

WELCOMES
SOUTH
BROTHER



WELCOME SOUTH, BROTHER

Fifty Years Of Broadcasting
At
WSB, Atlanta, Georgia

A COMMUNICATIONS SERVICE OF
COX BROADCASTING CORPORATION

In 1935 when the late James M. Cox—Governor of Ohio and the Democratic Party's Presidential nominee in 1920—entered the broadcasting business, he expressed a philosophy of service which guides WSB and Cox Broadcasting Corporation's other operations today:

The Soul of Radio

In this inspirational scene we build a giant structure of steel and wires and insulators and all the magic devices of this scientific age. And now it takes the tongue of man and the melodies of poetry and music.

May I express this christening sentiment... that this voice will always be an instrument of dignity, culture and practical service; that it will carry the light of joy to places that are dark; that it will build a love for goodness and beauty; that it will plant in the hearts of men a philosophy that will help them to see Divinity in sunshine and shadow; that it will sense its obligations to the more than a million people who are—by common interest—our immediate radio fireside.

In brief, may this station in its long watches of the night and in its endless days be conscious ever of its duty to God and humanity.

Produced exclusively for WSB by Verlan Industries, Inc.,
division of Cox Broadcasting Corporation.

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Foreword

It has become habit for me to scan rather than read manuscripts. After five decades in the craft, I instinctively judge a work by its left, paragraphing and punctuation.

Not so with *Welcome South, Brother*, the history of WSB, Atlanta. It's a fascinating account of this pioneer station and its parent company, Cox Broadcasting Corporation.

WSB became the South's first radio station in 1922—just two years after KDKA, Pittsburgh, had been given the first "regular" (as opposed to experimental) call letters.

It was licensed to the distinguished *Atlanta Journal*, which beat its competitor, the *Constitution*, to the radio punch. That was in the days when radio receivers, called consoles, sold for up to \$700; when newspapers promoted "kits" to coax readers to make their own cat's whiskers, oatmeal box, earphone receivers. Only the carriage trade could afford the Kolsters or the gooseneck-speaker Atwater Kents of that era.

I recall that, in 1926, when I began writing a syndicated radio column for David Lawrence's Consolidated Press (my pseudonym was "Robert Mack"), many of the stories were about receiving sets, allocations, "clear channels"—of which WSB became one—and what loose operating standards and heterodyning did to "DX-ing," i.e., reception of distant stations.

Those, as the story unfolds, were the fun days. There were no guidelines, little precedent. World War II came along and WSB found its staff, including talent, depleted from 80 to 50. The emphasis was on public service, even though there was no militant FCC involving itself in programming and glowering at licensees.

Welcome South, Brother is the story of venturesome human beings, technology, community involvements and pioneering spirits that began in the South with WSB and then spread North, East and West as the Cox organization became an outstanding group broadcaster and diversified corporation. The story involves the communications arts entered in logical and timely sequence, along with footholds achieved in hard goods and soft goods that mainly have enjoyed solid, rather than spectacular, growth.

It is a story of people: of the Honorable James M. Cox of Ohio, who foresaw Atlanta as the metropolis of the South and went into the newspaper and broadcasting business there; of James M. Cox, Jr., who followed his illustrious father in building wisely in the newspaper and broadcast media; of J. Leonard Reinsch, who became the president and operating head of Cox Broadcasting, Cox Cable and other subsidiaries, in building an entity with a \$300 million market valuation.

My long-time friend, Leonard Reinsch, joined the Cox organization in 1934 to put WHIO on the air in Dayton, Ohio. Broadcasting Magazine had begun as a semi-monthly three years earlier, in 1931.

Leonard Reinsch learned well and planned carefully. He was instrumental in bringing into the Cox organization such standout broadcasters as Frank Gaither, Elmo Ellis, Don Elliot Heald and Clifford Kirtland, Jr., among many others. Marcus Bartlett was already at WSB when Leonard took over. He, along with Messrs. Gaither and Kirtland, became an executive vice president.

It was Leonard Reinsch, with the blessing of the Coxes, who found time to run a half-dozen Democratic National Conventions. He was credited with having conceived the "Great Debates" between John F. Kennedy and Richard Nixon that won the Presidency for the young Senator from Massachusetts. It's hard to believe that Leonard's chosen plan calls for his retirement as president of Cox Broadcasting by the end of 1973 at a youthful 65.

Welcome South, Brother is a happy history, and in reading it, I feel confident that many more bright, happy chapters are yet to be written in the continuing success story of WSB and Cox Broadcasting Corporation.

Sol Taishoff
Chairman and Editor
Broadcasting

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Acknowledgements

The word “Welcome” is a meaningful one in the salutation, “Welcome South, Brother.” On its first day of operation, fragile, 100-watt WSB rolled out the welcome mat for hometown singers, musicians, ministers and other spokesmen. The initial broadcasts were literally produced by and for the men, women and children of Atlanta and the state of Georgia. Almost immediately the circle widened to embrace listeners in other states. In a short time the greeting, “Welcome South, Brother,” was being heard and repeated by radio fans and “DXers” (long distance dialers) all over America.

In the many years that have followed, neighbors and friends have continued to make the WSB broadcasting service a unique partnership with the public. Anyone seeking entertainment, information or assistance has always been welcome at the “Voice of the South.”

This same philosophy has been reflected in the dynamic growth and development of WSB-TV, “The Eyes of the South” since 1948, WSB-FM, the first FM-stereo radio service in Georgia, and the parent company that embraces all of these respected operations, Cox Broadcasting Corporation.

Dr. Worth McDougald did the original research and prepared the first draft of the WSB Story. Lynda Stewart wrote and edited the finished manuscript. The consulting editors were J. Leonard Reinsch, Marcus Bartlett, Elmo Ellis, Frank Gaither and Don Elliot Heald. Hundreds of friends and WSB staff members supplied photographs, newspaper clippings, letters and personal memories. The files of the *Atlanta Journal* and the *Atlanta Constitution* provided a great many news stories and pictures. Long conversations yielded valuable recollections from the late WSB Chief Engineers Walter Tison and Harry Daugherty, and former WSB Manager Lambdin Kay. Special research credit is due Jean Hendrix, Richard Payne, James Stevenson, Jon Saunders, Rhett Turnipseed, M. K. Toalson and Alwilda Lindsey. Bill Daniels created the drawings for each chapter.

To everyone else—and their numbers are countless—who has welcomed WSB as a member of the family for more than fifty years, sincere thanks for making this history so bright with memories and so glowing with promise for future accomplishments and service.



THE '20s

A Giant Is Born

Atlanta was a city born running. From her early days as a railroad town to today's emergence as a new international city, Georgia's capital has had a reputation for quality, growth, initiative and urban innovation.

It was in this spirit that WSB was born in 1922—"The South's First Radio Station." During the decades since that historic debut, Atlanta and WSB have been inseparably linked as they've surged to prominence.

Being a concerned, involved community citizen is what WSB and broadcasting are all about. During its Golden Anniversary year, 1972, WSB Radio received 61 awards for public service and news excellence. Some of these acclaimed the station's expertise in reporting and interpreting all areas of life in the community: civic, social well-being, religious and cultural. Numerous other awards saluted WSB's leadership in ferreting out community problems and aiding in the solutions . . . extending helping hands to individuals and organizations . . . offering constructive criticism when it was needed . . . and meeting person-to-person with community leaders and other residents to keep abreast of Atlanta's needs.

The accomplishments of WSB Radio as a pacesetter in Atlanta, as well as in the broadcasting industry, have been complemented by the

record of WSB-TV. Channel 2 recorded its first achievement in 1948 when it became the South's initial television station. This pioneer broadcaster is celebrating its Silver Anniversary in 1973.

One of the quirks of business is that "parent" companies are often years younger than their individual operations. Cox Broadcasting Corporation (CBC), one of the nation's leading group broadcasters, was established in 1964. CBC is headquartered at "White Columns," home of WSB Radio and WSB-TV. Central to the operation of all Cox broadcasting properties is the belief that, as long as radio and television stations continue to recognize the needs and preferences of the communities they are licensed to serve, broadcasting is assured a healthy future.

For WSB, this commitment to community involvement dates back five years before the Federal Radio Act of 1927 handed down the mandate that broadcasters would serve the "public interest, convenience and necessity." Back to the very conception of WSB Radio in the earliest 1920's. . . .

As the '20s began, a number of technically-minded school boys and electronically-trained men were experimenting with voice transmission. Their inspiration was the wireless telegraph era of Marconi and DeForest, as well as the remarkable progress achieved in this field by the armed forces in the first world war.

Typically, the only people around Atlanta who had any knowledge of radios were the "ham operators"—the amateurs. A lot of these "hams" knew Major John S. Cohen, editor and publisher of *The Atlanta Journal*, and they talked up the new medium to him. The most persuasive of these was Walter Tison, a young man from Cedartown, Georgia, who had served in the Navy during World War I as a ship's wireless operator. He knew all about transmitters, receivers and antennas—and he was looking for a job.

"I figured I might as well try to work in something that interested me," Tison reminisced, shortly before his death in 1972. "So, I went down to Atlanta one day and called on the folks at *The Journal*, hoping to sell them on the idea of opening up a radio station and giving me a job."

Recalling Tison's bold visit in 1921, John Paschall commented many years later as editor of *The Atlanta Journal*:

Without further introduction than that Major Cohen had asked him to see me, he came into my office on the fifth floor of *The Journal* and unburdened himself. I was hypnotized by his story . . . and, after listening for two hours, I was caught up in his enthusiasm. I reported to Major Cohen that, if this young man knew what he was talking about, *The Journal* should put in a station at the earliest moment.



WSB's first two employees: (L) Walter Iler, director in charge of the station, and Walter Tison, federally licensed operator.

The civic-minded Major decided radio offered tremendous opportunities for public service. Besides, it was a challenge to be the first to broadcast. Major Cohen learned *The Atlanta Constitution* had several amateur radio operators quietly building a transmitter so *that* paper could get a station on the air before *The Journal*. He wasn't about to let that happen, as there was a lot of rivalry between the papers.

While the Major was getting organized in Atlanta, Walter Tison had to make a living. He signed on as radio operator aboard a merchant ship and made a cruise to England. He never regretted the decision because, on the way back, he struck up a Morse-code, dot-dash conversation with another operator on a passing ship. He learned later he had been chatting with Guglielmo Marconi—"the father of radio."

When he returned to Atlanta, Tison found *The Journal* well on the way to having a radio station. An order had been placed for equipment, a license had been requested from the government, and George A. Iler, an engineer with the Georgia Power Company, had been hired to be the station's first director.

It was the second week of March, 1922, and the two papers were in a tight race to have the South's first radio station. The day for the initial WSB broadcast finally arrived—but the transmitter that had been ordered didn't. Major Cohen phoned a ham operator in Rome, Georgia—Gordon Hight; bought a transmitter from him; sent up a truck to get it; and turned the vital equipment over to the team of Tison and Iler for installation by that evening.

The same afternoon, March 15, 1922, *The Journal* received a telegram, collect, from the acting Secretary of Commerce:

The Atlanta Journal is authorized to temporarily broadcast weather reports on the wavelength of four hundred eighty five meters pending action on formal application for a radio license. Station must use radio call letters WSB repeat W S B and employ commercial second class or higher radio operator licensed by this department. Authority cannot be given to broadcast market reports until authorized by Bureau of Markets. If you desire to broadcast news, entertainment and such matter, this is permitted on wave length of three hundred sixty meters only.

A few hours after this telegram arrived on March 15, 1922, WSB went on the air as "The South's First Radio Station."

POSTAL TELEGRAPH - COMMERCIAL CABLES	
RECEIVED AT MAIN OFFICE 40 NORTH BROAD STREET (GRANT BUILDING) ATLANTA, GA. PHONE: BELL CALL "POSTAL"	CLARENCE H. MACHAY, PRESIDENT.
TELEGRAM	DELIVERY NO.
The Postal Telegraph-Cable Company (Incorporated) transmits and delivers this message subject to the terms and conditions printed on the back of this blank.	
is a fast Telegram unless otherwise indicated by signal after the number of words:—" <u>Day</u> " (Day Letter) " <u>N.L.</u> " (Night Letter) or " <u>Nite</u> " (Night Telegram) 18-5021	
STANDARD TIME INDICATED ON THIS MESSAGE.	
508AG JW 453PM 96COLLECT 4 EXTRA	
DX WASHINGTON DC MARCH 15 1922	
GEORGE A ILER	
CARE ATLANTA JOURNAL ATLANTA GA	
THE ATLANTA JOURNAL IS AUTHORIZED TO TEMPORARILY BROADCAST WEATHER REPORTS ON THE WAVELENGTH OF FOUR HUNDRED EIGHTY FIVE METERS PENDING ACTION ON FORMAL APPLICATION FOR A RADIO LICENSE STATION MUST USE RADIO CALL LETTERS W S B REPEAT W S B AND EMPLOY COMMERCIAL SECOND CLASS OR HIGHER RADIO OPERATOR LICENSED BY THIS DEPARTMENT AUTHORITY CANNOT BE GIVEN TO BROADCAST MARKET REPORTS UNTIL AUTHORIZED BY BUREAU OF MARKETS PERIOD IF YOU DESIRE TO BROADCAST NEWS ENTERTAINMENT AND SUCH MATTER THIS IS PERMITTED ON WAVE LENGTH OF THREE HUNDRED SIXTY METERS ONLY	
C H HUSTON, ACTING SECTY OF COMMERCE	

By nightfall—amidst a clutter of wires, panels, batteries, wiring, dials, tubes and generators, as well as signs warning of “Danger,” “High Voltage” and “Quiet Zone”—WSB went on the air. Two 90-foot wooden masts supported a crude antenna on the roof of *The Journal* building on Forsyth Street. Folding chairs were available for visitors, as studios were unknown. For broadcasting was a mere infant of two when the South’s pioneer station proudly announced: “Good evening. This is the Radio-phone Broadcasting Station of *The Atlanta Journal*.”

Henry L. Reid—who toted ice so WSB could stay on the air that evening—has described that exciting first broadcast:

To get the high voltage we needed—to produce the energy to run the transmitter—we had fruit jar chemical rectifiers with a lead and zinc-with-Borax solution. We had beefed the transmitter up to run beyond capacity that first night. The extra power pulled out of the rectifier caused it to boil. We persuaded the soda jerk in the drugstore on the first floor of *The Journal* building to stay that evening while we were on the air—so I could traipse back and forth, up and down five floors on the elevator, to get ice to pack the rectifier. That’s the way we kept the thing from blowing up!

WSB began broadcasting with 100 watts power, less than today’s society expects from some light bulbs. The frail facility was helpless the night Metropolitan Opera star Rosa Ponselle, thrilled by her radio debut, sang with such gusto that she blew the transmitter off the air. But, undaunted historians prophetically hailed the station as “a giant.”

WSB’s earliest listeners, equipped with crude earphones, bent over crystal sets manipulating “cat whiskers,” as the finders were called. A telegram from Lawrenceville, 20 miles away from *The Journal* building, reported the first program was coming in fine. It went on to say, “Forty of us are taking turns listening on the headphones at Hudgins store.” It was the kind of historic event that had the town buzzing the next day, and one Georgia Tech professor set aside his prepared notes to devote the entire class period to a discussion of WSB and the future of radio.

Puffed with the success of its pioneering protege, *The Journal* crowed:

Atlanta is on the radio map of the world today . . . Atlanta is on the wireless map of the world . . . *The Journal’s* radio station is preparing to receive and send what is called entertainment—music, singing, lectures and the like. They hook up a telephonic sort of appliance, with amplifiers for receiving, and Atlantans can hear the symphony orchestra in Cincinnati, and the Chicago Opera Company in Chicago, and boxing matches, called blow by blow in Pittsburgh . . . And *The Journal* station can broadcast for stations over the state and the south—including the indefatigable amateurs—weather reports and news and such matters and singing and playing and speaking . . .

The article further noted, "*The Journal's* radio broadcasting station will be operated purely for the benefit and enjoyment of the public, and there will be no commercial feature connected with it. By broadcasting weather and crop news, it is hoped and believed that the service may prove particularly helpful to farmers who are beyond the reach of telegraph and telephone."

WSB was literally on the air everywhere. All across America, those who had the mysterious tuning coils or the crystal sets and a pair of earphones heard "The South's First Radio Station—WSB." Within a few weeks, listeners had written from Canada and the Panama Canal, as well as from several states. There was just something downright exciting about hearing voices and music out of the air, and those who were running the station lost no time in attracting an even larger audience.

One of the earliest station promotions was to teach Atlantans how to make a crystal set radio receiver. George Iler and his associates held evening classes, to which everyone was invited, and went through the steps of building a set. Some lucky person got the actual receiver that was constructed nightly as a part of the instruction. That person also usually got a set of earphones and his picture in the paper as well.

As Henry Reid, who operated Atlanta's first retail radio store (in addition to helping WSB with its first broadcast), has exclaimed: "After all, I was selling radios for \$600-700 apiece. About the only people who could afford to buy them were the so-called 'carriage set,' and radios were often just status symbols to that group. I knew of one wealthy woman who never did learn how to tune her radio!"

Major John Cohen's philosophy toward the operation of WSB was that anybody who wanted to get on the air merely had to provide his own program and he could have whatever time he wanted. As a result of Cohen's liberal programming policy, everyone in the community who could "sing, whistle, play a musical instrument, talk or even breathe heavily" had performed for "the invisible audience," according to Ernest Rogers, one of the earliest performers on WSB.

Musical groups were especially popular, including the Yellow Jacket Four, Schoeneck's Syncopators, and Miss Monk's Orchestra. One WSB request for the Southland Orchestra was followed by the notation, "See Caldwell in Photo Dept."—apparently Atlanta's first example of a radio booking agency. Rather frequently, the station's engineer would call a friend and say, "Hey, we want to go on the air and don't have any acts. How 'bout coming up and singing some songs for us?"

It seems so unlikely in today's world that a radio station could feature a tenor cornet soloist and expect to have an audience. But radio was such a novelty, the listeners enjoyed anything.



Musical groups were popular on WSB in the '20s. Special favorites were "The Peachtree Mandoliers" (1922).

At the piano is Byron Warner, whose "7 Aces" orchestra appeared on WSB. He later became a music professor of voice at the University of Georgia.



A GIANT IS BORN

Although a lot of what WSB broadcast initially is good for a laugh today, the station also was proving its worth as an instrument of goodwill and service. The microphones were always available, and widely used, for worthy causes.

Radio "specials" were commonplace, even in WSB's earliest existence. They weren't the in-depth analyses of topics of major interest—or the spotlighting of super-stars—that characterize WSB specials today. But, to a city eager to hear radio's next surprise, it was thrilling to tune in to three essays read by Girl Scouts, a 5-minute talk on applied psychology or a performer playing a saw with a violin bow.

WSB simply was a showcase for hometown entertainers. In a short time, almost everybody in Atlanta who could "ride, walk or crawl" to WSB had participated in a program and become a booster, Ernest Rogers reported. And, it wasn't long before WSB began literally moving out into the community.

WSB went in heavily for Sabbath sermonizing. The Baptists and the Methodists refused an offer to have their services broadcast, as they didn't want a microphone defiling their pulpits. But, Dr. J. Sproles Lyon, pastor of the First Presbyterian Church, saw the possibilities in the new medium and quickly agreed. As a result, WSB became the first station in the nation to present a complete church service, on Easter Sunday, 1922. Still being broadcast each Sunday morning, the WSB church service is the oldest continuous religious radio program in the world.

WSB made it possible for literally hundreds of persons to listen to the station by taking a radio-equipped truck with loudspeakers into Atlanta and the surrounding communities. People who did not own receivers flocked to the truck at chicken suppers, picnics and barbeques, ice cream socials, prisons, jails, orphans homes, old folks institutions and at virtually every park in Atlanta. On Sunday mornings, crowds gathered at Piedmont Park to hear the church service. Skeptics were numerous. They insisted the "radio sound" was coming from a phonograph or actors hidden in the truck.

The experimentation and enthusiasm that surrounded the introduction of radio to the South typified the spirited atmosphere of the city during the '20s. Commercial, municipal and residential construction mushroomed in Atlanta. Some businesses, such as Coca-Cola, were growing into nationwide giants. Other companies, including Sears, Chevrolet and Ford moved into Atlanta, bringing it acclaim as a great branch-office city.

Already a noted railroad center, Georgia's capital built an airport in 1925 and vowed "to be the leading mail and passenger terminus of the skies." (By 1972, aviation impact on the domestic market ranked Atlanta the nation's second busiest airport at various times of the day.)

Aviation was taken out of the realm of novelty to become an important industry and utility. And, WSB was on hand for "Lindbergh Day in Atlanta" shortly after the famous flier made his historic trans-Atlantic flight in May, 1927.

Telegraph and long-distance telephone were making the country a united whole in the 20's, with Atlanta being a communications center. The city was the first in the South to have facilities for Bell Lab's tele-photograph (transmission of pictures by wire) when it made its debut in 1927. That same year, talking movies arrived on the national scene.

Although the term "women's lib" wouldn't be in the news for several decades, WSB began coverage of the subject in its earliest days. In 1922, women voted nationally for the first time.

While reflecting the vitality of its community and nation, WSB Radio was having its own impact on history.

WSB was the first station in the nation to use a slogan, credited to a listener in Pennsylvania who wrote: "Because of its remarkable powers of transmission, penetrating alike into lowly cottages in isolated sections and palatial residences in distant cities, WSB has truly become 'The Voice of the South.'" It made sense. It sounded good on the air. And it is still being used.

Call letters for radio stations are often translated into meaningful bits of verbiage, and WSB is no exception. When listeners were asked to send in suggestions, among those the station received were "World's Super Broadcaster" and "We Shoot Bull." But, "Welcome South, Brother" was chosen, and the warm welcome has been extended over the intervening years.

Ralph Smith, *The Journal's* Washington correspondent, was pressed into service as WSB's first announcer because there was a lull in political activity. But, he didn't care much for the new chore, and the duties were soon turned over to the station's first full-time general manager, Lambdin Kay.

Kay and Ernest Rogers (amusement editor and, later, columnist of *The Journal*) eventually became one of the best-known radio teams in the nation, as they both had the knack of making radio fun. Through the late '20s and into the '30s, they tried just about everything that could be tried on radio.

Rogers became the nation's first radio personality to get "on records" with a song called "Tune In My Heart," which described "being on the radio." Written by Rogers, the tune was recorded by Ernie Hare, a popular performer of the day.

The "Little Colonel," as Kay was known, and Rogers became family friends to listeners across America. One request they frequently received was to name somebody's baby. Always WSB-conscious, they named

Lambdin Kay, "The Little Colonel," was WSB's first full-time general manager and one of the nation's most innovative and popular radio personalities.



one child Winifred Susan Beatrice Coker. Young Miss Coker received world-wide publicity as WSB's original godchild. Asked to name twins, Kay and Rogers volunteered "Kate and Duplicate" and "Radiana and Radiola," suggestions, hopefully, ignored.

No. 006

HONOR OUTPOST
for
W S B
"The Voice of The South"
RADIOPHONE BROADCASTING STATION
The Atlanta Journal
ATLANTA, GA.

Know all Radiowls and Radio Disciples by this Certificate that
Miss Marion Hope
Norcross Street
West End
has been officially designated Honor Outpost for West End *in recognition*
for the first answer to "The Voice of the South" from his (or her) State (or Province) in WSB's
Second Radio Census of the United States and the World at Large.

(Only one Honor Outpost will be appointed for each State of the Union or each State or Province of other Nations)

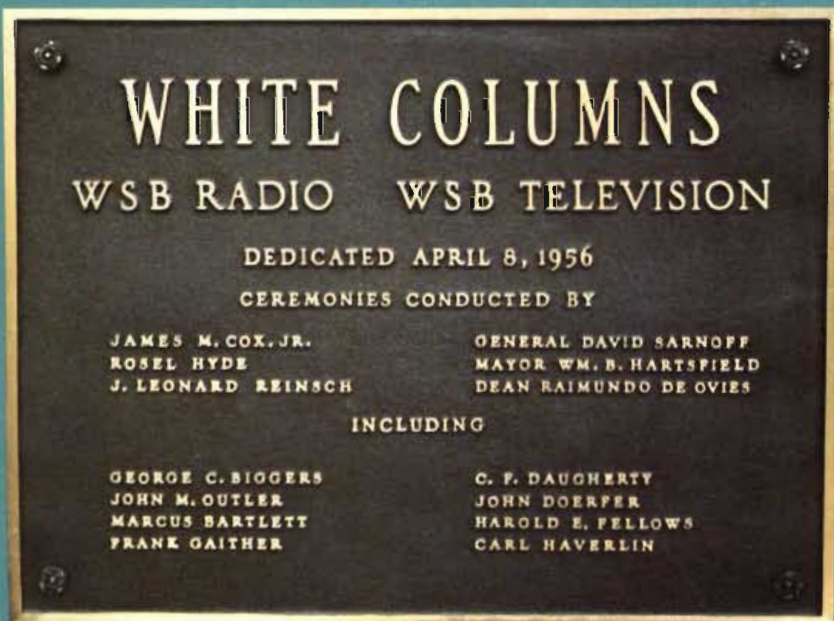
Yours Nightly
Lambert Kay
W S B Radio Director-Announcer

Crediting: From the Staff that Keeps "The Voice" in the Air
Kay (Upper Center) W. Walter Tamm, Chief Operator (L.H.C.) Bennie Barnhart
Staff Artist (Lower Center) C. F. Daugherty, Associate Operator (R.H.C.)

The Atlanta Journal
Dedicated the first Newspaper Broadcasting Station in the South on March 16, 1922.
Western Electric, 500-Watt Transmitter, christened June 13, 1922.

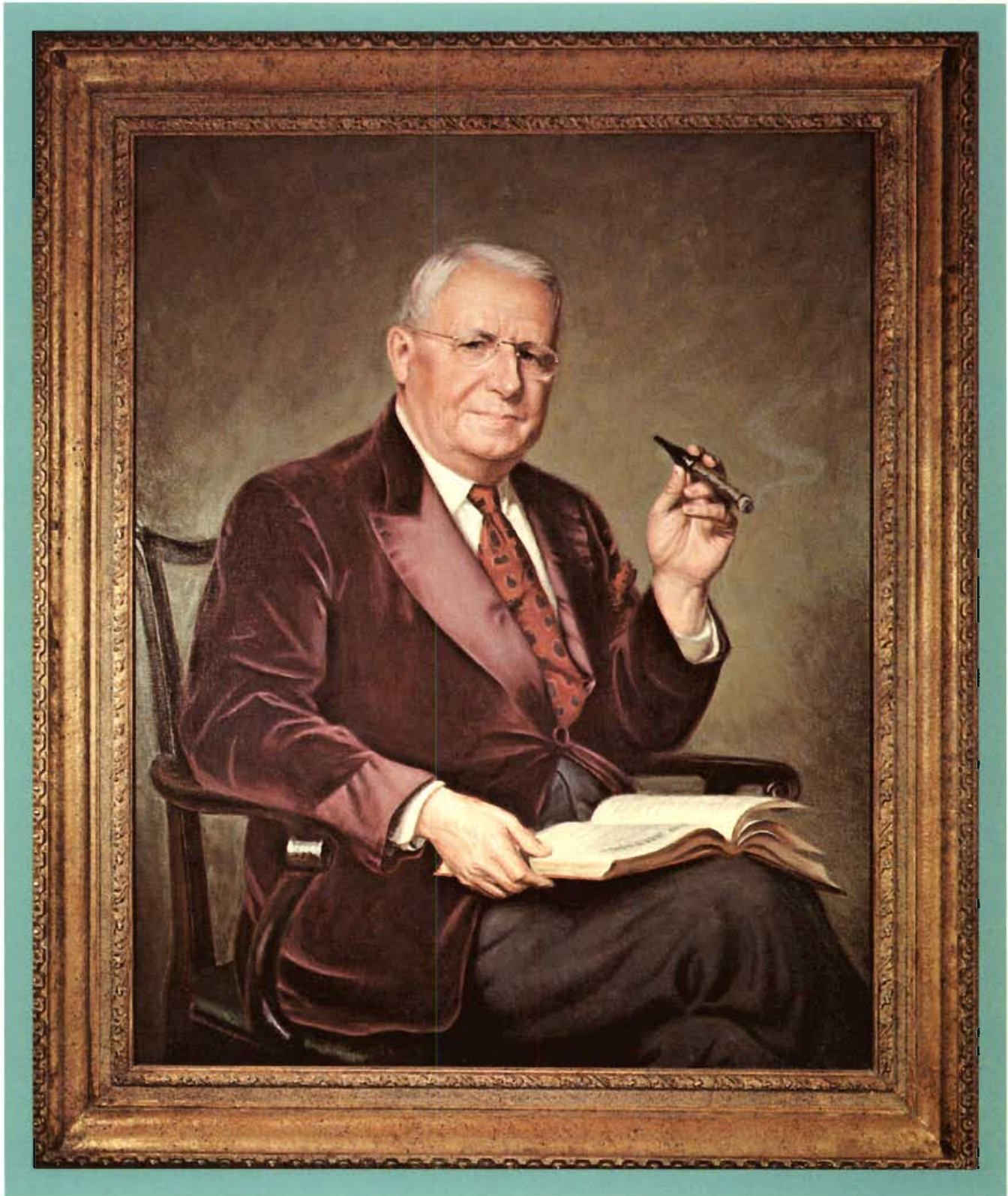
"The Journal Covers Dixie Like the Dew"

The "WSB Radiowls" attracted hundreds of listeners nationwide to join radio's first fan club and audience-participation program.



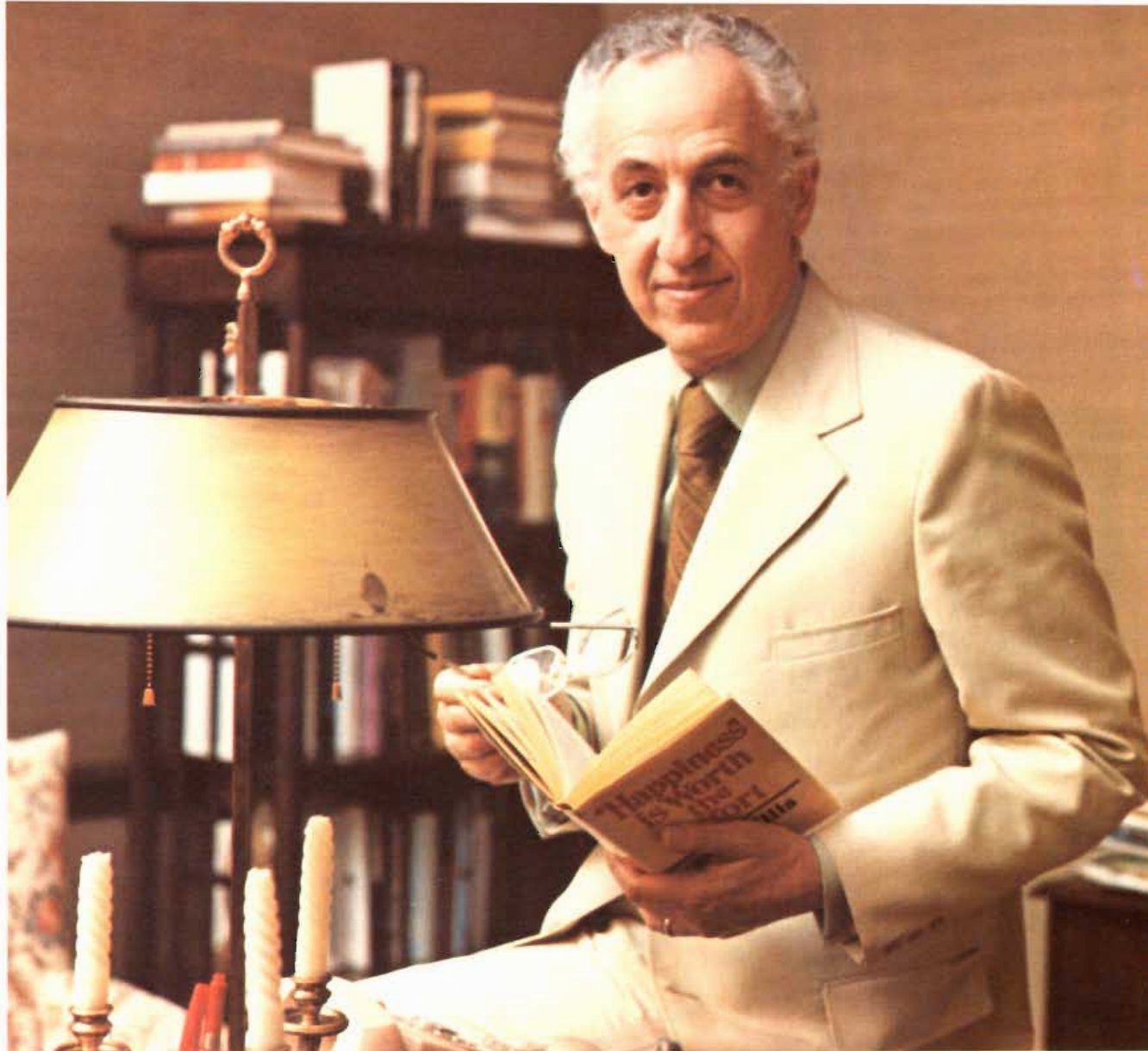
"White Columns" on Peachtree, an Atlanta landmark, is the home of WSB Radio and Television and headquarters for Cox Broadcasting Corporation.

The dedication of majestic "White Columns" in 1956, attended by dignitaries from across the nation, was a highlight of WSB history.



The late James M. Cox, who founded the Cox broadcasting organization, was Governor of Ohio and the Democratic Presidential candidate in the 1920 campaign.

Elmo Ellis, vice president and general manager of WSB AM-FM, has won the Peabody Award, 14 Freedoms Foundation awards and innumerable other honors; authored *Happiness Is Worth the Effort*, as well as other books and articles, and composed songs—the latest one cheering the Atlanta Braves' homerun hero, Hank Aaron.



WSB-TV Vice President and General Manager Don Elliot Heald joins approximately 300,000 spectators in saluting the Red, White and Blue during the station's famed July 4 parade.





The WSB Skycopter guides Atlantans around town during rush-hour traffic and, when needed, aids the police in capturing fugitives.



Hundreds of awards underscore the quality of news operations and public service programming produced by WSB Radio and WSB-TV.



The WSB-TV "Color Cruiser" covers many of the city's newsworthy events, including sports contests at Atlanta Stadium.



Reviewing expansion plans for WSOC Radio-TV in Charlotte are Cox Broadcasting officers (L) James M. Rupp, vice president and general manager of the broadcasting division; President J. Leonard Reinsch; Ernest L. Adams, vice president—engineering, and Michael S. Kievman, vice president—programming.

On a government mission in the Far East, CBC President J. Leonard Reinsch interrogated a Viet Cong, who showed Mr. Reinsch his Russian rifle.





Young guests at "White Columns" peer over the shoulder of Bill Daniels, WSB-TV editorial cartoonist, as he reviews a cartoon with News Director Dave Riggs.

WSB Radio Sports Director Phil Schaefer welcomes young visitors to the South's first radio station.



Selected in 1973 by the Associated Press as "Georgia's Most Outstanding Radio News Operation" for the 8th consecutive year, the WSB Radio news team includes (L) News Director Bob Ketchersid; News Manager Aubrey Morris, Bob Brussack, and a dozen other reporters and newscasters.

Lee Morris, assistant general manager and general sales manager of WSB Radio; Jimmy Bridges, manager of sales operations, and Jack Lenz (R), manager of sales development, formulate plans for a sales campaign, while secretary Susan Daniels records the discussion.



Newsman Richard Bradley and host John Moore attract Atlanta's largest early-morning listening audience to WSB Radio's "Merry Go Round."

Holt Gewinner (L), merchandising manager, and Richard Payne, promotion and publicity director, make sure listeners are aware of programs and sponsors on WSB Radio.



Tom Dykes, traffic assistant, Lee Morris, and Judy Houston, WSB Radio traffic manager, review the daily log.



WSB-TV reporter Gloria Lane interviews Georgia Representative Max Cleland as part of the station's continuing effort to keep viewers informed about their state government.



CBC's computer center is a valuable aid to the WSB-TV sales staff, headed by Dale Smith (L), who also serves as assistant general manager of Channel 2. Deloney Hull is local sales manager.

Lambdin Kay formed the first radio station fan-club, known as the "WSB Radiowls." The first night that membership was offered on the air, Western Union delivery boys lined up outside the studio with hundreds of telegrams from fans all over the country wanting membership cards. This was radio's first audience participation program.

Some nights, when programming got a bit dull, Kay and Rogers would begin calling the roll of stations, attempting to tune in every station operating in the United States and then rebroadcasting its signal for WSB listeners. They just wanted to show it could be done—and they did it.

They brought to America radio's first "hillbilly," a man called "the last of the mountain minstrels." For years, "Fiddlin' John Carson" returned to WSB on his birthday to perform.

The nighttime program, the "Radiowls," began at 10:45 in the evening and ran until there was little left to say or do. This kind of late-night program was another WSB "first"—one not approved by everyone. Sometimes ham operators would try to disrupt WSB, largely because they felt a radio station shouldn't be on the air at that late hour.

The Atlanta Journal faithfully recorded WSB's precedent-setting activities, including the full text of Atlanta's first "radio address" by a girl, a high school student. Olive Hall, later Mrs. L. M. Shadgett, became a member of the political science faculty at the University of Georgia.

Reading about a WSB program in *The Journal* was almost as much fun for listeners as hearing the program itself:

As may be instantly surmised by a casual glance at the telegraphic tributes printed elsewhere on this page today, Sig Newman, astonishing virtuoso of the saxophone, and his Newman orchestra of New York, entrancingly aided by the vocal brilliance of Mrs. Susan Reese Kennedy, Atlanta soprano, not only took Atlanta but half of the United States by storm at WSB's 10:45 concert Monday night, following proportionate and glittering success at the 7 o'clock radio debut of *The Journal's* radiophone station.

WSB's determination to represent all people of the community also dates back to its origin—as *The Journal* again duly reported:

WSB's 10:45 transcontinental audience was given its first sample of a type of harmony known only to Dixie, when the Independent Quartet, colored songsters, and the Cascade String Band, plantation instrumentalists, absolutely dominated the ether everywhere the 'Voice of the South' ranges . . . WSB's great coast-to-coast concert could not have achieved more emphatic results in giving the north, the east and the west an ideal specimen of an incomparable type of southern music.

During its initial year of operation, WSB began establishing its leadership with such "firsts" as:

- The first "eyewitness" account of a news event—which came about when Lambdin Kay leaned out the studio window to report on a fire at a nearby clothing store.
- The first radio wedding, December 8, 1922, between Mr. Henry F. Bagwell of Flowery Branch, Georgia, and Miss Grace Buice. In 1972, the Bagwells celebrated their Golden Anniversary at a party in a WSB studio, hosted by the staff.
- The first broadcast of a "toy symphony orchestra," featuring pots and pans and other such noisemakers that make up a rhythm band.
- The first radio station to use a musical identification at the end of its programs. The first three notes of "Over There," played on chimes by WSB, were later rearranged by NBC and became the well-known "NBC Chimes." The WSB chimes were given to the station by a young lady the night she and her twin sister appeared on the station. Lambdin Kay was pondering aloud how the musical announcement could be improved, when Nell Pendley suggested he try the chimes. Nell and Kate—now Mrs. C. P. Stuckey and Mrs. James Hannah—are still Atlanta residents.

Although the structure and style of WSB have matured over the years, this rapport with the public has remained constant. In 1922, newspaper listings of WSB programming invited the public to attend all broadcast programs. Guests have always been welcome at the station, and, as part of its 50th Anniversary, WSB aired special invitations for listeners to tour "White Columns." During the Golden Anniversary month, March, 1972, more than 10,000 people visited the WSB facilities.

Many of the visitors who came were school children. Although known as an adult station, WSB has long been a special friend of young people. Radio first went into Atlanta's schools in 1926 as a result of a cooperative effort among WSB, the Atlanta Board of Education, and a public-spirited citizen. Superintendent Willis A. Sutton instigated this innovation, and W. D. Hopkins, president of Hopkins Auto Equipment Service, offered to furnish radio receivers for all units of the Atlanta system so the Board of Education could institute an "education by radio" program. WSB agreed to donate the time, and educational broadcasting came to Atlanta—making WSB the first station to provide broadcast service for an entire city school system. Mr. Sutton made a series of talks over WSB to introduce the idea to parents and children alike.

The school broadcasts were, for the most part, music, spelling matches, lectures and "story telling." Eventually, this led to the establishment of Atlanta's own educational radio and television stations, beginning a long history of leadership for the city in this field.

Movie idol Rudolph Valentino received a “hysterical ovation” when he stepped before the WSB microphone in 1923.



How many “stars” have been created on WSB and how many have had their careers substantially advanced by appearances on the station cannot be numbered. A 1922 issue of *Literary Digest* told of how quickly WSB had become one of the nation’s most listened-to stations, developing “instant stars” in the earliest days.

While creating celebrities, the station also attracted outstanding personalities in all segments of life—including the King of Flivverdom, Henry Ford; heart throb Rudolph Valentino, who received a “hysterical ovation”; and internationally-known musical stars Alma Gluck, Ephraim Zimbalist and Rosa Ponselle. WSB was the first station to present famous opera stars and concert artists in live broadcasts.

Nameless and numberless are the people who found a way to listen to "The Voice of the South" while chores, hobbies and even school were neglected. An anonymous author immortalized these devoted fans with a parody on Ethelbert Nevin's "The Rosary," a very popular semi-classical song of the day. "The hours I spent with you, dear heart, are like a string of pearls to me . . ." Mr. Nevin wrote. The version published in *The Journal* had WSB as the "hero."

MY RADIO

Dedicated to WSB—The Cause of It All

*The hours I spend at the radio
Are as a string of pearls to me,
I listen to them, every one apart,
In ecstasy! In ecstasy!
Each hour I strive, with might and main,
To still the children in their fun,
So I can better hear the radio,
Until the concert's done.
Oh, memories that sting and burn
Of my scorched dinner, bitter loss;
I kiss my sweetheart, when he comes home from work,
And ask, 'Why are you cross, sweetheart; why are you cross?'*

Among the internationally known celebrities who appeared on WSB during the '20s were opera star Alma Gluck and her husband Ephraim Zimbalist, famed musician. With them is Walter Tison.



As the audience grew, development of suitable studios occupied much attention during the early days of WSB. In *The Journal* building, the walls were insulated and then covered with burlap. Later, monk's cloth was used to screen out noises from the outside and to keep the indoor sound from bouncing around.

Three years after going on the air, WSB moved to the top floor of the Biltmore Hotel to have more space. The transmitter was placed there, and the antennas were stretched between two towers on the roof. A mammoth dedicatory program heralded the big new studio.

Radio networks had not yet been born. An independent station, supported by *The Atlanta Journal* as a public service, WSB carried no advertising during its infant years. But, radio showed too much potential to remain the "hobby" it had been for many pioneer station owners.

In late 1926, the National Broadcasting Company (NBC) was formed in New York, and on January 9, 1927, WSB became a charter affiliate. At that time, the station "went commercial" and began carrying advertising.

During the first eight years WSB was on the air, listeners had heard the power of the station increase from the 100 watts of the first transmitter installed in March, 1922, to 500 watts three months later, to 1,000 watts when the station was moved to the Biltmore Hotel in 1925.

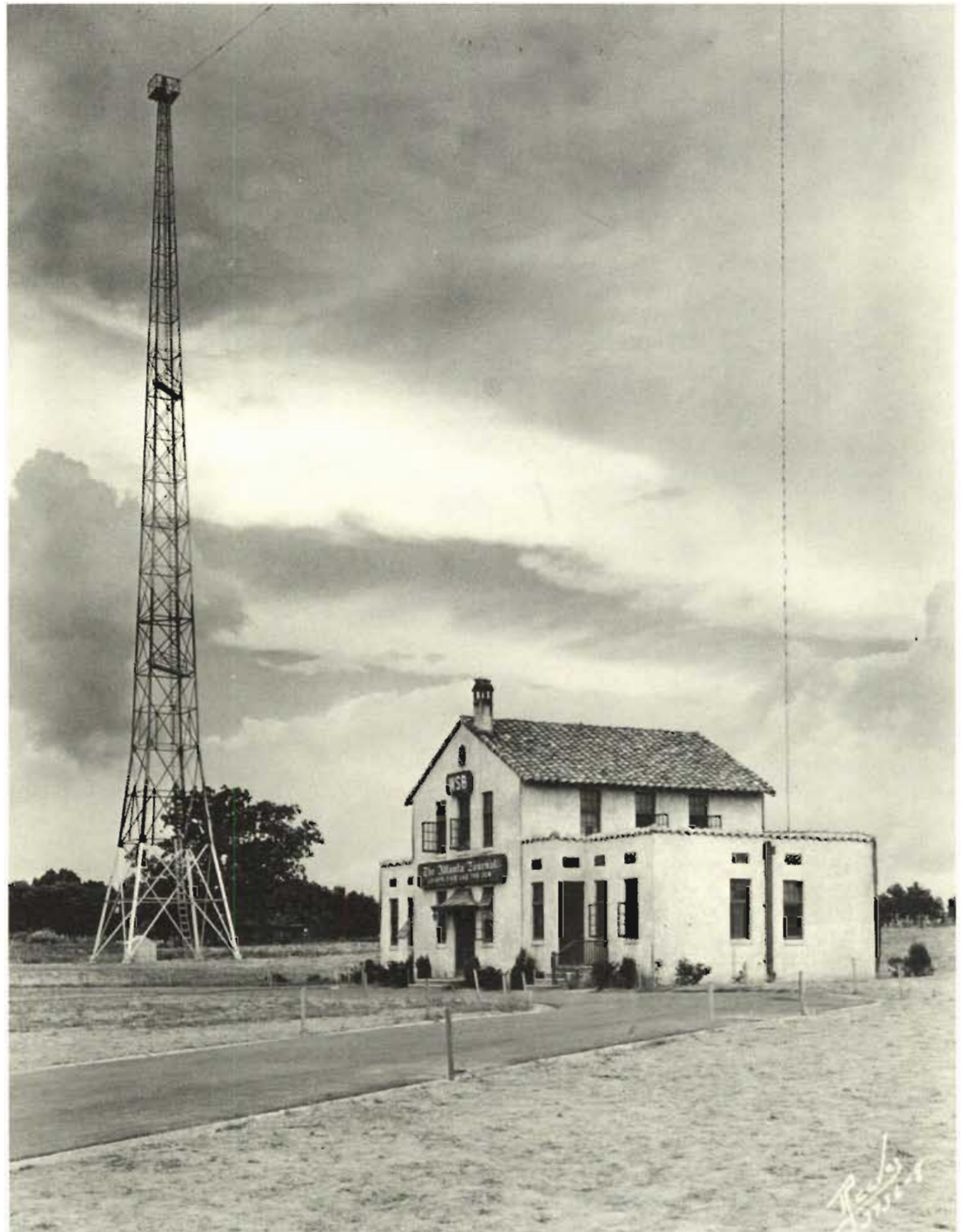
Henry Ford (seated) asked to see WSB when he visited Atlanta in 1922. At far right is Maj. John S. Cohen, editor and publisher of *The Atlanta Journal* and founder of WSB. Others are (L) Montgomery Haynes, Ford district manager; Mercer Lee, secretary to Atlanta Mayor James L. Key; and L. W. (Chip) Robert, architect and business and civic leader.



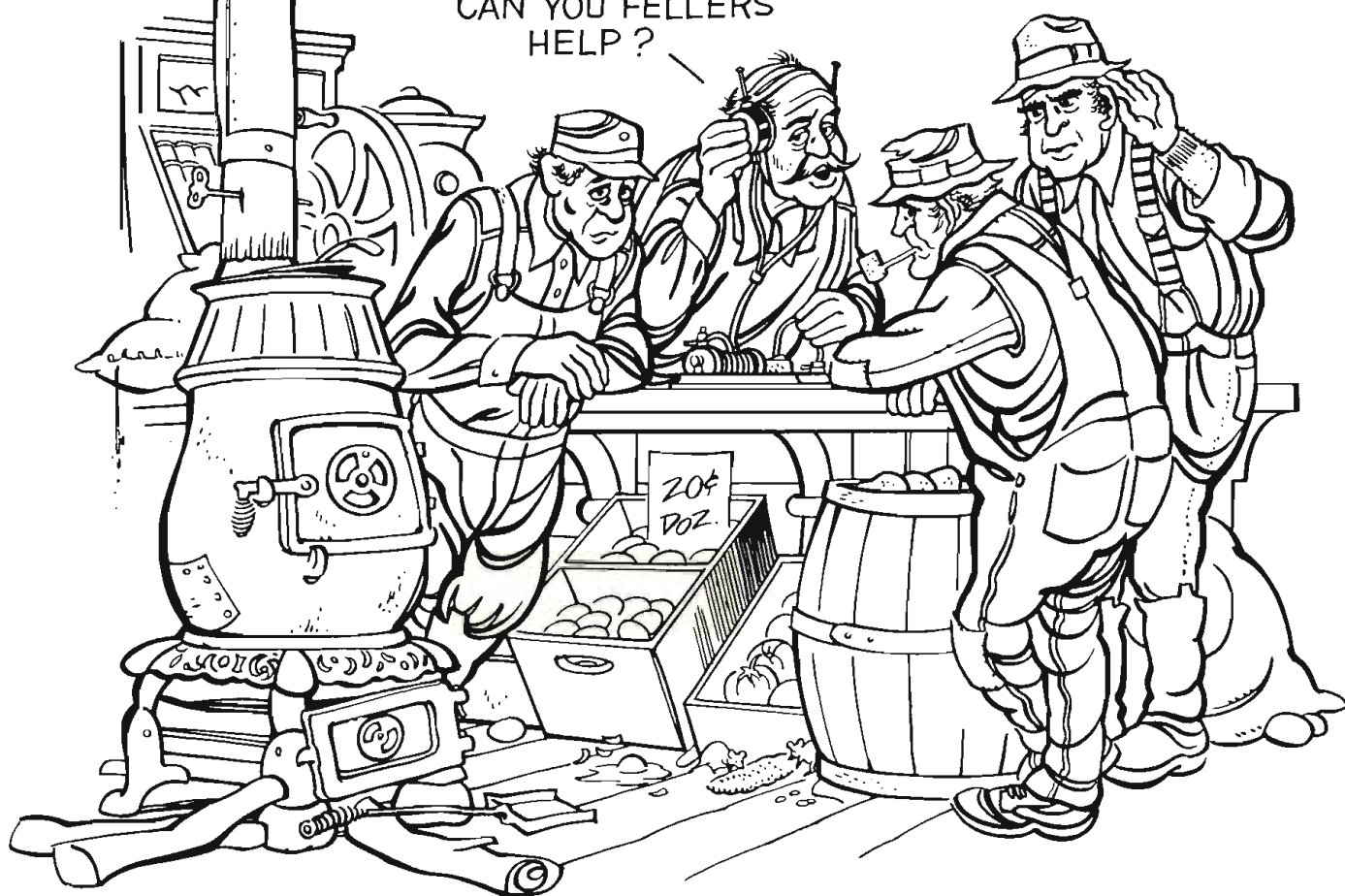
Service was continually expanded to the Atlanta area while coverage grew. As an indication of the stature WSB has in history, the Smithsonian Institution today displays the 500-watt transmitter of the "Voice of the South."

Transmitting facilities constructed in the East Lake section of Atlanta late in 1929 allowed WSB to increase its power to 5,000 watts, considerably expanding its coverage area.

WSB's historic 500-watt transmitter (1922-25) is now in the Smithsonian Institution.



WSB SAYS FOLKS
HAD A CROP FAILURE
OVER AT NEWNAN...
CAN YOU FELLERS
HELP?



THE '30s

A Matter of Maturing

WSB—the curious, groping, try-anything broadcast child of the '20s—matured quickly in the next decade. The Depression blanketed the nation, particularly the South, and times were trying. But even then, the spirit of Atlanta set it apart from other major cities, a spirit resulting from city leaders' constant concern for public welfare.

Dedicated to being neighborly and helpful, WSB set out to make Christmas merrier for some of the city's unfortunates. On the air went the "Unorganized Cheerful Givers," hosted by the dedicated duo of Lambdin Kay and Ernest Rogers. The hosts talked, joked, promised to sing, promised not to sing, promised almost anything if listeners would make donations. And the money came. Businesses pledged contributions. Listeners sent in donations in honor of their dogs, their canaries—anything and everybody. In the midst of the Depression, 1932, the station raised \$4,000 for needy Atlantans. This was radio's first marathon charity program.

To the sophisticated '70s generation, who've seen men walk on the moon, the early days of radio must seem remote. But, the important point about broadcasting history is that the thread of public service that linked the station and the community 50 years ago has stretched, and grown stronger, over the decades.

Among the engineers operating the WSB control room at the Biltmore Hotel in the '30s was Mark Toalson, who later became WSB-TV's first production manager.



WSB personalities Ernie Rogers and Lambdin Kay would do almost anything, including serving as trainmen for the Southern Railroad, for a donation to the "Unorganized Cheerful Givers," radio's first marathon charity program.

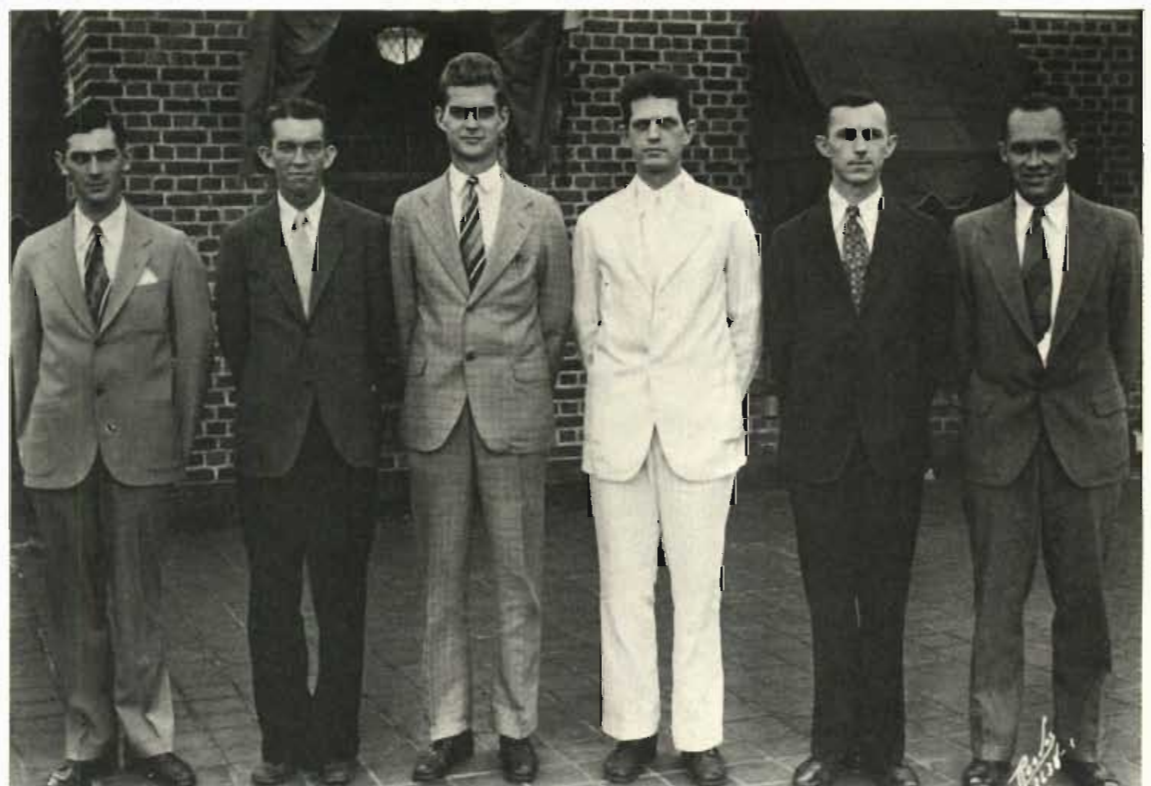


At the same time WSB staff members were helping the needy during the Depression, they also were taking a 25 per cent salary cut. On several occasions, they were paid in "scrip" due to the scarcity of money. Forty years later, money is again a major concern as the high cost of living makes prominent headlines. WSB Radio and Television have responded through programming and conferences to help people cut costs. In addition to special programs developed around spiraling prices, WSB Radio provides an outlet for listeners to express their views on the subject through the station's "Sound Off" program.

The "Unorganized Cheerful Givers" no longer exist, but the \$10,000 WSB raised in 1970 to bring the circus to the patients at the state mental hospital one year proved that fund-raising is still a WSB specialty.

WSB reflects the resiliency of the market it serves. As tough as times were during the Depression, Atlanta was the only major city in America that did not have a bank failure, with credit going to the strength and aggressiveness of its financial institutions. The city became a regional trading center through private enterprise, and industrial expansion did not come to a complete halt.

As the market advanced, WSB also moved ahead. Early in 1930, WSB had signed on with 5,000 watts, an event celebrated by NBC with an hour-long salute to the Atlanta pioneer. When the government approved, in 1933, a maximum power of 50,000 watts for radio stations, WSB soon became as powerful as any regular broadcasting station in the nation could be. Today's signal on 750 is transmitted from the same building constructed for the more powerful facilities 40 years ago. But, the building has been remodeled and transformed into one of the most modern broadcast plants in the nation, inside and out. An irregular



Posed atop the Biltmore Hotel, the WSB engineering staff: (L) Clure Owens, Arry Brown, Francis Green, C. F. ("Harry") Daugherty, Frank Cantrell and Mark Toalson.

cube with bold red and blue lettering, the plant acts as a vivid WSB billboard to the thousands of cars that pass the transmitter each day.

WSB's jump to 50,000 watts in 1933 was heralded by NBC in a special one-and-one-half hour broadcast, with Lambdin Kay as master of ceremonies. Described by Kay as "one of radio's finest hours," the program starred cowboy philosopher Will Rogers, the singing Pickens Sisters from Macon, Georgia, band maestro Vincent Lopez, Georgia-born Metropolitan Opera tenor James Melton and other entertainment luminaries of the era.

At the same time, a group of Atlanta's most distinguished businessmen, political figures and other dignitaries assembled at the WSB studios for the moment when WSB—with 50,000 watts—truly would become "the Voice of the South."

Programming became more organized in the 1930's. It's felt that, during that decade, more new program forms were developed than at any other period in broadcasting history. An exciting new program WSB listeners heard was the South's first broadcast of baseball games—a prophetic signal for the sports leadership the station would command.

WSB also was making a valuable contribution to Georgia and the nation with its "Atlanta Journal School of the Air." Under the direction of Mr. and Mrs. Louis T. Rigdon, the program brought hundreds of talented youngsters to the microphone and took winners to national competition in Washington and New York. The Georgia state school superintendent, Dr. M. D. Collins, praised it as being "directly responsible for the doubling of the state school fund."

The '30s was an era of great home-grown talent on WSB. The station boasted of "feminine harmonists," male quartets, dance bands,



The 1930 announcing staff included (L-standing) Fritz Hirsch, Frank Crowther ("Red Cross"), and Marcus Bartlett; (seated) Roy McMillan. Lou Zoeller was director of the "Sunset Club."

The mid-'30s WSB staff orchestra accompanied some of the nation's most famous musical stars. Members were (L-standing) Harry Hearn, (Unidentified) and Jay Matthiessen; (seated) Marcus Bartlett, Louise Brown, Mac Wooten and Mildred Brown.



Mrs. Wilda Lindsey (R) retired from WSB in 1973 with 44 years' service. In the early '30s, Mrs. Lindsey; Leola Brown, receptionist; and Sarah Drennon, secretary to Mr. Kay, comprised the feminine contingent at the "Voice of the South."



character actors, soloists and novelty singers. Charles Smithgall and his faithful stooges, "Daisy, the Calf" and "Professor Early Q. Worm-catcher," began a new morning show that piled up a sizable reputation among radio fans.

As Ernest Rogers described the line-up of talent:

WSB boasts three of the finest groups of feminine harmonists in radio. The "Three of Hearts," the "Calico Kids," and the Orr Sisters can match chromatics with any similar groups on the air.

In the matter of male quartets, Dan Hornsby and his "Brethren of the Lion's Den" can spot most four-way groups a couple of hi-dee-hi's and then beat them to the finish.

As for dance bands, Perry Bechtel and his Merry Gentlemen, Doug Youngblood and his Green Park Orchestra, and Pete Underwood and his Biltmore Radio Orchestra keep the Southeast's feet tapping with their hypnotizing rhythm.

Cowboy Roy, the Yodeling Fence Rider, is a novelty singer of fine talents with a hillbilly slant. The Tennessee Fire-Crackers, Riley Puckett and his Georgia Hot Shots, and the Ozark Mountaineers are dyed-in-the-wool hillbillies who take the dust of no similar outfits.

Although WSB had "gone commercial" in 1927, not much effort was put into selling advertising until a few years later. In 1930, Fritz Hirsch became the first Georgian to sell a radio commercial. Hirsch died less than a year later, and John M. Outler, Jr., joined the station as commercial manager, beginning a long and colorful career with WSB.

Upon Outler's retirement in 1957 as general manager of WSB Radio and WSB-TV, DiGamma Kappa (professional journalism society at the University of Georgia) honored him as a "Georgia Pioneer Broadcaster." On this occasion, NBC President Robert Sarnoff said of Outler: "The history of broadcasting has been enriched and enlivened by the part you have played in it. . . ."

By the early '30s, the station also had assembled a first-class news team. Newscasts were broadcast six times daily. Among WSB's reporters was Douglas Edwards, who later achieved national prominence both as a radio and television newsman on CBS. Another was Walter Paschall, who later became news director of WSB Radio. Walter was the nephew of *The Journal* editor, John Paschall.

WSB was already solidifying its reputation as a reliable, up-to-the-minute news and sports station. In 1930, Atlantan Bobby Jones climaxed his golf career with the first (and only, so far) "Grand Slam," winning the four major professional tournaments. Will Rogers chuckled, "You can easily exist in Atlanta by eating only at Jones testimonial dinners." Those who didn't attend heard plenty about the great sportsman on WSB

from *Journal* sportswriters Morgan Blake and O. B. Keeler—who became so widely known for his continuing coverage of the famous Atlanta's golf career that he earned the nickname "Bobby Jones' Boswell."

Franklin D. Roosevelt became President in 1933 and later was "tumultuously" welcomed to Georgia's capital city. (The nation's first public housing units had been constructed in Atlanta during FDR's first year in office.) Again, radio proved its value as two coast-to-coast networks broadcast his Atlanta address to "every city and hamlet throughout the country."

The President had a knack for making his visits to Georgia memorable. Five years later, WSB broadcast news that stunned the state: Mr. Roosevelt, while attending an REA celebration in Barnesville, had endorsed U.S. District Attorney Lawrence S. Camp, who was trying to win Walter F. George's seat in the U.S. Senate. (Georgia's Senator George had opposed part of FDR's "New Deal" program.) Observers declared Senator George retorted brilliantly by stepping to the microphone and saying simply, "Mr. President, I accept the challenge." The Camp endorsement was one of Mr. Roosevelt's few losses in his political career; Senator George won by a comfortable margin.

The WSB news team was kept hopping in the '30s, especially during 1936. In January, an ice storm cost the city \$2½ million. Tornadoes killed 246 Georgians. And a two-month drought cost the state \$30 million. Colorful Governor Eugene Talmadge maintained a steady stream of headlines as he fought a losing battle to gain Richard Russell's U.S. Senate seat. William B. Hartsfield began his long reign of service to the city by beating the incumbent, James L. Key, for Mayor of Atlanta.

The priority given news throughout WSB's history—as well as the quality of news activities—was underscored in 1973 when the station

The announcer's booth at WSB in the thirties. The chimes on the table were used on station breaks at the Biltmore Hotel. NBC later adopted the sound symbol for its network.



was named "Georgia's Most Outstanding News Operation" by the Associated Press. This was an unprecedented 8th consecutive year WSB had received the honor.

The government established "clear-channel" radio stations in 1936, assigning exclusive frequencies. WSB moved from 740 on the dial to clear-channel 750, the position from which it still serves.

On the literary scene that year, an Atlanta writer named Margaret Mitchell shyly emerged as her first book, *Gone With the Wind*, made its debut. John Paschall (who appeared regularly on WSB) and Medora Field Perkerson (associate editor of *The Journal* magazine) had interviewed Miss Mitchell on WSB before the book was released. No one realized at the time that would be the only radio interview the famous authoress ever gave. Once fame engulfed her, she sought to keep out of the spotlight. The exclusive interview was printed in full by *The Journal* a few years later when the movie of the book premiered in Atlanta. Ernest Rogers once recalled the time he had asked Margaret Mitchell, after the WSB interview, how her book was coming. "Slow," she replied. "So slow I think I'll just burn what I've done and give up."

As the nation began to emerge from the economic disaster of the early '30s, national personalities began circulating. WSB had a steady stream of them in front of the mike, from opera stars Gladys Swarthout and Lawrence Tibbett to government officials that included Secretary of the Interior Harold Ickes.

If the newsmakers couldn't come to WSB, the "Voice of the South" just went to them—and, sometimes, a little farther than usual. On June 29, 1934, WSB saluted Admiral Richard Byrd and the men at the South Pole in a special program that featured a 25-piece dance band playing "The Byrd Expedition"—written for the occasion by the team of Kay and Rogers. Originating in Atlanta at the Biltmore Hotel, the program was carried by NBC. A General Electric shortwave station in Schenectady, New York, transmitted it to the South Pole.

During the early '30s, when there were comparatively few radio stations on the air, signals from the more powerful stations, including WSB, attracted listeners in all parts of the world. In just one day, WSB received 155 letters from New Zealand and 47 from Australia. The toast of the town, WSB was now an international host.

Humility prevailed, however, and the home folks continued to value WSB as a helpful friend. A South Georgia woman wrote WSB's home economist and fashion expert, asking for her help in selecting a winter wardrobe when the out-of-towner came to Atlanta that weekend. In a show of service beyond the call of duty, WSB's Mrs. Eula Fuller obliged.

While the letters poured in, WSB became a "letter" to an American in Cuba when labor strife there cut off mail delivery from her family

in Decatur, Georgia. J. E. Creech asked if Kay would broadcast a message over WSB, but to avoid violating Federal Radio Commission rules, Kay had to be indirect. He introduced "My Blue Heaven," saying it was requested by the Decatur family because it was their daughter's favorite song. Jewell Creech Acevedo heard it in Cuba and got the "message" her family was fine.

The impact of WSB on the community could be determined to some extent by the letters received. When the station announced a contest in the '30s, mentioning it only three times, more than 20,000 letters cascaded in.

WSB announcers appreciated the show of loyalty and dressed up for their "invisible audience" as though they were having dinner in their homes. Roy McMillan, who joined WSB in 1927, liked to recall: "When I first got into radio, everyone was a specialist at doing the incidental and the insignificant with great dignity and charm. Announcing was



During one of broadcasting's earliest "remotes," Marcus Bartlett interviewed Fred Waring and his band members aboard a train at Terminal Station.

mostly a matter of identifying the station every half-hour. But, we put on coats and ties even for that. Some stations, in those early days, required announcers to wear tuxedos on night shows.”

Commenting on announcers’ sartorial elegance, Ernest Rogers once wrote:

*Spring is here, the poets pine,
The sap is on the rise;
Announcers dress so very fine,
We goggle with surprise.*

But, despite their dandy attire, the announcers came down to earth with some classic “fluffs,” or mistakes on the air.

From the station’s control room, Chief Engineer C. F. (“Harry”) Daugherty was coordinating a Sunday broadcast with the WSB engineer at the church. Not realizing the service had already begun, the engineer turned up his microphone for a final check, and this is what the listeners heard:

(Minister) “And Christ said unto his disciples . . .”

(Engineer) “Hello, Harry . . . Hello, Harry . . . Is everything coming in all right up there?”

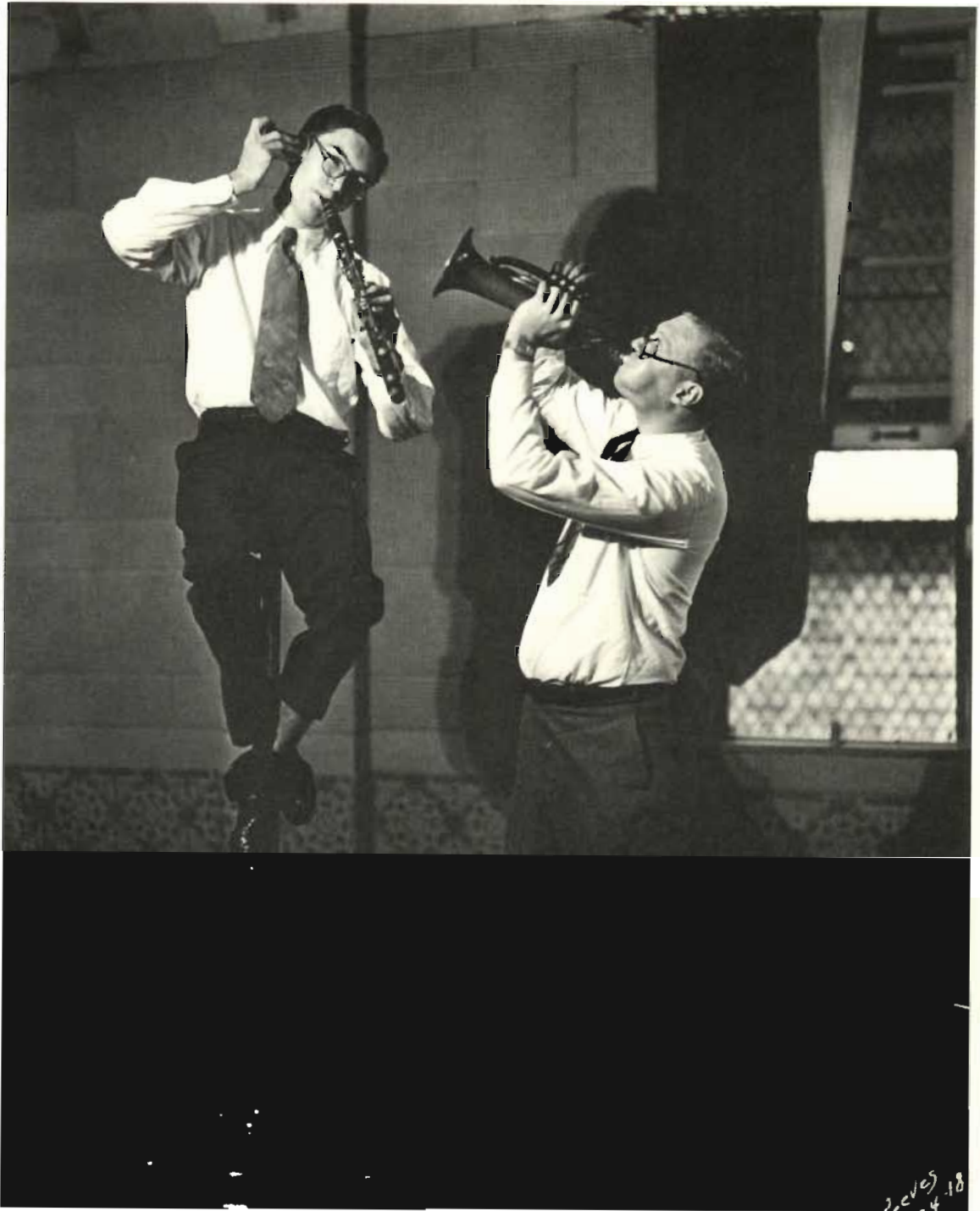
Popular comedian Flip Wilson would insist today, “de dev’l made ’em do it!” Some listeners back then might have begun to suspect the same culprit when another church service broadcast failed shortly after it went on the air. WSB announcer Roy McMillan promptly switched to his “fill music” . . . but he realized too late it was a vocal number titled “Heaven Can Wait.”

WSB provided a moment of mirth in drama, too. When a gun being used for sound effects wouldn’t go off after the program was already on the air, Lambdin Kay ad-libbed and “stabbed his victim in the back.” Unfortunately, the “victim” stuck to the original script and groaned, “I’ve been shot! I’ve been shot!”

Many mistakes never were remembered for posterity. Some WSB’ers operated on the theory that, if the boss heard it, he’ll let you know. If he didn’t . . . well. . . .

There was another fluff that survived, and it proves how generous management was in giving young announcers another chance. Marcus Bartlett had been trying unsuccessfully to reach his mother by phone when he had to interrupt his efforts to give a station break. Punching the on-the-air button, he calmly said, “Hemlock 8863W, please”—his mother’s phone number.

Bartlett rose to management positions in WSB Radio, as well as



Marcus Bartlett and Frank Crowther ("Red Cross") hammed it up to promote WSB's music leadership.

WSB-TV, and is now executive vice president of Cox Broadcasting Corporation.

Recalling his employment at the age of 19 by WSB, Bartlett laughs, "I was hired because I could play the piano and read bedtime stories over-the-air . . . and, by doing both, I provided two talents for the price of one!"

The same personnel whose occasional mistakes entertained audiences also brought innovative broadcasting to Atlanta. When the station celebrated its 15th anniversary in 1937, members of the staff mounted a portable radio transmitter on a truck. They roamed around Atlanta, inter-

viewing the Governor, as well as the “man on the street”—providing listeners and interviewees an unforgettable introduction to broadcasting on-the-go.

It was during this period that WSB was earning a reputation for outstanding dramatic programs. “Symphony of Life” had many of the characteristics of TV’s currently popular show, “All In The Family.” Written by Edna Lee, the program featured Walter Paschall, Eli Frisch, and Mary Nell Ivy Santicroce, among others.

The station also had established itself as a sports leader by this time. Marcus Bartlett—who was handling every type of announcing assignment WSB had—was labeled “the best football reporter in the South” by *The Journal*.

For three years, he handled “color” on prep games, while Frank (“Red Cross”) Crowther broadcast play-by-play. Bartlett graduated to big-time sports in 1935, when he called the Georgia Tech varsity games. The next year, he moved his talents to Sanford Stadium in Athens as the “Voice of the University of Georgia Bulldogs.”

Although the word “television” was virtually unknown in the ’30s, WSB Radio engineers were already at work experimenting with sending and receiving television images. In 1931, the station applied for—but did not receive—a license to operate a developmental television station. The refusal was expected, as the government had said it didn’t want to jeopardize radio’s future by having television experiments being done at radio stations.

Utilizing a scanning disc (a wheel with tiny pinholes), the “television” device spun around with a light source on one side. An image about the size of a postage stamp was projected through a magnifying glass on the other side. Even though WSB did not engage in a transmission over the air, a recognizable picture was received in Atlanta from an experimental station in upper New York State. Experiments at WSB did not prove practicable, and, when the license was denied, the project was abandoned.

“The Modern Miracle—Television” eventually came to the South in 1939, when Rich’s offered Atlantans an opportunity to view six television receivers for a week. The sets carried programs that the WSB staff, and other local personalities, originated from the store’s specially-constructed studios. Rich’s boasted, “You will hear and SEE radio programs televised.” But, World War II was to start and end before television would become a reality in the South. When it did, WSB was again the pioneer.

During this decade of continued experimentation and growth—the ’30s—no rule existed preventing an owner from operating two stations in the same market. NBC decided in 1938 to split its networks—the Red

This robust quartet included radio's "Amos 'n Andy" (Freeman Gosden, left, and Charles Correll, right), with Ernie Rogers and Lambdin Kay.



As an affiliate of NBC's Red (entertainment) Network, WSB brought Atlantans the popular "Chase and Sanborn Show with Charlie McCarthy and Edgar Bergen." Guests on one show included W. C. Fields, Nelson Eddy, Don Ameche, Robert Armbruster and Dorothy Lamour.



(entertainment) and the Blue (“culturally-oriented”)—and let a station carry only one. Since WSB had previously carried both networks, *The Journal* acquired the license of WTFI, Athens. The license was transferred to Atlanta and the call letters changed to WAGA, with the new station carrying the NBC Blue network. *The Journal* sold WAGA to Storer Broadcasting Company in 1940, which operated it for 19 years. Plough Radio, Incorporated took over the station in 1959, changing the call letters to WPLO, which they are today. The original station, WTFI, had emerged from one established at the Toccoa Falls Institute, with equipment WSB had donated years before.

In December, 1939, the most significant event in the 17-year life of WSB took place. Atlanta looked like a good market to Governor James M. Cox of Ohio, so he acquired *The Atlanta Journal* and WSB.

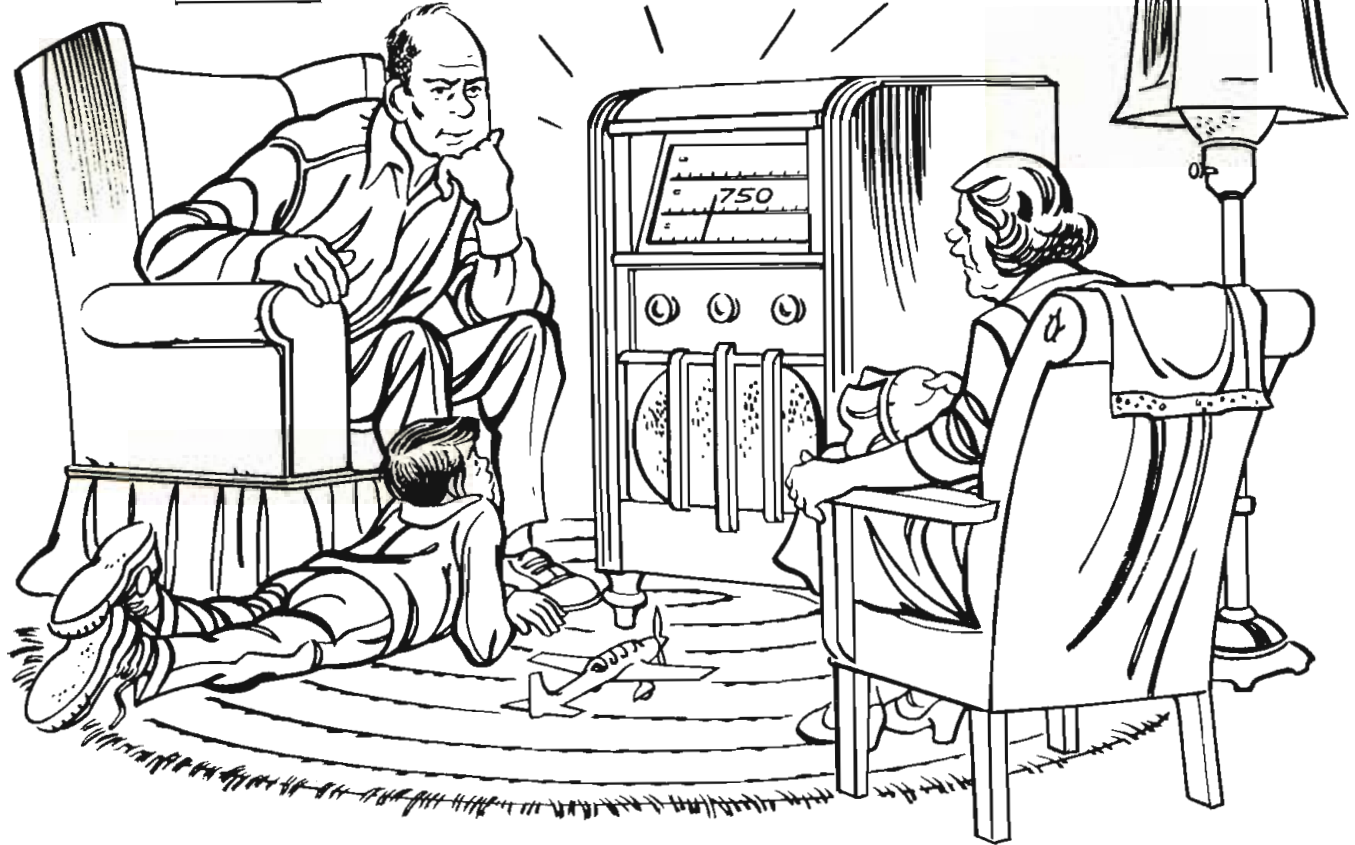
During festivities that month celebrating the world premier of the movie version of *Gone With the Wind*, the new owner was introduced with the comment: “Governor Cox has just shown in a very substantial way the faith he has in the future of Atlanta and this section.”

Tickets for the premier in Atlanta were in such demand that some wags said Governor Cox had bought *The Journal* and WSB to be able to attend the movie’s first showing. With its new owner watching, WSB provided the city with complete coverage of the premier, which attracted worldwide attention. Reporters, including Roy McMillan, Walter Paschall, Marcus Bartlett, Dana Waters, Hugh Ivey and Doug Edwards were stationed at key points around the city, relating every detail of the star-studded parade.

As the 1930’s came to a close, it was plain the little radio pioneer had become a broadcasting giant. WSB was now ready to meet its greatest challenges.



OUR TROOPS
ARE FALLING BACK



THE '40s

WSB in War and Peace

Hitler's legions were marching across Europe as time slipped over into the '40s. Atlanta's population of more than 300,000 shuddered with the rest of the country as the inevitable war loomed.

WSB moved into the crisis of international conflict determined to serve the interests of Georgia and the nation in the tradition established during the station's peaceful first score of life. Atlanta became an important military center and a substantial part of the "Arsenal of Democracy." People were scared. They were having to adapt their own lifestyles for war conditions. And a majority of them depended on WSB to inform, to explain, to reassure.

WSB programming was modified and changed to meet the unusual and terrifying conditions. The program department staff put three placards on their office wall: "What is it all about?"; "How can we do the best job?"; "What more can we do to help?"

To answer "What is it all about?" WSB scheduled 19 news programs during the 21½ hours the station stayed on the air each day. When Atlanta underwent its first city-wide blackout, WSB helped considerably by explaining the situation. Special programs were developed to provide vital personal contact between the armed forces and the civilian population. "Reveille in Dixie," a weekly dramatic series, was devised to explain the necessity of winning the war.

Staff members went into training camps all across the state and brought back first-hand information about the progress and welfare of men in uniform. A remote pick-up was installed in the Atlanta Servicemen's Center, and a series of programs called "Camp Crossroads" brought interviews from men in the service all over the nation.

People had innumerable questions about the crisis, and they depended on WSB to have a lot of answers. "Atlanta Army Reports" was a daily feature that answered questions from listeners about the war. A similar program, "The War Mailbag," answered non-military questions concerning price controls, food and gasoline rationing and other conditions of life in war.

Three hours weekly were devoted to religious programs to add a measure of spiritual guidance in helping the listener understand "what it was all about."

In answering "How can we do the best job?," the station turned its efforts to emphasizing the South's number-one industry at that time, agriculture. Cooperating with many agencies, WSB brought farm information to help increase production of urgently needed food and fibre.

In early 1943, with Liberty ships being built in Savannah, WSB undertook a project to sell \$2 million in War Bonds to "pay" for a ship. The project, conducted in cooperation with 4-H Club members across the state, depended also upon 4-H'ers growing enough food to fill one such vessel. Working only in rural Georgia, WSB and 4-H members brought about the sale of nearly \$10 million in War Bonds—enough to build five Liberty ships. 4-H members grew enough food to fill those five ships, and more.



As producer of "Reveille in Dixie," Elmo Ellis researched his subject first-hand.

WSB organized a "Bond Harvest," using the "Dixie Farm and Home Hour" to publicize it, and climaxed the "sale" with reports handled like election returns. Efforts such as this answered the program department's third question, "What more can we do to help?"

In anticipation of the invasion of Europe in 1944, WSB stayed on the air around the clock for two weeks. At 3:12 one morning, WSB received a call that Wright Bryan, editor of *The Atlanta Journal* and, at that time, a correspondent in Europe, would be on NBC. His report was the first communique to the radio audience telling the story of D-Day, the invasion of Europe, June 6.

Programming wasn't the only segment of WSB affected by the war. Of a staff that had grown to 80 by World War II, eventually 30 left for duty in the armed forces. Their names were listed on a "service flag" at WSB studios. To protect the station against sabotage or unauthorized use, special security precautions were taken.

One measure of how successfully and extensively WSB served its community was the recognition it received for those efforts. *Variety*, a leading industry publication, honored the station in 1942 for "Outstanding Wartime Service" and later cited WSB for "Helping the Farmer Fight this War and Win It."

The same magazine had already honored WSB's quality programming in 1940. The following year, WSB was presented a George Foster Peabody Radio Award for "its distinguished public service contribution to a localized area in the South." Eventually, public service programming would earn for WSB and its staff members the distinction of having received more Peabody Awards than any other single station in the nation.



From Europe, Wright Bryan (C), editor of *The Atlanta Journal*, broadcast the first report of D-Day to a national radio audience, 1944. Upon returning, he talked on WSB with (L) George Biggers, president of *The Journal Company*, and James M. Cox, Jr., now chairman of Cox Broadcasting Corporation.

Increased emphasis on public service, innovative programming and reorganization of station operations marked WSB after Governor Cox acquired the operation in 1939. The most important resource of any station is its personnel. Several persons who became associated with WSB in the 1940's were instrumental in directing the station to its position as one of the foremost in the country. When Cox Broadcasting Corporation was formed in 1964, these same men became Corporate officers. The story of WSB would be incomplete without recognizing these prominent industry leaders.

J. Leonard Reinsch had been employed by Governor Cox and James M. Cox, Jr., in 1934 to put WHIO on the air in Dayton, Ohio. Reinsch was hardly out of college when this opportunity was presented, but he already had a substantial background in broadcasting.

While still a teenager, he discovered he liked broadcasting and worked from time to time with nine Chicago stations—learning every aspect of the infant industry from microphone to transmitter. In 1928, he became a full-time announcer at WLS, and simultaneously, he attended Northwestern University. His experience in announcing, sales and commercial copy writing so impressed the Dean at Northwestern University that, by the time Reinsch had completed college, the Dean had asked him to assist in laying out the school's first course work in radio-journalism.

In 1931, the ambitious young man had his first experience with television—appearing in an experimental effort on WMAQ, Chicago. At that time, television was still nearly 15 years away from becoming a widely-used medium.

In 1939, Governor Cox asked Leonard Reinsch to come to Atlanta to manage WSB. Five years later, he became managing director of all Cox broadcasting properties: WSB, WHIO, and WIOD, Miami. Mr. Reinsch eventually became president and chief executive officer of CBC, as well as chairman of the board of Cox Cable Communications, Inc., an affiliate company of CBC—positions he still holds.

Mr. Reinsch's expertise in radio also prompted Franklin D. Roosevelt to request his services during the 1944 Democratic National Convention and the subsequent campaign, which sent FDR and his running mate, Harry S Truman, to the White House. He has served as communications advisor for every Democratic President since 1944.

J. Leonard Reinsch's stature in the broadcasting industry was recognized in March, 1973, when the International Radio and Television Society presented him its "Gold Medal" award. Previous winners had included Presidents Kennedy and Nixon, as well as the most famous names associated with broadcasting.

Elmo Ellis was a young honor graduate of the University of Alabama

when he joined WSB in 1940 as the station's first public relations and publicity director. As the nation became more aware of WSB, the station received more major national awards in one year—1941—than in its entire first 18 years.

Mr. Ellis subsequently had on-the-air assignments and wrote special program material. One on-the-air assignment he inherited originated at the Atlanta airport. An airport waiting room was wired to serve as a studio for "Airport Reporter," featuring Herb Harris and Bob Pollock interviewing arriving passengers. When Pollock had to leave for the



CBC President J. Leonard Reinsch (R) was communications advisor to President Harry S Truman, who told him, "Leonard, I'm going to have to make a decision which no man in history has ever had to make. I wish I could talk to you about it." The President was referring to the dropping of the atom bomb.

MOBILE UNIT

CLEAR CHANNEL MESSAGE:
A radio channel is the air lane along which broadcasts travel. The U. S. Government issues only ONE radio to a CLEAR CHANNEL or "road," so that the station's programs are protected from all interference.

WSB - The Voice of the South - is the ONLY clear-channel station in GEORGIA, ALABAMA, FLORIDA, MISSISSIPPI and SOUTH CAROLINA.

WSB is the home town station and vicinity of Atlanta. Not only of home, villages and small cities miles away. Listeners in these distant places can hear the same high-quality radio programs enjoyed by the city listeners only because WSB is an interference-free CLEAR CHANNEL station.

Two Decades of Public Service

WSB
"The Voice of the South"
GEORGIA'S ONLY
50,000 WATT CLEAR CHANNEL RADIO STATION
The Atlanta Journal Station - 750 on your dial

PAN AMERICANA:
Designed to promote unity among the nations of the Western Hemisphere, Pan Americana has received thousands of letters from North, South and Central America praising its fine spirit. It champions the cause of freedom, and dramatically portrays early struggles for LATIN-AMERICAN independence.

SLEEPY HOLLOW:
Popular music, light drama and poetry are heard each night on Sleepy Hollow, one of the oldest WSB programs. The poems of contemporary Georgia authors are frequently featured.

DIXIE FARM HOUR:
On-the-farm broadcasts - featuring interviews with farmers, concerning farm problems and household ideas - are a big part of the WSB Dixie Farm Hour. Farm news, music and talks by leading agricultural experts make the WSB Dixie Farm Hour one of the most entertaining and educational WSB programs.

SPECIAL EVENTS

WSB EARLY BIRDS

These WSB "Early Birds" start the day long before city life awakes each morning. Bill Francis, Larry Alexander and the WSB announcers are on the air. What time is it? What time is it? What time is it? What time is it?

LARRY ALEXANDER
"Happy Go Lucky"

BOB FRANK
"The Voice of the South"

BOB SPILLAN
"The Voice of the South"

WSB SPECIALISTS

WSB ANNOUNCERS

Expressive plus Ability - early success for the WSB announcer and. Over a period of more than twenty years continuous public service, "The Voice of the South" has built up an enviable record of efficiency in the air. Major responsibility and great credit - goes to the WSB announcing corps.

ALVIN HARRIS
"The Voice of the South"

ELMO ELLIS
"The Voice of the South"

EDDIE HANWELL
"The Voice of the South"

ROBERT BATEY
"The Voice of the South"

ELMO ELLIS
"The Voice of the South"

JIMMY BRADLEY
"The Voice of the South"

JACK SWIFT
"The Voice of the South"

BOB TEEB
"The Voice of the South"

service, Ellis took over the assignment. Ellis' tenure with WSB also was interrupted by the war, followed by one year he spent in New York working with network programs. In 1947, Elmo Ellis returned to WSB as producer of dramatic series and documentaries, as well as comedy shows. One of his comedy productions was an hour-long program titled "Mac's Sewing Circle" and starring Roy McMillan, with Jimmy Bridges, Frank Cason, Jane Sparks Willingham, Brad Crandall and Bob Van Camp.

Mr. Ellis eventually became general manager of WSB AM-FM and vice president of Cox Broadcasting Corporation, positions he maintains today. The much-honored Elmo Ellis received a Peabody Award in 1967 for his daily commentaries and editorials. His emphasis on patriotism has earned him 14 Freedoms Foundation awards.

In 1948, Mr. Reinsch authored *Radio Station Management*, which has been used around the world as a textbook. The revised edition, published in 1960, was co-authored by Elmo Ellis.

Frank Gaither describes himself as a "Johnny-come-lately" to WSB, for he didn't join the team until 1946. Gaither's experience had been as a salesman, performer and general manager at WGST, where he and the late John Fulton had been the popular on-the-air team of "Frankie and Johnny."

After joining WSB as radio advertising sales manager, he later moved to television sales. When radio and television were divided into two separate operations in 1954, Mr. Gaither became station manager for WSB Radio. He later was named executive vice president (broadcasting division) for Cox Broadcasting Corporation, the position he held when he retired June 30, 1973.



Books and articles authored by J. Leonard Reinsch and by Elmo Ellis have a worldwide readership.

Marcus Bartlett, mentioned in the previous chapter, became station manager of WSB-TV when the operations were separated. His position with Cox Broadcasting Corporation is now executive vice president (non-broadcasting divisions).

Messrs. Reinsch, Bartlett and Ellis have been honored as "Georgia Pioneer Broadcasters" by DiGamma Kappa, professional honorary society at the University of Georgia.

Under the management of these men and other personnel, the full potential of WSB was unleashed in the '40s. The motivating force behind the reorganization of WSB was John A. Brice, who became president of *The Atlanta Journal Company* in 1939 after it was acquired by Governor Cox. Brice had shared Major Cohen's enthusiasm for establishing a radio station in the early '20s, when radio was still a toy to most people. Under the guidance of Mr. Brice, with whom Mr. Reinsch worked closely, WSB's service showed marked improvement.

A new transmitter was erected to improve the quality of the WSB



This early meeting of long-terms included (L) Marcus Bartlett, now CBC executive vice president, non-broadcasting operations; Mark Toalson, who retired in 1969 with 43 years' WSB service; Elmo Ellis, now vice president and general manager of WSB AM-FM, and Frank Gaither, who retired in June, 1973, as CBC executive vice president—broadcasting division.

signal. New control room equipment was installed in the Biltmore Hotel, and the studios were modified and refurbished. A newsroom was established at the Biltmore (previously, all WSB news had been handled from the newsroom at *The Journal* building). A farm department was organized, with Bill Prance as the first farm director. And the entire station organization was affected by the addition of a promotion-publicity department, a production department, an artists' bureau to manage station talent, and the expansion of the program department.

These changes occurred in the first year of Cox ownership. In their spare time, WSB staffers helped organize the Georgia Association of Broadcasters, which hadn't held a meeting in five years.

It wasn't long before the new WSB farm department was proving its value significantly. When a blight in Oconee County ruined the sweet potato crop, WSB bought and supplied farmers with a new type of Puerto Rican sweet potato to replace the dying ones.

As farm director, Bill Prance functioned similarly to a county agent—actually going into the fields to talk with and help farmers. In the 1940's, WSB contributed to popularizing modern farming methods in Georgia. The station's service to farmers has been considerable in the succeeding decades under the direction of farm directors Jim Romine, Dudley McCaskell, Mike McDougald, Jim Dunaway and John Moore.

The farm program also has benefitted from the participation of the radio-television editors of the Georgia Agricultural Extension Service, University of Georgia. (WSB had been serving farmers with programs from the U.Ga. agriculture college for many years before the station's reorganization.) The veteran of that group was the late Ronnie Stephens, whose association with WSB extended over 15 years.

As the reorganization of WSB began to smooth out station operations, the effects were beginning to be felt in new and innovative programming and public service.

In October, 1940, WSB took on a seemingly impossible task—that of developing a series of one-half hour salutes to all of Georgia's 159 counties. The production was staged in the counties saluted, featuring local talent from each county. Crews traveled more than 10,000 miles and gave talented Georgians a chance to perform on radio before local, live audiences. Not only Atlantans but also people across the state could personally identify with WSB.

The big city station had great appeal to rural Georgia, for WSB was one of the great "hillbilly" music stations in the nation. The hillbilly era started well before World War II and continued until the conflict ended. For a while, Atlanta was the country music capital—and might have been today, old timers say, if interest could have been sustained a little longer.

WSB's farm programming has benefited through the years from the participation of members of the University of Georgia Agricultural Extension Service, including the late Ronnie Stevens and M'Nelle Causey.



The "WSB Barn Dance" performers were organized into five talent units which traveled across Georgia and the surrounding states. Pickin', plunkin', stompin', singin', they took hillbilly music to thousands of fans. On Saturday night, they rallied around for the "Barn Dance" broadcast from the Erlanger Theatre on Peachtree.

Hillbilly followers clamored to hear Chick Kimball, who was especially good doing Wildroot Hair Tonic commercials . . . Harpo Kidwell, the harmonica-playing "Kentucky Colonel" . . . master of ceremonies Jimmy Smith . . . Hank Penny, the best known "Barn Dance" comedian . . . and James and Martha Carson, the "Barn Dance Sweethearts"—the same Martha Carson who became an outstanding composer and performer in Nashville. Other favorites were Herman Spears, the "Sinatra of the Barn Dance" . . . Willie Mae Thomas, better known as "Little Nehi" . . . "The Swanee River Boys," George Hughes, Billy Carrier and Merle and Buford Abner . . . Bobby and Mac Atcheson, unbeatable on the fiddle and steel guitar . . . and Ivey Peterson, who delighted fans as "Herman Horsehair Bugfuzz," among umpteen others.

The Atcheson brothers and Peterson are still with WSB—Bobby as art director, Mac as scenic designer and Ivey Peterson as senior floor manager. They hung up their cowboy hats after working with the "Peachtree Cowboys" on WSB-TV. One of the "Cowboys," Jack Green, moved ahead in country music with such hits as "There Goes My Everything."

The "Barn Dance" not only filled a void with its inspiration, enter-



In WSB's "hillbilly era," James and Martha Carson were the "Barn Dance Sweethearts."

tainment and encouragement during the war years, but also it had a practical side. The Saturday night get-togethers were used to promote the war effort, and War Bond and stamp sales totaled more than \$147,000.

No one is sure why the hillbilly era came to an end in Atlanta. Some say the music never successfully made the transition to television . . . and, radio declined in the early years of TV. Others claim performers could do better financially through personal appearances. To those who were

From Radio 750 to TV Channel 2 went the "Peachtree Cowboys," (L) Jimmy Smith, Bobby and Mac Atcheson, Ivey Peterson and Marvin Wilson.



part of it, "hillbilly" had been a great time in WSB's history.

With the end of World War II in late 1945, WSB switched to a peacetime operation. One of the station's primary concerns was to help returning servicemen readjust to civilian life. A hard-hitting series of dramas, titled "The Harbor We Seek," explored the problems of youth, promoted tolerance and sought to combat various forms of hate-mongering and un-American activities. The effectiveness of the series was demonstrated by the Peabody Award the station received for "outstanding public service." Brad Crandall was the writer-director.

Two other particularly memorable programs of the era were "Pan Americana," written and produced by Elmo Ellis, which dramatized Latin American history—and "Adventures in Music," a children's story hour presented by Jane Sparks Willingham.

During the same period, WSB was making a concerted effort to foster radio education. The station provided the University of Georgia's Henry W. Grady School of Journalism with a radio studio set-up, complete with all the equipment. For a number of years, WSB supplied personnel to repair and maintain the facility.

As the country began to settle down after the war, the "Voice of the South" devoted considerable time to promoting Georgia. "Vacation in

Georgia” made weekly visits to desirable recreational and historical places in the state. “This Is Your Georgia” saluted active communities, while “Spotlight on Youth” featured young musicians and encouraged careers in music.

The relative calm reflected in post-war programming tragically exploded in Atlanta on December 7, 1946. The Winecoff Hotel erupted in flames, leaving 119 dead and disabling hundreds of others. The savage loss made the fire one of the top 10 news stories of all major wire services that year.

Every available resource in Atlanta was mobilized to help, including WSB. All regular programming was interrupted as the station concentrated on broadcasting survivor and casualty lists, as well as airing appeals for nurses, blood plasma, housing and other necessities.

The immediacy and flexibility of radio proved invaluable again and again during the difficult decade of the '40s.

Frequency Modulation: A '40s “First”

In the early 1940's, WSB had station engineers investigating a new type of radio transmission—frequency modulation (FM). WSB received one of only 15 experimental permits issued by the Federal Communications Commission (FCC). On November 16, 1944, the station put Georgia's first FM transmission on the air.

WSB was able to broadcast almost immediately after receiving the FCC permit because it already had a transmitter, constructed entirely of spare parts and non-critical materials. Since it was wartime, there was an extreme scarcity of electrical parts.

Atlanta's leading broadcaster also had trained technicians. A. W. Shropshire of the WSB engineering staff had just returned from spending eight weeks with the “Father of Frequency Modulation,” Dr. Edward Armstrong, at his New Jersey laboratory.

Through the cooperation of an Atlanta “ham” radio operator, R. Harry Bewick, the WSB staff secured two vacuum tubes on loan. The war made it impossible for WSB to buy the tubes, and all amateur stations had been ordered off the air during the global conflict. So, the “ham” loaned tubes used in his own station.

A brief ceremony put the first FM transmission on the air, complete with dignitaries—including Governor Cox; music; and a dedicatory prayer by Dean Raimundo de Ovies of the Cathedral of St. Phillip. The test could be heard for a radius of about 25 miles, but it's doubtful there were many listeners; virtually no one had an FM receiver.

At the Biltmore studios, the station had set up a speaker system to enable one to hear both AM and FM transmission of the same program



In 1947, Albert Coleman (L), director of the WSB Orchestra, and announcer Bob Van Camp were enhancing WSB's reputation as a "good music station."

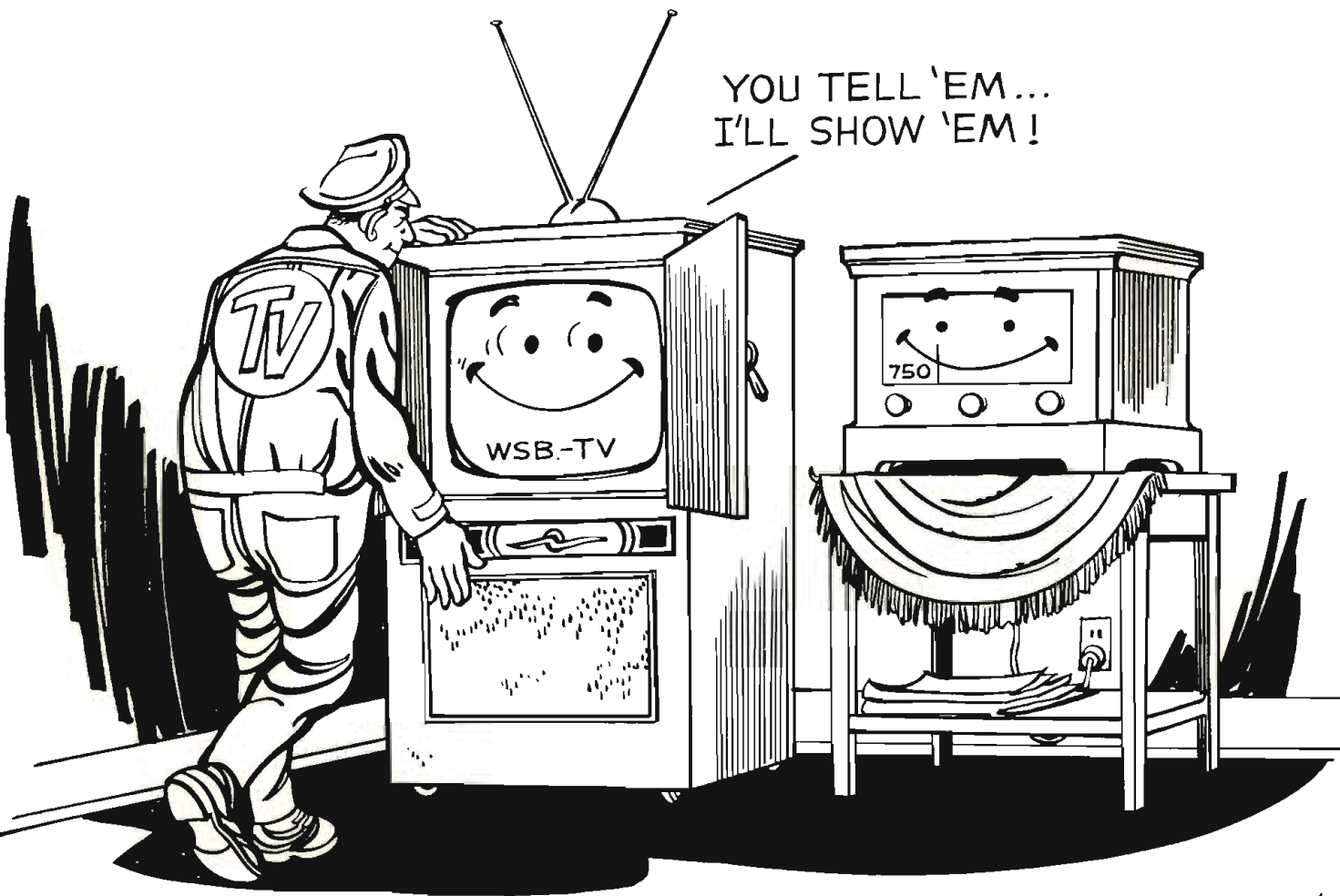
simultaneously—and, by doing so, established the forerunner of stereo programming. One visitor exclaimed, “Every breath of the announcer could be heard, both exhaling and inhaling!”

FM was described as “radio receptivity with virtually no static.” Chief Engineer “Harry” Daugherty predicted that “five to 10 years after the end of the war with Japan, the majority of American homes will be equipped with FM receiving sets.” Little did anyone realize the majority of them would be made in Japan.

No formal programs were scheduled the first few years of FM; no fixed times for operating were set; and the station was shifted to several frequencies.

Authorization for continued experimental operation stayed in effect until September 28, 1948. At that time, WSB-FM was authorized to begin commercial operation at a frequency of 104.5 megacycles. The station later changed to its present frequency of 98.5.

By 1948, television growth overshadowed FM in the minds of the public. Eventually, FM became a strong segment of the dynamic medium of radio, and on May 15, 1973, WSB-FM began broadcasting 24 hours a day. In FM, WSB again had been the leader—the pioneer in the South.



A '40s FANFARE

The “Eyes of the South” Open

By the 1940's, it became apparent that television would rise with a flourish when World War II ended. The late David Sarnoff announced in 1939, as president of RCA, that television was ready, willing and able to take its place as an American industry.

Television expanded the opportunity for leadership and community involvement that made WSB Radio outstanding. Station management was determined these call letters would be first again as “The Eyes of the South.” They began making plans for television and for the expansion of radio.

A beautiful, wooded tract of more than 16 acres was acquired just north of where Peachtree and West Peachtree intersect. A contract was let to construct temporary television studios on the back portion of the lot. The front portion was to be reserved for the time when both radio and TV would be housed in one structure.

WSB ordered equipment from RCA—including a mobile TV unit, equipped with cameras, microwave equipment to beam signals back to the station and power generating facilities.

In the meantime, the FCC was considering WSB's application for a license. Approval came on January 8, 1948—17 years after the Commission had refused the station's application for television experimenta-



WSB-TV's first sports director, Thad Horton (R), with Lee Jordan, reporting some exciting sports news in 1948.

tion because the government didn't want "radio with pictures."

With the license granted for WSB-TV to operate on Channel 8, plans moved into high gear. Key personnel were selected and packed off to any place information was available about the new medium—other stations, networks and technical schools.

When the equipment and mobile unit arrived in the summer of 1948, they were used immediately. The WSB staff began originating "closed circuit" programs around Atlanta to show the public what television was all about. Just as WSB Radio had become the center of Atlanta's attention with its debut in 1922, so did television seem to excite the entire city as it became a reality.

The first television set was sold in Atlanta four months before WSB-TV went on the air. The proud owner, Nelson Ream, explained he wanted to be "first" for a historic reason. His grandfather, the late Henry P. Nelson, had built the first television receiver in the city in 1928. Nelson said his grandfather always believed the one he built would work, but there was no way to prove it because there were no transmitting stations within range.

Nelson Ream kept tuning in his set frequently—hoping to pick up some freak-of-nature transmission from an out-of-town station. But, he

had to wait until WSB-TV began operating to get a picture.

While the city waited eagerly, the mobile unit became well-known around Atlanta, as crews traveled about originating practice programs. There seemed to be no limit to the kinds of programs being put on closed circuit—ranging from a presentation of local talent in a hotel to an Atlanta Cracker baseball game.

More than 500 Philco dealers from across the South gathered in Atlanta to see a closed-circuit telecast of a Georgia high school football game, produced by Frank Cason. Afterwards, a Philco executive praised the coverage: "I have seen inaugural programs of practically all of the television stations in the country, but not a single one was as well presented and as well organized as the program tonight. Those WSB-TV cameramen work as if they had been at it for years."

Sports director at that time was Thad Horton, who handled the assignment in addition to comparable duties for WSB Radio. Under his direction, WSB-TV was to establish itself as a sports leader.

But, the station had to make believers of some Atlantans. Ed Danforth, sports editor of *The Atlanta Journal*, was one of them. He shared his introduction to TV with readers:

Television was presented to a critical gathering Wednesday night in the press box at Grant Field. Leonard Reinsch and Johnny Outler, bosses at WSB, set up a Philco in Row 1, Seats 15 and 16, with its screen toward the reporters, its back to the game, just to prove it was no fake . . .

The whole show was interesting, but it left some of us in a fine state. Just as we were beginning to believe that radio was on the level, they show us a little machine with its back to the game putting pictures on a little screen . . . moving pictures . . . of what we were looking at with our eyes.

Once again, I am disturbed over what can be done with nothing but electricity. Frankly, I am scared of the thing and may never have one in my house.

Meanwhile, back at the studios, the staff was making sure Atlanta would have television by September 29, 1948. Program schedules had been developed, new programs created and tested on closed circuit, and technical equipment installed and de-bugged. Almost all the WSB-TV employees had moved over from radio—or were performing dual duties in radio and television. It was hard work, but it was fun and it was exciting, say the pioneers.

Three kinds of programs were being readied for viewing on the 2500 television sets predicted to be in Atlanta homes by the time the station went on the air:

Studio shows that would be produced in the building, then under construction.

Remote telecasts of events such as boxing matches and football games.
Films.

In the cramped quarters of the practice studio at the Biltmore Hotel, the staff rehearsed almost every day. Performers had to wear black or brown lipstick, because the camera tubes back then gave red the appearance of white. Powder and heavy makeup were necessary to cover even a freshly shaven face.

Every day for a week shortly before WSB-TV's debut date, the crew gave the public a preview at Rich's of how the station would operate. An estimated quarter of a million Georgians watched television receivers in the downtown department store to see WSB-TV's demonstration of new products, newscasts, interviews, marionette shows, questions and answers about TV and fashion shows. Rich's described it glowingly as ". . . the first exciting taste of wonderful entertainment days ahead afforded by mankind's revolutionary development of the science (and art) of television. . . ."

On September 13, 1948, the first actual transmission went out over the air, from the West Peachtree studio and transmitter site. Atlantans who had receivers saw the WSB-TV test pattern, which enabled technicians at the transmitter to conduct tests to improve the quality of the pictures, while installers and set owners tuned in home receivers for maximum reception.

Occasionally, the station would insert live programming and transmit it without any prior announcement. The late Dr. Pierce Harris, well-known Methodist minister and *Journal* columnist, related a Friday night experience his wife had when she turned on the television set:

Not really expecting to find anything except some members of WSB's staff tinkering around with the 'pattern' and getting things ready for the '29th,' she turned the set to Channel 8 [now Channel 2], and before you could say 'Mesopotamia' we were down at the city auditorium, along with 5,000 other people, at one of the out-hair-pullingest wrestling matches you ever saw.

They called it wrestling, but there are men serving from two to five years in the penitentiary for milder forms of assault and battery than we saw right there in our living room

As Dr. Vladimir Zworykin, father of modern television, had said about his concept of the medium: it would be "an extension of human sight, to let us see what we can't see with our own eyes—whatever was too small, too big, too dangerous, or too far."

A 32-page special television section of *The Journal* heralded the coming of television to Atlanta, Georgia and the South. "WSB Gives Eyes to Dixie," the lead article was headlined. "More Than \$1½ Million Invested in TV Setup," the paper shouted. J. Leonard Reinsch was quoted as saying WSB had, throughout the years, "insisted on top quality in men, equipment and the product they turned out." He promised WSB-TV would faithfully follow that policy.

Planning for the September 29 bow had been underway for more than a year, and more than 100 persons were on the combined radio-television payrolls. Atlanta stores selling TV sets advertised they would remain open until 10 p.m. when the "South's first television station" went on the air, so folks could see the sets in operation.

"TV-Day" had been talked about, planned for, rehearsed, changed, written about, anticipated.

At 8 p.m., September 29, 1948, it became a reality. "WSB Television is on the air," announcer John Cone boomed. Viewers saw the American Flag waving in the breeze, as the Star Spangled Banner was played. Dr. Monroe F. Swilley, Jr., pastor of the Second Ponce de Leon Baptist Church, presented the invocation.

J. Leonard Reinsch introduced the distinguished first-night guests, beginning with James M. Cox, Jr. Mr. Cox spoke of how the "spirit, the aggressiveness, and the high intelligence of the people of the area" had induced the Cox interests to invest so heavily in the Atlanta market.

George C. Biggers, president of *The Journal* Company, pointed to WSB-TV as being "another in an amazing list of firsts." A parade of notables stepped before the camera to be introduced, including Gov. M. E. Thompson. And, in a filmed greeting, NBC President Niles Trammell, a native of Marietta, Georgia, told an enthralled audience about the things television could do.

That first night, viewers heard the Baptist Hour Choir; saw a national news film; were entertained by Ace Richman's "Sunshine Boys," a country and western group; marveled at marionettes manipulated by Don and Ruth Gilpin; and got a preview by Jimmy Bridges of local news coverage, as well as a summation of the "hard" news of the day. A fat baby who could stand alone at eight days of age and President Harry S. Truman were among the newsmakers.

In addition, first-nighters were treated to a science experiment by Dr. Robert Lagemann of Emory University . . . interviews with local sports celebrities, including WSB-TV staff member Dorothy Kirby, Women's Amateur Golf Champion, and Georgia Tech football coach Bobby Dodd—who made sure he got rid of every trace of his television makeup before he left the studio that night . . . and a feature movie. Closing out the initial programming was a "billboard," promoting pro-



Jimmy Bridges, now manager of sales operations for WSB Radio, was the first regular newscaster on WSB-TV in 1948.

"Faximile" was ahead of its time when WSB experimented with it during 1948, but cable TV has brought renewed interest in this communications device.



grams that would be broadcast the next day, followed by the National Anthem.

Mark Toalson, who retired in 1969 with 43 years' service, had produced the first program. Brad Crandall and Elmo Ellis directed the extravaganza, with Bill Packham serving as master of ceremonies.

The "Eyes of the South" had opened. And it was a great beginning, heralded throughout the industry.

Shortly after the original telecast, more than 1500 requests reached WSB-TV for weekly program schedules. Good reception was reported from Tennessee, North Carolina and cities throughout Georgia.

Television was not the only new communication medium being pioneered and experimented with during the 1940's at WSB. The station ordered, in 1941, a "facsimile transmitter" and several receivers, which could transmit pictures, drawings, news copy and anything else that could be put on paper. The material printed-out at virtually any distance away. A "newspaper," prepared at the WSB studios and transmitted



Georgians in the '40s turned to WSB for extensive coverage of the historic gubernatorial battle between conservative Gene Talmadge and moderate Jimmy Carmichael.

electronically, could be seen miles away, just a few minutes later.

Facsimile was ahead of its time, though, for the national push was behind television. WSB presented the facsimile units to the Emory University Department of Journalism for student training. When Emory abandoned the Department, the school gave the equipment to the University of Georgia. Today, the emergence of cable television has brought renewed interest in facsimile, with its promise of services that include a newspaper being carried into a home electronically.

Television viewing quickly became Atlanta's most popular pastime—even though there were no network broadcasts to Atlanta, and tape recording had not been invented. But, people were seeing events in their own homes for the first time, as WSB-TV racked up achievements: the South's first telecast of a professional football game, in 1948; the first local election telecast (closed circuit from the Biltmore Hotel); the first church service televised in the South, from the First Presbyterian Church on Christmas, 1948.

Even commercials made WSB-TV famous throughout the area, especially one which advertised a cleaner-polisher called "Gullo." An Emory student, Mike McDougald, who was also on the WSB staff, drove a 1930 Ford called "Three Jug" because the car required three jugs of water in the radiator to make a trip from Emory to WSB.

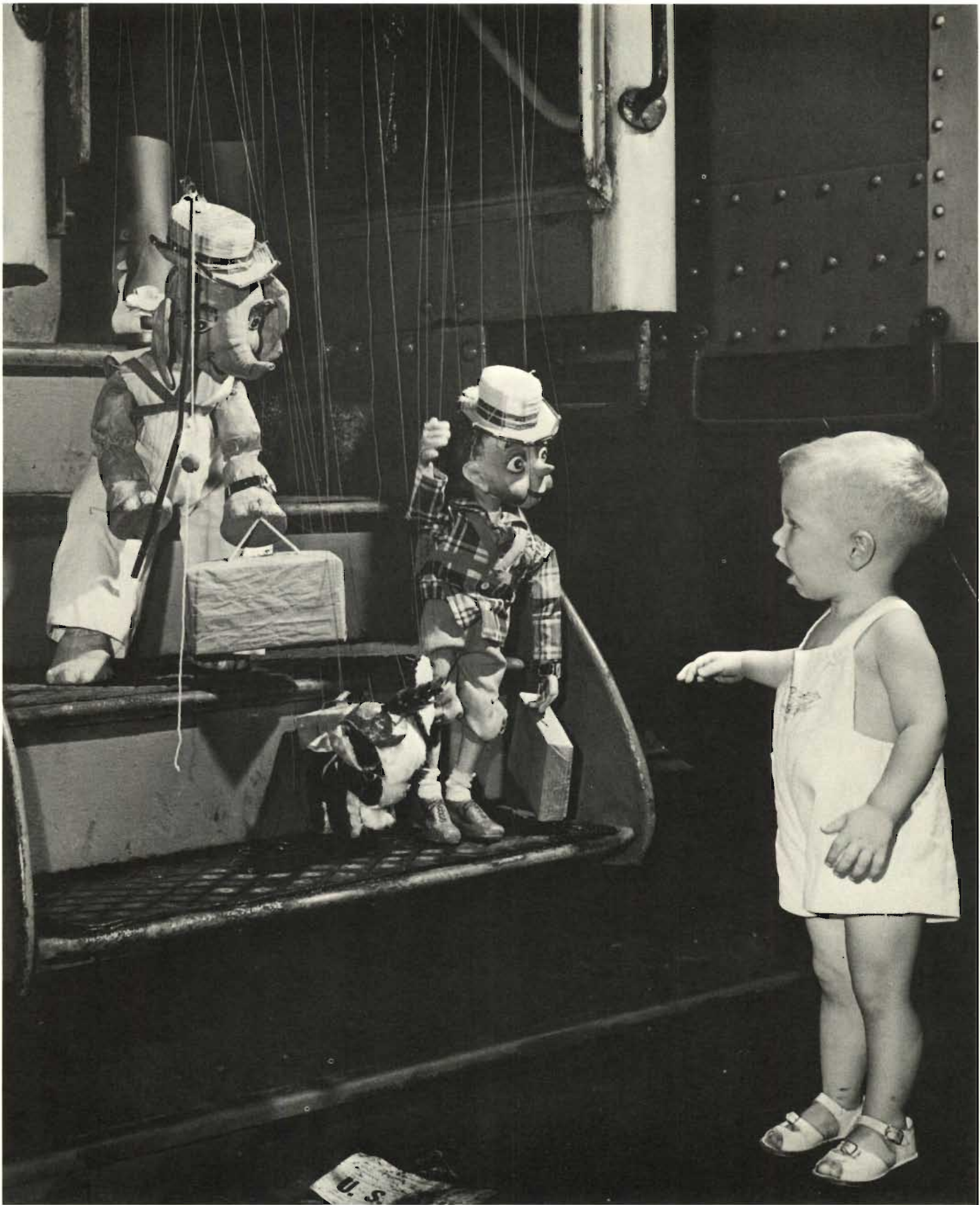
Somebody decided if "Gullo" could make "Three Jug" shine, it would truly be a modern miracle. The night "Three Jug" and "Gullo" were paired in front of cameras, one of the fenders fell off while being polished. This attracted so much attention and response from viewers, the car was used nightly until it shone all over. It became a matter of prestige to say you had ridden in "Three Jug."

Television appealed to all ages, and children flocked to a set when "The Woody Willow Show" came on WSB-TV. "Woody"—one of the marionettes controlled by Don and Ruth Gilpin—was alive to the youngsters who considered him a personal friend, as were "Ellie the Elephant" and "Teresa Termite."

With older youth, the station's live coverage of high school and college football games quickly became very popular. Out-of-town games were presented on film.

One of the early personalities whose name is still known throughout the area is Don Elliot Heald. He joined WSB Radio in 1947 as an early-morning newscaster—but learned all he could about television so he could move into that medium at the first opportunity. As an announcer, he was known as "Don Elliot." Now general manager of WSB-TV, as well as a vice president of Cox Broadcasting Corporation, Don Elliot Heald is still on-the-air, expressing the editorial opinion of the station.

Bob Watson, a WSB Radio announcer famous for "The Platter



Children flocked to watch "The Woody Willow Show" on WSB-TV each afternoon, with Don and Ruth Gilpin controlling the lovable marionettes.



“Platter Party,” originated in 1946, was a popular WSB record program, emceed by Bob Watson.

Party,” became one of the nation’s first television “disc jockies”—which meant he introduced and commented on short films containing musical numbers performed by the bands of the era. Watson is now a vice president of Fulton Federal Savings and Loan Association in Atlanta.

Local live origination was the name of the game in television’s earliest days, and if things didn’t go right . . . well, that was just too bad. One newscaster talked about President Truman—while the screen showed Betty Grable, pin-up queen of the ’40s. And a scared actress doing a live commercial suddenly quit talking . . . stared wide-eyed into the camera . . . and then ran from the set.

Animals have brought some of the most memorable moments on WSB-TV. A bull, dragged into the studio to promote a rodeo on “Strictly for the Girls,” got cantankerous when the bright lights made him



For more than 15 years, WSB listeners tuned in the daily "Enid Day Program" to hear guests that ranged from movie stars to Boy Scouts, and governors to needlework experts.

International star Dick Van Dyke (L on piano) was a WSB-TV employee in the late '40s as one of "The Merry Mutes." His partner was Phil Erickson (on piano), owner of Atlanta's popular "Wit's End." Others are Janie Ford and Randy Jones.

nervous. Not only did "el toro" start shoving things around but also he nearly broke up the show by proving he wasn't housebroken.

Bright lights also rattled an elephant, skunk, squirrel, porcupine, piranha and 18-foot boa constrictor that Don Kennedy called in out of the wilds. Kennedy explained he tried to get friendly with his guests before showtime. But, as soon as the hot lights came on, the excited animals usually bit whatever was handiest, which frequently was his hand. Kennedy got revenge by hiding the boa constrictor in the ladies' room.

WSB-TV'ers don't discourage easily. Years later, Ruth Kent invited a lion to her "Today in Georgia" show. As she was hosting the pre-lion portion of the show, she felt a gentle gnawing at her leg. Quickly

changing the schedule, she “interviewed” her impatient feline visitor immediately.

Then there was the sports announcer who insisted on referring to his sponsor’s product as a “Philco Frigidaire,” certainly a strike-out in calling a commercial. When a frantic producer pointed out his mistake, the announcer confidently urged viewers to buy a Philco “ice box.” Hopefully, Philco missed that telecast completely.

A lot of viewers were happy they were watching WSB-TV when beautiful singer Janie Ford decided to use a studio monitor—which she mistakenly thought was off-the-air—to make some adjustments on the upper part of her low-cut gown. Her “act” dimmed considerably the stars of the show—Phil Ericson (now drawing crowds to his “Wit’s End”) and Dick Van Dyke, later one of network television’s most famous comedians.

Despite the occasional goofs that were part of the growing pains of the infant industry, television was soon dominating broadcasting. Television began to make serious inroads into the radio advertising dollar . . . the new medium had siphoned off trained radio staffers . . . program ideas and innovation were going into TV.

As the ’50s approached, WSB knew it had to “remove the rust from radio.”



THE '50s

Rivalry and Revitalization

Change has been the keynote of Atlanta since the first surveyor's stake was driven over 125 years ago. "The genius of Atlanta has been its realism . . . its ability to assess strengths and weaknesses," a historian has noted. "The soul of Atlanta has been the leaders' and citizens' deep involvement with those problems."

By the 1950's, WSB Radio was a mature, concerned citizen—one who had shared Atlanta's tragedies and triumphs, its prattling and progress for nearly 30 years. Now, radio had to do some soul-searching of its own.

The big, new competition, television, was cutting deep into radio's audience, talent and advertising support. Networks, in a battle-royal to out-do each other in television, were providing their radio affiliates with "the same stuff we were hearing in 1930," as one listener complained. For WSB Radio, long Atlanta's leading broadcasting medium, the stiffest competition came from within the family, WSB-TV.

More than 85 million radio sets were scattered across the land, and pollsters reported the average listener wanted both radio and television. But, radio had to change.

WSB Radio's story of revitalization is important, because hundreds of broadcasters across the nation profited from the Atlanta station's ex-

perience. As it had so often done before, WSB exhibited leadership that benefited not only listeners—eager for two dynamic news and entertainment media—but also the industry, which was sacrificing its vital radio segment in its headiness over the latest triumph, television.

At WSB, Elmo Ellis—who was involved in writing and production for WSB-TV—was offered the challenge of becoming program director for radio. Although Mr. Ellis personifies WSB Radio today, his interest at that time was in television, “where the action was.” But, he felt he had some answers to radio’s dilemma, so he accepted the new position. Illustrating the priority TV was being given were the reactions of some of his friends: “Get out of television in 1951? Sheer insanity!”

As a lot of people doting on television, Ellis had to catch up on what radio was—and mainly, was not—doing. One obvious mistake was that radio was clinging to the pragmatic philosophy that, if you work hard enough, everything will come out all right. But, radio had to realize its audience was living an entirely different kind of life than in previous decades. What was “right” before wasn’t necessarily “right” for the ’50s to attract the more worldly audience.

Atlantans had become acquainted with much of the globe during the war through news media. Many others had seen it first-hand. Post-war problems of housing shortages, the sudden shift from wartime to peacetime economy, confusion over city and county services and traffic had been pressing. And ponytailed teens in rolled-down bobby sox were about to be swept up in the mania of rock ’n roll.

Atlanta was busy. WSB needed fast-paced production and lively programming to remain a compatible companion. The staff had to regain its confidence in the viability of radio, and management helped by dividing the combined sales staff into separate departments for radio and television.

WSB became known as “America’s Radio-Active Station,” as Ellis

WSB Television pioneers included General Manager John Outler (L) and Assistant Chief Engineer Robert Holbrook, who later became chief engineer.

“Lanky Planky,” produced by Elmo Ellis and starring Jimmy Bridges (L), was a five-minute “how-to-do-it” carpentry program on WSB-TV.



began to share his concepts with other broadcasters. In answer to requests from radio managers across the country, he prepared a "list of 100 pointers," which Broadcast Music Incorporated distributed to promote better ways of broadcasting. Speaking engagements occupied much of Ellis' time, and requests came in from Australia, Japan and other foreign countries for information on how WSB was revitalized.

In an article titled "Removing the Rust from Radio," which he wrote for *Broadcasting* magazine, Ellis suggested, among other pointers, that broadcasters should find out what listeners want and dare to be different. He urged programmers to get their stations involved in their communities and to feature local interests, as well as to promote and publicize their stations. He suggested attention to small details, such as sharpening-up interviews by having the guest do more talking and the announcer less. He advised taking the microphone out to the people, covering the sounds of the community, listening and talking with people from all walks of life.

Ellis was convinced what applied to one station would be workable for all. WSB had put his theories into practice. The ideas worked. "The Voice of the South" was well ahead of its competition.

As blocks of non-productive network time were opened up for the stations, WSB increased its musical programming, developed contests so the audience could participate in the station's activities, and regarded listeners as being more mature and literate than many program directors gave them credit for. In a period of two months alone, 18 new programs were originated.

One was "It Pays to Listen," a quiz show that paid participants \$1 for identifying a song. Bob Van Camp played the tunes on the organ, but one day when Bob was ill, Elmo Ellis advised "emcee" Lee Morris, "Hum the songs." Bravely, Morris did just that, but he and Ellis both remember the program as being "unbelievably bad." Morris is now

"Nightbeat," hosted by Jerry Vandeventer on WSB Radio, attracted national attention with its unusual coverage of Atlanta happenings.

"Nightbeat" reporters, including Bob Noble, covered events that ranged from grand opera openings to the circus.



Bob Van Camp, Wayne Anderson and Lee Morris, now assistant general manager of WSB Radio, drank a lot of coffee with their guests each morning on WSB Radio's "Kitchen Klub."



Jim Wesley, now vice president and general manager of CBC AM Radio Station KFI, Los Angeles, interviewed Danny Kaye for "Nightbeat."



assistant general manager of WSB Radio.

"Kitchen Klub" was one of the most popular shows on WSB for several years in the '50s. Produced by Tommy Thompson, the program featured George Crumbley, Bett Johnson and Lee Morris as panelists and record-raters.

"Nightbeat," originated in 1955 as a worthy competitor for "the TV menace," attracted national attention. With a town-crier format, "Nightbeat" was an instant success as it told about people—what people do and say—not about events alone. Plumbers who made night calls . . . a safecracker willing to talk about his "profession" . . . passengers arriving on a train. As *Journal* columnist Ernest Rogers described it, "'Nightbeat,' you might say, is the heartbeat of our town."

Jerry Vandeventer was coordinator and music director of "Nightbeat." Among the special assignment reporters on the program was Jim Wesley, now vice president and general manager of Cox Broadcasting station KFI AM, Los Angeles. Another was Charlie Welsh, well-known mainstay of WSB-TV's "Today in Georgia."

People proved to be WSB's most interesting product, and the station spent many broadcast hours—as it always has—nurturing a personal relationship with its audience.

Atlantans in the 1950's showed they approved of the renewed emphasis on community involvement, as WSB continued to have the market's largest audience. The industry's accolades came in the form of another Peabody Award, in 1953, especially citing the revitalization concept and a program titled "You and Your Health."

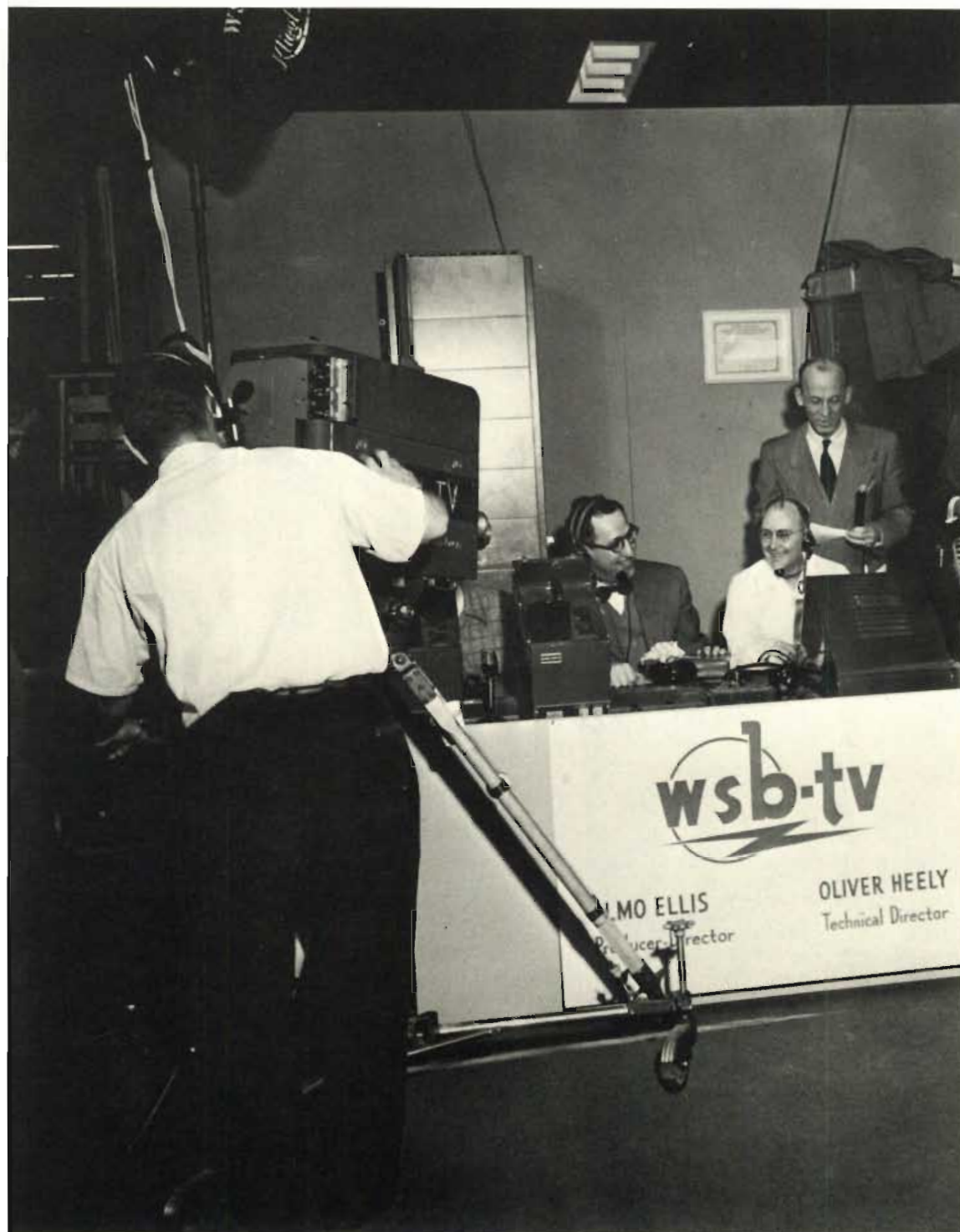
Despite the modernization of radio, some pessimists were still moaning that television had killed radio . . . all it needed was a decent burial. Not only had WSB Radio survived but also it had grown and prospered—confirming management's faith the two media could advance side by side.

As Elmo Ellis has reflected, "Rather than being driven to the wall by television, radio got off its podium, dropped its pomposity, and put on its roller skates. It became mobile and started rolling around the country, mingling with citizens, collecting and reflecting reactions and opinions. Radio fought successfully for its life by taking off its tie and tails and slipping into sports clothes."

J. Leonard Reinsch was another believer who saw television as a blessing for radio. "The transfer of star-studded shows to television was the best thing that could have happened to radio," he has stated. "It melted off the fat and the lethargy and created a streamlined, robust new type of broadcasting, in tune with the times and the people it had to serve."

The rust had been removed, and WSB Radio was holding its own with its successful baby sister, WSB Television.

Born of a transit strike, "Rich's In Your Home," with Dwight Horton (standing) as emcee, became a successful long-run TV series, originating daily from Rich's downtown store.



While the "Voice of the South" boomed with renewed vigor, the "Eyes" darted in all directions—not only showing Atlanta to its citizens but also bringing unique forms of entertainment into their homes. In 1950, WSB-TV became an affiliate of NBC, allowing viewers to see network programs, and, the next year, WSB-TV moved to Channel 2.

In May, 1950, WSB-TV earned national attention with a unique promotion for a department store. Atlanta was in the grip of a crippling transit strike, and Rich's turned to the station for help. WSB-TV began

telecasting directly from the store. As one reporter related the experience:

From Maine to Florida, from California to New York, even in France, people are talking about the venturesome folks at Rich's who overnight turned from salespersons to actors, from display men to stage prop experts, from file clerks to models . . . who overnight turned an exciting brainchild into a full-scale television operation that walked right in and said "Howdy" to strike-bound Atlanta. They're talking about the novelty of it, the fun of it, the hard-down common sense of it—and they're talking about the men and women who stepped from behind counters and desks and found that TV make-up is like Cinderella dust—a little goes a long way toward opening up a world of adventure.

The success of the venture prompted Rich's to extend its experiment into a long-run series under the title of "Rich's In Your Home." Dwight Horton of Rich's staff made such a hit with his homey, friendly approach as "emcee" that he became a personality in his own right.

The local menu on WSB-TV in those days included "Strictly for the Girls," featuring Lee Jordan and Bob Van Camp—with a short news report by announcer Don Elliot Heald, making his television debut; "Spelling Bee"; and "Crossword Quiz"—which Atlanta dentist, Dr. Bill Kicker, conquered to become undefeated champion. It was a rather colorless diet, as the courses were in black-and-white.

Never content with less than the best and the latest, WSB-TV placed an order with RCA for compatible color television equipment when it was available. The system—which was not approved by the FCC until 1953—would allow color network programs to be received on black and white sets, without a changer or adaptor. In the meantime, WSB-TV boosted its power to the legal maximum of 100,000 watts visual and 50,000 watts aural, improving reception for the entire viewing area.

On February 16, 1954, WSB-TV became the first television station in the South to telecast a network program ("Camel News Caravan") in full compatible color. Among the audience were officials of RCA, anxious to see their color monitoring equipment in action in Atlanta. General Manager John Outler warned Georgians, "This doesn't mean you should run out and buy a color set." The transmission was "experimental and developmental," he explained.

Approximately a year later, WSB-TV acquired its first color equipment, permitting the station to telecast films and slides in color. On February 4, 1955, Channel 2 became the first station in Georgia to televise local color film.

Shortly afterward, WSB-TV established another in its list of "firsts": a live telecast of an actual operation, which was performed in Georgia

Testing records in WSB's music library were (L-standing) Charlie Welsh, now on WSB-TV's "Today in Georgia"; William Gribben; Jerry Vandevanter; (seated) Bob Van Camp, retired host of "Merry Go Round"; and the late Roy McMillan.



Atlanta's TV menu in the early '50s included "At Home With Elsbeth" (Hoffman), a forerunner to WSB-TV's popular "Today in Georgia" with Ruth Kent.

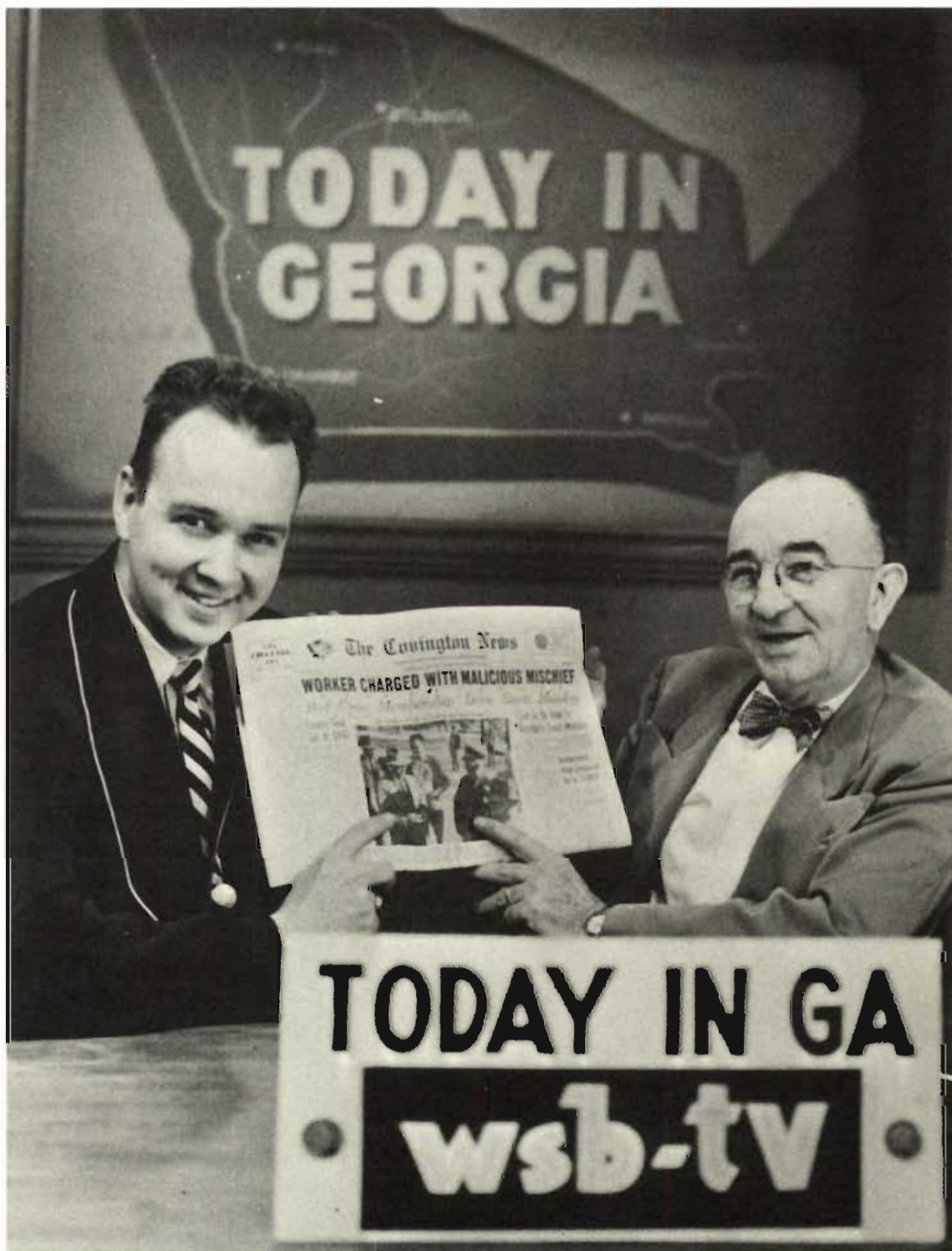
Baptist Hospital. Cameraman Paul Sprayberry, garbed in a surgical gown and mask, was in the operating room with a camera that had been disinfected and sterilized.

The operation was to determine if the patient had cancer. Presented on WSB-TV just as the operation progressed, the presentation attracted considerable attention. The rather famous, and fortunate, patient—whose condition was found to be benign—was active the next year in the cancer drive. Dr. A. H. Letton, under whose direction the operation was performed, served as president of the American Cancer Society in 1972.

While WSB-TV was making medical, as well as television, history, a couple of programs which were in their infancy eventually grew to a ripe old age. The first was "Today in Georgia," born on September 28, 1953. This 60-minute potpourri of current events, music, fashion, literature, distinguished guests, and on and on, still starts the day off for a mass of Georgians. After all, besides the usual treats, it's not unusual for hostess Ruth Kent to have seated beside her John Wayne, Zsa Zsa Gabor, Bob Hope or any other of the world's most glittering personalities.

The other program grew up to be one of the country's most popular children's shows. Originally known as "Officer Joe and the Club House Gang," the program featured an actual club house and a group

WSB-TV Vice President and General Manager Don Elliot Heald (L) began his television career as a newscaster. With him is newsmaker Charlie Redwine, tax commissioner.



of young-fry guests who came into the studio each afternoon. The host was Gary Stradling, who eventually went with the ABC network. A couple of name-changes later, the kiddies' show settled on "Officer Don and the Popeye Club," with Don Kennedy as the policeman. For 13 years, "Officer Don" provided an unforgettable experience to thousands and thousands of children. The show was so successful that reservations were frequently made a year in advance.

"Officer Don" Kennedy never had been involved in children's tele-

“Officer Don” (Don Kennedy) and Andy of TV’s “Amos ‘n Andy” entertained youngsters on the “Popeye Club.”



vision before the WSB-TV show, but he made some rules for himself: Never talk down to the children; Keep a sense of humor; Try to leave youngsters with a “thought for the day,” such as a safety rule.

Ratings proved that few children within the viewing range missed the “Popeye Club.” But “Officer Don” attracted some older “kids” too, as one letter admitted:

Every afternoon I hurry home from a cool office to watch your antics on the Popeye Club. Probably, I differ from the majority of your fans in several respects: age 23, height 5’7”, weight 120 lbs., 36-22-36. I really look forward to my next birthday so I can spend it with the Popeye Club and you can ask me what I want to do when I grow up.

Signed, ‘Hopelessly’

P.S. My husband doesn’t share my enthusiasm.

A more serious service for children of the ’50s also marked the first time WSB-TV played host to a national television program. In January, 1955, WSB-TV presented a live telecast from Plaza Park—a “Marching Mothers” campaign in the fight to eliminate polio, featured on NBC’s “Home” show, with Arlene Francis as hostess. Ray Moore was the announcer, with the late Taylor Lumpkin serving as producer.

WSB-TV's first mobile unit, with Emmitt Kelley, Oliver Heely, and Gordon Swann at the controls, took Atlantans to the scene of hometown action.



Innovation in the '50s continued to substantiate the station's leadership position. People who were at the station during the earlier days credit WSB-TV's success to "the fact that we were ever ready to experiment."

At Home In "White Columns"

High upon a green and tree-crowned hill, the structure is first viewed as some cloud-like castle of pillared dreams blown by vagrant winds from some romantic vision of the Old South, as one sees them on the slopes where Peachtree Street makes its great curve to the northwest . . . The studios themselves inspire one to look toward the unknown bound up in the future . . .

That ethereal bit of prose, penned by the distinguished newspaperman Ralph McGill in 1955, described "White Columns," new home of WSB Radio and WSB-TV.

The majestic ante-bellum facade of "White Columns"—reminiscent of the Old South atmosphere that lingers to charm modern Atlanta—bulges with an excitement of activity that is strictly space age. An electronic maze of machines and microphones, wires and cameras links WSB

Among the dignitaries at the dedication of "White Columns" in 1956 were (L) James M. Cox, Jr., son of the founder of Cox broadcasting properties, and broadcast pioneer General David Sarnoff, chairman of the board of RCA, parent company of NBC.



Radio and WSB-TV audiences with the community, the world and beyond. With its harmonious blend of old and new, "White Columns" recognizes the value of the past in nurturing insight and leadership for modern-day demands.

Few events involving WSB have attracted more attention or interest than the construction of and move into the mansion on the hill. Since the property had been acquired in 1946—and WSB-TV had occupied a small building on the site for the first eight years of its existence—it was no secret a showplace structure was scheduled.

Shortage of material, caused by the Korean War, delayed construction six years. But, planning for "White Columns" continued during that time, and building required an additional year and a half. The completed structure contained 40,000 square feet of floor space and cost \$1.5 million. In 1962, a two-story annex was added at the back of the building. The original television structure behind the mansion was remodeled two years later and was connected to the main building with an underground tunnel.

When Cox Broadcasting Corporation was formed in 1964, "White Columns" became the Company's headquarters. To make room for the Corporate offices, another 34,000 square feet were added to the building, for a total of 109,000 square feet.

Planners had found their inspiration for "White Columns" in Southern Classic architecture, an appropriate choice as the property had

once been the site of an ante-bellum plantation. In 1864, the property had served as a portion of the “outer defenses” to protect Atlanta from the invading forces of General Sherman.

The historic, ante-bellum Governor’s Mansion in Milledgeville, Georgia, provided the authenticity that guided the planning. The facade of “White Columns” is constructed of special brick known as “Old Virginia,” made from alluvial clay and molded to reproduce as nearly as possible the handmade brick used by Thomas Jefferson in building “Monticello.” “Tara,” the beloved O’Hara home in Atlanta-born *Gone With the Wind*, also served as reference.

Because many original settlers in this area were English—and since cotton and sugar from the area were principal exports to England—the bonds with the mother country were strengthened. English furniture became the preferred style of the South, influencing the furnishing of “White Columns” in 18th-century English design and character.

As WSB explained its new home to Atlanta:

‘White Columns’ is not and was never meant to be just a workaday structure . . . it is a gift of beauty and faith to the people of Atlanta and Georgia who have made WSB Radio and WSB-TV the South’s outstanding stations. The beauty is that of an Old South mansion, executed and furnished in costly detail as recognition of a great tradition—combined with the new beauty of the dynamic and pulsating South today. The faith is our steadily brightening future together.

On December 28, 1955, WSB Radio signed off from the Biltmore Hotel, which had been its home for 30 years, and signed on the next morning from “White Columns.” Being right in the backyard, WSB-TV moved more gradually, a bit at a time.

Dedication of “White Columns” was a highlight of the history of WSB Radio and Television. The two stations carried live broadcasts of the ceremony, which was attended by hundreds of the nation’s leading broadcasting executives—including David Sarnoff, chairman of the board of Radio Corporation of America (RCA), governmental officials and community leaders. Each guest received a special leather-bound edition of *Gone With the Wind*, including a photograph of “White Columns,” as a lifetime reminder of the occasion.

Equipment and surroundings had changed during the more than 34 years since WSB Radio had gone on the air in the burlap-wrapped room of *The Atlanta Journal* building. There had been no change in the character of the stations. As was noted at the dedication of “White Columns,” WSB Radio and WSB-TV—from the very beginning—reflected the needs and wants of the listeners and viewers.

With the new facilities, the stations enhanced their reputation for



No one realized how significant this photo would be when it was taken, at random, of CBC President J. Leonard Reinsch and Senators Lyndon B. Johnson and John F. Kennedy at a Congressional reception in 1958. Mr. Reinsch later served as communications advisor to each man when he was President.

being "big league." Shortly after the dedication of its new home, WSB-TV played host to NBC's famed "Today" show. Atlantans had a more personal introduction to Dave Garroway, Lee Ann Meriwether, Jack Les-coulie, Frank Blair and other celebrities of the "Today" show through their appearances on WSB-TV programs. And viewers across America became better acquainted with Atlanta and outstanding Georgians—including Ralph McGill, editor of *The Atlanta Constitution* . . . Jack Tarver, general manager of *The Journal* and *The Constitution* . . . Mayor William B. Hartsfield . . . golfing great Bobby Jones . . . and baseball immortal Ty Cobb.

In 1958, WSB-TV royally celebrated its 10th anniversary, climaxed by a big parade down Peachtree Street. Even as the station reviewed a decade of service, plans were in progress for another "first."

A 100-foot weather radar tower was constructed behind "White Columns" early in 1959, including a radar unit which viewed weather conditions for nearly 100 miles around Atlanta. This allowed Channel 2 viewers to see showers, storms and other weather activity in the area. On July 7, WSB-TV—as well as WSB Radio—gave the city its first radar weather broadcasts.

WSB Radio and WSB Television operate as two distinct stations, each with its own management. But, there are occasions when it's appropriate for them to work together, such as in promoting broadcast education. In the fall of 1959, the two stations established the nation's first annual news broadcasting conference for high school students. More than 200 Georgia students and their teachers visited "White Columns" to get a close-up look at radio and television in operation and to see the possibilities of careers in broadcasting.

Chet Huntley and Morgan Beatty, leading NBC correspondents, were featured on the first program. Two-way audio and video communication via NBC also brought the students in direct touch with noted domestic and foreign broadcast news correspondents in London, Paris, Berlin, Tokyo, Moscow and Rome.

WSB Radio and TV made a number of awards to students who did the most impressive job of interpreting the day's events to their fellow students when they returned home. The "most outstanding" of all received a tuition scholarship to study broadcasting at the University of Georgia. One of the recipients, "Chuck" Baker, now teaches broadcasting at the University of Georgia.

The news conference was eventually modified when requests for attendance increased to such an extent WSB could no longer accommodate all of the students. The station then began sending staff members into schools so a larger number of students could benefit from a practicing broadcaster's knowledge and experience.

A strong news program always has been emphasized by both Cox stations in Atlanta. The precedent of excellence established by WSB Radio was expanded by WSB-TV, which was the first television station in the city to have a news program. In addition, "The Eyes of the South" ranked first of all stations in the number of news reports fed to the popular Huntley-Brinkley Reports and was the nation's first television station to feed a live color report to the famous NBC team.

A newsman never knows what the next call will bring. During the summer of 1959, Ted Hightower—WSB Radiocar reporter—got a hot tip on a fire. His interest heightened even more than usual when he realized the fire was at his house. Fortunately, there was little damage.

Through projects such as the news conference for youth . . . through their individual rating strengths . . . through innovative news coverage and programming, WSB Radio and WSB-TV showed broadcasting the industry had two giants, each valuable in Atlanta and each capable of greater contributions as the '60s moved closer.



CBC's eleven auto auctions provide facilities and services whereby used-car dealers can balance their inventories.



The successful television series, "Hogan's Heroes," now in syndication, is a product of CBC's Bing Crosby Productions.



Among the corporate officers responsible for directing CBC's growth are (L) Raymond J. Tucker, controller and assistant treasurer; Frank Gaither, who retired in June, 1973, as executive vice president of broadcasting; Marcus Bartlett, executive vice president of non-broadcasting operations, and Clifford M. Kirtland, Jr., executive vice president, secretary and treasurer.

Reviewing WSB-TV's programming schedule are Ruth Ann Geisdorfer, administrative assistant; A. R. Van Cantfort, program manager, and David Boston, director of community affairs.



Corporate officers E. William Bohn (R), assistant secretary and director of personnel and public relations, and H. Stewart Corbett, Jr., assistant treasurer, coordinate reports on the internal growth of CBC operations, with the help of secretary Dianne Faucette.

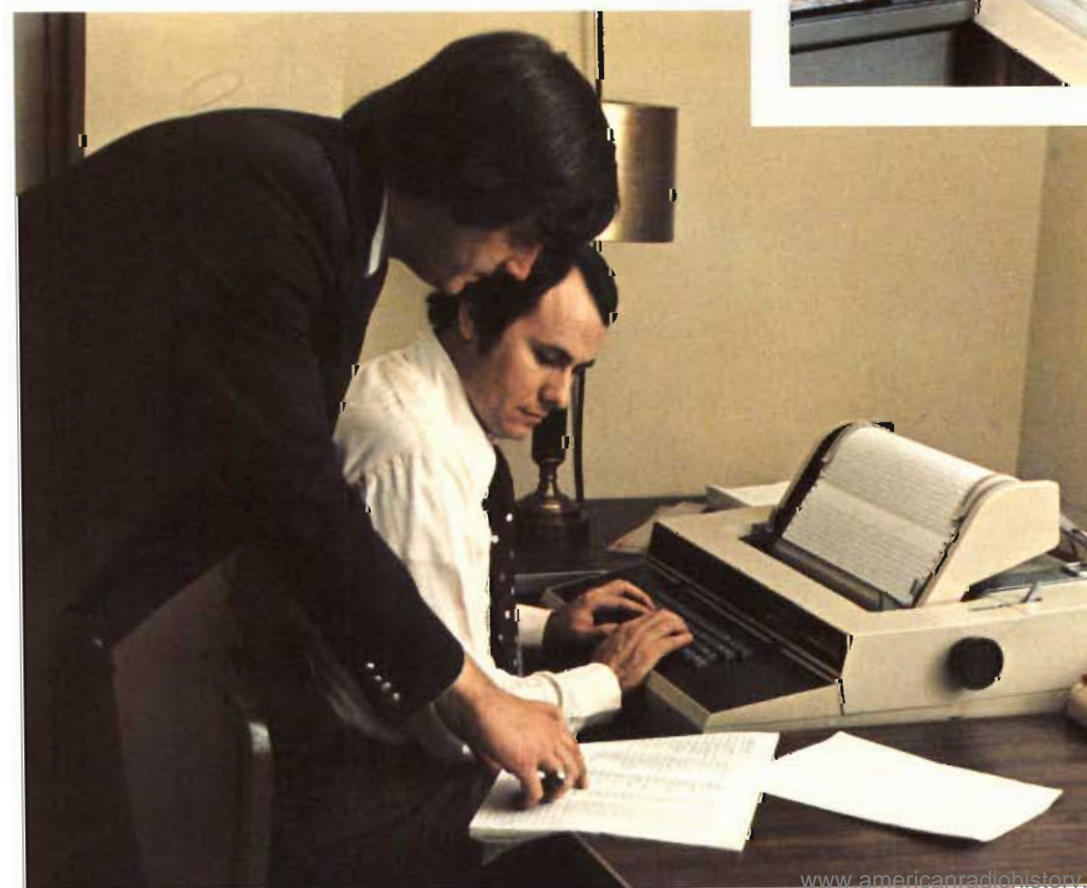
WSB Radio Program Director George Fischer reviews the latest additions to the station's extensive music library with Carol Wingfield (R), music director, and Barbara Booker, music librarian.





Lois Hanevold (L), sales production and continuity director for WSB Radio, checks the effectiveness of a commercial with assistant continuity director Judy Powers and account executive Frank Stiteler.

Record turner Mike Cook and WSB-FM Operations Manager Guy Arledge (R) check stereo program choices for the next hour.

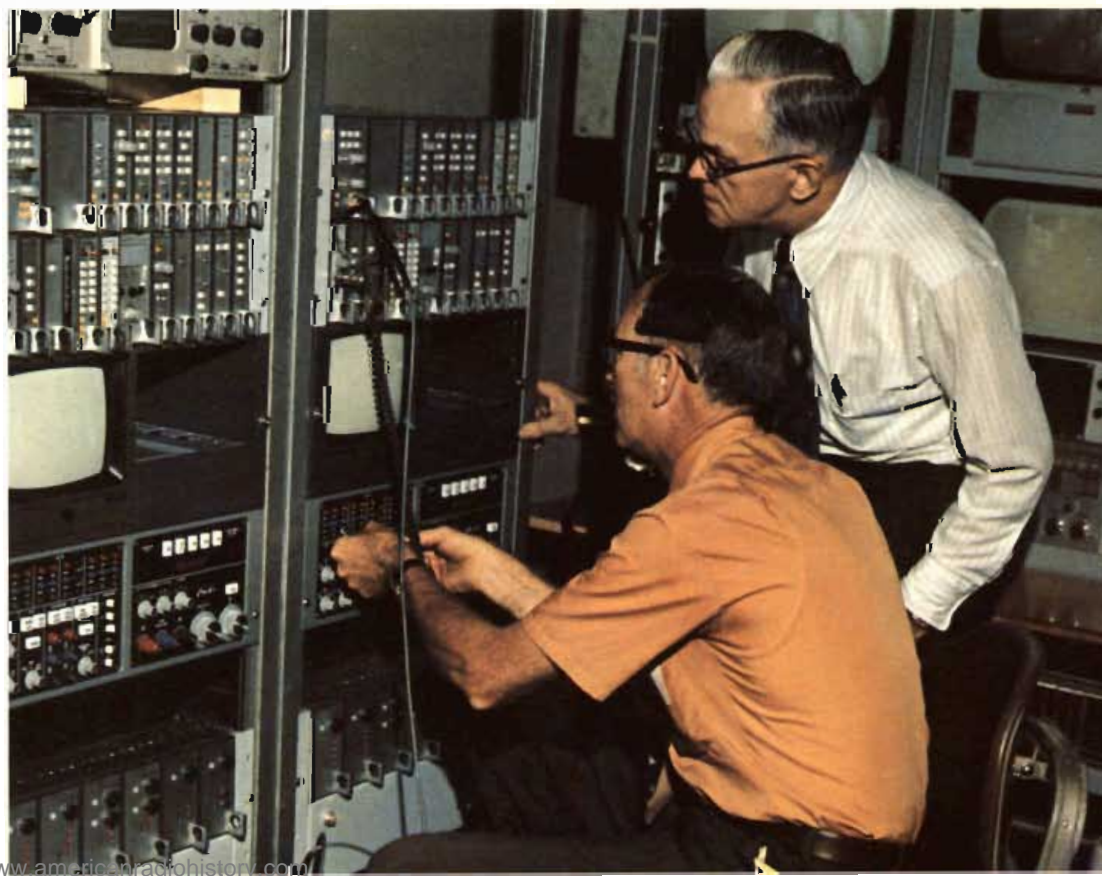


Joe Carey (L) and Jim Bowen, of WSB-TV sales, check the availabilities of time through a computerized system.

In the WSB-TV control room are (L) Henry White, Bill Powers, Jack Found and Dallas Peters of the engineering staff.

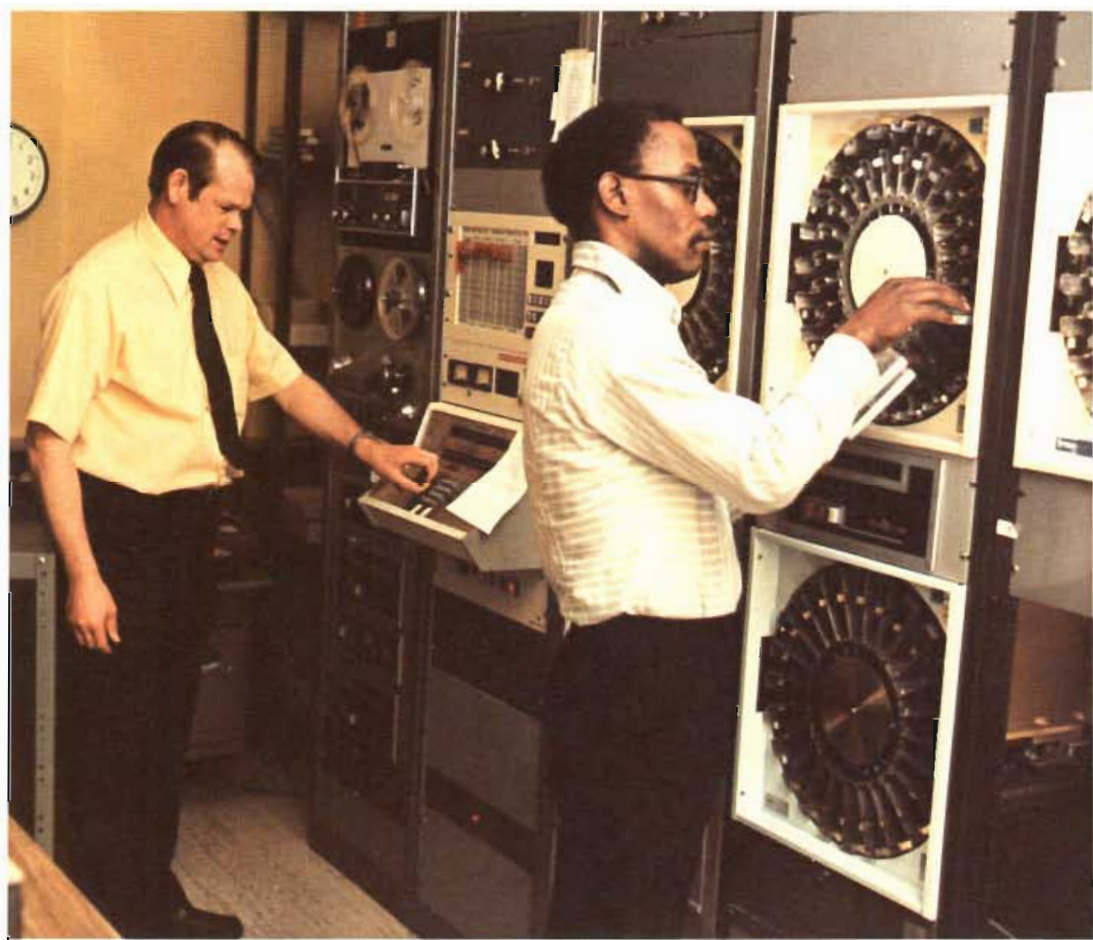


A planning session of the WSB-TV promotion department includes (L) Carolyn Bryson, senior promotion assistant; Pam Johnson, secretary; Jean Hendrix, director of promotion and publicity; Dick Akin, senior promotion assistant, and Jay Pryor, assistant promotion manager.



WSB-TV Chief Engineer Henry White (R) and engineer Jim Barber make a final check of new color cameras recently installed.

Producing public service announcements for WSB-AM are Tommy Thompson (L), writer, Huey Young, producer, and Rick Shaw, engineer.



WSB Radio Chief Engineer C. H. Sutton (L) and Warren Banks, engineer, load the FM cartridge carousel.



At work in the WSB-AM control room are (L) Jim McDaniel, Chief Engineer C. H. Sutton, and Mason Thompson of the engineering staff.



Bob Hope was flanked by (L) Atlanta Mayor Ivan Allen, Jr., and Gen. Louis Truman when he received WSB-TV's "Salute to America" medal in 1967 for outstanding citizenship.



The voice of Jim Howell, host of WSB's afternoon drive show, is familiar to thousands of Atlantans. Lois Poag is the major feminine voice on Radio 750.



"Georgia's Outstanding Television News Operation" for 1973, as selected by the Associated Press, includes (L) WSB-TV meteorologist Johnny Beckman, newscasters John Philp and David Sisson, and 45 other news specialists.



THE '60s

Service in An Explosive Decade

A century after its destruction by the flames of war, Atlanta was exploding into the pivot point of the Southeast. During the decade of the '60s, the city became a regional center in every way: center of finance; education; regional sales, distribution and management; manufacturing; and the creative and performing arts.

Construction boomed during the '60s, exceeding \$3.3 billion. Skyscrapers began to stretch further toward the clouds. Viaducts covered many old railroad tracks. Residential subdivisions masked the scars of Civil War battlefields. Superhighways ribboned the city, while a \$20 million airport, constructed in 1961, became the nation's second busiest during certain periods of the day.

Atlanta was not immune to the increased stresses of the 20th century. Pollution, bored youth, municipal problems, traffic, drugs, crime, integration challenged the city again and again. WSB Radio and WSB-TV tackled these problems with the same fervor and resourcefulness that marked earlier contributions. The motto for both the city and the stations was "can do."

Late in 1960, a group of WSB-TV staff members were conjuring up visions of how the station could serve the public interest in new and unusual ways. Someone mentioned patriotism—or lack of it—and, be-

WSB's Bob Ketchersid (arrow) kept a mike aimed at Mayor Ivan Allen, Jr., as inner-city turmoil challenged Atlanta early in the sixties.



Typical of WSB Radio's involvement with its listeners, personality John Doolittle (right, top hat) accompanied a group of youngsters in WSB-TV's "Salute to America Parade."



Raymond Burr (2nd from L) brought the cast of "Ironside"—Don Mitchell, Don Gallaway and Barbara Anderson—to Atlanta and led WSB-TV's 1969 "Salute to America Parade." On hand as Burr receives a gold medal are "Today in Georgia" regulars, Ruth Kent, Charlie Welsh and Billye Williams (2nd, 3rd, 4th from R).



fore the conversation had ended, Jean Hendrix had a July 4 parade to plan and direct. Miss Hendrix is now director of promotion and publicity for WSB-TV and continues her involvement with the annual parade.

In the 12 years since the first parade, an estimated 300,000 people annually have gathered downtown on Independence Day—lured by movie and television stars . . . WSB Radio and Television personalities . . . military and school bands . . . floats . . . professional sports superstars . . . bedecked horses . . . and a surprise or two. WSB-TV's "Salute to America" parade became the nation's largest Independence Day celebration.

In 1967, the station began presenting a "Salute to America" medal to a person whose life reflected and promoted patriotism. Bob Hope, Raymond Burr, John Wayne and Dr. Billy Graham are among the outstanding Americans who have led WSB-TV's parade down Peachtree Street as recipients.

WSB-TV saluted triple amputee John Thomas Clack in 1971, as a representative of all Vietnam War veterans. By reminding Atlantans of the sacrifices of these soldiers, the station began a "thank you" that business and individuals throughout the area extended many months

beyond the parade. The snowballing effect of the Channel 2 gesture underscores the constructive impact broadcasting can have on society. The Veterans Administration in Washington, D.C., presented WSB-TV with the agency's highest honor, "The Exceptional Public Service Award."

The emphasis on patriotism was appropriate, for WSB-TV had not existed in a decade when there wasn't concern over war. As already described, WSB Radio was a veteran of the world war of the '40s.

In 1962, the United States and Russia came to a showdown over the introduction of Russian missiles in Cuba and the construction of launching sites for these missiles. Both WSB Radio and WSB-TV gave in-depth coverage to the Cuban Crisis.

WSB Radio was one of six radio stations in the nation asked by the government to carry "Voice of America" programs in Spanish. For 11 hours a night during the four-day period of crisis, WSB-AM broadcast special material, beamed to the Cuban nation. All advertising was cancelled, and 15 phones were manned each evening by station personnel to answer calls of inquiry.

Among the responses received by the station for its service was one from President John F. Kennedy: "Many thanks to you and your organization for your cooperation. This was a splendid public service in the interest of the nation."

Perhaps even more meaningful was the letter from Santiago de Juan of Forest Park: "My daughter (she was born right here a year ago) will be someday as proud as I feel today, of her hometown, her country, its people, and WSB. With your effort of today you are helping Cuba and making history and neither Cuba nor history will forget it."

Had not the Cuban Crisis occurred, 1962 still would have been an especially eventful year for WSB Radio and Television. Yet, every year is important, for broadcasting mirrors all the events that are shaping history—whether locally, nationally, or trans-world.

For WSB Radio, 1962 was a milestone anniversary: 40 years on the air. For the station's listeners, it was a rare opportunity to review the music, voices, sounds of actual events, drama, excitement and humor of the four decades since WSB mustered up 100 watts power for the South's first radio broadcast. Jerry Vandeventer produced the nostalgic review and returned 10 years later to produce a similar program honoring the station's 50th Anniversary.

It seems that whenever WSB takes time to reminisce, the station is on the verge of another "first"—perhaps to prove "rust" will never collect. On April 3, 1962, WSB Radio and WSB-TV became the South's first stations to broadcast editorials. Explaining why the stations felt an obligation to add this service, Editorial Director Dick Mendenhall

President John F. Kennedy expressed his gratitude for WSB's special service during the Cuban Crisis to Frank Gaither, then WSB Radio's general manager, at White House ceremonies in 1962.



commented:

The editorial policy of WSB shall be to stimulate public opinion on matters of community interest and concern, to suggest courses of action for community progress and improvement and to provide a personal challenge to each citizen.

In 1967, WSB-TV added further impact to its editorials with color cartoons created by Bill Daniels—one of only two television editorial cartoonists in the nation at that time. In 1970, Daniels won the National Headliner Award for editorials.

Just as programming and news coverage adapted to changing society, so did technical equipment keep in step with new developments in the industry. In 1962, master control spaces were remodeled, new studio cameras were installed and a multiplexer was added so more than one film projector could be beamed into a single camera from the master control area.

By early summer of 1962, WSB-TV was telecasting 65 per cent of its nighttime programs in color. WSB-FM also took another step forward by beginning separate programming, instead of duplicating WSB-AM as it had done previously. Stereo-multiplex transmission became a reality on WSB-FM the same year.

Station personnel were on the other side of the globe, extending their expertise or bringing the world closer to the audience in Atlanta. J. Leonard Reinsch, managing director of WSB and other Cox-owned stations, was appointed Chairman of the U.S. Advisory Commission on Information by the President of the United States. Mr. Reinsch had been a member of the Commission since 1961. In this capacity, Mr. Reinsch has traveled in every continent, observing broadcasting operations. On a government mission in the Far East, he interrogated Viet Cong.

Newsman Hal Suit—who, in 1970, would be Georgia's Republican nominee for Governor—and photographer Joe Fain traveled 18,000 European miles for a major television documentary that recreated some of Suit's own experiences in World War II battles.

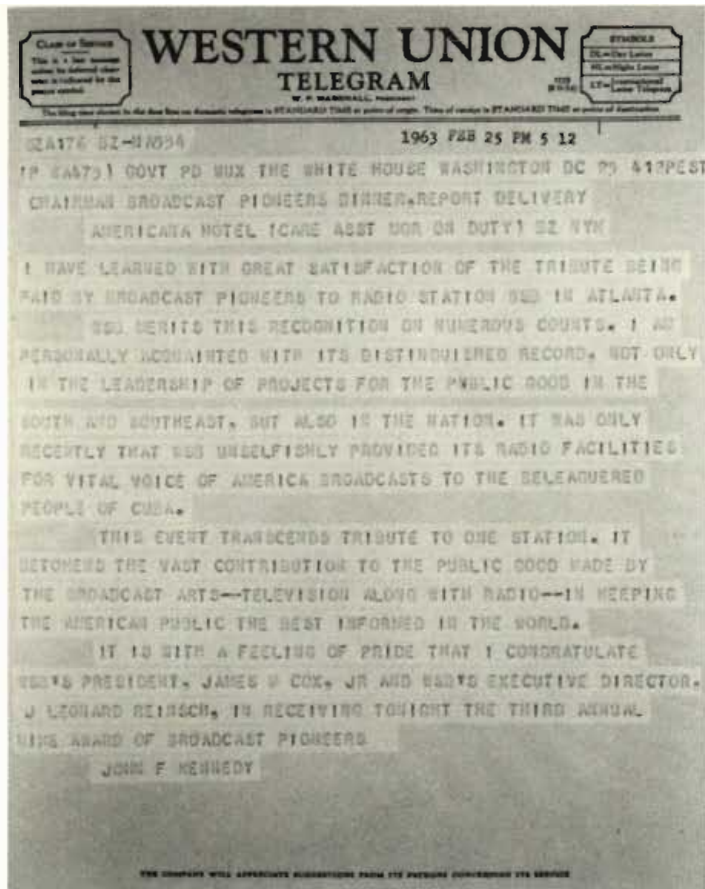
WSB Radio News Director Aubrey Morris also went to Europe in 1962, in response to a tragedy which stunned the state and cost the lives of 122 Georgians. Morris was summoned from church to hear the news that a plane crash at Orly Field in Paris had been the sad ending to an art tour that had included many of Atlanta's most prominent art patrons. Morris accompanied Mayor Ivan Allen, Jr., to Paris and earned Mr. Allen's praise for his coverage of the heartbreaking story.

"Had you not covered this sad event in the manner which you did," commented Mayor Allen in a letter, "I feel that it would have been almost impossible to have promptly sent sufficient information back to Atlanta to those people requiring first-hand information."

It was just one of the innumerable times WSB was glad Aubrey Morris had disregarded the advice of his University of Georgia journalism professor who told him, "With your voice, forget about radio." Although Morris' distinctive nasal voice has been compared with "a rusty nail scratching a blackboard," WSB Radio's famed news director has been termed "the best newsman I ever knew" by several competitors.

Just as a person sometimes exhibits extraordinary strength and composure during an emergency, so do radio and television seem to best demonstrate their value during a crisis. Perhaps it's because, on a day-to-day basis, the broadcasting media settle comfortably into a family's routine.

During the 10 years of the '60s, the number of radios across the nation jumped from nearly 155 million to a total approaching 303½ million. Television sets in use in 1969 numbered over 83,000,000, as compared with nearly 55,500,000 the first year of the decade.



On behalf of WSB, James M. Cox, Jr. accepted the "Golden Mike" Award in New York from Arthur Simon, president of Broadcast Pioneers, in the presence of J. Leonard Reinsch (R) and Ward L. Quaal, president of WGN. President Kennedy was among those who acknowledged the occasion with a special telegram of congratulations.

ard Reinsch (R) and Ward L. Quaal, president of WGN. President Kennedy was among those who acknowledged the occasion with a special telegram of congratulations.

Television was no longer a novelty, and radio had ceased to be one years before. But, much that was seen or heard on WSB was novel. "Candid Camera" was the toast of telecasts in 1962, as it captured people's natural reactions to unusual situations with a hidden camera. When WSB-TV learned that Dorothy Collins, one of the program's stars, was coming to Atlanta, a newsman did some "candid camera-ing" of his own. An airlines official agreed to tell Miss Collins her luggage had been mistakenly sent to Venezuela and couldn't be returned for at least four days. The hidden WSB camera recorded Miss Collins' evident misery—as well as her reaction to being fooled—and shared it with viewers the next day.

(It's probably just as well WSB-TV did not have a hidden camera on Steve Fifield the day he took brand new camera equipment, belonging to the station, to an Atlanta racetrack . . . carefully unpacked it . . . and then backed over it when he attempted to move the station wagon from the race track. The new equipment was a total loss.)

The "Candid Camera" incident isn't one to go down in broadcasting's history, but it does emphasize WSB's energy in going beyond a usual news story to bring its audience a unique viewing experience. It's also an example of why WSB Radio and WSB-TV consistently have outstanding ratings. As the '60s began, for example, the American Re-



Atlanta Journal columnist and WSB pioneer Ernie Rogers reminisced about broadcast days before television when he was interviewed by WSB-TV's Ruth Kent in the '60s.

A new generation of reporters, including WSB's Jack Scott (R), reported Vivien Leigh's return to Atlanta when "Gone With the Wind" was rereleased. Mayor William B. Hartsfield (L) welcomed the screen's "Scarlet O'Hara" to the city, as he had done in 1939.



search Bureau September survey showed that WSB-TV attracted 42 per cent of the viewing audience, 9 percentage points ahead of the station in second place. The same survey recorded WSB Radio's share of the Atlanta metro radio audience as being more than four times greater than any other station.

Ratings are one measurement of a station's success. Awards are another, as these are declarations by independent critics of the quality of the station's operation and its significance to the people the station serves. In 1963, WSB Radio and WSB-TV became only the third stations in the nation to win the "Gold Mike Award," presented by the Broadcast Pioneers. The award honors radio and television stations that have contributed most to the fine traditions of the broadcasting industry.

Broadcasting's "fine tradition" includes being part of every aspect of life in the area. And WSB does just that. In 1965, Georgians faced another crisis when the word got around that the University of Georgia's successful young football coach, Vince Dooley, was considering an offer from the University of Oklahoma. The taste of glory was sweet, and fervent "Bulldog" fans didn't want somebody else coming in and teaching "Dooley's 'Dogs" new tricks.

Elmo Ellis figured if he could get a little rust off radio, maybe he could help keep Coach Dooley in Athens. He composed a song, "Won't You Come Home, Vince Dooley," which was recorded by WSB Radio Women's Director, Sherrie Johnson. Sung to the popular tune of "Tom Dooley," the song gained national attention.

As one newsman wrote: "If this doesn't keep Vince here, I don't know what will. After all, the folks in Oklahoma don't seem to write songs to their coaches, and what more could a coach ask for than this type of immortality?"

Knowing how fickle football fans can be, another coach advised Dooley:

*If you stay, Vince Dooley, tell this to your wife,
Take Elmo Ellis' record; guard it with your life;
And, if you have a lean year, and find alumni sour,
Get out Miss Johnson's music; broadcast it every hour.*

Maybe it was despite WSB's musical masterpiece, but Dooley stayed.

In the meantime, WSB-TV was up to more serious business, as engineers checked final details for Georgia's first local live telecast in full, living color. "The Popeye Club" took the historic bow. Cameras were in such short supply that the station had to "make-do" with only one. A few months later WSB-TV gained a second color camera, just in time for the "Mrs. Georgia" telecast.

In 1966, WSB Radio News Director King Elliott interviewed Vice President Hubert Humphrey, one of many government leaders who have expressed their views on "The South's First Radio Station."



WSB Radio's Aubrey Morris (L) and TV's Don McClellan arranged an exclusive 1967 interview with Robert F. Kennedy.

Among numerous honors received by WSB Radio for outstanding programming was a \$1,000 award from Broadcast Music Inc. and the American Association for State and Local History, recognizing a documentary about Henry W. Grady. At the ceremonies were (L) Elmo Ellis, BMI President Carl Haverlin, J. Leonard Reinsch and Frank Gaither.



Now with a complete color set-up, Channel 2 began color origination on the local scene in earnest. Use of color on "Today in Georgia", "The Popeye Club" and the local newscasts encouraged sales of color sets to soar.

For its "giant contributions to the public interest and service to Atlanta and to Georgia . . . for its technical and programming excellence," WSB-TV was named Georgia's "Station of the Year" in 1966 by the Georgia Association of Broadcasters.

Among the list of accomplishments that made WSB-TV the state's most outstanding station were: animated editorial cartoons; time and temperature public service slides; total color equipment and programming; vast expansion of facilities; news reporting and awards; and quality of local entertainment and public service programs. Another factor in the selection was WSB-TV's initiation of the largest and most comprehensive public opinion poll ever attempted by any news or broadcast organization in the South.

Simultaneously, WSB Radio continued to forge ahead. The station was named the most outstanding news operation of the year by the Georgia Associated Press Broadcasters Association and received the national Alfred P. Sloan Radio Award for Highway Safety. General Manager Elmo Ellis was honored for his editorial campaign to improve ramps on the Atlanta Expressway System. WSB Radio also was awarded the Thomas Alva Edison Foundation National Mass Media Award for "best serving youth."

If any station knew the meaning of "Give and ye shall receive," it was WSB Radio. When the station publicized its "School Spirit Contest" in 1966, WSB was deluged with 1,400,000 postcards and letters. After the judging, the cards and letters were sold as scrap, and the proceeds were contributed to charity in the name of the schools entered in the contest.

The reputations WSB Radio and Television have for quality, leadership and popularity insure a good response for just about any project the stations sponsor. Nearly 50 Congressional and major state office candidates responded affirmatively to WSB-TV's invitation to participate in "The Big Night" in 1966. For four hours, the station set aside its prime-time line-up and presented a political program without precedent in the history of the state. Each candidate opened with a brief statement, giving his opinion on the major campaign issues, followed by questions from his opponents.

As one writer noted, "More political timber sprouted and fell at WSB-TV than ever before on any Georgia television station."

A more serious accolade came from Governor Carl Sanders, whose

objectivity was assured, as Georgia law prohibited him from succeeding himself. "I personally consider this service by your station without parallel," stated Governor Sanders, "and I believe the great majority of Georgia's conscientious voters feel likewise."

The "Big Night" was so successful that it has been repeated every election year.

The 1966 election also chalked up another "first" for WSB-TV—the first computer projections by a Georgia broadcaster of a statewide race. Channel 2 amazed viewers by predicting the Governor's race between Democrat Lester Maddox and Republican Howard "Bo" Callaway would be determined by the Georgia Legislature. Since that time, the skeptics have had to believe as WSB-TV has correctly projected 13 consecutive races and often has broadcast projections faster than the network.

Credit for the projections goes to Jim Landon, director of research for Cox Broadcasting, and his staff. Precinct results are analyzed and calculated by computers located at "White Columns," with research personnel making the projections from computer print-outs.

Going beyond what other broadcast media are doing is typical of WSB's approach to newsworthy events. In 1966, WSB-TV sent Ray Moore, news and public affairs director at that time, to Israel to produce a documentary, subsequently titled "I Walked Today . . ." Opening with rare color film of an aerial dogfight between Israeli and Syrian jets over the border area, the documentary pointed out the film crew was standing where Christ was believed to have preached.

Portions of WSB-TV's documentary were shown on the NBC "Today" show, the "Huntley-Brinkley Report" on NBC and on the British Broadcasting Corporation.

In 1967, WSB-TV presented what was thought to be the longest documentary on religion ever produced for television. Titled "The Search," the special 3½ hour program dealt with different ways Georgians worship God.

Produced and narrated by Ray Moore, the documentary featured Billy Graham, singer Anita Bryant and soloist George Beverly Shea, among other persons noted for their religious activities.

The program showed unusual aspects of religion seldom seen by most people. WSB-TV crews filmed a snake-handling service in Cartersville, Georgia . . . a communion service done to jazz . . . the "Chaplain of Bourbon Street," the Reverend Bob Harrington, who preached in Atlanta night clubs minutes after the "go-go" girls left the stage . . . and Atlanta youngsters, acting out excerpts from the book, *God is for Real, Man*.

As Ray Moore explained, "The Search" was to show there are people actively doing something about their faiths outside the confines

(L) John E. Drewry, as dean of the Journalism School at the University of Georgia, and national television personality John Daly (R) presented a Peabody Award to WSB's Elmo Ellis in 1966 in New York.



Dr. Billy Graham received the "Great American" Award from WSB Radio in 1967 and returned four years later to lead the WSB-TV parade as recipient of the "Salute to America" award.





WSB personnel extend their experience and expertise to leadership positions in the National Association of Broadcasters. As chairman of the Radio Code Board, Elmo Ellis addressed the national convention of NAB in 1966.

of churches. He was awarded the annual "Green Eyeshade Award" by the Atlanta Chapter of Sigma Delta Chi, national journalistic society.

"The Eyes of the South" also focused on crime, providing law-enforcement officials in 1968-69 with information leading to the largest lottery raid in Georgia history. WSB-TV newsmen worked continuously on the story for more than seven months. For its continuing coverage of organized crime, WSB-TV was awarded the Alfred I. duPont-Columbia University award.

Elmo Ellis received President Nixon's personal commendation in 1969 for a WSB Radio campaign to raise funds to provide school lunches for needy youngsters. Listeners throughout the nation responded with \$23,000, and the Federal government decided to begin providing a free-lunch program.

While earning enviable recognition themselves, WSB Radio and Television always have given credit to those who deserve it. In a typical year, the stations recognize the accomplishments of more than 2,000 citizens. During the 1960's, WSB Radio originated certificates of honor for Worthy Safety Boosters, Outstanding Young Americans, WSBeavers, Great Georgians, Great Americans, major newsmakers (the "750 Award") and sports stars (the "Sports Scroll"). The station also salutes newcomers to the city, as well as "good neighbors." The late Richard B. Russell, U.S. Senator from Georgia, Dr. Billy Graham and astronaut Wally Schirra were among the Great Americans who have come to Atlanta to be honored by WSB Radio. Former Mayor Ivan Allen, Jr., and business and civic leader Richard H. Rich have been among recipients of the Great Georgians award.

One of WSB-TV's most significant awards is the "Teacher Hall of Fame," which recognizes the contributions of one of the state's educators. Channel 2 also provides live coverage of Georgia's "Star Student" ceremony.

The stations co-sponsor a summer fellowship program to enable Georgia teachers to gain a better understanding of broadcasting. Hopefully, they will impart a knowledge of and interest in broadcasting to their students. The summer internship-fellowship programs for students stimulate interest in broadcasting careers, as do academic year internships.

WSB's dedication to community involvement is extended by the personal efforts of many of the stations' personnel. During the late 1960's, staff members were asked to list the civic, fraternal, religious and educational organizations to which they belonged. More than 150 different Atlanta area groups were listed. Through their personal contributions, WSB personnel help the stations stay abreast of the needs of a great metropolitan area.

The WSB Skycopter became a major radio service in Atlanta in May, 1960, as Atlantans counted on WSB to be wherever there was a need or a story.



Whatever the need, wherever the story, WSB was counted on to be there in the '60s. Proudly, Georgians saw and heard the rollout of the world's largest aircraft, the C5A, developed and built at Lockheed-Georgia. Cheerfully, they welcomed "big time" sports to Atlanta. Thankfully, they were involved in peaceful school integration. Sadly, they "attended" the burial of Martin Luther King, Jr.

Nationally, through broadcasting, WSB viewers and listeners swelled with pride when astronaut Alan Shepard became the first man to be rocketed into outer space, early in the decade . . . shivered when the Cuban Crisis threatened atomic holocaust . . . sat stunned as President John F. Kennedy was assassinated and his murderer was killed while television audiences watched . . . followed the rise and decline of President Lyndon B. Johnson's "Great Society" as an unpopular war in Vietnam pressed down . . . remained transfixed with 700 million other earthlings as President Richard M. Nixon talked with the first men to walk on the moon, American astronauts Neil Armstrong and Edwin Eugene ("Buzz") Aldrin.

While the world was waiting for the astronauts to leave the module and step on the moon, WSB-TV provided NBC with television's only live shots of the lunar surface. This was possible through a partnership

between WSB-TV and the Fernbank Science Center, which is part of the DeKalb County School System. NBC transmitted pictures and dialogue, which originated with WSB-TV and Fernbank, throughout the United States and several foreign countries. The idea for the partnership is credited to Bill Imboden, WSB-TV producer-director, with the cooperation of Dr. Paul Knappenberger, Fernbank's astronomer. WSB-TV donated videotape of the Apollo 11 mission for classroom use.

The '60s was a decade unparalleled in history. So was WSB's radio and television service to Georgia, the South, and the nation.

Another Leader Is Born: Cox Broadcasting Corporation—1964

The interests, problems and opportunities inherent in WSB Radio and WSB Television in the 1960's were being shared by other Cox-owned broadcasting properties.

But, there were organizational differences. Some stations had newspaper associations, including WSB Radio and WSB-TV, which were *The Atlanta Journal* properties for 40 and 15 years respectively. Some stations were not associated with newspapers. The entire communications industry was growing, becoming more complex. Governmental and regulatory problems were becoming more numerous. It seemed an ideal time to realign the Cox operations.

The task fell to James M. Cox, Jr., son of Governor Cox, and J. Leonard Reinsch, as managing director of the broadcasting operations. Under their guidance, the reorganization took shape. On February 6, 1964, Cox Broadcasting Corporation (CBC) was authorized. "White Columns" became the headquarters of CBC, as well as the home of WSB Radio and Television.

CBC came into being with an original capitalization of two million shares. In April, 650,000 shares were placed on the over-the-counter market. Cox stock was admitted for trading on the New York Stock Exchange on July 17, 1964. With the formation of CBC, all the Cox broadcast licensees became operations of the Corporation. A CATV (community antenna television system) operation acquired in Pennsylvania in 1962 also became part of CBC.

Officers chosen to direct the growth and diversification of the new Corporation included several men who had proven themselves capable managers of WSB Radio and WSB-TV. In addition to James M. Cox, Jr., chairman of the board, CBC management included: J. Leonard Reinsch, president, chief executive officer, and a member of the board—whose service record with Cox totaled 30 years, 25 of which had been spent in Atlanta . . . Marcus Bartlett, vice president—who had joined WSB in



Al Masini, president, and Mike Levinton, director of creative services, are among the decision-makers responsible for the exceptional record of TeleRep, Incorporated, CBC's television sales representation firm.

1930 . . . and Frank Gaither, vice president—who had nearly 20 years' experience with WSB Radio and Television. Ernest L. Adams had been with Cox-owned WHIO in Dayton for nearly 30 years when he was asked to join the Corporation as its engineering expert. CBC's Secretary-Treasurer Clifford M. Kirtland, Jr., was selected from outside the Company but from within the industry.

Since the initial organization, Mr. Bartlett, Mr. Gaither and Mr. Kirtland have been named executive vice presidents, with Mr. Adams becoming vice president—engineering.

In the nearly 10 years since its formation, Cox Broadcasting Corporation has followed a steady pattern of growth and diversification.

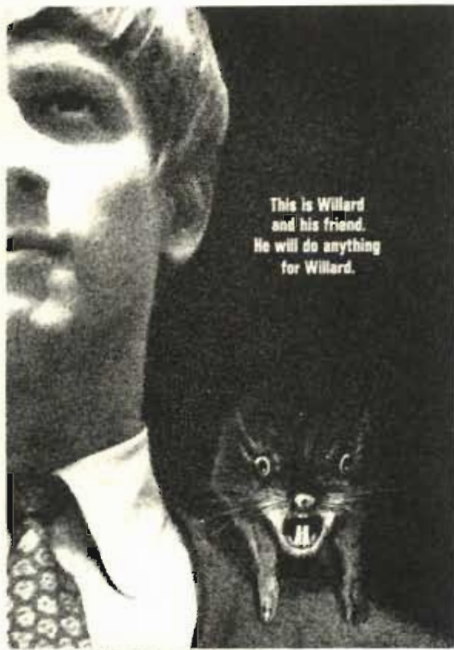
Broadcasting properties include five VHF television stations and five AM and four FM radio stations. These are: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton, Ohio; WSOC AM-FM-TV, Charlotte, North Carolina; WIIC-TV, Pittsburgh; WIOD AM and WAIA FM, Miami; KTVU (TV), serving the California Bay Area of Oakland-San Francisco, and KFI AM, Los Angeles.

In 1972, CBC acquired TeleRep, Incorporated, a television sales representation firm with an exceptional record. Headquartered in New York City, TeleRep has offices in seven other advertising centers: Atlanta, Chicago, Detroit, Los Angeles, San Francisco, St. Louis and Philadelphia. TeleRep was founded by Al Masini, who serves as president.

CBC's Washington News Office was opened in 1969. In addition to supplying Washington news to all Cox stations, the Office serves as an additional channel of communications for the communities served by the stations and their representatives in the U.S. Congress. The Washington News Office is directed by Thomas J. Frawley, CBC vice president—news, who was news director of Cox-owned WHIO AM-FM-TV in Dayton for 11 years before his appointment to the Washington Office.

The New York Office of Cox Broadcasting functions as the focal point of marketing operations for the broadcasting division. The New York operation serves as a direct link to the primary advertisers and their advertising agencies, keeping them up-to-date on CBC's sales development programs. The Office also provides New York security analysts with a full research service for the Company and the industry. An additional function is to determine how CBC stations can maximize their share of the advertising dollars being spent in CBC broadcast markets. After its opening in 1967, the New York Office was under the direction of James M. Rupp, vice president—marketing, until June 30, 1973, when Mr. Rupp became vice president and general manager of CBC's broadcasting division and moved to Atlanta.

Broadcasting is the cornerstone of Cox Broadcasting Corporation and will remain so. In addition to the broadcasting operations, the Cor-



WILLARD This is the one movie you should not see alone.
WILLARD ... BRUCE DAVISON • SONORA LOCKE • ELSA LANCHESTER
 and ERNEST BORGINO as Martin

"Willard," produced by CBC's Bing Crosby Productions, broke box-office records in the USA and abroad, becoming one of the top 10 money-making movies of 1971.

poration also includes properties in other communications media, automobile auctions and data processing.

The business publishing division is comprised of six operating units located in New York City; Garden City, New York; Dearborn, Michigan; and Gainesville, Georgia. Publications produced by this division include *Electronic Engineers Master*, *Radio Electronic Master*, *Electronic Products*, *Office Products News*, *Office World News*, *Black Book Used Car Guide*, *Black Book Used Truck Guide*, *Industrial Machinery News*, and *Floor Covering Weekly*. The division also publishes photographic publications and retirement advisory services.

Bing Crosby Productions, Hollywood, is the Company's producer of television programs and motion pictures. The hit movie "Willard" and the successful television series "Hogan's Heroes" are among the properties of Bing Crosby Productions. The World Series of Golf, televised over the NBC Network, also is a service of CBC, in association with the PGA.



Cox Cable Communications' San Diego system is one of nine of the Company's systems exploring the instructional potential of cable television.

The services division is comprised primarily of 11 automobile auctions serving major metropolitan markets in 10 states. Auction locations include Manheim, Pennsylvania; Bordentown, New Jersey; Fredericksburg, Virginia; Kansas City, Missouri; Indianapolis, Indiana; Lakeland, Florida; Atlanta, Georgia; High Point, North Carolina; Pittsburgh, Pennsylvania; Milwaukee, Wisconsin; and Dallas, Texas.

CBC auctions provide the facilities and services whereby authorized auto dealers can buy and sell used cars to regulate and balance their inventories. As a group, automobile auctions constitute a major element of a relatively new sub-industry that has experienced rapid growth.

Cox Data Systems, Atlanta, is another operation in the services division. CDS provides computer software packages and other data processing services for the broadcasting, cable television and trade publishing industries.

In 1968, Cox Cable Communications, Inc., was formed to incorporate the CATV holdings of Cox Broadcasting. Cox Cable, a 56.2-per-cent-owned affiliate of CBC, serves over 262,000 subscribers through 32 systems in 15 states.

The advent of cable television has been met with resistance by some broadcasters who view it as a threat to commercial broadcasting. CBC feels there's a growing interdependence among all facets of the communications business and wants to stay abreast of the change. As Mr. Reinsch frequently reminds critics, just as radio did not replace newspapers, neither did television bring about the death of radio . . . nor will cable replace broadcasting.

"We believe competition fosters excellence," Mr. Reinsch has stated, "and that by embracing new technology and new methods we learn to serve the public interest better. The communications business is the most exciting business in the world, and we'll be in the forefront of any development in the industry."

These are some of the publications produced by the six operating units in CBC's business publishing division.





THE '70s

Service, Celebrations and Seers

"Atlanta is a community that inspires in its residents a high degree of civic chauvinism. No one there can understand why anyone would even think of living anywhere else," *Holiday* magazine has observed.

WSB Radio and WSB-TV are proud of the reputation Atlanta has, for the stations rank among the most progressive, concerned and helpful of the city's million-and-a-half citizens. Station personnel can look at Atlanta's assets and remember their own efforts to achieve them, or make the city aware of them: the strong working relationship among blacks and whites, for example, and the social progress that makes Atlanta "too busy to hate" . . . the 28 institutions of higher learning within the metropolitan area, supported by WSB, as is education on all levels . . . the full range of cultural events, carried into a family's living room by a television camera . . . the thrill of a Hank Aaron homer, broadcast into a traveling car . . . an Atlantan doing his bit to keep the city a nice place to live and being given a pat on the back by WSB.

As the stations have said of themselves—"If you didn't see it on WSB-TV, it probably didn't happen in Atlanta." "Move closer to your world" through the "Eyes of the South." The "Sound of Love," WSB-FM's beautiful music selected to ease the strain of the day. "It's been a great 50 years for WSB-AM, and the best is yet to come."



WSB Sports Director Phil Schaefer interviews Hank Aaron, who keeps Atlanta Braves' games exciting for WSB listeners as he edges toward Babe Ruth's homerun record.

1970 was the year WSB Radio launched "Hidden History"—a series of historical vignettes dealing with the accomplishments of black Americans . . . treated Atlantans to an open forum to question six top NBC correspondents . . . held an area-wide talent search with a recording contract as top prize . . . dispatched News Director Aubrey Morris on a fact-finding tour of Israel . . . and brought back a nostalgic radio reminder of yesteryear with broadcasts of the original "Lone Ranger" program.

Excellence in programming, news coverage and community service garnered WSB Radio an impressive number of awards during 1970—including the Georgia Education Association's School Bell Award and the Freedoms Foundation's Distinguished Service Award, among others.

In February, 1970, WSB-TV telecast three hour-long programs, titled "Richard Russell: Georgia Giant," reviewing the career of the

WSB's Skycopter keeps Atlanta's traffic flowing

Atlantans win exciting prizes on WSB contests

The young generation sounds off on Radio 750

Coach Cotton Fitzsimmons talks Hawks strategy with Phil Schaefer

When news breaks in Atlanta, WSB's reporters are there

Happy music and personable announcers... a great WSB Radio combination

WSB RADIO 750
is Atlanta
Every hour of every day...

WSB Radio Atlanta AM 750/FM 98.5
NBC Affiliate. Represented by CBS Radio Spot Sales. A Communications Service of Cox Broadcasting Corporation. Cox Broadcasting Stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM, WAIA FM, Miami; WHC-TV, Pittsburgh; KTVU, San Francisco-Oakland.

Show biz stars and top newsmakers ride the WSB Merry Go Round every morning

If Hammerin' Hank passes the Babe, it'll be on WSB Radio

"Dean of the Senate." The telecast was the result of one of the most ambitious productions ever undertaken by a Cox station: a series of filmed interviews with Georgia's Senator Russell that culminated in more than 25 hours of history concerning the man, his state and his nation.

To further honor the distinguished statesman, Cox Broadcasting and WSB-TV introduced the documentary at a reception for Senator Russell in Washington, D.C., February 10, 1970. President Richard Nixon—who headed the list of distinguished guests—praised Senator Russell as "a great leader of this country . . ." and also paid tribute to the documentary concerning his life.

After the death of Georgia's distinguished senior senator on January 19, 1971, the Russell family asked CBC President J. Leonard Reinsch to coordinate media coverage of his funeral. Mr. Reinsch—who had fulfilled similar roles for the funerals of President John F. Kennedy and Senator Robert Kennedy—made the extensive plans necessary for the funeral of the man considered the "Dean of the Senate."

During the week of Senator Russell's death and burial, more than 100 men and women of WSB-TV, WSB Radio, CBC and Cox-owned WHIO-TV were involved in bringing the sights and sounds of history to people who could not be present to pay their personal respects.

On the day of the burial, television and a public utility performed a unique service. The plans had been for Vice President Spiro Agnew—and the largest delegation of Senators ever assembled for the funeral of a member of Congress—to attend the graveside service in Winder, Georgia. But, bad weather in Atlanta forced the plane to land in Charleston, South Carolina, two hours before the funeral began.

Newsman Dick Horner (L) and John Philp are part of the news team that makes WSB-TV's coverage of election returns among the most thorough in the nation. The station often beats the network in predicting winners correctly.





CBC President J. Leonard Reinsch, President Richard M. Nixon, CBC Chairman James M. Cox, Jr., and Georgia's late, great Senator Richard Russell enjoyed a moment together at a reception Cox Broadcasting hosted on February 10, 1970 in Washington, D.C. in honor of the "Dean of the Senate" (above left).



Reporter Collie Burnett (L) and News Director Aubrey Morris serve as hosts and interrogators on WSB Radio's "Black Almanac" (above right).

"Shining Light Awards," presented annually by WSB Radio and Atlanta Gas Light Co., are found throughout the city, honoring outstanding citizens. At the 1971 presentation, Mayor Ivan Allen, Jr., Martin Luther King, Sr., and Elmo Ellis joined in paying tribute to the late Mayor William B. Hartsfield.



Mr. Reinsch conceived the idea of originating a two-way closed-circuit television and audio feed from Charleston to Winder, which would enable Mr. Agnew and several legislators to deliver their eulogies and to view the service. With the cooperation of Southern Bell Telephone Company officials in Atlanta and John Rivers, owner of WCSC-TV, Charleston, two-way audio and excellent color video had been achieved between the two points within 1½ hours.

As Senator Herman Talmadge later commented in a speech to the United States Senate: "This was made possible through the marvel of modern communication and television broadcasting in the public interest."

Technical advances also are continuing in this decade. In 1972, WSB-FM became the first Atlanta station to broadcast quadrasonic—or, four-channel—sound. This system literally wraps a listener in music, as sound comes from four directions.

WSB-TV's record of awards is growing longer, with the honors including the National Headliners' Club award in 1971 for "consistently outstanding television newscasting." The station also was named "outstanding news operation" by the Georgia Associated Press Broadcasters the same year and again in 1973.

WSB Radio and WSB-TV moved into the '70s in an enviable position in the market and the industry. As a random illustration, the May, 1972, American Research Bureau (ARB) rating reports showed WSB-TV was the leading NBC affiliate in the top 25 markets and the leader of all network affiliates in prime-time.

The same report listed WSB-TV as the nation's number-one television station, in share of audience, for late evening local news, top 20 markets. WSB-TV ranked second of all television stations for early evening local news.

ARB radio reports showed WSB-AM had four times more adult



WSB celebrated its Golden Anniversary in 1972 and paraded some of the station's earliest equipment before the TV cameras. CBC executive Marcus Bartlett provided a nostalgic review for Charlie Welsh and the "Today in Georgia" audience (above left). Mr. Bartlett's career with the Cox organization began at WSB in 1930.

Monday morning quarterbacking with WSB Radio's Sports Director Phil Schaefer and Georgia Tech's legendary coach and athletic director Bobby Dodd (above right).

When the Ringling Bros. and Barnum and Bailey Circus came to Atlanta in 1973, "clown alley" gained a new member in WSB Radio News Director Aubrey Morris.



listeners for the entire week than the station in second place. WSB-FM led other Atlanta FM stations in the number of adult listeners weekly in both the metropolitan area and the entire listening area. During the morning-drive period, WSB-AM had more adult listeners than the next *eight* stations combined.

The morning-drive period was the time Bob Van Camp was on the air as the popular host of "Merry Go Round." One of Bob's fans was screen star Susan Hayward, who heard his program as she was being driven to work to film "I'd Climb the Highest Mountain" in Cleveland, Georgia. After Bob accepted her invitation to dinner, Miss Hayward's chauffeur drove to Atlanta to pick him up. Years later, she recalled the incident when she appeared on "Merry Go Round." Bob gave up the South's largest radio audience in the summer of '72 when he retired. "Getting up before the roosters every morning since 1947 would wear anybody out," Bob laughed when he announced it was time to relax a little.

According to the ARB October-November, 1972, report, WSB Radio is the third highest-ranked station of the top 25 markets.

For an unprecedented eighth consecutive year, WSB Radio was named "Georgia's Most Outstanding Radio News Operation" in 1973 by the Associated Press. The celebrated news team is headed by News Director Aubrey Morris and Assistant News Director Bob Ketchersid. The impact of a WSB-TV safety campaign was punctuated when the station won the national Alfred P. Sloan 1972 Highway Safety Award in a ceremony in Washington, D.C. Safety officials felt WSB-TV's "Drive 2 Live" campaign contributed to a 22 per cent decrease in Atlanta traffic deaths the previous year.

Seldom has the extent of WSB Radio and Television service been more apparent than when Atlanta's worst ice storm in decades immobilized the city in January, 1973.

WSB Radio was the only station to have newsmen working around the clock and the only one to offer 24-hour information. For many of the 150,000 Atlanta homes without electricity, a transistor radio was the *only* link to storm information.

WSB-TV was the number-one television station for weather information, because the station has a "mini weather bureau"—the only one in the market and one of the few in the nation. With this system, WSB-TV receives weather information directly from the National Meteorological Center in Washington, D.C., the central source of information for all the country's 500 official weather bureaus.

During the storm, thousands of phone calls continuously poured into "White Columns." Some people called WSB to report power failure, fallen trees and other problems when they couldn't reach the company or department they needed. Hundreds phoned to share helpful ideas with other listeners. And some just wanted to talk.

"We have the kind of rapport with the public that makes people feel they can call us for reassurance," observed Elmo Ellis, WSB Radio vice president and general manager. "The storm was a unique opportunity for radio to reassert itself. News was only a part of an overall public service effort. Everybody on the staff was involved, even though many of them were coping with the same personal problems of many of our listeners."

WSB's friendly relationship with the public had already proved itself on a mass scale during the station's 50th Anniversary celebration in 1972, when several thousand men, women and children toured the station. WSB was as pleased with this tremendous show of interest as with the telegram from President Nixon, the proclamation of March 15 as "WSB Radio Day" by both Atlanta Mayor Sam Massell and Georgia Governor Jimmy Carter, and recognition in the *Congressional Record*.

WSB-TV is revving up for another exciting year as celebrations are planned for the station's Silver Anniversary in September, 1973. That jubilation hardly will have subsided before Cox Broadcasting Corporation reaches a milestone birthday on February 6, 1974, its 10th year as a leading group broadcaster.

As the celebrations come and go, community involvement remains a continuing commitment. Early in 1973, Cox Broadcasting, WSB Radio and WSB Television announced a \$25,000 grant to Atlanta's Clark College in support of a Mass Communications Center planned by the College. The grant, to be appropriated over a five-year period, will be used to help meet operating requirements, including faculty salaries, equipment needs and administrative expenses. The Mass Communications Center will train young black men and women in all phases of the mass media



Keeping Georgians informed about their government, WSB-TV televised the transfer of the Governorship from Lester Maddox to Jimmy Carter in 1971 (above left).



Harry Belafonte, being interviewed by Assistant News Director Bob Ketchersid, is typical of the stars heard daily on WSB Radio (above right).

When Atlanta was brought to a standstill by an ice storm in January, 1973, WSB Radio earned accolades for its service from the governor, mayor and dozens of other Georgians.



and is designed to serve all 7,000 students of the Atlanta University Center—of which Clark College is one of six key components.

WSB Radio and WSB-TV both have public service staffs, as do all CBC stations. The stations continue to make available many hours of free broadcast time to community service groups. They sponsor luncheon meetings with city leaders to stay abreast of the public's attitudes and needs. Emphasis continues on programs that will contribute to the education and well-being of young people.

WSB leads efforts toward increased employment of minority personnel, initiates responsive program changes and becomes an ever more important element in local community affairs—both in radio and television. News cars continually fan throughout the area, gathering information, keeping in touch. The large mobile unit stands out at the city's most significant events. And the WSB Skycopter maintains its vigil over rush-hour traffic, guiding Atlantans about town.

Although traffic problems are its primary concern, the Skycopter also has proven itself a helpful aid to police on occasion. "Gunfight, Auto Chase, Copter Used to Corner Fugitive Here" was the bold, banner headline on *The Atlanta Journal's* lead article on March 12, 1971. The report described how police cornered a man wanted as a suspect in a murder and several armed robberies. After their getaway car blew a tire, the suspect and his companion had fled into the woods.

"As police opened fire with their service revolvers," *The Journal* related, "radio station WSB's helicopter hovered over the woods and a policeman in the craft kept them informed by radio of the whereabouts of the fleeing men."

Every day, letters and postcards arrive at WSB Radio from listeners as far away as California, Canada and New Zealand. The annual total of unsolicited letters numbers in the hundreds of thousands.



With little snow in Atlanta for a sleigh, Santa Claus annually arrives in the WSB Skycopter (above) to officially open the holiday season at Lenox Square shopping center.

WSB's Carol Wingfield, John Moore and Gary Guntor (above right) prove they're willing to try anything on "WSB Night" at the "Ice Capades."



Known nationwide as the "audience participation" station, WSB has aired, perhaps, more public service promotions, contests and games during the past 20 years than any other radio station. The contests have ranged from seeing how many times a listener can write "WSB" on an ordinary postcard (8,435 on the winning card) to annual requests that the audience play "program director" and suggest new ideas for WSB programs, many of which have been adopted and aired. The longest-running contest is the "WSB Mysteree"—a guess-the-celebrity's-voice challenge, now in its 21st continuous year.

The history of WSB Radio and Television and of Cox Broadcasting Corporation is really a tribute to all the personnel in every department who have been responsible for the achievements of the decade, the quarter-century, the half-century. Not only top management, respected throughout the industry . . . nor the radio and television personalities whose names are household words to the audience . . . but also the hundreds of others, too numerous to name. They all are the radio "giant"—the "Eyes of the South"—the progressive Corporation.

When industry seers gaze into the future, they tend to speak in technological terms. They talk of sophisticated facsimile machines that will transcribe the city's newspapers, bringing them into the receiver's home . . . of television cassettes, already on the market, that give every home the ability to record and instantly play back in color what has appeared on the television set . . . of broadband cable that will make it possible to transport large amounts of information to an office at the moment of maximum need . . . of home television receivers that will be capable of sending, as well as receiving, information.

These changes are close at hand, and they're welcomed by WSB and other Cox Broadcasting operations. CBC President J. Leonard Reinsch has emphasized the stations' responsibility repeatedly.

"The American system of commercial broadcasting will endure because it has the inherent strength to absorb stresses of internal and external competition," Mr. Reinsch states. "It will remain sound as long as we in the communications industry use all the new technological advancements at our command to serve the public good."

A personal commitment to "get involved" was exemplified by WSB Radio newsman Gordon Van Mol, who entered a burning house and rescued an elderly woman. For his action, Van Mol received an award from Atlanta Mayor Sam Massell and a personal commendation from President Nixon.



WSB CBC Honor Roll

Every effort has been made to include each person employed at least one year by WSB Radio, WSB-TV, and Cox Broadcasting Corporation in "White Columns." Because procedures for maintaining personnel records have varied during the past 51 years, it is possible the list is incomplete. We regret any omissions and hope all WSB and CBC personnel consider themselves members of the Honor Roll of service.

Cox Broadcasting Corporation Officers

(Position and Years of Service)

Reinsch, J. Leonard President 1934—present	Ellis, Elmo Vice President—General Manager WSB AM-FM, Atlanta 1940—present	Rice, Roger D. Vice President—General Manager KTVU (TV), San Francisco— Oakland West Coast Broadcast Vice President 1955—present	
Bartlett, Marcus Executive Vice President (non-broadcast divisions) 1930—present	Frawley, Thomas J. Vice President—News CBC Washington Office 1958—present	Swanson, Leonard A. Vice President—General Manager WIIC-TV, Pittsburgh 1963—present	
Gaither, Frank Executive Vice President (broadcast division) 1946. Retired, 1973	Heald, Don Elliot Vice President—General Manager WSB-TV, Atlanta 1950—present	Wesley, James W. Vice President—General Manager KFI AM, Los Angeles 1955—present	
Kirtland, Clifford M., Jr. Executive Vice President, Secretary & Treasurer 1963—present	Jones, Freeman R. Vice President—General Manager WSOC TV-AM-FM, Charlotte 1957—present	Bohn, E. William Assistant Secretary; Director of Personnel & Public Relations 1966—present	
Rupp, James M. Vice President—General Manager, Broadcast Division 1965—present	Kievman, Michael S. Vice President—Programming 1968—present	Corbett, H. Stewart, Jr. Assistant Treasurer 1964—present	
Adams, Ernest L. Vice President—Engineering 1935—present	Mouse, Stanley G. Vice President—General Manager WHIO TV-AM-FM, Dayton 1946—present	Tucker, Raymond J. Controller & Assistant Treasurer 1964—present	
Abercrombie, Joe M.	Aderhold, Dewey	Anderson, John S.	Armistead, Claude
Abernathy, Lee Roy	Agoos, Lynn Marie	Anderson, Leif Paul	Armour, Belvha J.
Abernathy, Peggy A.	Akin, Richard J.	Anderson, Nels A.	Arnwine, Patricia I.
Abner, Buford	Aldrich, Dean L.	Anderson, Patricia L.	Asher, Frances H.
Abner, Merle	Alexander, Larry	Anderson, Wayne	Atcheson, Bobby R.
Abrams, Joel Martins	Allen, Beaumont	Andrews, Samuel Allen	Atcheson, McDonald
Acosta, Thomas Valdes	Alley, Sandra Anne	Ansley, Betty J.	Atkins, Lois
Adams, Charles C.	Allison, J. H.	Ansley, Bradford	Atkinson, Daniel, Jr.
Adams, David LeGrand	Almand, Jack	Anthony, Jean D.	Autry, John R.
Adams, Ernest L.	Alvino, Diane M.	Appling, Horace	Axel, James F., Jr.
Adams, R. L.	Amburgey, Bertha	Arledge, W. Guy	
Adamson, Hubert Dean	Ament, Peggy S.	Armistead, Cecelia A.	Babb, James W., Jr.

Bach, Freda H.
 Bagel, George William
 Baggett, Dallas
 Baggett, Marjorie
 Baird, David D.
 Baird, E. Dianne
 Baird, W. Donald
 Baker, Ellen K.
 Balkcom, Kathryn
 Ballard, Helen L.
 Banks, Warren P.
 Banks, Yvonne T.
 Barber, James H.
 Barfield, R. Matthew
 Barkin, Steve M.
 Barnes, Emory D., Jr.
 Barnes, Jenny M.
 Barnes, Wiltz
 Barry, John Walton
 Bartholf, Gale A.
 Bartlett, Marcus
 Batey, Hubert
 Baugh, Marvin Alex
 Baxter, Edward B.
 Bazemore, Ruth
 Bean, Donald Francis
 Beard, Douglas H.
 Beaver, Ralph F.
 Becker, Caroline L.
 Bechtel, Perry
 Beckman, John F.
 Bell, J. D.
 Bellinger, Andy
 Bellville, Heather S.
 Benfield, Berlin
 Bennett, Erieka F.
 Bennett, Judith Ann
 Benson, Rodney L.
 Berger, Susan L.
 Berman, Mary A.
 Bertino, Lorna L.
 Billings, Cynthia
 Bing, Gary
 Bishop, Alan R.
 Black, Patricia T.
 Blackmarr, Syd W.
 Blackwell, Marion W.
 Blaine, William E.
 Blake, Barbara A.
 Blake, Donald J.
 Bockel, Jane W.
 Bohn, E. William
 Bohner, Barbara Lea
 Boland, James
 Bolden, Frankie L.
 Bonds, Sandra Diane
 Booker, Barbara J.
 Boston, David
 Bottomy, Deborah
 Bourgeois, Patrice H.
 Bowen, M. Jim
 Bowie, Janet F.
 Boyd, James Eanon
 Boyd, June E.
 Boyette, John G.
 Boyette, Robert T.
 Bracewell, Jane C.
 Bradley, Richard
 Branch, Harlee
 Brand, Torris
 Bray, Frances D.
 Brewer, James H.
 Bridges, James A.
 Briggs, Fred J.
 Brisendine, Anne
 Brisendine, Lanny B.
 Britt, Jean E.
 Brittain, William A.
 Broaddus, James, Jr.
 Brokaw, Thomas John
 Brooks, Martha
 Brooks, Nelia
 Brown, Arry
 Brown, Helen R.
 Brown, Kenneth
 Brown, Lawrence
 Brown, Leola
 Brownlee, Sherry Ann
 Brussack, Robert D.
 Bruton, Rusty
 Bryant, D. B.
 Bryson, Carolyn V.
 Buchanan, Lillie Mae
 Buckner, William J.
 Bullard, Henry A.
 Bullock, Lucy C.
 Bundy, Watt W., Jr.
 Burel, Richard H.
 Burnett, Collie, Jr.
 Burton, Beverly A.
 Burton, E. Willette
 Burchfield, Myrtice
 Burkhalter, Rebecca
 Buskee, Anna Mae
 Butcher, Dwight
 Buttrey, Jon R.
 Byrd, Ella J.
 Cadwell, Bert, Jr.
 Caldwell, Mary
 Calvin, George
 Cameron, Ruth
 Camus, Rosemary
 Cannady, Charles
 Cantrell, Frank M.
 Canup, A. Lamar
 Carey, Joseph H.
 Carpenter, Jesse
 Carpenter, John F.
 Carrier, Billy
 Carrier, Joseph ("Cotton")
 Carroll, James C. III
 Carter, James Douglas
 Carver, Aden
 Casey, Daniel A.
 Cash, Charles H.
 Cash, James H.
 Cash, Linda
 Cason, Frank
 Cason, Terry L.
 Cassell, Pete
 Castleberry, Dottie
 Chace, Madelinn
 Chafin, Samuel Cecil
 Chandler, Maxine L.
 Chapman, Harry
 Chapman, Mary D.
 Chapman, Jerhone, Jr.
 Chastain, C. F. ("Nu-Nu")
 Cheek, Harriet T.
 Cheek, Judy Tribble
 Cheek, Shirley Ruth
 Cheek, Vernon J.
 Chilton, Jeannine
 Christian, Almeta P.
 Chunka, Alan D.
 Clark, Carolyn C.
 Clark, Julian R.
 Clark, K. T.
 Clark, Mary Carolyn
 Clay, William
 Clements, Zeke Marlin
 Coachman, Richard
 Cobb, Joseph C.
 Cochran, H. Lamar
 Coco, Stephen
 Cofer, Mazelle
 Cohen, Robert S.
 Cole, Dorothy M.
 Coleman, Albert
 Coleman, Cassie
 Collins, Joseph
 Cone, John F.
 Conner, Roger
 Connell, Stephanie P.
 Cook, Bruce
 Cook, Michael B.
 Cooper, Ann S.
 Cooper, Genise
 Cosgrove, Kenneth, Jr.
 Corbett, H. Stewart, Jr.
 Corcoran, Joan Ethelyn
 Costello, Michael
 Craig, Rebecca L.
 Cramer, Margaret E.
 Crandall, Branford, Jr.
 Craven, Samuel Ernest
 Creagan, John
 Crissman, George Craig
 Crouch, Nancy
 Crouch, Paul Henderson
 Crumbley, George, Jr.
 Cuevas, Irvin T.
 Curth, Hank
 Cushing, Nan
 Cutchall, Ronald
 Dabney, Donald G.
 Darby, Datha Beck
 Damon, Ruth
 Daniel, Susan H.
 Daniels, William E.
 Daugherty, "Harry"
 Davenport, Henry
 Davie, Marshall
 Davis, Frederick
 Davis, Philip C., Jr.
 Dellaira, Angie
 DeLoach, Anne King
 Dempsey, Colleen B.
 Derokey, David, Jr.
 Derr, Diane Louise
 Dickey, Dereas Scott

Dickey, Patsy H.
Dixon, Jacqueline
Dixon, James M.
Dixon, Mary Claire
Dolan, Fayalene
Dolton, Patricia E.
Doolittle, John C.
Dorman, Al
Dorman, Marguerita T.
Doss, Addie
Doss, Eugene G.
Downing, Thomas
Doyle, John H.
Dumont, L. F.
Dunahoo, Constance
Dunaway, James
Dunbar, Mary
Dunkel, Donald K.
Dunn, William C.
Dupre, Gloria A.
Durden, Annie Lynn
Durham, Jay
Duty, Marguerite E.
Dwyer, Joseph P.
Dwyer, Karen J.
Dykes, Thomas W.

Eaves, JoAnn
Eddins, Martha Alma
Edge, Otis
Edwards, C. Douglas
Edwards, Stanley
Eidson, William A.
Elder, Mary
Elder, Walter, Jr.
Elliott, H. King
Elliot, Virginia
Ellis, Elmo
Ellis, George S.
Ellis, Steven G.
Ellsworth, Peter F.
Embry, Emory II
Ennis, Wayne L.
Erickson, Phil
Erwin, Mary Ben
Eskridge, Clisby
Ester, William B.
Etheridge, Shirley

Fady, Carolyn
Fain, Evelyn Fitchett

Fain, Joe Wheeler
Fant, Harriett Martha
Faucette, Dianne B.
Feder, Carol A.
Ferguson, James J.
Ferrell, Harriet A.
Ferrell, Malinda L.
Ferrone, Theodore
Fifield, Steve
Fischer, A. George
Flanagan, A. G.
Flanigan, George III
Flemister, William, Jr.
Flersheim, Rosemary
Florence, Janet A.
Floyd, Janet
Ford, Janie Pearl
Ford, Melba
Forrester, Owen
Fortson, Christine H.
Foster, R. F.
Foster, William Lamar
Found, John O.
Frank, Sam
Franklin, Hattie E.
Franklin, Joe Don
Franklin, Melba H.
Fraser, Hugh H.
Frederick, Cora M.
Freeman, Claude E.
Freeman, Dorothy E.
Freeman, Wayne
Frenkel, Ruby G.
Frey, Karlyn F.
Fries, Linda J.
Fuller, Ada C.
Furman, John, Jr.
Furness, James N.
Fuyes, Howard J.

Gaither, Frank
Gaither, Richard E.
Gallman, T. Abraham
Gardner, Alan F.
Gaulden, Judy E.
Geisdorfer, Ruth Ann
Gentry, W. E.
George, Richard D.
Gerson, Robert L.
Geter, William, Jr.

Gewinner, Holt J.
Gibson, Elsbeth H.
Gilpin, Donald C.
Gilpin, Ruth W.
Giordano, Robert P.
Glenn, Vickie E.
Glover, Dorothy R.
Glover, Joyce E.
Goldsmith, Bettie L.
Goldstein, Fannie S.
Golsen, Charles H.
Goolsby, Claire Lane
Goss, Eva L.
Goza, C. H.
Gramont, Victor
Granberry, John A.
Granberry, William C.
Graves, Lucius
Green, Kay L.
Green, William
Gribben, William J.
Griffin, Norman W.
Griffith, Margie K.
Griggs, Glenda S.
Grimm, Douglas M.
Grist, Margaret F.
Guer, Ashley Scott
Gunter, Melvin H., Jr.
Gunter, Richard R.
Guntor, E. Gary

Hagwood, Mary Ann
Hale, William B.
Hall, Tony
Hamby, Kermit W.
Hamilton, L. Milo
Hamilton, Mary Ray
Hammond, William A.
Hamrick, George L.
Hampton, Mary
Hanevold, Lois
Hanson, James G.
Hardin, James Frank
Hardin, James Otey
Harley, John E., Sr.
Harmon, Charles E.
Harris, Almon C.
Harris, Bronwyn M.
Harris, Herbert
Harris, Nelle C.
Harrison, Phil

Harshaw, Elizabeth
Hartsfield, William
Harwell, Ernie
Hasse, Ann Locke
Hastings, Carleton L.
Hastings, Mary F.
Hatcher, Donald W.
Hayes, Thomas W.
Haynes, Arthur A.
Haynes, A. Maurice
Head, Evelyn
Heald, Don E.
Hearle, Percy H.
Hebert, A. C.
Heely, Oliver H.
Hefferman, George, Jr.
Heifner, Anna Marie
Heifner, Betty Sue
Helgerson, Ruby L.
Helgerson, Ruth L.
Henderlight, C. David
Hendrix, Jean F.
Henry, Theodore
Herberman, Mary Ann
Hightower, Ted
Hildreth, Hubert J.
Hill, Brent
Hillegas, John W.
Hinkle, Ervin George
Hizney, Esther A.
Hobell, Henry
Hodges, Eleanor W.
Hoerner, John, Jr.
Hoftyzer, Jessie B.
Holbrook, Joseph C.
Holbrook, Robert A.
Holliday, Fred S.
Holliman, John
Holloway, P. William
Holt, David J.
Horne, Helen LaRue
Horne, Jim
Horner, Alice P.
Horner, Richard W.
Hornsby, Marion A.
Hornsby, Mike
Horton, Riley E.
Horton, Thad E.
Houston, Judith A.
Howe, Langdon L.
Hudson, Forrest

Hudson, J. R.
 Hughes, George
 Hughes, Glenn C.
 Hughes, Ricca
 Hulce, Ed
 Hull, Phillip N.
 Hull, W. Deloney
 Hunt, Helen
 Hynds, Ernest C.
 Hynds, Mary Ann

 Imboden, William J.
 Ingram, Louis, Jr.
 Innis, Louis Todd
 Irby, Louise H.
 Isbell, William J.
 Itzkow, Mary Ellen
 Ivey, Hugh

 Jackson, Catherine
 Jackson, Earl B.
 Jackson, Joseph M.
 James, Ann G.
 Jenkins, Joan
 Jennings, Erwin
 Jennings, Robert C.
 Johnson, Bett
 Johnson, Eric, Jr.
 Johnson, Frank W.
 Johnson, James D.
 Johnson, Nancy E.
 Johnson, Pamela L.
 Johnson, Sharon Rhea
 Johnson, Sherrie
 Johnson, W. Lynne
 Jones, E. Gordon
 Jones, Frances G.
 Jones, Lise
 Jones, Orville R.
 Jones, Randal H.
 Jordan, Dewey H.
 Jordan, Edna J.
 Jordan, Lee A.
 Josey, Emmitt
 Judd, Sarah K.
 Justice, Cecelia F.

 Kay, Lambdin
 Keane, Jerome
 Kelley, Harold

 Kelley, Terry
 Kelly, Emmitt T.
 Kelly, Jacqueline M.
 Kelly, Spencer L.
 Kennedy, Donald C.
 Kent, Kennon Lane
 Ketchersid, Robert
 Kidwell, "Harpo"
 Kievman, Michael S.
 Kimball, Charles, Jr.
 Kimball, "Chick"
 Kirby, M. Dorothy
 Kirkland, Jack C.
 Kirschner, David
 Kirtland, Clifford, Jr.
 Kiser, Margaret F.
 Kitchen, Mary V.
 Klag, Phyllis F.
 Knoght, Frances
 Koerner, Cathy J.
 Koppe, Charlotte
 Kraft, Nell B.
 Kruger, Harry

 Lacefield, Katheryn
 Lambert, Stanley
 Lane, Gloria
 Lander, C. Victor
 Landis, Earle R.
 Landon, James A.
 Langford, James G.
 Lanning, Martha C.
 La Stringer, Joyce
 Lawrence, Carolyn
 Leach, Patricia L.
 Leach, R. E.
 Lee, Paris
 Leonard, Diana J.
 Lenning, Randy J.
 Lenz, John Francis
 Lewinstein, Micha
 Lewis, Joann
 Lind, Charles L.
 Lindholm, Nancy L.
 Lindsey, Alwilda
 Lindsey, James C.
 Lindsey, Ernest, Jr.
 Lindsey, Shirlee Jo
 Livingston, Charles, Jr.
 Lloyd, D. Frances

 Loo, Jimmy
 Lopez, Reginald
 Lott, Michael B.
 Lowder, Vivian B.
 Loyd, W. J., Jr.
 Lumpkin, Taylor
 Lunger, Maurice L.
 Lyles, James W.

 MacMillan, George L.
 Mack, Marilyn
 Maffett, Charles Lee
 Mangiafico, Jean C.
 Mankin, Billie A.
 Mansfield, Lawrence
 Maples, P. David
 Marking, Janice J.
 Marlowe, Rosemary
 Marsh, E. Ann
 Marshall, Charles E.
 Marshall, David
 Martin, Montez, Jr.
 Massey, Raymond, Jr.
 Matthews, Clarence
 Matthiessen, William
 Marx, Roger B.
 McCain, Celia B.
 McCarthy, Elizabeth
 McCaskill, Dudley D.
 McClay, Paul F.
 McClellan, Donald B.
 McClellan, Jerry P.
 McClendon, Thomas E.
 McCloskey, Sally J.
 McClure, Charles A.
 McCurdy, Paul E.
 McDaniel, James T.
 McDaniel, Rosalee N.
 McDougald, Michael
 McDowell, Lois D.
 McGaw, Sidney G., Jr.
 McGuire, Ann T.
 McGuire, John Horace
 McKay, James E.
 McKibben, John
 McLaney, Julia Ann
 McMahan, Anita
 McMichael, William R.
 McMillan, Roy
 McMullen, Terry L.

 McNeill, Marie H.
 McPherson, Joseph R.
 McWilliams, Norma L.
 Meadows, Virginia J.
 Meeks, James Carl
 Melltown, Elgin W.
 Mendenhall, Fowler, Jr.
 Mengert, James Grant
 Meyer, Estelle P.
 Middlebrooks, Charlcie
 Milam, Richard W.
 Miles, Erma Myrline
 Miller, John R.
 Miller, Opal A.
 Miller, Richard
 Minors, Timothy S.
 Minus, Peggy Ann
 Misenhamer, Louie
 Mitchell, Oattie C.
 Moats, William E.
 Monroe, Robert
 Montaldo, Carolyn
 Moody, Joyce A.
 Moon, Nelle Louise
 Moore, Albert, Jr.
 Moore, Alexander
 Moore, Anne Margaret
 Moore, Edgar
 Moore, John F.
 Moore, William H.
 Morgan, "Hank"
 Morgan, Sandra J.
 Morgan, Shirley F.
 Morris, Aubrey
 Morris, John Lee
 Morris, Kathryn
 Morris, Walter W.
 Morrison, Johnny J.
 Morrison, Mary
 Morrison, Roderick, Jr.
 Morton, Edward C.
 Moss, Robert
 Moulder, William
 Mueller, Senta
 Mullins, Jo
 Munson, Lawrence
 Murphy, Lonnie
 Murray, Owen James
 Murray, Thelma
 Murphy, Dolores

Murphy, Margaret
 Murphy, Ruth N.
 Myers, Lorin Solon
 Myers, Ronald C.

Needham, "Hank"
 Neuhoff, Marjorie A.
 Newsome, Ruth S.
 Newton, Charles L.
 Nickerson, Glenda
 Nicks, Huerta C.
 Noble, Robert L., III
 Nolte, Vicki B.
 Norman, Joan
 Norton, Sam, Sr.
 Nussbaum, Leslie

O'Dell, Patrick
 O'Keefe, Rodney D.
 O'Neal, Carolyn B.
 O'Neal, Sheppard
 Olson, Mary E.
 Ondrula, Carol
 O'Shea, Theresa A.
 Osborne, Pamela A.
 Ostrom, Barbara A.
 Outler, Joyce
 Overstreet, John
 Owen, George
 Owen, Hardie B.
 Owen, William D.
 Oxner, Joyce Viola
 Oxner, Juanita E.

Packham, William R.
 Page, George Henson
 Pallats, Monie
 Palmer, John
 Pantell, Patricia A.
 Parker, Johnny
 Parker, Patricia
 Parker, Peggy J.
 Parkins, Frank
 Parris, Joe
 Parsons, Fred
 Paschall, Walter
 Pate, Donald G.
 Patterson, George H.
 Patterson, Pat
 Pauza, John F.

Payne, Richard C.
 Pearl, Nancy J.
 Pearce, Janice
 Penfield, Addison P.
 Penland, George E.
 Penny, "Hank"
 Perry, Edwin C.
 Peters, Dallas L.
 Peters, Valencia Y.
 Peterson, Ivey C.
 Peterson, Kim
 Peterson, Robert D.
 Pethel, Price
 Philp, John M.
 Phillips, Joe
 Piano, Vincent C.
 Pickett, Hugh C.
 Pippin, John E.
 Ploessl, John R.
 Plowden, Robert L.
 Pollack, Melvin R.
 Pope, J.
 Popham, Rachel
 Porter, Roger L.
 Poston, Helen
 Powell, Billy
 Powers, Judith
 Powers, William D.
 Prance, "Bill"
 Price, David
 Price, George
 Price, Jerry E.
 Pritchard, Claude, Jr.
 Pritchard, Wallace, Jr.
 Pryor, John G.
 Pruitt, John L.
 Psenka, Gerald
 Plyant, Harvey

Quick, Melvin

Radov, Stephanie J.
 Ragland, Charles H.
 Ralph, Patsy L.
 Ratterree, Nettie
 Rea, William P., Jr.
 Readey, Elizabeth F.
 Reed, Joseph H., Jr.
 Reeves, Rogers
 Reinsch, J. Leonard

Rhodes, James H.
 Richardson, Nell A.
 Richman, Ace
 Rigdon, Louis
 Rigdon, Louis (Mrs.)
 Riggs, David A.
 Roberts, Irene
 Roberts, James W.
 Robinson, Arthur D.
 Robinson, Wood
 Rodgers, William P.
 Rogers, Ernest
 Rogers, Wally
 Rollins, Patricia A.
 Roloff, Henry A.
 Romine, James H.
 Roselle, Elbert
 Ross, David
 Ross, Stuart
 Rowinsky, Marian
 Rupp, James M.

Sagaert, Kay C.
 Sampson, Harold L.
 Sanders, H. A.
 Sanders, Marie W.
 Sanders, Miriam A.
 Saunders, Jon Irwin
 Saunders, Robert
 Saunders, Sarah F.
 Schaefer, J. Phillip
 Schneider, John S.
 Schultz, Arthur J.
 Scroggs, Jack A.
 Seamans, Jean
 Seagal, Meyer
 Seiberling, Jere G.
 Seidle, Kendra
 Self, James T.
 Sell, Carl E.
 Shanks, Dorris
 Sharpe, Guy
 Sherwood, Ruth Kent
 Shaw, Richard W.
 Shettler, Russell
 Shipman, Paul E.
 Shropshire, A. W.
 Shy, Anderson
 Sieber, Robert P.
 Sikes, Daniel E.

Sikes, Jerry Lee
 Sikes, John M.
 Sikes, Warren
 Simmons, Beverly Ann
 Sisson, J. David
 Slattery, Mary
 Slaughter, Robert G.
 Sloan, Jane
 Smith, A. L.
 Smith, Dale A.
 Smith, Elizabeth A.
 Smith, George B.
 Smith, Helen
 Smith, Hilton
 Smith, James A.
 Smith, James W.
 Smith, John O.
 Smith, Kathryn P.
 Smith, Mildred C.
 Smith, Patricia
 Smith, Patricia Ann
 Smith, Paul B.
 Smith, Virgle J., Jr.
 Smith, William C.
 Smith, William H.
 Smith, Yvette
 Snee, Robert
 Snell, Ann C.
 Snow, Sally
 Snyder, James L.
 Soden, Allen M.
 Sorelle, Jack
 Spencer, "Bill"
 Spivey, D. L.
 Sprague, George F.
 Sprayberry, Paul D.
 Stadler, Brenda W.
 Stafford, DeVoy E.
 Stafford, Kay
 Stagg, Annie Lee
 Stanfill, Konnie
 Stanford, Ernest, Jr.
 Stanford, William A.
 Staples, Virginia L.
 Starnes, G. B., Jr.
 Steadham, John W.
 Steed, Thomas E.
 Stephens, Sandra
 Stephens, Virginia T.
 Stephenson, Louis M.

Stevens, Donald F.
 Stevens, Gordon A.
 Stevens, Marian E.
 Stevenson, Jim
 Stewart, Connie Ward
 Stewart, Donald
 Stewart, Larry J.
 Stewart, Lynda J.
 Stewart, Mary
 Stiles, Nathaniel R.
 Still, Charles A.
 Stiteler, Frank R.
 Studghill, Clifford M.
 Stokes, Clara Elwell
 Stradling, Gary
 Stratton, Marlene
 Streeter, Joyce
 Strickland, Cheryl J.
 Strickland, Harold
 Stripling, "Chick"
 Strawn, James M.
 Stroud, Robert H.
 Strozier, Bobby
 Stueber, John
 Sturgess, William K.
 Suit, Dennis
 Suit, Harold C.
 Summers, Herbert L.
 Summers, Jean C.
 Sutton, C. H.
 Sutton, George L.
 Swasey, Bill
 Swift, Jack E.

Taitz, Manuel
 Talley, Lois P.
 Tanner, Daryl
 Taylor, Carol L.
 Taylor, James A.
 Taylor, Luster H.
 Taylor, W. M.
 Teasley, Jearecki J.
 Teasley, Mary B.
 Tedford, Pamela J.
 Terrell, Linda S.
 Thayer, Jean
 Thomas, Albert L.
 Thomas, Bobby L.
 Thomas, Judith M.
 Thomas, Lewis B.

Thomas, William G.
 Thomas, Willie Mae
 Thompson, Joann
 Thompson, Auburn E.
 Thompson, H. Mason
 Thompson, J. Carl
 Thompson, Lois S.
 Thompson, Robert W.
 Thompson, Stephen A.
 Tibbetts, Geraldene
 Tison, Walter
 Tittle, Audrey C.
 Toalson, Mark
 Tolbert, Robert E.
 Townsend, James N.
 Travitt, Robert E.
 Tuck, Ruth Harmon
 Tucker, Raymond J.
 Turner, Asha
 Turner, Charles D.
 Turner, Joel
 Twentier, Carl R.

Underwood, Vernon T.
 Upchurch, Janet L.
 Urban, Jack

Van Camp, Robert
 Van Cantfort, A. R.
 Vandeventer, Jerry
 Van Dyke, Nan B.
 Van Dyke, Dick
 Van Mol, Gordon K.
 Vaughn, Donald D.
 Vaughn, Marshall L.
 Vijande, James P.

Waddell, D. Kim
 Wadsworth, Roy, Jr.
 Wages, E. A., Jr.
 Walden, Lester A.
 Waldron, "Guy"
 Wall, Veronica A.
 Wallace, Frances L.
 Walker, Cecil Ramon
 Walker, Charles M.
 Walker, Kenneth, Jr.
 Walker, Walter
 Walrath, Bruce B.
 Walters, Betty S.

Ward, Janice W.
 Ward, Peggy A.
 Warren, Susan
 Wassell, Thomas C.
 Waters, Dana
 Watkins, Louise B.
 Watson, Joseph R.
 Watson, Leslie S.
 Wear, Bernice Mae
 Webb, Nancy Lee
 Webb, Ramona Christine
 Webb, S. Elizabeth
 Webster, Ann L.
 Weigle, Martin Robert
 Wells, Bert, Jr.
 Welsh, Charles E.
 Wesley, James W.
 Wessman, Elaine H.
 West, Claude H.
 West, James R.
 West, Karen P.
 Whatley, Octavia E.
 Whipkey, James
 White, Henry
 White, James W.
 White, Sonia C.
 Whitley, Earl C.
 Whitehead, Sarah E.
 Whittington, Jay E.
 Whittington, Karl
 Widener, John T.
 Wiley, John Davis
 Williams, Arthur B.
 Williams, Billye S.
 Williams, Danny E.
 Williams, Franklin R.
 Williams, Jean Hills
 Williams, Ralph R.
 Williams, Robert L.
 Willingham, Jane M.
 Willis, Thomas M.
 Willner, Monroe John
 Wilson, Charlon W.
 Wilson, Claude M.
 Wilson, George, Jr.
 Wilson, John L.
 Wingfield, E. Carol
 Wise, Valeria M.
 Withers, Vernon M.
 Wohlwend, Harold L.

Wolf, June C.
 Wolfe, Evelyn P.
 Womack, Burl Q.
 Woo, Kenneth
 Wood, Betty Anne
 Woodall, Dennis
 Wooten, "Mac"
 Worrill, Jack R.
 Worth, Jack D.
 Wright, Mary
 Wrye, William F.

Yarborough, Charles R.
 Yarborough, Theresa
 Yocom, John (Jay Kent)
 York, Rex
 Young, Hubert G.
 Young, Ray
 Young, Rod
 Young, Suzanne K.
 Young, Wade C.
 Young, William F.
 Youngblood, Grace
 Youmans, Troy A.

Zimmeroff, Sol G.