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RADIO'S 75TH CELEBRATION



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PUBLISHER'S NOTES

Radio's Rebirth



Rhoads on Y-100 in 1974.

Shout it from the rooftops, let the rafters ring ... Radio is 75 years old! Radio's official birthday is based on the first commercial license issued to, and the first broadcast by, KDKA Pittsburgh which broadcast results of the Harding-Cox elections. The date was November 2, 1920. We're starting the celebration now because this issue marks *Radio Ink's* third birthday and our 75th issue.

It's said that Radio gets into your blood and that once you've become a part of the business, you become addicted. Many leave the business only to return because they miss the excitement, the community involvement, the passion, the opportunity to contribute and make an immediately noticeable difference. I suppose I fit into the addicted category, having left the business for a short time, only to return to it with even more passion.

For me, there has been nothing more exciting than my first "big break." Mine came early on an August morning in Fort Wayne, Indiana, when I received a call

from a new station in Miami, Florida. "Can you be here in three days?" the PD asked. Needless to say, I packed my Volkswagen and headed south for an opportunity of a lifetime. I was 17 and the station was Y-100. We debuted August 3, 1973 and I was part of the lineup. Our first order of business was to give away the first \$50,000 jackpot in Radio.

There are a thousand stories just like mine. Others were on the air by age 13 and 14. Many were in big markets before their 18th birthday. We were all inspired by great personalities and stations and would sweep floors and run Sunday morning church tapes to get an opportunity to one day ... with sweaty palms and great anxiety, open the mike and give an ID. We spent hours listening to airchecks of the "greats," mimicking their styles, memorizing their breaks. Today we still secretly "talk up" the intros of songs we hear on the air when we're in the car alone.

To me, Radio has been a hobby and a career. I can't recall too many days when I was so frustrated that I wanted to abandon the business.

Radio is magical, even today when things have become more scientific and cookie-cutterish. Just when you think the business is getting boring, somebody really good surfaces and makes you feel excited again. Our business is cyclical. Formats come and go. Listeners age and their tastes change. Programmers chase the elusive three share, living book to book like a baby bird holding its mouth open for yet another worm. The rest of us strive to meet the sales goal for the week, month, quarter, or year. We freshen our stations with new jingles, new IDs, and we circulate our personalities as if we had stock in U-haul.

Radio is resilient. When TV attacked us we invented Top 40. When MTV came along we kept playing the hits and soon learned that MTV didn't impact listening like everyone said it would. When AM Radio died we tried everything from all

Elvis to Big Bands to revive it, and ended up with Rush Limbaugh and Talk Radio, perhaps the most significant milestone in Radio in decades. When times got tough we invented automation and later, satellite delivery. We became the darlings of Wall Street and watched as fools overpaid for our properties, waiting to see who would be left with the joker. We saw many fall. We regrouped, learned our lesson, and came out stronger than ever.

Radio is powerful. With words and music, it affects listeners lives, sets music trends, sells millions of books and CDs and influences elections. Talk Radio has become the en vogue place to go for out-of-work politicians who know the strength of its voice. And yet there are those among us who either don't understand the depth of Radio's influence or choose to ignore it. Though we may consider some of these people to be irresponsible, and even peddling bigotry or smut, we must defend their right to do so. Ultimately the audience will decide their fate.

Radio advertising transforms Ma and Pa businesses into superstores. We've all experienced the gratification of taking a company with a small budget and making them into a huge success overnight. Some of these overnight success stories then abandon Radio because they can afford to do TV, but they often return because Radio worked so well.

As we enter the digital age we will see changes in media that will confuse everyone (especially consumers). Yet it's Radio that will come out on top. It is Radio that is the easiest medium to use, easiest to buy, most targeted, the closest to the consumer, the least expensive, and the most omnipresent.

It's no wonder I'm still excited about Radio. Advertisers who've been living in the Dark Ages are again realizing Radio's strength. They're abandoning their baby-boomer television mindsets for something new, fresh and powerful to sell their products. They're mining for new alternatives and they keep coming up with Radio.

Every day I thank God for my career in Radio. Though I'm only a spec in its 75-year history, I couldn't have asked for a better time to be a part of it. I think this thing called Radio is starting to catch on ... again!

Eric



• OFFICIAL PUBLICATION •
RADIO'S 75TH CELEBRATION



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Katz Radio Group





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KATZ RADIO GROUP

A DIVISION OF KATZ COMMUNICATIONS INC.

Stu Olds
PRESIDENT



July 12, 1995

Dear Fellow Broadcasters:

The Katz Radio Group is pleased to play such a significant role in the celebration of radio's 75th anniversary. We take a lot of pride in being the number-one radio rep company and feel very proud of the industry's progress in its first 75 years.

Katz has a unique bond to the industry because it is the only rep firm that was established before the birth of radio. The company's presence during radio's youth and throughout the medium's evolution has helped establish the Katz Radio Group as the most credible and influential rep in the business.

As an official sponsor of radio's 75th anniversary, we would like to take this opportunity to thank everyone in the industry for making radio what it is today. We know we wouldn't be where we are if it were not for our client stations, and our client stations wouldn't be where they are without their customers — advertisers, agencies and media-buying services that recognize radio's unsurpassed ability to communicate a targeted message and build a brand's equity. In a communicator's business, the relationship between a station and its audience is the foundation for success. And, I believe, that radio is being recognized and creatively utilized as a primary marketing medium by a growing number of advertisers because it works.

In fact, radio as a whole is enjoying a local and national resurgence that is probably unparalleled in the history of the medium — what a perfect time to celebrate history!

Here's to the next 75 years.

Best regards,



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RADIO SALES' LEADING FORCE: THE KATZ RADIO GROUP



Stu Olds

The Katz Radio Group consists of six separate divisions – Banner Radio, Christal Radio, Eastman Radio, Katz Radio, Katz Hispanic Media and KRG Dimensions – representing a total of more than 1,800 radio stations in 270 markets. “And while each division is headed by a different personality,” explains KRG President Stu Olds. “They all conform to a common structure and adhere to the KRG’s sales- and performance-driven philosophy.”

The group’s success as an organization has been built on strong leadership at the operating level, having great sales management, excellent sellers, and a solid, supportive infrastructure. Add to that a his-

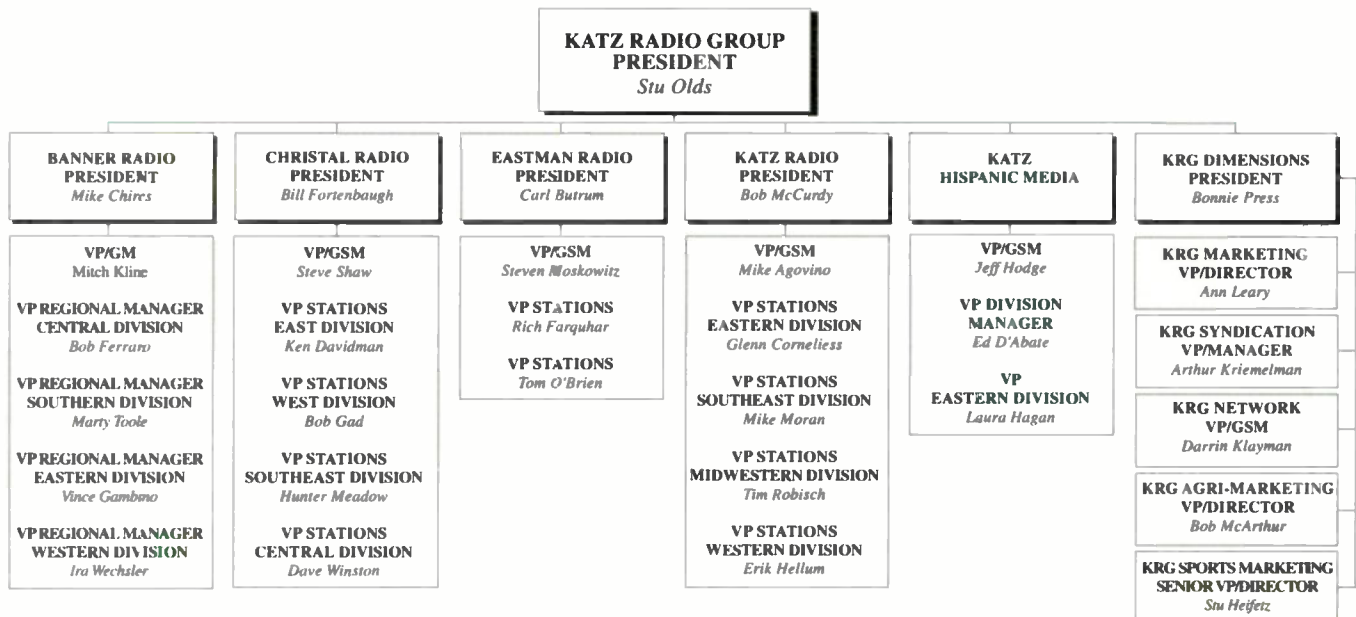
tory of great performance over an extended period of time and you have a formula for the best.

Katz entered the radio representation business in the early 1930s, when several of the company’s newspaper clients purchased radio stations. At that time, Katz Radio represented 10 stations. From such an inauspicious beginning, however, Katz Radio grew steadily into the largest billing radio rep company.

By 1984, Katz was finding expansion opportunities limited. This was the environment that prompted the company’s rapid growth. Immediately, Katz agreed to acquire two additional rep companies, Christal Radio and RKO Radio Sales (later named Republic Radio), and formed

the Katz Radio Group. Another company was added to the Katz Radio Group in 1987, when what is now Katz Hispanic Media was formed. In the same year, Banner Radio was formed when Katz acquired the representation contracts and personnel of Blair Radio. In 1990, the Katz Radio Group purchased representation contracts and personnel of Eastman Radio and merged it with Republic Radio to form a fifth KRG company.

The most recent chapter of the Katz Radio Group’s history was written this spring, when the Katz Radio Group formed KRG Dimensions, a division dedicated to (Continued on K8)



KATZ RADIO GROUP DIMENSIONS: A LINK TO THE FUTURE



Bonnie Press

Katz Radio Group's most recent venture, the formation of KRG Dimensions, marks a pivotal point in the history of the KRG. This new company, headed by President Bonnie Press, combines KRG's marketing, syndication, network, agri-marketing, and sports marketing units into one cohesive company with the ability to seamlessly integrate their functions to the benefit of client stations, advertisers and agencies. This endeavor is also significant in that it puts Katz on the front edge of the ever-changing broadcast industry.

"The formation of KRG Dimensions is groundbreaking," said Press. "With the infrastructure we now have in place, KRG Dimensions' potential is limitless. We are bound only by our

"The ability to deliver multi-dimensional marketing/media programs that are customized to satisfy the needs of the advertiser will be paramount."

creativity."

The creation of this new division was not something that happened overnight. It dates back to the early 1980s when the Katz Radio Group formed a network unit to creatively sell the stations represented by the group's individual divisions. In 1987, the KRG created a marketing arm and then over the course of the next few years it added KRG Agri-Marketing, KRG Syndication and KRG Sports Marketing. By

the end of 1994, these five separate entities were responsible for approximately one fifth of all KRG billings.

"Over the course of those years, the KRG has invested a great deal in building each of these components as individual entities. Each has been staffed with dedicated professionals, and many of these individuals came from outside the ranks of our spot companies. We have allowed these divisions and their respective personnel to grow and mature over time. Having accomplished this, the time was right to act and take this next step," said Press.

Dimensions, unlike the KRG's other divisions, does not have its own client list. Instead, each of the strategic sales and marketing arms will sell on behalf of all of the represented sta-

tions of Banner Radio, Christal Radio, Eastman Radio, Katz Radio and Katz Hispanic Media.

KRG Network Dimensions creatively forms and sells "unwired" networks of stations tailored to meet advertiser's quantitative and qualitative targets. The agri-marketing unit deals solely with the complex marketing needs of the agriculture industry. The syndication unit sells some of the country's most popular syndicated ra-

dio programs, including The Wall Street Journal Report. And KRG Dimensions' sports marketing arm is dedicated to selling air time on client stations that broadcast NFL, Major League Baseball, NBA, NHL, and vari-

KRG*dimensions*
The Best in Broadcast Marketing Solutions

ous NCAA Division I college teams.

So what does all of this mean to the company, its employees, client stations and agency/advertiser customers?

First, and foremost, this gives the strategic sales and marketing areas a singular brand identity. Dimensions will be able to market this identity to its clients and customers alike. Second, KRG Dimensions meets the needs of a changing business environment.

"Integrated marketing is a buzzphrase of the '90s. Dimensions allows us to combine all aspects of its marketing/media resources in order to satisfy an objective," said Press. "There is much that can be done with network and marketing, marketing and sports-marketing, etc. A cohesive, directed effort under the umbrella of Dimensions allows us to truly maximize the synergies that exist within our company and deliver increasingly greater results."

The third reason for this venture is that now, together, under the auspices of a single company, the growth rate of the specialty (Continued on K8)

BANNER RADIO: CLIENT FOCUSED



Mike Chires

When you're one of six radio rep firms owned by the world's biggest radio sales company, it is a challenge to maintain your own identity and establish a reputation for excellence independent from the parent company. Yet, since its founding in 1987, Banner Radio has done just that – emphasizing its commitment to serving client stations and becoming home to some of the Katz Radio Group's most prestigious clients.

Among its client groups are CapitalCities/ABC, Tribune, Viacom, Prism, Citicasters, Paxson, EZ Communications, Knight Quality Stations and Nationwide Broadcasting, just to name a few. Just in recent weeks, Radio Equity Partners consolidated its station representation with Banner,

“I strongly believe in meeting an agency's needs,” Chires says, “but as an extension of meeting our client station's, and not vice versa.”

adding another blue-chip company to the Banner team.

Banner's president, Mike Chires, attributes the company's success to several factors. First, the company decided to emphasize its service to its client stations, stressing that station needs and objectives are the driving force behind the rep's marketing strategies.

“I strongly believe in meeting agency needs,” Chires says, “but as an

extension of our client's objectives, never in lieu of them.”

That philosophy is clearly evident in the company's tagline, “client focused,” which adorns not only the company's collateral materials, but which also hangs from banners in its hallways, serving as a reminder to all Banner employees as to where their primary loyalties lie.

That has meant not only working hard to determine and meet client's needs, it has meant plowing back resources into the company to keep Banner one step ahead of the competition. It often results in additional expenses, Chires concedes, but it more than pays for itself in increased sales and client satisfaction. For example, Banner is the only rep that still maintains a Houston office, a move that

costs the company tens of thousands of dollars a year in additional capital outlays, but which gives the company and, more importantly, regional client stations a decided advantage in maximizing revenue.

Second, Chires believes that Banner has been able to capitalize on the resources that the Katz Radio Group can offer – such as unsurpassed research and marketing capabilities and clout in the industry – while still re-

taining its identity as a sort of boutique rep firm, capable of offering client stations lots of attention.

“I believe there was a need in our industry for an extremely client-focused company that was large enough in size to afford the resources and personnel to assemble a large enough sales force to super-serve client needs,” Chires says.

“But, I thought it should still be structurally and philosophically a small company that could be responsive and anticipate client needs.”

It's a tough balancing act, but it's one that Banner has managed to pull off, partially through its emphasis on specialization, which enables its account executives to better service clients.

“Today's four-share world, the creative ‘combo-ing’ of stations and the consolidation of ownership has created a very complex selling environment,” says Chires. “Banner believes in a large sales force that is highly talented and well-trained to proactively serve client needs.”

And that also means increased accountability.

“My people know I won't ask them to go off in different directions,” says Chires. “But I expect them to deliver the goods – and make the sales on behalf of our clients.”

And deliver they have. Since 1987, when the Katz Radio Group purchased the assets of what had *(Continued on K8)*



CHRISTAL RADIO: QUALITY RELATIONSHIPS, QUALITY LISTS.



Bill Fortenbaugh

As president of Christal Radio, Bill Fortenbaugh maintains with pride, a culture of representing well-respected broadcasters with market leading stations throughout the country. This has been a Christal tradition since the company's beginning.

"When Henry Christal started out, all he would represent were 50,000 watt, clear-channel market leaders. So if you came to him and said 'I have a new FM rock-'n-roll in Charlotte,' Henry would have told you to forget about it. Nobody, of course, would tell you that today. But those are the roots of his company, and things tend to stay according to the culture that still lives on in this company," explained Fortenbaugh.

Today, Christal's client list includes

"Our success has been one based on performance — we can deliver on this relationship by performing to our client's expectations."

some of the nations' leading stations including WGN and WLIT, Chicago; KOST and KFI-AM, Los Angeles; and WMZQ-FM, Washington.

The positive environment of Christal Radio is clearly a reflection of the division's enormous success. When you visit the Christal offices, more often than not, you will hear the enthusiastic clamor of the sales team hard at work. And this is all part of what sets Christal apart from the other divisions.

"We've been able to combine the energy and excitement that we draw from the new sales people coming out of our training program with the tenured relationships of our more experienced account executives. The national rep business, by definition, has a high employee turnover rate. Christal bucks this trend in office after office. Our managers and our sellers have more time with Christal and our clients than our competitors do with their respective companies," said Fortenbaugh.

The team's dedication and passion is instrumental to reaching the division's ultimate and yet most basic goal: To establish a relationship with the broadcasters and serve as their national sales representatives wherever they choose to buy a station.

As Fortenbaugh explains, "Our success has been one based on performance — we can deliver on this relationship by performing to our client's expectations. "And because this is still a business of relationships — in fact, relationships account for that much more in the time-compressed world we live in today — the tenure our office manager has gives us an immense leg up over the competition.

"When asked what practices

Christal will carry through the next 75 years, Fortenbaugh explains, "Our success over the last several years in building Christal's market share proves to me that client stations value the traditional elements of a strong national sales organization. And, while we must be light on our feet and adapt to changing technologies and evolving sales environments, we need to continue to deliver those elements that have helped our company grow. We need to continue to deliver a large tenured well-managed sales staff.

"We need to continue to surround ourselves with quality clients that give us a bigger share of mind inside the agencies and we need to provide our sales people with quality research, which frees them up to be out of the office making productive sales calls.

"While these elements are important to our continued growth, it's critical we make our company feel small by being accountable and responsive to our client stations. We do that via our management structure, which enables us to over manage our client and station's business.

"If we continue to deliver on these elements, I believe Christal can continue to increase its market share and eventually replace Katz [Radio] as the country's number-one billing national rep."



EASTMAN RADIO: THE FASTEST-GROWING REP FIRM



Carl Butrum

From Eastman Radio's earliest days in the rep business, it has been known as the "the Eastman Tiger," an acknowledgment of the firm's reputation for aggressive selling. Today, under the leadership of Carl Butrum, Eastman is still known for its aggressiveness and its willingness to go the extra distance to close the sale on behalf of its client stations.

"Robert Eastman [who founded the company in 1958] wanted a company that would work harder than anyone in the business," said Carl Butrum, president of Eastman Radio. "Even though the client list might not have been as long as the others, Eastman would out run and out work the competition."

While Eastman is long on scrap-

"I firmly believe we provide a key element in the American marketing system. We are the grease and the gears of the industry."

business, it certainly isn't short on resources either, thanks in large measure to its purchase in 1990 by the Katz Radio Group and its subsequent merger with the KRG's Republic division.

"Katz gave Eastman the resources of the largest rep firm in the world," Butrum says. "We are now part of a winning team with global marketing capabilities."

Under the KRG's umbrella,

Eastman has experienced remarkable growth and the ability to more quickly respond to an ever-changing marketplace. In fact, with Butrum at the reins, Eastman has been named the fastest-growing rep two years in a row. He characterizes himself as an intensely competitive, responsive person who doesn't dictate selling styles for his employees, only skill levels. He says he is concerned about his employees business, helping to ensure that they succeed, yet always giving them the room to grow. Butrum says he is willing to help anyone at anytime, business or personal, and says his employees know that "his word is his bond." Butrum credits Eastman's accomplishments to the intense work ethic that Robert Eastman instilled 37 years ago and to his employees, who Butrum

says are "top of the list."

"If you take care of your own people, your clients, customers and employees will take care of you."

In order to meet the new challenges and demands of the rep industry and to ensure the success and prosperity of its stations, Butrum and Eastman emphasize face-to-face sales and highly specialized training for Eastman's individual sales people. Eastman Radio, in conjunction with

the Katz Radio Group, seeks to have the most superior selling tools for its employees. They have instituted an extensive, six-week on-site training program, in addition to another two-week training session conducted solely by Eastman. Furthermore, Eastman has implemented 7:30 a.m. sales skill sharpening sessions to give their account executives an extra edge.



Eastman also has access to Katz's Probe system, the largest data of radio sales information in the industry, which enables the company to better position its stations to the media-buying community. Eastman is committed to giving its stations and employees everything that is needed to be successful, not only focusing sights on employee training, but also on technology and enlarging its sales force.

"The more sales people we have," Butrum says, "the more we are like an aircraft carrier, capable of an assault at any time."

With the information superhighway already being paved and helping to create a new environment for the media rep industry, Butrum believes Eastman Radio will flourish as the technologies become more advanced and sophisticated.

"Our company will thrive in an information superhighway environment because we will seek to gain a sales advantage. It's only a means to an end," he says. *(Continued on K8)*

KATZ RADIO: A LEGACY OF PERFORMANCE



Bob McCurdy

With call letters like KABC/KLOS, WJR, WMMS, KOIT, WXKS and WLTW – Katz Radio's client list speaks for itself. However, the strength behind its station list stems from much more than call letters.

Katz Radio, headed by President Bob McCurdy, has a wealthy heritage that dates back to 1935, and includes a client list that typically contains the leading stations in most markets. This historical leadership is something McCurdy feels very strongly about.

"Katz Radio has a successful heritage that we must live up to every day," explains McCurdy. "We've been the top rep for 17 years and a lot of blood, sweat and tears have gone into making and keeping it what it is. We're all cognizant of this and feel we

"We want people who are committed, not [merely] interested, in doing the best possible job for our clients. That's the only way you can stay on top."

have a reputation to live up to. We take this very seriously."

This is the philosophy that drives McCurdy and his entire division. Katz Radio spends a significant amount of time ingraining norms and expectations. In fact, it's the first topic discussed when someone joins this company.

"We try to acculturate our people. And, while our company is made up of many people with many different

styles, we do all possess certain key qualities – focus, discipline, high expectations and a genuine love for the business.

"We look for people who have made a commitment to their careers and the industry," said McCurdy. "We want people who are committed, not [merely] interested, in doing the best possible job for our clients. That's the only way you can stay on top.

"There's usually a company within an industry that has established itself as the standard and sets the pace for the rest. We try very hard to fill this role."

Katz Radio is one of six reps that compete under one roof – The Katz Radio Group. McCurdy feels that this infrastructure is truly "excellent," and that the competition within the KRG makes it easier for Katz Radio to main-

tain its competitive edge.

"Christal, Banner and Eastman are our strongest competitors, as they embrace many of our same philosophies and values. Therefore we must continue to work smarter and a little harder, to maintain our edge, because there's one thing we won't do and that's relinquish our number-one position."

Katz Radio demands a lot from its sales people, and in order to help them deliver in today's complex and

ever-changing environment the company has made a commitment to providing the best training and sales tools. The division implements both an account executive training program and a management training program.

"Because this business is changing constantly, it is very important to keep your finger on the pulse of the industry and to ensure that sales people receive proper training, guidance and coaching. It is equally important that as things change we don't lose sight of the needs of our clients and maintain top-notch performance and responsiveness," McCurdy said.

McCurdy feels the best way he, as a rep, can stay abreast of the market is by continuing to provide services that maintain Katz Radio's validity.

"As the radio industry changes with deregulation, duopolies, DAB and EDI, we must be astute enough to anticipate these changes, react and then execute to ensure that we continue to provide a valuable and needed service," he added.

When asked how he felt about radio's progression, McCurdy explained "Radio is finally being recognized as the medium it is. The industry has a lot to do with this and so does the fact that many of the other media are going through dramatic changes. Right now, radio is actually the most stable (Continued on K8)



KATZ HISPANIC MEDIA: #1 IN THE HISPANIC MARKET

In 1987, when the Katz Radio Group formed a new division to exclusively represent Spanish-language radio stations, a lot of people scoffed. After all, what does a big, predominantly Anglo company like Katz know about reaching a narrowly targeted and sometimes idiosyncratic audience like Latinos? Well, eight years later, apparently a lot.

Katz Hispanic Media, as the company is now called, is now the number-one billing Spanish-language radio representative, representing such Hispanic media giants as Spanish Broadcasting System (SBS) and Tichenor Media System. Between those two groups alone, Katz has representation of stations in such key Hispanic markets as Los Angeles (KLAX

dominant Spanish-language station in the market. KLAX, in fact, over the last two years is consistently the number-one station in Los Angeles — English or Spanish. In addition, KXTN in San Antonio, KGBT/KIWW in McAllen and KBNA in El Paso are consistently number-one in key demos in their respective markets. Not a bad line-up to be repping, concedes Jeff Hodge, Katz Hispanic's vice president and general sales manager.

Katz Hispanic attributes its success to a combination of having the Katz Radio Group's resources at its disposal in such crucial areas as research and marketing and to a two-pronged approach to selling Spanish radio. Hodge explains that while the company has marketed itself aggressively to Hispanic agencies, it has made its big-

As a result, he says, Katz Hispanic goes after not only Hispanic budgets on a buy, but general-market budgets as well.

"We represent our clients for every opportunity going into their market, regardless of whether or not the product is specifically targeting Latinos," he says. "Our strategy is to let each market's story convey the importance of including Hispanic [radio] in a general-market buy."



In many of these markets, the Hispanic community is simply too important and influential a group to ignore, even if you are marketing the most seemingly non-ethnic product. And, given the Katz Radio Group's reputation in general-market radio, Katz Hispanic has instant credibility in the general-market shops.

"With four of the top general rep firms as our sister companies," Hodge says, "we're ideally prepared to capture and grow these opportunities."

In terms of being able to reach agencies and media-buying shops, Katz Hispanic Media has a distinct advantage. The company has dedicated offices in Chicago, Dallas, Los Angeles, New York and San Francisco. Within the next few months, it will additionally be the first rep to open a San Antonio office. Katz Hispanic can also tap into Katz Radio Group offices in Atlanta, Boston, (Continued on K8)

"We represent our clients for every opportunity going into their market, regardless of whether or not the product is specifically targeting Latinos."

and KXED), New York (WSKQ AM/FM), Miami (WCMQ AM/FM), Chicago (WIND and WOJO), Houston (KLAT, KLTN and KLTO), San Antonio (KXTN AM/FM and KCOR/KROM), McAllen (KGBT/KIWW) and El Paso (KBNA AM/FM). Added to this impressive client list are such additional powerhouses as KOFY in San Francisco, KRVA AM/FM in Dallas and XHKY/XLTN in San Diego.

Almost all of these stations are the

gest inroads marketing the medium to general-market shops.

"When you market Spanish-language radio, you're marketing the buying power of the Latino community, which is not only the fastest-growing segment of the U.S. population but one that is becoming increasingly affluent," says Hodge. "And that has ramifications not just for products that are targeting Hispanics but for every product marketed nationally in this country."

THE KATZ RADIO GROUP continued...

marketing KRG stations in network, new business development, sports and agri-marketing sales.

In answer to the question "What does the KRG have in store for the future?" President Stu Olds says "The best is yet to come as we build on our leadership positions in sales, marketing, research and training. We are a company uniquely prepared to meet the challenges of the future."

DIMENSIONS continued...

sales units can be accelerated as the company continues to move forward. And what falls in place as the fourth reason is the career opportunities that are now available, as well as the opportunity for individual growth and diversification.

"Dimensions will be instrumental in paving the way to the 21st century," says Press. "The ability to deliver multi-dimensional marketing/media programs that are customized to satisfy the needs of the advertiser will be paramount. Yet there is one thing that remains constant – the commitment to our roots – to radio. The last 75 years set the stage, and I believe radio will reach new heights as we begin the next 75."

BANNER RADIO continued...

been Blair Radio and formed Banner, the company's spot billings have grown by more than 49 percent, outpacing the 42 percent growth that national spot radio saw during that same time period.

Despite this formidable growth spurt, Chires believes Banner's greatest growth is yet to come.

Many buyers, he says, regard radio as a commodity that should be bought on a cost-per-point basis. That's partially the radio industry's fault – including the reps – for not successfully getting the message out

about radio's value and impact.

"As robust as spot radio's growth has been in recent years, I don't think advertisers are using the medium to its best advantage," he said. "I think people will realize that radio and its attributes make it not only a very powerful retail medium but an extremely effective wholesale medium. Radio is not just a tool for building in-store traffic – we can do the upfront imaging and brand building as well as, if not better than, any medium."

But when the word about what radio can do for brand equity gets out, Chires says, we're going to see even more impressive growth in the medium and, of course, from Banner.

"As an advertising medium – in terms of reach, frequency and its ability to target an audience – radio is second to none. That's the message Banner is going to be telling the world. And that's the message that will take radio and this company into the next century."

EASTMAN RADIO continued...

"Nothing, however, can or will take the place of a face-to-face sales call.

"If the rep business didn't exist today, someone would invent it tomorrow," he adds. "The rep business is alive and well because it works. It serves an important service for clients and customers. It will be here long after we're gone."

According to Butrum, this is easily his most exciting time in radio because he says the opportunities are endless. He sees the future of radio as even brighter.

"I firmly believe we provide a key element in the American marketing system. We are the grease and the gears of the industry. We can introduce a new product to the public quicker and more effectively than any other medium. This is the immediacy of radio."

KATZ RADIO continued...

medium – its strengths are always the same – strong reach, frequency, immediacy and selectivity."

As far as the next 75 years, McCurdy feels that radio is going to get better, and stronger. However, he also says that it's important that the industry not rest on its laurels. The business is cyclical and the goal should be to aim for longer up cycles than down. Therefore, we must continue on the path we're on and remain committed to aggressively market radio's strengths.

KATZ HISPANIC MEDIA continued...

Detroit, Minneapolis, Philadelphia, Portland, St. Louis and Seattle to capture the biggest shares of Hispanic business emerging from those markets.

Yet, for all of Katz Hispanic's success, Hodge sees tremendous potential for growth in the future.

"For all the talk about Hispanic marketing among advertisers and agencies, the Hispanic market is still relatively untapped," he says.

General-market radio spending in Los Angeles alone was 50 percent greater than the total ad spending on Spanish-language stations nationally, Hodge points out. This, despite the fact that the number-one station in LA is a Spanish-language station.

"Hispanics already comprise about 10 percent of the population," he says. "Yet, they receive only about 5 percent of the ad dollars. That is clearly a market that hasn't fully been tapped.

"Since Hispanic marketing is the media buzzword for the '90s, as we aggressively tell the story [of the benefits of advertising on Spanish-language radio] during the next several years, we will see tremendous revenue growth."

And that, says Hodge, will be good for both Katz Hispanic and for Spanish-language radio as a whole.

Radio, At 75th Anniversary, Continues Its Winning Ways

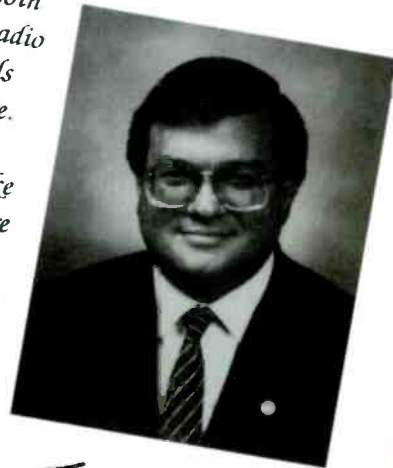
Most radio broadcasters have a passion for their work, but it has taken more than passion to keep the radio industry at age 75 more full of drive and vigor than the Energizer Bunny.

Radio has discovered the secret of eternal youth, but it isn't a can of spinach a day or a megadose of vitamin C. The secret is that radio excels in detecting and coping with change. The best people in radio stay just ahead of their listeners. That's an art, a service and good business.

A wise politician said about midway in radio's journey through the 20th Century that "all politics is local" and, to a great extent, the best of radio is local. Serving your chosen audience requires a different mix of sounds and services than the station across town uses for its different audience.

So radio thrives on majoring in change and minoring in details that make a difference. But in all types of stations and all sizes of markets there are a few constants that make up radio's essential character. These are immediacy, flexibility, portability, connectivity and companionship. Most other media would kill for these. They've tried.

But radio keeps marching on and getting better. I'll give you 2:1 odds on radio over that bunny.



Edward O. Fritts

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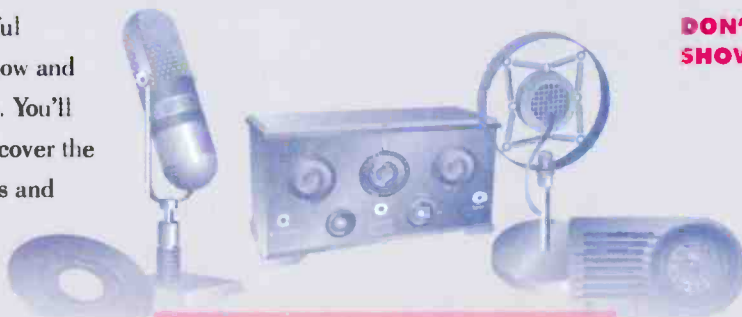
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SEPTEMBER 6-9, 1995

EXHIBITS: SEPTEMBER 7-9, 1995

New Orleans Convention Center

New Orleans, Louisiana, USA



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- Mel Karmazin and Lowry Mays, CEO's of two of the worlds largest, most influential radio groups, explore "Radio: Today's Trends, Tomorrow's Opportunities."



- At the NAB Radio Luncheon Ben Cohen and Jerry Greenfield of Ben & Jerry's Ice Cream share their



secrets to success and Nancy Widmann, President of CBS Radio, receives the National Radio Award.



- "Opportunity '95 the Complete Radio Job Fair" provides managers and owners with an opportunity to meet qualified individuals seeking careers in radio.

- Join FCC Chairman Reed Hundt at the Friday morning FCC Chairman's Breakfast and meet Commissioners James Quello and Susan Ness, along with other high level FCC staff,



as they take part in a variety of regulatory sessions.



- Celebrate everything that makes radio great today at the NAB MARCONI Radio Awards Dinner & Show. Entertainment provided by Premiere Radio Networks.

- "Radio: Profiting From Technology in the '90s" In an exciting FREE session for all World Media Expo and NAB Radio Show attendees, Dr. John D. Abel, NAB's Executive Vice President of Operations, will show you, through entertaining demonstrations, how innovations like data broadcasting, the Internet, the World Wide Web, digital compression and other exciting opportunities made possible by digital technologies can impact your business and your bottom line.



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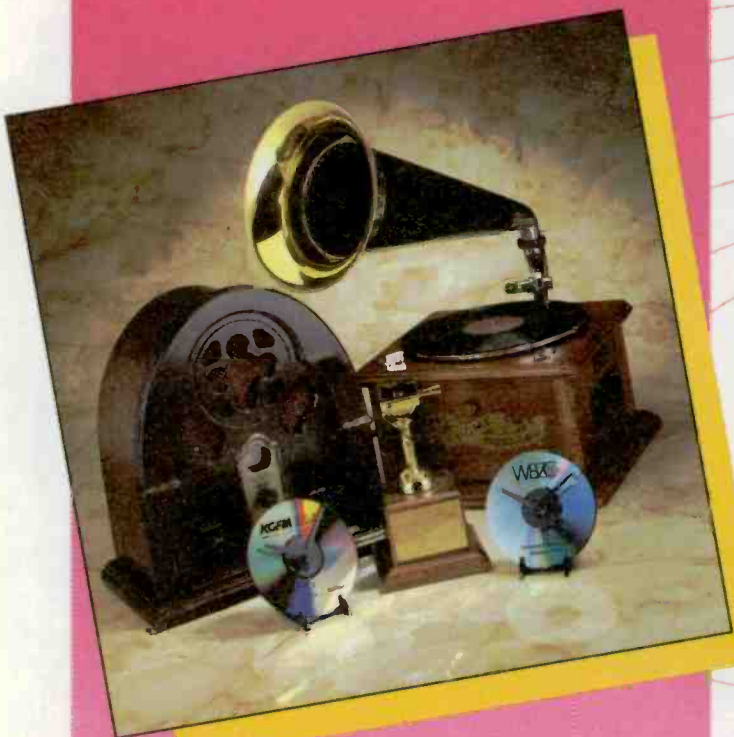
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Special Events

WEDNESDAY, SEPTEMBER 6

8:30 am - 12:30 pm — **Radio Station Tours**

1:15 - 1:45 pm — **Sneak Preview**, Getting The Most Out Of The NAB Radio Show

2:00 - 3:15 pm — **Opening Ceremony and Keynote Address**, Sponsored By: MeVay Media

6:00 - 8:00 pm — **Radio's Opening Reception**, Sponsored By: Interep Radio Stores

THURSDAY, SEPTEMBER 7

10:30 - 11:45 am — **Radio: Today's Trends, Tomorrow's Opportunities**, Sponsored By: Chase Manhattan Bank

5:00 - 6:30 pm — **International Reception**

FRIDAY, SEPTEMBER 8

7:30 - 8:45 am — **FCC Chairman's Breakfast**, with Reed Hundt

12:00 - 1:45 pm — **NAB Radio Luncheon**, featuring Ben Cohen and Jerry Greenfield, founders of Ben & Jerry's Ice Cream. Nancy Widmann, president of CBS Radio, will receive the National Radio Award.

Star-Studded Artist Showcase Party,

Sponsored By: SW Networks and Radio & Records

SATURDAY, SEPTEMBER 9

9:00 am - 2:00 pm — **"Opportunity '95: The Complete Radio Career Fair"**, Broadcasters and job seekers: call (202) 429-5498 to learn how you can participate.

6:00 - 10:00 pm — **NAB MARCONI Radio Awards Reception, Dinner & Show**,

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Programming Sessions

- Format Roundtables — News/Talk/Sports • Oldies/'70s • Country AC • Hispanic • Rock • CHR • Urban
- Exploring And Exploding Radio's Myths
- The Digital Radio Station: Anything Else Is History
- Database And Event Marketing: Building Listener Loyalty & Profits
- Free Advice From The Experts (Q&A)
- Spanking Or Time-Out: How To Manage Talent
- Creative Productivity For The '90s
- Personality Radio Outside Of The Morning Drive
- Has Research Gone Too Far?
- Branding vs. Benchmarking: Battling For The Consumer's Mind
- Finding Your Voice With Marice Tobias
- Surfing Your Future: Tips From Winners To Wipe-outs With John Parikhhal

Management Sessions

- Teamwork In The '90s — Managing Your Non-Sales Staff
- Needles In The Haystack: How To Find And Hire The Best People
- AM/FM Station Improvements Under FCC Rules — A Manager's Guide To Competitive Success
- Satellite DAB Forum
- Discrimination Playhouse
- FCC Regulatory Update
- Meet The Press
- Every Last Cent*
- Station Cost Savings Tips*
- Duopolies, LMAs, And Station Acquisitions: Opportunities In The '90s
- Pennies From Heaven: Small Market Station Financing*
- The Total Quality Service Radio Station with Dan O'Day
- 20 Great Promotions To Build Your Bottom Line*
- FCC Rule Enforcement: Crime And Punishment On M Street
- The Bleeding Edge: Technology — Friend Or Foe?
- Radio And The 104th Congress: A Spectrum Of Issues
- Under One Roof: How To Save \$ In A Duopoly Situation
- Presentations, Communications & The Deadly Fig Leaf With Wayne Cornils
- Radio Renewal Primer: A Broadcaster's License Security Plan
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- State Of The Art Revenue Forecasting: Numbers To Live & Die By
- Real World Streetfighters
- Small Market Duopoly Sales*
- State And Future Of National Sales
- Making Money In Non-Traditional Ways
- State Of Radio Sales With Gary Fries
- Sports Packaging: A Big Bucks Ballgame*
- Duopoly Selling Strategies: The Great Debate*
- How To Sell Your Sales Staff On Raising Rates
- Job Sharing: A Trend Of The Future For Sales
- Time Management For Managers with Dave Gifford
- Recruiting, Training & Retaining Small Market Salespeople*
- The Seven Critical Calculations With Chris Lytle
- Making Money And Keeping Out Of Trouble With Lottery, Contest And Casino Gambling Ads
- How Effectively Are You Measuring The Things That Really Count? With Norm Goldsmith
- The Future Of Radio Sales And Marketing: Geodemographic & Blockcoding
- New Technologies: Sales Management Systems Of The Future That Are Here Today
- You Can't Change The Wind But You Can Adjust Your Sales With Chuck Mefford



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BMI

June 1995

Dear Broadcaster:

The Board of Directors of BMI join in the excitement of celebrating radio's 75th anniversary. America's radio broadcasters have created an enduring legacy of entertainment, information and public service that has enriched society and made a magnificent contribution to world culture.

BMI, founded 55 years ago by the radio industry, is proud to have played an important role in this process. Today's broadcasters can take great pride in BMI's critical role in providing opportunity and income to the songwriters of R&B, Country, Gospel, Jazz, and Rock & Roll - music that was ignored, even condemned, for decades. The courage and foresight of radio broadcasters in supporting the creators of these musical genres, through BMI, is a major chapter in the history of radio's first 75 years.

BMI is pleased to be a sponsor of this special edition of *Radio Ink*, and we look forward to bringing great music to radio for decades to come.

Sincerely,

Frances W. Preston



President and CEO, BMI

Donald A. Thurston



Chairman, BMI Board of Directors
President, Berkshire Broadcasting

BROADCAST MUSIC INC

A CREATIVE ALTERNATIVE IN MUSIC

ONE OF THE LANDMARKS OF RADIO BROADCASTING'S FIRST 75 YEARS was the founding by a group of broadcasters in 1940 of a company that has become one of the crown jewels of the world's music industry: Broadcast Music, Inc. BMI was founded at the initiative of the NAB Board and its President, Neville Miller, in the late 1930s. At Miller's instigation, Sidney Kaye, a CBS attorney, put together a 15-page business plan for BMI in 1939.

BMI has worked hard, often in the face of adverse criticism and outright censorship, to assist in the democratization of American music, and has been an invaluable resource for countless individuals whose careers would likely not have existed were it not for BMI. The story of how the company was founded, its support of the nation's cultural diversity, and the many innovations it has sponsored in the monitoring of and compensation for the public performance of music underscore some of the reasons why and how music has come to be one of America's foremost contributions to the international marketplace.



An early BMI Board Meeting. Neville Miller, center, was president of both the National Association of Broadcasters and BMI.

THE WAY THINGS WERE

IN 1939, 85 PERCENT OF AMERICAN HOMES HAD RADIO RECEIVERS. THE MEDIUM WAS the primary form of family entertainment in the United States as well as one of the principal means by which consumers heard music, most often performed live. The performance of that music, or use of any recordings, required that a radio station acquire a license from the single performance rights organization in existence at that time, the American Society of Composers, Authors, and Publishers (ASCAP).

At that time ASCAP consisted of only 1,100 writers and 140 publishers, a select but by no means representative or exhaustive sample of American composers. Left out was the wide range of indigenous American music — rhythm & blues, country, jazz, blues, and gospel — its creators unable to profit from the public performance of their labors. It was BMI that eventually brought these genres — along with rock & roll — to the ears of America, establishing an enduring credibility with the most prominent creators in those fields.

Not only was radio unable to license the wide range of American musical styles, but ASCAP's monopoly over music licensing led to "take it or leave it" demands for ever-higher license fees. When ASCAP, in 1939, asked for a 100 percent increase in rates over the previous year, a number of radio broadcasters acted upon the clear need for an alternative, competitive organization. Some 600 broadcasting organizations pledged sums equal to 50 percent of their 1937 ASCAP payments to provide capital and operating funds for the establishment of Broadcast Music Inc. NAB President Miller accepted an additional role as President of BMI, while CBS's Kaye was elected operating head and Secretary.

GROWING PAINS

BMI, ITS COMPOSERS, AND RADIO BROADCASTERS SUFFERED BOTH CENSORSHIP and ridicule from established songwriters and publishers, who regarded much of indigenous American music that BMI licensed and promoted as beneath contempt. At first, they attacked it as being tasteless, banal, and offensive. The writers and publishers who supported the old, European-influenced pop style appeared to feel that the public's interest in such new forms as country, rhythm & blues, rock & roll, jazz, blues, or gospel was merely a fad that would run its course once their appreciation for "good music" returned. The public strongly disagreed, clamoring for more and more of the music BMI songwriters and composers offered.

These attacks took on even greater ferocity during the early days of rock & roll, and resulted in attempts to shut BMI down or divorce it from broadcast ownership, all in the guise of a concern over a presumed rise in juvenile delinquency. In 1956, Congressman Emanuel Celler, chairman of the House of Representatives Judiciary Committee, conducted hearings at the behest of a group called the "Songwriters of America," many of whom were leading members of ASCAP. They directly attacked BMI and accused it of contributing to the decay of the nation.



BMI championed America's music. Country legend Hank Williams' classic American songs were part of the core of

A CULTURAL LEGACY

BMI WEATHERED THESE HEARINGS, AND SEVERAL OTHER ATTEMPTS IN THE ENSUING years, as broadcasters were able to show Congress and the courts that BMI's role in expanding the diversity and quality of the American repertoire did not pose a conflict of interest, but rather has been a substantial contribution to breadth and depth of the American music industry. Even in the early years of its operation BMI was remarkable. The organization represents the works of many of the major creators of our national musical culture: in blues, Leadbelly and Muddy Waters; in country, Hank Williams and Boudleaux and Felice Bryant; in rhythm & blues, Fats Domino and Sam Cooke; in gospel, Thomas Dorsey; in rock & roll, Chuck Berry and Little Richard. BMI also championed composers in other fields of music, including contemporary classical, with Charles Ives and Otto Luering; Broadway show music, with Jerry Bock & Sheldon Harnick (*Fiddler On The Roof*) and John Kander & Fred Ebb (*Cabaret*); and Hollywood film music, with Lionel Newman and Bernard Herrmann.

Not surprisingly, BMI songwriters make up the lion's share of the membership of the music industry's halls of fame: 75 percent of the Rock & Roll Hall of Fame; 91 percent of the Pioneer Awards given by the Rhythm and Blues Foundation; 82 percent of the Country Music Hall of Fame. Additionally, the depth and diversity of talent that BMI songwriters and composers represent is further exemplified by the fact that they have won more than 800 Grammy Awards and almost two dozen Pulitzer Prizes. The work these individuals created has been healthy in the best sense — not only for the national economy but also for the vast enjoyment of the American public.

Songwriter Pee Wee King and BMI president Carl Haverlin (left) join pop vocalist Patti Page and band leader Sammy Kaye to celebrate the success of "Tennessee Waltz," one of BMI's major hits in 1951.



INNOVATIONS



BMI Board Chairman Donald A. Thurston, President of Berkshire Broadcasting Company, Inc. Thurston continues a long tradition of broadcast executives who, during their careers, were active with both the National Association of Broadcasters and BMI.

"FOUNDED AND OVERSEEN FOR 55 YEARS BY A BOARD MADE UP of broadcast shareholders, BMI has always put a priority on innovation and service," says Don Thurston, BMI's current Board Chairman and past NAB Chairman. "The Board has directed BMI to be the most efficient music licensing organization possible, and that has meant continuing innovation in licensing techniques, and accurate monitoring of musical performances, in order to maintain competitiveness and provide every possible dollar to the songwriters, composers and copyright owners who supply the music. This has resulted in

BMI's leadership in quality and efficiency — not only in America, but throughout the developed world."

BMI pioneered the "open door" practice to all writers and publishers, effectively ending the exclusive membership practices of ASCAP. BMI has devised and routinely updated its monitoring procedures for logging the use of music. In the early years, those logging procedures were devised by Dr. Paul Lazerfeld of Columbia University's Office of Radio Research, one of the major figures in communications research. As new technologies have been devised and, in turn, new opportunities for the use of music arisen, BMI has established the means to monitor and compensate for them:

- BMI was first to pay royalties for music on FM radio.
- BMI pioneered the use of computers to manage repertoire.
- BMI was first to monitor and pay royalties for airplay on college radio, adding 1,000 educationally affiliated stations to its logging system.
- BMI was the first performing rights organization with its own Internet domain, bmi.com, and, as you read this, is making its full song repertoire available on that World Wide Web site.
- BMI was the first performing rights organization to use telemarketing and direct mail for non-broadcast licensing, more than doubling the number of licensees in the last five years.
- BMI was the first performing rights organization to offer a corporate license covering multiple uses of music at corporations.
- BMI was first to reach agreement for licensing music use on the Internet.

BMI's staff remains technologically literate. More than 90 percent of its employees use a computer work station in their daily routine, making BMI among the top 10 percent of the most effective users of information systems in the United States.

Finally, BMI has never been parochial in its thinking, and has realized that music is a global phenomenon. It has made reciprocal agreements with more than 40 foreign societies to ensure that the writers and publishers of music they represent are compensated for performances around the world. While approximately 25 percent of BMI's revenues come from foreign society payments, these reciprocal agreements also bring the best music from around the globe to broadcasters here in the U.S.

"Radio and the music industry have had a symbiotic relationship from the onset," said BMI President and CEO Frances W. Preston. "So it should be no surprise that BMI has been able to combine the vision and business sense of today's broadcasters with the excitement, innovation and quality of America's best songwriters and composers. We have truly forged a winning combination, one that will continue to benefit both broadcasters and the music industry for generations to come."

Frances W. Preston, BMI President and Chief Executive Officer. Preston began her career at WSM Nashville and built BMI's repertoire in rock, country, r&b, and gospel into an American music powerhouse.



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(station manager)*

KFKF-FM (pending)

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*Gil Rozzo
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PITTSBURGH

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WBZZ-FM/B-94 FM

Andrea Martin

SACRAMENTO

KRAK-FM, KNCI-FM, KHTK-AM

Chuck Goldmark

SEATTLE

KMPS-AM,/FM, KZOK-FM

Fred Schumacher

ST. LOUIS

KSD-AM,/FM, KYKY-FM/Y98 FM

Karen Carroll

"EZ was formed in 1967 with the specific purpose of building a large, exciting group of radio stations...ones that could propel this company to the top level of the industry. We are proud of that heritage and we are proud of our "EZ" people. We've always tried to operate at the front of the pack in terms of company growth, programming, research and training, as well as, important industry issues and new technology. For me, that's what makes day-after-day, year-after-year, so exciting."

-Alan Box

A

t EZ, we are dedicated to training our people. An important part of being an account executive with EZ Communications is being actively involved in the "Promise for Excellence" program. The goal of this program is to continually encourage EZ's salespeople to grow, learn and strive to become the best trained salespeople in the business. As individuals work the "Promise for Excellence" program, there are different levels of achievement, the highest being a **Certified Sales Professional**.

By achieving the CSP title, a salesperson has achieved the highest level of recognition and commitment in the "Promise for Excellence" sales training program.

Each year during a four-day award trip we formally recognize the new and existing CSPs. We would like to introduce EZ's Certified Sales Professionals to you. They are:

Maryanne Ciaraglia (Local Sales Manager)

KNCI/KRAK, SACRAMENTO

Susan Cometz-White

WIOQ, PHILADELPHIA

Holly Conley

KMPS, SEATTLE

Leslie Hickman

KMPS, SEATTLE

Carolyn Jones-Hardesty (Sales Manager)

WEZB, NEW ORLEANS

Amy Koman (Local Sales Manager)

KYKY, ST. LOUIS

Stuart Lewis

KNCI/KRAK, SACRAMENTO

Phil Mark

KMPS, SEATTLE

Andrea Martin (VP/General Manager)

KMPS, SEATTLE

Ward Rice (Sales Manager)

WRNO, NEW ORLEANS

Tim Rohrer

WSOC, CHARLOTTE

Dotty Webb

WIOQ, PHILADELPHIA

We are proud to say that five of EZ's 13 CSPs have been promoted to management positions within the company. This is just another of many examples of how the outstanding people in the Company make EZ a great company!



LEFT TO RIGHT:

Dotty Webb, Stuart Lewis, Leslie Hickman, Tim Rohrer, Andrea Martin, Ward Rice, Holly Conley, Susan Cometz-White, Amy Koman, Maryanne Ciaraglia, Carolyn Jones-Hardesty, and Phil Mark.



Just Who Did Invent Radio . . .

And What Was The First Station?

by B. Eric Rhoads

If you ask most people who invented Radio, the name Marconi comes to mind. Usually KDKA Pittsburgh is the response when you ask about the first Radio station. But are these really Radio's firsts? In the interest of curiosity and good journalism, we set out to determine if these were in fact Radio's firsts.

Of course, as with a rating book, almost anyone can find a place where they rank higher than someone else in something. Such is the case with the inventors of Radio and the first Radio stations. Was the inventor of Radio the person who discovered that electromagnetic waves could be sent through the air, or the person who actually sent them? Was it the person who sent signals the farthest, or who sent the first with voice? Was the first station the first one to be licensed, or was it the first licensed experimental station? The answers aren't easy.

"Wireless" itself is relatively broad. Within the wireless category are many subcategories and industries of which Radio broadcasting is just one, as is wireless telegraph, wireless ship-to-shore communication, and so on.

To go back to the development of wireless we must first track events leading up to the discovery of electricity. Though some documentation goes further back, electricity as a science began in 1600 when Dr. William Gilbert, who was Queen Elizabeth's personal physician, invented the electroscope which

detected electromagnetic energy in the body. He coined the word electricity. From that point forward many people had their hand in the development of electricity . . . Sir Thomas Browne, Benjamin Franklin, Alessandro Volta and Georg Simon Ohm among others. For brevity's sake, we'll look at wireless after electricity was invented.

Exploring Wireless

The real interest in wireless began with Samuel F. Morse's invention of the telegraph in 1837 . . . which required wires (a very expensive proposition). In 1867 a Scottish mathematician, James Clerk



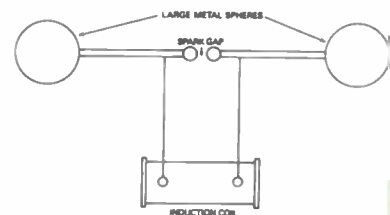
Cambridge University Professor James Clerk Maxwell published his theory of electromagnetism in 1873.

Maxwell, conceived of the "electromagnetic theory of light." This theory holds that light, electric waves and magnetic waves, of varying frequency, travel through the same medium . . . ether. Maxwell was never able to prove the theory.

In 1865 a Washington, D.C. dentist, Dr. Mahlon Loomis, explored wireless. He developed a method of transmitting and receiving messages using the Earth's atmosphere as a conductor. Loomis sent up kites 18 miles apart from two West Virginia mountaintops. The kites were covered with a copper screen and were connected to the ground with copper wires. The wire from each kite string was connected to one side of a galvanometer; the other side was held by Loomis, who was ready to make a connection to a coil buried in the Earth. The receiving station connection, between the meter and the coil buried in the Earth, was always closed, and whenever the circuit was closed at the transmitting end, the galvanometer at the receiving station actually dipped. Congress then awarded Loomis a \$50,000 research grant.

In 1879 David Edward Hughes discovered that when a stick of wood covered with powdered copper was placed in an electrical circuit, the copper would adhere when a spark was made. In 1885 Sir William H. Peerce and A.W. Heaviside sent signals to one another at a distance of 1,000 yards with two parallel telegraph lines and an unwired telephone receiver in the middle. This was the discovery of induction, or crosstalk.

The real experiments leading to Radio's discovery started with Heinrich Hertz in 1887. Some call him the father of Radio because his experiments created interest by Marconi. Radio waves were commonly called Hertzian Waves in the early days. Hertz studied Maxwell's theories and in attempting to develop further data, actually set up the first spark transmitter and receiver. The transmitter consisted of a Leyden jar and a coil of wire, the ends of which were left open so that a small gap was formed. For



Hertz-designed oscillator

the receiver he used a similar coil at the opposite end of the room. When the jar was charged, sparks flew across the gap and were received on the other end. Hertz then measured the velocity of the waves and found they were the same as light, 186,000 miles per second.

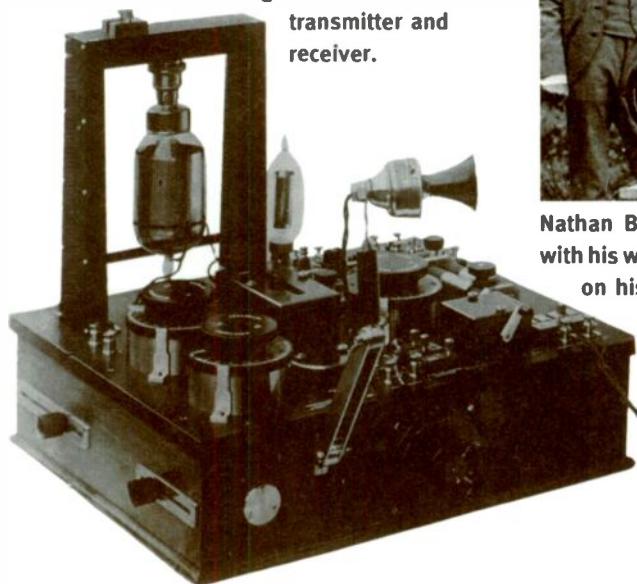
In 1892 a French inventor, Edouard Branly, created a tube containing loose zinc and silver filings, with contact plugs on each end. The shavings would stick together after the first spark was received; a method of separating them for the next signal was necessary. Popov, a Russian, came up with the idea of using a vibrator and the hammer of an electric bell to strike the tube and cause the filings to separate.

Tesla, Marconi & Stubblefield

In 1893 a Serbian, Nikola Tesla, suggested a means of conduction using the Earth. He invented the Tesla coil which created high frequency oscillations. In 1895 Marconi experimented with Hertzian waves and was able to send and receive messages over a mile and a quarter. He



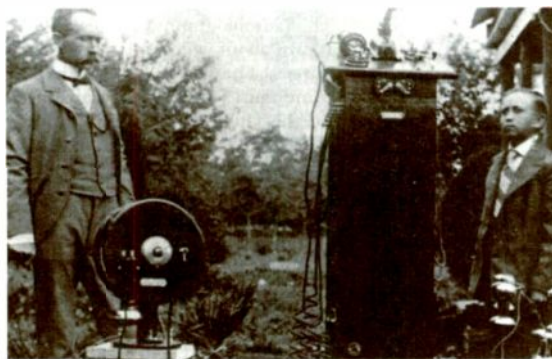
In 1895, Marconi achieved transmission of almost two miles using an antenna and ground at both the transmitter and receiver.



Piece of equipment used by Marconi to transmit between vessels anchored off the Italian coast, circa 1914.

made great strides when he created transmission between two ships 12 miles apart. He then solicited and secured investors for the Marconi Wireless Telegraph company, the first to commercialize wireless. He was 23. By 1899 he had covered distances of 74 miles. In 1899 he adopted Sir Oliver Lodge's principles of tuning circuits, perfecting them and obtaining a patent in 1900. In December 1901 when Marconi sent the first transatlantic signal, inventor H. Otis Pond told Tesla, "Looks like Marconi got the jump on you." Tesla replied, "Marconi is a good fellow, let him continue. He is using 17 of my patents." Tesla's attitude toward Marconi later changed after years of litigation between them. Tesla later referred to Marconi as "a donkey."

Tesla had come up with something different and superior to that of Hertz's original ideas. He developed a series of high frequency alternators producing frequencies up to 33,000 cycles per second (33,000 Hz). This, of course, was the forerunner to high frequency alternators used for continuous wave Radio communication. Tesla went on to build the Tesla coil, an air-core transformer with primary and secondary coils tuned to resonate — a step-up transformer which converts low-voltage high current to high-voltage low



Nathan B. Stubblefield and son posing with his wireless telephone demonstrated on his farm in Murray, Kentucky, as early as 1892.

current at high frequencies. It is used today in all Radios and televisions.

In 1892, a Kentucky farmer and inventor, Nathan Stubblefield, publicly demonstrated wireless. Not only did he broadcast signals, but he also was able to broadcast voice and music. He demonstrated wireless



Nikola Tesla



Stubblefield demonstrates a ship-to-shore broadcast on the Potomac, March 20, 1902.

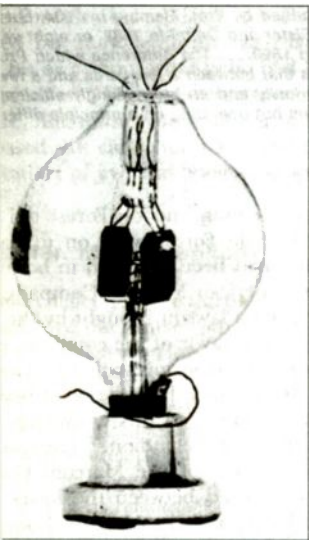
again in 1898 to a documented (by *The St. Louis Dispatch*) distance of 500 yards. He demonstrated a ship-to-shore broadcast on the Potomac River in Washington, D.C., on March 20, 1902, and received patent number 887,357 for wireless telephone on May 12, 1908. Stubblefield was so afraid that someone would steal his invention, he sheltered it from everyone.

He had been offered \$500,000 for his invention but turned it down because he felt it was worth more. Stubblefield envisioned the device in motorcars (as shown on his patent). Following another demonstration in Washington his "secret box" with his apparatus inside was stolen (documented February 13, 1912) and he believed his invention was copied. Nathan B. Stubblefield died of starvation and a pauper in Murray, Kentucky, after going into seclusion because of his failed attempts for acceptance.

Fessenden, De Forest & Fleming

In 1900, Professor Reginald A. Fessenden realized that Marconi's work was limited to telegraphy and wanted to

find a way to transmit and receive telephony (voice). He began experimenting with continuous wave transmissions which led to the perfection of the arc transmitter. He also developed an alternator, similar to today's alternating current, with a higher frequency and thus eliminated the spark gaps which wasted energy. His work was to become a major milestone in the development of Radio. Simultaneously Lee De Forest built a wireless outfit, also less cumbersome than Marconi's. He used the electrolytic detector as did



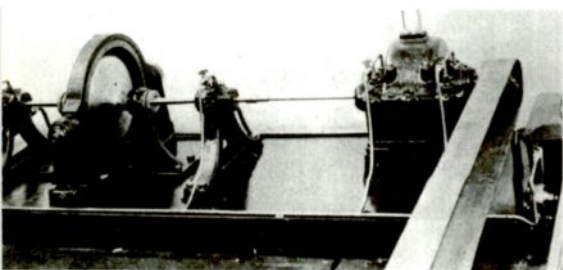
De Forest's audion tube

as did Fessenden, which later created legal conflicts between the two. (De Forest spent years in litigation with many other inventors and was often accused of taking credit for the inventions of others).

In 1904 J. Ambrose Fleming developed his two-element (diode) valve (The Fleming Valve) while working for Marconi. Though significant, the invention was short-lived due to De Forest's invention of

a three-element (triode) valve, which later became the audion tube, said to be the most significant invention in Radio. Unfortunately De Forest could not interest the public in buying stock in his company and he was forced to sell the rights to the American Telephone and Telegraph company for \$500,000. The decision made by AT&T was thought to be foolish at the time, but later proved to be the investment that made the company.

On Christmas Eve in 1906 Fessenden delighted listeners up and down the East



High-frequency alternator used by Fessenden.

Coast by broadcasting voice and music from his transmitter at Brant Park, Massachusetts, using a high frequency alternator based on Tesla's designs and principles. The program consisted of music from phonograph records, a violin solo, and a speech by the inventor. Fessenden's program did not prove to be a pioneering effort, however. For several years Radio remained a communications medium devoted to sending and receiving messages. It proved especially valuable to the armed forces during World War I. The broadcasting potential was not realized until after the war, though David Sarnoff in 1916 envisioned the possibility of a Radio receiver in every home. (He later became head of the Radio Corporation of America and the National Broadcasting Company.)

In 1907 G.W. Pickard discovered that minerals made an excellent detector which led to the invention of the crystal detector. It was not only effective but inexpensive which made the availability of wireless receivers more widespread.

The Radio Act of 1912

In 1910 the government required all ships to have a wireless telegraph. In 1912 the Titanic hit an iceberg and sent the first SOS signal which was heard by a nearby ship that came to the rescue of many survivors. It was later learned that another ship was closer, which would have resulted in more lives being saved, but that ship only had one wireless operator on board who happened to be "off-watch" at the time the Titanic went down. That resulted in the Radio Act of 1912,



David Sarnoff at Radio station atop the Wanamaker store in New York.

requiring that two operators be employed on all ships with constant watch.

When the Titanic sunk, a young wireless operator was stationed at the Wanamaker Radio station in New York City to receive signals between the distressed ship and its rescuers, reports about the rescue work, and a list of the survivors so that the anxious world could be advised. This kid stayed at the telegraph for 72 hours. His name ... David Sarnoff. It was this event that made the public aware of the importance of the wireless.

In 1913 Edwin H. Armstrong (who much later invented FM Radio) created a way to increase the sensitivity of receivers. This regeneration system ended up in litigation with De Forest who claimed he was the inventor. Ultimately De Forest prevailed. De Forest also continued to perfect the audion tube he had sold to AT&T. It now had the ability to function as an oscillator (generator of high frequencies). This led to the oscillator circuit created by W.E. Hartley. The result was improved long-distance transmission of speech, the forerunner of Radio broadcasting.

The First Stations

In 1916 an amateur operator and engineer for Westinghouse Electric began broadcasting programs from his garage on amateur station 8XK in Wilkinsburg, Pennsylvania. The broadcasts were enthusiastically received by other Radio amateurs who liked hearing wireless music. The broadcasts resulted in a newspaper article which generated such interest, that Westinghouse decided to build a



KDKA's debut broadcast, November 2, 1920.

station for the purpose of broadcasting. The station — KDKA — was rushed to launch its first broadcast for the election returns of the Harding-Cox presidential race. It was the first programming to reach

a sizable audience (perhaps 1,000 persons — mainly ham and amateur Radio operators). The returns were read by Leo Rosenberg, who later claimed to be the first professional Radio announcer. KDKA also hired the first full-time announcer — Harold W. Arlin, who became the first



Harold Arlin of KDKA.

sportscaster to do play-by-play football. The newspapers (2,000 across the country) having not yet realized that they were promoting a competitor, were so enamored with the medium that they printed daily broadcast schedules. KDKA broadcast the first remote, the first religious service, the first broadcast from a theater, and the first prize-

fight — all in 1921.

The first commercial was claimed to be sent out over WEAJ in New York City in 1922, however that is disputed because in KDKA's initial broadcasts announcers mentioned a record store in exchange for records to play on the air, as did KQW announcers in San Jose, California. (It's interesting to note that Westinghouse, which owned KDKA, was founded by George Westinghouse, the first owner of an electric company to employ the principles of alternating current. These principles were obtained through a relationship with Nikola Tesla who held the patent, and also had the patent on wireless transmission.)

But was KDKA the first station? Though its November 2, 1920 debut is considered the official start of Radio



WWJ Detroit, using call letters 8MK, begins regular programming in 1920 over a De Forest 20 watt transmitter.

broadcasting, others were doing the same prior to KDKA. Earlier that same year, in Detroit, WWJ using call letters 8MK began regular broadcasts. And much earlier, in 1912, Charles David Herrold began regular, continuous broadcasts of music and information in San Jose. The amateur station was well-known around the Bay area. It eventually became KQW and then KCBS.

In 1913 the physics department at Iowa State University began wireless demonstrations and is documented by a newspaper article to have done one such demonstration at the Iowa State Fair in 1915. It became station 9YI and later WOJ. With groundwork dating back to 1904, the University of Wisconsin in Madison experimented with voice and music transmission in 1917. Their calls were 9XM, and later WHA.

Radio's Father

So who was the father of Radio? We have credited Marconi traditionally, however there is much doubt that he is the true father of Radio. He was very industrious, highly inventive, and had the strongest and most successful entrepreneurial spirit of any of Radio's fathers. He made excellent commercial applications for wireless telegraphy. However our exhaustive research points to the father of Radio as Nikola Tesla who had disclosed wireless and



Iowa State's 9YI at the 1915 Iowa State Fair giving public demonstrations.

the technology at a lecture in 1893, preceding Marconi's wireless inventions and practical demonstrations. In fact, a Supreme Court case in 1943 ruled that Tesla was the father of Radio. Marconi's first patent was issued in 1900 and Tesla's in 1898.

But what about Nathan Stubblefield who had demonstrated wireless in 1892? If you go to the town square in Murray, Kentucky, you'll find a statue of Stubblefield inscribed with the words "Murray, Kentucky ... Birthplace of Radio." Could it be that a forward-thinking albeit eccentric farmer from Kentucky outwitted the intellects of Tesla, Marconi, Edison (who once worked on wireless experiments and also won a suit against Marconi for patent infringement) and others? You will recall that after being very protective of his proprietary knowledge, Stubblefield's apparatus was stolen following a demonstration in Washington, D.C. Could it have surfaced as someone else's invention? Documents prove his early demonstrations of an actual working wireless system to have occurred one year before Tesla's lectures about Radio which were prior to his working experiments. No one will ever know for sure. The Supreme Court ruled that Tesla is the father of Radio ... and Marconi is not. The question remains whether the honor should really go to Stubblefield. ▼

7 Great Reasons for getting to know us.

As commercial radio celebrates its 75th birthday, at Alliance Broadcasting we're quietly making our own history, even though we've been operating radio stations only since 1992. Our goal? To win over listeners, advertisers, and employees in our own unique way: old-fashioned values coupled with savvy programming and sales techniques. People both inside and outside the radio industry are starting to take notice. Here are 7 reasons to check us out:



"Speedbump," KYCY-FM, San Francisco, armadillo mascot.

1 GREAT FORMATS

Alliance Broadcasting created the sizzling Young Country® format, which features personality-driven, contemporary country music. Young Country® is a registered trademark of Alliance Broadcasting, licensed in 35 markets. Our Young Country® stations in Dallas, Detroit, Seattle, and San Francisco feature today's hottest country artists. Catering to slightly older audiences, Sunny 95 (KSNM-FM Dallas) plays traditional country favorites and mainstream hits. KFRC 610-AM and KFRC 99.7-FM San Francisco feature oldies that bring back the fun of the Sixties.



2 GREAT PERSONALITIES

Our on-air talent have individual personalities that are sometimes quirky, sometimes zany, but always highly memorable. From Wynn Richards and his nighttime "Passion Phone" on KYCJ 96.5-FM Seattle to Dr. Don Carpenter, mornings on WYCD 99.5-FM Detroit, our personalities speak their minds and create a trademark atmosphere we call "stationality" that is unique to each station. It's what makes our listeners want to tune in again and again.



3 GREAT SPORTS

Avid fans of Oakland Athletics baseball and San Jose Sharks hockey get their fill of team thrills, chills, and spills directly from live action coverage broadcast by KFRC 610-AM San Francisco. And A's manager Tony LaRussa gives listeners the inside scoop, mornings with KFRC's Gary Bryan.



Recording artist Lorrie Morgan in a live Young Country®, Dallas, broadcast.



KFRC-AM broadcasts San Jose Sharks hockey play-by-play.

4 GREAT FUN

Our stations regularly sponsor dozens of events ranging from wacky to downright breathtaking, giving our listeners lots of fun in ways that most radio stations cannot. One of the most popular of these is the annual "Christmas Fireworks to Music" sponsored by KYNG-FM. Over 150,000 people flock to this pyrotechnic display held each Christmas season to benefit the Ronald McDonald Children's Charities of Dallas.

KYNG
105.3 FM
Dallas

KSNM
94.5 FM
Dallas

WYCD
99.5 FM
Detroit

KFRC
610 AM 99.7 FM
San Francisco

KYCY
93.3 FM
San Francisco

KYCW
96.5 FM
Seattle

5 GREAT HEART

Since 1992, Alliance Broadcasting stations have raised more than \$1 million for charities, because we believe the privilege of operating a radio station carries with it the responsibility of being a good neighbor. In our "Charity of the Month" program, each station picks a local charity, then donates hundreds of public service announcements profiling its needs and what people can do to help. This call to action results in generous contributions by our listeners and clients of everything from food and money to volunteer time. Alliance stations also respond quickly to many crisis situations, both local and national. For instance, since 1993 WYCD Detroit has raised over \$35,000 for MI-COPS (Michigan COPS) which assists families of slain police officers. All of our stations acted to set up emergency relief funds within hours of the Oklahoma City tragedy.



KYCW-FM, Seattle drew 20,000 to its Young Country® Seafair Beach Party.



KYCW-FM, Seattle, sponsored a NASCAR race car in 1994.



In "The World's Easiest Contest," KFRC listeners win \$1,000 just by answering the phone!

6 GREAT COMMERCIAL PROFILE

The demographics of Alliance Broadcasting stations are an advertiser's dream. Alliance stations play to active adults aged 25 to 54 who live in one of the nation's top 13 markets, making our stations an ideal environment for almost any advertiser. All of our stations are results-oriented and take great pride in addressing client needs. Our philosophy is that commercials are good and we don't try to hide them. We are committed to providing a high profile environment for our advertiser's messages with some of the industry's most innovative promotional opportunities, including community events, personal appearances, and live broadcasts from our "Rolling Remote Studios."



KYCY, KYCW and KYNG each own a "Young Country® Cafe," complete with remote broadcast capability, PA system and food service!

WYCD-FM, Detroit, outdoor campaign.



7 GREAT PLACE TO WORK

Alliance Broadcasting is committed to a decentralized approach to station management, empowering employees to make decisions on their own initiative. We value our employees, challenge them, and expect their best in return. Our standards of performance are high and so are the rewards for a job well done. When a station achieves its goals, it is not uncommon for every employee there to share in a cash bonus. The Alliance workplace encourages new ideas and creativity, and gives employees the freedom to try new things. For example, in Dallas, two of our working mothers share one sales job, each working three days a week on the same list, and splitting commissions. The result? Linda Howell and Phyllis Gaze have developed the highest billing list in the station.



The 40-foot Young Country® "Rolling Studio" is the backbone of station promotions at WYCD, KYNG and KYCY.



State-of-the-art mobile studios let Alliance station personalities broadcast live from remote locations.

If you are interested in learning more about Alliance Broadcasting and how it could fit into your radio future, call (510) 256-4690.



ALLIANCE BROADCASTING

2175 North California Blvd., Suite 990, Walnut Creek, CA 94596

GOLDEN ERA SNAPSHOTS



Lobby at WCWO Ft. Wayne in the 1940s.



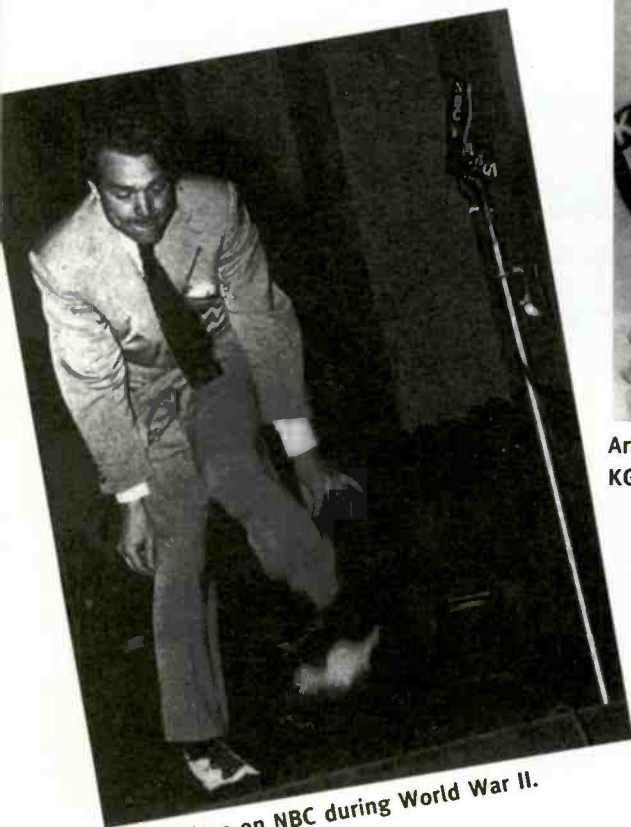
Sponsored by Texaco in 1933, Ed Wynn emphasized wild costumes.



Art Linkletter began his career on KGB (1933).



Freeman Gosden and Charles Correll (Amos 'n' Andy) began as a harmony team in 1925.



Red Skelton on NBC during World War II.



Fred Allen and wife Portland Hoffa appeared together on "Town Hall Tonight" and "The Fred Allen Show."



Al Jolson was first heard on Radio in 1927.

GOLDEN ERA SNAPSHOTS



Thomas Edison on NBC in 1928.



H.G. Wells in 1929.



"Fleischmann Hour" host Rudy Vallee in 1930.



Edgar Bergen and Charlie McCarthy in the office of NBC's David Sarnoff.



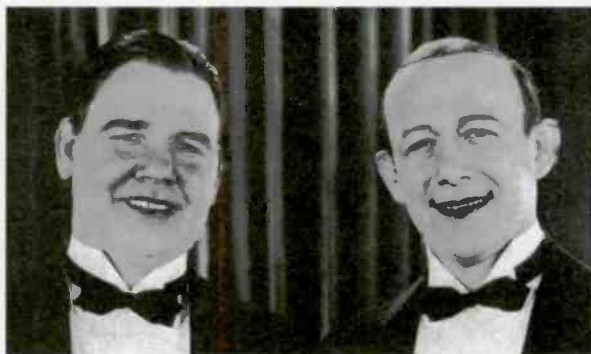
Eddie Cantor began as a guest on Radio's "Fleischmann Hour" in 1931. His own show ran until 1949.



Soft drink sponsor Clicquot Club sponsored The Clicquot Club Eskimos on NBC in the '20s.



Bob Hope first came to Radio in 1935 on NBC's "The Intimate Revue."



Sponsored by the Happiness Candy Stores, Billy Jones and Ernie Hare were the "Happiness Boys" on W.E.A.F., debut 1921.



Fannie Brice as Baby Snooks in Radio's version of Ziegfeld Follies (1936).

GOLDEN ERA SNAPSHOTS

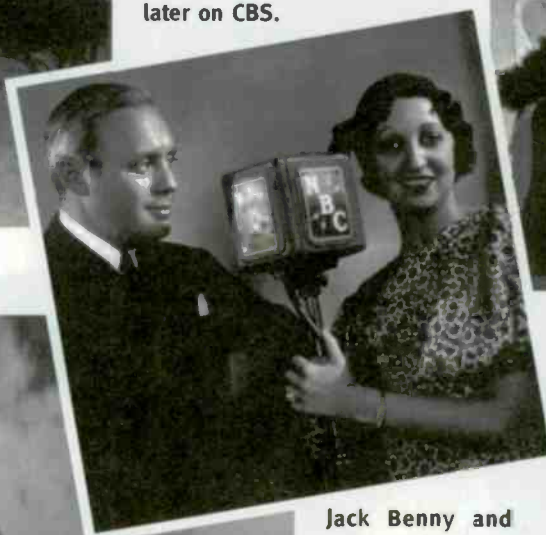
L-r: Vincent Connolly, Mary Margaret McBride, Janice Devine, Mrs. Deichler, and Henry Gabrielson on ABC broadcast, circa 1952.



Will Rogers' best-known show was "The Gulf Show" which began in 1933 on NBC; it was later on CBS.



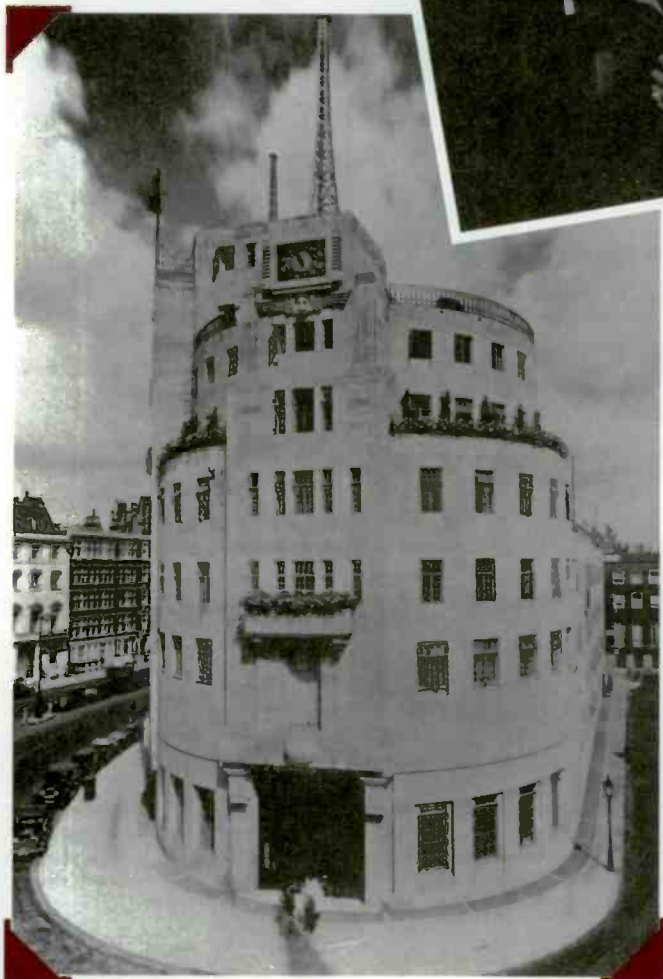
NBC show "Station KUKU," circa 1929.



Jack Benny and Mary Livingstone (1933).



"The Michelin Men" adopted both the name and look of their sponsor (1928).



BBC Broadcast House built in 1932.



Olsen & Johnson Radio debut on "The Fleischmann Hour" (1932).

GOLDEN ERA SNAPSHOTS

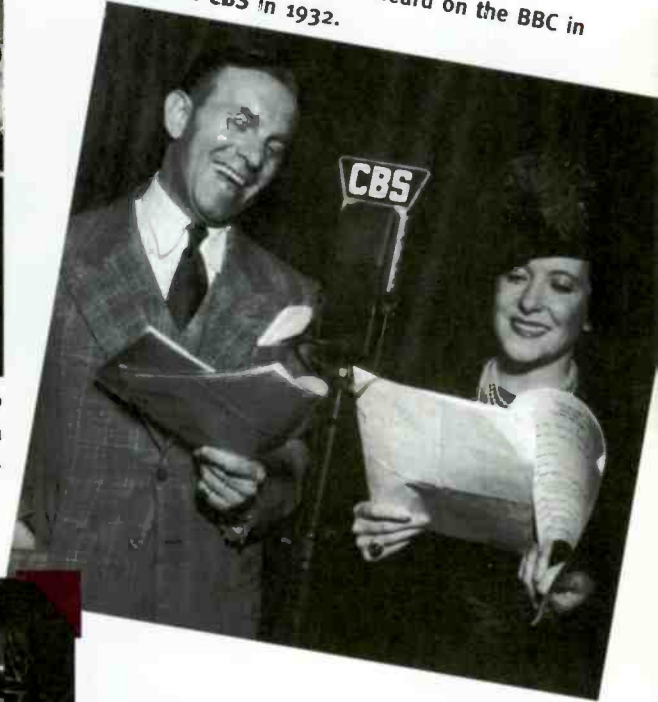


Kate Smith's Radio career began in 1931 on CBS.



Morton Downey made his Radio debut in the 20s on the BBC as a singer. He became CBS' Camel Minstrel Boy in 1931.

Burns & Allen were first heard on the BBC in 1929; on CBS in 1932.



NBC debut broadcast, November 15, 1926. Charles Lindbergh and Amelia Earhart at left.



Cab Calloway was on network Radio in the 30s ... hosted "Cab Calloway's Quizzical" on WOR in 1941.



Walter Winchell's debut was in 1930 on ABC. He moved to NBC in 1932.

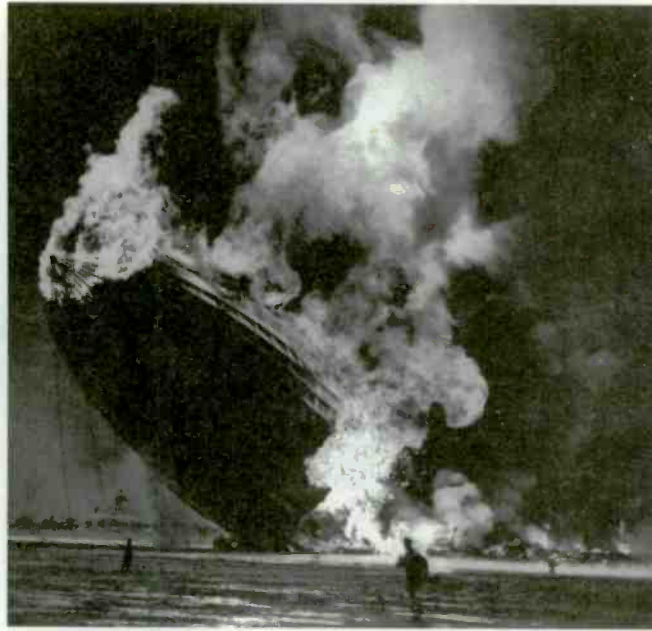


Minnie Pearl on "The Grand Ole Opry" (1939).

GOLDEN ERA SNAPSHOTS



Edward G. Robinson on the BBC.



The Hindenburg disaster, a memorable Radio news event (1937).



FDR was first to realize the impact of Radio for politicians. After his election he began his famous "Fireside Chats."



"Call for Phillip Morris" Radio Ad.



Mason Adams, Radio soap star in the '40s and '50s.



Sterling Tracey strings an aerial for coverage of the 1938 California flood on KNX.



Alistair Cooke and Lionel Hale on the BBC.



Ralph Edwards was a CBS staff announcer in the mid '30s.

He later joined NBC in the late '40s.



NBC news vehicles.

GOLDEN ERA SNAPSHOTS

CBS News pioneer Robert Trout introduced the first broadcast of the CBS "World News Roundup," March 13, 1938.



King Edward VIII abdicates the throne with the largest Radio audience ever (1936).



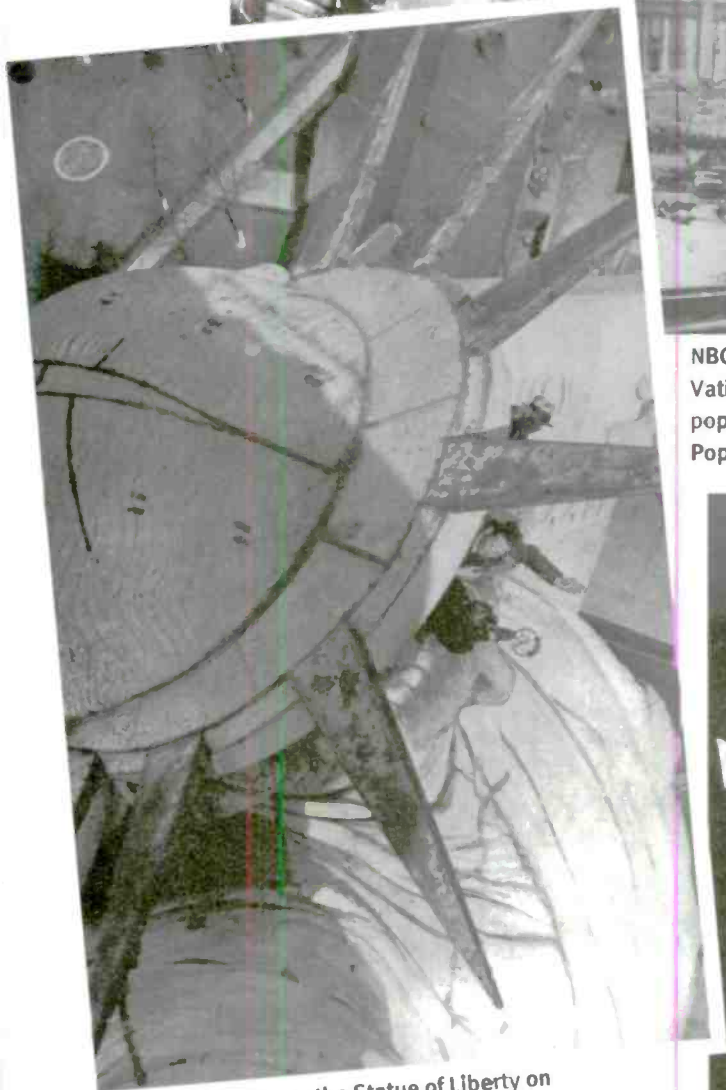
From 1938 to 1940, Dave Garway (r) was an announcer on KDKA. He later went on to host NBC's "Today" show.



NBC's Max Jordan watching the Vatican for a signal that a new pope had been elected to succeed Pope Pius XI.



In 1932 Ed Sullivan began his Radio career with an interview show on CBS.



NBC broadcasts from the Statue of Liberty on Independence Day.



Amelia Earhart's broadcast to Admiral Byrd at the South Pole in 1929.



Henry Morgan was a page at WMCA at age 17. He later became an announcer, and then moved to WOR in 1937.

GOLDEN ERA SNAPSHOTS



Monty Hall began his Radio career in Canada.



NBC engineers and sound effect instruments for a live production, circa 1930.



NBC facility on Guadalcanal in 1943.



Mary Margaret McBride, a pioneer interviewer who began in the '30s.



Jack Benny (3rd from right) and "The Gang" (l to r): Eddie "Rochester" Anderson, Dennis Day, Phil Harris, Mary Livingstone, Don Wilson, and Mel Blanc.



Studio during "March of Time" show.



Jack Benny in 1937. His style was low-key unlike many of that era.



Fibber McGee and Molly were Jim and Marian Jordan, one of the top Radio shows of the day.



Bill Cullen began his career on WWSW Philadelphia in 1939, and joined CBS in 1944.



Gary Moore's career began on WBAL in the mid '30s.



Gypsy Rose Lee & Bobby Clark on WOR (1942).



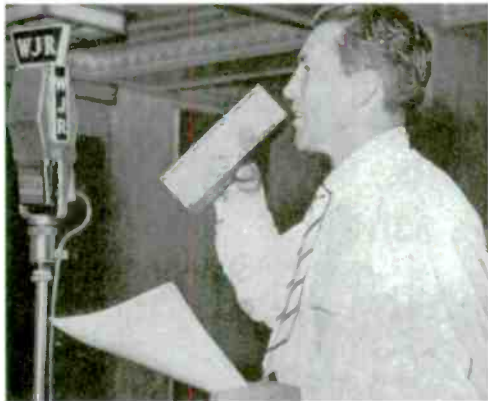
Vin Scully as a staff announcer at WTOP Washington, D.C.



Harry Caray began as The Voice of the St. Louis Cardinals.



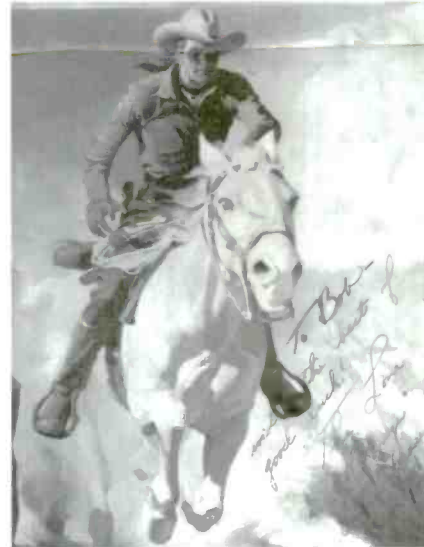
GOLDEN ERA SNAPSHOTS



A Detroit actor uses a muffle box for local production, circa 1940.



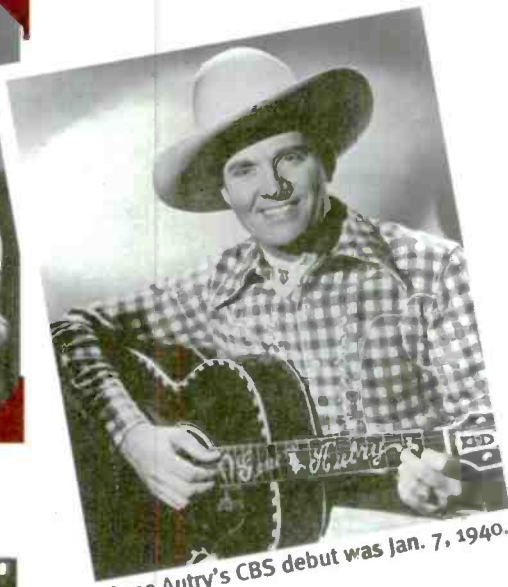
Equipment used for sound effects on "The Dick Tracy" program (1935-1948).



"Lone Ranger" promo piece signed by Earl Graser. Graser, 32, was killed in an auto accident after eight years in the lead role. He was replaced at WXYZ by Brace Beemer who was the original lead for one year before Graser took over.



Mel Blanc and Dorothy Lamour (1939).



Gene Autry's CBS debut was Jan. 7, 1940.

Bob Hite, announcer/narrator for the original "Lone Ranger" and "Green Hornet," on WXYZ Detroit.



Jimmy Durante appears on NBC's "Monitor" in 1955.



William Boyd brought Hopalong Cassidy to CBS in 1941 and to Mutual in the '50s.



"Mr. District Attorney" was originated by Ed Byron.



Milton Berle made his Radio debut in 1934 and was heard on NBC and Mutual.

Back Then We Saw The Future In Radio ...





We Still Do

From the original 16 stations of the CBS Radio Network to the CBS Radio Division of today. We proudly celebrate radio's 75th anniversary. Here's to our continued success.



A Few Incidents From Radio Days Past

by Charles Michelson

Michelson: Act I

Some people call it "trivia," well it was not trivial during the great depression days of 1937 in New York City when a young high school graduate, Charles Michelson, sought a job. He set out on a particular morning like so many others seeking but not finding work. Late in the afternoon he stopped by his father's export office for a brief rest and put his feet up on a desk to at least feel what it might be like ... to have a job.

Michelson Sr. handed his son a cablegram that had just arrived from Australia advising that a Radio station in that far-off land heard about such a thing as an "electrical transcription" and would the company please find out what it was. Michelson Sr.'s firm exported phonograph records among other items to Australia, and the Radio stations there, even as now, played them over the air.

The next morning son Charles wended his way downtown to the studios of RCA Victor and after the usual delays was ushered into the office of Frank Walker, manager of the organization. Minutes later Charles was handed a super large 16" phonograph record, the label reading Program #1 Part 1 and titled "Omar, The Wizard of Persia," start inside, play at 33 1/3 rpm, along with another similar size record reading Program #1 Part 2.

The size of the record, which was also breakable, caused our young hero to question the eminent Mr. Frank Walker as to who could play such a monster thing – surely no phonograph turntable that he had ever seen or knew of could accommodate this rarity, whereupon Walker shot

back, "Son, ship this record to them, they'll know how to handle it and what's more tell them they will have to purchase 52 such discs to make up the series!"

Dutifully, but with considerable trepidation, Charles carried the delicate package back to the export office. Once there, everyone gazed with surprise at the oversized records, notwithstanding the special wooden box that was ordered to ship them in. The discs were carefully packed and shipped on the next steamer to Australia. There was no air service at the time across the Pacific.

Michelson: Act II

Two months later, same scene, same feet upon the desk ... Charles was handed another cablegram reading "Ship 52 Omar Wizard Of Persia, Send Samples Others." Of course people are sometimes given to forget things that occurred 60 days previously, so after a few minutes of head scratching it all came back clear as a day in May. Australia had bought the Radio transcription program series. Quick as a deer, Charles rushed back to Mr. Walker's office, gave him the order and left this time with samples of "The Three Musketeers" and "Chandu, The Magician." The same procedure ensued, the specially ordered box, the steamer shipment, etc. As if by clockwork, in due time the cablegram came in ordering the latest two series with the same request to please keep shipping more.

By now, instead of looking for a job, Charles Michelson decided to go into business for himself, the business of selling electrical transcriptions in the United States. After all, if he could do it in

Australia, it should be even easier here.

He cleared out his dwindling bank account, took a loan from his father, and took off by train to Hollywood where he had learned most of these transcription programs originated. While there he signed up eastern and export sales representations for most of the major companies in the business and upon returning to New York, opened his own office on January 1, 1938, and his company, Charles Michelson Inc., survives to this day.

The Shadow

"The Shadow" was only sponsored on some 20 stations along the Eastern Seaboard on the Mutual Network, so Michelson made a deal with the owners of the property, Street & Smith Publications, to handle sales of the show in all other markets. As a result, he sold both regional and local clients as well as individual accounts whose stations carried the Network, transcriptions of the series.

"The Shadow" was broadcast live from the Empire Theatre in New York before an audience of approximately 1500 every Sunday from 5 p.m.-5:30 p.m. In order to co-ordinate commercials for the Midwest, West Coast, and East Coast, two phone booths were placed at opposite ends of the stage with announcers inside. When the Eastern announcer delivered his commercials from mid-stage, the others delivered theirs and all three ended at the same time (we hoped), thus enabling the live show to be heard coast to coast with the appropriate commercials. In the East, the sponsor was D.L.&W. Coal Company (Blue Coal),

45 ►

the Midwest was sponsored by Carey Salt Company and the West Coast, by Grove's Four Way Cold Tablets.

One day, James Monks, a regular cast member, was doing a show at another network in New York City and the plan was to have a taxi waiting for him outside the studio so he could quickly get



Lon Clark aka "Nick Carter"

to WOR to be in "The Shadow." Arriving at the very last minute, he picked up the script and started to emote ... but all pandemonium broke loose as Monks read from the wrong page

about a murder that took place, yet the beheaded guy was still walking around not knowing in which direction to go to have his head screwed back on!

Then there was the time when they were running repeats of "Nick Carter" and the studio engineer, unthinkingly, placed part two of the recorded program on the air before part one ... They didn't live that one down for quite a while.

Mary Sothern

One of the early soap opera series was "The Life of Mary Sothern." There were 324 episodes in the series. Sponsored in Washington, D.C., by the Wilkins Coffee Company on local station WUST, the series was very popular. Then came the day when a new staff member unwittingly mixed up the numerical sequence of the programs, playing later ones first and earlier episodes later. That quarter, Wilkins sold more coffee in Washington, D.C., than at any time during the entire year!

Smilin' Ed

Then there was dear old Smilin' Ed McConnell. His daily series was titled "Hymn Time with Smilin' Ed," with Elowese at the organ. His hymn singing and homey poetry touched the hearts of millions especially throughout the South

and the Bible Belt area. One day Ed needed cash in a hurry. I was home sick in bed, in fact almost under sedation. Ed offered me the rights to all the recorded episodes for \$1000. Sick as I was, I knew a good deal and that's how I bought that series. Ed would get plastered quite regularly and one day when his live show had been sold to a new sponsor for a hefty increase, he was in his cups to the extent that he rendered a beautiful ad lib commercial ... unfortunately for the old sponsor. The network brass naturally tore their hair apart behind the soundproof studio window. Immediately after the show they fired Ed with the admonition to "never darken their doorstep again." It was at the end of the program however that Ed realized his error so in his effort to straighten things out, he mentioned that the new client was such a good guy that he wouldn't mind old Ed saying a few nice words about the former client. The very next day, the station received bags of mail full of letters and cards of accolades for the new advertiser that the network executives literally came back on bended knee asking Smilin' Ed to not only resume the show but to increase it from once weekly to five times weekly!

Where's the Drama?

People have asked why they don't produce Radio dramas today as they did in the past. The reasons are: 1) The art of such writing went with those writers who emigrated to television; 2) Nobody is willing to pay those early writers the amounts of money they receive from TV; 3) Radio script writing is not being taught in the schools, at least not Radio drama; 4) The use of sound effects on Radio is practically a lost art; and 5) The directors are not there to direct the actors in this technique. There have been some attempts, but without the five above basics little hope for their commercial success is felt.

What's a Boy To Do

It was in the late 1940s one Sunday afternoon when a boy about 14 years of age appeared at the WOR Radio station studio in New York where we were rehearsing that day's "Nick Carter" show. In those days, security was not what it

should have been. I asked the boy what he was doing there and he responded that his father ran a Radio repair store in Queens and had built a recording machine and playback unit in their cellar. He and his friends would like to get a few of the used Radio scripts to act out at home. They already had purchased a couple of sound effect records, so could I help him. Having lived in Queens myself at the time, I knew of the store. Rather than dismissing him peremptorily, I said, "Fred (that was his name) I'll make you a deal. I'll give you money to go to the nearest store Sunday and bring back enough coffee and Danish pastry for the cast and crew to consume during the rehearsal break before they go to air. After the broadcast, your job is to clear up the cups and saucers etc. and place all the refuse in the basket, leaving the studio as clean as when we first came in. Then, you may have the used scripts. The deal was set. He was to come around each Sunday, do the chores and after the show, have the scripts. This continued until the series went off the air for the summer hiatus.

A few weeks later, walking on 63rd Drive, the main street in the Queens area, I passed Fred one day and he told me he had been accepted at Syracuse University in upstate New York, and he was going to study broadcasting. I felt good about that, sort of complimented ... perhaps I had in some small way helped set this young lad in the right direction. Time passed, in fact it was four years later, when I met this now young man on the street as casually as before, said hello and was about to move on when he told me he was graduating from Syracuse and that his term thesis, titled "What Was Wrong With The American Broadcasting Company's Programming," was read by Dr. Frank Stanton of CBS and as a result he was given a job at CBS in Pittsburgh. Again on the street at Christmastime, he waved to me, and called out that he was being moved to CBS in Chicago. Some months later, while reading the trade press, I saw that he was moved this time to New York! Oh yes, I forgot to tell you his full name; it was Fred Silverman! ▼

Charles Michelson is president of Charles Michelson Inc., distributors of Radio programs internationally. He may be reached at 310-278-4546.

AMERICAN URBAN RADIO NETWORKS

WE REACH

THE AFRICAN-AMERICAN CONSUMER

AURN delivers...

- Target-ability
- Optimum Reach and Frequency
- Tonnage Against the Black Consumer
- Efficient Investment of Your Advertising Dollars
- Exclusive Audience
- More African-Americans Than Any Other Network

WE SELL

PRODUCTS AND SERVICES

AURN is...

- The largest and most cost efficient advertising vehicle available to reach the Black Consumer Market
- Your everyday salesperson to the African-American market, selling your message 6.3 million times a week

WE SERVICE

OUR CLIENTS

AURN offers...

- Value-added options and cross promotional opportunities
- Customized programming environments: News, Sports, Entertainment and Information
- The most extensive analysis of qualitative and quantitative information available on the Black Consumer Market

THE ONLY RADAR-RATED NETWORK TARGETED
TO THE AFRICAN-AMERICAN MARKET.

PROGRAMMING INCLUDES:

NEWS

SPORTS

"STRAIGHT UP"

Daily Commentary

**"USA MUSIC
MAGAZINE"**

*The Urban Sound of
America*

**ENTERTAINMENT
SPECIALS**

**BLACK HISTORY
MONTH SPECIALS**

**BLACK MUSIC
MONTH SPECIALS**

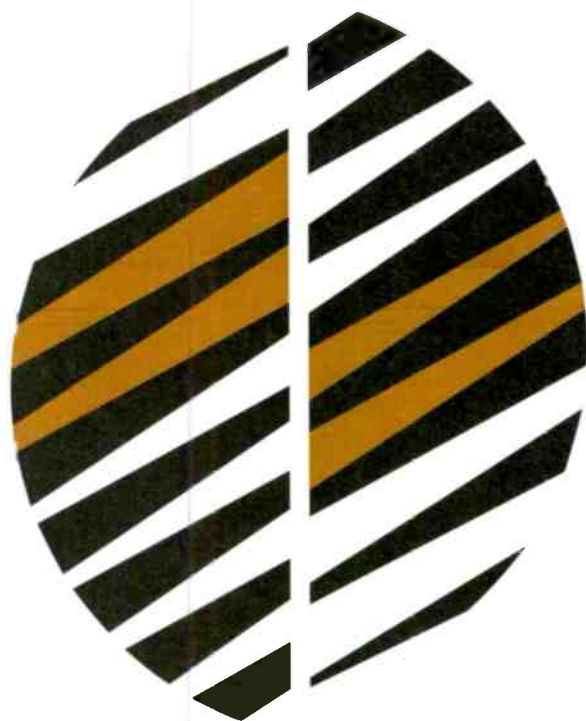
"COMING SOON"

Movie Review Show

"NIGHT TALK"

Late Night Talk

**"THE WHITE
HOUSE REPORT"**



AMERICAN URBAN RADIO NETWORKS

AMERICA'S #1 URBAN NETWORK



AUN
NEWS



STRZ ENTERTAINMENT
NETWORK



SBN SPORTS
NETWORK



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NEWS...ENTERTAINMENT...SPORTS...INFORMATION...PROMOTIONS

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Black Radio History

... Just The Tip Of The Legacy

The contributors to Black Radio are too many to mention and too important not to have been better recognized for how America has been impacted by their commentaries, community outreach, and selection of music and artists that reflected the times through their music and contributions. Every city has their Radio history maker; every generation has their DJ trendsetter, but only a few will stand out in the national historical archives ...

The Way It Was ... The First DJs

In the '40s, out of nearly 3000 disc jockeys heard on over 1300 stations, only 16 were black.

They were Ed Baker, WJLB Detroit; Al Benson, WJJD Chicago; Bill Ranch, WEAW Evanston; Ramon Bruce, WHAT Philadelphia; Spider Burks, KXLW (KATZ) St. Louis; Van Douglas, WJBK Detroit; Bass Harris, KING Seattle; Eddie Honesty, WJOB Hammond; Harold Jackson, WOOK Washington; Sam Jackson, WHIN Providence; Emerson Parker, WQQW Washington; Sam Price, WPEN Philadelphia; Norfley Whitted, WDNC Durham; Woody Woodard WLIB Brooklyn; Jack L. Cooper, WSBC Chicago; and Jack Gibson, WCFL Chicago.

One of those pioneers, Jack L. Cooper of WSBC Chicago, hosted and produced 13 programs and averaged 41 hours a week on the air. At that time, blacks were considered as even less a part of mainstream America than they are now. According to Jack, "There was one significant discovery in America that opened Radio to blacks: 'A voice has no color.'"

Not until 1949 did blacks actually own their own Radio stations. One of the first was a 1000 watt station, WERD-AM in Atlanta. Behind the wheels of steel

was a young man with two years of Radio experience under his belt. Fresh out of WCFL Chicago, spinning rhythm & blues, a name now synonymous with the history of Radio, Jack "The Rapper" Gibson. During his Radio days, he was better known as "Jockey Jack." Jack was also responsible for another first in Black Radio. In 1955, he founded NARA (The National Association of Radio Announcers), which became NATRA in the early '60s, adding a "T" to include television. He is responsible for yet another first, in 1945 on WJJD Chicago, the first black 15-minute Radio soap opera, "Here Comes Tomorrow." After years with Motown and Radio, Jack says, "Black Radio is the soul of the black community. Without Black Radio, our communities would not thrive." Jack Gibson wasn't the first black DJ in Atlanta, he quickly gives that honor to his good buddy "Roosy" Roosevelt Johnson.

Over the years with a rise in the popularity of black music, black DJs became more attractive to white station owners due to their familiarity with the artists, audience appeal and captivating style. Ratings and popularity polls in-

creased significantly in every market a major black DJ reigned.

Air personalities in Black Radio were significant not only to Radio, but to music as a whole. The entire black music experience was generated through black DJs. Sidney Miller, owner of *BRE Magazine*, says that "Black Radio has been the backbone of black music success."

Those feelings were echoed by one of the first black female DJs, now gen-



Skip Carter, KPRS (1952).

eral manager of WQBH-AM Detroit, Martha Jean "The Queen" Steinberg. Steinberg says, "Black Radio was responsible for describing and creating black stars in America. Black Radio gave the true expression of black music: the foundation of American music. The innocence of black music personifies black America and reflects and describes what is socially happening in America at the time. Black Radio was not intended to be black. When Nat "D" opened WDIA in Memphis, playing "the blues," what followed was an accident. That accident became a reality. What you cast out on the water will come back; and it did for WDIA. Opened in the early '50s, WDIA in Memphis was the first black 50,000 watt Radio station in the nation. Its format of Blues, Gospel, Jazz and community relations made it also one of the first programmed black stations."

Other well-known names who had careers as a DJ, but went on to earn their credits as renowned performing artists are "The Duke" Duke Ellington who in 1948 was on WMCA-AM in New York, and Barry White who was on-air in Los Angeles during the earlier years of his career.

The First Black Owned Network

The first black-owned Radio network was the National Negro Network, founded in 1953. Although short-lived, this pioneering network was the first to recognize and attempt to address the listening needs of black Americans, and to try to capitalize on the emerging black American market. The second attempt at forming a Radio network dedicated to black Americans belongs to the Black Audio Network. Black Audio Network was based in New York and began operations in 1968. Soon thereafter, Black Audio Network grew to more than 90 affiliates and news service operations both domestic and international. Unfortunately, however, this enterprise proved unsuccessful and ultimately was discontinued. Similarly, in 1971, a Radio network called the Third World Media News was launched, although this venture too proved short-lived and was discontinued soon after being formed.

In 1972, The Mutual Broadcasting System became the fourth company to form a Radio network dedicated to the interest of black Americans. This Radio network, known as Mutual Black Network, offered news and sports programs featuring black reporters and sportscasters, and provided commentary with views and perspectives directed toward black Americans.

In 1973, a competitor emerged for the Mutual Black Network. This competitor was known as National Black Network (NBN) and was based in New York. NBN also offered news and sports programs, and was able to distinguish itself through new programmatic offerings. First, NBN entered the Talk format area with "Night Talk" hosted by Bob Law. This show was the first daily call-in Talk Radio show featuring a black host. NBN proved to be more resilient than its competitors, and by 1976, there were only two Radio networks addressing the needs of blacks in the United States. Of these two Radio networks, however, only NBN was actually owned by black Americans.

In 1976, Sheridan Broadcasting Corporation (SBC) entered into the network Radio business with a 50 percent interest in the Mutual Black Network. SBC is based in Pittsburgh and, like NBN, is

owned by black Americans. In 1979, SBC purchased the remaining 50 percent interest in the Mutual Black Network and changed the name to Sheridan Broadcasting Network. Sheridan Broadcasting Network subsequently conveyed a 20 percent interest to the Inner City Broadcasting Corporation (ICBC) headed by Percy Sutton. ICBC is based in New York, owned and operated by black Americans, and controls Radio stations in California, Texas, and New York. Sheridan Broadcasting Network changed its name to Sheridan Broadcasting Networks (SBN) in recognition of the diverse and multifaceted programs available to SBN affiliates, and then in 1991 SBN entered into a partnership with NBN to form American Urban Radio Networks.

At the time of the formation of the American Urban Radio Networks, NBN and SBN were the only black-owned-and-operated Radio networks in the United States, and they both sought to provide access to the black American market and to provide news, sports, and entertainment programs directed to black Americans from a black perspective.

AURN is the only Radio network in the United States targeted toward black Americans. AURN offers news, sports and entertainment programs to more than 210 Radio stations across the country. Programs include: "The White House Report" with White House-based correspondent Bob Ellison; SBN Sports, offering black college football and basketball, and the SBN Black College Football Poll, the only poll of the nation's sportswriters, coaches, and sports information directors from black colleges; and "Night Talk," the first black American daily call-in program covering a range of topics from politics to entertainment to education.

And The Music Plays On

Percy Sutton was another entrepreneurial legend and trailblazer in the Radio industry. His memorable style and strategic leadership wit earned him the title "Chairman" after his purchase of Inner City Broadcasting. WBLS and WLIB, ICB-owned stations, at one time took the lead in major market Radio. Based in New York, the home of the Apollo — which was once owned by the "Chairman" — the

Apollo was a DJ's haven for live interviews with top black celebrities. Legends were made with the choice and voice of the popular Hal Jackson heading the line-up, along with Gary Byrd who championed public causes and a host of other industry personalities who took the forefront in making Radio history.

Through the initiative of Skip Carter, owner of KPRS Kansas City, Percy Sutton, ICB, Eugene Jackson and Sydney Small, Unity Broadcasting, Ragan Henry and other black station owners, the National Association of Black-Owned Broadcasters (NABOB) was formed. NABOB is headed by attorney James Winston and is based in D.C. NABOB has been successful in lobbying for key issues that impact minority ownership and other issues related to black-owned broadcasters. Annually they are able to attract broadcasters from around the country to workshops and an annual awards dinner.

Today Black Radio continues to be the voice of urban America and a primary source that blacks turn to for information specific to their interests and entertainment tastes.

Today there continues to be a struggle to gain more ownership of Radio by African Americans and competition for sales dollars in the Radio media marketplace.

Today the top DJs are intermingled with the top talk show hosts and continue to demonstrate that they are "Radio-Active" in mobilizing entire communities for a cause. For example, Kathy Hughes of WOL-AM Washington, D.C., launched an on-air campaign that stifled the *Washington Post* when she encouraged her listeners to return the *post* due to articles considered racially inflammatory.

Today the UNCF and NAACP Radio-thons raise large amounts of money, as well as awareness and appreciation for these charities that otherwise might not have found a place on-air.

Today you see director Spike Lee use Radio in his movies as a staple component in depicting real aspects of lifestyles in black communities.

We all know the credit for the lasting dominance of Black Radio goes to the many DJs whose "spin" on life through music and talk has done so much for so many for so long. ▼

Information compiled by C. Ottley Strategies in association with the American Urban Radio Networks.

75 Years Later

Radio: Still electronic direct mail

by Courtney R. Thompson

The 1920s were "roaring" all-right and so was Radio. It was the new medium, the one that everyone was talking about. It was the World's introduction to electronic media and the power of one-to-one marketing. Selling "on-the-Radio" became a popular and prominent forum for national advertisers first, then quickly transformed into regional and local applications. Radio focused itself primarily on one of the two most powerful communications properties: "the spoken word." Programming Variety shows, Drama, Comedy, Information, and some Music while Newspapers continued to dominate that of the "written word." Even though "everybody got the newspaper", Radio delivered something entirely new from a media impact standpoint, it was not only *real time* in its delivery it was also *intrusive*. Because of these unique characteristics Radio rapidly established itself as a powerful one-to-one selling medium for advertisers, with results similar to direct mail.

Today, advertisers are looking for ways to increase their return on dollars invested in media. The marketplace, which was one of solid homogeneity through the early 1970s, is now shattered by comparison. This is not only true of media options, but of all lifestyle and "brand" options for consumers. With such a dramatic array of consumer opportunities has come a marketplace of complexity unfathomable just decades ago! This has produced countless aberrations of consumer matrices for the advertiser and has resulted in new methodologies of identifying, reaching and tracking the habits of consumers.

Radio has not only survived through more than seven decades of change, it has flourished. And today's best radio stations are once again adapting to a changing marketplace. With Radio's format specificity,

Radio has come to view and present itself as "electronic direct mail", so to speak. Audience databases tell stations and advertisers alike what the audience's lifestyle and consumption characteristics are like. Station executives and salespeople talk about "consumer propensity to buy" certain products and services. Station marketing, promotion and events are geared toward the specific needs and likes of their unique audience rather than to "the masses". Newspapers, now greatly diminished in total number and circulation, have attempted to modify their approach by becoming special interest publications (short form daily "magazines") that are delivered together. Media industry figures indicate Newspapers' share-of-dollars is down to 37% of local ad revenue from a high of 85%, while Radio continues to grow year after year.

Broadcast Direct Marketing has been a pioneer in the development of new approaches that Radio Stations use to market themselves to listeners and advertisers alike. We see ourselves as being a partner with our clients as well as the industry. We staunchly believe that Radio has an incredibly bright future because the industry hires and cultivates innovative, bright people. We salute all who have contributed to Radio's achievements and successes, while encouraging future innovation. In almost every century of recorded history, the greatest amount of "action" has taken place in the final decade. If this continues to hold true throughout the last half of this decade we're in for an interesting ride.

Happy 75th Birthday Radio!

Courtney R. Thompson is President and CEO of Broadcast Direct Marketing, Inc. a one-to-one marketing firm for Broadcast, headquartered in Miami, Florida. He may be reached at 305-858-9524 or via facsimile at 305-859-8777. His E-mail address is bdm@innet.com



Dave's* Top Ten

REASONS WHY BROADCAST DIRECT
MARKETING SHOULD BE
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COMPANY OF CHOICE.

10

Solid company with nearly a
decade of service

9

Smart Targets™, the only audience
segmentation program to deliver
Household Specific Audience Data

8

Outstanding value and return
on investment

7

No cookie cutter, no rubber
stamp products or promotions

6

Staff of experienced professionals

5

Wide range of services specific
to Radio station's needs

4

Superior Creative

3

Confidentiality

2

Innovative Concepts

1

RESULTS

* Dave Pollei's Top Ten List, not David Letterman.
Dave Pollei is VP, Marketing at Broadcast Direct
Marketing, Inc. Reach him by calling 305-858-9524.

Meet Broadcast Direct Marketing: *People make the difference.*



We're in the service business. Just like your station or corporation, we pride ourselves on having built a staff of professionals that focus on service, value, innovative yet tailored creative solutions and results to our clients' needs. We've pioneered many new concepts for the industry and we strive constantly to be the best at what we do and leave the ratings and revenue increases that our clients achieve to speak for themselves. We are dedicated to our mission and to each and every one of our clients.

We'd like to introduce you to our executive staff and also invite you to come by our corporate facility in South Florida to meet and visit with us personally.

Back row from left to right: Mark Courtney, Doug Chozianin, Susan Stein, Kathy Walker, Bud Henderson, Maria de Cardenas, Terence Lindo, Meg DeLeon.
Front row from left to right: Camille Lindo, Susan Johnson, Isabel Muniz, Courtney Thompson, Roxana Manchester, Miriam Cardoso, Julie Kimball. Not pictured: David Pollei.

Broadcast Direct Marketing: *A Mission of Excellence*

Finding and keeping top-notch people is one of the keys to winning. It has always been critical to success. The same is true when hiring an outside company. Finding a firm that specializes in direct marketing for Radio that also has excellent people, processes, concepts and results isn't as easy as it once used to be. And, almost everyday there seems to be a new company that's going to "revolutionize" the industry. Fact is, few new companies in our area of the industry have survived, let alone thrived.

We'd like to humbly submit that our company is unique. For nearly a decade we've worked hard to remain on the leading edge. That's taken a commitment to everything we stand for... as people, as professionals and as colleagues. It also requires commitment from the staff to our shared mission statement... We treat each and every client as if they were our only one; for without them we would have no purpose. We encourage our staff members to work continually to be the best and encourage constant input from our clients. We remain dedicated to the development of innovative solutions to our clients' needs.



Broadcast Direct Marketing provides the most comprehensive and complete array of marketing services, which include:

- Direct Mail • Database & List Management • Market Research • Inbound/Outbound Telemarketing
- Sales Consulting • Sweepstakes & Contests • Media Placement • Integrated Campaigns
- Creative & Design Services • Printing & Print Production • Custom Publishing
- Smart Targets™ Customer Profiling • Broadcast FAX • On-Line Internet Marketing • Smart Maps™

When you next look for a company to serve your total needs, we invite your call for an overview and presentation specific to your station. Call Courtney Thompson or David Pollei at 305-858-9524.

PROMOTION CLASSICS



WWJ Detroit's 25th birthday party. Photos on wall are Scripps family members who owned WWJ parent company, Evening News Association.



This NBC unit used short-wave to broadcast the first arrival of the Hindenburg.

WORLD'S SERIES Play by Play
 AFTER AT END OF EACH INNING.
 2-P.M. from **The Detroit News W.W.J.**



WWJ broadcasts the 1922 World Series over a large megaphone when few had wireless sets.

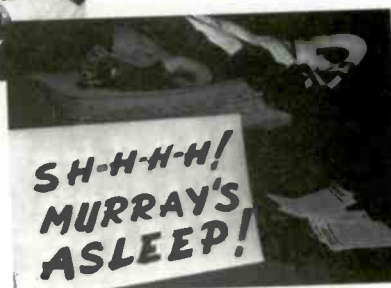


A promotion piece for the KOGO San Diego news department. The third guy from the right is now seen on the national TV show, "Live with Regis & Kathie Lee." Yes it's Regis Philbin, circa 1960.

KHJ "Last Train to Clarksville" promotion in 1966. The Monkees rode the train back to L.A. with listeners.



New York DJ Murray the K during the WINS "Sleep In The Subway" promotion.



Jack Dunigan broadcasting a remote from Lobock's Furniture/Appliance Store in Jamestown, New York, circa 1950s.

PROMOTION CLASSICS



(L-): WHZ New York's Scott Shannon, Tina Goetze, Curt Hahn and David Helton from a Film House spot.



"Cuz" danced his way into homes all across America in this syndicated TV spot for Radio.



1992 KIIS Halloween contest with co-winners in costume and station staffers Vic "The Brick" Jacobs, Rick Dees, and Ellen K.



The Cowboys lost to the Oilers so the KLIF Dallas staff had to wear Houston jerseys provided by KILT. KLIF showed their sentiments.



The original costume of the KGB chicken (rented from a costume shop). The chicken, an idea conceived by Ron Jacobs, debuted at a San Diego Zoo promotion in 1974. College student Ted Giannoulas was hired for \$2 an hour ... It became his career. A chicken costume is on display at the Jerry Ford Presidential Library in Grand Rapids, Michigan.



A bizarre promotion from WFLZ Tampa, "The Power Pig."



In 1984 Color Radio 95 Salt Lake City became the only station ever to give away a chance to blow up a building. Sequence shows the listener before the explosion, pushing the button, the building imploding, the listener amid the rubble, and with commemorative T-shirt.

PROMOTION CLASSICS



Get's me through the day!

MORE DETROIT HOUSEWIVES

listen to **CKLW RADIO 8** than any other station!

SOURCE: PULSE Jan-Feb-Mar-'68
CKLW IS FIRST
 IN TOTAL HOUSEWIVES
 18-24-18-34-18-49
 And the same applies for MEN!

50,000 PERSUASIVE WATTS TO SERVE YOU!
 1450 GUARDIAN BLDG., DETROIT 48226 • Phone 961-7200

Promo piece for CKLW Windsor/Detroit.



A KTNQ Los Angeles poster featuring the Ten-Q poster girl.

The Big difference in Philadelphia radio is

TALENT

WPEN PLAYBILL

 JACK O'REILLY 10P-11P PM	 PAT & JACK 10P-11P PM	 RED BENSON 10P-11P PM
 MAC MCGUIRE 11P-12P AM	 LARRY BROWN 11P-12P AM	 BUD BREE 11P-12P AM
 FRANK FORD 11P-12P AM		 ART RAYMOND 11P-12P AM

PLAYING DAILY ON WPEN

PHOTOGRAPHS COURTESY OF BILL PERNA, INC.
New York, Chicago, Los Angeles, San Francisco, Seattle, Houston

WPEN Philadelphia used this approach to reflect their philosophy of personality Radio.

Q ZOO

BANANAS IN THE MORNING

Q105
TAMPA BAY

Q105 slick for their morning show.

WNBC 1976. Front row: "Cousin Brucie" Morrow, Dick Summer. Back row: Don Imus, Walt "Baby" Love, Joe McCoy, Johnny Dark.

...and justice for all.
JOE REYNOLDS
 3PM-7PM
 66 WNBC

Promo piece for WNBC's "Joey Reynolds" show.

Sixty-six with the super, solid, sunny, sexy, smiling, smashing, sizzling sounds.

The sound in the city.

66N

WNBC RADIO

PROMOTION CLASSICS

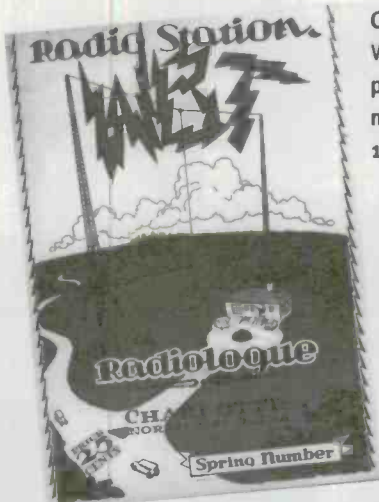


A 1969 Chicago newspaper ad for WLS.

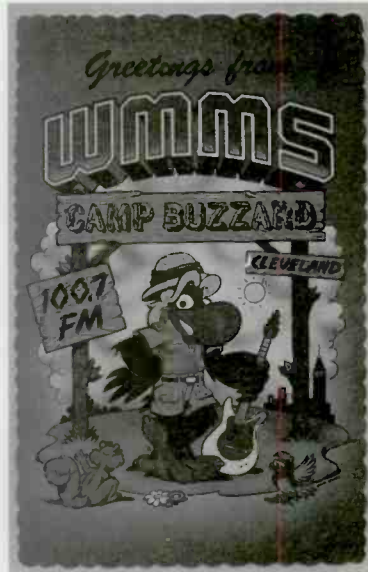


"Be Sociable..."

Pepsi bought time on all four networks to introduce a new Pepsi-Cola jingle.



Cover of early WBT Charlotte promotional magazine, 1927.



WMMMS Cleveland's postcard.

5 MAVERICKS! 6 WINNERS?



KHJ Maverick-A-Day winners: Guy Zapoleon, Nolan Davis, DJ Charlie Tatts, Marsha Oberwater, Ed Brinkley, and Kevin Fahren.

We just made five of our listeners winners of 1970 Ford Mavericks. They made us a winner, too. A winner with the influential 18-49 age group. Our contests are designed to appeal to everyone, especially the 18-49 year olds. The Maverick-A-Day contest is a good example. The five winners, ranged in age from 16-43... from student to housewife.

Be a winner with the 18-49 year olds.

Get with...

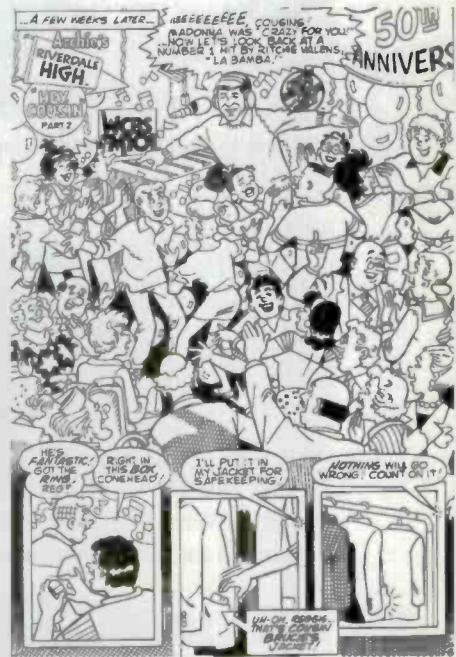
93/KHJ

Guy Zapoleon (l) gets his first taste of a major market giveaway in 1969. He was announced as a winner of a car while attending a summer-school chemistry class.



Why have breakfast with a bunch of flakes when you can have Howard Stern?

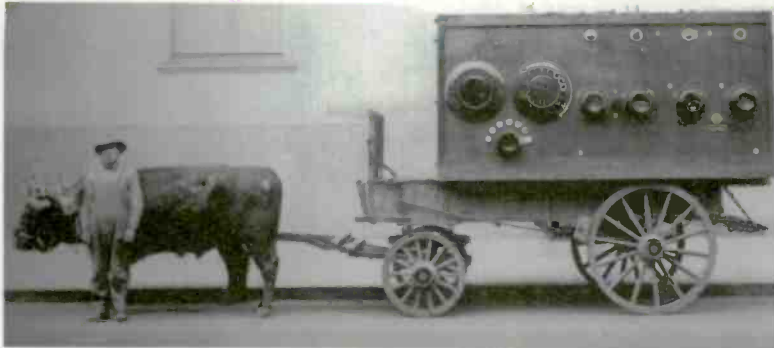
Controversial. Outrageous. Unpredictable. Somehow the same tired adjectives are always used to describe morning personalities. The standard press release clichés are so overworked they've gone out on strike. Now, a disc jockey finally comes along that actually deserves this kind of hype, and all the good words are used up. It's tough to introduce the savior of morning radio when the only words left to describe him are the ones nobody else wanted. Nonetheless, allow us to introduce you to Howard Stern: he's ubiquitous, extemporaneous, historic, epigrammatic, jocular, felicitous, ambidextrous...



WCBS-FM's Cousin Brucie featured in an Archie cartoon.

WWWW Detroit promo piece on Howard Stern, circa 1980.

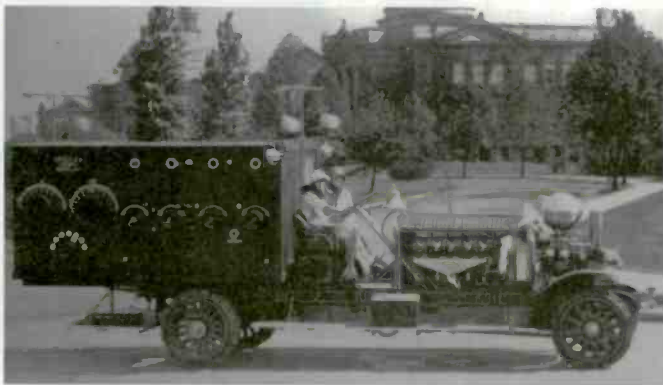
PROMOTION CLASSICS



Perhaps the original giant boom-box, pulled by oxen at WLW studios.



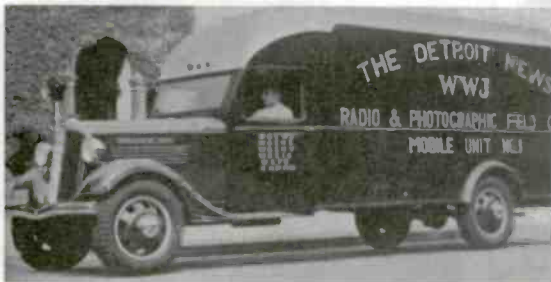
A KFSB San Diego mobile unit, circa 1940s.



Updated WLW boom-box driven by flappers.



The first WFBM mobile unit was used to broadcast the Soap Box Derby in 1928.



An early WWJ mobile unit that serviced both the Radio station and its parent newspaper organization.



WINS air personality Al "Jazzbo" Collins giving out silver dollars at a station promotion.



WLW's Joe Ries (at microphone) covering the Indianapolis 500.

The WINS "Out-Of-Gas Economy Run" promo was marred by the American Federation of Television and Radio Artists when they refused to let the DJ members race. Some did anyway.



PROMOTION CLASSICS



WUSA Battleboro's remote trailer.



KQV news "cruiser" patrols the water front.



WFBM mobile units, circa 1964.



KUBE Seattle.



Altoona's only Tuna, Bruce Buchanan, poses on top of his exclusive means of transportation. WFBG Radio, circa 1970.



KMOX St. Louis traffic reporter Don Miller with AAA President James O'Flynn.



WACO VP/GM Robert Weathers and the station mobile unit.



A frame from WBZ's "Maynard in the Morning" TV spot.



WROW-AM Albany news vehicle with O.J. coverage advertised on the side.



PROMOTION CLASSICS



This WMVQ "Flick-On" promotion billboard was designed to allow more than one interpretation from the viewer.



KVIL Dallas, 1974.



KLIF Dallas used spectacular promotions, like this flagpole sitter, to build an audience.



WKLQ billboard using Russian Premier Boris Yeltsin.



WLAV Grand Rapids' Nun billboard.



KLRZ Salt Lake City was the first station to put a real car on a billboard.

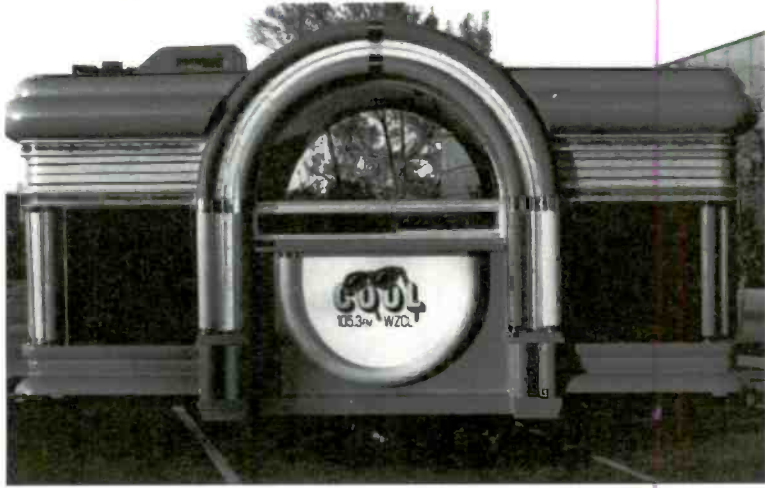


"96X" in my car promotion (Miami 1975).

WKMI billboard touting the lineup of Don Imus and Rush Limbaugh.



PROMOTION CLASSICS



WZCL's giant jukebox mobile studio.



A modern variation of the boom-box invented by Eric Rhoads.



K-SHE St. Louis' inflatable pig, "Sweet-Meat."



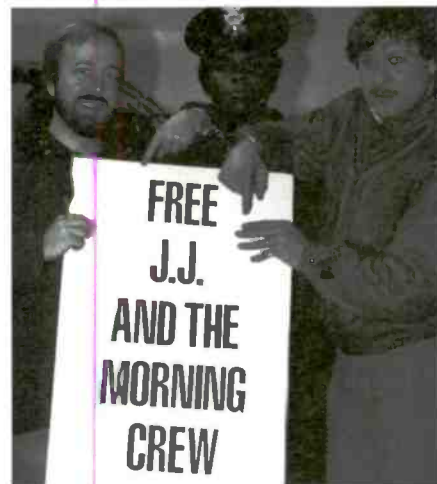
WHTZ New York's Scott Shannon poses with the Target Tuning "Fix-Tune Receiver."



A portable Radio station remote display.



George Bush captured on the White House lawn in 1989 pitching horseshoes in his KMLE Phoenix sweatshirt.



WLLZ-FM's George Baier (l) and Jim Johnson (r).

The People...

Andrew R. Carter was born on October 23, 1919 and raised in Savannah, Georgia. While still in high school, he built his first radio. His technical interests led him to the RCA School of Electronics and to New York University where he earned his first class broadcast license from the FCC in 1947.

As owner and president of KPRS and KPRT, Mr. Carter served as a chairman of the Kansas City Model Cities Program and as a director of Kansas City Ad Club, the Civic Council and board member of 16 additional corporate and community groups.

After his death in January of 1989, his wife Mildred Carter took full responsibility as chairperson of the board, and his grandson Michael Carter maintained responsibility as president and general manager.



Mildred Carter

has been honored by nationally recognized groups such as NABOB (National Association of Black Owned Broadcasters), and with the Pioneer of Broadcasting Award, Impact Magazine's Woman of the Year

Award, and Living Legends Award as well as the American Women in Broadcast Award for ownership of the oldest broadcast company. She has also received many community service awards and resolutions, and remains actively involved in the corporate planning and daily operations of the company.



Michael L. Carter

was born on October 18, 1959 in Kansas City, Missouri. In 1968, at the age of 8, Michael made his DJ debut on KPRS-AM. After getting a degree in business administration, he spent the next six years working as vice president and comptroller of KPRS

Broadcast Corporation in Cocoa Beach, Florida. The company has since been renamed The Carter Broadcast Group, Inc.

In 1987 at the age of 27, Michael moved to Kansas City, Missouri and was named president and general manager by his grandfather, Andrew "Skip" Carter. Since 1987 KPRS-FM has made a steady climb from the No. 12 rated station to the No. 2 station in Kansas City, as ranked by Arbitron.

As president and general manager, Michael Carter is extremely active in the community. He has received the Black Chamber of Commerce Business Man of the Year Award, the Ernst & Young Entrepreneur of the Year Award, was honored as the General Manager of the Year by the Urban Network, and recognized as one of the 100 Most Influential People in Kansas City by *The Globe Newspaper*. He also received a 1995 NAB Crystal Award and was honored as a 1995 Top 10 Business of the Year by the Kansas City Chamber of Commerce.

Michael Carter's future plans are focused on acquiring new broadcast facilities and growing the Carter Broadcast Group his grandfather founded.



**On July 28/29, 1995
KPRS will celebrate its
45th anniversary and dedicate
the new 16,000 square foot
facility, named for
Andrew "Skip" Carter.**





Radio Main Street USA

by Bob Doll

More than a year before KDKA broadcast its historic first broadcast of the Harding-Cox election results on November 2, 1920, Bob Compton was broadcasting ball scores, recorded music and "bedtime stories" on an unlicensed amateur station out of his battery shop in Carthage, Illinois (population about 2,000). He called his 1919 small-town Radio station "B-O-B."

Radio may have originally been a "small-town story." Many locals in Murray, Kentucky, claim that the first Radio broadcast was conducted in their county, Calloway, in 1892 by local eccentric, Nathan B. Stubblefield — before Guglielmo Marconi. Most Radio historians argue the point, but the town's boosters have long called Murray, "The Birthplace of Radio." The town's original station, WNBS, founded in 1948, is named for Stubblefield.

The 1920 debut of KDKA sparked a wave of Radio listening and Radio station building. By the end of the year, 30 more licenses were issued. By 1923, 576 licenses were issued — 30 in small towns. Of the stations on the air in 1923, fewer than 50 survive to this day — only three of which are small-town stations in their original communities of license: KFJB Marshalltown, Iowa; WJAG Norfolk, Nebraska; and WNAX Yankton, South Dakota. KFNF Shenandoah, Iowa, remains on the air there, but became a noncommercial station in 1967. WJAG has remained in the family. It is operated by Jerry Huse, son of its 1922 founder, Gene Huse.

Twenty-six of the surviving 1923 small-town stations "moved in" to larger

cities. Many of the small stations that did not survive left the air for the obvious reason that they were not profitable — or their owners could not find a properly licensed engineer to operate the station.

The 1923 small-town stations that were later moved to larger cities include: WCBZ Zion, Illinois, to Chicago; WTAX Streator, Illinois, to Springfield, Illinois; KFLZ Atlantic, Iowa, became WOC Davenport; KFKB Milford, Kansas, became KFDI Wichita, Kansas; KFJZ Berrien Spring, Michigan, became WKZO Kalamazoo, Michigan; KFEQ Oak, Missouri, moved to St. Joseph, Missouri; KFLU San Benito moved to Weslaco, Texas, as KRGE. WSAZ Pomeroy, Ohio, moved down the river to Huntington, West Virginia, where it now operates as WTKZ. WTAQ Osseo, Wisconsin, became WGEE Green Bay. KFJI Astoria, Oregon, traded small towns by moving to Klamath Falls where it became KAGO.

In the very early days of Radio, station owners were content to use their stations for goodwill of their other businesses or to advance their college or church. After the first paid advertising appeared on AT&T's WEAf in New York in 1922, Radio advertising quickly spread. A year later, 476 of the nation's then 523 stations were accepting advertising, much to the dismay of Commerce Secretary Herbert Hoover, who had charge of regulating the infant industry. He said at the time,

"It is inconceivable that we should allow so great a possibility for service, news, entertainment, and vital commercial purposes to be drowned in advertising chatter." Nevertheless, Radio advertising continued and grew to \$4.6 million in 1927.

While the cities were enjoying the prosperity of the "Roaring '20s," most of the small towns were not sharing in the bounty: farmers were struggling, mining was not doing well, and the small-town mills were being "trashed" by foreign competition. A Radio station in a small town was, to say the least, an enterprise not likely to succeed. Old-timers in Fairmont, Minnesota, remember their short-lived 1920s station, KfVN.

Its owner-operator, Carl Bagley, moved his station from tiny Welcome, Minnesota, to larger Fairmont. An advertiser could buy an entire evening for \$25. Few did.

The station was plagued by a grand piano which could not be kept in tune, probably because an earlier concert artist screwed the strings too tight and took all of the "zing" out of them. That piano was replaced by another, "traded for plugs" with a local music store.

Bagley kept his station on the air by renting out his house and living on "crackers and milk," the old-timers recall. The station went off the air when Bagley couldn't raise \$27.50 to replace a "blown out" tube. After his station went out of business, he moved to North Dakota, where he lived in obscurity until his death.



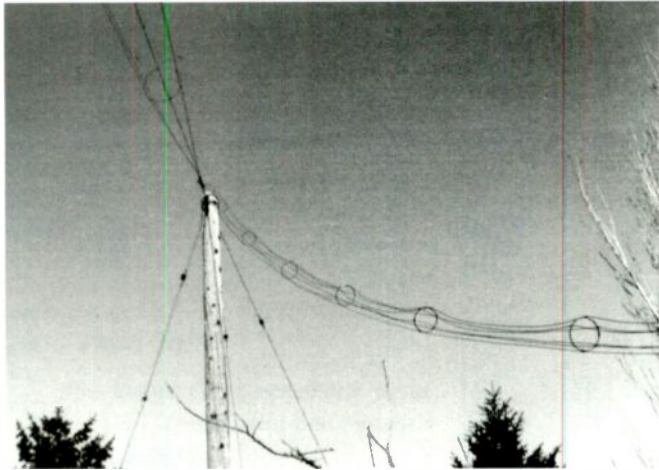
Small-town Radio station "B-O-B" Carthage, Illinois, started in the corner of Bob Compton's battery shop in 1919.

Small-town Radio success, from the beginning, was generally made possible by the owner's on-air personality as well as his operating and business skills. Case

63 ►

in point: Henry Field, who built KFNF Shenandoah, Iowa, in 1922, confounded the entire Radio industry in 1925 by being voted the nation's most popular Radio personality in a reader-poll conducted by a Radio fan magazine *Radio Digest*.

Field, owner of the Field Seed Company, soon had Radio competition. Earl May, owner of "cross-town" May Seed Company built KMA in 1925. He won the *Radio Digest* award in 1927.



Dana McNeil built 9ZP land license #12 in Pierre, South Dakota, in 1916. It became KGFX in 1927.

Commerce Secretary Herbert Hoover thought that the Radio industry could be operated with a minimum of regulation. He hoped that the "industry would police itself." It didn't. To make things worse, a Federal Court ruled in 1926 that Zenith Radio Corporation could operate its Chicago station, WJAZ, at times and on frequencies different from those in its license. In less than a year, 200 new stations took advantage of the government's inability to enforce its rules. Meaningful reception became impossible in many places. Sales of Radio receivers dropped from \$506 million to \$426 million in a year.

In February of 1927, President Calvin Coolidge sent legislation to Congress which created the Federal Radio Commission. The guiding standard would be, "the public interest, convenience, and necessity." The FRC was set up to last just two years. Largely at the urging of broadcasters, the agency became permanent, evolving into the FCC in 1934.

When the FRC took control of the Radio industry, *Radio Digest* told its read-

ers, "The agency has renewed the lease of life to the large majority of Radio stations that have complied with its dictates and otherwise comported themselves in a way to be best for the general welfare. A few have fallen by the wayside and some of these were considered doomed to fail anyway — Commission or no Commission." There was generally a new confidence in the Radio business.

That new confidence ushered in what is now called "Radio's Golden Age" (1928-1945), but the age was not without problems.

There were 628 commercial stations on the air in 1927. The FRC regulations took 50 of them off the air by 1929. The Depression took more off the air by 1932 when there were still 50 fewer. Not until 1938 did the number of Radio stations reach the 1927 total.

Though the total number of stations decreased, there were small-town entrepreneurs who built new stations in the depths of the Depression that survive to this day: In 1930, KGGF Coffeyville, Kansas; KGNO Dodge City, Kansas; WPAD Paducah, Kentucky; KODY North Platte, Nebraska; and KOLT Scottsbluff, Nebraska. In 1931, WKZX Presque Isle, Maine; WJMS Ironwood, Michigan; WDMJ Marquette, Michigan; WWSR St. Albans, Vermont; and WDEV Waterbury, Vermont. In 1932, WAML Laurel, Mississippi; and KADS Elk City, Oklahoma.

The FCC issued its first Radio industry financial report in 1935. It showed that Radio revenue had grown from \$10.8 million in 1928 to \$72.9 million. NBC and rival CBS accounted for 57.5 percent of all industry receipts. There were 54 stations among towns with a population under 25,000. The average small-town full-time local station was doing less than \$25,000 a year. Daytimers about \$15,000. While the industry was getting 25 per-

cent of its business from local advertisers, the small stations had to get 90 percent of theirs off "Main Street."

Harry Sedgwick (Dick Woods) remembers getting by at KGDE (now KBRF), Fergus Falls, Minnesota, in the mid '30s by reading a local restaurant's "blue plate" special on the air in return for free meals.

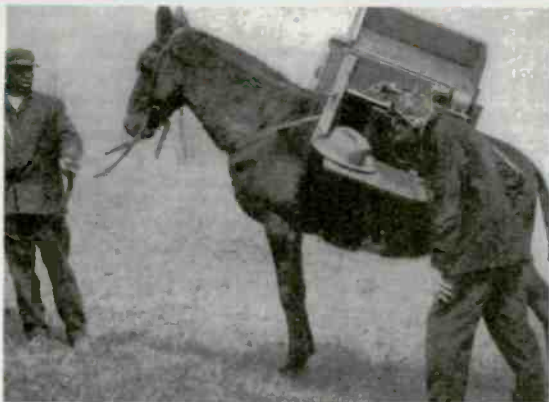
When the Depression ended, World War II broke out. The labor shortages of World War II were met by employing high school boys and girls as announcers, and the appearance of women in the manager's office. Mrs. Cole Wylie (Helen) at KPQ Wenatchee, Washington; Mrs. Frank Becker (Aurella) at WTBC Cumberland, Maryland; and Mrs. Charles Carrell (Adelaide) at WBBZ Ponca City, Oklahoma.

The rapid station building of the post-war years and the entry of television caused Radio real problems. The industry's share of ad revenues dropped in half in the '50s. The invention of remote control for transmitters and relaxation of FCC rules restored the industry to profitability and made stations viable in very small places. The small-town Radio station "boom" with rising billings, profits, and station values would continue into the 1980s.

A combination of deregulation and Docket 80-90 set in motion a station building frenzy that by the mid '90s would establish one station for each 11,200 people in nonmetropolitan areas (versus one per 38,500). The station overbuilding has been accompanied by the disappearance of many local retailers — displaced by nonRadio advertising chains and franchises. But, things seem to be looking up thanks to technology and new rules. Charlie Wright, WBYS-AM/FM Canton, Illinois, has been in the business since before World War II. He says: "I blame most of small-town Radio's current problems on experts' bad news and forecasts. Small-town Radio is like a bumble bee. Any good aerodynamics engineer can make a good argument that a bumble bee can't fly — but they do." ▼

Bob Doll is the author of the forthcoming book "Sparks Out of the Plowed Ground: A 75-year History of America's Small Town Radio Stations." He also operates a nationwide consulting, program and seminar service. He may be reached at 210-379-7549.

RADIO'S TECHNICAL PAST



Early portable wireless set, circa 1920s.



Home-built bike Radio and antennas, early 1920s.



72 individually boxed Dr. Cecil's crystals, 1920s.



H. V. Kaltenborn and an early carbon mic, 1924.

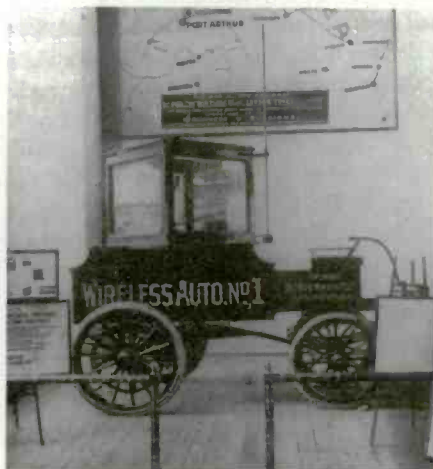


WBT Charlotte control room, circa 1929.

1920s Radio crystals complete with tweezers and instructions.



Tesla's Wardencllyffe Tower, completed in 1903, was intended for Radio broadcasting and wireless transmission of power across the Atlantic.



Wireless Auto #1 from Lee De Forest at the 1904 St. Louis Exhibition.



Early portable Radio, 1920s.

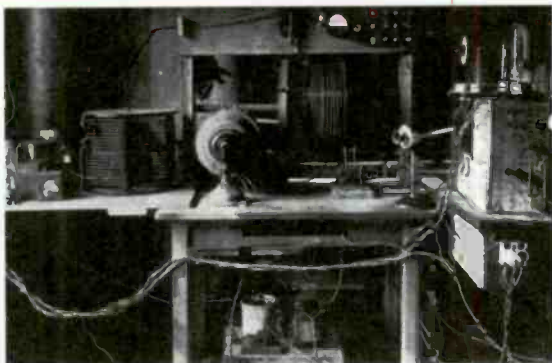


KDKA experimented with blimp antennas, one of which later got away and was shot down.



RADIO'S TECHNICAL PAST

Dr. Frank Conrad's early transmitting equipment for 8XK, KDKA.

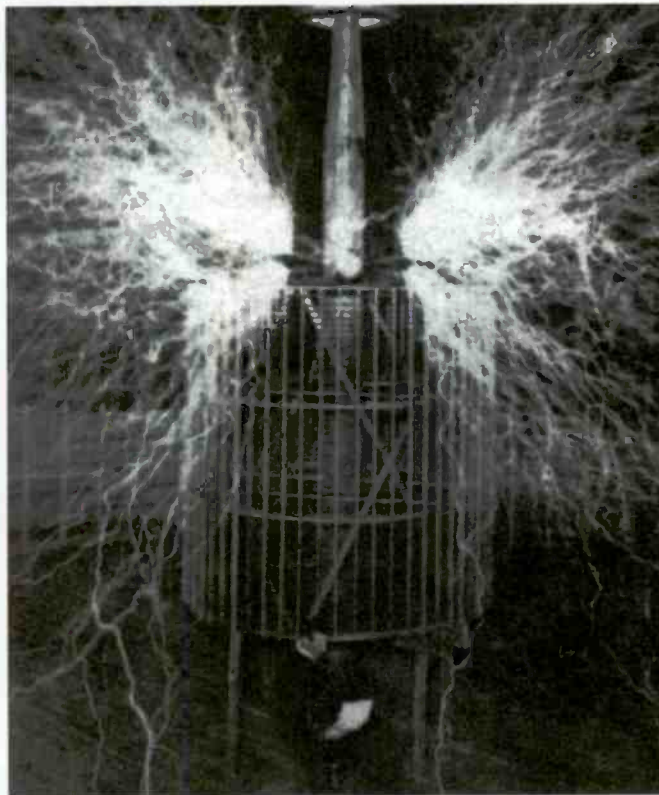


An early portable Radio, 1920s.



Early transmitter equipment at WFBM, circa 1927.

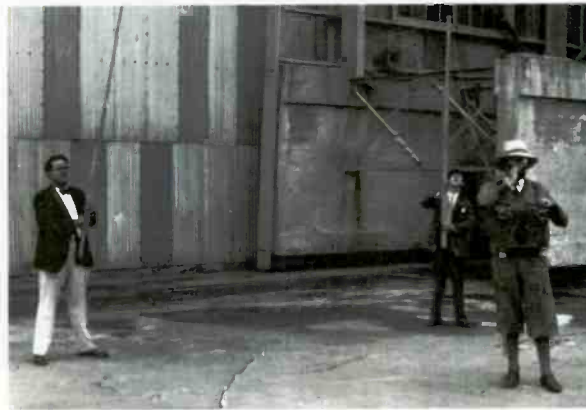
In the late 1920s, manufacturers rented downtown auditoriums to display Radio sets.



Tesla's Colorado Springs lab — the noise from several million volts could be heard miles away, circa 1900.

NBC using an early portable "traveling" transmitter.

The Interstate Radio Shop, Charlotte, North Carolina, 1923. The manager was Furman Gerguson who also announced on WBT in the early '20s. Knowing where all the Radios were located in Charlotte, he called the owners by phone and told them to tune in when WBT would go on the air.



RADIO'S TECHNICAL PAST



WJZ New York — early mobile Radio unit being used by sportscaster Major J. Andrew White at Polo Grounds, circa 1925.



Edwin Armstrong and his superheterodyne portable.



WOAW became WOW — Lon Chansky, engineer, circa 1925.

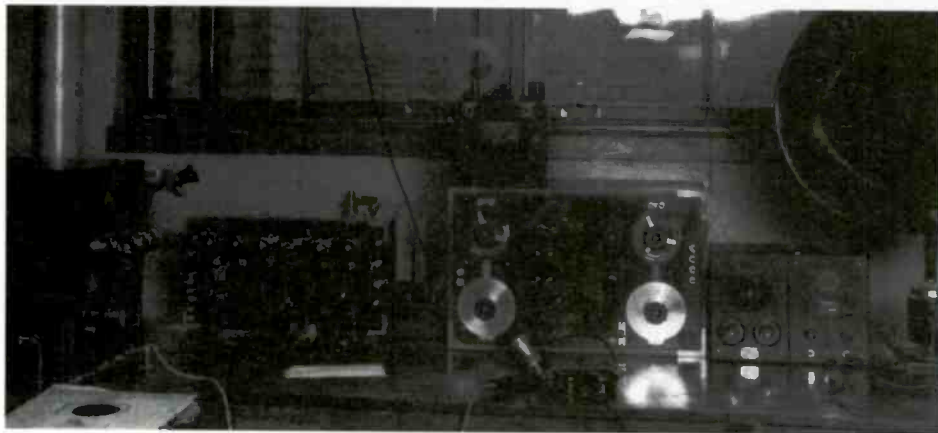


Early house-current Radio, RCA Radiola, circa 1926.



Police motorcycle equipped with Radio, 1920s.

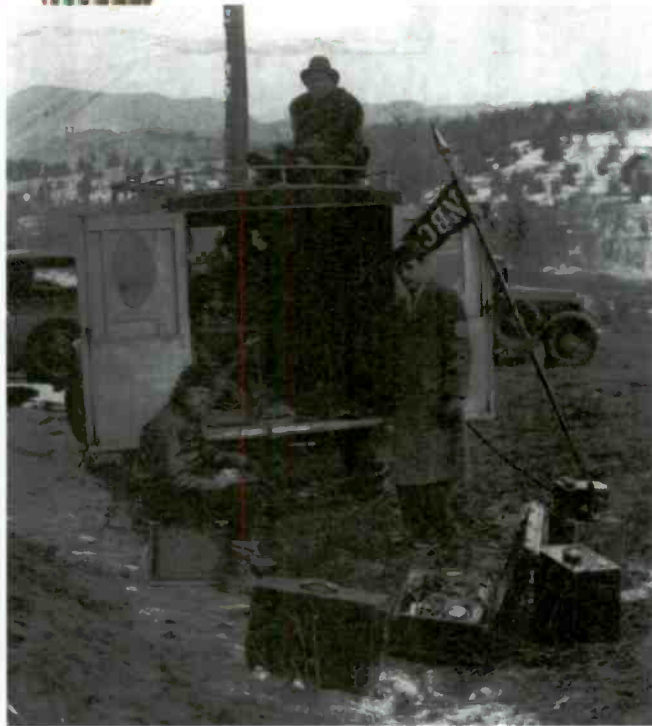
WWJ Detroit transmitter installation, 1921. Original De Forest transmitter is at left.



Orchestra in close quarters to be heard by recording horn used before electrical microphones.



RADIO'S TECHNICAL PAST



NBC remote crew at Lake Placid, New York, circa 1930.



Communications exhibit at 1928 Indiana State Fair Grounds.



Early portable wireless receiver used by farmers for getting up-to-date news, 1923.



Towers atop building housing WXYZ Detroit, home of many great programs like the "Lone Ranger" and "Green Hornet."



G.E. Radio plant in 1924.



Announcer studio at WOW Omaha, circa 1935.



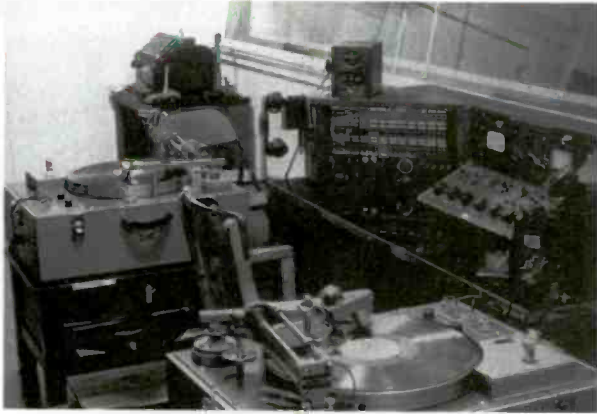
Early transcription players eliminate the need for sound effects.



Philco custom car Radio, circa 1937.

RADIO'S TECHNICAL PAST

Transcription cutters in studio of city-owned WRR Dallas in the original Centennial Building on the State Fairgrounds.



Jack Mullin (r) and his Mullin-Palmer modified German AEG Magnetaphon — Mullin made the first public demonstration of a hi-fi magnetic tape recorder in the U.S. on May 16, 1946.



1940s RCA Victor receiver.



Cutting lathes for electrical transcriptions at NBC, 1940s.



A Radio in the home was a status symbol and the most expensive item in the home in the '20s and '30s.

NBC engineer makes EQ adjustments to a phone-line remote.



NBC remote backpack being used by a window washer on The Empire State Building.



WWJ Detroit transmitter building, 1936.



Typical facilities at NBC, circa 1945.



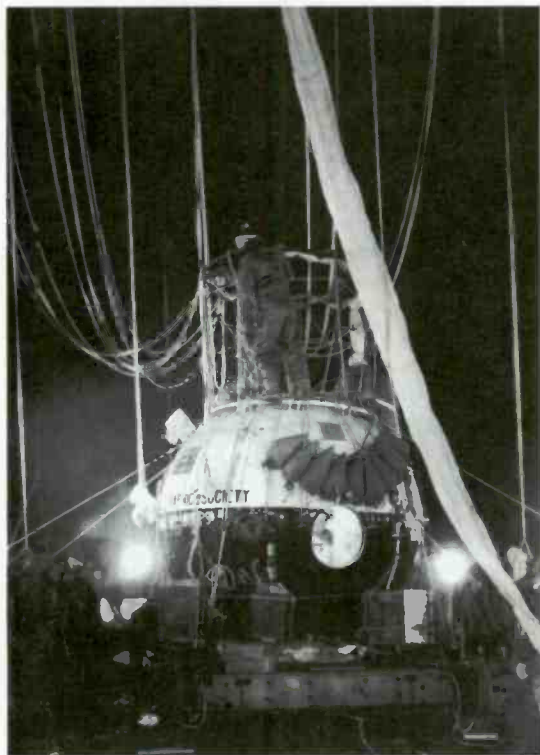
RADIO'S TECHNICAL PAST



KDYL broadcast transmitter, circa 1945.



Studio control console, late '30s.



U.S. Army-National Geographic Society balloon prior to takeoff November 11, 1935. NBC/RCA equipment transmitted the voices of Captains Anderson and Stevens to listeners nationwide.



Frost Fones #163, \$6.

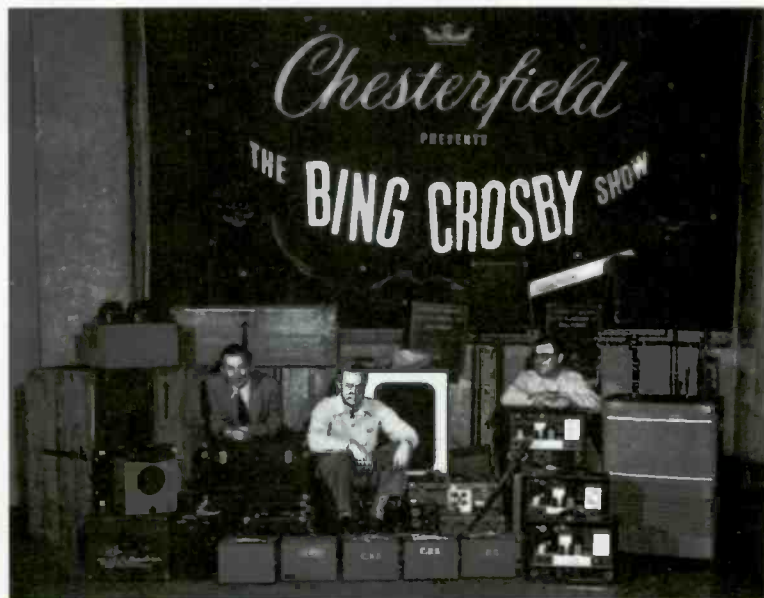


Highly directional machine-gun mic.



KGFW Kearney, Nebraska.

Early parabolic microphone.



The Mullin-Palmer modified Magnetaphon was used by Bing Crosby in 1947 to record programs on ABC. The exceptional quality allowed acceptance of recorded programming on the networks.



RADIO'S TECHNICAL PAST



Twenty-six programs can be fed through the master control console simultaneously at Voice of America.



George B. Storer throws the switch and KGBS goes 50,000 watts (1960). Also pictured, W. Campbell (l) and L. Baxter.



Early portable transistor Radio aimed at youth market, 1960.



The RCA 70-C transcription turntable.

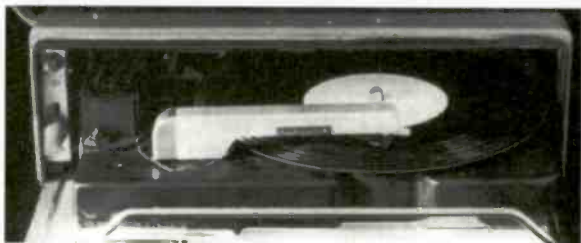


MacKenzie Repeaters in use at WFBM, 1960s.

Out of the Mullin-Palmer Magnetaphon developments, came Ampex models 200, April 1948, 300 (shown), 400 and station favorite, the 350 debuting in 1954 with more than 40,000 units produced.



Chrysler's Highway Hi-Fi record player, 1959.



Typical control room for combo operator includes Gates Dualux Console, 1960s.



RADIO'S TECHNICAL PAST



Radio Caroline South, British pirate broadcast ship with which Gordon McLendon was involved, anchored off Essex coast, 1964.



"Shivering Sands," WWII anti-aircraft forts in the Thames Estuary in 1966 that eventually housed pirate broadcast stations Radio Sutch and Radio City (on which WMCA "Good Guy" Gary Stevens appeared on tape in 1967).

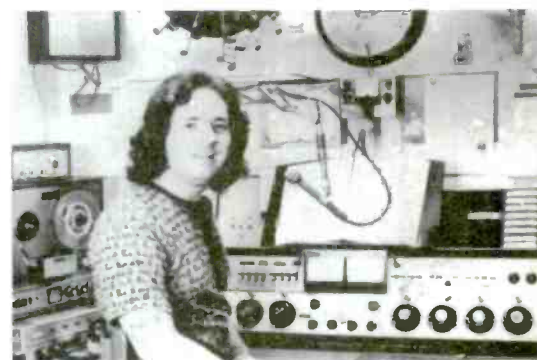
Early 8-track auto stereo.



KNBR announcer Dave Niles and RCA BC-7 console.



Production studios at WHJJ and WHJY.

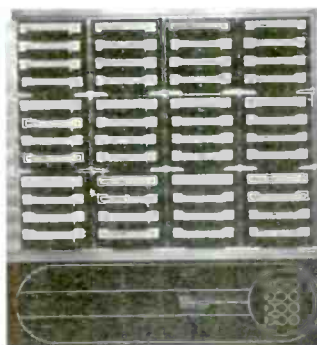


Phil Knight at WPTH Ft. Wayne, Indiana, and typical '70s studio complete with Gates Executive Console.

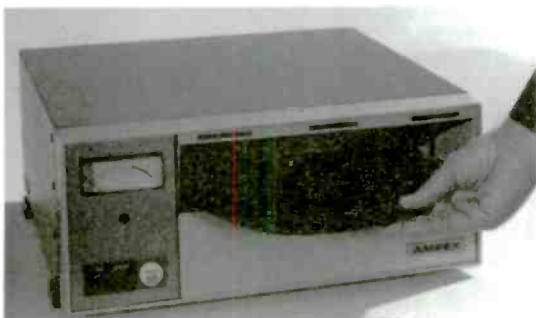


Broadcast Electronics turntable with Rek-O-Cut tone arm.

IGM cart automation system.



The Ampex AG100 Cue-Mat is basically a slab of oxide using analogue technology. It could be considered one of the numerous experiments leading to the floppy disc.



Remember music libraries? WFBM Music librarian, Mary Vincent, 1960s.

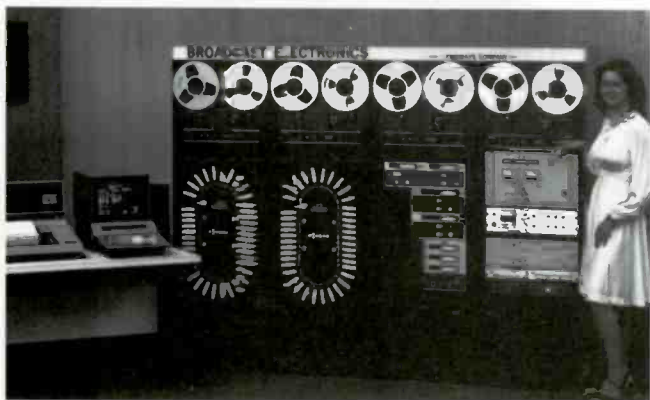
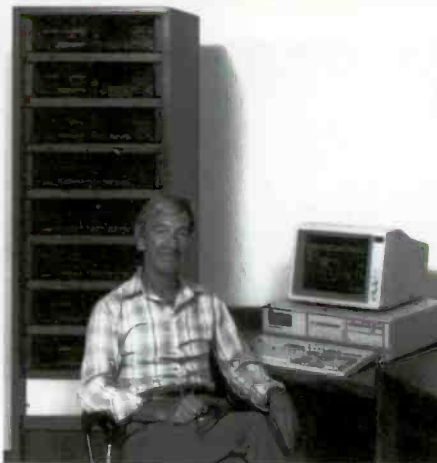


RADIO'S TECHNICAL PAST

Dave Scott and Frank Sumrall, WAML/WEEZ, Century 21 Programming and automation equipment from the late '70s.



Paul Schafer of Schafer Electronics and an early Betamax automation system from the '80s.



BE Automation System with Go-Cart.



Disney World Broadcast facility visited by hundreds of stations doing remotes to home cities. Built in the late '80s.



Pacific Recorders ADX Digital Workstation from the '90s.



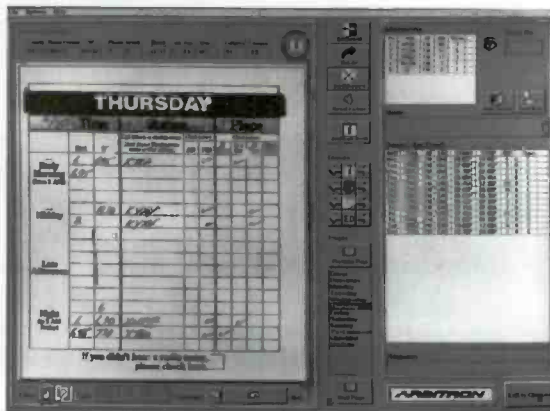
Typical '80s production facility including the time saving ITC 99f



Radio Systems, Inc. DAT.



DMX Cable Radio Controller introduced in early '90s.



Arbitron's Electronic Diary from 1994.

Otari 4-track.





RADIO'S TECHNICAL PAST



Inventor Mr. Ukita visited U.S. Radio stations for research before combining the jewel case used in CD ROM with the music CD and created the DN950F in 1987.



Andrew 4.6 meter satellite dish.



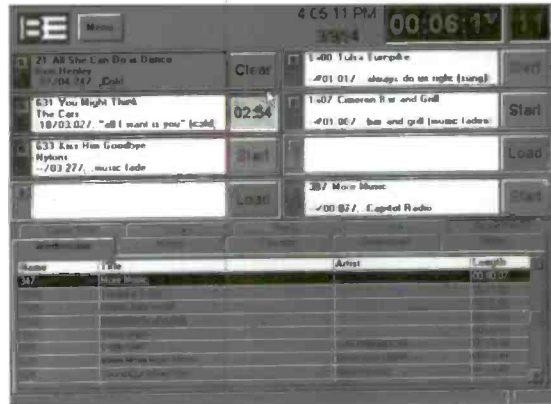
Sony Mini Disc for broadcast purposes introduced in 1995.



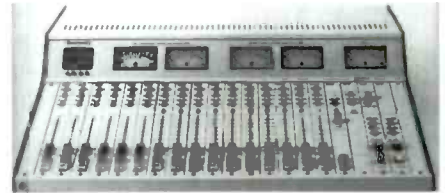
Sharp 6-disc CD portable, '90s.



Koss Headphones from the '90s.



BE computer screen for music scheduling and automation, 1994.



Audiotronics Airmaster, '90s.

Model showing contrast between linear dialing and new electronic digital receivers with quadrasonic sound.



Electro-voice RE2000 with internal system to regulate temperature and humidity.



A futuristic '90s digital console from ABC.



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WEEKEND HEADLINER
AMERICA IN THE MORNING
THE WEEK IN REVIEW
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WESTWOOD ONE FEATURES

MONEY MEMO WITH BRUCE WILLIAMS
FACE-OFF
YOU AND YOUR MONEY
LIKE ONLY YESTERDAY
THE OFFBEAT
MONEY MAGAZINE BUSINESS REPORT
THE ENTERTAINMENT REPORT
LAURA MCKENZIES TRAVEL REPORT
COMMENT ON THE NEWS
SPORTS SCOREBOARD
SPORTS REPORT

WESTWOOD ONE THE SOURCE

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SATELLITE INTERACTIVES
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ROCK REPORT
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BEATLE YEARS
IN CONCERT
MTV NEWS
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PAUL McCartney's DOOB DOOB
OUT OF ORDER
SUPERSTAR CONCERTS

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NOTRE DAME FOOTBALL
NFL FOOTBALL
MAJOR COLLEGE FOOTBALL
NCAA BASKETBALL
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It All Started With Talk

by Michael Harrison and Walter Sabo

Demand For Disagreement

Of course, the assignment is insane — at least within the context of a short magazine article. And pretentious. No one could do an effective history of Talk Radio. We've been in this format for decades and have known each other as long, and even we can't quite agree on a "history" that would hold up under diverse academic scrutiny. One can't be written because the essence of the genre is debate. The reason it works is the demand for disagreement.

The Potential Has Always Been There

The most successful and profitable format in the history of Radio has always been Talk. The fact that it did not proliferate, did not become the buzz until now, had to do with rumor rather than fact.

The rumors: It cost a lot. There is already a Talk station. It only works in big markets. It can't work on FM.

The audience didn't get those memos. And that is why the handful of Talk stations that existed in solitude until 10 years ago flourished, thrived, and earned buckets of cash.

Ancient History

Talk Radio that puts callers on the air to talk to the hosts didn't happen until about 1957. Sure there were stations that had brilliant mono-

logists such as WOR's Jean Shepard, and wonderful interviewers and comics. As a matter of fact, a strong case can be made that "Talk" Radio was the first of all Radio formats. When commercial Radio first started three quarters of a century ago, there were no records, no disc jockeys, no studio orchestras. Just people talking to each other and the audience. And let us not forget the great Arthur Godfrey. But here we go, going off on details that could only wind up being a book, so let's move along.

The Engineer And The Four Spools

You see, until 1957, New York City's dependable genius of Talk Radio, Long John Nebel, would take phone calls on WOR and repeat both sides of the conversation. Or was it Barry Gray? Actually, we believe it was both. (Shortly thereafter, Gray went on to spend a billion years at WMCA, until relatively recently coming back to WOR where he is still doing his thing. Nebel wound up doing a legendary overnight show on WNBC and WMCA.

They couldn't put callers on the air. They would listen and repeat what the caller said. Then the guest would respond. Without a delay mechanism, there was no way to put those unpredictable, cursing, crude callers on the air. And back in those days, if

a bad word got on the air, broadcasters feared the Radio police would come bashing down their door and haul them off to prison even faster than the mattress police would storm your bedroom if you ripped off the tag.

A brilliant engineer at WOR figured out that if he reversed the heads of the Ampex ... first PLAY, then ERASE, then RECORD, he could take one piece of tape, loop it together and have a delay device. The phone call was fed live into the record head, the tape would loop around and play out from the playback head over the air.

He had to rig some extra spools and spindles and screw them to the top of the Ampex so the tape loop would have a track to follow. The spools were spaced randomly. The result was that it took 7 seconds for the loop to go from record head to playback head. And that is the mysterious explanation of the delay being 7 seconds long. It was not a scientific decision. It just happened. Until that was invented, there couldn't be live calls on the air. WOR used that device until at least 1974! (Historical note: Some historians point out that Ben Hunter did an open phone show on KFI in Los Angeles as early as 1949 without using tape delay. Very risky. He got nailed several times and the practice was discontinued.)

Telephone Talk Radio

So for the purposes of what's left of this history, let's deal with the kind of Talk shows that focus on the interaction of the host and random callers. Interestingly, most of its original masters are still alive.

As late as the early '80s, Duncan listed fewer than 60 full-time Talk or News stations in America. The pioneers were ABC, NBC, RKO, and Metromedia. We had the opportunity to work for all four and witness some of the

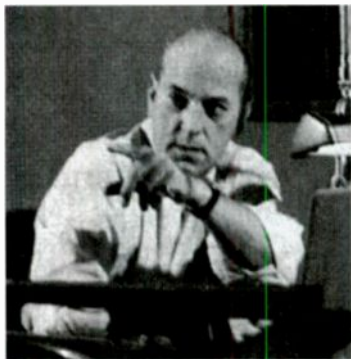


Sally Jessy Raphael



Arthur Godfrey

evolution first-hand. Walter was in management at ABC in the '70s and consulted RKO in the '80s. Michael did an issues-oriented Talk show on Metromedia's FM Rock legend, KMET Los Angeles between '75 and '85 and was one of the first to get No. 1 ratings doing



Howard Miller

ing Talk in the baby boom demo when they were still kids (well, sorta kids).

The people who established what the world thinks of as interactive Talk worked at KLAC and KABC Los Angeles; WMCA, WOR, WNBC and WCBS New York; KGO San Francisco; WIOD Miami; WBZ and WMEX Boston; and WAIT Chicago, among others.

Visionary leaders of the format include Ben Hoberman, KABC; Ed McLaughlin, KGO; Bob Smith, WOR; Tom O'Neil, RKO; Jack Thayer, KLAC; Steve Lubunski, NBC; and our apologies to many, many others who deserve to be mentioned.

The talent who led the format included Bob Grant, Lee Leonard, Jim Gearhart, Joe Pyne, Alan Grant, Brad Crandall, Bill Ballance, Dick Summer, Barry Farber, Dave Maynard, Sally Jessy Raphael, Larry King, Big Wilson, Jerry Williams, Avi Nelson, Dr. Toni Grant, Ken Minyard, Bob Murphy, Wally Phillips, Michael Jackson, Alan Courtney, Howard Miller, Larry Glick, Jim Dunbar ... but as you see, this is a no-win proposition. No matter who is listed, someone very important will be left out. Perhaps your favorite host. And that's the power of the format. The ability for the hosts to bond in a unique way with an audience is unprecedented in media.



Larry King

Notice that you find yourself in impassioned debates with nonbroadcasters about Rush or Howard. But never about "Wings" or "Cheers." The history of Talk Radio is a history of passion.

Oh yes, speaking of passion, one more name that must be mentioned, Dr. Ruth Westheimer. Talk Radio as a genre wider than just issues and AM 50k giants got its start in 1979 when Dan Griffin put her on WYNY New York and got a 14 share of adults 18-34 during her time period proving a key truth that is being fully realized today: Talk can reach any demographic desired.

The Modern Era

A combination of events and circumstances gelled in the mid to late '80s that set the stage for today's burgeoning Talk Radio profile and expansion. And burgeoning is an apt word to describe Talk Radio which has gone from the aforementioned handful of stations to more than 1200 at last count with a 16 national Arbitron share, the largest of all formats. Add to that the fact that Talk Radio has become an intrinsic part of the news of this era, and you have one of the most exciting and dynamic fields ever to come along.

FM Gobbled Up the Music But Spit Out The Personalities

By the mid '80s, most (not all) of America's AM stations realized that there was no future in competing against FM by playing music. They needed to try something new and had little left to lose. That's when creative things happen. Also, one of Radio's most attractive franchises — personality — was up for grabs as FM continued to abdicate it.

Satellite and telephone technology made great strides in the '80s setting the stage for the syndication boom that brought major market Talk talent on an extremely cost-effective

basis to even the smallest AM stations looking to get back on their feet. People like Bruce Williams (NBC Talknet), Larry King (Mutual), Ed Busch (AP) and others were among the first wave. Then came entrepreneurs like Chuck Harder (Sun), and Michael Castello (Syndicated Features). And then came Rush Limbaugh (EFM). But first ...

The Fairness Doctrine

In 1987, the FCC abolished the Fairness Doctrine which freed Talk Radio to be controversial without fear of government sanctions in the form of fines or loss of license. That set the stage for some pretty exciting and viable Radio. Remember, the demand for disagreement.

Then Came Rush

The launch of KFBK Sacramento Talk show host Rush Limbaugh into national syndication middays by former ABC Radio Networks President Ed McLaughlin in 1988 proved to be a milestone in the history of Talk Radio's amazing modern era. What Elvis Presley was to rock 'n' roll, Rush Limbaugh has been to Talk Radio. And McLaughlin proved that a small "boutique" syndicator could play on a level field in the industry with the major networks and win big!



Rush Limbaugh in his early years.

The Times Were Right

Talk Radio's growth in the late '80s and on into the '90s grew out of fertile times. This new medium provided Radio listeners with a sense of virtual community in an increasingly cold and lonely world. Some people didn't know their next door neighbor, but they knew someone across town, or across the country, through Talk Radio.

Also, Talk Radio, through hosts such as Rush Limbaugh and many others, addressed issues and concerns that were not being brought up in the mainstream media. Just as music Radio created a personality vacuum that Talk Radio filled,

the mainstream press and media created an opinion vacuum that proved to be Talk Radio's powerful niche.

One of the keys to the dynamic of modern Talk Radio is its interactivenss.



Bruce Williams

The novelty of the box and spools of the old WOR was the forerunner of what is referred to today as the new media.

A new electronic populism was born. A potent combination of entertainment and politics. Before 1990 had rolled around, local hosts such as Jerry Williams in Boston and Mike Siegel in Seattle had already organized not only their listeners, but also Talk hosts around the country and taken on the politicians, influencing a number of local and national issues including the reversal of a proposed congressional pay raise. These ad hoc networking efforts gave rise to a new sense of community within the Talk show host business and the formation of the National Association of Radio Talk Show Hosts.

New Players

Talk Radio's growing pertinence made it a prestigious place to be, luring new blood to get into the Talk show host business. In addition to refugees from boring music Radio, Talk show hosts began to come from the colorful ranks of ex-politicians, former TV stars, and convicted criminals.



Chuck Harder

Marketing

One of the other important aspects of Talk Radio's growth is its unique ability to effectively execute the concept of direct response marketing. This is good for both the broadcasters and the advertisers in as much as the Talk Radio audience is particularly responsive; its listeners do just that, listen. Advertisers get much more, as the saying goes, bang for their buck. Research of Radio advertisers across the nation reveals the startling statistic that one Talk Radio listener is worth slightly more than three (3.3 to be exact) music Radio listeners in terms of likeliness to respond to an advertisement. Advertisers get a good buy and broadcasters can work an expanded field of potential customers.

The Expansion

The '90s mark the explosive expansion of Talk Radio on three significant levels: First, the number of individual stations programming Talk oriented formats grew from 100 to more than 1,000 in 12 years. Second, the number of networks and syndicators (which, in modern times, are basically the same thing) has grown to the point that there are now hundreds of active "networks" beaming Talk programs across states, regions, and the nation on a daily basis reflecting a boom of entrepreneurial opportunity in the Radio broadcasting business. And third, Talk Radio is beginning what will prove to be a major explosion on the FM dial, expanding its programming and positioning to attract younger and broader demos. New personalities are emerging.

Former disc jockeys such as Howard Stern and Don Imus have evolved into a real-world breed of Talker, which has inspired others around the country to try new approaches. Not everybody in Radio has chosen to shut up and play the records. Many are discovering that big numbers can be achieved by doing the opposite.



Howard Stern



Don Imus

The Future

It is our opinion that Talk Radio will continue to expand in all the directions covered in this article, and then some. Not all of it will be cutting-edge, society shaking, news-making Radio. But, then again, not all viable music Radio is Alan Freed, Cousin Brucie, Murray the K, or FM Underground Rock. Based on current trends and conditions there is no reason not to believe that by the end of the decade, half of commercial Radio — AM and FM — will be programming some kind of nonmusic Talk. ▼

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The Evolution of Call Letters

Adapted from a document originally created by Thomas H. White

The use of identifying call letters is almost as old as Radio itself. Because all early Radio work was done in telegraphic code, spelling out an operator's name or location was cumbersome. Abbreviations of one to three characters, usually based on geographic location or personal or ship names, were naturally more convenient. Operators independently adopted identifying "call signs," so that stations "calling" through the ether were able to link up easily. Unfortunately, during this self-assigned era there were few standards, which resulted in problems when, say, two or more ships chose the same call. Unique identifiers, organized by national origin, were needed.

In 1912, with the adoption by the United States of an act to regulate Radio stations, this practice became formalized under federal authority. Under international agreement initial letters were allotted among the various nations. The 1914 edition of "Radio Stations of the United States" records the contemporary practices for allocating calls for sea and land stations, which at this time were few enough so that all could be given three-letter calls: The call letters assigned to the United States were all combinations beginning with the letter N (676) and all beginning with the letter W (676), and all combinations from KDA to KZZ, inclusive (548). [Note: KAA-KCZ was allocated to Germany at this time, and was not assigned to the United States until 1929.] The total number of international calls was thus 1,950, and these were reserved for government stations

and stations open to public and limited commercial service.

All combinations beginning with the letter N were reserved for government stations and, in addition, the combinations from WUA to WVZ and WXA to WZZ were reserved for the stations of the U.S. Army. The combinations KDA to KZZ, with a few exceptions, were reserved for ship stations on the Atlantic and the Gulf of Mexico and for land stations on the Pacific Coast. The combinations beginning with W (except WUA to WVZ and WXA to WZZ as already indicated) were reserved for ship stations on the Pacific and Great Lakes and for land stations on the Atlantic and Gulf coasts and in the Great Lakes region. Notice the policy was that coastal ship station calls started with a different letter from the land stations that they communicated with: in the West ships received W— calls and land stations were assigned K—, while the reverse was true in the East, with K— for ship calls and W— for land calls.

Amateur and special land stations fell into a separate call-sign scheme. In fact, the International Bureau at Berne did not have to be notified of their existence. The United States was divided into nine Radio inspection districts, and amateurs received calls consisting of their district number followed by a pair of letters, for example, 8MK. An X as the first letter was reserved for experimental stations. Similarly Y meant the station was operated by a technical or training school, while Z conferred "special amateur" status. Ordinary amateurs made do with the less exotic

letters of the alphabet. The 1914 "Radio Stations of the United States" noted that, "The three items — a given figure first, followed by two letters of the alphabet — thus may be combined in 598 different calls, which will probably suffice for the amateur sending stations in most districts for some time to come." (More letters and numbers were added as the number of amateurs grew. Also, as the range of amateur signals increased it became necessary to internationalize their calls, so beginning October 1, 1928, W and K prefixes were added.)

Call Letter Refinements

The Bureau of Navigation, a division of the Department of Commerce, regulated United States Radio until the 1927 formation of the Federal Radio Commission. In 1934 the Federal Communications Commission succeeded the FRC. Understandably, the various agencies occasionally found it necessary to refine call sign practices.

In the early teens most nonamateur land stations engaged in ship-to-shore communication, and were found clustered along the coasts. As other services were developed stations crept inland, and a dividing line between the western K's and eastern W's was needed. Although the location is not spelled out in the rules, it is possible to make an educated guess how the original boundary was chosen. As noted earlier, coastal land stations in states along the Atlantic and Gulf coasts, including Texas, received W calls. Thus, using the Texas-New Mexico border as a starting point and heading north, the boundary ran along the eastern borders of New Mexico, Colorado, Wyoming, and Montana. It was only in late January of 1923 that the Mississippi River, the current standard, was adopted as the dividing line. This meant new call grants in North and South Dakota, Nebraska, Kansas, Oklahoma, Texas, Iowa, Missouri, Arkansas, and western Minnesota and Louisiana became K's rather than W's. However, existing stations west of the Mississippi were permitted to keep their now non-standard W calls. Thus, pioneer broadcasters such as WKY Oklahoma City, WOI Ames, Iowa, WHB Kansas City, Kansas, and WDAY Fargo, North Dakota, remain as monuments to the period before the boundary change.

80 ►

World War I also had a disruptive effect. German submarines did much to popularize Radio among American ships as wireless, formerly an expensive option, became a life-or-death necessity for making the Atlantic run. Unfortunately, there just weren't enough three-letter calls to go around. The obvious solution was more letters, and four letter KE—signs became the predominate issue for the rapidly expanding ship service, generally issued on a first-come, first-serve basis in alphabetical order. The department, apparently noting that the existence of the Panama Canal meant ships might show up on either coast, no longer tried to give ship calls that differentiated between the East and West coasts. The fewer land stations continued to receive three-letter calls, as turnover provided a reserve pool. Actually "turnover" is in some cases a euphemism. A few land stations, including broadcasters WSB Atlanta and KLZ Denver, received calls that became available with the demise of the ships that had used them. Because superstitious seafarers objected to being issued the calls "used by that ship which went down with all hands last month," some "tainted" calls were quietly issued to unsinkable land stations.

Showing partiality to vowels, the next major blocks drawn upon for ship stations were KI—, KO—, and KU—. After exhausting the vowels, and with KA— to KC— not yet assigned to the United States, the first available consonant, KD—, was drafted beginning June 1920. At this point an anomaly occurred. The Bureau, perhaps caught up in a burst of egalitarianism, began assigning the last of the KU—, and the new KD— calls to most stations, whether land or sea. The result, on October 27, 1920, was that a new Westinghouse station in East Pittsburgh, Pennsylvania, KDKA, was sandwiched between the ships "Montgomery City" (KDJZ) and "Eastern Sword" (KDKB). The "KD— for everyone" policy continued until April, 1921, when the original three-letter land station policy was reinstated. This meant that, in May of 1921, when the second Westinghouse broadcast station, WJZ in Newark, New Jersey (now WABC, New York City), was authorized, the original call policy had been restored.

Much speculation has been made about the unique status of KDKA's call, but this uniqueness actually is just a fluke, due to the fact that no other surviving broadcaster was licensed during this short anomaly. Had KDKA been licensed a few months earlier or later it most likely would have gotten a three-letter W call like everyone else. [Note: two other land stations licensed during this anomaly, KDPM Cleveland, and KDPT San Diego, both nonbroadcasting service stations, later transferred to the broadcast service but were eventually deleted.]

Four-Letter Calls

The flood of broadcasting service authorizations that began in earnest in December of 1921 served to overload the recycling three-letter land station calls. Before the crunch the Bureau was able to assign three-letter call signs to about 200 broadcasters. It was the more saturated East that was the first to feel the pinch.

On April 4, 1922, an application from the *Times-Picayune* of New Orleans broke new ground with the assignment of WAAB (now WJBO, Baton Rouge) as its call. [Note: WAAA was skipped as no sign was permitted with the same letter three times in a row.] The progression continued in alphabetical order, with "A" fixed as the third letter, i.e. WAAB, WAAC, WAAD ..., WBAB, WBAC ..., etc. This explains why so many pioneers such as WBAP Fort Worth, Texas; WCAL Saint Olaf College, Northfield, Minnesota; WCAU (now WOGL) Philadelphia; WEAJ (later WNBC and now WFAN) New York City; WHAS Louisville, Kentucky; WKAR Michigan State University, East Lansing, Michigan; WMAQ Chicago, and WOAI San Antonio, share this same middle letter.

In later years it became the norm for broadcasters to ask for distinctive calls. However, if they had no preference they were assigned calls from blocks used for a variety of Radio services. Starting April of 1923 calls centering on "B" were issued, including WBBM Chicago, WCBM Baltimore, and WMBD Peoria, Illinois. In mid-1928 there was a jump to the

middle of the W-D-block, which yielded WHDH Boston and WRDW Augusta, Georgia. W-E-calls followed beginning in early 1931, including WDEV Waterbury, Vermont, WEEU Reading, Pennsylvania, and WFEA Manchester, New Hampshire. The West held out until May 8, 1922, when western broadcasters started sharing the four-letter ship blocks. KDYL Salt Lake City was both the first authorization and last survivor of this group. When it became KCPX (now KCNR) December 21, 1959, all 32 KD—authorizations from this switchover had either expired or changed calls. (There is currently a KDYL Salt Lake City, but this station only dates back to 1945 and has been KDYL only since 1982.)

The KF— block, begun June 1922, boasts a few more noteworthy stations, including KFBK Sacramento, California, Doc Brinkley's infamous KFKB, KFNF Shenandoah, Iowa (now KYFR), KFQD Anchorage, Alaska, and KFJR Bismarck, North Dakota. The KG— group was tapped July 1926: KGCX Sidney, Montana, and KGFJ Los Angeles, are two that survive to this day. (A ship station was not as fortunate. KGOV was assigned to the Morro Castle, which went on to burn spectacularly off the New Jersey coast in 1934.)

KH— calls were reserved, beginning in 1927, for a new service category: commercial aircraft stations. Surprisingly this group included a short-lived broadcast authorization, KHAC, issued in late 1927 to Flying Broadcasters Inc. in San Francisco, for "Airplane (unnamed)." The KI— block was drafted in early 1932, which resulted in KIEV Glendale, California.

[Note: Calls in the early '20s were assigned at the time an application, usually a "Form 761," was received in Washington, not with the issuance of the first license, which usually took place a number of days after the application was received. Thus, you must list these pioneers by call assignment rather than first license date for the four-letter calls to line up alphabetically. For more information see the Call Assignment Date entries in the station list included in "Pioneer Broadcast Stations In The United States." Also, there is an anomaly in the assignment of W calls which may mean that WAAB was actually the second four-

letter W call issued. Purdue University's application for a station in West Lafayette, Indiana, was assigned WBAA on the same day, April 4, that WAAB was assigned. No other WBA- calls were issued until two weeks later, after the WAA- calls had been exhausted. It is possible that the original plan was to start with WBA-calls, but after WBAA was issued the situation was reconsidered and the procession pulled back to start with the WAA- calls.]

Three-Letter Calls After 1922

All broadcast station activity in three-letter calls did not cease following the 1922 switchover to four-letter calls, as about half of today's holders of three-letter calls trace their first assignment to later than 1922. In many cases these post-1922 calls were not the station's first, but were ones they changed to some years later. Some calls were inherited when a previously authorized broadcaster or other station expired. And many of these calls were specially requested to tie in with a slogan or licensee name: "World's Largest Store" (Sears); "World's Greatest Harbor" (Norfolk); "World's Greatest Newspaper" (*Chicago Tribune*); "Woodman Of the World"; "We Shield Millions" (National Life), etc. The last new three-letter call assignment, excluding reassignments of previously used calls or FM and TV sister stations, was WIS (now WVOC), "Wonderful Iodine State" in Columbia, South Carolina, on January 23, 1930.

The June 30, 1931 edition of "Commercial and Government Radio Stations of the United States" listed 93 three-letter broadcasters out of a total of 631, about 15 percent of the stations. It was only in the post-World War II boom, when stations numbered in the thousands, that these calls have faded into relative obscurity, although their absolute numbers have not declined as much. Actually new three-letter calls are still being assigned, although not for broadcast services. Their use is currently reserved for a service which dates back to the original 1912 assignments, coastal land stations. However, even this group has threatened to exhaust the small allotment.

Previously "Class 2" coastal stations were allowed to draw on the block. But



an impending shortage forced the FCC to restrict these calls to only new stations of the "Class 1 (excluding Alaska)" classification, where the matter stands today. The standard practice was to separate K and W calls, "with a few exceptions," as noted by the "Radio Stations of the United States." Various exemptions over the years, combined with the 1923 boundary shift, mean that in some areas K and W calls have become intermingled. Some exceptions do not have an obvious cause. For example, there does not seem to be any particular reason why KQV Pittsburgh or KYW, originally in Chicago and now in Philadelphia, should have gotten K rather than W calls. It may be that a harried bureaucrat either momentarily forgot the policy or on which side of the boundary the station was located.

Some exceptions were made to satisfy special requests or to have a little fun. For example, KSD Saint Louis, Missouri, should have gotten a W— call, as it was licensed a year prior to the adoption of the Mississippi River dividing line. However, its call publicized its owner, the *Saint Louis Dispatch*. Short-lived KOP, licensed to the Detroit Police Department, is another case where a K— call was placed in W— territory in order to highlight the station owner. There are also a few cases where a policy change "stranded" W stations inside K call letter territory.

The Bureau of Navigation issued a number of "portable" licenses, generally to Radio manufacturers, so that transmitters could be moved from place to place for demonstration purposes. In 1928 the Federal Radio Commission put an end to this practice, and told the stations to either find a permanent home or be deleted. C. L. Carrell, a Chicago firm, owned a number of portable stations—its WBBZ found a permanent home in Ponca City, Oklahoma, while WIBW ended up in Topeka, Kansas. Edwin D. Aber's portable station, WMBH, also starting out in Chicago, ended up settling down in Joplin, Missouri.

FM and TV Sister Stations

FM and TV were developed in the

'40s and '50s, and obviously the new services needed call signs. After a short period of requiring FM and TV stations to have unique calls, the FCC decided to allow stations in the same market to have the same call as sister AM stations, provided they added an "-FM" or "-TV" suffix. (These suffixed calls were technically five and six letters, counting the two-letter suffix.)

All FM and TV stations trace their three-letter calls back to an original AM station. Until 1957, whenever you found an FM or TV station with a three-letter call, the original three-letter AM was still around. The first exception occurred as a result of the American Broadcasting Company's 1953 decision to change the calls of its New York City stations from WJZ (AM, FM, and TV) to WABC. This proved very traumatic to the Westinghouse Corporation, which founded WJZ 32 years earlier in Newark, New Jersey. (In 1923 the station was moved to New York City and transferred to RCA, where it became the flagship for the NBC Blue, later ABC, network.)

Although FCC rules prohibited new three-letter calls, they didn't restrict new five-letter ones, so, four and a half years after WJZ disappeared the FCC gave Westinghouse permission to rename its Baltimore TV outlet "WJZ-TV." With this precedent a new chapter of call sign practice began. This was the first time permission was given to reclaim a previously abandoned three-letter call under the FCC. In addition, this was also the first case of an "independent" three-letter call, i.e., one that did not appear concurrently on any AM station.

A year after the appearance of WJZ-TV the second "independent" appeared, when the University of Texas was granted permission for a new educational FM station in Austin, Texas. The calls KUT-FM were assigned (another five-letter call), in honor of the original KUT, which the college had sold three decades previously, and which became KNOW (now KMOW) in 1932. Since then "independence" has become more common, for in addition to the total of 58 active AM three-letter calls as of January 1, 1994, there were 13 independents, for a total of 71 different three-letter calls on all bands.



What's In A Name?

A sampling of calls and slogans used between September 1931 and January 1932

- KDKA** — "Pioneer Broadcasting Station of the World"
KDYL — "Out On The Great Divide"
KFJM — "Grand Forks, the Education Center of the State"
KFKA — "The Pike's Peak Station"
KLX — "Where Rail and Water Meet"
KLZ — "It's a Privilege to Live in Colorado"
KMOX — "The Voice of St. Louis"
KOB — "The Sunshine State of America"
KOIN — "Hood River Apples from Portland"
KPO — "The Voice of San Francisco, City of the Golden Gate"
KPRC — "Kotton Port Rail Center"
KTHS — "Kum to Hot Springs"
KUSD — "South Dakota University for South Dakotans"
KVOO — "The Voice of Oklahoma"
KWCR — "The Voice of Cedar Rapids"
KWG — "Voice of San Joaquin Valley"
KWKC — "Keep Watching Kansas City"
KWWG — "Kum to the World's Winter Garden"
WAAW — "Where Agriculture Accumulates Wealth"
WBAP — "Where the West Begins"
WBAX — "In Wyoming Valley, Home of Anthracite"
WCAC — "From the Nutmeg State"
WCAD — "The Voice of the North Country"
WCAX — "The Voice of the Green Mountains"
WCCO — "Service to the Northwest"
WDAE — "Away Down South in the Sunshine State"
WDAY — "Biggest Little City in the World"
WDBJ — "Roanoke, Down in Old Virginia"
WDBO — "Way Down by Orlando"
WDOD — "Wonderful Dynamo of Dixie"
WEAU — "The Heart of the Corn Belt"
WEAF — "The Voice of the Millions"
WEBR — "We Extend Buffalo's Regards"
WFAA — "Working For All Alike"
WFBG — "The Original Gateway to the West"
WFBM — "The Convention City of America"
WFBR — "Home of the Star-Spangled Banner"
WFDW — "The Vehicle City"
- WGAL** — "World's Gardens at Lancaster"
WHBF — "Where Historic Blackhawk Fought"
WHK — "Cleveland the Convention City"
WHN — "Voice of the Great White Way"
WLW — "The Nation's Station"
WIOD — "Wonderful Isle of Dreams"
WCBE — "Second Port of the USA"
WJAR — "The Southern Gateway to New England"
WLBL — "Wisconsin, Land of Beautiful Lakes"
WLS — "World's Largest Store"
WMC — "Memphis, Down in Dixie"
WNAD — "Voice of Sooner Land"
WNJ — "Voice of Newark"
WKAQ — "The Isle of Enchantment, Where the World's Best Coffee Grows"
WOAI — "The Winter Playground of America"
WOAX — "Trenton Makes; the World Takes"
WOC — "Where the West Begins." and "In the State Where the Tall Corn Grows"
WOCL — "We're on Chautauque Lake"
WODA — "The Voice of the Silk City"
WOOD — "The Furniture Capital"
WOS — "Watch Our State"
WPG — "The World's Playground"
WQAM — "The Most Southerly Broadcasting Station in the US"
WQAN — "The Voice of Anthracite"
WRC — "The Voice of the Capital"
WRVA — "Carry Me Back to Old Virginia"
WSB — "The Voice of the South"
WTAG — "The Voice From the Heart of the Commonwealth"
WTAQ — "The Voice of the Wilderness"
WTAR — "Down in Old Virginia"
WTIC — "The Insurance City"
CFCA — "Canada's Finest Covers America"
CFCN — "Voice of the Prairie"
CFCO — "Coming from Chatham, Ont."
CFLC — "Voice of the Mightily St. Lawrence"
CKGW — "Canada's Cheerio Station"
CKOC — "The Voice of Hamilton"
CMX — "Havana's Ether Stirrer"
KCRC — "Gold Spot of the South"
- KFBI** — "Sunshine Station in the Heart of the Nation"
KFDM — "Kall For Dependable Magnolena"
KFGQ — "Keep Faithful; Go Quickly"
KFLV — "The Voice of the Forest City"
KFNH — "The Friendly Station"
KFOX — "Where Your Ship Comes In"
KFPM — "The World's Biggest Little Station"
KFPY — "Spokane's Pioneer Station"
KFXF — "Voice of Denver"
KGCR — "Voice of Friendship"
KGDA — "World's Only Corn Palace"
KGDY — "The Voice of South Dakota"
KGER — "Wave of Long Beach"
KGFG — "Old Glory Station"
KGFJ — "Keeping Good Folks Joyful"
KGGM — "The Voice of the Health Country"
KGHI — "Little Rock's Most Popular Station"
KGKY — "Western Nebraska's Only Radio Station"
KGNO — "In The Great Southwestern"
KHQ — "Tells the World"
KMBC — "Midland Broadcast Central"
KMMJ — "Old Trusty"
KNX — "Voice of Hollywood"
KOA — "Voice of the Rocky Mountains"
KOY — "The Radio Voice of Arizona"
KPQ — "Voice of the Apple Country"
KRMD — "We Cover the Buying Radius"
KTAR — "Arizona's Greatest Broadcasting Station"
KTRH — "Kum to the Rice Hotel"
KTSA — "Kum to San Antonio"
KVOR — "Voice of Rockies"
KWJJ — "Voice from Broadway"
KWKH — "Kill Worry; Keep Health"
KXL — "Voice of Portland"
KXO — "Imperial Valley Station"
VAS — "Voice of the Atlantic Seaboard"
WAPI — "The Voice of Alabama"
WBBC-WCGU — "Brooklyn's Own Stations"
WBCM — "Where the Summer Trail Begins"
WBOW — "The Banks of the Wabash"
WCAH — "The Pioneer Broadcasting Station of Columbus"
WCCO — "Washburn-Crosby Company"
WCFL — "The Voice of Labor"
WCOD — "Wonderful City of Distribution"
WDAF — "Home of the Night Hawks"
- WDEV** — "The Voice of the Green Mountains"
WEHC — "In the Hills of Old Virginia"
WENR — "The Voice of Service"
WFBM — "The Crossroads of America"
WFDL — "One of the Pioneers"
WFIW — "Whitest Flour in the World"
WGBF — "Cross Roads of the Air"
WGH — "World's Greatest Harbor"
WHBU — "Only Bank-Owned Station in Indiana"
WHDL — "The Voice in the Clouds"
WHP — "The Radio Voice of Central Pennsylvania"
WIL — "The Friendly Station"
WIS — "Wonderful Iodine State"
WJBC — "The Voice of the Illinois Valley"
WJBI — "Monmouth County's First Broadcasting Station"
WJKS — "Where Joy Kills Sorrow"
WJR — "The Good-Will Station"
WKAV — "The Gateway to the White Mountains"
WKBF — "The Voice of the Capitol"
WKBI — "We Kill Blues Instantly"
WKBS — "The Voice of Galesburg"
WKRC — "The Home of the Green Watch"
WLBW — "Northwestern Pennsylvania's Broadcasting Station"
WLTH — "The Voice of Brooklyn"
WLVA — "In the Heart of Old Virginia, Where the Blue Ridge Begins"
WMBO — "The Voice of the Finger Lakes"
WMRJ — "In the Heart of Queensboro"
WOPI — "The Voice of Appalachians"
WOR — "One of America's Great Stores"
WOW — "Woodmen of the World"
WPCC — "We Preach Christ Crucified"
WRAM — "The Playground of the South"
WRDW — "The Call of Augusta, Ga."
WREN — "The Jenny Wren Station"
WSB — "Covers Dixie Like the Dew"
WSPA — "The Voice of South Carolina"
WSUN — "Why Stay Up North"
WTBO — "The Voice of Cumberland"
WTOC — "Welcome to Our City"
XED — "The Voice of Two Republics"
XEJ — "Voice of the Continent"
XEN — "The Voice of Mexico"



- XEW — "The Voice of Latin America"
 KELW — "White Spot of the San Fernando Valley"
 KEX — "A Public Service Necessity"
 KFAB — "Home Sweet Home"
 KFBL — "Voice of Puget Sound"
 KFEL — "The Arogonaut Station"
 KFH — "Kansas' Finest Hotel"
 KFI — "National Institution"
 KFJB — "Marshalltown, the Heart of Iowa"
 KFKU — "Up at Lawrence on the Kaw"
 KFNF — "Known for Neighboring Folks"
 KFPL — "Baxter's Place"
 KFQW — "Gateway to Alaska and the Orient"
 KFRU — "Where Friendliness is Broadcast Daily"
 KFSG — "The Church of the Air"
 KFUL — "The City of Perpetual Sunshine"
 KFUO — "The Gospel Voice"
 KFXJ — "America's Scenic Center"
 KFXM — "Voice of the Orange Empire"
 KFYO — "Breckenridge, the Dynamo of West Texas"
 KGAR — "Way Out on the Desert"
 KGB — "Music for the Sick"
 KGBZ — "The Swine and Poultry Station"
 KGCU — "The Voice of the West"
 KGEZ — "The Beautiful Flathead Valley"
 KGFI — "Voice of West Texas"
 KGU — "In the Land of Sunshine"
 KGW — "Keep Growing Wiser"
 KGY — "Where the Cedars Meet the Sea"
 KHJ — "Kindness, Happiness, Joy"
 KJBS — "Voice of the Storage Battery"
 KLS — "City of Golden Opportunity"
 KMA — "Keep Millions Advised"
 KMAC — "Radio Sam at San Antonio"
 KMED — "See Crater Lake"
 KMTR — "Your Friend in Hollywood"
 KOAC — "Science for Service"
 KOIL — "The Hilltop Studio"
 KQV — "The Smoky City Station"
 KQW — "For God and Country"
 KRLD — "Down Where the Blue Bonnets Grow"
 KSEI — "Kummunty Southeast Idaho"
 KSL — "Voice of the Intermountain Empire"
 KSMR — "The Valley of Gardens"
 KSO — "Keep Serving Others"
 KTAB — "Knowledge, Truth and Beauty"
 KTM — "The Station with a Smile"
 KVI — "Puget Sound Station"
 KWSC — "The Voice of the Cougars"
 NAA — "Where the Time Signals Originate"
 WAAM — "Sunshine Station"
 WABI — "The Pine Tree Wave"
 WADC — "Watch Akron Develop Commercially"
- WAIU — "Voice of American Insurance Union"
 WBAK — "Voice of Pennsylvania"
 WBAL — "The Station of Good Music"
 WBBL — "Richmond, the Gateway to North and South"
 WBBR — "Watch Tower"
 WBEN — "Buffalo Evening News Station"
 WBRC — "Biggest Little Station in the World"
 WBT — "Queen City of the South"
 WCAE — "Where Prosperity Begins"
 WCAL — "College on the Hill"
 WCAO — "Gateway of the South"
 WCAU — "Where Cheer Awaits U"
 WCHI — "Watch Tower Radio Word"
 WCMA — "Voice of Culver"
 WCSH — "Voice from Sunrise Land"
 WDAE — "Voice of Times at Tampa"
 WDAF — "Enemies of Sleep"
 WDAG — "Where Dollars Always Grow"
 WDEL — "First City of the First State"
 WEAN — "We Entertain a Nation"
 WEEL — "The Friendly Voice"
 WFBG — "Original Gateway to the West"
 WFBL — "When Feeling Blue, Listen"
 WFI — "Key City of Industry"
 WFLA — "Inviting the World to the Springtime City"
 WGBB — "Voice of the Sunrise Trail"
 WGES — "World's Greatest Entertainment Service"
 WGST — "Southern School with the National Reputation"
 WIDR — "Where Investments Bring Results"
 WIBW — "Where Investments Bring Wealth"
 WICC — "Industrial Capital of Connecticut"
 WIP-WFAN — "Watch Its Progress, Philadelphia"
 WJAC — "Voice of the Friendly City"
 WJAG — "Home of the Printers' Devil"
 WJAX — "Wonderful Jacksonville"
 WJBU — "In the Heart of the Keystone State"
 WKBF — "We Keep Building Friendship"
 CFCT — "The Mecca of Tourists"
 CFCY — "The Pioneer Radio Voice of Canada's Garden Province"
 CFOC — "The Hub City of the West"
 CFRB — "Just Plug In, Then Tune In"
 CHGS — "Holman's Guarantees Satisfaction"
 CHNS — "The Key Station of the Maritimes"
 CICA — "The Sunniest Spot in Sunny Alberta"
 CHCD — "Canada's Western Gateway"
 CKCK — "The Queen City of the West"
 CKCO — "The Voice of Hamilton"
 CKMO — "The Tourist's Mecca of the
- Pacific"
 CKY — "Manitoba's Own Station"
 CMBS — "Majestic Radio Station"
 CMGF — "Sounds from Yumurt Valley"
 CMHC — "If You Hear the Koo of the Cuckoo, You are in Timues"
 CNRA — "Voice of the Maritimes"
 KBTM — "The Voice of Crowley's Ridge"
 KFIU — "A Voice From the Far North"
 KFJY — "Fort Dodge, Iowa, Center of the State"
 KFJZ — "The Voice of Texas"
 KFPW — "Fort Smith's Radio Station"
 KFXV — "Voice of the Grand Canyon at Flagstaff"
 KGBX — "The Foster Hall Station"
 KGHF — "The Voice of Puebla"
 KGIR — "The Voice of Montana"
 KOCW — "The Friendly Station in a Friendly Town"
 KOH — "The Voice of Nevada"
 KRE — "Looking Through the Golden Gate"
 KSTP — "The Call of the North"
 KTSL — "The Reciprocal Station"
 KTW — "Hear Yel Hear Yel The Gospel"
 KUOA — "The Voice of the Ozarks"
 KYW — "The 24-Hour station"
 WAAT — "The Voice of the Gate of the Garden State"
 WABZ — "The Radio Voice of Louisiana"
 WALR — "On the Main Street of America"
 WBBM — "World's Best Broadcast Medium"
 WBBZ — "Serving the Southern Half of Kansas and the Northern Half of Oklahoma"
 WBIG — "Where Business is Good"
 WBZ — "The Broadcasting Station of New England"
 WCBA — "The Voice of the Lehigh Valley"
 WCBD — "Where God Rules Man Prospers"
 WCBM — "The Voice of Keith's"
 WCRW — "The Gold Coast Station"
 WELK — "The Voice of the Elks"
 WHFC — "The Voice of the West Towns"
 WIBA — "The Capital Times Station"
 WIBX — "The Gateway to the Adirondacks"
 WILM — "The Friendly Voice of Wilmington"
 WISN — "The News at Milwaukee"
 WJBW — "The Friendly Broadcasting Station"
 WJSV — "A Voice From the Heart of the Nation"
 WKBB — "The Voice of Joliet"
 WKBH — "Service to the Middle West"
 WKBZ — "The Voice of Western Michigan"
- WKJC — "Your Own Station"
 WLAP — "Louisville's Own Station"
 WLBF — "Where Listeners Become Friends"
 WLBG — "The Voice of Southside Virginia"
 WLBI — "Wisconsin, Land of Beautiful Lakes"
 WLBX — "Radio Voice at Gateway of Long Island"
 WLEY — "The Lexington Air Station"
 WLIT — "Quaker City Siren"
 WMAZ — "Watch Mercer Attain Zenith"
 WMBD — "World's Most Beautiful Drive"
 WMBH — "Where Memories Bring Happiness"
 WMBI — "The West Point of Christian Service"
 WMBR — "Everything for Radio at Tampa"
 WMCA — "Where the White Way Begins"
 WMPC — "Where Many Preach Christ"
 WNBC — "The Voice of Triple Cities"
 WNBH — "The Gateway to Cape Cod"
 WNOX — "Smokey Mountain Station"
 WNYC — "Municipal Station of the City of New York"
 WOQ — "The Voice of Unity"
 WPAW — "The City of Diversified Industries"
 WPEN — "First Wireless School in America"
 WPSC — "The Voice of the Nittany Lion"
 WRAW — "The Schuykill Valley Echo"
 WRHM — "Welcome Rosedale Hospital, Minneapolis"
 WRUF — "The Voice of Florida"
 WSAI — "The Gateway to Dixie"
 WSAW — "We Serve Allentown Nationally"
 WSCB — "World Storage Battery Station"
 WSM — "We Shield Millions"
 WSMB — "America's Most Interesting City"
 WSMK — "The Home of Aviation"
 WSUI — "The Old Gold Studio"
 WSVS — "Watch Seneca Vocational School"
 WSyr — "The Voice of Central New York"
 WTAD — "The Voice of Agriculture"
 WTFI — "Telling Dixie About Everything"
 WWNC — "The Radio Voice of the Asheville Citizen"
 WWRL — "The Voice of Queens County"
 XER — "The Sunshine Station Between the Nations"
 XETA — "Radio Cultural"
 XETF — "La Voz de Vera Cruz"
 XEX — "Land of the Aztecs"

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WFMS-FM WGRL-FM	Indianapolis, IN
WGH-AM WGH-FM	Norfolk, VA
WRRM-FM	Cincinnati, OH
WSBA-AM WARM-FM	York, PA

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WAJY-FM	Aiken, SC
WBSS-FM	Atlantic City, NJ
WGAC-AM WGOR-FM	Augusta, GA
WTSB-AM	Lumberton, NC
WEGX-FM	Fayetteville, NC Myrtle Beach, SC Florence, SC
WDSC-AM	Dillion, SC
WKML-FM	Fayetteville, NC
WWCN-AM WRXK-FM WXKB-FM	Ft. Myers, FL/Naples, FL
WEQR-FM	Goldsboro, NC
KAAY-AM	Little Rock, AR
WPOW-FM	Miami, FL
WSFL-FM	New Bern, NC
WJHM-FM	Orlando, FL
WTEL-AM WDAS-FM WDAS-AM WXTU-FM	Philadelphia, PA



75 Who Made a Difference

Picking the 75 most important people in Radio's history is impossible. Over the years hundreds have fathered important Radio stations and networks; others developed technological breakthroughs that changed the business forever. Yet we had to pare down the list. The people listed here have made a major impact on Radio, some positively, some negatively, but all have made a difference just the same.



Abrams, Lee: First to format, popularize, and scientifically program Album Rock Radio (a term he invented). He started one of the first successful Radio consulting businesses with Kent Burkhart which created numerous stations with similar sounding formats. Legend has it that Abrams hitch-hiked across America so he could ride with people and observe their Radio listening habits.

businesses with Kent Burkhart which created numerous stations with similar sounding formats. Legend has it that Abrams hitch-hiked across America so he could ride with people and observe their Radio listening habits.



Amos 'n' Andy (Freeman Gosden and Charles Correll): This program was so popular on Radio that America scheduled everything around the show. Movie start times were changed to begin following the broadcast. The program consisted of two imitation black men (Gosden and Correll were white). Though popular at the time many believe the program degraded blacks. So much so that a popular television actor purchased all rights to the program — and photos — from CBS and made them agree to never air the programs or show the photos again.

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Armstrong, Major Edwin H.: Invented Superhetrodyne Radio, and FM broadcasting. Was unable to get anyone interested at the time. Armstrong ultimately committed suicide.



Barber, Red: The first and biggest sports announcer of his time. As a result of his broadcasts, the New York Yankees gained national popularity which has lasted to this day. He had a profound effect on the way Radio announcers broadcast baseball.

had a profound effect on the way Radio announcers broadcast baseball.



Bennett, Buzz: Started "liner card" Radio adapted from Bill Drake's programming style, taking Radio formats and music Radio to the next level. Bennett created station names that sounded like sports car models ... 13Q, Y100, etc. His programming philosophies removed much of the personality from tightly formatted Radio and focused on music. He was the first to remove jingles — a staple on music stations — from the air.

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Benny, Jack: Was the highest rated Radio performer for 20 years. Aired at 7 p.m. on Sunday. He started at NBC and was later stolen by CBS' Bill Paley.



Birch, Tom: Created a callout music research program while working as program director at WQAM Miami. Was one of the first to bring music

research to the personal computer, which was unheard of in 1977. He found he could predict the outcome of Arbitron data. He eventually founded The Birch Report which was one of the first ratings competitors of Arbitron to gain acceptance. Birch introduced qualitative research to the Radio industry, which was 10 years ahead of its time. He eventually sold the company and the buyers ultimately sold off portions, one of which (Scarborough) ended up owned by Arbitron.



Blackburn, James W.: Was the first professional Radio station broker. He set the standards for buying and selling Radio stations in America. He was responsible for some of the biggest deals in Radio history (at the time) and built an empire which has lasted beyond his death.

biggest deals in Radio history (at the time) and built an empire which has lasted beyond his death.



Block, Martin: Known for being the inventor of and master of ceremonies for, "Make Believe Ballroom." He was the first big-time disc jockey in the United States. He was one of the

first to spin records instead of using a live orchestra, though very early broadcasts featured records and voice exclusively.



Blore, Chuck: Conceived of giving stations names other than call letters. "ColorRadio" KFVB in Los Angeles. Created one of the first fierce competitive battles in Los Angeles and in the United States when he pitched KFVB against "Boss Radio" KHJ.

and in the United States when he pitched KFVB against "Boss Radio" KHJ.



Beaudin, Ralph: Took the ABC Radio Network and spun off four more targeted networks. This move, designed to appeal to different demographics and lifestyles, took a network that was on the edge of disaster and turned it into a huge success. Placed network newscasts at times other than the traditional top and bottom of the hour.

network that was on the edge of disaster and turned it into a huge success. Placed network newscasts at times other than the traditional top and bottom of the hour.



Burkhart, Kent: Simultaneously invented (see Case) the first satellite delivered Radio formats and talked John Tyler into funding what became SMN (Satellite Music Network). This allowed stations to have live DJs who did not sound like machines (as automated

who did not sound like machines (as automated



stations did). Satellites offered complete turnkey programming of several formats. It required low investment for start-up, very little equipment other than a satellite dish, and resulted in the creation of an industry unto itself. Also started (with Lee Abrams) the program consulting industry.



Burns/Allen: The team of George Burns and Gracie Allen were the first well-known husband-wife team on the Radio. They started out as a vaudeville act before they became Radio

stars. Burns played the straight man while Allen would often ad-lib comedy for long stretches at a time. Their program was among the highest rated and lasted many years.

Case, Dwight: Started the first Radio network after CBS in the '30s, The RKO Radio Network. Was the first Radio network to use satellite delivery. Founded the first "major market" retail/direct sales company

for Radio which grew to more than 100 sales reps. Co-authored and published "The Breakthrough Course in Radio Selling" which was sold to and used by one half of the Radio stations in America. Simultaneously invented satellite delivered formats (See Burkhart) and was co-founder of Transtar network (now Westwood One Radio Networks) with C.T. Robinson and Bill Moyes, the first 24-hour format network officially announced. Created the first all-Asian Radio station in the United States, resulting in more than 50 copycat stations nationwide.



Chapin, Dick: Started the deregulation movement with a speech at a broadcaster's convention. FCC Commissioner Dean Burch was present and created a committee of five

FCC and five NAB people. This resulted in the elimination of more than 500 antiquated FCC rules. The FCC's Dick Wiley then took Chapin's deregulation ideas further. Chapin also was responsible for moving the NAB convention to "Sin City" Las Vegas. The decision met much resistance but resulted in the highest profit the NAB had had to date.



Clifton, Jerry: Developed mass appeal formats and created a new Top 40 sound in the '70s on FM. He is the first programmer credited with listening to

what listeners wanted to hear and giving it to them. He was the first programmer to do "callout" research in the '60s and the creator of some of the most innovative Radio promotions in America. He is known for creating the Urban CHR format and having the guts to play music others thought would not be popular.



Conrad, Dr. Frank: A Westinghouse engineer who essentially invented Ham Radio with station 8XK. The station later became known as KDKA Pittsburgh. Conrad claimed

to be the first to air music over the airwaves when he played a phonograph record. After tiring of the same record he made a deal with a record store to air mentions in exchange for records. This was not only one of the first known commercials, but also one of the first Radio trade deals.



Corwin, Norman: A great Radio drama director and one of its greatest writers. As a poet and innovative producer, he created many classic moments in Radio's Golden Era, elevating the art and integrity of Radio. Corwin was known for many Radio productions, including "We Hold These Truths" and the "VE Day Broadcast."



Coughlin, Father Charles: His "Shrine of the Little Flower" and on-air socialist beliefs and espousal of anti-semitic views brought such controversy that it resulted in Congress passing legislation called the Fairness Doctrine. He was one of the first national religious broadcasters.



Crosby, Bing: Besides being a performer, Crosby found a way to transcribe programs in broadcast quality and won legal rights to use transcriptions on the air on ABC. He was the first to pre-record

broadcasts for later airing which was considered an attack (and distinct advantage) on competitors NBC and CBS.



Crosley, Powell: Was the first to make the Radio set affordable to the common man. When his son wanted to purchase a wireless receiver in 1920, Crosley

thought the price was excessive, so he built one himself. He later began manufacturing sets that anyone could afford, making Radio more than an elite medium. He created 8CR which became WLW Radio when he realized Radios would not sell without good programming to listen to. He was the first to broadcast with a 50 watt station, which he grew to a 5,000 watt, a 50,000 watt, and finally a 500,000 watt, that he ran for several years until the Federal Radio Commission reversed the decision. His stations innovated some of America's favorite programs and offered such personalities as Red Skelton, Doris Day and The Clooney Sisters. The song "Moon River" gained popularity as a program opener on WLW. Crosley was the first to air baseball games. He purchased the Cincinnati Reds baseball team in order to entertain Radio audiences. He was also the inventor of the facsimile machine (then called "picture Radio") and the Radio powered car.



De Forest, Lee: Invented the audion tube, the most important discovery toward hearing the human voice on the Radio. De Forest's tenacity enabled Radio to occur.



Donahue, Tom: Inventor of Progressive or "Underground" Radio. His influence on KSAN San Francisco was the first to mirror the psychedelic music trends of

artists who were previously receiving no exposure due to their "radical" messages and sound. This sound reflected the hippie movement and the '60s underground movement. At his funeral it was said, "With Tom Donahue went the next great format."



Drake, Bill: Invented The Hit Parade format and was the first to syndicate contemporary programming via tape. Offered the first rock 'n' roll programming for

FM. Was the first "Radio doctor" consultant who created numerous "sound-alike" stations across America. At one time Drake had 558 stations in America playing the exact same playlist of records. Known as the inventor of the "Drake" format which consisted of a tight (short) playlist of records, brief personality exposure and jingles, and 20/20 news (news at twenty after and twenty till the hour), and "Boss Jocks." With Ron Jacobs he created "The History of Rock and Roll" program.



Duncan, James: Beginning in the '60s, Duncan became a statistician for Radio while working out of Gilmore Advertising in Kalamazoo, Michigan. Over time he produced the "Duncan Report" and became the foremost authority on station and market pricing and values. His "stick values" estimates are said to be partially responsible for the Radio industry buying and selling frenzy in the '80s. His valuations created high interest and investment in Radio, unlike any seen before.



Ellis, Elmo: After leaving WAVE Louisville, Ellis patterned WSB Atlanta after the concept of the small-town Radio station. He was the first to realize that big-city Radio should sound like small-town Radio. He essentially was the first to formulate the idea of local community involvement.



Etheridge, Mark: President of NAB. Forced formation of BMI. Fought for broadcasters in the issue of music licensing rights, resulting in millions of dollars saved for broadcasters.



Fowler, Mark: FCC commissioner during the Reagan administration. Was responsible for the unpopular Docket 80-90 which granted many more Radio station licenses, the impact of which was felt for years following his tenure.



Freberg, Stan: An innovator in Radio commercial production. He was the first to develop strong Radio creative ideas, and was known for showing that any image can be created in Radio commercials with the use of creative writing and sound effects. He offered many syndicated Radio programs and is well-known for the commercials he created promoting Radio.



Freed, Alan: Was one of the first and most popular disc jockeys in America. Proved the influence of Radio by airplay of records which resulted in massive sales. This inspired record companies to offer to pay for records to be played. Though the practice was not illegal at the time, Freed's acceptance of payola led to his conviction and imprisonment for tax evasion.



Gabbert, Jim: Dissatisfied with the National Association of Broadcasters' (NAB) attention to Radio, Gabbert started a competing association called the NRBA (National Radio Broadcasters Association). This created a major division in the Radio industry, primarily between AM and FM broadcasters, but ultimately ended up with the NAB paying attention to Radio. The NRBA eventually merged with the NAB.



Gavin, Bill: Was the first to create a credible record airplay chart for broadcasters to follow; invented and lived the term "uninfluenced airplay." In the '50s, Radio chart positions were often "bought" by record companies. Stations then gave higher airplay to records with higher, or upward moving positions. Gavin was the first to create a chart that was legitimately based on airplay — which could not be bought — and sales. He brought credibility to the programming of music Radio stations with his trade publication *The Gavin Report*.



Gernsback, Hugo: One of the first to publish information about Radio to Ham Radio operators. He founded several trade magazines including *Modern Electronics*, *Radio News* and *Radio Craft*. He was the first to make and sell broadcast equipment to consumers and the first to offer a low-priced wireless receiver. He encouraged the ideas of "broadcasting" and was one of the people who stimulated national interest in the idea of Radio broadcasts. Gernsback was a leader in creating Radio legislation and standards. Founded the first Radio trade association, *The Wireless Association of America*. Also conducted many experiments which helped further the wireless industry.



Godfrey, Arthur: Was the first to do Radio in a conversational way, speaking one-on-one to listeners. Was the pioneer of ad-lib commercials. Became one of the top personalities in Radio and one of Radio's best salesmen.



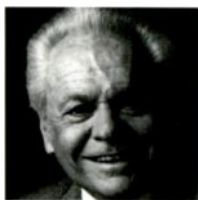
Guild, Ralph: Founder of Interep, co-founder of McGavern Guild Radio. The first Radio representative to represent more than one station per market and the first to consolidate rep firms under one umbrella through acquisition. His innovations have been important to the development of Radio advertising. He changed the way national business is sold. A leader in the industry, Guild spearheaded movements to create cooperation between competing companies to "grow" the Radio business with his "Radio 2000" efforts. Credited with developing Radio marketing specialists in the rep business which resulted in \$50 million annual growth in Radio revenues.



Harvey, Paul: Known as the best salesman in America because of his highly stylized and communicative broadcasts. Best known as America's most popular and listened to commentator who started on the air in 1932 at the age of 14 on KVOO Tulsa, Oklahoma, and is still on today. Has always had huge ratings and is listened to and loved by millions of Americans weekly.



Hay, George D.: Started the Grand Ol' Opry and expanded the national popularity of country music in America. WSM's Grand Ol' Opry is one of the longest running national programs in history. WSM's massive signal covered a large portion of the United States in the evenings which resulted in national exposure for country music.



Heftel, Cecil: Changed the rules in Radio contesting by offering big dollar cash giveaways and by outpromoting every competitor. Pioneered many major stations. Was the first to

create the "cash call" contest, where you phone listeners and hope they answer their phone with the station slogan, e.g.: "I listen to the new sound of Y-100." Was an early investor in the jingle business, and was known for having the highest paid air personality in America (Aku Aku in Honolulu).



Herrold, Charles David: Began regular broadcasting of music and information from San Jose, California, in 1912. The station eventually became KQW, then KCBS.



Hertz, Heinrich: Professor in Karlsruhe, Germany, who performed experiments that proved the existence of radiation predicted by Maxwell. Managed to propagate Radio waves and

detect them. He never realized the potential of what he had proved.



Hooper, C.E.: Was the first to start a Radio ratings company to gather and report listenership. The "Hooper Report" began in the 1930s. Hooper started with the Starch Report, which

did readership studies for magazines. He envisioned the need for Radio ratings.



Jones Sr., Rogan: Founded IGM. Invented the automation of Radio station programming, requiring no live operator on the air. First created reel-to-reel tapes with clear tape

windows between songs to trigger other machines to play the next programming element. The invention of automation saved the industry from financial crisis.



Karmazin, Mel: One of the first entrepreneurs to build and create a massive Radio organization who resisted the temptation to also go into television and publishing. His Infinity

Broadcasting is one of the largest broadcasting companies in America. His leverage is unparalleled. Karmazin saw the value of national talent

like Howard Stern, Don Imus and others, and stood behind them when controversy erupted at the FCC. Karmazin has used his clout and financial ability to fight FCC regulations which others have been financially unable to do, or unwilling to risk. His efforts have changed the FCC and the broadcasting business on many levels.



Katz, Eugene: Grandson of Emanuel Katz who started the first newspaper rep firm, son of George R. Katz who eventually ran the rep firm. In 1931 Eugene saw

there was an opportunity to represent Radio stations. Against his father's approval he signed up a number of Radio clients including WKY Oklahoma City, WWNC Asheville and KGU Honolulu. In 1935 Katz established a separate Radio division which ultimately drove the company into electronic media.



Keillor, Garrison: Became one of the folk heroes of the 20th century with his broadcasts from Minneapolis/St. Paul on public Radio. His "Lake Wobegone Days" broadcast became highly popular and was listened

to across America. He is known as one of America's best storytellers and is considered the Mark Twain of the '80s and '90s. He has proved that live Radio broadcasts can again become popular and that theater-of-the-mind and Radio storytelling still has a place in America.



King, Larry: Though not the first late-night network talk show (Barry Gray, Barry Farber hold claim), it was the first to gain strong national attention and massive

listenership. On the Mutual Broadcasting Network, King proved that all-night Radio offered a big audience. A television version of his program was later created on the Cable News Network, while he continued his Radio show, bringing high visibility to Radio.



Limbaugh, Rush: Became the most listened to talk show host in America with 20 million listeners in 1995. His strong Republican opinions are said to have

influenced the outcome of the 1994 congressional elections. The success of his Radio talk show led to a successful television talk show and one of the best-selling books of all time. Unlike many who have gained prominence and popularity through Radio and later abandoned Radio for television, Limbaugh has remained loyal to the medium. He is credited with saving the dying AM dial by offering compelling programming worth listening to. He is also credited with newfound advertiser interest in Radio. Many advertisers who have risked being aired on his controversial program have become success stories overnight. His presence is a phenomenon perhaps never before seen in Radio, or at least not since the invention of television.



Marconi, Guglielmo: Generally referred to as the father of Radio. Marconi was credited with inventing the system of sending electromagnetic signals through ether. This invention led to the wireless telegraph and eventually voice broadcasts. Though Marconi is the most well-known, the Supreme Court ruled in 1943 that Nikola Tesla's experiments with Radio were prior to Marconi's, and therefore awarded official credit as the father of Radio to Tesla. Marconi had experimented with Heinrich Hertz's theories at an early age, and filed for a patent in England in 1896 for "improvements in transmitting electrical impulses and signals and an apparatus therefor." Marconi was the first to create commercial applications of wireless.

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McCoy, Jack: Brought production value and promotional drama back to Radio in the early '70s. Hundreds of stations copied his promotional style and presentation. Perhaps best

known for "The Last Contest," arguably the biggest and most exciting contest ever produced on Radio (with partner Doug Herman). Was one of the early successes at programming Top 40 music on FM.



McLendon, Gordon: A legendary innovator. He produced recreations of baseball games for broadcast on his Liberty Network, invented all-News Radio at KNUS Houston,

invented "classified ad Radio" at K-ADS in Los Angeles (now XTRA), and brought excitement to Top 40 Radio.



Minow, Newton: Best known for his "Television is a vast wasteland" speech, however his influence on Radio was staggering. One of the most feared FCC commissioners, he was the first to strongly insist that Radio stations had a responsibility to their community and should not be just an entertainment medium. It was Minow's legislation that forced public service programming requirements on Radio stations. He stated that "listening to the average Radio station is like going down the midway (at a carnival) listening to the hawkers." As a result he imposed advertising limits on broadcasters.

involved in the war effort, and some credit him with actually getting America in the war. His descriptions of events are unparalleled to this day. He set new standards for news reporting and ran the CBS news organization.



Murrow, Edward R.: Brought drama, entertainment and credibility to news with his live reports from London during WWII. His broadcasts compelled Americans to get involved in the war effort, and some credit him with actually getting America in the war. His descriptions of events are unparalleled to this day. He set new standards for news reporting and ran the CBS news organization.

Neal Jr., Hal: Known for resurrecting group Radio. His efforts resulted in building the ABC owned and operated Radio stations into one of the most consistently successful Radio groups. Equally with Dwight Case at RKO, Neal co-financed the first RAB managing sales conference and the first fall NAB programming conference.



Paley, William: After advertising LaPalina cigars on the Radio and seeing sales leap from 400,000 to 1 million a day, this wealthy 27-year-old cigar heir invested in Major White's floundering Columbia Phonograph Broadcasting Company (formerly the United Independent Broadcaster Inc.) and later reformed it as the Columbia Broadcasting System (CBS). The network became one of the most powerful and influential forces in Radio, and eventually television. Paley is alleged to have originally believed the invention of television would not surpass the power of Radio. He later, after much pressure, embraced the TV concept.



Pattiz, Norm: Founded the Westwood One Radio Network, which grew from a tiny program syndicator to become one of America's largest Radio networks. Eventually acquired the Mutual Broadcasting Network and the NBC Radio Network. Influenced programming on thousands of Radio stations.



Quello, James: One of the first broadcasters to take a seat on the FCC (first was Bob Wells), he helped create legislation that was broadcaster-friendly and thus softened the FCC's regulatory effect on Radio. Stood firmly against "shock jocks" and indecency on the airwaves. Radio's first friend at the FCC.



Reagan, Ronald: One of the great Radio orators. He started on WOC Davenport and WHO Des Moines. Started as a Radio announcer, then later became an actor. His speaking abilities got him elected head of the actors union, governor of California, and president of the United States. In his first movie role he played a Radio announcer.



Roosevelt, Franklin D.: First politician to use Radio to his advantage. He became a good Radio speaker which was one of the reasons he was elected to three terms. After Roosevelt, all politicians were judged by their ability to speak on the Radio. Roosevelt started the Saturday "Fireside Chats" which have been used in some form or another by many other presidents to this day.



Rounds, Tom: In 1969 created Watermark which was the first successful contemporary Radio syndication company. One of his most well-known creations was "American Top 40" with Casey Kasem, which became one of the most widely syndicated Radio shows in history. Also produced the critically acclaimed "Elvis Presley



Sarnoff, David: First got attention as a young telegraph operator for the Marconi company when he received distress signals from the sinking Titanic on April 12, 1212. For 72 hours he provided lists of survivors to newspapers. He later became head of the Radio Corporation of America which built Radio receivers. To sell receivers he believed America needed compelling programming and so he created the Red and the Blue networks. The Red became NBC and the Blue was sold to Edward J. Nobel, the maker of Lifesavers, and became ABC.



Story." Created the first international programming distribution company in the world.



Schulke, Jim: Inventor of the Beautiful Music (easy listening/matched-flow) format which was originally called "Pretty Music." Scientifically researched the music and made it the most profitable format in America due to its low cost of operation. One of the smartest and most influential programmers in all of Radio. The format commanded giant audience shares and revenues. Credited with first bringing listeners to the FM dial and having the first No. 1 rated FM stations in America (WEAT West Palm Beach and WOOD Grand Rapids). Was founder of the National FM Broadcasters Association. Credited with writing FCC documents which resulted in the FCC splitting mandatory simulcast of AM and FM. Forced rating companies into adding FM stations into rating books.

Stamberg, Susan: She changed the nature of quality Radio news by developing in-depth Radio news programs in a time when brief newscasts were the trend. Her style and direction launched National Public Radio into the limelight and made it one of America's favorite networks.



Stern, Howard: Best known as Radio's bad boy for his on-air presentation. It was Stern who spawned the term "shock jock" due to his use of controversial language and material not used previously or with any regularity on the air. As a result he accumulated over a million dollars in



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fines from the FCC for obscenity. Stern and his management people, including Infinity Broadcasting President Mel Karmazin, challenged the FCC actions and refused to pay the fines. Stern's challenges have been considered important in defending free speech. His program is syndicated nationally and his listening audiences are among the highest ever. Stern is a best-selling author whose presence ultimately has been good for Radio's visibility. Stations that air his program realize immediate financial success.



Storer, George: When blocked from advertising his Speedane gas stations in the *Toledo Blade* newspaper, because of a major advertiser's clout (Standard Oil), he built a Radio station to advertise on. He became a multimedia giant, adding cable and television along with many other businesses to his holdings. He was one of the first entrepreneurs to show that one could become a major broadcast company without the clout of a network behind them.



Storz, Todd: Though he had a career as a brewer ahead of him (his parents were wealthy Minneapolis brewers) Storz chose Radio. Storz invented Top 40 and the idea of repeating favorite records after observing employees in a Midwest bar playing the same 10 songs over and over again.



Stubblefield, Nathan: Gave a public demonstration of wireless in 1892 and received patent number 887,357 for wireless telephone on March 12, 1908. Not only did he broadcast signals, but he also broadcast voice and music. Demonstrated a ship-to-shore broadcast on the Potomac River in Washington, D.C., on March 20, 1902. He died of starvation and a pauper in Murray, Kentucky.



Sutton, Percy: Founder of Inner City Broadcasting, one of the first black-owned broadcast companies to be taken seriously in America. Became a major influence in New York City politics and was a successful role model as a black business owner. Created WBLS which became one of the most powerful Radio stations in America.



Sweeney, Kevin: Created and ran the Radio Advertising Bureau. He made the RAB's mission of becoming a high profile sales operation a priority. Sweeney created an ad campaign that ran in *Time* showing a man listening to a car Radio which stated, "This man is being sold right now." Sweeney was the first to add real sophistication and systems to Radio sales.



Taishoff, Sol: Co-founder (in 1931) and publisher of *Broadcasting Magazine* (for 51 years). Became a vocal voice within the Radio industry and dominated the Radio industry with the biggest and most influential trade publication at the time. Taishoff often wrote editorials about FCC or congressional actions which helped reverse policies to favor Radio. Until his death in 1982, Taishoff set policy in the Radio and television industry.



Tesla, Nickola: Gave first demonstration of Radio communication in 1893 in St. Louis. Fought a Supreme Court battle to be named the "Father of Radio." Court awarded him the title in 1943, after his death. He was an electrical genius who created the alternating current industry, and the multiple spark-gap.



Thomas, Lowell: Was one of the first Radio network commentators. His listeners were glued to his broadcasts. He was so influential that Associated Press newspapers were forced to react to his broadcasts by printing news he had already reported. He legally challenged broadcasters rights to read newspaper accounts on the air prior to the papers being completely circulated. His beautiful voice aired on the 1930 Blue Network.



Thompson, Jim: The head of the Group W Radio stations, Thompson pioneered the Radio Mercury Awards which has brought the creativity and success of

Radio to the attention of the advertising community. His company put up the necessary dollars to fund the program and create a major award. It was Thompson who took the lead in getting other broadcasters involved along with Gary Fries of the RAB.



Tichenor Sr., Mac: One of the pioneer broadcasters in Spanish language Radio programming. He created the first successful Radio organization of Spanish-programmed stations, bringing to them credibility and quality. He brought Spanish-language Radio to the attention of advertisers who previously did not consider the buying power of the Spanish community.



Welles, Orson: Noted Radio director and actor who changed Radio forever with his Halloween broadcast of "The War of the Worlds" on CBS' Mercury Theater, October 31, 1938.

Showed what dramatic power Radio had. Though his program had a small audience in its time slot, the stunt caused nationwide panic. The stunt led to new regulations regarding falsified news broadcasts.



Wilson, Bob: A former disc jockey who founded *Radio & Records* in 1972. Wilson intended to change the way that air personalities and Radio music programmers picked their music. He created fresh new music chart concepts which revolutionized the Radio and record industry for many years.



RADIO

A Fine-Tuned Art

by Craig Harper

The beginning

Can you imagine what it must have been like back in 1920? America was a society so different from what we know today. There were conveniences...the telephone, the automobile, household electricity...but by no means were these common, let alone taken for granted, as they are today.

Then suddenly - voices and music came out of the air. To many, it must have seemed godlike...or witchcraft, depending on your point of view. Can you imagine how exciting it must have been to suddenly hear something out of thin air?

It may not be quite as magical today, but it's certainly still exciting to see listener reaction to a new music format...or the emotion stirred up by talk programs ...thousands of fans turning out at a remote...or sports fans tuned in to an exciting game.

Radio has always had the ability to stir emotions...from the first magical moments in 1920 to today. That's one of the reasons radio is such a wonderful advertising vehicle.

Advertisers get to know Radio

After that first broadcast, it wasn't long before advertisers found radio and the exciting results this new medium could achieve. The first "spot" is believed to have been aired in New York City (a local account...still the heart of advertising revenue). Soon others tried radio over fledgling networks and radio was poised to become a major national entertainment and advertising force.

But there were barriers. Advertisers were accustomed to tear sheets and dummies. Radio is intangible.

There was the question of how many SETS were being used. How many people were listening? How far did radio signals go? Advertising was bought on faith...and good salesmanship.

But people were listening. Radio stars and programs drew thousands of fan letters. People altered their habits to listen to programs. The "Amos 'n' Andy" program was so popular movie theaters had to pipe it in or people would not come to the early show! And people responded to over-the-air offers...in droves.



But to the advertising industry, that had relied on the hard facts of publisher's statements and Audit Bureau of Circulation, letters from listeners just wasn't enough proof. For advertising to grow, quantifying of the audience had to take place.

Getting to know the audience

The dawn of radio research was 1928. Dr. Daniel Starch was hired by NBC to conduct a study, geographically limited to the extent of network reach...east of the Rockies only! Dr. Starch's study only measured how many families owned a radio, not listening patterns. The finding estimated that something over 30% of the families owned a radio. While not widely used, this first effort spawned electronic media research.

Advertisers wanted to know more about where their money was going.

In 1930, Archibald Crossley measured radio listening. Crossley was endorsed, but not financed, by the Association of National Advertisers (ANA). Quantifying audiences inspired confidence in radio advertising. The electronic media era had begun and advertising would never be the same.

In 1933, The Crossley Surveys, officially known as the Cooperative Analysis of Broadcasting (CAB), included the first "qualitative" estimates. Audience size by two socioeconomic groups - rent and occupation were the original data displays.

Later, other legendary names came into the business. C.E. Hooper was probably responsible for the use of "rankers" and the ubiquitous claim of "I'm number 1." He would release to newspapers, monthly reports of the "First Fifteen"...the highest-rated evening programs, to gain publicity. In 1938, Nielsen did the first metered measurement.

Despite the excellent response advertisers received



from broadcast offers, radio had to justify not only listening, but results. As far back as 1930, studies called "Does Radio Sell Goods?" were performed for CBS.

Knowing the present & the future

Radio measurement evolved from radio sets owned...to household estimates...to persons estimates...to age/gender information...and dayparts. Keeping pace with the changing market, what we call mid-day now, was once known as "housewife time".

Radio is reaching new heights in advertising revenue and in respect from advertisers. After 75 years and pioneering efforts, radio is a preeminent form of media. A place that all of us involved in radio knew it had.

What does the future hold? Change...and tremendous opportunity. Radio is poised to lead another transformation, just as it did 75 years ago.

The strengths that were evident in the early years are still strengths: reach huge numbers of people and quickly build frequency; plus the ability to reach people at work, in autos, at home, and at play. New technology will only enhance these inherent strengths.

The more things change...the more we stay the same

Radio is growing, but there are still challenges like quantifying audience delivery and demonstrating results. There will be more challenges as we see more "micro-marketing". Radio is up to the task...and so is The Griffin Reports.

The Griffin Reports have been part of the radio business for over 17 years. Our roots are truly in radio. Company founder, Bennett M. (Benny) Griffin, was a pioneer in media qualitative and product usage market research. In the beginning, he worked closely with radio stations helping them understand the unique abilities radio has to move product and prove claims.

President of the Radio/TV division, Craig N. Harper, came up through the radio ranks from announcer to general manager. Before his involvement in The Griffin Reports, Harper spent 8 years working in syndicated media research.

We know radio and its strengths. We help dozens

of stations, across the country, to demonstrate those strengths and track results. While our company has grown to include TV and cable, radio remains as the first love.

Griffin knows how to help you sell more

The Griffin Reports provides syndicated, original, market research used by electronic media outlets in sales applications. Among our customers are some of the best-known names in the business, like Bloomington Broadcasting, Lotus, Sarkes-Tarzian, TCI, Jones Intercable and legendary and respected stations like KOMP, KRMD, KWNR, WBBQ, WOW, & WXBQ.

What we know about your audience would fill a book. Not to mention a couple of computer disks. The Griffin Reports provides in-depth information on your station and market.

With The Griffin Reports, you can demonstrate WHO the listener is and HOW they live. The emphasis is on WHERE, WHEN, and for WHAT they spend their money.



The Griffin Reports helps you to speak the advertisers' language and show them how to get better results for their dollars.

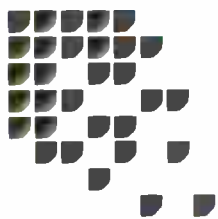
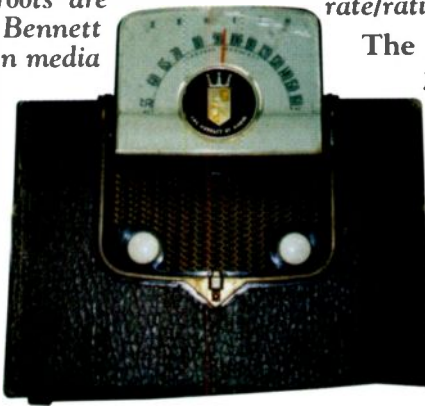
Plus, The Griffin Reports allows you to focus on what you have to sell. Ratings and cost-per-point focus on what you don't have. We can help break the rate/rating/ranker mind-set and focus on results.

The Griffin Reports is delivered to you in printed form and on our own software system. We also interface with leading third-party software systems. The Griffin Reports is easy to understand and easy to use.

The problems of selling radio are, essentially, the same today as they were 75 years ago. The Griffin Reports can help solve those problems.

Our longevity and growth has been based on one thing. Our customers get results. Most realize a 10-to-1 return on investment.

If you'd like to know what Griffin knows and how we can help you sell more, call us at 800-723-4743.



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Bennett M. Griffin

You Deliver the Audience

We'll deliver
the proof

Griffin Knows



Craig N. Harper



Radio's Pioneer Programmers

by Tom Shovan

The year was 1909 and Charles D. "Doc" Herrold hit the airwaves with a program of news, gossip and music in San Jose. Residents of the San Jose, California, valley listened to crystal sets Doc Herrold had installed in the area. Credit, however, for the first licensed regular broadcast station remains a toss-up between Westinghouse's KDKA Pittsburgh and the Detroit



Charles D. "Doc" Herrold

News/WWJ Detroit—both which signed on in 1920. General credit seems to be given to KDKA which has avidly defended the honor.

Indeed, one of the first DJs was Dr. Frank Conrad, a Westinghouse researcher who read newspapers and played records on experimental station 8XK from his garage in Pittsburgh, which he relocated to the top of the Westinghouse plant. A department store ran a newspaper ad selling Radio components on September 29, 1920, and the response was so great that Westinghouse filed for a license for KDKA. The heritage station hit the air in time to broadcast live the 1920 presidential election results. Conrad, meanwhile, grew with the station to become president of Westinghouse Broadcast Company.

Programming in Radio's early days

was driven by opportunity. Radio set manufacturers like Powell Crosley started Radio stations to provide a market for their sets. Dozens of Radio stations also owe their humble beginnings to appliance stores from which they broadcast to promote set sales — including WOR-AM New York. Playing records on the Radio was discouraged by the Department of Commerce who first regulated Radio. In 1927 the newly formed Federal Radio Commission reiterated that the use of "canned music" was "unnecessary," although stations continued to program records.

Brother George Rueppel

The first Radio with a message was programmed by Brother George Rueppel at WEW St. Louis, which was started in 1921 by St. Louis University. Brother Rueppel played records and gave a running commentary. Records, however, still hadn't become Radio's mainstay — not because of federal pressure but rather because of technology. In 1926, inventor Clinton R. White broke the barrier with his invention, "The Vibraphone." White built WCRW Chicago and his wife began playing records middays on the station, continuing to do so through 1941.

Sales drove programming almost from the start. Poor starving Radio didn't have the wherewithal to make the agencies toe the mark. It was the advertiser who wielded the big stick and decided on programs. There were the "Happiness Candy Boys," "Ipana" (toothpaste) "Troubadours," "Cliquot Club" (soda), "Eskimos" and a host of other brand-driven

shows. "The Lucky Strike Hit Parade" drove home the popularity of hit music. By the mid-1920s, networks were already programming "The No. 1 Song of the Hour" performed live by groups like Fred Waring and the Pennsylvanians, Paul Whiteman and Vincent Lopez. Tip Top Bread hired former Washington, D.C., comic Jack L. Cooper to broadcast out of a South Side Chicago furniture store as the first black DJ/entertainer. The show was programmed to minority audiences on WSBC Chicago starting in 1927 with huge audiences.

At WOR New York, in 1925, John B. Gambling started doing an exercise show that evolved to a music and time-check format. "John Gambling's Musical Clock" was handed off to his son John A. Gambling in 1959 and is now hosted by the third generation of Gambblings, John R. The show, of course, has evolved well beyond its original mission. Meanwhile, in 1930 Chicago, Homer Hogan of KYW (the call letters were then in the Windy City) got a wake-up call in his hotel room. He liked the sound of a female voice in the morning and was thus inspired to hire Miss Halloween Martin to host the "Marshall Field & Co. Musical Clock" mornings, built around the John Gambling formula. This led to the birth of Radio personalities like Peter Potter in L.A., Hal Morgan in Cleveland, Mort Lawrence's Dawn Patrol on WIP Philadelphia, Jack the Bellboy and Bill Randle in Detroit. At WFBR in Baltimore, "Red Godfrey The Warbling Banjoist" hated doing early mornings so much that he used his sarcastic wit to take it out on the commercials. This unique approach spiraled him to a whirlwind of fame as a mainstay of CBS Radio History ... and later, TV.



Ed McKenzie aka "Jack the Bellboy"

The Networks

Radio Networks provided content-hungry stations with programming and revenue. In the 1930s and 1940s, the

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programming of most stations was dictated by the availability of material from its network. There was CBS, NBC Red, NBC Blue (which became ABC), Mutual and Keystone. The four major networks distributed their programs to Radio stations via dedicated telephone lines. Such lines were too expensive for small rural stations to lease and stations provided little advertiser benefit compared to a major market affiliate. Such was the void filled by Keystone Broadcasting System which distributed its dramas, soap operas and variety shows on transcriptions. Radio at that time was programmed much like pre-cable television was later. Evening was "Prime Time" and network affiliates took their dictates from the network. So-called "independent" stations — those with no network affiliation — usually had tough sledding in Radio's "Golden Era."

By the 1940s, a typical network affiliate might sign on with a farm show, present music and news with disc jockeys of sorts, then by midmorning join the network for Don McNeil's Breakfast Club or Arthur Godfrey. Soap Operas, and crooners like Lanny Ross and Kate Smith filled the day

interspersed with news commentary from the likes of Galen Drake, Fulton Lewis Jr. and Lowell Thomas. "Afternoon Drive" was downtime since there was little if any automobile listening until the late 1940s. Stations filled locally until the networks took over in the evening. The dramas, variety shows and Radio sitcoms we treasure as Radio's heritage aired at night. Keeping in mind that Radios of the era were large and ornamental pieces of furniture, Radio listening was a family activity with TV-type squabbles over which show to select from listings in the daily newspaper or Radio



Don McNeil



Lowell Thomas

guide magazines. TV's evolution, in fact, follows many of the same paths Radio had blazed.

Throughout its history, Radio has always tried to utilize music as material. Writing and producing hundreds of air hours of original scripts was exhausting and expensive. Technology at first kept most music performances on Radio live, but as electrical transcriptions and better reproduction techniques were developed, Radio filled light listener time with music. Large Radio stations had in-house orchestras which the unions were reluctant to relinquish as records came into vogue. In fact, the tradition of late night TV variety shows, like "The Tonight Show," having a studio orchestra, was actually due to the fact that NBC had been paying for a full orchestra since early Radio days and decided to at least put them to work on late night TV. ABC shortly followed suit. Unions also fought relentlessly to keep recorded music off the Radio. American Federation of Musicians' militant President James C. Petrillo battled with Radio for decades over broadcast and recording rights and even required that Radio broadcasts of live music be credited on the air with A.F. of M. and Petrillo's name specifically.

Local Programming

Technology evolved and Radio became more portable and thus more personal by the late 1940s, fragmenting the audience that used to sit around the Radio together. To further puzzle Radio programmers, they were finding the living room Radio moved aside for a new wireless with pictures. All the fragmentation cut network listening shares and the Radio networks cut their compensation to local affiliates, stimulating the success of local programming.

As early as 1946, Andre Baruch and his vocal wife Bea Wain left the network for \$150,000 a year at WMCA New York. That same year, the FCC reported that music

accounted for more than 75 percent of airtime. Local programming brought with it accompanying abuses. Detroit car dealer George A. Richards used the airwaves to pound his anti-Semitic and "Red-Baiting" propaganda on his stations: KMPC Los Angeles, WGAR Cleveland and WJR Detroit where Father Coughlin got his start. Richards' single-minded crusade to get the Jews and Communists out of government cost him his license in 1951 and Richards died that same year. All three stations went on to live down their history.

Music programming was cheap and popular. No scripts, no production, just announcers and music. "Music and news" was the format tag and one of the first was in Los Angeles. Don Fedderson persuaded KYA San Francisco owners, *The New York Post*, to buy KMTR Los Angeles, switch the call letters to KLAC and hire disc jockeys including Al Jarvis and Peter Potter (Juke Box Jury) as personality jocks. Country music was flourishing on 50,000 watt stations like WWVA Wheeling, WSM Nashville and WCKY Cincinnati. The skywave at night was harnessed to sell everything from baby chickens to Bibles that glowed in the dark. WLS Chicago's "National Barn Dance," WSM Nashville's "Grand Ol' Opry" and WWVA Wheeling's "Jamboree" drew huge theater audiences from across the country as well as a loyalty that is still alive today.

When Jocks Were King

Disc jockeys were allowed to pick their own music and report its popularity to *Cash Box* and *Billboard*. Personalities thus owed a part of their success or failure to their judgment of musical tastes as well as susceptibility to influence from record pluggers. While everyone has a story, it's generally assumed that Chuck Dunaway and Kent Burkhardt instituted the first Radio playlist in 1955 at KXOL Ft. Worth, Texas. The role of



Chuck Dunaway



Bob Wogan



Steve Labunski



Jack Thayer



Hal Neal

the program director expanded from organizing announcer schedules and supervising public service programming to actually crafting formats and leading the increasingly powerful DJs.

Radio networks still tried creative ideas to keep their affiliates, and NBC under Bob Wogan aired a weekend magazine show called "Monitor." "Monitor" hired Gene Rayburn — breaking up WNEW New York's morning team of "Raeburn and Finch" to be replaced by Klavin and Finch. Martin Bloch brought theater-of-the-mind to music Radio with his "Make Believe Ballroom" playing to an imaginary dance hall. WNEW GM Jack Sullivan gave Bloch a regular slot only after Bloch proved to a skeptical sales department he could move merchandise. Bloch went on the air pitching "Retardo," a diet pill at a dollar a box and drew 3,750 customers the first week. Expoliceman George Duncan turned Radio GM and steered WNEW's ship, eventually going on to head Metromedia Radio. Ironically, though, it was also WNEW-AM where, in 1957, PD Hall Moore dropped the station's "Tops in Pops" format because "Album sales were too large to play only singles." Jocks were king. There was Ted Brown and The Redhead on WMGM New York, Sherm Feller on WEEI Boston and a lineup of personalities on WBZ Boston assembled by Al Heacock including Carl DeSuze, Alan Dary, Dave Maynard and Bruce Bradley, playing Top 40 music with an adult tone.

The Storz-McLendon Era

Whether by grim coincidence or an all too real evaluation of the drive that mercilessly motivates Radio's great pro-

grammers, the two great Radio leaders who brought Radio into the second half of the 20th century both died prematurely. Todd Storz and Gordon McLendon, however, both revolutionized the way Radio was programmed. Bells, whistles and jingles replaced announcers who were instructed to refer to themselves on the air only in the third person plural. We all know the story of Todd Storz sitting in a bar noting that the customers played the same songs on the jukebox over and over. Furthermore, waitresses who'd been exposed to this music repetition all day spent their own money in the jukebox playing the very same tunes. Thus the half-hour "Lucky Strike Hit Parade" became a full-time format. By 1956, Todd Storz owned KOWH Omaha, WDCY Kansas City and WQAM Miami. *Time* called Storz "The fastest rising figure in U.S. Radio ... whose low estimate of listeners' intelligence is tempered only by his high regard for their cupidity." Repetitive playlists, continuous contesting, promotions aimed at manipulating the ratings and even fraudulent advertising brought Radio from tuxedos to blue jeans. Old line Radio people were shocked and network affiliates irate but the listeners loved it.

The Storz Brewery heir continually ran his stations with the emphasis on programming. Storz' formula Radio caught the attention of another daring Radio pioneer, Gordon McLendon. Emerging from Dallas, McLendon, however, was much more daring with ideas and experimented with a number of formats. McLendon's ill-fated Liberty Broadcast System featured sound play-by-play re-creations using sound effects and sec-

ond-hand information. KADS-FM Los Angeles which later became KOST tried an All Classified Ad format under McLendon's ownership. A third player in the new formula Radio arena was Gerald Bartell whose "Bartell Family Radio" moniker dressed up the Storz/McLendon act at WOKY Milwaukee, WAPL Appleton, KLBQ San Diego, KRUX Phoenix and WBGE Atlanta. One of Bartell's programming geniuses was John Box whose KBOX Dallas was the only station to give KLIF trouble. Storz, McLendon and Bartell all operated through a chain of command directly from the owner to programming. Names like Steve Labunski, Don Keyes, Bill Stewart, Kent Burkhart, Ken Dowe and Jack Thayer programmed Radio through its new explosion. Groups like Balaban and Don Burden's Star Broadcasting joined the fray.

In New York, Mel Leeds at WINS took the Martin Bloch formula and put it into rock 'n' roll. The network-owned stations were slower to acknowledge change, but WABC New York under Hal Neal and Mike Joseph started torching the network fare in 1960, substituting repetition of hits and strong personalities. Rick Sklar and Sam Holman carried the banner. Mike Joseph, nearly 20 years later, reminded Radio again about "Hot Hits" as architect of the CBS-owned FM stations. Beautiful Music emerged as a format as Herb Golombeck of KOWH Omaha switched the former Storz station to "KMEQ-Cameo Music." McLendon's KABL Oakland under Don Keyes delivered Beautiful Music and love poems to San Francisco in 1959 but the



Rick Sklar



Mike Joseph



Sam Holman

"on a lark" was relegated largely to failing AMs with nothing to lose. Talk Radio, a trail blazed by Bill Ballance, Joe Pyne, Larry King and Long John Nebel became superhighways when former KQV Pittsburgh Top 40 jock Rush Limbaugh took the forum against political correctness.

Country Radio, toying with its Urban Cowboy image developed in the 1970s, found its niche in the 1990s as a format leader.

Minorities became majority users of Radio with the success of Spanish, Urban and Caribbean stations. AOR started as free-form Album Rock and "Brother Love" on the ABC-owned FMs under Allen B. Shaw and KSHE St. Louis as well as other FMs of the '60s. AOR grew stronger in the '70s and was challenged in the '80s. By the 1990s, Album Rock's musical history was sliced into sub-definitions. Classic Rock consumed a majority of former Album Rock listening while "New Age" and "Album Alternative" took the former AOR core that wanted new music. AOR, Urban and Top 40 have all grown out of their frames as they reposition.

The renegade daredevils who built or bought Radio stations for the show business of it all have given way to corporate owners. Relaxation of Radio station trafficking by the FCC has influenced Radio to be more investor-friendly, more of a commodity. Radio has come full circle. Radio networks again drive the medium. Arthur Godfrey gave way to Bruce Williams; Henry Morgan to Howard Stern. "The Lucky Strike Hit Parade" has passed its torch to "Rick Dees' Weekly Top 40." Whether through networks, syndicators or consultants, Radio is homogenized across the country yet finely narrowcast by format within each market. Light years from "Doc" Herrold's San Jose experiment, Radio has grown mightily over its fascinating history, but some may muse that it also has lost something ... an eager innocence to explore the magical ether. ▼

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formula came from Lee Siegal who'd used the idea to beat McLendon in Dallas with KIXL-tuneful music and a harp logo.

All News

All News was the brainchild of Kevin Sweeney of the RAB who recommended the idea in 1955. The first All News was probably XTRA in Tijuana, Mexico, broadcasting wire service copy to Southern California. It was another McLendon stab that missed its mark but left history behind. In March 1963, Westinghouse's WINS New York succumbed to growing advertiser resistance to Top 40 and Jim Lightfoot spearheaded WINS' switch to All News with a 22-minute cycle. The All News format utilized the "Hot Clock" technique Top 40 Radio used to play and recycle the hits. That formula has changed little over the past 32 years including the WINS news sounders themselves. At NBC, President Jack Thayer tried launching an All News network in the 1970s but NIS was too little too soon — as was Rick Sklar's attempt to launch a nationwide clone of WABC, "Super Radio."

Drake, Bennett & Clifton

In music Radio, the formats divided off and mass appeal "Top 40" Radio grew more refined. "Circus Folks" like former Ringling Brothers promoter Duncan Mounsey at WPTR Albany gave way to the finesse of Dick Lawrence. The promotions and hype conceived by Storz and McLendon were considered clutter by Bill Drake at KYNO Fresno. In the late 1960s, Drake took the more music, smooth and efficient delivery and uncluttered sound to RKO's KHJ Los An-

geles, CKLW Detroit and KFRC San Francisco as well as dozens of Drake-consulted stations and copycats. Even the most skilled programmers like Storz veteran Grahme Richards and Crowell-Collier PD Chuck Blore (KFWB/KDWB/KEWB) found their stations challenged by the Drake revolution. Programmers Buzz Bennett and Jerry Clifton one-upped Drake with the "Q" format in the 1970s utilizing sophisticated music research and big money giveaways. Even Ron Jacobs' brilliant production for Drake's KHJ fell to Bennett and Jack McCoy's "Last Contest" at KCBQ San Diego which offered vivid descriptions of valuable prizes and untold wealth for listeners. By the 1980s, Radio had truly spread to both AM and FM, forcing the now huge competitive arena to pick a niche. Former AM music giants like WABC New York changed format to a more AM-friendly talk sound. Former record-producer Al Ham even niched out a huge disenfranchised audience with Big Band format "Music of your Life." Failing AMs across the nation became viable overnight.

Talk & Country

New leaders took the forefront. Nationwide Communications took the lead in the 1980s in Top 40 as RKO, beset with legal problems, dismantled their Top 40 empire. Nationwide President Steve Berger led the group to victory as they acquired Western Cities Broadcasting. Research, including even galvanic skin response tests on respondents, grew from experiments in markets like Chicago to a way of life. Computers managed playlists and consultants managed computers. Programming



Top 40: The Omaha Story

by Kent Burkhart

I was there! I was the afternoon drive person at the first Top 40 station in the United States. It was KOWH Omaha, Nebraska, owned by the legendary Todd Storz. It was spring 1956, and as a 22-year-old, I knew that we were making history. I just wasn't certain how far the Top 40 history would travel.

A 50 share, 50 percent of the audience, was common for Top 40 stations in those days, but I'm getting ahead of myself.

How did Top 40 really begin? There are a lot of stories. Since I worked for another Radio legend, Gordon McLendon, and the aforementioned Mr. Storz, I had the ringside seat.

You may have heard this one before, and I can declare its authenticity from the lips of Todd Storz to my ears. Todd, who as a young man, was sitting at a bar in the Midwest in a city not too far from his hometown of Omaha, noticed that the patrons of the bar would play the same music over and over again, and then after they had left for the evening the waitresses would play the same selections again and again. At that time there was very little music on the Radio, and what there was, was boring. Radio soap operas had moved to television. Radio was dying an unnatural death. Todd thought to himself that it would be wonderful to hear the club "jukebox" records on the Radio all day long, repeating them one after the other. He talked his father into buying a daytime AM property from the *Omaha World Herald* — KOWH ... (Omaha World Herald).

Robert Storz, Todd's father, owned the Storz Brewery and was quite wealthy.

Storz Beer was noted in the Midwest as being the finest of the malt. The senior Mr. Storz was not quite certain what Todd was getting into, but for \$60,000 he figured it was something for his son to do.

Todd's first attempt at Top 40 in 1955 was not in its purest form. He hired some very good air personalities who were very personable but quite verbose. KOWH played Top 40-type music in the morning, Country music in midday, followed by the Top 40 Countdown starting at 4 in the afternoon until sign-off (this was a daytime station). Even with Country music in midday, however, KOWH's ratings soared. The revenue trail followed the ratings. Imitators were many. Soon, the midday Country was replaced by Top 40.

Todd went on to buy other Radio stations to broadcast the same brand of Top 40 format. He purchased WTIW New Orleans, WHB Kansas City, WDGY Minneapolis, and WQAM Miami.

One of Todd's successes in his daily programming dealt with what we now know as TSL contests directed toward time spent listening. One such contest was "The Lucky House Number" where if you were the listener who had the number, you won a prize ... which was always cash. Another contest was "The Lucky Name" in which the same approach was used.

A Runaway Without a Giveaway

When WQAM Miami was purchased, it was filed with the Federal Communications Commission for takeover by Storz Broadcasting. This normally took a period of six weeks or so. Broadcasters in Miami were absolutely panicked when they heard that Storz was coming to town. They visited the FCC and complained about the Storz "pop music" format, and his aggressive promotional tactics. The Commission decided to hold a formal hearing which delayed the sale. An agreement was reached that was a pure compromise. Storz would be allowed to buy the station if he would not run any of his contests, or promotions, for one year after the station purchase. Furthermore, he had to include not just a diet of Top 40 music, but also three hours of public service programming per day.

The Miami broadcasters thought they had won, but in fact the gleam in Storz' eyes indicated that he knew he had the ball and the bat to play with. Sure enough, the Storz explosion on



L-r: Kent Burkhart, Todd Storz and Bill Stewart in 1957.

WQAM made history. After three or four months, the station was in the 40 share area. Storz threw it back at the Miami broadcasters by running full-page ads in trade magazines stating "A Runaway Without A Giveaway." The public service programming was the "Allan Courtney Program" which began at 10 p.m. and ended at 1 a.m. This was a two-way Talk program that may have been the first of its kind in the United States. Its popularity was incredible, and absolutely removed any type of negative stereotype about Top 40 or popular music only attracting kids for an audi-

ence (the most common of all problems for Top 40 broadcasters of that era). I remember the incident well because Todd moved me from Omaha to Miami to become PD some two months after the station was purchased and began its assault on the marketplace.

Storz' formula was very simple ... play only the hits of the day over and over and over (in those days there were no re-currents or Oldies), play very little new music, specifically only three new selections a week, hide the news at five minutes of the hour, keep air personalities warm but not terribly talky, and keep a low commercial count. As I recall, we played five commercials in the first half-hour, plus at the half-hour break two 20-second spots which sandwiched a 10-second a cappella jingle. The second half-hour was about the same with the 20-second sandwich at either 5 minutes of the hour prior to the news or at the top of the hour before music began. The Storz formula was a never-ending pattern of hit music. Indeed, this was the first more-music type of format ever applied to Radio.

Back to Gordon McLendon. He and Storz shared ideas and personnel within their respective stations. McLendon learned a great deal from Storz about music and the rotation of it therein. He mostly ignored the music advice and allowed his program directors and disc jockeys a wide latitude far beyond the 40 records that Storz played. Thus, even though they were from the same era, the McLendon approach was not pure Top 40 as was that of Storz.

The Storz Bombshell

There were all sorts of articles in various trade publications about Storz' Top 40 approach. One of the best was titled "The Storz Bombshell," in which New York City critics stated that Top 40 was strictly a hinterland format, and would never work in the Big Apple. Along came the good guys at WMCA and a Top 40 approach on WINS, and thereafter WABC to silence their typewriters.

There were other stations disguised as Top 40 which were simply "Music and News" type stations. One of them was a very successful station in New York, WNEW-AM. They depended heavily on personality and the jazz of the mo-

ment which included Frank Sinatra, Ella, Sara and others.

On the other hand, there were many stations that did a credible job of copying the original Storz Top 40 concept. Those included KNUZ Houston, KJR Seattle, WQXI Atlanta and WNOE New Orleans.

There was even a group called A.I.M.S. — American Independent Metropolitan Stations — that consisted of



Kent Burkhart (l) and Gordon McLendon at the 1984 NAB.

approximately a dozen broadcasters who gathered twice a year to submit ideas regarding the new Top 40-type concept. These broadcasters even exchanged financial information, on a monthly basis. Storz originally belonged to the group but had to resign because of a conflict in Oklahoma City. He bought KOMA there, and WKY had previously been a member of the group, thus the resignation. (The AIMS group still exists.)

Other groups that were involved with Top 40 in the early days included the Plough Company, the Burden Stations, the Kaye-Smith Stations and the Crowell-Collier Stations. The Crowell-Collier Stations were programmed by Chuck Blore who shocked the Radio industry one weekend by playing Top 40 hits of the past five years instead of regular Top 40. The ratings were huge. That was the beginning of Oldies on Top 40.

All of the above companies and stations were anxious to hire talent from the original Storz organization. The raids were heavy and extensive.

There were several creative programmers who played a prominent part for Storz and McLendon. The most noteworthy was a gentleman by the name of Bill Stewart who worked for both McClendon and Storz a couple of times as they tried to steal him from each other. Bill was a formatic genius who really refined the format in 1956.

From the beginning of Top 40 through the late '50s and '60s came other extraordinary programmers. Those included Bill Drake, Ken Dowe, Don Keyes, and as time further evolved, programmers like Rick Sklar.

By the early '60s, Country music stations had found that they could adopt Top 40 formatics playing Country music and escalate their audiences considerably. Then along came Adult Contemporary, or Middle of the Road, with the same Top 40 formatics in place, which achieved high ratings.

The "Storz Bombshell" created an entire new post-television world. Today we still use basically the same music rotation schemes that were invented in the mid '50s at the Storz stations. ▼

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The Birth Of The "Boss"

by Ron Jacobs

It couldn't have happened if Glen Campbell's manager's wife's father didn't own a cabin at Lake Arrowhead in the early '60s. Eventually, those circumstances brought Bill Drake to Los Angeles as program consultant to RKO



Bill Drake and Betty Breneman

General's floundering KHJ Radio. And yours truly as program director.

Historically, the place to start would be "The Battle of Fresno" which began in 1962. The town's No. 1 station, pulling 60 percent shares in the C. E. Hooper ratings, was KYNO, operated by Gene Chenault. It was the only Top 40 station in the market. (In those days "CHR" meant "Career Home Runs.")

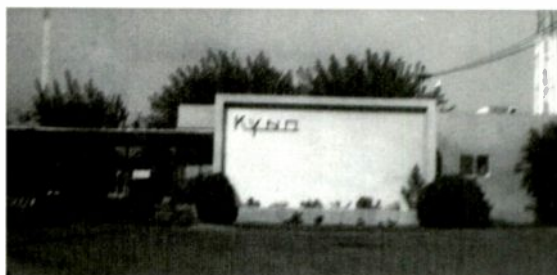
I was programming VP of a two-station group which had bought KMAK (pronounced KMAKe) in Fresno. After

setting up K/MEN in San Bernardino in March, 1962, I left it in the hands of PD Bill Watson, and headed for the "Agribusiness Capital of the World." Frank Terry and I towed a U-Haul, full of mostly jazz LPs, through the Tehachapi Mountains to a small, brick building on McKinley Avenue in Fresno.

Our target was KYNO and we threw everything at them. Terry's Drum-A-Thon was the biggest thing in San Joaquin Valley Radio history. KYNO relied on money giveaways. We did our thing, "Circus Radio," which had made K-POI Honolulu and K/MEN "San Berdoo" No. 1.

Gene Chenault did not take this lying down. After a few short-term PDs, Chenault brought in a tall, soft-spoken southerner working in Stockton. He was previously at KYA San Francisco, until a new, diminutive owner arrived who couldn't handle looking up at 6-foot-5-inch Bill Drake.

We fired our guns, and KYNO kept a comin', now with Drake in command. KMAK began with me in the morning drive (my only airshift in 10 years in California), Frank Terry middays and an



KYNO building in 1963.

Army veteran from KMBY Monterey in the afternoon. He was so good he was moved to mornings within months. His name was Robert W. Morgan.

Drake had Gary Mack and Les Turpin with him, along with the late K.O. Bayley and others. And Gene Chenault's checkbook.

KMAK started a contest with a \$1500 cash jackpot. Before I parked in my garage — KYNO was on the air with a \$2000 prize. KMAK hid a "Golden Key" worth \$2500 — KYNO scattered duplicate keys all over town. We tailed Drake in unmarked cars with radiotelephones, trying to catch him doing funny stuff at motels at 3 a.m. (Never did). KMAK launched a Bowl-A-Thon with 5-foot-6-inch Tom Maule, KYNO responded with their own, featuring the ominous 6-foot-3-inch Bayley. (KMAK won that round with some schemes that would make "Tricky Dick" Nixon blush.)

"The Battle of Fresno." It lasted two years. And, of course, there were no "Programming Guidelines" on how to handle the assassination of a president. Generally bummed, and with no company support, I threw in the towel and headed home for Honolulu in early 1964.

I wasted a year in Hong Kong working on a "pirate" station which never signed on. This was followed by a month in the Halawa Jail for possession of three milligrams (3/1000th of a gram) of "marihuana."

Twenty-four hours out of the cooler, back in L.A. in early 1965, Morgan told me that the Drake-Chenault consultancy, formed after KYNO's victory, had taken KGB to No. 1 in San Diego, a Top 40 merry-go-round city. And soon they would take on KHJ Los Angeles, going for all the marbles. Morgan had signed on as morning man, since polishing his act in Sacramento and San Francisco. He touted a Hollywood native, who called himself The Real Don Steele, to

Drake, who hired him for afternoon drive.

Morgan was at his manic best, screaming at me to "Call Drake! Call Drake! You gotta be the PD! God-damnit, call Drake!" Now understand, 30 days in Halawa Jail wasn't exactly a Super Bowl corporate

bash. Low Esteem City. Besides, Drake and I had never even met. We eyeballed each other once at the 1962 Fresno County Fair. KMAK displayed "Sunny Jim" Price living in, and broadcasting from, a car hanging 85 feet over the fair grounds. KYNO offered a primitive Darth Vader-look-alike called "The Money Monster" handing out cash. (Advanced students will spot the genesis of "The Big Kahuna" here.)

"Call Drake!" kept ringing in my ears. I was broke, staying with my first wife and a Kowloon alley cat out in San Bernardino with Bill Watson and his wife, Jodie, an angel. I called Drake. He didn't hang up.

Within 24 hours, I met Drake and Chenault for lunch at a La Cienega Boulevard restaurant. Our meeting ended and they told me to call Drake's pad at 7 p.m. I couldn't handle the suspense. I phoned Morgan. "This was your big idea, now what do we do?" Morgan came down from his Laurel Canyon cottage, picked me up in his rumpled VW bug and we drove around L.A. in the rain, for hours, listening to KFWB and KRLA. I repeated, "They won't." Morgan replied, "They will."

Robert W. dropped me at the tall Sunset Boulevard apartment building. Inside I was greeted by Ken DeVaney, who I once met when he was a VP in the hot Crowell-Collier chain. He smiled big — and signaled thumbs up. Drake, Chenault and Turpin were there, along with DeVaney, drinking "Winky Poos." Chenault announced I was the new PD of KHJ. We celebrated at the erstwhile Cock & Bull restaurant. Chenault toasted Bill Drake and Ron Jacobs as "The two best damn Radio programmers in America." I was employed. Hooray for Hollywood!

Almost 10 years later, Michael J. Brown of Brown Broadcasting (KGB, KXOA, etc.) told me: The Rest of the Story. His dad, broadcast pioneer Willet H. Brown, had bought KGB in 1961. It was going nowhere. Mike Brown and

his best buddy Roger Adams, Glen Campbell's longtime manager, went skiing at Lake Arrowhead, above San Bernardino. Roger's father-in-law had a cabin there.

Mike, always scanning his car Radio, became fascinated with K/MEN. So, when the Browns wanted to make a change at KGB, Mike mentioned the zany "Inland Empire" station to his father, who asked him to check it out.

Mike Brown called the K/MEN office to contact whoever programmed the station. Sheila Brown, the secretary, was out to lunch. So was Bill Watson, the PD. The VP of Programming, yours truly, was in Fresno, fighting a ratings

battle in mud and fog. So the K/MEN midday jock grabbed the ringing phone, in this blockhouse in a San Berdoo cow pasture, and blithely told Michael J. Brown that he, the jock, was the programming mastermind!

The deejay, who shall remain nameless (and who used the same first and last name, with an initial in between), was invited to lunch with the

Browns at the defunct Luau in Beverly Hills. It took them about the length of a Shirelles record to realize this as a scam. And they were back where they started: KGB seeks PD.

Everyone in the business knew of Willet Brown. He co-founded the Mutual Broadcasting System; hung out with Howard Hughes; owned Hillcrest Motors, your Beverly Hills neighborhood Cadillac dealership; sailed a 93-foot yacht; kept his own Greyhound bus on standby and possessed the world's largest collection of antique motorized popcorn machines.

Gene Chenault, who began as a Radio actor, had been trying to reach the senior Brown about a new consultancy spawned by KYNO's success. Meanwhile, while

the K/MEN jock turned out to be a flake, Willet Brown decided to find out why Chenault was calling.

They met. And Gene Chenault got what he wanted, a client: KGB Radio. Drake, along with Turpin, Maule and others, had the Browns on top in San Diego in 90 days, squashing KCBQ and KDEO. Bill Drake was riding in a long, black Cadillac Fleetwood sedan.

Thomas F. O'Neil owned RKO General Inc. Los Angeles Radio was an embarrassment within the company's broadcast division. WOR was a New York giant. WHBQ Memphis, played Elvis Presley's first record and was an established winner. The other stations were holding their own.

In 1965, O'Neil conferred with his confidante and associate, Willet Brown. He quickly learned of the KGB success story and asked if Brown thought Drake-Chenault could tackle the Bigtime, L.A., with their rock 'n' roll format. Yes, said the savvy 60-year-old. And the rest is history.

Just one other episode. When Morgan and I were riding in the rain, my fate hanging in the balance, Drake, Chenault and DeVaney were hung up on just one point. They were convinced Jacobs could do the job, but what about this "narcotics thing." The man's a convicted felon, just out of the Hawaiian slammer — Reefer Madness!

Drake looked at Chenault, Chenault at DeVaney (a lawyer), and DeVaney said, "Call O'Neil." Chenault telephoned headquarters. O'Neil said, "Let me think about it."

Thomas F. O'Neil picked up his phone and called Beverly Hills. Hillcrest Motors had a separate building, fronting Wilshire Boulevard, called "The White House." It was Willet H. Brown's working office. (He also had the largest office in the KHJ building, the one with the shower, but he never came around.)

The two tycoons shot the breeze, or whatever tycoons shoot, and finally, O'Neil asked Brown about, "This Jacobs kid. The marijuana business." Willet H. Brown said, "The guy can program your Radio



Robert W. Morgan



Ken DeVaney

station, that's all that really matters. I say give 'em a shot."

Understand, I never knew many of these facts until 10 years later, when Mike Brown told me about skiing in Arrowhead — the fake PD shtick — the phone call to his dad. Had any of that not happened, I



Ron Jacobs (l) and Clancy Imislund

would have never walked into KHJ in April of 1965, to join Betty Breneman, Clancy Imislund (the originator of the phrase "Boss Radio"), Eddie DelaPena, Bill Mouzis, Art Kevin and others who were already there and believed in us: The cocky newcomers who told anyone who would listen, "We're gonna be #1!"

Five months later, we were.

The New KHJ's First Day

The date was May 3, 1965. The place was 5515 Melrose Avenue, long before it became a trendy Los Angeles boulevard. Back then it was grubby and nondescript. Across the street was Lucy's El Adobe. A few years later the restaurant would become unofficial "Robert Kennedy for President" headquarters.

In a drab, three-story building, resembling a plumbing supply house, were an AM, FM and TV station, all called KHJ. (In 1922, the original owner christened the AM station "KHJ" that stood for "Kindness, Happiness and Joy.") At

the driveway entrance, across from a guard shack, sulked a lone banana plant. It would be hyperbole to call it a tree.

Behind the building was the parking lot — an aisle of about 20 spaces. I still couldn't believe one of them had my name freshly painted on it. But it did, because I was the new 27-year-old program director of KHJ Radio.

The fortress-like structure was surrounded by the Paramount and Desilu Film studios, and a restaurant called Nickodell's, which had red Naugahyde booths and smelled like Lysol and scotch. Columbia Pictures and the CBS Radio affiliate were around the corner on Gower Street.

A new crew, hired by RKO General Broadcasting, was counting down to the debut of KHJ's new "Boss Radio" Top 40 format. In those days, FM had the status of a manual washing machine. We just ignored it although we simulcasted full time. The TV and office employees looked down their noses at us. We were just the latest in the KHJ Radio Format-Of-The-Month Club. They took bets on whether I'd last long enough for the paint to dry on my parking slot. The video boys swaggered about, purveyors of the highly profitable Channel 9 "Million Dollar Movie." It was obvious there'd be little support from our fellow RKO broadcasters. We would rely on our own small Boss group, and our collective desire to do or die.

On this particular Monday, by noon, total hysteria swept through the Radio section of the KHJ building. The day began with a promo jingle recording session at a small studio a few blocks away, down Melrose Avenue. Roger Christian, formerly of KFWB, was the co-writer of the Beach Boy's hit, "Little Deuce Coupe." I'd asked Roger if he and Brian Wilson would let us use the track to overdub our new "Boss Jock" deejay lineup. They agreed, so all the deejays, none of whom,

typically, could sing a note, were talking in rhythm to the song's beat. I had written some truly immortal "lyrics": (Singers) "It's the new KHJ. You don't know what we've got. While Los Angeles goes, now, it goes all the way, And we know that you'll go for the new KHJ. It's the sound of success, Boss Radio, in L.A. — KHJ. It's the new KHJ, and here's what we got:

(Spoken) "I'm Robert W. Morgan and I'll be startin' your day, six 'til nine every mornin' on the new KHJ." "My name is Roger Christian, you've an invitation to join me nine 'til noon for some rockin' relaxation." "And every day at noon, you'll hear me, Gary Mack. Remember that name: Mack, Mack, Mack." "In the afternoon, baby accept no substitution get The Real Don

Steele and wipe out air pollution." "When the workin' day is done and you point your car towards home, just dial Dave Diamond and you'll never be alone." "From Hollywood A-Go-Go 'til twelve o'clock at night, Sam Riddle is the man to make your day end right." "If you listen late at night, 'til the mornin' shadows creep a guy named Johnny Williams might be talkin' in your sleep."

(Singers) It's the new KHJ. Now you know what we got." (fades)

While the jocks did endless takes of their simple rhymes, Morgan was tuning around his portable Radio, monitoring KFWB/Channel

98, once the heavy-weight champ of Los Angeles ratings when programmed by Chuck Blore. Robert W. thought he was hearing things. Things he shouldn't have been. Like KFWB using material we planned to debut the next Monday. Liners, such as "Boss Radio ... KFWB." (In those prehistoric times, we called such phrases "liners," short for "one-liners." Psycho-babble such as "positioning statements" hadn't come along yet to fill the present creative void.)

KFWB blasted slogans such as "KFWB 20/20 News" and "The Boss Jocks are coming to KFWB!" Morgan was apologetic. He literally ran down Melrose Avenue to the KHJ building, through the lobby and into my office, KFWB



Dave Diamond



Roger Christian



KHJ building in the '60s.

blaring from his Radio. First, I refused to believe what I heard, chalking it up to a nightmare or acid. Then, I *had* to believe it and suppress the overwhelming urge to puke. Next, I realized *how* it had happened, but filed that away 'til later.

I buzzed General Manager Ken DeVaney up on the third floor. "You're not going to believe this, but 'WB is on the air using all our new stuff." Silence. "Ken, it's happening. Morgan's in here with it on his Radio." DeVaney said,

other guy. But for some reason, when I was hired he thought he'd be fired on the spot. Actually, the news department was the last thing on my mind, there being so much to do. Anyway, this newsman, who'll remain unidentified, ran to KFWB and offered to divulge KHJ's game plan if they'd hire him. He did, and they did, and that's why Drake, DeVaney and I were huddled in my

self in my office, urging the traffic people to have a Boss program log ready in time, while nervously devouring Nickodells' hamburgers, and DeVaney returned to the executive area and played free safety with 101 details to cover.

By then the jocks were back from their session. Steele was in the production room rehearsing. That was part of our countdown drill, two weeks of practice before going live. Steele had just done one of his patented manic intros to the Supremes' "Stop In The Name Of Love" when I walked in. "Don, uh, you



1965 Boss Jocks above Sunset Strip across from Schwab's Drugstore (now a Virgin Megastore). These were the original 93KHJ jocks except Terry replaced Roger Christian and Mitchell replaced Dave Diamond.

"Call Drake, I'll be right down." I phoned Bill Drake on his ultra-hotline and repeated the incredible situation. "I'm coming right in," said America's future No. 1 Radio programming consultant.

Then, with "KFWB Boss Radio" in the background, I told Morgan and DeVaney why I thought it happened. When starting at the station several weeks before, I discovered two newsmen there who I knew from Honolulu. (In those days KHJ had a large news department. Like, we had five mobile units.) One of the two reporters was Andy West. He was "Jumpin' George" West on K-POI in Honolulu in 1959 until he was fired for threatening me with a gun.

I'd never actually worked with the

cubicle of an office frowning, searing and more pissed than the Coliseum john at half-time!

After discussing all the options, easier when the general manager is a lawyer, as was DeVaney, Drake proclaimed, "We'll start today with a 'Sneak Preview' of the new format, *Today*." DeVaney asked me if we could do it, and when. "3 o'clock," I said, faking the confidence of Eisenhower on D-Day. "Boss Radio 93/KHJ debuts with The Real Don Steele Show at 3 p.m." It was about 11:15 a.m.

We had 3 hours and 45 minutes to do 7 days' work. We divided up responsibilities: I stayed on the first floor, where the studios were; Drake stationed him-

self in my office, urging the traffic people to have a Boss program log ready in time, while nervously devouring Nickodells' hamburgers, and DeVaney returned to the executive area and played free safety with 101 details to cover.

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I tried to sort out priorities. The main thing was to get Steele rolling, that would buy three hours. I realized I had forgotten something — music, that was it — *music!* I met Drake in the second floor conference room. We

knew we'd be playing a "Boss 30," but which 30? We hadn't started any music research. "We'll play what KRLA's playing," said Drake. The Pasadena station was still the No. 1 rocker, virtually by default.

I bounced down to the music library on the ground floor, and Betty Breneman, our music director. "Can you run over to Wallich's Music City and pick up a KRLA song list and the records?" "Sure," she answered, quizzically. "We're going to start with a 30 title current rotation based on what KRLA's doing, that's the way Bill wants to go." "Uh, huh," she nodded slowly. "Oh yeah, what about Oldies?" I asked, remembering that we'd be playing some in this format. "No problem," Betty said,

through a maze of studios and offices. We were separated by 18-inch thick reinforced concrete walls.

Bill Mouzis, thick, black hair, glossy as Greek olives, was on the AM engineering staff; there were more than 20 men on the technical crew, all members of the IBEW Union. It was instant rapport with Mouzis and me the first time we met. He wasn't skeptical or cynical. And he was tired of doing breakfast remotes from Steve Allen's house, "riding the board" for Michael Jackson or Geoff Edwards, dubbing news carts, etc. It was obvious to me that Mouzis could cook. In production, he became our master chef.

(It always blew my mind that from outside the place resembled a large municipal building, but inside it was tighter than a submarine. The entire, original "History of Rock 'n' Roll" was produced in this same hallway.)

I charged up to Mouzis frantically advising that we needed all our jingles dubbed in less than three hours. We had worked hours just getting the sound equalization perfected. Mouzis smiled and nodded, "Follow me." He unlocked his special cabinet, which he guarded like Fort Knox. There, neatly stacked, were all jingles on 40-second tape carts, timed and labeled. "Just tell me what else goes on the labels," he said. "Thanks, Billy, I'll let you know." It was becoming obvious why they called 'em "pros" in Hollywood.

Upstairs, Ken DeVaney burned up phone lines with lawyers in New York and Beverly Hills, discussing restraining orders and lawsuits against KFWB. Bill Drake was designing logs with the precise stop sets and commercial limits we had planned in long sessions at Nickodells. For the record, we allowed for a maximum of 13 minutes, 40 seconds of commercial time per hour, maximum. No break would exceed 70 seconds. There were specific stop times, e.g. :03, :07, :11, :15, etc. Remember, in 1965 the average record length was 2 minutes, 20 seconds.

Drake would voice the new station IDs, so we marched down to Bill Mouzis' hallway. After battling copy ideas around, I scribbled on a piece of paper, "(Tymp roll, fades to

Drake:) Ladies and gentlemen, you're listening to the much more music station ..." At that point the Johnny Mann singers, in one of the more memorable jingle melodies ever written, sang "KHJ — Los Angeles." Anyone who's ever heard that jingle more than once can still sing it to this day.

Approaching 1 p.m., it was coming together. Mimeographed playlists would



L-r: KHJ's Bill Mouzis, Ron Jacobs and The "Big Kahuna" at Dodger Stadium in 1965.

"we have all the old stuff on the 'Cavalcade of Hits.'" The pregnant lady climbed into Drake's chauffeur-driven Cadillac and headed for Sunset and Vine. The "93/KHJ Boss Golden" jingle popped into my brain. Jesus, we need jingles. It was high noon.

Since the Melrose building had been laid out by some crazed cement freak, to get to Bill Mouzis, a few feet away, I had to trot about 75 yards

At our original Johnny Mann jingle sessions, Mouzis was right there with Drake and me, keeping an ear on things. Within weeks he was assigned to production full-time. The engineering on virtually every Boss Radio was done by Bill Mouzis. I wrote 'em, Morgan read 'em and Mouzis mixed 'em.

The KHJ "Production Room" was an announce booth, with the board and other equipment in an adjacent hallway.



be ready. Songs played were to be checked off with a low-tech grease pencil. Betty Breneman had all the Oldies on-hand, she just had to "borrow" the current chart numbers from KRLA. Mouzis only had 10 or so IDs to dub to cart.

On April 27, we ended the "war" between the jocks and engineers over cues. (This was a major battle: AFTRA=buzzer vs. IBEW=hand signal. KHJ would be using hand cues.) All the board operators had put in practice time with the jocks. Robert W. Morgan was doing everything but sleeping with his engineer, Walt "Failsafe" Radke. An engineer could make a DJ sound very good, or positively atrocious.

News Director Art Kevin was switching format sheets to the KHJ "20/20" news configuration. (This was the handle for newscasts 20 minutes before and after the hour. It, among other things, created a 40-minute music sweep when commercials were few. And it let us rock out when KRLA and KFWB were traditionally broadcasting their news.)



Art Kevin

Not everyone was as calm as Mouzis and Kevin. Clancy Imislund, KHJ promotion director, the man who coined the phrase, "Boss Radio," was pulling his wispy hair. Our campaign, to blanket Los Angeles streets with day-glo "93/KHJ Boss Radio" billboards, was scheduled to start May 10. The same with bus bench ads. Clancy thrashed about, cursing KFWB, trying to get things moved up.

At approximately 2 p.m. an ambulance arrived and carried out a lady on a stretcher. She came from the traffic department. To this day I don't know who she was or what happened to her. With an hour to go, things were getting quite exciting.

"The Cavalcade of Hits" was a transitional feature we ran to bridge the old MOR/Talk pro-

gramming and the new KHJ. The "Cavalcade" continuously segued Oldies. Thus, the incoming Boss Jocks could spend their time practicing the new format. The "Cavalcade" was now in its last hour.

Betty, back from Wallich's Music City, cranked out playlists. Not one "Hitbound" future title on the sheet. At that moment, KFWB was "Boss Radio" and KHJ was readying to use KRLA's playlist. Drake

said, one way or another, there'd be a program log by 3 p.m. I wondered when the next stretcher would be hauled down from upstairs.

As a Radio programmer, when the curtain goes up, things are out of your hands, and there's nothing to do but pace and listen. Should I cruise around in my Caddy convertible, go home and stare at the Radio, lurk in the office, what?

2:59 p.m. *I had to see this.* Steele sat in the drab announce booth, smoking, his monitor turned up above normal human range. The announce booth consisted of a funky mike, VU meter, earphone jack plug and one switch. Period. I'd had a Plexiglass bulletin board-type thing

made, and the jocks faced that. Cards, 5 inches by 7 inches, were plastered all over that. The news announce booth was off to the right, about the size of a modest aquarium, and the engineer was 90 degrees to port. Unless he was down in the john.

I stood behind crew-cut Ken Orchard, the board operator on duty. Orchard recalls, "There was a natural high you could feel throughout the building. Everyone was charged up." The final "Cavalcade of Hits" song was fading.

3:00 p.m. "Boom ... Ladies and gentlemen, presenting The Real Don Steele Show ... with a Sneak Preview of the all-new Boss Radio, on ... KHJ Los Angeles." The intro to "Dancing In The Streets" by Martha and the Vandellas hit — Steele jumped in, "It's 3 o'clock in Los Angeles!" Dam vocal!

Heading upstairs, I noticed both switchboard operators fielding batches of calls. I looked around for Drake and DeVaney, and thought, "You ain't heard nothin' yet — Boss Angeles!" ▼ Ron Jacobs is executive producer of *The World Chart Show for Radio Express*. Photos used with permission from the 93/ KHJ Boss Radio Silver Anniversary Souvenir Scrapbook.



KHJ's first "Appreciation Concert" at the Hollywood Bowl in 1965 with Sonny & Cher.



Two more 1965 KHJ staffers — Scotty Brink (l) and Tommy Vance.

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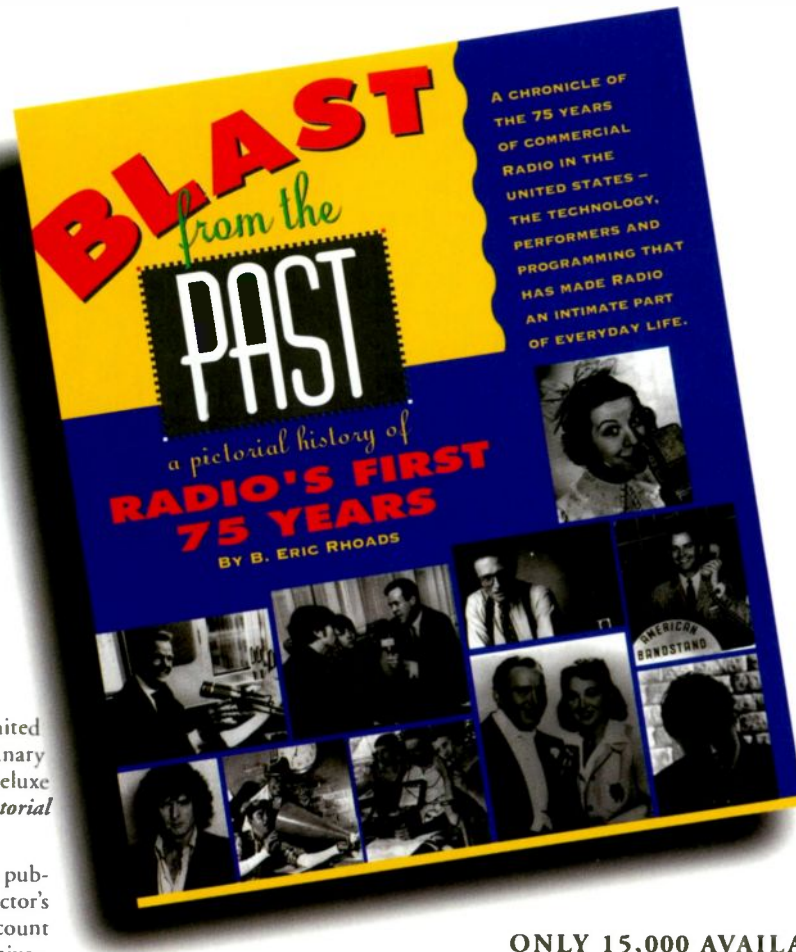
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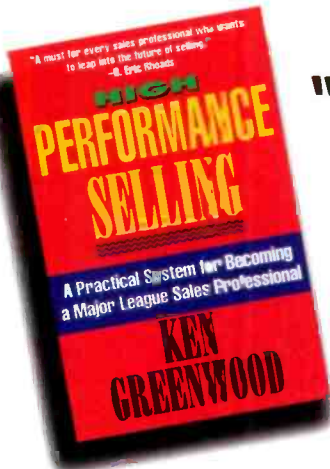
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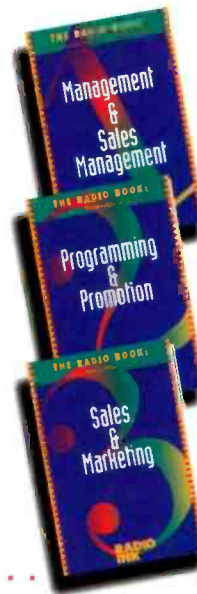


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PERSONALITY SCRAPBOOK



British pirate Radio veteran Tony Blackburn, shown on Radio Caroline South (1964). He was also heard on Radio London in the '80s.



"Good Morning Vietnam" was made famous by A2C Adrian Cronauer. Prior to his tour in Vietnam, he was already a popular DJ at Iraklion, AB, Crete. He was last reported practicing broadcast law in Washington, D.C.



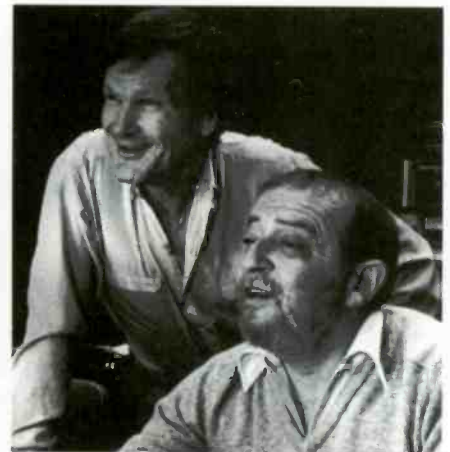
Joey Reynolds (center) has made a career out of guesting on some of America's great stations. He was one of the early "bad boys" of Radio before Howard Stern. L-r: Chris Doyle, Jane Dornacker, Tim Witaker, Bill Sheff, Jay Sorenson and Doug O'Brien in 1986.



WHTX-FM Pittsburgh personalities Larry O'Brien (l) and John Garry (r) along with William Miller.



Detroit legend J. P. McCarthy on WJR.



The team of Chuck Blore (l) and Don Richman produced some of America's great commercials.



Three generations of Gamblings on WOR-AM New York: (l-r) John A., John R. and John B.



The Y100 (WHYI-FM Miami) morning team: (l-r) Captain Y, Sonny Fox, Ron Hersey and Athlete's Foot.



PERSONALITY SCRAPBOOK



Amie "Woo-Woo" Ginsburg.



Christmas, 1978 at 94Q with (l-r) Jeff McCartney, Santa, Russ Davis, Jim Morrison and Don Benson.



WMMR-FM Philadelphia's morning man John DeBella.



Chuck Leonard "Sneakin it to ya" on the ABC Radio Network.



25th anniversary party commemorating the day Joey Reynolds (far left) nailed his shoes to the door of WKBW-AM Buffalo GM Jim Arcara with a note that said, "Fill these." Also pictured (starting second from left): former KB staffers and friends Jay Nelson, Art Wander, Rod Roddy, Tom Shovan, Danny Neaverth, Tom Shannon, Don Burns and John Zack (1991).



KIIS-FM Los Angeles morning man Rick Dees.



Lee Logan — WMYQ-FM in 1974.



Casey Kasem at KRLA in 1964. Host of "America's Top 40" which began in 1970.

WMMR-FM Philadelphia's Charlie Kendall (second from right), the then popular female group, the Go-Go's, and the WMMR morning staff in 1983.



Bob Costas at KMOX St. Louis.

PERSONALITY SCRAPBOOK



Five years after Adrian Cronauer, Les Howard broadcast to the troops in Vietnam. He later became PD of WFLZ Tampa.



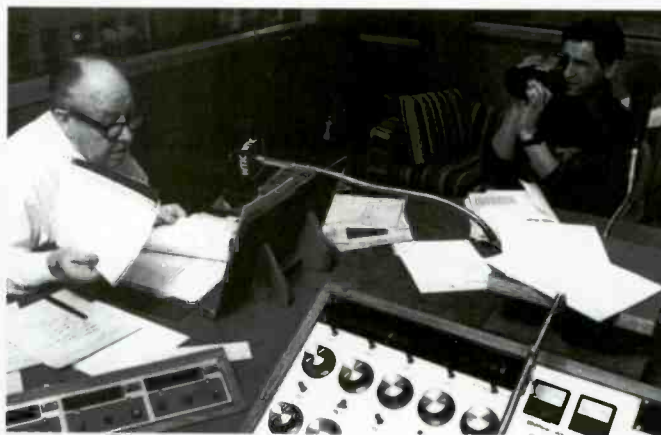
Mark Fowler (l) pays homage to FCC Commissioner James Quello (r).



Herb Oscar Anderson called himself "The Morning Mayor of New York" on WABC.



WKQX-FM Chicago morning man Robert Murphy.



Fifty-year WTIC-AM Hartford veteran Bob Steele being taped by Art Vuolo for Vuolo's Radio Legends video.



CBS newsman Dallas Townsend.



Bobby Rich at WOHO-FM Toledo, circa 1967.



NBC's weekend magazine format show, "Monitor."



Ed Salamon when he was PD of WHN New York in 1975.

PERSONALITY SCRAPBOOK



Ralph Emery at WSM Nashville in 1957 where he got his start. Country music's best known DJ later joined the Nashville Network.



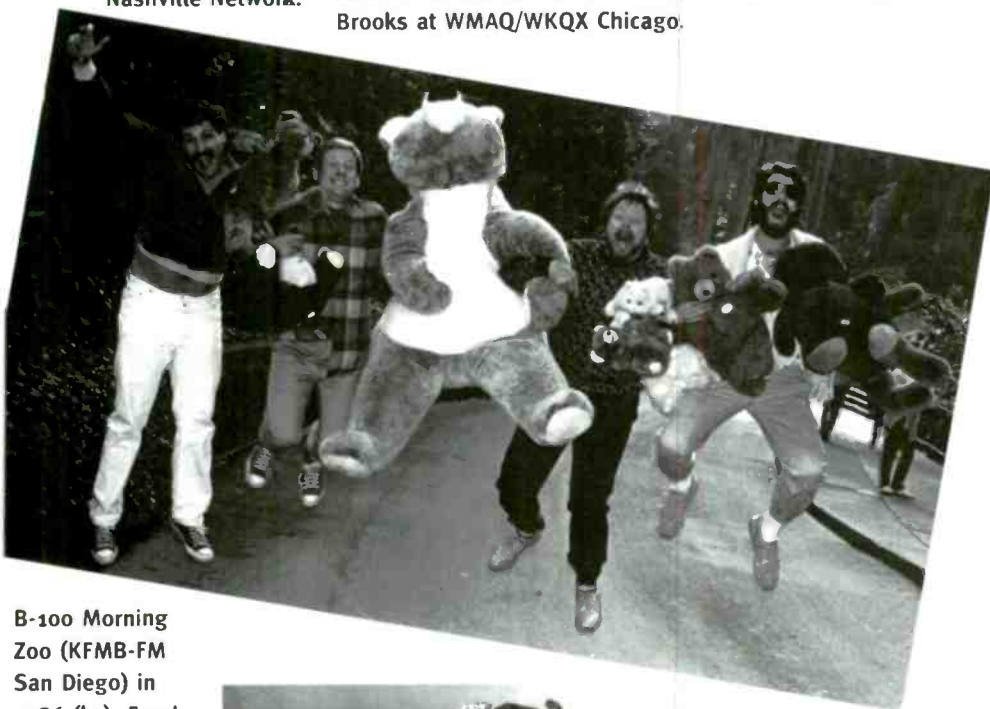
Radio veterans Burt Sherwood (l) and Bill Hennes (r) with Mel Brooks at WMAQ/WKQX Chicago.



ABC VP of programming Rick Sklar in 1947 at a high school Radio workshop.



"FM" — The Movie.



B-100 Morning Zoo (KFMB-FM San Diego) in 1986 (l-r): Frank Anthony, Scott Kenyon, Bobby Rich, Pat Gaffey.



President Bill Clinton on his weekly broadcast to the nation.



Emperor Hudson at KQV Pittsburgh, 1964.



WBZ Boston's staff. Back (l-r) Carl deSuze, Ron Landry, Jay Dunn, Dave Maynard. Front (l-r) Dick Summer, Bob Kennedy, Bruce Bradley.

PERSONALITY SCRAPBOOK



Wolfman Jack (Bob Smith) and Don Imus (r) at NBC.



Original WJBK Detroit "Jack the Bellboy" Ed McKenzie moved to WXYZ Detroit (shown with Ray Anthony). Jack's replacement at WJBK was Tom Clay. In 1959, Ed left WXYZ to avoid playing "Rock and Roll."



WLS Chicago's Kris Stevens presenting the "Hot Line" phone to John Rook (with glasses) at a going away party in 1971. Also shown is Chuck Buell (l).



Tom Adams (Electric Weenie) receiving an award from Gary Owens (l).



Dick Orkin as "Chickenman," a nationally syndicated comedy program.



(l-r) Dick Clark, Robert W. Morgan, and NBC VP Bob Wogan.



San Diego veteran "Shotgun Tom" Kelly presents President Ronald Reagan with his trademark hat at the White House in 1987.



Steve Dahl & Gary Meier of The Loop AM 1000.



Mike McVay, program director at WCHS Charleston, West Virginia, 1977.



Bill Tanner and Jim Rehiele — Y100 (WHYI), 1974.

PERSONALITY SCRAPBOOK



Edward R. Murrow at WBT Charlotte in 1959 interviewing Farry Golden (r).



WBT Radio Charlotte, North Carolina, staff band, 1928.



Jerry (Bill) Bishop at downtown KCBQ San Diego studios in 1963. Jerry is now a voice-over talent heard on the Disney Channel.



E. Alvin Davis, 1974.



Robert W. Morgan (second from left) of KMPC Los Angeles on remote at Disneyland.

SAGA President/CEO Ed Christian at 16 on WHAK Rogers City, Michigan.

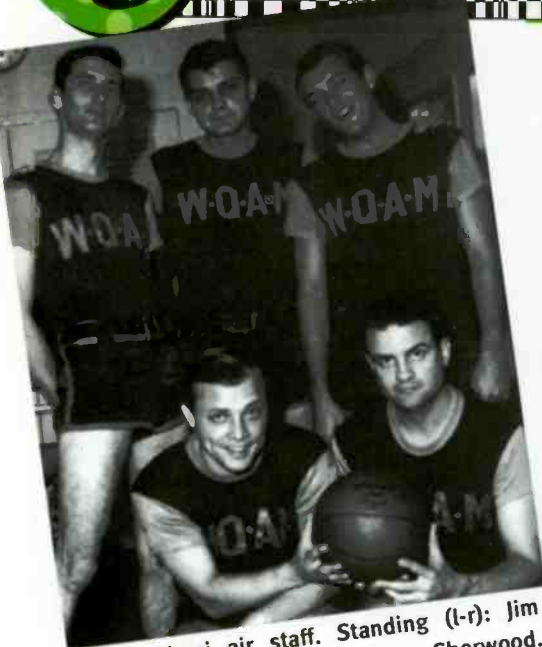


The original "Incredible Magic Christian" (Chuck Christensen) once spent 11 1/2 days setting a record for staying awake while at KMEN San Bernardino. (Shown here at KDWC West Covina, California, at age 17.)



1975 KCBQ staff l-r: Rick Brother Robin, Bill Moffitt, The Magic Christian, Dave Conley, Garry Kelley (behind car), Dick Young (in car), Gene Knight and "Shotgun Tom" Kelly.

PERSONALITY SCRAPBOOK



WQAM Miami air staff. Standing (l-r): Jim Dunlap, Charlie Murdock, and Lee Sherwood. Kneeling (l-r): Rick Shaw and John Powers.



Disney World's specialist in Radio broadcasting, Tom Daren, in 1964 when he worked at WJAC-AM Johnstown, Pennsylvania.



Walt "Baby" Love — WOR-FM, 1972.



Staff of WLYV Ft. Wayne, Indiana, 1971. L-r: Larry Bower, Mike Conrad, Chris O'Brian, listener, Jay Walker, Chuck Richards, Gary Lockwood, Rick Hughes, listener and Bill Anthony.



Steve Rivers — 96X (WMJX-FM) Miami, 1975.



Guy Zapoleon (r) and Smokey Robinson at the 1969 R&R convention.



Bob Fuller at age 17.



Bruce Buchanan at WTCM Traverse City, Michigan, in 1968. In addition to local programming, the console behind him allowed for separate and individual feeds to four other Paul Bunyon Radio Network Stations.



WHB air staff with a race car driver in 1969. L-r: Ernesto Gladden, Phil Jay, Johnny Dolan, Bob Glasco.



Jacor's Randy Michaels.

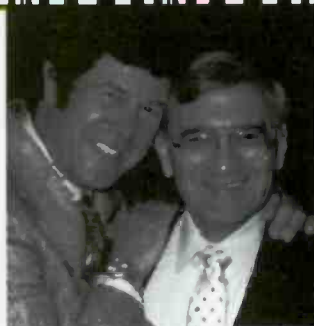
PERSONALITY SCRAPBOOK



Early KMOX entertainment and sponsor.



Roy Queen on KMOX.



"Cousin Brucie" Morrow and his former PD, Rick Sklar.



John Emm — W100 (WHYI Miami), 1973.



WKNR Detroit, WMCA New York veteran Gary Stevens and the "Woolly-burger," 1967.



WIBG's Bill Wright and Hy Lit at a Beatles press conference in 1964.



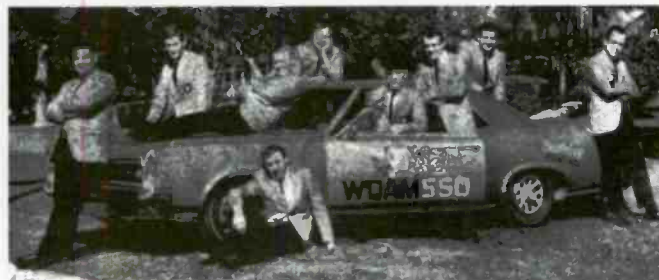
1973 WHN personalities l-r: Lee Arnold, Del De Montreux, Charlie Rich, Dan Daniel and Bruce Bradley, and Iona College's Brother Dargy Ruane (third from right).



X-ROK 80 staff in 1974. 150,000-watt, Kent Burkhart-consulted station in Juarez. Jocks taped shows in El Paso 24 hours in advance and tapes were driven to a Mexican transmitter site. L - r: Magnificent Mark, Steve Seiver, Paul Mayer, Wolfman Jack (in for promotion), PD John Long, "Catfish" Rand Crouch, and Jay Walker.



WPEC Pittsfield, Massachusetts, PD Bob Henabery interviews Eddie Fisher in New York in 1953.



Shot used for WQAM Miami's Fabulous 56 Music Survey, February 19, 1966.

PERSONALITY SCRAPBOOK



Don Cox, "Cox on the Radio" — Y100, 1974.



One of 900 posters promoting Jack's debut on WHN in 1966.



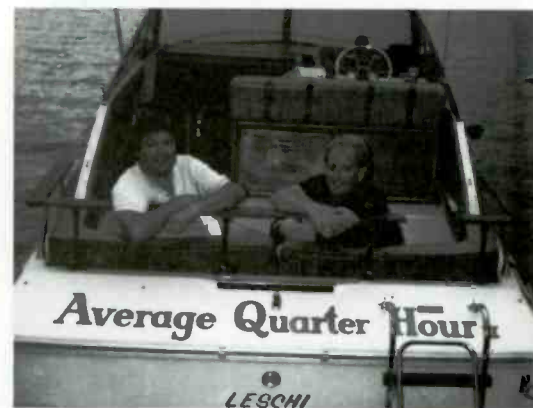
WIBG news staffer Jerry Del Colliano in 1968.



Adult Contemporary Concept President Tom Watson on Armed Forces Radio, Vietnam in 1969.



Nationally syndicated talent Gary Burbank as one of his popular characters, Dan Buckles.



Dan Mason (l) and Michael O'Shea reeling in the numbers.



Charlie Van Dyke at KLIF in 1967.



Talk host Jim Bohannon.



L-r: *Billboard's* Claude Hall, and KROQ's Jimmy Rabbit, Sam Riddle, China Smith and Jim Taber.

Norm Pattiz at the Westwood One broadcast of the "US" Festival in 1983.



PERSONALITY SCRAPBOOK



Chuck Dunaway (r) with Pat Boone at WRIT.



Bill Gardner (standing) and Max Floyd at pioneer FM Top 40 station, KLZ-FM Denver (1965).



KHJ Boss Jock Sam Riddle in 1966 during the "Black Box" contest.



Jack Rattigan interviews Spike Jones on Holy Cross' college station, WCHC in 1949.



Paul Harvey at KGU in 1939.



L-r: Jonathon Brandmeier (WLUP-FM), Chris Farley ("Saturday Night Live") and Danny Bonaduce (WLUP-FM) in 1993.



1973 kickoff party for Country format on WHN. L-r: PD Ruth Meyer, assistant PD Bob Russo, VP/GM Chuck Renwick, and singer Merle Haggard.



1974 KJR staff. "Kevin O'Brien" is Kevin Metheny.

Metro Networks:

Celebrating

Marconi himself would be astonished at the wealth of information and entertainment that his invention brings to our ears on a daily basis, whether we are in our car, at home, at the beach — wherever. And for nearly two decades Metro Networks has contributed to this institution.

David Saperstein, founder and president of this multinational entity, is proud of what his company has achieved. "Armed with state-of-the-art technology, an experienced, talented workforce and the largest fleet of aircraft in the broadcasting industry, we are able to provide a high caliber of traffic, news and information coverage. When we say we set the standard for the industry, it's not a boast — it's a commitment."

On the Road to Success

The brainchild of Baltimore businessman David Saperstein, Metro Traffic Control was founded in Baltimore in 1978. Nearly two decades later, Metro Traffic Control has become the premier traffic-reporting service in the United States, and the largest in the world. Metro Traffic Reports have become a household concept, as commuters in North America and Europe tune in to their favorite radio and television stations to get the information that will help them navigate around traffic jams.

More Than Just a Traffic Source

Lending insight into the Metro philosophy, Chuck Coleman, Senior Vice President of Finance stated, "a reactive policy of complete customer satisfaction has allowed us to expand not solely in terms of size, but laterally into several new products and services. With entrepreneurial spirit and an intense work ethic we founded Metro Networks, a company that could support and develop these new endeavors."

Metro Networks is now established in over 60 cities throughout North America and Europe. A multi-based media company involved in short-form and long-form programming, travel, communication and traffic management systems for local, state and federal government agencies,

Metro Networks is also a parent company to Metro Traffic Control, Metro Networks News and Sports, Road Watch America, RWA Direct, 1-800 Drivers, Metro WeatherBank and a host of other enterprises.

Chuck Bortnick, Executive Vice President - Marketing and Operations, explains further, "we've earned the trust of our various audiences. Affiliates count on us to keep their listeners tuned, and our sponsors appreciate the fact that their message is showcased to a captive audience during peak drive times."

Growth Out of Gridlock

Between 1960 and 1980, the number of working commuters nearly doubled from 43 million to 83 million.* And the swelling trend continues in the 90s.

"The audience has grown and, accordingly, we've grown," explains Bill Yeager, Vice President News / Sports / Weather. "We are now the largest supplier of customized local and regional traffic, news, weather and information in the world, feeding information reports to over 1,000 radio and television stations."

*Source: United States General Accounting Office, *Traffic Congestion: Trends Measures and Effects* (Washington, D.C.: November 1989), p. 26

Traffic Reports: "Important" Information

A study conducted in 1994 by The Research Group found that an overwhelming 85% of radio listeners polled felt traffic reports were "important" needed information. These reports were not perceived by the listener to be an interruption on a music intensive station but, in fact, important to their personal activity.



Radio's 75th Anniversary

Saperstein is at the ready. "We've set out to respond to this growing demand for accurate, useful and timely reports."

Expert Reputation In Demand

Metro has served as official provider of traffic and mobility information for numerous prestigious events, including:

- World Cup USA94 Games
- 1992 Presidential Inaugural
- World University Games in Buffalo
- Democratic National Convention
- Republican National Convention
- 1984 Summer Olympic Games in Los Angeles

Committed to Coverage, Poised for Performance

When disaster strikes, Metro is on-the-scene covering the story. Tony Rizza, Vice President / General Manager - Great Lakes Region explains the benefits of this ubiquity. "Our affiliates and sponsors expect news breaking stories, 'This Just In' coverage, weather conditions and warnings, road closures, delays and alternate routes 24 hours a day, 365 days a year. Plus, our sponsors and affiliates benefit from a public-service perception."

Metro has been on the scene at:

- the Oklahoma Federal Building bombing
- the New York Trade Center bombing
- Los Angeles riots
- Hurricane Andrew
- California earthquakes and many other emergency situations

Metro also works closely with local, state, and federal agencies and authorities, coordinating emergency relief and evacuation efforts in time of need.

On the Interstate, and on the Information Superhighway

Chuck Bortnick champions Metro's stance on the Virtual Highway. "We maintain a sharp focus on today's Information Age and are constantly exploring avenues towards a more efficient dissemination of information. For the latest developments, you can visit us on the World Wide Web at <http://www.metronetworks.com>. Visitors can also check out the dozens of links to our affiliates and broadcast-related entities." To add your station to Metro's list, send information via e-mail to kelly_barton@metronetworks.com.



Metro Thanks their Affiliates and Advertisers...

"We continue to lead the industry with unrivaled development, having added eight additional markets in 1994," Shane Coppola, Vice President - Corporate Development, stated. "By mid-1995, we inaugurated six additional markets. But, ultimately, we could not have achieved this growth without the support of our affiliates and advertisers."



NEWS • SPORTS • WEATHER • TRAFFIC
713-621-2800

The Dallas Sound

... Early Years

by Bruce Buchanan

When I was just a fledgling air talent and sure that I was fully qualified to be America's next programming legend, I looked forward to the privileges that went with the title. Among them, picking the music and buying a jingle package from Dallas.

I suppose that I briefly thought about why almost all the jingles came from there and not New York or California, but since the "Big" stations went there, who was I to question their wisdom. When my turn came for a promotion to

"Nine" tape?) While there are many elements that make for great Radio, the excitement was not lost on me when I took a trip to a Dallas jingle house or opened a Fed-Ex with brand new jingles just waiting to jump on the air. (Remember how we kept a stash of new carts for just this occasion?) Comparing notes with my contemporaries, I find I'm not alone.

While doing research for this article it became evident that proper credit was going to be difficult. The more people I spoke with, the more names popped into

letters? While jingles had been used for many years in commercials, it wasn't until 1939 that a "Pepsi Hits the Spot" jingle became a concept success. Penned by Ginger Johnson and Eric Siday, it was a melody that apparently lasted longer in the mind of the listener than it took to consume the beverage ... and this was all the advertising community needed to hear. Johnson and Siday went on to produce ID jingles for stations in Pittsburgh and Baltimore that were said to have influenced Gordon McLendon at KLIF in 1954. While jingles had been used on that station as early as 1947 (KLIF debuted that year), they were a collaborative effort by the KLIF staff singers and Bill Meeks, the station's music director. Incidentally, concurrent with his position at the McLendon station, he also was a musician heard on WFAA and WRR.

PAMS & CRC

In 1951 Bill left KLIF and founded PAMS, an ad agency whose letters represented four areas in which he felt a client needed help: production, advertising, merchandising, and sales ... later changed to service. Soon thereafter, their first jingle package was released on acetate, to KDNT Denton, Texas. These were the first syndicated jingles that featured pre-recorded backgrounds, an economical and flexible way of producing station IDs. This package, however, had no constant station logo (PAMS Series 1). The same year, Juilliard-trained Tom Merriman joined McLendon's Liberty Network as music director. Individually, Bill and Tom continued to develop the jingle from their respective companies based in Dallas with Tom forming Commercial Recording Corp. (CRC) in 1955 along with Bill's brother Charlie, Tom Gwin, and Hoyt Hughes.



The WFAA "Early Birds," shown here in 1945, performed live daily from 7 to 8 a.m. The woman is Terry Lee who sang on many Dallas jingle packages.

PD, it was with a WFIL sister station. We already had the PAMS male-heavy WABC jingles (probably series 37) and Jim Nettleton voicers. Even though they were great, I felt robbed ... deprived of a career-long desire. As years passed, I experienced the long and short of it ... the Hugh Heller 2 minute-plus cuts at KVIL to the "drums and call letters" at too many stations to list. (Remember the

the mix. You've heard the stories of multiple witnesses to an event all remembering it differently ... that's the case here. Memories have faded and documents scattered so my "take" on the Dallas jingle industry will never be the final word.

First, we had to define "Radio jingle." Did we mean custom, syndicated, with logo or melody line? And was it constant? ... Or, simply mini-songs with call

Johnson/Siday

The year 1954 was a milestone because the Johnson/Siday WFBR Baltimore jingles introduced the constant logo for call letters. While they were reportedly all custom, in reality, they were marketed to about 15 stations with cuts "cherry-picked" from a large package. These are the jingles that McLendon heard and reportedly pushed Bill, Tom and the rest of the Dallas writers and arrangers to even greater things.

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PAMS' Dramatic Signatures

On the evolutionary scale CRC #3 in April of 1957 for WFIL and PAMS



In 1948, "The Circle Five Ranch Hands" played rock-a-billy on KLIF as well as sang the station IDs. Bill Meeks is in light shirt.

Series 6 (1957 WKDA) and 8 (1958 WINS) are points of interest because they each were jingles for Top 40 stations with many cuts that coupled format components (as opposed to those with self-contained entertainment value) and were widely accepted. The birth of the modern jingle came in late 1959 with PAMS Series 14 called Dramatic Signatures. This package allowed for a custom station logo and was used for the sole purpose of connecting programming elements and establishing image and call letters. The demo that included WPEO Peoria and WNOE New Orleans had a recording of one station with two different logos to show the versatility of the package and the ability of each station to personalize the musical logo.

Why Dallas?

The fact that Dallas was the scene for all of this wasn't just because of the great postwar talent and proximity to North Texas State University with its fine music department. It was also the willingness of Bill Harris, the local director of the American Foundation of Musicians, to push for transcription rates — and not the higher national advertising recording rates — to be paid to musicians. Had this not taken place in 1951, we'd probably all be headed to New York or Los Angeles for our next jingles.

Futuresonic & Others

With CRC and PAMS jockeying for supremacy, Futuresonic joined them in 1958 led by Jim Wells, Jack Alexander and Chester McKown ... three former PAMS employees. Other names you may remember ...

In the late '50s ...

Roy Ross, Music Makers, Jingle Mill, all in New York. Sande and Green in Los Angeles. 1957 IMN/Mile High Production, Cecil Heftel/Rod Kinder in Boise, Idaho. 1959 Pepper Sound Studios, John Pepper/Wilson Northcross in Memphis (became Pepper/Tanner in 1967).

The '60s brought ...

1961 PFO/Ullman, Peter Frank in Dallas. 1965 Gwinsound, Tom Gwin (an ex-CRC employee) in Dallas. 1966 Spot, Jack Maxon/Lew Gillis/Marv Moore in Ft. Worth/Dallas.

Other early '60s jingles came from Johnny Mann, Hugh Heller, and Stars International, all in Los Angeles.

Preserving Jingle History

As mentioned previously, it was more difficult to gather this information than I had anticipated. We are a very disposable society and those of us within the industry have mirrored those actions by scattering the documentation, written and recorded, around the world, as well as into the landfills. Ken R. Inc. in Toledo, Ohio, 419-243-1000, deserves thanks for their research assistance. These folks have the ability to record most of the original PAMS jingle packages for your station.

Thanks also to Don Worsham (soon to publish a book on the history of the contemporary Radio ID jingle). He is a director of the Media Preservation Foundation, 818-831-1954, a nonprofit group established to ensure that unique examples of Radio's history are not lost to future broadcasters, historians, and students of the industry. ▼

Bruce Buchanan is a programming and promotion consultant, specializing in AC and Country turn-arounds. He may be reached at 407-745-2419.

JINGLE TRIVIA

- The pilot station for the 93 KHJ jingles was KYNO Fresno. PAMS actually recorded "KY-NO #1" to the tune of the now famous logo, but the PAMS association with KFVB ultimately caused Bill Drake to turn to the Johnny Mann Singers.
- Sonovox, the electronic voice effect used in the 1941 Disney film "Dumbo," was introduced by PAMS in Series 18 at the end of 1961 for WIBG and KFVB. It was patented by Gilbert Wright and eventually was licensed to AT&T as a voice-box replacement device.
- The "77 Sunset Strip" TV show theme was considered for the WABC logo. Chosen instead was the "I'll Take Manhattan" theme used in PAMS Series 16, 18, 22, and 23 for the new logo debut. Royalties of between \$5,000 and \$16,000 per year were reportedly paid by ABC to Richard Rogers. No other stations paid for the rights, although the logo was used by hundreds of stations.
- The "shotgun" jingle came out of the TM Package Phase II originally created for WCFL. Buzz Bennett took one cut from the package and asked that the ending be left off. The rest is history — the shortest package ever, KCBQ, One Cut!
- Following the success of two Peggy Lee albums, producer Quincy Jones was approached by John Coyle at CRC to write "Big Band Beat" (#25, 1962). The pilot station was WWDC and recorded at Fine Studios New York. — BB



1050 chum



Chuck Morgan... almost worth developing insomnia for!
All night on CHUM

TOP 20 ALBUMS

BLOOD, SWEAT, & TEARS III SWEET MARY JAMES WOODSTONE FIRE AND WATER ON THE WATERS CLOSE TO HOME ARMAZON MAD DOGS AND ENGLISHMEN GET YOUR KA KA'S OUT COSMIC FACTORY JUST FOR LOVE STAGE FRIGHT CHICAGO BLOODROCK II CLOSE TO YOU AFTER THE GOLD RUSH ERIC CLAPTON TRIED ALBUM LED ZEPHULI III A QUESTION OF BALANCE	D. S. T. JAMES TAYLOR VARIOUS ARTISTS PREZ BREAD ORANGE JUNE SANTANA JOE COCKER ROLLING STONES G. CLARABATHEN QUICKSILVER THE BAND CHICAGO BLACKROCK CARPENTERS WELL TOUNG ERIC CLAPTON JACKSON FIVE LED ZEPHULI MOODY BLUES
--	---

THE "A" TEAM

ROD RODDY 6-9AM
DAVE AMBROSE 9-NOON
DICK HEATHERTON NOON-3
MICHAEL O'SHEA 3-6PM
MIKE SELDEN (O.W.N.) 6-8PM
JIM TABER 9-MIDNIGHT
TONY GERARD MIDNIGHT-1:30
CUZZIN LENNIE 1:30-6AM

THE BENCH

GENE HOLMES — SUNDAY
JOHN BUTLER — SUNDAY

KLIF

A McLendon STATION

TOP 40



WHERE DID ALL THE GOOD TIMES GO?
TRY MICHAEL O'SHEA, 3-6
KLIF THE MIGHTY 1190

WLS

The bright sound of Chicago Radio

SILVER DOLLAR SURVEY

Chicago's Official Radio Record Survey
THIS WEEK: DECEMBER 22, 1962 WEEKS PLAYED

1. GO AWAY LITTLE GIRL 2. TELSTAR 3. BOBBY'S GIRL 4. RETURN TO SENNER 5. LOVE CAME TO ME 6. PEPPO THE ITALIAN HOUSE 7. THE NIGHT HAS A THOUSAND EYES 8. MONSTER'S HOLIDAY 9. THE IN BETWEEN YEARS 10. THE LONELY HULL 11. THE BOTTOM OF MY HEART 12. I SAW LINDA YESTERDAY 13. MY DAD 14. REMEMBER THEN 15. TELL HIM 16. MY OWN TRUE LOVE 17. SOME BINGO FUN 18. TO LOVE 19. SARA CLAUIS IS WATCHING YOU 20. FROM A JACK TO A KING 21. UP ON THE ROOF 22. ROBY ANN 23. THE DARKEST STREET IN TOWN 24. SHUTTERS AND BOARDS 25. CHAINS 26. ZIP A DEE DOD DAN 27. MY COLORING BOOK 28. TEN LITTLE INDIANS 29. HALF HEAVEN HALF HEARTACHE 30. ZERO ZERO 31. TWO LOVERS 32. WHAT TO DO WITH LAURIE 33. IT'S UP TO YOU 34. DON'T MAKE ME OVER 35. IF I NEVER GET TO HEAVEN 36. SEE SEE RIDER 37. EVERYBODY LOVES A LOVER 38. BABY'S BONE STE BYE 39. DIDDLE DE GUM 40. TWILIGHT TIME	Steve Lawrence — Columbia 1 Tarradellas — London 11 Martha Blue — Savilla 12 Chris Presley — RCA 11 Bion — Laurie 1 Lee Monte — Regorio 1 Bobby Vee — Liberty 1 Bobby Pickett — Garpax 1 James MacArthur — Scepter 1 Tysona Brass — A & M 11 Dean Martin — Regorio 1 Dickey Lee — Smash Paul Peterson — Colpix 1 The Earls — Old Town 1 The Exciters — SA 1 The Impress — Co-Ed 11 Chris Montez — Monogram 1 Rai Donner — Good 1 Ray Stevens — Mercury 1 Red Miller — Faber The Drifters — Atlantic 1 Marty Robbins — Columbia 1 Jimmy Clanton — Ace 1 Jerry Wallace — Challenge 1 The Coonies — Dimension 1 Don B Sosa — Philips 1 Bitty Miller — RCA 1 Brenda Kaye — Capitol 1 Gene Pitney — Musicor 1 Lawrence Walk — Det 1 Mary Wells — Motown 1 Hick Clifford — SA 1 Rick Nelson — Imperial 1 Diana Warwick — Scepter 1 Ashly Dee — BM 1 Ja-Yen Baker — Atlantic 1 Shirley — Scepter 1 George Maharis — Epic 1 Belenmonts — Sabina 1 Andy Williams — Columbia 1
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FEATURED ALBUMS

THE VOICES OF CHRISTMAS — WALTER SCHUMANN — RCA
YOUNG AND LEVELY — YIC DAMONE — COLUMBIA

KAFY

fabulous forty



DAVE LEE 6 a.m. - 10 p.m.
DON HINSON 10 a.m. - 2 p.m.
JOHN STIBEL host
DON BARR 10:30 a.m. - 12:30 p.m.
LEE DUNCAN 2 p.m. - 5 p.m.
BOB WILTON 5 p.m. to 10 p.m.

RADIO 55

THE BAKERSFIELD 'TIGER'

TOP 40 FROM KOL-1300

Scott's only complete, unbiased music survey, compiled by the KOL program staff from extensive reports by more than 60 leading record stores in King, Pierce, Snohomish and Kitsap counties, and from KOL's own mail surveys.

Week of April 24, 1958

Hear the Best Music, First, on KOL - 1300

	Artist	Last Week	No. Weeks
1.	All I Have To Do Is Dream	The Everly Bros.	9
2.	Twilight Time	The Platters	2
3.	Witch Doctor	David Seville	1
4.	Wear My Ring Around Your Neck	Elvis Presley	6
5.	Book of Love	The Monotones	4
6.	Don't You Just Know It	Muzy (Piano) Smith	3
7.	My Sack of Guts a Hole In It	Ricky Nelson	7
8.	Chanson D'Amour	Art and Gobby Todd	8
9.	Oh, Lonesome Me	Don Gibson	11
10.	He's Got The Whole World	Laurie London	5
11.	Billy	Kathy Linden	10
12.	Stairway of Love	Marty Robbins	14
13.	Believe What You Say	Ricky Nelson	13
14.	Return To Me	Dean Martin	10
15.	My Friend	The Hi-Fives	20
16.	Kewpie Doll	Perry Como	29
17.	Claudette	The Everly Brothers	33
18.	Bees So Love	The Parells	18
19.	Flip Flip and Pop	Floyd Cramer	16
20.	A Wonderful Time Up There	Pat Boone	12
21.	Lollipop	The Chordettes	17
22.	Who's Sorry Now	Conde Francis	15
23.	Let The Bells Keep Ringing	Paul Anka	21
24.	Sweetheart Please Don't Go	The Gladyses	19
25.	Teacher, Teacher	Johnny Mathis	40
26.	Jacqueline	Bobby Helms	28
27.	Are You Sincere	Andy Williams	28
28.	Johnny B. Goode	Chuck Terry	28
29.	Trying	Billy Vaughn	24
30.	Doncha Think It's Time	Elvis Presley	39
31.	Walkin' the Low Road	Reddy Sperts	27
32.	High Blood Pressure	Muzy (Piano) Smith	26
33.	For Your Love	Ed Townsend	18
34.	Secrecy	Jimmie Rodgers	1
35.	You Excite Me	Frankie Avalon	32
36.	Tequila	The Champs	22
37.	Talk To Me, Talk To Me	Little Willie John	11
38.	Blue Flame	The Woodchoppers	38
39.	Sympathy	Johnny Maddox	2
40.	Endless Sleep	Jody Reynolds	1

Art Simpson predicts...
when the Boys Talk About the Girls... Valerie Carr

Start your day with

Mort Crowley

6:00 to 9:00 A.M. — Monday thru Saturday

WLS • DIAL 890 • 24 HOURS-A-DAY
ABC RADIO IN CHICAGO

This survey is compiled each week by WLS Radio/Chicago from reports of all record sales gathered from leading record outlets in the Chicago-area area. Please Give Taylor play all the SILVER DOLLAR SURVEY hits daily from 3:00 to 6:30 P.M.



TOM MAULE 6-8AM
LES TURPIN 9-12N
BILL WADE 12-4 PM

THE KGB BEACH BOYS

TOP 30 survey

STEVE JAY 4-6PM
CHUCK COOPER 8-12M
12M-6AM



KDWB

COLOR Channel 63



DICK HALVORSON
Midnight - 6:00 A.M.



HAL MURRAY
6:00 - 9:00 A.M.



PHIL PAGE
9:00 - 12:00 Noon



KANDY COOK
9:00 - 12:00
Midnight



SAM SHERWOOD
Noon - 3:00 P.M.



BOB FRIEND
6:00 - 9:00 P.M.



BOBBY DALE
3:00 - 6:00 P.M.

AN ACCURATE SURVEY OF RECORD POPULARITY IN TERRE HAUTE, INDIANA

10 B 10
12 PLUS 30 SURVEY

GOOD GUY MUSIC

JIM McKNIGHT
2 - 7 P.M.
WEEK ENDING - August 28, 1988

24 HOURS DAILY

SURE SHOT - Carry Me Back - The Revels
LONG SHOT - The Colour Of My Love - Jefferson

1. Healy Tent
2. A Boy Named Sue - Johnny Cash
3. Polish Solid Anise - Jackie DeShannon
4. Put A Little Love In Your Heart - Celms
5. Laughing - Gussie Mae
6. Choice of Underground Sunshine
7. Soul Deep - Box Tops
8. Birthday - Greeny Thing - Fifth Dimension
9. True Girl - Gloria Campbell
10. Marlon On A Kenny Rogers & The First
11. Ruby, Don't Take Your Love To Town - Leva Agnes
12. I'll Never Fall In Love Again - Tom Jones
13. Sweet Caroline - Neil Diamond
14. Green River - Commodores
15. Sugar, Sugar - The Archies
16. Give Peace A Chance - Plastic Ono Band
17. Lay Lady Lay - Bob Dylan
18. Marquee Express - Crosby, Stills & Nash
19. Get Together - The Troggs
20. Easy To Be Hard - Three Dog Night
21. Hurt So Bad - Jefferson
22. Knees-0-Lain - The Electric Light Orchestra
23. Not Fun In The Summer Time - Sly & The Family Stone
24. The Young Folks - Olivia Ross & The Supremes
25. Oh, What A Night - The Delifs
26. Jean - Oliver
27. The Gonna Make You Mover - Lou Christie
28. I Can't Get Next To You - The Temptations
29. This Girl Is A Woman Now - Gary Puckett
30. Change Of Heart - Classics IV
31. That's The Way God Planned It - Billy Preston
32. Witty Gritty - Gladys Knight & The Pips
33. The Train - 1910 Fruitless Company
34. Move Over - Steppenwolf
35. What Kind Of Fool Do You Think I Am - Bill Deal & The Shorelids
36. Simple Song Of Freedom - Tim Hardin
37. When I Die - Miles Lode
38. Everybody's Talkin' - Nilsson
39. That's The Way Love Is - Marsha Gray
40. Hararegal - Donovan

LABOR DAY EDITION!



collector's issue 79

WIFE 13 PLAYS THE HITS
Week Ending December 7, 1973

Last Week	This Week	Title	Artist	Last Week	This Week	Title	Artist
4	5	TOP OF THE WORLD	Compton	11	16	HALF BREED	Clear
5	1	PHOTOGRAPH	Kings Starr	12	17	WE RAY NEVER PASS THE WAY AGAIN	Seals and Crofts
10	13	OH OH OH FELLOW SINCERES	Phyllis Diller	13	18	LET ME BE GOOD TO YOU	Nolan Handy
11	4	ALL I KNOW	Art Garfunkel	14	19	THE WHEEL	Freddy Fender
12	6	SINGERS IN THE BOYS ROOM	Boyz n the Bunch	15	20	ROCK ME	Charles B. White
13	8	ARE YOU ANOTHER ONE	Boyz n the Bunch	16	21	HOLIDAY	Tony Danza
14	9	ARE YOU ANOTHER ONE	Billy Paul	17	22	SPACE RACE	Billy Preston
15	10	THEY SAID I WAS A MESS	Boyz n the Bunch	18	23	WINDY CITY	John Lennon
16	11	DEPOSIT YOUR DOLLARS	Boyz n the Bunch	19	24	THE LOGS	Howell Stern & The Bluebelles
17	12	ABOVE	Boyz n the Bunch	20	25	ROCK	Boyz n the Bunch
18	14	YES WE CAN	Boyz n the Bunch	21	26	DYE HAIRS	Leslie Satcher
19	15	PAPER DOLL	Boyz n the Bunch	22	27	AMERICAN RAIN	Original Funk
20	16	LET ME BE GOOD TO YOU	Boyz n the Bunch	23	28	IF YOU'RE READY	Boyz n the Bunch
21	17	LET ME BE GOOD TO YOU	Boyz n the Bunch	24	29	ESCAPEE PATCH	Boyz n the Bunch
22	18	LET ME BE GOOD TO YOU	Boyz n the Bunch	25	30	HUTCHINSON CITY LIMITS	Boyz n the Bunch



RON O'BRIEN - works out... evenings on WCFL!

WABC SILVER DOLLAR SOUND SURVEY

Position This Week	Title	Artist	Position Last Week
1	Go Away Little Girl	S. Lawrence, Columbia	1
2	Walk Right In	The Searchers, Vanguard	2
3	Tell Him	The Endless, United Artists	3
4	Up On The Roof	The Drifters, Atlantic	4
5	Hay Poles	Paul & Paula, Phillips	5
6	The Gypsy Child	Law Christian, Mercury	6
7	The End Of The World	Shawn Davis, RCA Victor	7
8	Poppin'	The Motown Sound, Motown	8
9	The Night Has A Thousand Eyes	Sabbey Van, Liberty	9
10	Two Lovers	Sherry Wooll, Mercury	10
11	Remember Me	The Searchers, Old Town	11
12	My Coloring Book	Etty Galt, RCA Victor	12
13	Talkin'	The Temptations, London	13
14	Our Day Will Come	Bobby & The Shermans, Epp	14
15	Friend Happiness	Sam Cooke, Mercury	15
16	My Love Is Like A Heat	Joe Harwell, Epp	16
17	You're Really Got A Hold On Me	The Miracles, Tamla	17
18	Loop-De-Loop	Johnny Thunder, Diamond	18
19	Don't Make Me Over	Dianne Warrental, Inceptor	19
20	Limbo Rock	Chubby Checker, Parkway	20
21	Baby Baby	Blues, Columbia	21
22	Bobby's Girl	Morale, Saville	22
23	Up-A-Do	Doo-Doo, Bob & Suzie, Phillips	23
24	I Saw Minds Yesterday	Dickey Lee, Smash	24
25	USA Weekend	The Searchers, Swan	25
26	My Girl	Paul Peterson, Capitol	26
27	Everybody Loves A Lover	The Silhouettes, Inceptor	27
28	Big Girls Don't Cry	Four Seasons, Vee Jay	28
29	Home Sweet Home	Jim Bradley, Chess	29
30	From A Jack To A King	Head Hunters, Polygram	30
31	It's Up To You	Rich Mathon, Inceptor	31
32	Half Shaven	Half Shaven, Gene Plancy, Mustang	32
33	Trouble In My Mind	Shirley & Bobby Vinton, Eps	33
34	Limbo Rock	Chubby Checker, Parkway	34
35	Surge	I Remember, The Searchers, Swan	35
36	Ballroom	Boyz n the Bunch, Philips	36
37	Put Another In Your Arms	Depress, Chess	37
38	My Coloring Book	Sammy Davis Jr., Mercury	38
39	Former Radio 77 Hit		39

FOR THE WEEK ENDING FEBRUARY 2, 1963

South Florida's FIRST and Only OFFICIAL Music Survey

WQAM 560

FABULOUS 56 SURVEY

FOR WEEK ENDING FEBRUARY 15, 1964

This WQAM survey is a Pop, accurate and unbiased account of record popularity based upon sales reports, juke box plays and telephone requests.

LEE SHERWOOD 8:00 - 11:00 P.M.
TED CLAIR 9:00 - 12:00 P.M.
BOB DUNLAP 4:00 - 7:00 P.M.
CHARLES HENDERSON 6:00 - 7:00 P.M.
BOB BROWN 8:00 - 11:00 P.M.
JACK CORNELL 7:00 - 9:00 A.M.

RADIO 77 FEATURE PERSONALITY

SCOTT BROWN 7:15 - 10:30 P.M.

RADIO 77 PICK HIT

EVERY DAY I HAVE TO CRY
Steve Alaimo, Checker

MUSIC HITLISTS

WFLA 100 SOUTH FLORIDA MUSIC SURVEY WEEK ENDING JUNE 7, 1973

KQV RADIO 14 HIT PARADE PITTSBURGH'S HAPPENING SURVEY JULY 19-21, 1968

KTLN DENVER... 128 Presents the f40 bus 40 tunedex

*FIRST HEARD ON KQV This list is selected each week by KQV Radio from reports of all record sales gathered from leading record outlets in the Pittsburgh area...

Radio Chicago WJJD COUNTRY-WIDE TUNES OF GREATER CHICAGO 1160 on Your AM Dial/104.3 on Your FM Dial

WJJD Good Guy Survey peoria, illinois 1290

WJJD Country-Wide Tunes -- Week of March 31, 1969 -- Survey #216 -- Vol. 5

NEW WJJD SUPER HOT HITS OVER 15,000 DISTRIBUTED EVERY WEEK

WARNING: This list of "Country-Wide Tunes of Greater Chicago" has been copyrighted by Plough Broadcasting Company, Inc. (Radio Chicago WJJD). All rights herein are reserved and further use in radio or television broadcast or publication without the express consent of WJJD... Copyright Plough Broadcasting Company, Inc. 1969



“The investment bank committed to providing cost-effective access to capital for funding the aggressive plans of today’s broadcast entrepreneurs.”



*(From left to right - standing): Andrew Kripke - Senior Associate, Evan Blum - Senior Associate, William Lisecky - Senior Vice President.
(From left to right - seated): James Dunleavy - Vice President, Steven Pruett - Vice President.*

CAPITAL FORMATION • MERCHANT BANKING • STRATEGIC ADVISORY

The Broadcast Division, based in CEA’s New York office, has been providing financial services to the radio and television industries since 1986. CEA has developed an impressive and extensive client list ranging from start-up companies to industry leaders such as Paxson Communications Corporation, River City Broadcasting, New Age Broadcasting, The Park Lane Group, Keymarket Communications, Sinclair Broadcasting and Wheeler Broadcasting. Since 1993, the broadcast division has completed over \$1 billion in radio and television transactions.

PAXSON COMMUNICATIONS CORPORATION

When Bud Paxson decided to build a new company in 1993, he turned to CEA for advice on capital formation. Two years later, CEA has completed seven innovative financings totaling over \$400 million in debt and equity. In addition, CEA has helped Paxson build a conventional radio and television group as well as the first broadcast television group and network devoted solely to infomercial telecasting.

RIVER CITY BROADCASTING

The principles of CEA were the original investors in River City Broadcasting in 1987. Since then, CEA has assisted River City through four acquisitions, arranging debt and equity financings totaling over \$200 million.

PAPPAS TELECASTING COMPANIES

In 1993, Harry Pappas had several important decisions to make about the future of his company. He engaged CEA

to assist in the strategic planning phase. His strategy...to grow. CEA advised Pappas on acquisitions and financial restructuring for the company and arranged over \$100 million in growth capital to make Pappas’ plan a reality.

CEA HAS A PROVEN TRACK RECORD

When you engage CEA, you hire a team of experts with extensive experience in finance, mergers and acquisitions, strategic planning and operations. CEA’s professionals are knowledgeable of today’s capital markets and transaction environments.

CEA has built its reputation over the years by focusing on the importance of relationships and working diligently to achieve our clients’ financial goals. The ability to analyze, understand, communicate and execute has allowed CEA’s clients to grow with confidence and move with the speed required to win in today’s competitive environment. At CEA, we add value above and beyond the transaction.



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Pre 20s

MILESTONES

1725 — Steven Gray discovers electrical conductor.

1794 — Alessandro Volta invents the voltaic cell.

1880s — 1890s — The Budapest Cable system sent out entertainment programs via telephoned lines. Of course, RF wasn't involved, but it was broadcast in the sense of a program going to a variety of locations.

1827 — Sir Charles Wheatstone invents the microphone.

1831 — Faraday discovered electromagnetic induction between two entirely separate circuits.

1842 — Morse made wireless experiments by electric conduction through water.



Early Marconi resonator (receiver)

1845 — Lindsay transmitted messages across the River Tay by means of electricity without submerging wires.

1865 — Dr. Mahlon Loomis, a dentist, is well-documented to have transmitted telegraphic messages a distance of 18 miles.

1867 — James Clerk Maxwell develops electromagnetic theory.

1882 — A Professor Dolbear of Tufts University received a U.S. patent for a wireless telegraph in March, 1882.

1887 — Hertz founded the theory upon which all modern Radio signaling devices are based.

1892 — Peerce established communication between two points on the Bristol Channel and at Lochness in Scotland.

1892 — Nathan B. Stubblefield transmits the voice using induction in Murray, Kentucky.

1893 — Nikola Tesla makes public demonstration of Radio communication over distance of 30 feet in St. Louis, Missouri.

1894 - 1895 — Marconi conducts wireless experiments in Italy. Receives U.S. patent (1897).

1894 — Sir Oliver Lodge transmits wireless signals by Hertzian waves a distance of 150 yards in England.

1897, March — Marconi demonstrated communication over a distance of 4 miles. Balloons were first used for the suspension of wireless aerials; later maintained communication between the shore and a ship at sea at distances up to 10 miles.

1897, November — First Marconi station erected at the Needles, Alum Bay, Isle of Wight. Experiments were conducted covering a range of 14 1/2 miles.

1897, December — Signals transmitted from shore to a ship at sea, 18 miles away. First floating wireless station was completed.

1899, July — During naval maneuvers three British warships equipped with Marconi apparatus exchanged messages at distances up to 74 nautical miles (about 85 statute miles).

1900, September and October — The international yacht races were reported by wireless telegraphy for the

New York Herald.

1900 - 1905 — Dr. De Forest was granted numerous patents in the United States and other countries for inventions connected with wireless telegraphy.

1901, December — The letter 'S' was received by Marconi from Poldhu, England, at St. John's, Newfoundland, a distance of 1,800 miles.

1902 — Stubblefield makes public demonstration of wireless in Washington, D.C. Receives patent (1908).

1903, January 19 — President Theodore Roosevelt sent a transatlantic Radio-gram to King Edward via Cape Cod and Poldhu stations.

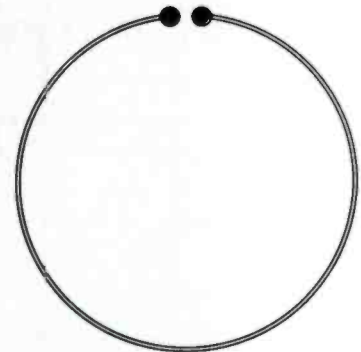
1903, March 30 — First transoceanic Radio-gram was published in the *London Times*.

1904, November 16 — Dr. J. Ambrose Fleming took out his original patent No. 24850 for thermionic valves.

1905 — Prof. Reginald A. Fessenden applied for United States patent "Improvements in apparatus for the wireless transmission of electromagnetic waves.

1906 — Lee De Forest invents the 3-element tube.

1906 — Reginald Fessenden conducts long-distance voice transmission heard in Scotland and Puerto Rico from Brant Rock, Massachusetts, Christmas Eve of 1906.



Marconi coherer ... a detector of wireless signals.

1909 — Charles Herrold begins broadcasting from San Jose, California. Station is "San Jose Calling," FN, 6XE, 6FX, SJN, and then becomes KQW and later KCBS.

1912 — The Radio Act of 1912 is the first U.S. law to regulate land Radio stations. Duty falls within the Commerce Dept.

1913 — The physics department at Iowa State University begins wireless experiments. Has public demonstration booth at Iowa State Fair (1915). Station becomes 9YI, then WOI.

1916 — Young David Sarnoff, an employee of the Marconi Company, writes a memo where he envisions a "Radio Music Box" in every home.

1916 — Westinghouse engineer Dr. Frank Conrad begins broadcasting from his house as 8XK. Plays phonograph records on the air after wartime ban on entertainment is lifted.

1917 — University of Wisconsin begins physic lab experiments of voice and music transmission. Station later becomes 9XM, then WHA.

1919 — First successful voice broadcasts in England.



EVERYBODY WANTS TO BE THE BIG DOG!

What holds true in nature sometimes carries over into the corporate world. It seems every company aspires to be the fastest, the biggest and the best. It's a desire to be number one, to be the big dog.

Over the last decade, TAPSCAN became the industry leader in sales, research and presentation software systems for broadcasters. It's the result of a simple, crystal-clear philosophy: the development of a complete line of innovative and highly effective systems, and absolute commitment to our clients.

It's a dog-eat-dog world out there. Throw your sales staff the big bone and get them TAPSCAN this year.



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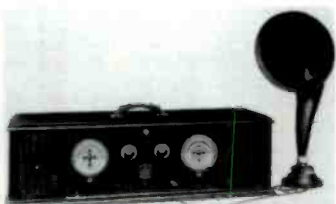
20s

MILESTONES

1920, August 20 — *The Detroit News* begins regularly scheduled daily programs on 8MK, which later becomes WBL, then WWJ.

1920, November 2 — 8XK becomes KDKA and broadcasts the Harding-Cox election returns after being issued the first broadcast on October 27, 1920 (though *Broadcasting* magazine says November 7, 1921).

1922 — Secretary of Commerce assigns all stations to 360 meters (833 kHz) for the transmission of "important news items, entertainment, lectures, sermons, and similar matter."



RCA Radiola Superhet AR-812 (1924)

August 28, 1922 — AT&T's WEAF initiates "Toll Broadcasting." Anyone could go on the air by buying block time. First sponsor came from the Queensboro Corporation which sold real estate. Five programs over five days cost \$50 plus long-distance fees.

1923 — Commerce Department opens up 550 to 1500 kHz for broadcasting with up to 5,000 watts power.

1923 — National Association of Broadcasters is formed to negotiate performance fees demanded by ASCAP.

1923, January 4 — WEAF New York and WNAC Boston broadcast the first simulcast. AT&T Network is formed. First commercial network program, "The Eveready Hour," created.

1925 — British Broadcasting Corporation (BBC) is chartered by Parliament as a government monopoly.

1926, September 9 — NBC Network is formed by parent RCA. NBC formed several networks. Most well-known were

Red and Blue, however less known are White, Orange and Gold networks.

1926, November — Red Network (formerly AT&T Network) begins.

1926 — Dempsey-Tunney fight is broadcast all across the U.S.

1927, January — The Blue Network is formed (formerly RCA Network). Note: RCA used Western Union telegraph wires because AT&T would not lease phone lines to a competitor. This led to a court case which forced AT&T out of the broadcasting business to become a "common carrier."

1927 — First coast-to-coast hookup broadcasts the Rose Bowl.

1927 — The Radio Act of 1927 is passed. The Federal Radio Commission is born and grants 620 licenses.

1927, January 27 — United Independent Broadcasters Inc. formed. When near financial disaster, purchased by William S. Paley and his family (which owned Congress Cigar Company) and becomes Columbia Broadcasting System (CBS) on September 18, 1927.

1929 — West Coast leg of CBS formed as the Don Lee Network by local Cadillac dealer Don Lee. Purchased by General Tire in 1951.

1929 — The first NAB Code of Ethics is written.

1929 — John Shepard III forms Yankee Network, the first network with a mountaintop, first to focus on news gathering and daily newscasts.

30s

MILESTONES

The decade begins with Radios in 12 million homes according to the census bureau.

1931 — Radio revenue is estimated at \$170 million.

1931 — Radios "Golden Era" begins with musicians and comedians reaching national prominence.

1931, October 15 — *Broadcasting* magazine publishes first issue. Becomes immediate influence on Radio industry.



Atwater Kent Model 246 (1933)

1931 — British inventor, A.D. Blumlein, patents method for etching two channels of information in a disc groove (stereo).

1932 — Franklin Roosevelt began making Radio speeches during the presidential campaign. His confidence and recognizable voice, and command of the medium, got him elected with an overwhelming majority.

1932 — ASCAP announces 300% increase in fees and demands the right to examine broadcasters books. NAB creates BMI in response to escalating ASCAP fees.

1932 — Raymond Wilmette installs first directional antenna WFLA/WSUN in Tampa, Florida.

1933 — FM is demonstrated to RCA by Major Edwin Armstrong, and rejected.

1933 — WIL first to broadcast daily news from Washington, D.C.

1933 — Roosevelt's National Recovery Act called for a minimum of \$20 a week for announcers.

1933 — Roosevelt makes first inaugural address over Radio.

1933 — President Roosevelt uses Radio for "Fireside Chats."

1933 — Radio performer Ed Wynn creates the Amalgamated Broadcast System with 100 stations. Goes bankrupt in November.

1934 — WLW Cincinnati's Powell Crosley experiments with 500,000 watts. Worlds most powerful Radio station.

1934 — An agreement between WOR and WGN begins the Mutual Broadcasting System (originally called The Quality Network). Was originally a cooperative agreement between stations to share programming.

Station Yourself Under A KD Kanopy

"Every time I put up my KD Kanopy, people watch me with amazement and ask me where they can get one."



"The part I like the best is breaking down my entire (KD Kanopy) booth in 30 seconds, and seeing other people left behind still taking down their booths. I'm gone—I'm out of there!"

102.7 KIIS Did!

"There's always a better way!"

What started out to be a beach-goers shade device has turned into a lucrative business for founder and president of KD Kanopy, James Lynch. Lynch and the KD employees have turned his invention into an international company that designs, manufactures and distributes a selection of multipurpose, portable canopies/tents and signage products.

Lynch discovered the need for a sturdy shade device while racing catamarans in the hot sun. "I used to stretch sails between two cars for shade on the beach, but a gust of wind would always knock it down," said Lynch. "I knew there was a better way." In 1984, he started designing canopies for the beach and soon realized there was a greater market for his invention.

Before long, the KD Original was in demand by the arts and crafts market, and today, KD Kanopy has found their niche in the special events field. Covering a diverse market that includes numerous sporting events, concerts, trade shows, radio promotions, art shows and other special events,



KD provides their customers with high visibility, a professional image and weather protection.

KD Kanopy's motto is, "There is always a better way," and because of this, the company has created a superior line of products that suit their customers' needs.

Customers said, "We need a canopy that isn't too heavy and is sturdy." KD Kanopy said, "OK."

Lynch designed a new frame called the KD Majestic which is 40 percent stronger and 25 percent lighter than KD's steel frame unit. The 10'x10' frame weighs only 48 lbs. This innovated frame is made of **high-tensile aluminum** with fiberglass reinforced DYNIDIOM™ fittings. Thanks to the newly designed aluminum frame, it takes only 30 seconds for two people to set up the KD Majestic. KD Kanopy sells the KD Majestic unit 5 to 1 over their steel unit.

Customer said, "A portable performance structure would be great for outdoor activities." KD Kanopy said, "You're right."

The KD StarStage is also a new product by KD Kanopy. With its band shell design, the KD StarStage provides excellent audience viewing and quality acoustics for spectators. The stage opening measures over 13 feet in height and the 550 square-foot coverage ensures ample room for a stage show, band or performance.



Customers said, "We want to advertise in a new and unique way." KD Kanopy said, "We can help."

In order to ensure high visibility to customers, KD Kanopy included graphic capabilities to their services. KD Kanopy owners can have graphics, lettering or custom logos added to their canopy. Silk screened graphics that are heat-cured onto the fabric are used instead of graphics sewn onto the fabric. Sewing can cause pin holes in the fabric which can result in a leaking canopy. All KD Kanopy tops are treated to be water resistant, fire retardant and UV protected. All canopies/tents come with carrybags and stakes for **FREE**.

For more information on KD Kanopy and their products, call 1-800-432-4435 or 303-650-1310.



1-800-432-4435



30s

CONTINUED

1934 — Communications Act of 1934 is passed. Federal Communications Commission (FCC) formed with seven-member commission.

1935 — Martin Block begins a show called "Make Believe Ballroom" on WNEW, using records instead of live orchestras in an era where live orchestras had become predominant. Show title and concept is the same as similar show on KFWB hosted by Al Jarvis (1932). Some claim idea was copied.

1936 — A.C. Nielsen Co./MIT introduces device to measure audiences. First Radio ratings were done by Powell Crosley in Cincinnati.

1936 — King Edward VIII abdicates the throne to what is believed to be the largest audience ever.

1937 — Live "on-site" news coverage is given a boost when WLS reporter Herb Morrison records

Hindenburg disaster. The words "Oh the humanity" ring throughout America.

1938, Halloween — Many listeners panic when CBS' "Mercury Theater of the Air" broadcasts Orson Welles' "War of the Worlds." Program results in FCC regulations regarding disclaimers (which did exist in Welles' program).

1939 — Networks carry first declaration of war ever heard on Radio.

1939 — First regulatory scheduled FM broadcast via relay from WQXR to Edwin Armstrong's experimental W2XMV-FM Alpine, New Jersey.

1939 — Congress acknowledges prominence of Radio and provides gallery facilities to Radio reporters, giving them parity with newspaper press.



Stewart-Warner R-125X (1934)

40s

MILESTONES

Decade begins with 30 million Radio sets in use.

1941 — FCC prohibits editorializing by broadcast licensees. Ruling lasts eight years; found unconstitutional.

1941 — Newspaper-owned stations fight government attempts to stop cross-ownership.

1941 — Government attempts to tax ad revenues.

1943 — NBC sells Blue Network to Edward Noble (Lifesavers Candy) for \$8 million when FCC cracked down on monopoly of NBC. In 1945 the name "American Broadcasting Company" was purchased from George Storer and the Blue Network became the ABC Radio Network.

1943 — FCC bans multiple ownerships of AM stations in same market.

1943 — Supreme Court upholds right of FCC to regulate broadcasting policies and network broadcast rules.

1943 — U.S. Supreme Court rules Nikola Tesla's inventions and demonstrations of wireless telegraphy preceded those of Marconi.



Top: Zenith 7-G605 (1940)
Addison Model 2 (1940)

1945 — FCC moves FM frequency from 42-50 MHz to 88-108 MHz. FM growth was hindered by instant equipment obsolescence.

1945 — CBS' Bill Downs parachutes into Berlin and makes first American broadcast while the Allies occupy the city.



Sentinel 284 NI (1945)

1945 — All commercial Radio programs go off the air for two days in commemoration of President Roosevelt's death.

1946 — The FCC publishes 139-page report in attempt to establish license renewal criteria. NAB calls it unconstitutional.

1946 — Bing Crosby wins right to transcribe ABC Network show in advance ... action labeled an attack on NBC and CBS.

1947 — Nearly 2,000 AM and FM stations on the air in 1947. FCC predicts a sizable number will fail.

1947 — A broadcasting survey shows nine out of 10 stations have disc jockey programs broadcasting an average 2.2 hours daily.

1947 — Continental Radio Network becomes the first all FM network.

1947 — The transistor is invented at Bell Labs. It made Radio portable.

1948 — The FCC rules that WHLS could not be held responsible for libelous utterances by a political candidate.

1948 — Emerson Radio introduces an FM receiver for \$29.95. It was called the "Conquerer."

1948 — FCC proposes rules that would ban virtually all on-air giveaways.

1949 — FCC chairman, Wayne Coy, suggests that FM stations be required to simulcast their jointly owned AM sister. FM association says bad idea.

1949 — RCA/NBC pushes the 45 RPM; Columbia the 33 1/3 RPM; Decca continues with the 78.

Serving Our Communities For Over Forty Years

WOR-AM • New York, NY

WOR RADIO NETWORK • New York, NY

WDRC-AM/FM • Hartford, CT

WSEN/WFBL • Syracuse, NY

KLLY/KNZR/KKBB • Bakersfield, CA

KWAV/KIDD • Monterey, Salinas & Santa Cruz, CA

KUBB/KHTN • Merced/Modestok CA

KSEQ/K100 • Visalia/Fresno, CA



BUCKLEY

RADIO



50s

MILESTONES

FCC rules 7 AMs, 7 FM, 7 TV.

Early '50s — TV adopts Radio's success in programming. Network Radio revenue is cut in half.

1950 — The manufacture of AM Radios outnumbered FM by more than 7 to 1.

1951 — NBC, CNBS and Mutual cut rates to compete with TV. Rates dropped again in 1952. ABC added to the list.

1951 — U.S. Court of Appeals for the District of Columbia orders WWDC-FM to cease transit FM in street cars and buses. U.S. Supreme Court overturns the following year. FM operators rejoice.

1954 — FM inventor Edwin Armstrong commits suicide. He was in patent dispute with RCA. RCA/NBC paid \$1 million in 1955 after six-year battle.

1955 — Todd Storz and Bill Stewart program "Top 40" on Omaha daytimer KOWH. Don Burden at KOIL follows full-time.

1955 — While networks struggle with a \$19 million revenue loss from previous year, NBC introduces "Monitor," a weekend magazine format show.

1955 — FCC authorizes multiplexed services for FM.

1956 — United Press International begins audio service.

1957 — Mutual Broadcasting System was sold to Armand Hammer and others for \$550,000.

1958 — For the first time in 10 years the number of FM stations on the air increased. The total was 578.

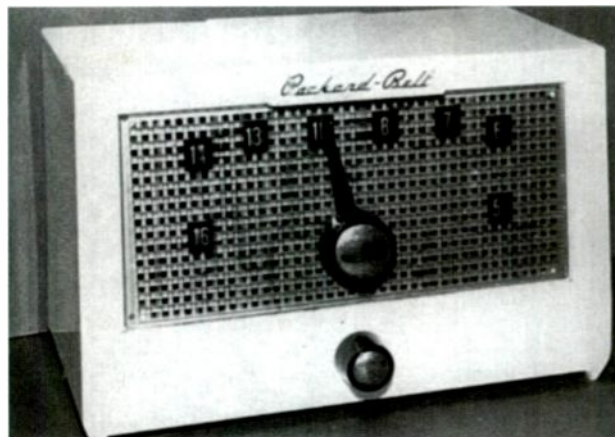
1959 — MBS executives are indicted on federal charges that they received cash to disseminate within the U.S., political propaganda on behalf of and favorable to, the Dominican Republic.

1959 — The National Association of FM Broadcasters (NAFMB) forms and later becomes the National Radio Broadcasting Association (NRBA). Merges with the NAB in 1986.

1959 — FTC charges record companies with bribing DJs to play their records. FCC starts its own investigation of all Radio-TV stations.

1959 — Congress amended 315 of the 1934 Communications Act (Fairness Doctrine). Interpretation could allow

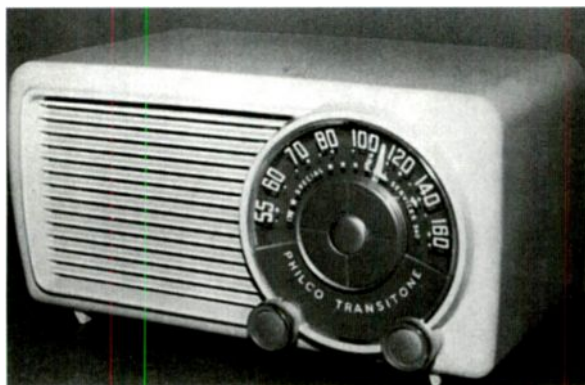
for everyone to express an opposing viewpoint. Temporarily suspended in 1960 for the "Great Debates." Bill to do the same in 1964 was killed in Senate.



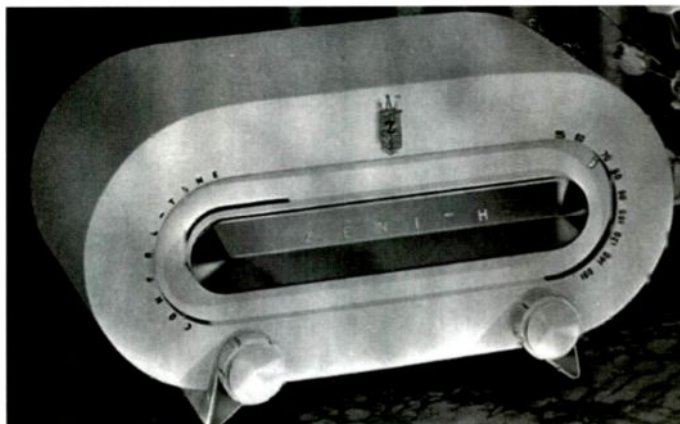
Packard Bell 5R1 (1950)



RCA 3-RF-91 AM/FM (1952)



Philco 53-561 (1953)



Zenith H511W (1954)

Principle One
Make a
Difference

Principle Two
Stand for
Something

— Willet H. Brown
1905 - 1993

We salute a man who, despite a lifetime of professional achievement,
defined success in terms of personal integrity.

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Phil Melrose, President, Brown Broadcasting Company

101 KGB FM

KGB-FM, San Diego

**KPOP
am 1360**

KPOP-AM, San Diego

ARROW 108 FM
ALL ROCK & ROLL OLDIES

KXOA-FM, Sacramento

**Cruise!
470 AM**

KXOA-AM, Sacramento

95.7 the Fox
Classic Rock

KJFX-FM, Fresno

Bkyno-am

KYNO-AM, Fresno

KKSF 103.7 FM
SMOOTH JAZZ

KKSF-FM, San Francisco

Warm
106.9 fm

Seattle's Soft Rock

KRWM-FM, Seattle

the Point 100.5 fm

KQPT-FM, Sacramento

KDFC
CLASSICAL 102.1 FM

KDFC AM/FM, San Francisco



60s

MILESTONES

1961 — FM stereo is authorized by the FCC.

1961 — New FCC Chairman Newton Minow makes his "Vast Wasteland" speech at the NAB convention. Had praise for Radio programming at CBS affiliates meeting calling Radio "America's Roommate."

1962 — The FCC imposes a temporary freeze on AM licenses and proposes a new allocation pattern for FM based on need and technical feasibility. Freeze lifted 1964.

1962 — Three-year rule is imposed by FCC to ensure that the needs of a community are met.

1962 — AT&T's Telstar One was launched allowing instant intercontinental broadcasts.

1964 — Simulcast restrictions are imposed limiting duplication to 50% in markets exceeding 100,000.

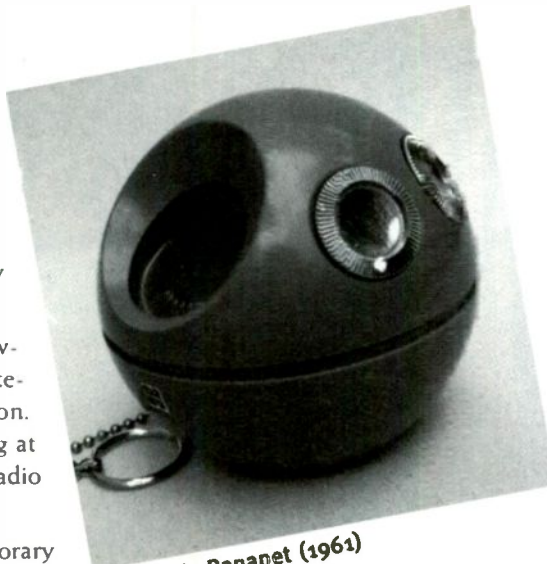
1965 — "Boss Radio" begins at KHJ.

1965 — Radio provides virtually the only service of information to seven Northeastern states during the great blackout.

1965 — KLZ-FM Denver becomes the nation's pioneer FM Top 40. The PD was Charles Roberts. Other stations that weren't far behind — WDAF-FM, WOR-FM and WRKO-FM.

1966 — The FCC rules that every station carrying cigarette commercials must provide a "significant" amount of time to present anti-smoking views. Fairness Doctrine under fire, again.

1968 — After obtaining an exemption from the FCC, four new networks are launched by ABC ... Contemporary, Information, FM and Entertainment.



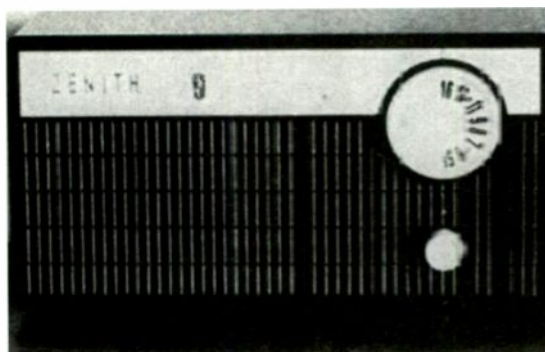
Panasonic Panapet (1961)



Westinghouse (1963)



Motorola C9G13 (1960)



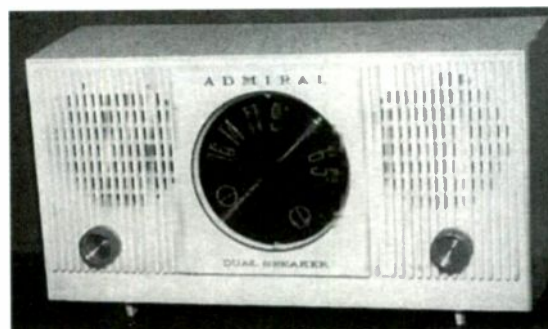
Zenith 7506C (1961)

1968 — The ITT/ABC merger is called off after FCC approved, but Justice Department appeal delayed closing. Purchase price became too high for ITT.

1969 — The Supreme Court's Red Lion ruling limits broadcasters First Amendment rights.

1969 — After controversy that started with an FCC ruling in 1967, cigarette manufacturers voluntarily agree to cease all Radio & TV advertising by January 2, 1971. The extra day allowed for New Year's Day football broadcasts.

1969 — Media diversification becomes an issue with the FCC. WHDH-TV first to lose to competing applicant.



Admiral Y3523 (1964)



In Today's Media Jungle,
You Can't Afford Not To Change.

In the fast-paced world of media, you have to keep improving just to keep up.

You ought to expect the same from your collection service.

At Szabo Associates, we're improving as you improve. As the first and largest media collection firm, we're providing more specialized service than ever. We've created separate divisions dedicated to each individual medium. No one else focuses so sharply on your individual needs.

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Since 1971, Szabo has helped more than 3,600 clients achieve faster, more substantial settlements in every medium imaginable. Let us help you. Send us details of a past-due account, or call us for more information. Because in a business as tough as yours, you need a different breed of collection service.



Szabo Associates, Inc.
3355 Lenox Road, N.E.
9th Floor
Atlanta, Georgia 30326
Phone: 404-266-2464
Fax: 404-266-2165



70s

MILESTONES



Zenith A424 (1970)

1970 — Media diversification continues to be an issue. FCC adopts the "one-to-a market" rule. AM/FM/TV.

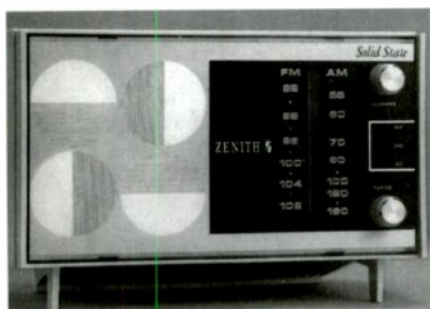
1970 — FCC rules broadcasters must allow airtime for a candidate competing with a candidate already using airtime, but broadcaster may charge for the time.

1970 — Special interest groups use the cigarette advertising decision to fuel their own causes. FCC decides not to apply the Fairness Doctrine to auto and gasoline. Same for Armed Forces recruiting spots.

1971 — Format diversification helped Radio revenues increase drastically with stations narrowing their targets to specific age groups.

1971 — Public Broadcasting Service begins (PBS). National Public Radio begins (NPR).

1971 — CBS President Frank Stanton refuses to honor subpoenas to supply news material to House Commerce Sub-



Zenith C 412 (1973)

committee; First Amendment issue.

1972 — Broadcasters fight FTC proposal for counter-ads on controversial commercials.

1972 — The Last Contest created by Jack McCoy and Doug Herman airs on KCBQ.

1973 - 1974 — X-ROK 80, a 150,000 watt "Border Blaster" broadcasts from Juarez, Mexico.

1973 — President Nixon launches assault on broadcast journalists during Watergate investigations; public opinion disagrees with his opinions.

1973 — Dean Burch, FCC chairman, suggests that the FCC use percentage guidelines to evaluate licensee performance to prevent the 1969 WHDH-TV decision from being repeated.

1973 — The Bill Ballance Feminine Forum was the target of criticism as sex-oriented programming became a topic at the FCC.

1973 — WGLD-FM pays \$2,000 fine to avoid a test in court for airing programming that included a discussion on oral sex. FCC Chairman Burch wanted a court test to establish FCC authority.

1973 — Ban on cigarette advertising extended to include little cigars.

1974 — AP launches its audio service. MBS asks FCC to declare AP and UPI networks.

1974 — WBAI broadcasts recording of George Carlin's monologue with "seven dirty words." FCC defines indecent (1975); Supreme Court upholds (1978).

1975 — The "cross-ownership" rule is implemented that prohibits newspaper and Radio/TV ownership in the same market. FCC orders breakup of 16 groups. U.S. Court of Appeals reverses decision in 1977. Supreme Court sides with FCC in 1978.

1975 — NBC debuts an all-news network (NIS). Loses more than \$10 million — ends 1977.

1975 — FCC admits error in not allowing for presidential election debates under Section 315. Votes for exemption as a "bona-fide news event."



Raggedy Ann/Hong Kong (1975)

1975 — FCC changes AM allocation rules allowing new nighttime service and a 2.5 KW power classification.

1976 — NAB urges Radio stations to screen records for "offensive lyrics."

1977 — FM duplication is limited to 25% in communities with more than 100,000 people; 50% in communities with 25,000 to 100,000 people.

1978 — FM listenership exceeds that of AM listenership for the first time.

1978 — "WKRP In Cincinnati" debuts on CBS.

1978 — WKTU New York becomes overnight success. Disco spreads across America.



Zenith RH76Y (1978)

1979 — Supreme Court rules that the press may not hide behind the First Amendment in all cases.

1979 — World Administration Radio Conference (WARC) to rewrite regulations. AM band is extended to 1705 KHz.

1979 — NBC Radio's The Source and the RKO Radio Network debuted.

1979 — FCC approves 9 KHz spacing. NAB pushes for 10 KHz retention; FCC reverses (1981).

STRONG SIGNALS OF GROWTH

Atlanta

WKLS-FM

Cincinnati

WKRQ-FM
WWNK-FM

Columbus

WTVN-AM
WLVQ-FM

Kansas City

WDAF-FM
KYYS-FM

Phoenix

KSLX-FM
KOPA-AM

Portland

KEX-AM
KKRZ-FM
KKCW-FM

Sacramento

KSEG-FM
KRXQ-FM

Tampa/St. Petersburg

WXTB-FM
WTBT-FM*

*pending

CITICA  TERS

80s

MILESTONES

1980 — FCC approves AM stereo, Magnavox system is the standard. During Reagan Administration FCC drops support for any one system (1982). Chooses Motorola C-QUAM (1993).

1980 — Country revolution follows release of "Urban Cowboy."

1981 — Satellite Music Network debuts. Founded in Dallas by Radio and TV broadcaster, John Tyler.

1981 — FCC adopts Radio deregulation proposal eliminating ascertainment requirements, non-entertainment programming guidelines, etc.

1981 — FCC adopts short-form license renewal — "Postcard."

1981 — Supreme Court rules FCC has authority to leave format to the discretion of the licensee.

1981 — Arbitron starts measuring Radio stations quarterly. Arbitrend begins (1984).

1981 — License term raised to seven years. Citizen groups petition FCC for restoration of three-year rule (1989). U.S. Court of Appeals upholds original FCC action (1990).



Tonka Radio Gobot (1985)

1982 — Interep begins dual representation of stations.

1982 — Three-year ownership rule eliminated.

1982 — WABC switches to all-talk.

1982 — "Hot Hits" from Mike Joseph.

1983 — FCC expands use of FM subcarrier.

1984 — Docket 80-90 created more than 600 new FM's.

1984 — FCC allows 12 AM's/12 FM's.



Zenith R462 (1981)

1985 — Westwood One buys Mutual — United Stations buys RKO Nets — Cap Cities buys ABC.

1986 — NRBA merges with NAB.

1987 — FCC halts enforcement of Fairness Doctrine.

1987 — FCC adopts "Main Studio" rule changes.

1987 — Recruitment process is FCC focus for EEO.

1988 — Rush Limbaugh goes national on EFM.

1988 — Second Country Music revolution begins.

1988 — Denon introduces the DN950F, first CD player specifically made for U.S. broadcasting.

1989 — Cap Cities/ABC acquires SMN; Birch Ratings buys Mediastat.

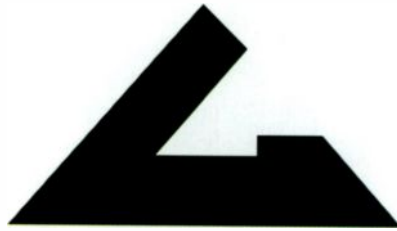
Zenith R99 (1981)



Bose Wave Radio (1985)



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WXYV/FM - WCAO/AM

Baltimore

WBOS/FM - WSSH/FM

Boston

KOAI/FM - KJMZ/FM - KHVN/AM

Dallas

WMMO/FM - WHTQ/FM - WHOO/AM

Orlando

Granum Communications, Inc.

An Equal Opportunity Employer



90s

MILESTONES

1990 — "Translator abuse" ends with new FCC rules.

1990 — Boston NAB convention is zenith of Radio recession.

1990 — Congressional law allows lottery advertisement.

1990 — Hicks proposes consolidation to FCC.

1991 — Al Westcott complaint letter to FCC regarding the content of Howard Stern's show results in FCC decision to fine Infinity. No fines have been paid as of publication date of this magazine.

1991 — FCC adopts "base fine" for rules violation. Court overturns (1994). FCC proposes a similar approach (1995).

1991 — Howard Stern goes national.
1992 — AccuRatings challenges Arbitron.

1992 — Duopoly/LMA legislation is approved by FCC. Station limit raised to 18 AMs/18 FM (1992). Limit raised to 20 AMs/20 FM in 1994.

1993 — Group W under President Dick Harris buys Legacy/Metropolitan for \$385 million.

1994 — Radio Revenue begins to recover.

1994 — Broadcaster eligibility restored by SBA for loan guarantees.

1995 — FCC adopts new Emergency Alert System.



Bose Acoustic Wave (1995)



Reel-Talk AM/FM/cassette recorder with clock(1994)



Sharp 6-Disc AM/FM portable stereo (1994)

*Best wishes to
Lucille Luongo,
incoming national
president of* **AWRT.**

And congratulations to the

organization itself for its

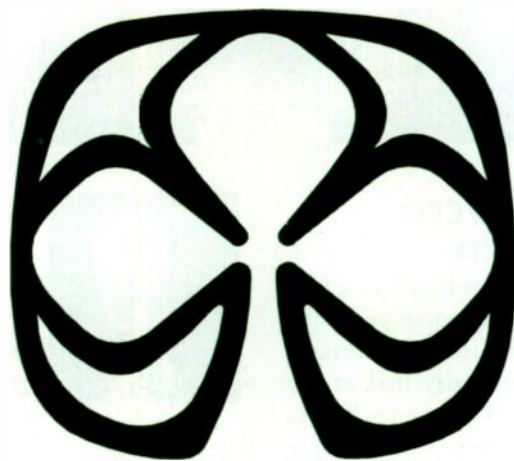
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Katz. The best.



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Have Been Fabulous
But You Ain't Seen
Nothin' Yet!

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Los Angeles, CA

KMLE
Phoenix, AZ

KNEW/KSAN
Oakland/San Francisco, CA

KTBZ
Houston, TX

KXKL-AM/FM
Denver, CO

KZDG
Denver, CO

WDFN/WWWW
Detroit, MI

WFOX
Atlanta, GA

WHTZ
New York, NY

WWSW-AM/FM
Pittsburgh, PA

FUTURE FORECAST


**NAB President/CEO
Edward O. Fritts**

For 75 years, Americans have had a love affair with Radio. Over those years, the industry has faced tremendous challenges, yet Radio is stronger today than at any other time in history. The secret to Radio's

success? The genius local broadcasters exhibit in understanding the needs of their local communities and programming to meet those needs.

The challenges of the next 75 years will be at least as formidable as those we have already faced. Competitive pressure will increase, and much of it will come from multichannel services outside the Radio industry. The FCC is poised to authorize satellite DAB, newly launched DBS services are already offering audio services, and even on-line services are moving into audio programs. Telcos are probably not far behind.

Despite these challenges, I believe Radio will be an even stronger, more vibrant industry in the years to come. Local Radio broadcasters have learned what the American people need and enjoy in their daily lives. The diversity of formats available in today's Radio marketplace indicates that Radio offers something for virtually every listener, and industry innovators will continue to seek out and develop new formats that meet the needs of tomorrow's audience.

Radio has always been a very personal medium, and the Talk format's success in recent years has magnified that feature. As people spend more time telecommuting and less time in group settings that allow for person-to-person interaction, Radio's personal nature and the sense of community it provides will only become more important.

Radio has always been successful because it's adaptable and pertinent as an information and entertainment source. I am confident that tomorrow's Radio operator will take advantage of new resources, consumer trends and technology to create a better business and an even stronger bond with local audiences.

The most fundamental change in Radio will come early, when broadcasters convert to digital transmission technology. The advent of digital transmission will open up significant new opportunities for broadcasters. The first, of course, will be vastly improved sound quality, which will prove a boost to all segments of the industry.

With digital, we will also gain the ability to provide multiple mass and personalized services within the same bit stream that's providing better sound. These new services may range from real-time traffic updates and other emergency announcements to separate bit streams allocated to e-mail, paging, utility load management, and data transmissions.

Despite all the changes the future will bring, however, the one constant will be Radio's local focus. All of our future competitors, whether they be satellite DAB, telephone companies or some


**RAB President
Gary Fries**

A 75th anniversary is a momentous occasion, the kind that usually inspires a nostalgic look back rather than speculation about the future. In this, as in so many ways, Radio is the exception. De-

spite all that we have achieved as an industry since 1920, our "golden days" are not behind us; they're still to come. Because if there's one thing Radio has proven over the course of the eight decades we've been part of American life, it's our endurance. The ability to adapt and change as our audiences change has kept Radio a vital and thriving part of both the advertising and everyday worlds.

The last 15 years alone we've seen new media options rise and often fall while the time our listeners spend with us never faltered. We're part of the fabric of the American lifestyle, no matter how hectic and fast-paced it becomes, because we go where our listeners go — in their homes, their cars, their offices, the street, the beach. No other medium, existing or still to come, printed on paper or wired to an electrical outlet, can say the same.

We're on the brink of a technological revolution in the media industry. DAB, RBDS, satellite Radio — all these things will impact our industry directly, a thought which unsettles many broadcasters because it signals widespread change. Change, as we all know, is not always easy, but those who embrace it face a world of opportunities that those who resist can never envision.

But Radio will weather these new challenges for the same reason it's already come so far so successfully. We understand the tradition in which all good Radio is rooted: serving our listeners.

All of the new forms of technology on Radio's horizon, exciting though they are, are just delivery devices. The heart of Radio — the part of the business that has kept us alive and thriving for 75 years and at least as many more still to come — is the relationship we have with our listeners. As long as there are Radio personalities and music formats that inspire a sense of connection, that provoke that feeling of "They know what I want to hear," "That's just what I was thinking" or "This fits my mood," Radio will be alive and kicking.

Because that's what being in Radio is all about and always will be, even 75 years from now. ▼

technology yet undeveloped, will be national in scope. There's an old adage that broadcasters of the future would do well to remember: you should dance with the one who brung ya. As long as we continue to seek out the interests of the local audiences and provide innovative services to meet their needs, Radio will be an even more unique and stronger business 75 years from now. ▼

We've been thinking about the future.



And quite frankly we're pretty darn excited.

J a c o r

WGST WPCH Atlanta WLW WEBN WCKY WPPT Cincinnati KOA KRFX KTLK KBPI Denver
WQIK WJGR WHJX* Jacksonville WMYU WWST Knoxville WFLA WFLZ WDUV* WBRD* Tampa

*Pending FCC approval

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— Our 75th Issue —

3rd Anniversary!



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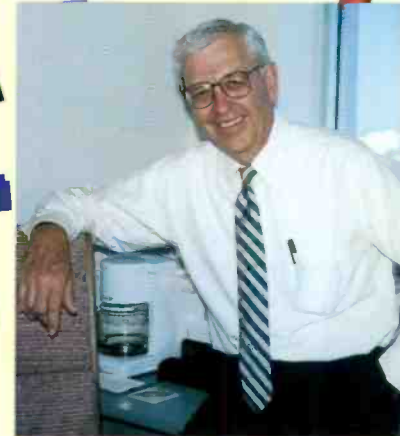
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part of Radio history with you.
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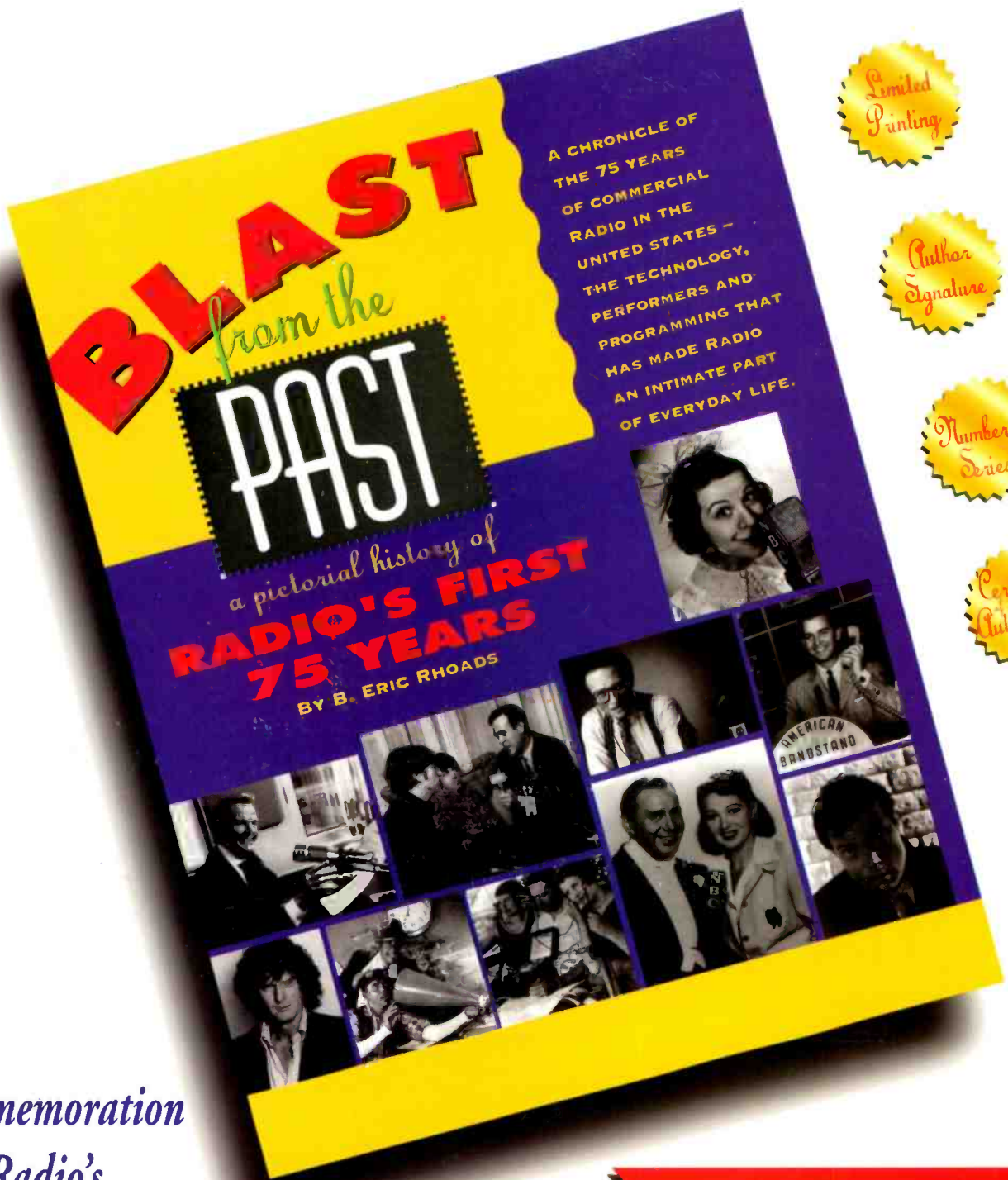
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THE REST OF THE STORY

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