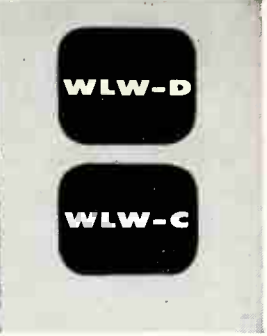
1941—Crosley purchased "Everybody's Farm" to operate and broadcast farm programs from Mason, Ohio. Now annually visited by 14,000 people.



1942—Crosley constructed and still operates 6 Voice of America transmitters at Bethany, Ohio. Largest domestic installation of Voice of America.



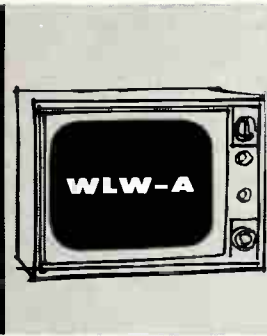
1948—WLW-T, Cincinnati, went on the air as one of first TV Stations in Country, first in Ohio and one of the first NBC affiliates.



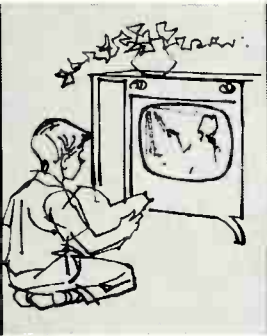
1949—WLW-D, Dayton, and WLW-C, Columbus, went on the air, forming Crosley 3-Station regional television network.



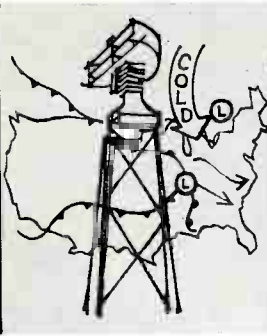
1953—WLW Television became first NBC Color Affiliate. Now Color TV leader in Nation, making Cincinnati "Colortown, U.S.A."



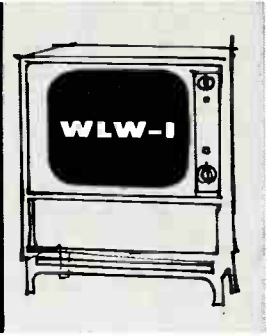
1953—WLW-A TV, Atlanta, joined Crosley group. Reaches 3 million people, 68% of Georgia, parts of Alabama, Tennessee, North Carolina.



1954—WCET, first U. S. licensed educational TV Station, was provided half-million dollar Crosley facilities for \$1 a year "rent" as public service.



1955—First Radio Station to install Radar weather service. Today this service provides a range of over 300 miles in WLW Radio-TV land.



1957—WLW-I, Indianapolis, became 5th WLW-TV Station. Reaches over 3 million people in 63 Indiana and 13 Illinois counties.



1959—WLW became world's highest fidelity Radio Station with exclusive new AM transmission developed by Crosley engineers.



1959—First to colorcast big league baseball locally and regionally. First to colorcast indoor remotes with new low-light tube developed by Crosley and GE.



1960—First to colorcast night-time big league baseball and other night-time outdoor remotes under normal lighting conditions.



1960—Crosley provided FM transmitting facilities at \$1 per year "rental" to University of Cincinnati for educational broadcasts.



1942-61—Ruth Lyons annual fund for hospitalized children has collected over 2½ million dollars for 59 hospitals thru WLW Radio and TV alone.

the dynamic WLW Stations



Crosley Broadcasting Corporation

Experimental television began in 1937

STATION W8XCT SHOWED NEW MEDIUM TO PRESS FROM CAREW TOWER

WLW Television first began in 1937 as an experimental station with the call letters W8XCT. The first demonstration, open only to members of the press, was made on a closed circuit April 26, 1939, from the 48th floor of the Carew Tower in downtown Cincinnati. One more demonstration was made, in 1941, before Crosley engineers were transferred to war projects.

In 1946, W8XCT embarked on a regular schedule of telecasting one hour weekly, although there were fewer than 100 receiving sets in the area. Programming rose to five and a half hours by August 1947, and to 20 hours a week by the end of the year (WLW-T telecasts 19 hours a day now).

Commercial Telecasts in 1948 ■ Granted its commercial license in January 1948, WLW-T presented its first commercial telecast on February 2, 1948, with the Cincinnati Golden Gloves tournament sponsored by Wiedemann Brewing Company, which bears the distinction of being Cincinnati's first television sponsor. WLW-T actually came into existence as a regular commercial television station one week later, on February 9, 1948, broadcasting from new studios and transmitter atop Clifton Heights overlooking downtown Cincinnati. In 1951 the studio operations were transferred downtown to Crosley Square.

In April 1948 WLW-T became the second NBC-TV affiliate in the nation, and at that time boosted its power to 50,000 watts. In 1953, a new antenna and additional transmitter equipment raised the effective power to 100,000 watts, climaxing years of equipment development and program pioneering.

As the station's power grew, so did its audience and its sponsors. The first "ratings" in September 1948 showed that seven months after WLW-T went on the air as many as 139,400 people were



Crosley Broadcasting's Chief Engineer Howard Lepple (l) and President Robert E. Dunville accept an award from General Electric's Frank L. Miller (r), for Crosley's contribution to the development of the supersensitive color camera tube which permits colorcasting with ordinary illumination. Mr. Miller is director of marketing for GE's power tube department.

watching during a single 15-minute period. Most significant discovery was in the field of viewing habits, and "prime time" was established. As many as 94% of all sets were tuned in during one 8:45-9:00 P.M. period, with a whopping 6.1 viewers per set.

Advertisers Interested ■ Sponsors were quick to take the cue. In April of 1949 there were 73 sponsors represented on the station. By May the total was 87, and a little more than a year later the number had doubled. In July, 1950, 65% of the total time on the air was local—79% of this was commercial.

Audience, sponsorship and programming mushroomed together. An extensive and diversified on-the-air schedule developed, with emphasis on local programming, which has been a great force in its station's preference among sponsors, whose products advertised on WLW-T now number in the thousands.

As early as 1949, WLW-T won national recognition for its vigorous station promotion, copping the *Billboard*

award for audience sales promotion. In the ensuing years the station has blazed promotion trails which have set the precedent for the industry—and incidentally garnered nearly a dozen national promotional awards in the process.

National recognition has by no means been limited to the field of audience and sales promotion. Public service awards from *Billboard*, *Variety*, National Safety Council, Ohio Safety Council, the Alfred P. Sloan Award for Highway Safety, and many many more have been showered on WLW-T.

Pioneer Weather Station ■ WLW pioneered in establishing the first completely equipped weather station designed expressly for a radio-tv operation, and a year later, in 1955, was the first radio-tv station to install radar weather equipment. In November 1961 new radar weather equipment doubled its range to more than 300 miles, more than covering the WLW Ohio and Indiana television stations' area.

Early in 1957 WLW Radio and Television's COMEX (Communications Exchange) building across the street from the Crosley Square studio and administration building was completed, an ultra-modern showcase housing the station's complete news and weather staff and equipment, and in 1959 the space was enlarged to include additional photographic, office and service facilities.

John T. Murphy, Crosley Broadcasting vice president in charge of television, is general manager of WLW-T. Mr. Murphy joined the organization in 1949 after 18 years with NBC. Crosley Broadcasting's more than 350 employees in Cincinnati include nearly 100 persons who have been with the organization more than WLW-T's 14 years.



Crosley's fully equipped weather center, with Tony Sands, chief meteorologist. Equipment includes the weather radarscope and the six basic instruments for recording temperature, wind pressure, humidity and rainfall and transmission equipment for weather maps and weather bureau messages.

WLW-D SERVES AREA 13 YEARS

Dayton station pioneered in sports, received many national honors since debut in 1949

On March 15, 1962, WLW-D marked its 13th anniversary on the air. Although the telecasting license had been granted on April 4, 1947, two years passed before the station officially went on the air in 1949.

WLW-D became ch. 2 on April 27, 1953. The station became a basic NBC outlet in 1949, and on Sept. 1, 1954, also became the ABC primary affiliate in the area.

When the station first went on the air, John T. Murphy, now vice president in charge of television, was general manager. He was succeeded by H. Peter Lasker, now vice president in charge of sales for Crosley with offices

ally for its show *Spotlight on Tomorrow*, done in cooperation with the Junior Achievement group in Dayton, and has continued to win awards liberally ever since.

Sports Pioneer ■ WLW-D has consistently pioneered in the field of sports. It televised the Dayton Indians baseball games beginning in 1949, the first time a Class A team in the country was televised. It was the first station to televise automobile racing, from the Dayton Speedway.

WLW Television Wrestling marked the first time a major sporting event was carried exclusively for tv viewers, staged before a studio audience.



George Gray, vice president and general manager of WLW-D, joined Crosley Broadcasting Corp. in 1954 as national sales representative at WLW-D, and early in 1955 was appointed general sales manager of the Dayton station. In 1956, he was named general sales manager of WLW Radio, and on May 1, 1957, returned to WLW-D as general manager. He was elected a Crosley vice president in April 1961. Mr. Gray is on the educational television committee of the Dayton Chamber of Commerce, on the television advisory board of the National Foundation's local chapter, and is active in school, church and community groups. WLW-D's studio and office building is shown at left.



in New York City. The present vice president and general manager is George Gray, who joined WLW-D in May 1954. His staff numbers more than 90 persons.

WLW-D was the first station in the area to bring viewers compatible color and the first station to expand viewing hours, presenting live early-morning television as well as late late movies.

Early Honors ■ During its very first year, WLW-D received an award nation-

ally for its show *Spotlight on Tomorrow*, done in cooperation with the Junior Achievement group in Dayton, and has continued to win awards liberally ever since. It was the first station in the area to televise the University of Dayton basketball games—December 1953. Another "first" was live bowling, from one of the area's bowling alleys. Then six seasons ago, WLW-D, along with other WLW tv stations, brought viewers for the first time on television the Cincinnati Reds in both home and away games.

In February, 1955, the *Tonight Show*, then hosted by Steve Allen, made its

first out-of-town trip to originate its show at WLW-D. The yearly visit of the "50-50 Club" cast causes stampedes and traffic jams. For its special western program promotion in the fall of 1957, WLW-D received the third place award in the national *Television Age-Billboard* magazine promotion competition. With its Hollywood hoopla campaign, it was the only station in the Midwest to win an award in that category.

WLW-C FIRST IN COLUMBUS

Ch. 4 station started when area had only 88 tv families, now plays to plus half a million

Spring of 1949 was a busy time for Crosley Broadcasting Corp. people. Within three weeks, two new stations were dedicated—WLW-D on March 15 and WLW-C on April 3. Both were pioneers in their area.

The ch. 4 station in Columbus signed on the air at 3 p.m. on April 13, 1949, as ch. 3, which was changed to ch. 4 on

June 28, 1953.

When the station went on the air, there were only 88 tv families in Ohio's Franklin County; today there are 600,000 in WLW-C's coverage area. The station averaged 40 hours a week at that time; today its week's programming totals 129 hours. WLW-C was the only tv station in Columbus until the

coaxial cable came through in September 1949. At that time, WLW-C joined the NBC network for live programming from New York and Chicago.

Many national and local public service awards have been given WLW-C, including Billboard's public service and best local program awards, Look Magazine, National and Ohio Safety Council awards and many others, as well as countless merit citations.

WLW-C also excels in sports coverage, telecasting Ohio State University basketball and football, Columbus Jets baseball, and just last year signed one of the largest commercial investments in Columbus tv history with the pur-

Crosley pioneers in programming color

FIRST WITH LOCAL COLOR IN OHIO, SCHEDULES 50 HOURS WEEKLY

The most color-conscious market in the nation owes its chromatic supremacy to the most color-conscious television station.

WLW-T's intensive programming of color has led to the title, "Colortown U.S.A.," symbolic of Crosley Broadcasting Corp.'s pace-setting use of this dramatic medium. Two years ago WLW-T's color programming had reached 36 hours a week plus a good share of color spots.

50 Hours Weekly ■ This spring WLW-T is programming over 50 hours of color every week, and over 80% of local commercials are in color. As the baseball season opens—and baseball is a beloved sport in this home of the National League champions—WLW-T's schedule calls for colorcasting of all the home games of the Cincinnati Reds that will be televised. WLW-T pioneered night colorcasts of baseball two years ago.

Three other Crosley stations are active color users—WLW-I Indianapolis, WLW-C Columbus and WLW-D Dayton.

There are two simple reasons behind all this WLW-T color:

- Programs are more effective.
- Commercials have more impact.

The superiority of both is pronounced. Color programs have much higher ratings in color homes than in black-and-white homes and color homes have a higher share of sets-in-use. And viewers

stay longer with color programs. The facts were brought out in an exhaustive study of WLW-T's color impact conducted by Burke Marketing Inc., Cincinnati research firm. (BROADCASTING, May 16, 1960).

Survey Results ■ According to the Burke findings, color programs had an average 24 rating (% of all tv homes) in black-and-white homes compared to 44% in color homes; sets-in-use averaged 54% in black-and-white homes, 62% in color homes; share of sets-in-use tuned to test programs averaged 43% in black-and-white homes, 71% in color homes.

With this greater impact, color programming offers a special attraction to advertisers especially when they note in the survey that:

- 44% of viewers of black-and-white sets recalled seeing the commercial as against 59% who saw it in color (34% advantage for color).

- 13% of black-and-white viewers replied that the commercial said or showed something that made them want to buy the product advertised whereas 22% of color viewers considered the commercial to be this persuasive (69% advantage for color).

- Per 100 viewers, 61 details were remembered from black-and-white commercials and 119 details from color commercials (nearly double).

The research firm concluded after its depth study: "It takes 3,589 black-and-

Color sportscasting

In the sports field, WLW-T again is the holder of many "firsts" in color television. It was first to colorcast baseball in Cincinnati, the first to colorcast night baseball, and first to colorcast basketball indoors under normal lighting.

With the arrival of the baseball season, the number of hours of weekly colorcasting jumps. WLW-T has a schedule of 22 day and night home games in color out of a total of 53 Cincinnati Reds games to be televised during the 1962 season. This marks the third season of colorcasts of Reds' night games, made possible for the first time in history two years ago when a new camera tube was developed for commercial use through the efforts of the Crosley Broadcasting engineering department.

white homes to equal 1,000 color homes."

And Robert E. Dunville, president-general manager of Crosley Broadcasting Corp., emphasized that with both programs and commercials "there is a consistent advantage for color."

In Cincinnati 5-7% of all tv sets are color compared with a national average of approximately 2%.

Color Pioneers ■ Here are some Crosley Broadcasting Corp. precedent-setting events: First color day baseball in Cincinnati, May 2, 1959; first night color baseball (it's routine now), May 16, 1960; first local colorcast in Cincinnati, Aug. 9, 1957, Ruth Lyons *50-50 Club*; first colorcast of WLW-T's oldest commercial program, *Midwestern Hayride*, Aug. 10, 1957; first network color program, January 1954. All these were on WLW-T. The station now has two color Ampex video tape recorders. WLW-I Indianapolis has one color Ampex.

Color hookup facilities have been installed permanently at Crosley Field, home of the Cincinnati Reds.

All of WLW-T's on-the-air promotion announcements are in color. Especially significant is the fact that every weekend sustaining public service program is a colorcast.

The thrill of color in baseball telecasts grew out of the station's experiments starting three years ago. New super-sensitive General Electric camera tubes made it possible to program with 10%



Brig. General David Sarnoff (c), chairman of the board of Radio Corp. of America, receives from Robert E. Dunville (r), president and general manager of Crosley, and John T. Murphy (l), vice president for television and general manager of WLW-T Cincinnati, a baseball used in the first night game ever to be broadcast in color. The game, May 16, 1960, was made possible by using a new camera tube requiring no more light than needed for b & w.

of normal tv lighting, according to Howard Lepple, WLW-T chief engineer. Besides baseball the station colorcasts indoor sports events such as college and professional basketball, both popular sports in the area. No special circuitry was needed for the color pickups. Sufficient light is admitted at an f5.6 camera lens stop for night baseball (50 foot candles minimum in stadium).

Promotion, research emphasize color tv

Crosley Broadcasting Corp. has pioneered not only in the programming of color television but in its promotion and research. The first station in Ohio to broadcast local color programming in August 1957, WLW-T Cincinnati was also the first in Ohio to have network color tv in 1954. And most valuable to the advertising industry perhaps is the research pioneered by Crosley Broadcasting into viewing habits and the impact of color tv. "Exposure" is the key word in Crosley Broadcasting's promotion of color tv—exposure of the medium to viewers and advertisers.

WLW-T averages 25 hours of local color programming weekly, 30 hours of NBC-TV color programming weekly, for more than 50 hours of color weekly on a regular schedule. This does *not* include specials from the network or sports and other local specials on WLW-T. Approximately 80% of the commercials on the local color shows are in color; *all* of WLW-T's on-the-air promos are in color, *all* station IDs are in color, and most of the 10-second, 20-second and 60-second station breaks are in color.

People are often surprised to find how much color programming there is on television, according to color set dealers. To assist sales, Crosley Broadcasting distributes to dealers a monthly pocket-size color program schedule.

Monthly Schedules ■ Some 5,000 of these schedules are distributed monthly and provide up-to-date program information to prospective color tv owners.

Since 1954, Crosley Broadcasting Corp. has been promoting color television. It has presented live fashion shows in its studios with the cooperation of local department stores; it has supplied members of its talent staff to promote color television through personal appearances; and has conducted various "see yourselves on color television" promotions in local department stores and in the busy lobby of the Cincinnati Gas and Electric Co. building. It has arranged for color television sets to be installed in taverns so baseball fans may see their "Reds" in color, and in dozens of other ways has pushed the sales of color sets through exposure to



Crosley stations were among the first to recognize the promotion value of letting people see what color television was like. A closed circuit camera and color receiver in downtown department stores brought crowds of curious out to see themselves on the new medium. The demonstration and display proved invaluable in whetting the public interest in color television as well as lending a strong assist to the department store's selling effort.

color television.

Crosley Broadcasting management headed by President Robert E. Dunville has never doubted that the future of television is in color.

The fact that Cincinnati has been dubbed "Colortown, U.S.A." by RCA and advertisers and agencies proves the contention that viewers must "see to appreciate" color tv and that they "do appreciate" when good color programming is supplied. While the national



All of WLW-T's weekend sustaining public affairs programs are colorcasts. Crosley's longtime announcer Howard Chamberlain, right, interviews Juvenile Court Judge Benjamin Schwartz during a colorcast of "Probe," public service series presented last winter on the Crosley television station in Cincinnati.

percentage of color television sets in the U.S. is 2%, in the WLW television area the percentage runs from 5% to 7% of all sets, according to RCA.

Commercials, Too ■ Advertisers in this area are not unaware of this. Because WLW-T's locally produced programs are live and most of them in color, this allows commercials to be done in color with rare exceptions, and at no extra cost for the tint.

The two 1½-hour shows Monday through Friday on WLW-T, *The Paul Dixon Show* from 9:00 to 10:30 a.m. and the *Ruth Lyons 50-50 Club* from 12 noon to 1:30 p.m. originating from the studios of WLW-T (and the latter fed to WLW-C, WLW-D and WLW-I), are colorcasts with live color commercials. Almost all of the film or slides used in the commercials on these and other WLW-T color shows are in color, although black and white film may be used. Each of these shows has from 14 to 18 participating sponsors a day. The use of live color commercials on the same scale continues over into the other live color shows on WLW-T Television, including *Midwestern Hayride*, Saturdays, 6:30-7:30 p.m. on four WLW television stations; *Bob Braun's Bandstand* Sunday afternoons; and *Mr. Hop* on Saturday mornings, for example.

In January of 1961 it was decided to present weekend public affairs programs originating at WLW-T in color. And the commercials on WLW-T's syndicated film shows such as *This Fascinating World*, Wednesday, 7:00-7:30 p.m., are done slide/live in color. For almost two years, all WLW-T on-the-air promotions have been done in color, whether film, slide or live or in combinations.

WLW built, still operates VOA transmitters

BEAMS VOA PROGRAMS OVERSEAS WITH 75 KW POWER

The cooperation provided by the U. S. radio broadcaster in achieving the goals of the Voice of America is impressive. From the very beginning of VOA in the dark days of World War II right up to the present, WLW has lent its fullest support to the success of this project.

It goes back to 1924 when WLWO, Crosley's short-wave international station, began operating experimentally. After operating under different call letters and on different frequencies, in 1938 WLWO had six frequencies on which it was authorized to broadcast internationally, and a permit to increase its power to 50 kw (later increased to 75 kw).

In the early 1940's the VOA began broadcasting via the huge short-wave transmission system, which had been engineered by R. J. Rockwell, Crosley Broadcasting vice president and director of engineering, for the U. S. Department of State, and today, these transmitters at Bethany, Ohio, are beaming VOA programming to Central and South America, Africa and Europe on a regular operating schedule of 20 hours a day.

It began just after World War II broke out when Mr. James D. Shouse, Crosley Broadcasting's board chairman serving on a subcommittee of the U.S. Board of War Communications, was

called to an urgent meeting in Washington, D. C. The committee had been asked to come up with recommendations for putting the U. S. in a position to broadcast by short wave overseas. The committee's report recommended erection of a series of 50 kw short-wave stations. Because of WLW's traditional high power position and in recognition of the fact that the U. S. knew that Germany was using power in the neighborhood of 100 kw, Mr. Shouse insisted that the U.S. should not plan for future short-wave broadcasting at less

power than the enemy was already using. Accordingly, a recommendation was made to construct 200 kw transmitters. None of the manufacturers represented on the committee believed this to be technically feasible.

Mr. Shouse asked a recess of the committee meeting, put through a call on a telephone in the corridor to Mr. Rockwell in Cincinnati to ask if Crosley could build 200 kw transmitters. "Rocky" said yes, and within 10 minutes, Mr. Shouse had told the Board of War Communications that Crosley would build the new power short-wave facility.

The current Bethany facility, located about 20 miles from Cincinnati, is re-



Many visitors come to Bethany, Ohio, where is located the tremendous Voice of America transmitter installation operated and maintained by Crosley Broadcasting Corporation for the VOA. Above is a group of visitors from Taiwan, in the U. S. under the auspices of the U. S. Department of State, before part of the unique curtain antenna and one of the six powerful transmitters.



Shadows of some of the 20-foot poles in a forest of 232 switches which can be manually operated from the ground to connect any of the six transmitters with any of the 22 antennas of the VOA facilities at WLWO, are maintained and operated by Crosley Broadcasting Corporation as a relay base for broadcasts.

stricted U.S. Government property and is directed by 15 Crosley engineers. The plant is operated seven days a week, with at least two men on duty at all times during broadcast hours. The staff is headed by Floyd Lantzner, chief transmitter engineer.

In addition to the six high-power transmitters, there are 22 directional antennas; 14 of them are the rhombic type operated in groups of two or three, eight are curtain-type antennas.

A modern building near the center of the mile-square tract houses the complicated transmitter equipment, master control board, and the machine shop, where much of the equipment has been built to exacting specifications. There are also comfortable living quarters for the engineers.

At the rear of the main building is the complicated antenna-switch gear. Mounted on a forest of 20-foot poles are 232 switches which can be manually operated from the ground to connect any of the six transmitters with any of the 22 antennas. There are more than 1,000 poles ranging in height up to 170 feet, supporting antennas and lines.

Marrled to 'Moon River'

MANAGER, WLW: A friendly Chicago taxi driver who noticed my Cincinnati baggage tag told me this recently. "A good many years ago I courted my wife while listening to *Moon River's* fine music on WLW. When I proposed and she said yes, my bride-to-be thought it would be nice if, rather than having hired music which we couldn't afford, we try and use the *Moon River* music. It was arranged and the wedding went off fine as the next-door neighbor turned up the volume on his radio which sent the beautiful, peaceful notes of *Moon River* over the wedding ceremony."—*George Bryson, Cincinnati.*

International visit

WLW: I am writing to express my appreciation for the fine job in connection with the visit to Cincinnati of five Japanese television producers. Although we only had a half day or less to spend with your station, the group was able to see the facilities and operations of the station in the general field of public affairs. I understand also that the station included this visit in their nightly news broadcast. On behalf of the Asia Foundation which made this trip possible, and our Japanese friends, I want to express gratitude and appreciation for this splendid hospitality. I know that the occasion will be long remembered by these broadcasters after their return home.—*I. Keith Tyler, National Educational Television & Radio Center.*

Cannot believe this truth

WLW: I had the pleasure of hearing your station WLW on 700 kc/s on Oct. 3 from 9:33 to 10:07 EST. Details of CodX: JOKP (Kitami - NHK - No. 1, 10Kw) signed off just then, I listened to WLW. Usually, TAW, Istanbul, Turkey, 701 kc/s-150Kw is strong. I cannot believe this Truth. Details from your transmission: 09:33-10:00 . . . News Clockwatcher. 10:00 - 10:07, News-Monitor. I could not pick-up WLW by the QRM (South Asia-Ceylon). If this report is correct, please send me your QSL. My age, 22. My profession: student of university. My hobbies: collecting stamps and QSL. Many thanks for your transmission.—*G. Mochizuki, 7, Kamikawata, Sakane, Kawanishi-City (Hyogo) Japan.*

'Your FBI'

CROSLEY BROADCASTING CORPORATION: As the anniversary of the WLW radio program *Your FBI* nears I want to let you know of the appreciation of my associates in our Cincinnati Office and me for your valued assistance in mak-

ing this program possible. Your efforts in this regard are in no small way responsible for its success. I want also to thank you for making time available for the publicity of data concerning fugitives sought by the FBI.—*J. Edgar Hoover, director, Federal Bureau of Investigation.*

Jobs and workers

WLW-I: Many a wage earner owes his job to the fact that an employer heard our message over WLW-I. Many an employer has found an excellent employee because of WLW-I's reminders to use the public employment service. You have helped us immeasurably in bringing jobs and workers together.—*William Stalnaker, director, Indiana Employment Security Division.*

World Front

WLW-T: The Cincinnati Council on World Affairs feels that its television work is the most important segment of its educational activities, and it has been particularly gratifying to us that through the cooperation of WLW-T, *World Front* brings essential information on current world issues to our citizens.—*Douglas L. Hoge, President, Cincinnati Council on World Affairs.*

To reprint radar article

MANAGER, CROSLEY BROADCASTING CORPORATION: I have just read an article in *Broadcast Engineering* by Tony Sands, chief meteorologist for Crosley Broadcasting Corporation, on a weather radar system for broadcasting. We are most interested in the project and particularly so because the vidicon used at WLW-A in Atlanta is a Machlett tube. We would like to write a description of this system and your use of our tube in our magazine, and ask your permission to adapt this article to our use. Thank you.—*Editor, The Cathode Press, Machlett Laboratories, Springdale, Conn.*

'Youth for America' tapes

WLW: My husband and I send our highest compliments to you and to all concerned at WLW for the *Youth For America* program. We were enthralled and amazed to hear such sheer words of wisdom falling from the lips of those kids! We had been hoping for a similar movement to start on college campuses, but we never dreamed that it should start first in high schools . . . through these kids America may well find her salvation. We are so interested we are considering buying or renting a tape from you, if obtainable, and a tape recorder so that we might play it at schools, churches, and wherever possi-

ble to help spread this movement. We live in southeastern Ohio and could contact parts of adjoining areas of West Virginia as well.—*Mrs. Grace G. Greiner, Guysville, Ohio.*

Southern hospitality

WLW-A: As account executive on the Coca-Cola account, I had the opportunity to work with several people from WLW-A in Atlanta on the taping of a very complicated dance sequence for our September 18, NBC Spectacular. A dedicated crew worked from dawn to dusk to make possible a sequence which we believe to be one of the finest pieces of entertainment ever seen on television. I just wanted you to know how much we appreciated the services, above and beyond the call of duty, given us by the WLW-A gang.—*Thad Horton, McCann-Erickson Inc.*

From far, far away

WLW: Key West, Florida—Sunday evening, Dec. 4, we were sitting in our car with the radio on waiting for the ship in from Cuba with refugees on. Had music on, not knowing where it was from, and then the news and it was WLW. Gosh! It surely surprised us. We moved here from Defiance, Ohio, two years ago, and had never had WLW on before. The weather report said 2 below. It was about 85 here all day Sunday.—*Mrs. Ed Coriell.*

Funds raised

WLW-C: On behalf of the Columbus Branch, NAACP, thank you for your cooperation and help in connection with our recent fund raising banquet. Your cooperation helped to make the event most successful and the visit of Mr. Roy Wilkins, National Executive Secretary, very pleasant.—*John H. Rosemond, M. D., Chairman, Freedom Fund Banquet.*

'High Hopes'

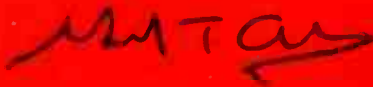
WLW-C: A million thanks for showing "High Hopes." Your generous contribution of air time gave a tremendous boost to the March for Muscular Dystrophy in your area. WLW-C is to be commended for its public service in assisting MDAA and the other great voluntary health agencies in America.—*Jerry Lewis, National Chairman, MDAA.*

To the point

WLW: We like the program *Music For You* very much and hope it will continue as long as we live. We purchase Durkee's salad dressing not only because of its good flavor but also to show appreciation for this program.—*Mr. and Mrs. C. Weber, Cincinnati.*

YOU CAN QUOTE ME...

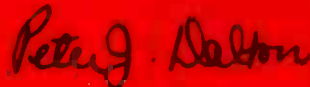
"WLW stations for Squibb Vigran Vitamins provide the perfect package, strong coverage and important cooperation at the local level that gives added impact before and after the selling messages are presented to consumers."



Gerald T. Arthur
Vice President & Media Director
Donahue & Coe, Inc.
New York

I'LL SAY THIS...

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New York



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Crosley Broadcasting Corporation

MONDAY MEMO

from H. PETER LASKER, vp, charge of sales Crosley Broadcasting Corporation

How many spots to sell a pound of flour?

An ancient Greek philosopher, Zeno, expressed the difficulties one faces in striving for perfection with the following example. If you attempt to move between two points, from A to B, you must of course pass a mid-point. And, when you pass this mid-point, there is still another mid-point; and, when you pass the second-second mid-point, there is still another, and so forth on to infinity. Because of this infinite number of mid-points, you can never really get from A to B. In other words, we should face it, we shall never achieve perfection. And, as I look at the sales operation for which I am responsible, and at other sales operations in this industry of ours, I become more and more convinced that Zeno couldn't be more right. We have a very long way to go.

For instance, if we are completely honest with ourselves, we must admit that we know all too little about our customers' needs. How many spots are needed to sell a pound of flour? Or, can more sales be built for a client by throwing a lot of impressions against a relatively small percentage of a given market, or should one try to reach as many different people as possible? How many times must you talk to a home to produce some sort of action? I certainly don't have the answers, and it is only small solace that you probably don't know either.

Now let's be more selfish for a moment and look only at ourselves—broadcasters. How much do we really know about audience behavior? How do audiences for different types of programs accumulate? How much duplication actually exists between stations? How can you, a station operator, guarantee certain reach and frequency to a customer? In all too many instances the sad truth is that our clients know more about this side of our business—our audiences—than we do.

What do we, the broadcasters, do about the vacuum for which certainly we are at least partially responsible? All too many times what we do is perpetuate and compound our shortcomings with what has been termed a "suicide selling" approach—you all know what this means. Instead of directing our energies in more constructive areas, we spend exceedingly large amounts of time "bad-mouthing" our competition—other television stations. The result is inevitable—our efforts are self-destructive. Again, there is small solace in the knowledge that our competitors have the same problems.

In other words, in many instances we don't provide the sort of real service

to advertisers and agencies that I, for one, feel that we, as an industry, should provide.

At this point I want to be certain that my friends at the Television Bureau of Advertising and the Radio Advertising Bureau do not take offense. I feel that both are doing a good job. However, they can't do the job alone. There are too many people to see; there are, obviously, a great many things to be done. If this industry is to begin to achieve the goals to which we all aspire, we are all going to have to make more of an effort than simply sending dues checks to various industry associations.

By way of example, let me tell you in as humble and direct a manner as possible what we have been doing at Crosley to attempt to overcome this problem of inadequate attention to client's real needs. In July of 1960 we appointed a director of marketing communications, an entirely new function within the Crosley Broadcasting Corp. While marketing communications is very much a part of our sales department, it is in a sense separate from our various national and local radio and television sales offices. Tom Nunan, our director of marketing communications, reports directly to me, has no direct agency or account assignments and has been instructed, in fact, not to sell. This does not mean he does not make calls—on the contrary, he makes many, many calls on both advertisers and agencies in all parts of the country, and in a large number of instances we make these calls together, but we do not sell, *per se*.

Marketing communications, you should realize, is a total company effort. It represents a corporate attitude, if you will, and recognition that we as broadcasters have a responsibility to our customers that goes far beyond just

delivering facilities. The objective of marketing communications is to advance the art of using broadcast media.

What do we do? Well, one thing is that we just talk to advertisers and agencies—ask them what is good about broadcast, what is bad about broadcast, why they use media the way they do, what are the advantages of print, etc. In other words, we try to learn as much about their problems and their media thinking as possible. You'd be amazed at the wealth of information we have accumulated.

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And, thirdly, of course, we hold seminars—we don't make presentations—with advertisers and agencies at which time we review our various data with them. These sessions have run as long as six hours, not 25 minutes where you ask, "What's on the hook today?"

Is it worth it?

Obviously, we think so, or we wouldn't be doing it. This sort of effort takes people, it takes money and it takes time. It doesn't supplant our sales department—rather, it is an addition to the sales department, and it should almost go without saying that it is impossible without a good, healthy sales department. It is also impossible without a forward-looking management that recognizes the need.

If we are going to grow—if we are going to help make the advertising pie larger, and if we are going to continue to get our share, and improve on it—then we must take steps to be prepared to answer the question, "how many spots do I need to sell a pound of flour?"



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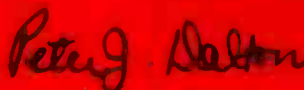
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'BBS' begins fifth successful year

To mark the beginning of the fifth year of the *Bob Braun Show* on WLW under the sponsorship of McAlpin's Department Store in Cincinnati, a desk pen set was presented to R. Nelson Shaw (center) president of the local McAlpin stores and vice

president of the chain of which McAlpin's is a member. R. E. Dunville (right) and Bob Braun made the presentation September 2, 1961. The Saturday afternoon teenage dance party is regularly broadcast from McAlpin's downtown store tea room.

WLW-I gets plaudits from service groups

A unique idea paid off for the Special Broadcast Services Department of WLW-I Indianapolis.

The department, headed by Bruce Cox, sent statements to various groups and organizations for whom the station donated public affairs announcements.

The statements listed in detail the number of 10 and 20 second spots per promotion per month. At the bottom was totaled the amount the programs would have cost if sold at rate-card prices. But the station stamped "no charge" on the figure.

With each statement, WLW-I sent a letter of appreciation to each organization for allowing it to take part in the various campaigns. The WLW-I SBS works in cooperation with the Program Advisory Council, consisting of 200 business, civic and social leaders.

Every organization replied. Some answers follow:

"We deeply appreciate the generosity of your organization and are equally appreciative of the kind and courteous manner in which you extend your public service assistance." Robert Gordon, director, Anti-Defamation League of B'nai B'rith.

"Many a wage earner owes his job to the fact that an employer heard our

Crosley Stations prove public affairs prowess

WLW Radio and WLW Television have proved they can get plenty of mileage out of public service broadcasting. The following are results of some of their activities.

WLW-C Columbus, Ohio, made numerous spot announcements in connection with that city's Hearing and Speech Center's "Better Hearing and Speech Observance." Because of the promotion, more than 400 persons were given speech and hearing tests, according to Samuel M. Cohen, executive director of the center.

In another demonstration, the Y-Teens of Cincinnati sold more than 64,000 bags of potato chips, good enough for first place among all cities in the southwestern U.S., following the help of Ruth Lyons on *50-50 Club*.

In Indianapolis, WLW-I triggered a one week Goodwill Industries clothing drive that accounted for more than 16,000 bags of clothing, far in excess of what was expected.

Earliest sell-out

At the beginning of the Christmas season in 1961, the Kroger Company supermarket produce buyer of the Cincinnati division, Floyd Bradley, estimated he had purchased too many Christmas trees, so in order to sell as many as possible, put on a special promotion on WLW-T's *The Paul Dixon Show*. After the Christmas tree buying season ended and the sales were re-

ported for the trees, Mr. Bradley reported to WLW-T that "we had the earliest sellout, and the best clean-up on both the balsam and Scotch pines we have ever had."



'Yeasty ingredient' of WLW-A show is its hero

Rave notices in the Atlanta press and letters to the station followed the Sept. 16, 1961, presentation by WLW-A of a special local documentary, "The First 100 Years: The Hartsfield Era." Star of the show was William B. Hartsfield, long-time mayor of Atlanta (center), who not only appeared on the screen as his-

torical scenes were exposed, but also narrated the show. According to one writer, "the yeasty ingredient was the one and only William B. Hartsfield himself." At left is James H. Burgess, vice president and general manager of WLW-A. Neal Van Ells, program director, is shown shaking hands with Mayor Hartsfield.

message over WLW-I and listed his opening with the division. Many an employer has found an excellent employee because of WLW-I's reminders to use the division's public employment service. Probably no day goes by without one of our office callers prefacing his conversation with 'I heard your spot on ch. 13' or 'I came because WLW-I said —.' You have helped us immeasurably in bringing jobs and workers together." William Stalnaker, director, Indiana Employment Security Div.

"Seriously, we are amazed at the amount of time which WLW-I has given to the Red Cross and more than that, of course, we are deeply grateful to you and your colleagues who have made this time possible." Virgil Sheppard, executive director, American Red Cross, Indianapolis Chapter.

"We want to express our thanks to you and WLW-I for the help you have given the orchestra. We know that the public service time you have given us has contributed greatly to the success of our season and we sincerely appreciate it." Marjorie Littrell, Bob Long Assoc., Indianapolis Symphony Orchestra.

"I want to say that we appreciate very much the wonderful contribution and cooperation we have received from WLW-I since you have been in Indianapolis. We feel you have been a great addition to the community." Frank M. Chase, Scout Executive, Central Indiana Council Inc., Boy Scouts of America.

WLW-T, WLW-I honored for 'A Family Affair'

Two Crosley Broadcasting television stations, WLW-T Cincinnati and WLW-I Indianapolis, were the two honor award winners in the TV and Radio series awards of the Family Service Assn. of America at its 50th anniversary meeting in New York.

The programs were submitted in the Seventh Biennial Exhibit of Public Relations Materials held in conjunction with the anniversary, in competition with exhibits submitted by all Family Service agencies in the U.S. and Canada.

WLW-T's program, *A Family Affair*, a 13-week series, was presented on Sunday mornings through the auspices of the Family Service of Cincinnati. WLW-I's program, similarly titled, also was presented on Sunday mornings through the cooperation of the Family Service Assn. of Indianapolis.

Umbrella offer brings downpour of orders

Expecting a sale of approximately 5,000 umbrellas in connection with its promotion of White Rain shampoo on the WLW-Radio and WLW Television program *The Ruth Lyons 50-50 Club*, the Toni Company had ordered that



8 million women do as she tells them

When Ruth Lyons, fabulous star of her own show, the *50-50 Club* on WLW Radio and Television, tells her listeners and viewers to buy something or do something, they do. Item: When an article by Miss Lyons appeared in *The Ladies Home Journal* in April, 1959, the newsstand sales in Cincinnati rose six-fold; when *Look* featured Ruth Lyons in the

issue of July 19, 1960, newsstand sales in the area jumped to 11,720 from the 3,000 of the previous week. Item: Miss Lyons' mail from fans totaled more than one million pieces last year. Above, Miss Lyons (left) points out to Elsa Sule, *50-50 Club* commercials producer, exactly where to place a prop in one of the commercials.

number prior to going on the air with its offer—a white umbrella with blue leather handle to sell at \$2.25 and a White Rain proof of purchase. It happened to be one of Toni's happiest underestimates. Response to the offer necessitated making 20,000 additional umbrellas and several weeks of overtime work in umbrella factories. Total count at the end of the promotion was 25,028 umbrellas ordered.

Job finding program proves successful

For two years WLW-T Cincinnati produced a very effective program, its popular *Situation Wanted* series, presented jointly by the Cincinnati Guidance and Personnel Assn. and the Ohio State Employment Service.

The show featured a common meeting ground between prospective employers and employes with a panel of leading Cincinnati businessmen and personnel managers interviewing a trio of job applicants under conditions as close as possible to those of an actual job interview.

From the show's inception, more than 50% of the persons interviewed

were hired and many others received indirect employment as a result of their appearance on the program.

'World Front' growing

World Front, a discussion program with Howard Chamberlain as moderator, inaugurated on WLW Radio in the wake of the surprise attack on Pearl Harbor, has celebrated its 21st anniversary. The show has since branched out into television and has been the battle ground for many outstanding national personalities to voice their opinions on various subjects.

Howard Chamberlain still is the moderator. The program is produced by the Special Broadcast Services of Crosley Broadcasting in cooperation with the Cincinnati Council on World Affairs.

First venture into local tv

Until it sponsored *Bold Venture* on WLW-D in 1959, P. Ballantine & Sons had not advertised through local media. Sponsorship of the filmed adventure series on WLW-D was the first time they exposed their Ballantine Ale to the public in that marketing area, they disclosed.

DATEBOOK

A calendar of important milestones and events in the 40-year history of Crosley Broadcasting Corporation.

1922

March 22—WLW began broadcasting with 50-watt power over crystal receiving sets to awed listeners. Station founded by Powel Crosley Jr., who became one of most famous figures in American business, broadcasting and baseball. Early programs were interrupted to pick up distress calls from ships at sea and for locomotives passing studio.

September—WLW power increased to 500 watts.

1923

Oct. 5—First "Church by the Side of the Road" program on WLW, beginning 39 years of continuous broadcasting. Now on WLW-T, oldest sustaining religious program in America.

1924

New WLW studios constructed at Crosley Manufacturing plant. WLW helped establish broadcasting industry in America. Now consistently ranks among top 10 of more than 4,400 U. S. radio stations.

1925

January—WLW power increased to 5,000 watts by permission of Herbert Hoover, then Secretary of Commerce, making it most powerful U. S. station.

WLW transmitters built at Harrison, Ohio, 22 miles from studios—first "remote" broadcasting in America!

1926

Mills Brothers came down from their hometown of Belfontaine, Ohio, to join WLW entertainment staff and help launch WLW as "The Cradle of the Stars."

1927

Clear channel of 700 kilocycles granted WLW.

1928

October—Federal Radio Commission permitted WLW to increase power to 50,000 watts—making WLW first 50,000-watt commercial station to operate on regular schedule, so became known as "The Nation's Station."

"Mail Bag Club" program began on WLW, featuring exchange of mail, songs, and inspiration for shut-ins.

1929

WLW one of first stations to build own country and western music staff.

1930

October—"Moon River" midnight music program first heard on WLW. Singers who went on to fame and fortune included Doris Day, Rosemary and Betty Clooney, Lucille Norman, Anita Ellis, Devore Sisters, Jeannette Davis. Announcer-poetry-readers have been Durward Kirby, Jay Jostyn, Harry Halcombe. Producer, Eddie Bryon.

1931

"Little Jack Little" was WLW pianist. Went on to lead NBC orchestra.

1932

"Fats" Waller was WLW organist. Introduced many of his compositions on WLW, like "Ain't Misbehavin'."

1933

First soap opera in U. S. was created and broadcast at WLW—"Ma Perkins" starring Virginia Payne—sponsored by Procter & Gamble, stayed on air 27 years, until end of 1960.

WLW also originated chiller-thriller series—"Dr. Kenrad's Unsolved Mysteries"—setting pace for who-dunits that followed. WLW operated first 10,000-watt international transmitter beaming signals to Europe and South America.

1934

May 2—WLW authorized by FCC to build 500,000-watt transmitter. WLW operated on this high power 1934-39, only station in nation ever this powerful. 831-foot tower with new vertical radiator type antenna hurled spoken words parallel with earth's surface and pierced air for thousands of miles.

1935

The Ink Spots started their climb to fame on WLW. Also the Charioteers, later with Bing Crosby show. One member now has own group, the Billy Williams Quartet.

1936

WLW received one of first Variety awards—for outstanding program originations.

1937

Crosley Broadcasting engineers developed WLW television experimental station, pioneering tv in U. S. Further development interrupted by war.

October—James D. Shouse, now chairman of the board, joined Crosley Broadcasting Corporation.

November—Robert E. Dunville, now president, joined Crosley Broadcasting Corporation.

1938

WLW received its second Variety award for outstanding program origination.

Jane Froman signed on WLW after Powel Crosley Jr. heard her sing.

1939

Red Skelton came from Chicago to do a weekly comedy show on WLW.

Variety award for best nationally exploited station.

1940

WLW added meteorologist to staff, becoming first station to have own weather man. Peabody award for meritorious public service; Billboard award for outstanding achievement in radio publicity and exploitation.

1941

April 23—WLW purchased farm from which to operate and broadcast farm programs at Mason, Ohio, for service to farmers and understanding of farm issues. Named it "Everybody's Farm." Now annually visited by 25,000. WLW voted outstanding farm radio station by American Farm Bureau Federation.

Variety award for patriotic leadership. Billboard award for best clear channel station exploitation.

CROSLY BROADCASTING CORPORATION

Executive and broadcasting headquarters: CROSLY SQUARE, 140 W. Ninth St., Cincinnati 2, Ohio. Telephone Cherry 1-1822.

CHAIRMAN OF BOARD JAMES D. SHOUSE
 PRESIDENT R. E. DUNVILLE
 VICE PRESIDENT & TREASURER JOHN J. HEYWOOD
 VICE PRESIDENT, TELEVISION JOHN T. MURPHY
 VICE PRESIDENT IN CHARGE OF SALES H. PETER LASKER
 VICE PRESIDENT IN CHARGE OF PROGRAMMING AL BLAND
 VICE PRESIDENT, ENGINEERING DIR. R. J. ROCKWELL
 VICE PRESIDENT IN CHARGE OF PUBLIC RELATIONS GILBERT W. KINGSBURY
 VICE PRESIDENT IN CHARGE OF CENTRAL SALES DIV. HARRY ALBRECHT
 DIR., PERSONNEL & LABOR RELATIONS D. G. MIDDENDORF
 ASSISTANT CONTROLLER E. S. ZIMMERMAN

Press Relations

DIRECTOR: Marjorie Kemme; EDITOR: Eleanor Meagher; PUBLICITY AND AUDIENCE PROMOTION DIR.: Joe Cella.

Advertising & Sales Promotion

DIRECTOR: Jack Frazier

WLW Radio

SALES MANAGER: Steve Crane; PROGRAM DIRECTOR: Gene Dailey.

WLW TV Stations

WLW-A, 1611 W. Peachtree St., N.E., Atlanta, Georgia, Trinity 2-1141. VICE PRESIDENT, GENERAL MANAGER: James H. Burgess; SALES MANAGER: Peter S. Crawford; PROGRAM DIRECTOR: Neal Van Ells; PROMOTION DIRECTOR: Howard Rowe; CHIEF ENGINEER: Wilbur Fattig.

WLW-C, 3165 Olentangy River Rd., Columbus 2, Ohio, Amherst 3-5441. VICE PRESIDENT, GENERAL MANAGER: Walter E. Bartlett; SALES MANAGER: Richard Reed; PROGRAM DIRECTOR: M. A. Durea; PROMOTION MANAGER: John Burpee; CHIEF ENGINEER: Charles Sloan.

WLW-D, 4595 S. Dixie Highway, Dayton 1, Ohio, Axminister 3-2101. VICE PRESIDENT, GENERAL MANAGER: George Gray; SALES MANAGER: Dale Smith; PROGRAM DIRECTOR: Paul C. Law; PROMOTION MANAGER: Dorothy Sanders; CHIEF ENGINEER: Robert Wehrman. WLW-I, 1401 N. Meridian St., Indianapolis 2, Indiana, Melrose 5-5403. VICE PRESIDENT, GENERAL MANAGER: John Babcock; SALES MANAGER: Bob Lamb; PROGRAM MANAGER: Charles Brodhead; PROMOTION MANAGER: Charles Rogers; CHIEF ENGINEER: Notman Nixon.

WLW-T, 140 W. Ninth St., Cincinnati 2, Ohio, Cherry 1-1822. VICE PRESIDENT, GENERAL MANAGER: John T. Murphy; SALES MANAGER: David F. Strubbe; PROGRAM DIRECTOR: Abe Cowan; PROMOTION DIRECTOR: Marjorie Kemme; CHIEF ENGINEER: Howard Lepple.

Sales

3 East 54th St., New York 22, N. Y., Plaza 1-5353. VICE PRESIDENT IN CHARGE OF SALES: H. Peter Lasker; EASTERN TELEVISION SALES MANAGER: P. Scott McLean; EASTERN RADIO SALES MANAGER: Edwin Fisher; SALES DEVELOPMENT MANAGER, EASTERN DIVISION: Bill Murray; MANAGER SALES RESEARCH & ANALYSIS: Tony Kraemer; DIRECTOR OF MARKETING COMMUNICATIONS: Thomas Nunan.

360 N. Michigan Ave., Chicago 1, Illinois, State 2-6693. VICE PRESIDENT IN CHARGE OF CENTRAL SALES DIV.: Harry Albrecht; RADIO SALES MANAGER: Sam Schneider.

727 Nat'l City E. Sixth Bldg., Cleveland 14, Ohio, Main 1-7756. TELEVISION SALES EXECUTIVE: Bert Julian; RADIO SALES EXECUTIVE: Andy Jacobs.

Representatives

BOMAR LOWRANCE & ASSOCIATES
 Atlanta-Dallas
 TRACY MOORE & ASSOCIATES
 Los Angeles & San Francisco

1942

WLW studios were moved from Crosley manufacturing plant to new downtown Crosley Square, which has become Cincinnati and radio-tv landmark.

Ruth Lyons started broadcasting on WLW, beginning one of the most fabulous careers in radio-tv history.

Crosley commissioned by State Department to construct powerful short wave stations—WLWL, WLWR, WLWS at Bethany, Ohio, for Voice of America broadcast to Europe, Africa, South America. Still in operation, this is largest domestic Voice of America installation.

Variety award for promoting understanding of war issues.

1943

Alfred I. Dupont award for outstanding public service.

1944

Peabody award for outstanding news reporting; City College of New York award for most effective program promotion.

1945

National Bureau for Fire Prevention award; Billboard award for best 7th war loan promotion; City College of New York award for best over-all radio station promotion.

1946

After the war Crosley resumed television experimental station, which later became WLW-T.

Variety award for "Contributing to World's Bread Basket"; American Symphony Orchestra League award for encouraging, stimulating, and perpetuating the influence of good music; Billboard and City College of New York awards for best over-all station promotion.

1947

Institute for Education by Radio award for furthering international understanding; City College of New York award for over-all station promotion.

1948

Feb. 2—WLW-T, Cincinnati, began operation on first commercial television station in Ohio with Golden Gloves boxing tournament, first sponsored program.

Apr. 1—WLW-T became second NBC-TV affiliate, first outside New York.

Billboard award for outstanding achievement in radio promotion.

1949

March 15—WLW-D, Dayton, Ohio, went on air as second Crosley TV station.

April 3—WLW-C, Columbus, Ohio, became third Crosley TV station in regional network.

Institute for Education by Radio award for public issue programs; Billboard award for best sales promotion.

1950

Bill Nimmo was WLW-T announcer and m.c. Went on to NBC network.

1951

Foundation for Infantile Paralysis award "outstanding contribution"; English Speaking Union award for bettering relations; Variety award for outstanding station promotion.

1952

New high-gain antenna gave WLW-T power equivalent of 50,000 watts to climax 11 years of equipment development.

Billboard award for public service programming.

1953

Feb. 10—WLW-A, Atlanta, became fourth Crosley TV station—reaching 3 million people in 68% of Georgia, parts of Alabama, Tennessee, North Carolina.

Damon Runyon Fund award for assisting in fight against cancer; American Public Relations Association award for outstanding public service; Billboard award for public service.

1954

January—WLW-T became first NBC color affiliate. Introduced color TV to midwest with Pasadena Tournament of Roses Parade.

WLW radio and television installed first weather station specially designed for radio-TV operation.

National Safety Council award for exceptional service to farm safety; Foundation for Infantile Paralysis award for outstanding effort.

1955

First broadcaster to add radar unit to weather reporting system as important link in U. S. weather warning system.

American Red Cross award for outstanding service; Variety Responsibility to Community award; U. S. Treasury award for patriotic service; National Exchange Club award for crime prevention; National Safety Council Award, exceptional service to farm safety. WLW began "Signal Three," teenage traffic safety program now nationally acclaimed.

1956

Alfred P. Sloan award for highway safety; first of five consecutive awards; American Cancer Society award for public health education; U. S. Treasury award for patriotic service; National Safety Council Award for exceptional service to farm safety.

1957

March 1—WLW radio and WLW-T established new COMEX (Communications Exchange) operation—staffed by 3 meteorologists, 2 news writers, news editor-director, 3 photographers, with complete news facilities in special COMEX news building.

Aug. 9—WLW-T became first independent telecaster to originate own live local color tv programs—Ruth Lyons "50-50 Club" on Aug. 9 and "Midwestern Hayride," oldest WLW commercial program, on Aug. 10.

Oct. 30—WLW-I, Indianapolis, signed on as fifth Crosley TV station—reaching 3 million people in Indiana and Illinois.

Nov. 18—WLW radio began 2-hour nightly "Music for You" program of fine music and background, starting a revolution in nighttime radio.

WCET, first U. S. licensed educational tv station was provided half-million dollar Crosley transmitter and studio building for \$1 a year "rent" as public service.

National Safety Council award for exceptional service to farm safety. Billboard award for best local program.

1958

September—WLW radio begins helicopter traffic reports in traffic rush hours, becoming one of nation's outstanding safety programs.

October—WLW-A "Tower of Stars" de-

licated. First traveling wave antenna east of Mississippi River, second in country. Increased WLW-A coverage from 74 to 117 counties.

Nov. 30—Bob Braun Appreciation Day proclaimed by Cincinnati mayor in honor of WLW singer-personality for outstanding work with teenagers.

U. S. Navy Silent Service award; Dept. of Army award for patriotic civilian service; U. S. Air Force award for dissemination of information; U. S. Marine Certificate of Appreciation.

American Cancer Society award for outstanding service, American Heart Association Certificate of merit; National Safety Council Award for exceptional service to farm safety.

1959

National Safety Council Public Interest Award for exceptional service to farm safety; National Safety Council Public Interest Awards to WLW, WLW-T, WLW-A, WLW-I.

WLW became world's highest fidelity radio station with exclusive new Rockwell Cathanode am Transmitter developed by Crosley Broadcasting engineers to give WLW radio a sound spectrum ranging from 20 to 20,000 cycles.

May 2—WLW television first to colorcast daytime big league baseball locally and regionally—Cincinnati Reds games.

Also first to colorcast indoor remotes under normal lighting conditions with new low-light tube developed by Crosley and GE—Cincinnati Royals and University of Cincinnati basketball games.

Crosley installed new electronic weather receiver, connected with U. S. Weather Bureau Master Analysis Center in Washington, D. C.

First Flying Green Cross Aviation Safety Award ever given a helicopter awarded for Helicopter Traffic Reports program record.

1960

WLW television, first to colorcast nighttime big league baseball and other nighttime outdoor remotes under normal lighting conditions with new low-light tube.

Many color tv firsts make WLW-T acclaimed national color-tv leader and Cincinnati "Colortown, U.S.A.," number one color-tv market.

Crosley provided fm transmitting facilities to University of Cincinnati for educational broadcast for \$1 a year "rental" as public service.

National Safety Council Public Interest Award for exceptional service to farm safety; Alfred P. Sloan Award for "Signal Three."

1961

Ruth Lyons annual fund for hospitalized children reached over \$2,300,000 in 20 years for 59 hospitals.

Crosley installs new improved radar weather equipment with 300-mile range.

Received: First annual national Mike award from Broadcast Pioneers.

Also National Safety Council awards for exceptional service to farm safety and public safety;

* the only 2 honor awards given nationally by the Family Service Association of America;

* United States Air Force award for 10 years support of USAF program;

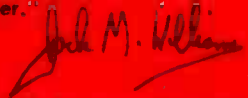
* Junior Achievement National award.

1962

Crosley Broadcasting Corporation celebrates 40th anniversary.

**YOU CAN
QUOTE ME...**

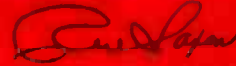
"RCA Victor distributors tell me they select the WLW Television Stations to advertise RCA Victor Color sets because they're among the Colorcasting leaders in the nation... with their Color TV engineering skills, wonderful Color programming, and Color selling power."



Jack M. Williams, Vice Pres.
Advertising and
Sales Promotion
RCA Sales Corporation

I'LL SAY THIS...

"WLW Television Station's have gone all-out to sell RCA Victor Color TV sets in the grand tradition of the Crosley Broadcasting group... covering store fronts and home fronts to really mean business for RCA Victor. Advertisers have a pot of gold waiting for them at the end of the WLW Television Color rainbow!"



Raymond W. Saxon, Vice Pres.
Marketing
RCA Sales Corporation

COLOR TV



Call your WLW Representative... you'll be glad you did!
The dynamic Crosley Stations

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton



Crosley Broadcasting Corporation

OUR RESPECTS to the broadcasting industry, marvel of this generation

The cultural and economic aspects of 40 years of broadcasting

By Robert E. Dunville

President, Crosley Broadcasting Corp.

At the completion of 40 long years in this bustling business of broadcasting by Crosley Broadcasting Corp. and spending the major portion of my business career in this field, one cannot help but look back over these years and view with pride the major accomplishments of this relatively young industry from the days of the tubeless radio receiving set with a crystal detector, the marvelous, monstrous cabinet model radio, the historic event of transmission of pictures in black and white to the magnificent color television as we know it today.

No one can argue the fact that communications by air, both sight and sound, has been the most potent, intimate force to enter the lives of people the world over. Current happenings in the four corners of the globe are instantly communicated to homes everywhere. Substantial entertainment is provided to families, the likes of which cannot be duplicated by any other media on a similar scale. Broadcasting is unquestionably the marvel of this generation.

The Faithful Audience ■ Jimmy Shouse, chairman of our board, and I feel it is most appropriate at this time to pay recognition and appreciation to the vast audiences who have so enthusiastically received the program fare provided by the medium of both radio and of television. The broadcasters as well as the audience throughout this great land of ours have in effect grown up together in the development of these media. Without the loyal support of the listeners and viewers who have accepted the program fare provided, we would not enjoy the economic boost brought about by the millions of radios and television receivers in homes today.

With the arrival of color television, color receivers are being purchased in much larger quantities. Where this will end, no one knows, but I believe that within the next ten years, all television will be transmitted in color, including news and, of course, this will be reflected in the growing numbers of color television receivers.

It is the rule rather than the exception that automobiles today are equipped with radios. Today there is an abundance of various transistor radios on the market which have been widely accepted by the public to say nothing of the multiple portable radios scattered throughout all households. The portability of today's television receivers is an important fact when Mr. John Q. Public

decides to add a second receiver to his array of communication vehicles. It is an astounding fact to consider that radio penetration in this country is at a peak of 97% and even more amazing to realize that television penetration is 90%—all this in such a short space of time when compared with other age-old industries. This truly calls for a bouquet to the broadcasting audience.

The Technical Contributions ■ Our respects to the engineers in both the manufacturing and broadcasting phases of the industry. They are responsible for the great progress we all have enjoyed by their research and development which resulted in the elaborate broadcast systems of today.

They invented the vacuum tube to amplify the feeble signals of the crystal sets, the battery eliminator, the dynamic speaker, the high power transmitters and the directional antenna systems.

Disc recording was an important part of radio broadcasting. It required large cumbersome equipment and was usually limited to studio use. The engineers developed magnetic tape recorders which improved recording quality, flexibility and added a new dimension for on-the-spot news coverage.

At the start of television they got their heads together and formulated standards. From the 40 tube, 10" picture receiver of 1948, they developed intercarrier sound, wide angle deflection and automatic gain control circuitry all of which had their part in making possible the large screen portable receivers of today. Then somebody wanted color. The engineers again teamed up and developed a compatible television system. Their accomplishments in this field are too numerous to mention;



Robert E. Dunville

"In 10 years, all tv will be color"

however, it all led to the color television receivers of today—a far cry from the black and white receiver of only a little more than 10 years ago.

From the minds of engineers came the video tape recorders, a remarkable improvement over the original kinescope recording technique. We can now record television programs in color and show them at a later time with quality equal to live programming.

Other Advances ■ The engineers designed taller towers, more efficient antennas, and higher power transmitters which enabled 99% of the people of this country to receive at least one television station and 98% to be within the range of at least two tv stations.

It was the engineers who developed the transistor which made possible the cigarette-pack size radio of today. Transistors are now finding their way into television receivers and I am looking forward to some remarkable progress in this area.

It is great to have all the forementioned engineering advances that make this form of communication the force that it is today. But, who foots the bill to make possible utilization of this electronic miracle? Broadcasters are not in a philanthropic business. They must make a profit to properly serve the people in their coverage area. While they are licensed by the FCC to do so, they cannot possibly make a proper contribution without the necessary funds. Good, wholesome, entertaining and informative programs cost money.

A Deserved Bouquet ■ Here is where we pay tribute to sponsors and agencies who have over the years noted the mighty influence of the broadcast media. It did not take long for agencies and their clients to realize the tremendous advertising value that existed in radio and they were quick to take full advantage. Radio continued with a very healthy growth and reached its pinnacle just prior to the advent of television. Granted, this growth was deterred by television because, like a child with a new toy, the old was to be cast aside and the new was to be coddled. There were some who believed that the picture box would in all certainty cause the demise of radio.

Happily this developed into a slump only, because steps were taken by broadcasters to meet this challenge and as a result, by a different program and service direction, radio is again a desirable and attractive medium to advertisers. Program philosophy for radio could cause one to cover pages and go into great detail as to the role radio

continued on page 38

RESPECTS TO BROADCASTING INDUSTRY

continued

plays in the lives of people today. Suffice to say that radio is a very powerful instrument of practical service to advertisers and listeners.

Television, on the other hand, can be considered the glamorous side of the broadcasting media. It is a thrill to all to turn the set on and receive pictures immediately whether the pictures convey the latest news events of the day or provide one with the necessary relaxation that is so needed by all in the form of entertainment in the home.

The Right Direction ■ Advertisers should again be complimented on the manner in which they have used television. There is no doubt that it has been a real struggle for them to determine how to put an advertising message across that would be acceptable to the viewer. I believe that giant steps have been taken in this youthful medium to reach this goal.

Respects are certainly due these sponsors who have contributed so much. Because so many thousands of them use this medium on a regular basis, we know that the returns to them in moving their merchandise proves the effectiveness of their investment.

The networks, naturally, have played an outstanding part in the history of broadcasting. With their present-day, far-flung news facilities, the world is growing ever smaller. The

entertainment and information programs that are aired today to so many radio and television audiences represent one of the greatest contributions of all.

Individual stations, both network affiliated and non-network affiliated, are to be lauded for their creativeness and ingenuity in reflecting the character of the community served by them. Competition among broadcasters as it exists today under our system of free enterprise, which provides for a minimum amount of government control, as opposed to other countries, is a vital factor in making this possible.

Show me a market where broadcast competition is keen in presenting programs of entertainment, public affairs, community endeavors and news and you will find the populace of this market highly stimulated economically and at the same time enjoying a warm feeling of well-being culturally.

The foregoing has pointed up the growth and maturity of the broadcast media. I believe that it is only fitting and proper to give a real salute to the trade magazines in our industry. They have been an integral part of broadcasting and have diligently put forth an effort to reflect in their pages the history of the era of air communication. They have stood behind the industry during many trying times and I am confident that their dedication to this industry will continue and we share the belief that broadcasting as we know it will remain the greatest and most powerful means of communication.

EDITORIALS

Color's promises come true

THE history of broadcasting has always centered around those who think of an idea, ponder its cost with perhaps some tremors and then go to work. When color's full potential is reached—and it may be sooner than you think—a full share of credit must go to the persistent engineers and forward-thinking management of Crosley Broadcasting Corp.

The men at Crosley started to take color seriously a decade ago. By 1957 WLW-T Cincinnati was on the air with locally originated color. The results were so satisfying that Crosley set out on an aggressive effort to make Cincinnati the No. 1 color market of the nation. Achievement of this coveted title is supported by the showing of 5-7% color sets in the city compared to approximately 2% in the nation as a whole.

They think, dream, tinker and produce in color at this station, a leader in engineering development since broadcasting's earliest days. Four-fifths of all the locally produced commercials are in color. Over 50 hours a week of polychromatic presentation is enjoyed by WLW-T's viewers. All public service programming utilizes the added impact of this dramatic medium.

A startling demonstration of color's effectiveness came out of an intensive survey conducted for WLW-T. The Crosley management was convinced that color makes programs more interesting. It was convinced, too, that color was adding a big punch to the impact of commercials.

Advertising on television attracts more attention and leaves a deeper impression in the minds of viewers, this impartial, depth research revealed. Actual case studies in the home showed convincingly that advertisers can get their message over to more people and with more punch if they take advantage of color.

It seems obvious that color's commercial advantages will eventually bring all major television operations, including both manufacturing and broadcasting, into the fold with efficient transmission and reception equipment. Then a truly national audience can be developed, with eventual subsiding of black-and-white into a medium of the past.

All this will require planning, heavy investments and the

zeal to create. It will be as big a job as the creation of the present black-and-white system. By this time, as factory and distributor figures show a positive upward move in color sales as well as an actual shortage of sets for dealers, there would appear to be an immediate need for broadcasters and related businesses to join the color parade.

WLW-T is proud to be known as Colortown U.S.A. It anticipates the day when the title Color Nation U. S. A. is applied to this nation.

'Our pride and our privilege'

COMMUNITY service means many things tangible and intangible. Among the tangibles which can be pointed out by Crosley Broadcasting Corporation in its contribution to its community are its radar weather facilities, its operating farm, its investment in helicopter flying time, Voice of America facility and its support of educational television.

And there is another, and that is its "product"—air time. The value of free public service performed by Crosley Broadcasting radio and television stations last year has been estimated at more than \$7 million.

In the words of a representative of one of the organizations which benefitted from part of this free air time: "We have been aware for a long time of the generous assistance provided by your station through telling our story on the air, but truthfully we are amazed at the magnitude of the dollar value of the services . . . it is an invaluable contribution."

It is difficult to put a dollar value on the effect of public service to the community. Can we measure the value of pints of blood and the lives of those it may have lengthened? Can we measure the dollars' worth of joy an adopted child brings, or the potential number of lives saved by those who heed the traffic safety messages they hear broadcast? Hardly, but radio and television contribute to this.

In the past five years alone the dollar value of Crosley Broadcasting's free public service programming on radio and television has run over \$20 million. Crosley Broadcasting says: "This is our pride and our privilege."

YOU CAN QUOTE ME...

When we decided to put our jolly Green Giant back in "show business" as a big time TV star, we knew we could count on the WLW group to reach a giant's size share of the viewing audience in their respective areas. These stations not only put our Big Green message before the greatest number of people, but follow-thru with buyers, brokers, distributors, and store managers on the firing line.



Lyle Polifuss, Director of Marketing, Green Giant Brands
Green Giant Company, Le Sueur, Minnesota

I'LL SAY THIS...

The time availabilities offered by the Crosley Corporation chain have helped us put our "ho, ho, ho" Green Giant story before the size and type of audience we want to reach most. And you just can't beat the extra services they have to offer with the trade.



Richard Halpin, Account Executive
Leo Burnett Company, Inc., Chicago, Ill.



Call your WLW Stations' representative... you'll be glad you did!

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati

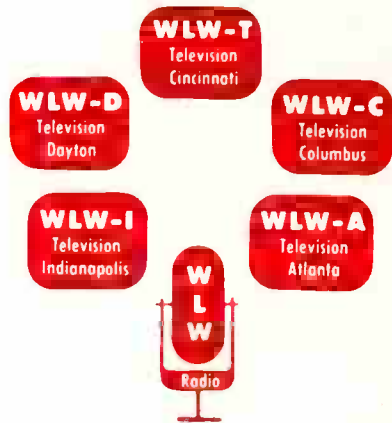
WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton



Crosley Broadcasting Corporation



the dynamic CROSLLEY group

Crosley Broadcasting Corporation