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On the cover: Radio Ink recently gathered many industry leaders to wish Radio a Happy 75th Birthday! 1) Marty Beck 2) John Dille 3) Karen Carroll 4) Jim Thompson 5) Judy Carlough 6) Gary Fries 7) John Tenaglia 8) Clarke Brown 9) Eric Rhoads 10) Van Allen 11) Dave Kennedy 12) Les Goldberg 13) Stu Olds 14) Skip Finley 15) Phil Marella 16) Dick Harris 17) Randy Bongarten 18) Glenn Manone 19) Tom Young 20) Dean Spencer 21) Jim Carnegie 22) Yvonne Harman 23) Bill Figenshu 24) Lee Davis 25) Rod Calarco 26) David Pearlman 27) Ted Jordan 28) Tom Milewski 29) Mac Tichenor 30) Cary Simpson 31) Gunther Meisse 32) Ron Rodrigues 33) John Douglas 34) Jim Champlin 35) Ray Watson 36) Paul Fiddick 37) Herb McCord 38) Don Boloukous 39) Jay Hoker 40) Willard Hoyt 41) Jeff Lawenda 42) Norm Feuer 43) David Gingold 44) Jeff Smulyan 45) Bill Clark 46) George Hyde 47) Rick Buckley 48) Bill Hogan 49) Chris Lytle 50) David Kantor 51) Dave Crowl 52) Jeff Trumper 53) John David 54) Randy Odneal 55) Steve Edwards 56) Dick Rakovan 57) Wayne Cornils 58) Mike Mahone 59) Joe Parsons 60) Jim Bocock 61) Ron Ruth 62) Art Carlson

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There Are Many Golden Eras



You're probably aware that as part of celebrating Radio's 75th anniversary, I wrote a coffee-table photo book covering every decade of Radio from the beginning to the present. I recently began my national book tour with an interview on CBS' "The Late Late Radio Show with Tom Snyder and Elliott Forrest." As we talked about the history of our wonderful medium I was asked why Radio has never been the same since the Golden Era. It's a good question which almost every magazine, newspaper, television, and Radio interviewer has brought up. My response? Which Golden Era?

The Golden Era is affectionately remembered by all as the time when Radio was king, when Radio was the new me-

di-um and television was in the experimental stages. Every household had a Radio with the family gathered around it listening for entertainment and information. This conjures up images of old Philco's and the classic old Radio actors and sound effects artists. But Radio has had many Golden Eras since.

Though I love the old days of Radio — the 1920s, '30s, and '40s — I get pretty annoyed at all the focus on the good old days (you'll see more in this issue of *Radio Ink*). Contrary to popular belief Radio did not die when its so-called Golden Era ended and television's popularity increased. Radio simply re-invented itself. As all the drama and comedy shows went to television, Radio listening decreased to an all-time low by about 1953. Yet the reinvention of Radio to become a medium of DJs married with rock 'n' roll music brought the medium alive again. Many would say the Top 40 era was Radio's second Golden Age. All the young people in America were listening to the Radio for long hours and that generation stayed with it.

A third Golden Era came when FM Radio gradually stole the show from the AM dial. FM brought yet another generation to Radio and became another Golden Age of huge listening figures and big ad dollars.

Perhaps a fourth Golden Era is the one we live in today. After years of experimental "AM Savior" formats our industry

stumbled into Talk Radio, a format which has taken our industry by storm and brought Radio into the spotlight. Radio has become the voice of the common man, allowing all opinions to be heard. Radio is influencing elections, governmental policy, and life as we know it.

Chances are the people living in Radio's original Golden Era didn't know how popular it would be to romantically look back at those days as the cherished good ol' days of Radio. I believe the days we're living in will be looked upon in the same way — as some of Radio's finest hours. Just think of the number of high quality, high-profile national Radio personalities we have today.

As you raise a glass to toast Radio's 75th (I hope you will with your staff), just remember that someday people will be looking back in fondness at the Radio you're doing today. I truly believe the Radio age we live in is also Golden. ☺

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PEOPLE IN INK

In The Mouth Of The Rat

The RAB Board Meeting in Boca Raton, FL, brought some familiar faces to the sunshine state. 1) l-r The name is Hogan, Metromedia's Bill Hogan, shaken not stirred with Connie Buckley and Dave Gingold. 2) The smiley brothers (l-r): American Radio System's David Pearlman, Liberty Broadcasting's Jim Thompson and KDKA Pittsburgh VP/GM Ted Jordan. 3) Engaged in conversation were (l-r) RAB's Wayne Cornils, the groovy-tied Gary Fries and Federated Media's John Dille. 4) Making it all into the frame were Harris Classical Broadcasting's Dick Harris and his wife Lynne, Betty and Cary Simpson (Allegheny Mountain Network), Cindy Marella, Kathy Hyde and Pinnacle Broadcasting's Phil Marella. 5) Also enjoying some of the festivities were (l-r) ABC's David Kantor, his wife Teena and Julie Fiddick, 6) l-r The Advisory Board's Sarah McCann and Chris Lytle, and Kathy Hyde and National Association of State Radio Network's Joe Parsons. Feeling happy were 7) Kelly Robbins, Emmis Broadcasting's Jeff Smulyan, Shamrock's Bill Clark, Reed, Smith, Shaw & McClay's Glenn Mahone and wife Andrea. In a presidential pose was 8) the former Susquehanna Broadcasting president Art Carlson and current president Dave Kennedy. And making a special guest appearance was 9) "Love Boat" doctor Bernie Koppel disguised as José the bartender.



AWRT By The Sea

A fancy feast was the fare for the AWRT 1995 Southeast Conference on Palm Beach where 10) many attended to meet, greet and listen to speakers like 11) AWRT National President Lucille Luongo and 12) publisher of the *South Florida Business Journal* Judy Kelner.

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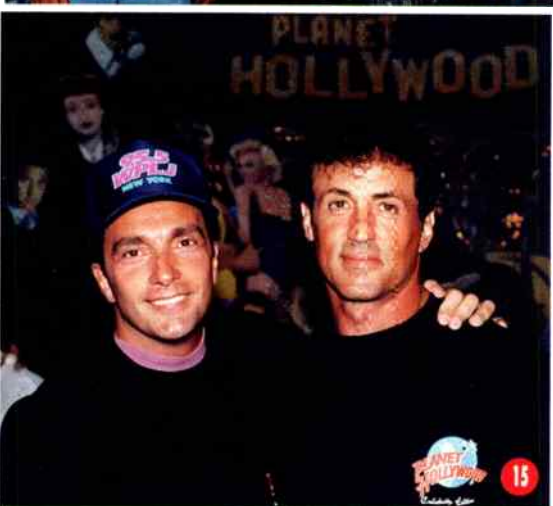
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A Short History of the RAB

by Kenneth J. Costa



PLJ People

Holy crime fighter it's the other half of the TV's dynamic duo 13) Burt Ward (Robin) sans tights doing a super pose on WPLJ-FM New York's "Rocky Allen Showgram" with Blain Ensley (l) and Rocky Allen (r). Coming out of obscurity on Rocky's show was 14) one-time Culture Club superstar Boy George. And speaking of Rocky, dropping by Planet Hollywood was 15) Sylvester Stallone to say hi to PLJ's Al Bandiero and to raise money for Autism. Apparently Al was a ring announcer in Rocky IV. Was that the one where Rocky wins? — SD

- November 9, 1950: The Broadcast Advertising Bureau is formed in New York. The first meeting of its Board of Directors is held March 1, 1951. The name was changed to Radio Advertising Bureau January 1, 1955.
- 1964: RAB spearheaded one of the most significant research projects in Radio history, the "All-Radio Methodology Study" (ARMS), to determine various ways of measuring the audience. Also that year RAB commissioned Stan Freberg to create the "Cherry in Lake Michigan" commercial, which is still considered one of the greatest uses of Radio creative.
- 1967: RAB introduced the concept of Instant Backgrounds, one of the most widely used marketing tools the organization offers. Today RAB produces over 135 IBs yearly.
- 1968: RAB introduced Operation 5200, a plan to make 100 national presentations (60% advertisers/40% agencies) every week for a year.
- 1971: RAB establishes its GOALS Committee, an alliance between RAB and the rating services (primarily Arbitron) to monitor and improve their performance and services to the industry.
- 1973: RAB launches the Certified Radio Marketing Consultant (CRMC) program by authorization of the RAB Board.
- 1975: RAB and NAB develop a cooperative arrangement, whereby RAB participates in the sales and marketing sessions at NAB conventions and NAB executives conduct seminars at the RAB Marketing Leadership Conference and other meetings.
- 1978: The introduction of the now-legendary RAB RADIO Radio, originally spotted in an Isis Electronics catalog. Today hundreds of thousands are in use.
- 1979: RAB declared "Radio: It's Red Hot" as part of an industrywide campaign developed with Trout & Ries Advertising to show that Radio was really on a roll.
- 1984: RAB installed its toll-free number (800-232-3131).
- 1985: RAB launched the \$500,000 "I Saw It On The Radio" campaign developed by RAB and Lord, Geller, Frederico Advertising.
- 1985: RAB goes on-line with RAB Co-Op, which evolved into Sales Plus, and which today is known as RadioLink on the Internet.
- 1987: The first RAB Radio Sales University is conducted.
- 1991: Gary Fries became RAB's 7th president, and he immediately set about shifting the organization's focus from sales to marketing.
- 1991: Group W, RAB, and other major Radio organizations formed the Radio Creative Fund to establish the \$200,000 Radio Mercury Awards.
- 1992: RAB launched Radio Sales Today.
- 1992: RAB and other industry representatives formed the Radio Industry Executive Partnership to call on major national advertisers and agencies
- 1994: In a joint effort between RAB and NAB, Congress approved legislation that would remove many of the complexities of auto lease disclaimers and "fine print" advertising. In September 1994, President Clinton signed into law the necessary provisions to make it easier to advertise leases, which could represent another \$20 million for Radio instead of print media.
- 1994: RAB relocates its Services and Administrative Center to Dallas; RAB's corporate headquarters and National Marketing Department remain in New York.
- 1994: RAB's Board made the first membership dues change in 40 years.



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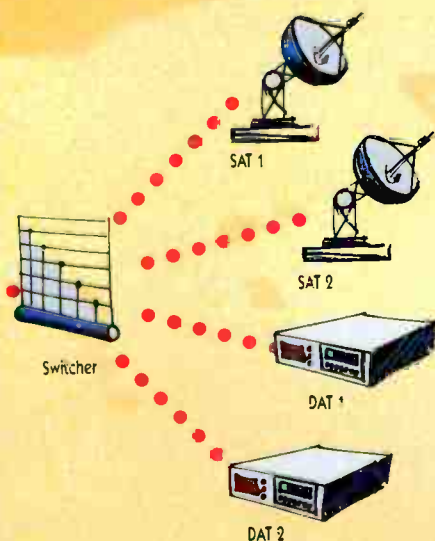
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Looking Back: The 25th Anniversary of Radio

Following are excerpts from the November, 1945 issue of TUNE IN, a consumer publication about radio, which celebrated Radio's 25th anniversary. We thought you might find it interesting to get a glimpse of Radio then ...

FACING THE FUTURE

by Paul A. Porter
Chairman, Federal Communications Commission
(from 1945)

Perhaps one of the greatest fascinations of radio is that it is not a static art and that every year and every decade brings challenging problems to keep us all on our toes. The problems of the future are many, they are complex, they are pressing. The difficulties — as well as the thrills — of pioneering will be with us for some foreseeable time to come.

Here at the Federal Communications Commission, we have become increasingly concerned with the overall service of broadcasting stations. It cannot be repeated too often that, under the American system, stations are licensed to operate in the public interest, convenience and necessity. They are not licensed to make the maximum amount of profits by rendering the minimum of service.

Radio has to its credit some of our country's finest achievements in public affairs, education, entertainment and mobilization for the war effort. But there are excesses which require thoughtful consideration of every licensee.

As radio enters its next quarter of a century, will the industry seek to progress and improve? Or will it permit the present mutterings and grumbings of the listeners to grow to the proportions of a public outcry which might demand remedies far more drastic than have ever been seriously considered before? Responsible broadcasters are giving these questions increasing attention.

As we pass this 25-year mark and move into the future — with its tremendous potentialities in AM, FM, television and facsimile — I would like to call the attention of the listening public, the broadcasters and the prospective broadcasters, to the dangers inherent in any conception of broadcasting as a mere money-making enterprise. Of course, it must be successful and prosperous. But it must do more than that.

I have said before and I repeat: I think we want to exclude the speculators, the high-pressure promoters and others who are looking merely for a quick turnover. A sound licensing policy will welcome the true "homesteader" and should offer grants



only to those who want to take up permanent residence in this new empire of the ether, cul-

tivate it, improve it and generally operate it in the public interest. I am looking to the broadcasters — the proven pioneers — as the ones who will take the lead in the great developments that lie ahead. And I conceive it to be the duty of the Commission to provide every encouragement to that end.

The problems of America will become increasingly complex from year to year because the whole world is in a state of transition. We must put our domestic house in order and we must play our full part in stabilizing conditions around the globe. In these challenging times ahead, radio will need to re-dedicate itself to public service and be as mighty a factor in peace as it has been in war.

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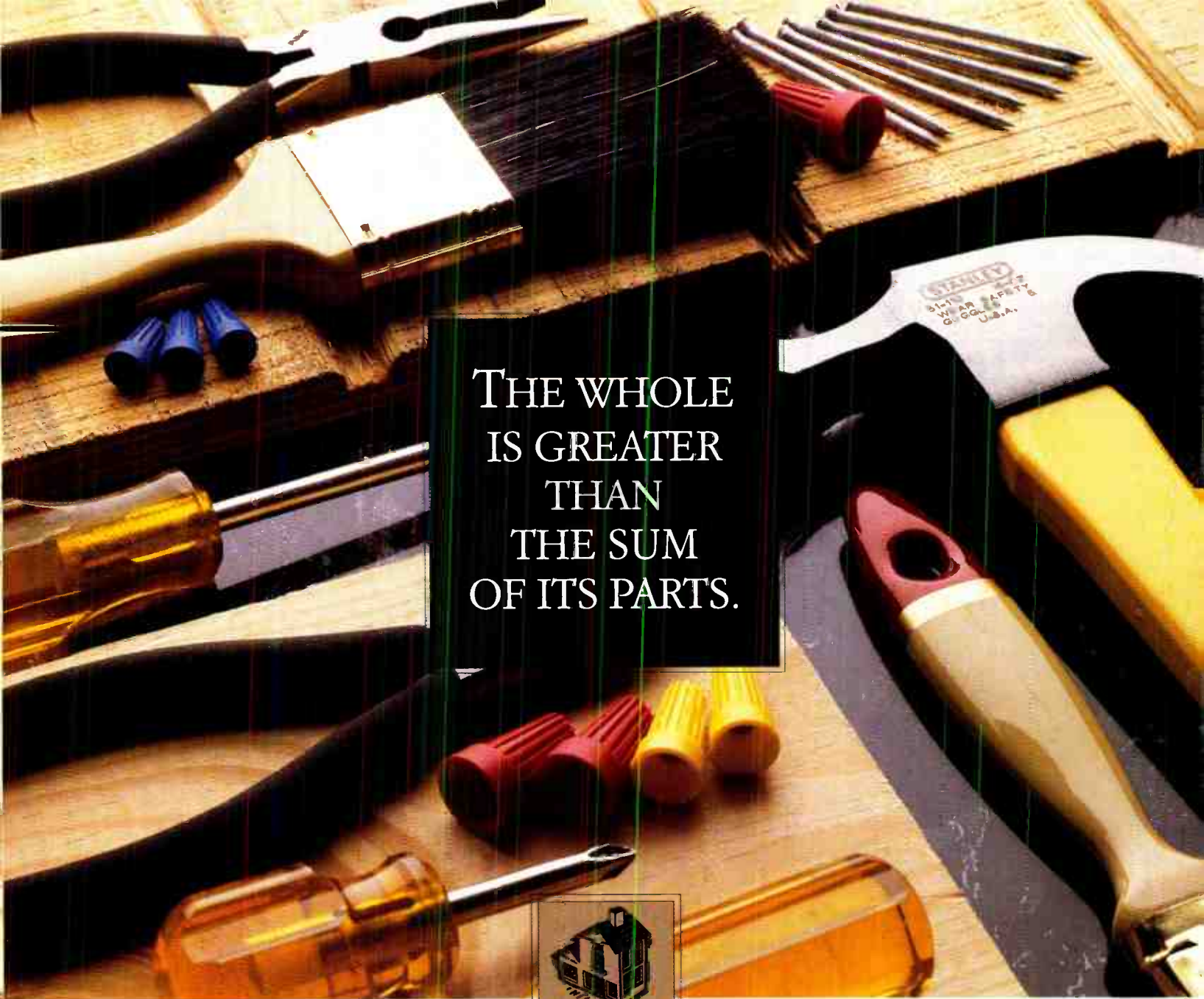
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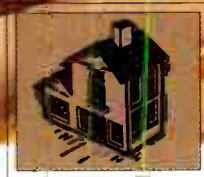
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world radio history



LOOKING AHEAD

by Brigadier-General David Sarnoff • President, Radio Corporation of America • Chairman of the Board of the National Broadcasting Company

Radio accomplishments over the past fifty years justify our looking ahead to the next fifty with great enthusiasm, free from the skepticism that existed in 1895, when the first wireless signals were heard, and free from the doubts expressed by some in 1920 when broadcasting made its bow.

It seems a long way ahead when we think in terms of twenty-five and fifty years, yet time moves swiftly in the fast-moving science of radio. What radio will be like in 1970 and 1995 cannot be envisioned adequately even by the imagination. But our vision into the future is sharpened by the present performances of radio and by our faith in scientists who will create many new instruments and our belief in the American spirit of enterprise and initiative that will provide new services to shape the destiny of radio.

Today the world is on the threshold of television. The go-ahead signal for this new industry and service awaits only the end of the war. Science has laid the groundwork with remarkable efficiency. Broadcasting in 1970 may be known as telecasting because radio sound and sight will be in combination. Eventually television will reach every area of the globe that is now covered by sound broadcasting.

The experimental "radio music box." which amazed the world between 1915 and 1920, will serve the eye as well as the ear as the history of radio repeats itself during the next twenty-five years. It would seem reasonable to expect that many millions of television sets will serve American homes within the next ten years. Today more than 50,000,000 broadcast receivers are in American homes. The day will come when all of them will be replaced by television with its programs featuring both sound and sight.

Those who purchased a "radio music box" in the Twenties did so in order that they might enjoy concerts, music recitals and sports events, which were advertised as "going on in the nearest city." Within the next decade or two, those who acquire television receivers are destined to go sightseeing by radio — not only to the nearest city but to cities across the conti-

nent and across the seas. Television will be a mighty window, through which people in all walks of life, rich and poor, alike, will be able to see for themselves not only the small world around us but the larger world of which we are a part. Let us hope that this promised expansion of our physical vision may also broaden our whole outlook on life.

AMAZING PROPHECY OF 1916

In 1916 David Sarnoff, then assistant Traffic Manager of the Marconi Wireless Telegraph Company of America, sent a memorandum to E.J. Nally, the General Manager. This historical and uncanny document is here reproduced in part.

"I have in mind a plan of development which would make radio a household utility in the same sense as a piano or phonograph. The idea is to bring music into the house by wireless ... For example, a radio telephone transmitter having a range of say 25 to 50 miles can be installed at a fixed point where instrumental or vocal music or both are produced ... The receiver can be designed in the form of a simple 'radio music box' and arranged for several different wave lengths, which should be changeable with the throwing of a single switch or pressing of a button.

"The same principle can be extended to numerous other fields — as, for example, receiving lectures at home, which can be made perfectly audible; also events of national importance can be simultaneously announced and received. Baseball scores can be transmitted in the air by the use of one set installed at the Polo Grounds. The same would be true of other cities.

"This proposition would be especially interesting to farmers and others living in outlying districts removed from cities. By the purchase of a 'radio music box' they could enjoy concerts, lectures, music, recitals, etc., which may be going on in the nearest city within their radius ... Should this plan materialize, it would seem reasonable to expect sales of 1,000,000 'radio music boxes' within a period of three years. Roughly estimating the selling price at \$75 per set, \$75,000,000 can be expected."

DOWN MEMORY LANE

by Joan Dalrymple

All announcers formerly used only their initials to identify themselves at the end of broadcasts. The custom was stopped when similarity of initials caused confusion among listeners.

In the early days of radio all eastern seaboard stations had to sign off immediately when an S.O.S. was flashed so that there would be no confusion in ship-to-shore communications. Newspapers often carried reprints of programs which had been interrupted.

Few people realize how many radio stars were first introduced to the microphone by Rudy Vallee — among them Bea Lillie, Edgar Bergen, Eddie Cantor, Phil Baker and Milton Berle.

The Happiness Boys were the biggest thing in radio in 1923, and were practically the only radio performers who received a salary for their broadcasts.

During the first years of radio when the broadcasting instruments were so delicate and involved that the slightest disturbance could set them awry, one of the sound engineer's chief complaints was directed against sopranos who blew out fuses when they sang full force into the microphone.

Sports events were the most popular type of broadcast in the 1920s, and announcers in that field were the best known radio personalities — Ted Husing and the late Graham MacNamee being two examples.

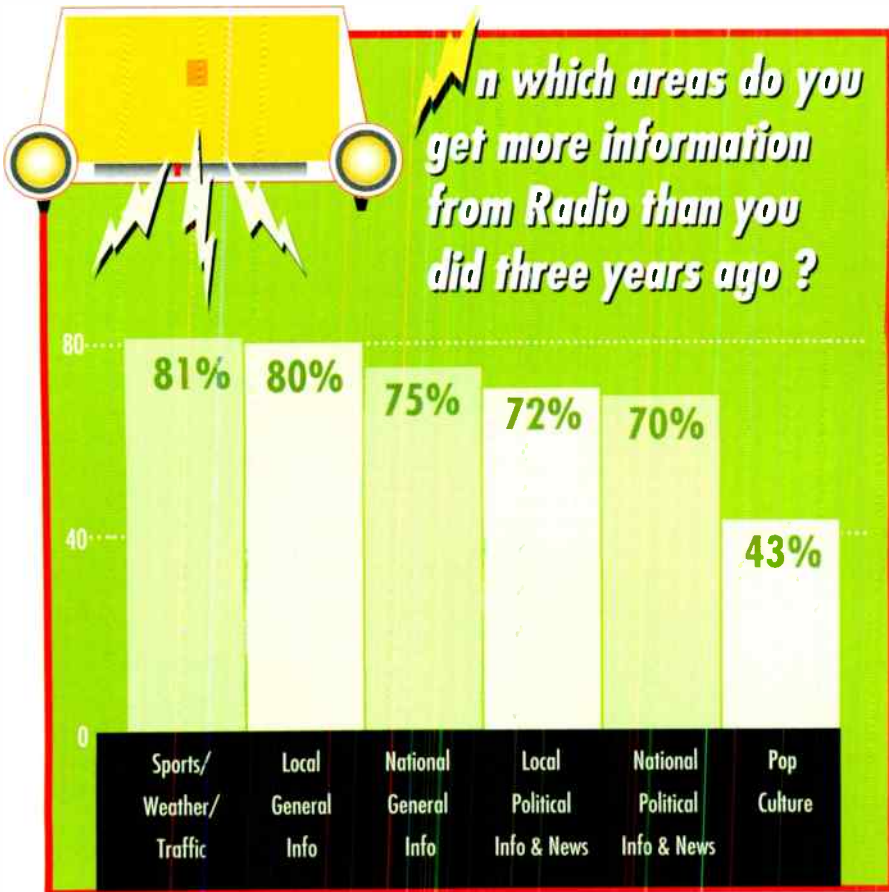
Kate Smith intended to be a nurse, although she'd always loved to sing. But when Eddie Dowling, Broadway producer, heard her sing at a benefit performance he signed her up and the nursing career was forgotten.

In the first years of radio the element of chance played a large part. Broadcasters never asked to see a script before it was aired, and auditions for talent were virtually unheard of.

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Source: Radio Ink—Valtie/Gallup Radio Poll of 1,000 persons 18+ (59% of whom said they get more information from Radio today than they did three years ago), margin of error ± 3%

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What is a Network?

Out of Chaos Came the Famous Broadcasting Systems of Today

(From 1945)

by Warner Grainger

Many people think that a network is something you catch fish with — and, in a sense, they are right. Anyway, there are four major networks at the moment, along with a medley of minor networks, which contribute regularly to the enjoyment and edification of thirty million families. After the war, it is believed that three or four more national networks may inject themselves into the radio picture as frequently modulation rears its vocal head.

But, again, what is a network and why have networks succeeded in making American radio the best in the world? ...

... Networks grew in the United States because if they didn't radio would have been forced to take a back seat in the race with motion pictures, the stage and other forms of entertainment which subsist on

public favor. It's a rather exciting story and there are exciting days ahead.

When radio started its broadcasting phase in 1920 it was a novelty. As stations cropped up here and there, folks bought sets in droves. It was fun to hear voices and music out of thin air. The only trouble was that the voices and the recorded music soon grew stale. What had been an innovation became something of an aggravation. Then people wanted to know why radio had no big names? Where was the nationally known talent? Where were the high-class programs?

Moreover, the national advertisers frowned upon the situation then existing. There was little widespread appeal. William Einstein McGuirk might be some pumpkin in Sioux City but he was a tiresome menace to the listeners of Bea-

ver Falls. An Eddie Cantor, however, would find segments of the listening audiences everywhere.

Radio, though, was not prepared to pay for such talent because individual stations did not have enough money. The problems were manifold, the industry was in a rather chaotic state anyway, and something had to be done in a hurry.

Some bright boys went into a huddle, they rubbed elbows and brains, sparks flew — and the idea for networks was born. Thus, in May, 1926, the Red Network of NBC was organized and a year later the Blue Network was added. Historically, WNAC of Boston and WEAJ of New York had hooked up for the first "network" broadcast as far back as 1923. Then the idea petered out until the stress of public and advertisers forced the radio industry to improve its programs — or else ...

... In 1928 three networks were already functioning — in September of 1927 Columbia had entered the field. The rise of Columbia is one of the most spectacular in the history of the twentieth century for this network grew from a comparative shoe-string in comparison with the titanic NBC, which combined the operations of Radio Corporation of America, General Electric, Westinghouse and American Telephone and Telegraph ...

... Third of the networks to come into being was the Mutual Broadcasting System. There is a distinction between Mutual and its three major rivals. Mutual has no production department of its own and the affiliated stations can take or accept member shows as they please. Often, they don't please. This weakens the power of the network as a whole. Ed Kobak, new Mutual head, has been striving mightily to smooth out these wrinkles.

Latest of the networks is the American Broadcasting Company. When the FCC ruled some years ago that NBC was too powerful, it was deemed necessary to divorce the Blue Network from NBC. Noble purchased the Blue for a mere eight million dollars almost four years ago. This

19 ▶

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summer the name was changed officially to the American Broadcasting Company.

There are other networks, of course, The California Radio System, the Don Lee Broadcasting System, the Yankee and Colonial Networks are among the lesser known which endeavor to bring the American people the finest talent in the world.

Cold figures tell how networks pay off. Total advertising revenue jumped from \$4,000,000 in 1927 to \$140,000,000 in little more than a decade. In 1927, networks paid \$850,000 for "talent" — the actors and musicians — and by 1938 they were paying out \$30,000,000 in this connection. Wow! Moreover, the number of "talents" had jumped from about 100 in 1927 to 25,000 by 1938.

Through the medium of the networks radio, backed by its own wealth and that of the advertiser, can now pay its experts through the nose. The writer of a sponsored show may receive as much as \$1,500 a week, a guest star may pick up \$5,000 for a single performance, a single show of a Sunday night may cost the sponsor \$25,000 or more. Everything is of mutual benefit. For you see, the highly paid star attracts those large listening audiences which immediately rush posthaste to buy the advertised product. (The sponsor hopes.)

America's broadcasting stations, totalling approximately 900 and representing an investment of about a billion dollars, tell their message, for the most part, by the way of one network or another. So far those messages must have been sparkling or what about all those dividends we have been reading about?

Yet none of the networks can afford to slacken in the years ahead. The public created them and the public can undo them if they fall down in their skill and in their responsibility.

What will happen in the next 25 years of radio? Will the advent of three or four FM networks wreak havoc on the existing leaders? Will television, facsimile, other scientific improvements play a vital part? Whatever occurs you can wager that the competition will be fast and furious and the networks will have to change their tune as often as the public demands. Because while you can lead a man — or a woman — to the radio you can't make them listen or look, unless they want to. Not in America anyway. The impending struggle of the networks for postwar popularity should be something that will be long remembered in radio. ☐

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What Did You Listen To When You Were Growing Up?



"Leo Lasser, Seattle Mariners baseball broadcaster on several stations."
Bill Clark, Shamrock Broadcasting

"Serials and Radio shows on Dallas stations."
Lowry Mays, Clear Channel Communications

"Dale Dorman on WRKO Boston."
David Kantor, ABC Radio Networks

"Network Radio shows on clear channel stations."
Ed Christian, Saga Communications

"Peter Tripp, Allen Freed and Jocko, on WAIGM, WINS and WADO in New York."
Herb McCord, Granum Communications

"William B. Williams on WABC."
Bud Paxson, Paxson Communications

"Happy Johnny on WFMD Frederick, MD."
Jim Champlin, BRC Media Management

"Frankie Crocker & Gary Stevens (the Good Guys) on WMCA-AM, Murray The K & Mad Daddy on WINS-AM, Hank Spann & Jerry Bledsoe on WRRL-AM."
Skip Finley, Carter Broadcasting Group

"Cousin Brucie on WABC."
Jim de Castro, Evergreen Media Corp.

"Baseball on WGN, KMOX, WABC and KDKA, and Top 40 on WLS, WCFL, and WIFE."
Jeff Smulyan, Emmis Broadcasting

"The Real Don Steele on KHJ."
Steve Lehman, Premiere Radio Networks

"KOIL in Omaha."
Gary Fries, Radio Advertising Bureau

"Harry Harrison, Ron Lundy, Dan Ingram and Bruce Morrow on WABC."
Rod Calarco, CBS Radio

"Cubs baseball games on a Chicago station (re-created by Harry Johnson)."
Ken Greenwood, Greenwood Performance Systems

"WING and WDAO/WAVL."
Dave Crowl, Citicasters

"Don Armstrong on WHB Kansas City, Clyde Clifford on KAAY Little Rock and Larry Lujack on WLS Chicago."
Paul Fiddick, Heritage Media Corp.

"Myself."
Eddie Fritts, NAB

"WIP, WIBG and WCAU."
Anna Mae Sokusky, CBS Radio

"Burt Wilson doing play-by-play of the Chicago Cubs baseball team."
Wayne Cornils, RAB

"Cousin Brucie, Yankee games, the whole crew on WABC and Gary Stevens on WMCA."
Bob Sillerman, SFX Broadcasting

Rossinsky: "The WMCA Good Guys on WABC," Durpetti: "Howard Miller on WIND (my mother had it on every morning)."
Jacqui Rossinsky and Tony Durpetti, D&R Radio

"Johnny Randolph, Lee Gray, Bill Bailey, Bill Hennes (Wild Willy), Mitch Michaels, Tom Dooley, Gary Burbank and Mason Lee Dixon on WAKY and WKLO in Louisville, KY."
Dan Mason, Group W Radio

"Dramas and comedies and the great sports stories told by Detroit Tigers broadcaster Harry Heilman."
Casey Kasem

"Franklin Roosevelt and Edward R. Murrow."
G. Gordon Liddy

"E. Alvin Davis on KLEO in Wichita, KS."
Jim Chabin, PROMAX International

"Dick Whittigbill on KMPC-AM and Al Jarvis on KLAC-AM."
Robert Fox, KVEN-AM/KHAY-FM

"All the comedians and all the mystery shows on the Radio Also, all the serials in the afternoon: Superman, Terry and the Pirates, Jack Armstrong, Sky King, Tennessee Jed, and I loved Fred Allen, Amos 'n' Andy, and Fibber McGee and Molly."
George Carlin

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Gainesville-Ocala, FL
Greenville-New Bern-
Jacksonville, NC
Honolulu, HI
Huntsville, AL
Jackson, MS
Lafayette, LA
Macon, GA
Madison, WI
Mobile-Pensacola, AL-FL
Monterey-Salinas-
Santa Cruz, CA
Palm Springs, CA
Quad Cities (Davenport-
Rock Island-Moline), IA-IL
Roanoke-Lynchburg, VA
Rochester, NY
Rockford, IL
Spokane, WA
Springfield, MA
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Norm Pattiz, Westwood One

"Mel Allen, 'Big Dan' Ingram and 'Cousin Brucie' Morrow."
Steve Morris, Arbitron

Henry: "WCIN in Cincinnati and WDIA in Memphis," Kidwell: "Irwin Johnson, morning man on WBNS in Columbus, OH."
Don Kidwell & Ragan Henry, US Radio Group

"Anyone doing news."
Wayne Vriesman, Tribune Broadcasting

"Father Rock, ticking around the clock on WRMA 950."
Tom Joyner

Buck: "Ted Husing," Stram: "Major sports events as much as possible."
Hank Stram and Jack Buck, CBS Radio Sports

"The announcers and pitchers, the comedians, the newsmen, the 'stars' of the time."
Cary Simpson, Allegheny Mountain Network

"All the classic Radio shows — One Man's Family, The Lux Theatre, I Love A Mystery."
Ralph Guild, Interep

"Broadcasts from the Metropolitan Opera House."
Frances Preston, BMI

"Jazz, a fellow by the name of Joe Rico in Buffalo and a Canadian announcer by the name of Elwood Glubber."
Jim Arcara, Capital Cities/ABC Radio

"All the kid programs — The Lone Ranger, The Shadow, even Stella Dallas."
Ed McLaughlin, EFM Media Management

"Arty Kay on WVLK in Lexington, KY."
Bill Skakelin, Apollo Radio

"Arnie 'Woo-Woo' Ginsberg on WMEX-AM Boston."
Nancy Widmann, CBS Radio

"Jack Armstrong, Capt. Midnight, and Sgt. Preston, Lowell Thomas, newscasts, Jack Benny, The Lone Ranger, suspense, and The Shadow."
Tom Rounds, Radio Express

"Hy Lit on WIBG in Philadelphia."
George Sosson, Fairfield Communications

"Norm Prescott and Alan Dary on WORL, Bob Clayton and Bob and Ray on WHDH, and Carl DeSuze and Bill Marlowe on WBZ, all in Boston."
Bob Fuller, Fuller-Jeffrey Broadcasting

"Curt Gowdy announcing Red Sox games on WTIC-AM Hartford."
Steve Dodge, American Radio Systems

"KLIF-AM and KVIL-FM in Dallas."
Alan Box, EZ Communications

"Long John Nebel (the best), John B. Gambling (the original), and Ed & Pegeene Fitzgerald. By the way, I built the receivers myself."
Bruce Williams

Craven: "The Lone Ranger and The Shadow, ... Top 40 jocks like Hy Litt and Bill Wright Sr. on WIBG, Murray the K in New York, and Wolfman Jack when I could pick him up;" Thompson: "Hy Litt on WIBG and Sid Mark on the Jazz station in Philadelphia."

Mike Craven and Jim Thompson, Liberty Broadcasting

Mathias: "Chuck Thompson, Baltimore Orioles announcer on WBAL-AM, Top 40 on WCAO-AM;" Spector: "Great baseball play-by-play announcers like Red Barber and Mel Allen."

Bruce Spector and Joe Mathias, Benchmark Communications

"Chuck Thompson, broadcaster for the Washington Senators."
Reed Hundt, FCC

"Red Skelton, Slim Jim, Arthur Godfrey, Fibber McGee and Molly, Cedric Adams, the Sunset Valley Barn Dance, George and Gracie."
Garrison Keillor

"Fibber McGee and Molly, Gangbusters, The Lone Ranger."
Jim May, NAB

"Gabriel Heatter, There's Good News Tonight, remember that one? Of course, Jack Benny, Bob Hope, Amos 'n' Andy and the children's serials in the afternoon."
Ross Perot

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Bill Moyes, The Research Group

"Dave Reinhart, WSAI, Johnny Holiday, WHK, Martin & Howard, KYW, Jackson Armstrong, the CKLW boss jocks, Jefferson K., WBZ, John R., WLAC, Jimmie Logsdon, WCKY, KYW, CKLW, WBZ, WCFL, WLS, WABC, WJR, WERE, WJMO, and hundreds of others ... too many to mention."

Randy Michaels, Jacor Communications

"Jean Shepherd, Long John Nebel, Dan Ingram, Ted Brown, Big Wilson, Don Imus, Murray the K, Cousin Bruce Morrow."

Tom Leykis

"Cousin Brucie."

Susan Solomon, SW Networks



"Dick Clark."
Nick Verbitsky, United Stations Radio Networks

"Porky Chedwick, credited in Pittsburgh as the originator of Oldies."

Ed Salamon, Westwood One

"Wolfman Jack and Robert W. Morgan."

Don Imus

"I didn't listen to the Radio until I was 16, then I turned on the Radio and found out that there were no personalities on local Radio in Sioux City, IA. Occasionally, I was able to pick up KOMA-AM and KAAY-AM for late evening programming."

Scott Ginsburg, Evergreen Media

"Larry Ligack."

Stu Olds, Katz Radio Group

"Growing up in Boston it was Dale Dorman in the mornings on 68 WRKO and Jess Cain, hilarious morning man on 850 WHDH."

Pierre Bouvard, Arbitron

"Murray the K and the Swinging Soiree."

Dr. Laura Schlessinger

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David Brenner

"All the kids Radio dramas: Sky King, Sergeant Preston, The Lone Ranger."

Christopher Dahl, Children's Broadcasting Corporation — Radio AAHS®

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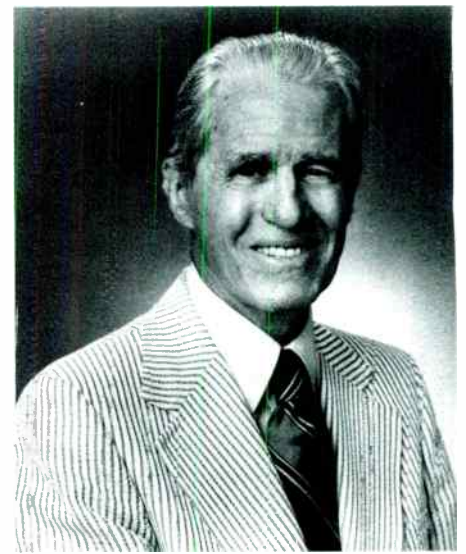
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Where Are They Now?

During its infancy and through the big days of Radio's drama era in the '30s, '40s, and early '50s, Radio turned out some top-notch Radio actors and artists. Many of the biggest and most well-known stars went on to television careers, and for many their whereabouts are known. But what about those great Radio actors and actresses who haven't been in the television limelight? We put on our detective hat and found some of Radio's big stars so we could update you on where they are now!





Don Dunphy

... known as the voice of boxing, was a well-known sports announcer in the '40s also covering basketball, football, baseball, track meets, and the St. Patrick's Day parade. Dunphy has been inducted into 10 broadcasting Halls of Fame.

NOW (*above*): Dunphy currently lives in New York and enjoys playing golf and bridge. He gets invited to several charity celebrity golf tournaments and many times is interviewed when an important fight comes up.

THEN (*left*): Dunphy interviewing Sugar Ray Robinson after he defeated Tommy Bell for the welterweight championship at Madison Square Garden on Dec 20, 1946. Dunphy did the blow-by-blow of the fight over Mutual Broadcasting.



Shirley Bell Cole

... Most famous for her performance as Radio's Little Orphan Annie she also was a member of the WGN Players playing such roles as Little Eva (*Uncle Tom's Cabin*), Oliver (*Oliver Twist*) and Tiny Tim in *The Christmas Carol* along with other child roles.

NOW (*left*): Cole lives in Illinois and makes personal appearances every now and then at Radio conventions.

THEN (*far left*): At age 10 1/2 Cole began her career as Little Orphan Annie which lasted 9 1/2 years. As a teenager she also played Patsy on *Captain Midnight*.



Himan Brown

... well known for producing more than 30 Radio series in the '40s in addition to special broadcasts during World War II in relation to the office of war information.

THEN (*far right*): Brown produced more than 30 series including *Imer Sanctum Mysteries*, *Dick Tracy*, *Flash Gordon*, *The Thin Man*, *John's Other Wife*, and *CBS Radio Mystery Theater*.

NOW (*right*): Brown resides in New York and still produces Radio dramas. One is called *We The Living* which tells stories of people over age 55 in contemporary terms.



Fred Foy

... became a Radio trademark as the announcer and narrator for *The Lone Ranger* at WXYZ Detroit. He later moved to ABC Radio and then TV, hosting and/or narrating such shows and *Theatre Five* on Radio and *The Generation Gap* on TV.

THEN (*right*): Foy (*far right*) with the cast of *The Lone Ranger* at WXYZ Detroit during rehearsal in 1948.

NOW (*bottom right*): Foy is still active in broadcasting doing voice-overs and makes many personal appearances talking about Radio's Golden Age and his years with *The Lone Ranger*. He resides in Massachusetts.



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Les Tremayne

... considered one of the most famous voices of America in the '40s, Tremayne has appeared in most of the major Radio programs originating from New York, Hollywood and Chicago. He has also been in more than 30 films and been on several TV shows and done countless announcing and voice-over work for commercials, animated films and documentaries.

NOW (right): An archivist and Radio historian, Tremayne is one of the original founders of the Pacific Pioneer Broadcasters and still produces, directs, writes and performs his own syndicated Radio show. He is also one of the founding members of CART (California Artists Radio Theatre), where they do repertory theatre on NPR once a month. Tremayne resides in California and has just been inducted into the Radio Hall of Fame.

THEN (left): Of his innumerable roles on Radio, some of his most notable were on *The Thin Man*, *Grand Theatre*, *The Falcon* and as host of *The Hallmark Hall of Fame*.



Wishing Radio A Happy 75th Birthday



The RealAudio Server is part of an audio-on-demand delivery system for the Internet which allows publishers of news, entertainment, business, and educational content to deliver audio through the Internet to users of multimedia computers. RealAudio plays instantly, without download delays, through all types of Internet connections from 14.4 Kbps modems and up. Server packages of various sizes are available to meet your needs.

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“WE CAN'T WAIT FOR THE NEXT SPECIAL”

Pam Ferrin, Program Director
WNDE - INDIANAPOLIS

“WELL DONE, WESTWOOD”

Michael Packer, General Manager
WXYZ - DETROIT

“IMPORTANT EVENTS BELONG ON KABC”

George Greene, General Manager
KABC - LOS ANGELES

“LISTENER RESPONSE WAS EXCELLENT”

Dick Stein, General Manager
WIBV - ST LOUIS

“CONSISTENT YET UNPREDICTABLE”

David Berstein, Program Director
WOR - NEW YORK

“GREAT PROGRAMMING”

Pete Gardener, Program Director
KTRH - HOUSTON

“PROUD TO BE PART OF IT”

Brian Whittemore, Program Manager
WBZ AM - BOSTON

“WONDERFUL”

Robin Bertolucci, Executive Producer
KGO AM - SAN FRANCISCO



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Ray Erlenborn

... a child performer and vaudeville veteran, Erlenborn became a sound and voice-over man and performed other acting chores for CBS Radio studios in the '40s on such network shows as *Calling All Cars*, *Dr. Christian*, *Joe Penner*, *Texaco Star Theater*, *Gene Autry's Melody Ranch* and *Meet Millie*.

THEN (*above top*): Erlenborn in action on the *Texaco Star Theater* clanging the Fire Chief Bell.

NOW (*above bottom*): Erlenborn resides in California and appears at old-time Radio conventions in Newark, NJ, Los Angeles, Seattle and Dennison, IA, recreating old Radio shows by doing sound effects and performing.



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*John Fross, Creative Director
KROQ-FM, Los Angeles*



▲ "The ear is faster than the eye. And the DSE is still the best editing system for radio."

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Producer MDR 110, Leipzig, Germany*



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*Delby DeLuca, Commercial Production Director
HOT-97, WQHT-FM, New York*



▲ "Three stations, 36 commercials a day, who has time to fool with a waveform editor?"

*Peter B. B., Chief Engineer
Radio 10, Amsterdam*



▲ "I've stopped looking for a better digital workstation for radio. With upgrades, the DSE is future proof."

*Russell Kerr, Planning & Development Manager
IBC, Auckland, New Zealand*

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Circle Reader Service #127
World Radio History



Ralph Edwards

... performer, creator, writer, producer and packager of Radio shows and later TV, he is most well-known for creating, producing and hosting *Truth or Consequences* which began on March 23, 1940 and lasted for 17 years on the Radio and 28 years on TV, and for *This Is Your Life*.

NOW (top left): Edwards is chairman of the Board of Pacific Pioneer Broadcasters and is

involved with charitable works and new shows. He resides in California. Pictured at a recent get-together at Edwards' house were these former co-workers at KFRC San Francisco in the mid-'30s and now television executives (l-r): Austin Peterson, writer, cartoonist, and later producer of the *Colgate Comedy Hour* and president of Ted Bates Agency; Sylvester (Pat) Weaver, program director at KFRC who later became president of NBC and also headed Young and Rubicam; Murray Bolen, top agency man, Benton and Bowles and Compton, but a pianist at KFRC; and Edwards.

THEN (left): In its heyday, *Truth or Consequences* maintained the same time slot, day and sponsor for 10 years. Edwards (far right) looks on in glee at some contestants in the hot seat.

▶ 36



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Peggy Webber

... a Radio, film and television actress who worked for a variety of network Radio shows in the '40s and '50s such as *Sherlock Holmes*, *Lux Radio Theater*, *Fibber McGee & Molly*, *Dragnet*, *Harold Lloyd Comedy Theater* and many more. In total, she appeared on roughly 8,000 Radio shows.

NOW (bottom right): Webber writes, produces and directs for the California Artists Radio Theatre (CART). CART is comprised of actors from the

Golden Days of Network Radio, stars of television and films, the Abbey Theatre of Ireland, the National Theatre of England and Broadway in America. Many of Webber's Radio dramas have been airing on National Public Radio for the past four years.

THEN (top left): One of the many shows Webber acted in was *One Man's Family* on NBC Radio with Janet Scott (l) in 1950.



Jack Smith

... known to many as "the man with a smile in his voice" or "Smiling Jack Smith" made his mark on Radio with CBS, recorded many albums with Capital, Coral and Columbia Records, and became a television sensation as host of *You Asked For It* on ABC but hosted a number of other shows as well in addition to appearing in several films.

NOW (left): Smith resides in California, is retired, but does telethons for the Variety Clubs International for

handicapped children, an organization to which he belongs. His star is on Hollywood Boulevard's Walk of Fame.

THEN (far left): After singing on many network shows he was given his own network show on the CBS Radio Network, *The Jack Smith Show*, (five nights a week) which lasted for eight years. He was also a DJ on KLAC Los Angeles and worked on *The Prudential Family Hour* for CBS as well.

38 ▶

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Bill Idelson

... Radio actor who played Skee-zix on *Gasoline Alley* and Rush on *The Vic & Sade Show*.

NOW (right) Idelson lives in California, and teaches writing for television from his home. He has also authored a book titled "Writing for Dough."

THEN (above): Idelson (l) on *The Vic & Sade Show*, with Bernadine Flynn (Sade) and Art Van Harvey (Vic) in the late '30s. 



'91

- Persian Gulf War
- Collapse of Soviet Union
- Clarence Thomas - Anita Hill

'92

- U.S. Sends Troops to Somalia
- Rodney King Verdict: LA Riots
- Presidential Election: Clinton Wins

'93

- World Trade Center Bombing
- Disaster in Waco
- Midwest Floods - California Fires
- War in Former Yugoslavia

'94

- Earthquake in LA
- U.S. Intervenes in Haiti
- OJ Simpson Charged with Murder
- War in Bosnia

'95

- Oklahoma City Bombing
- OJ Simpson Trial... Verdict
- Susan Smith Trial
- War in Bosnia Continues

'96

What in the World Will Happen Next?

'97

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'98

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'99

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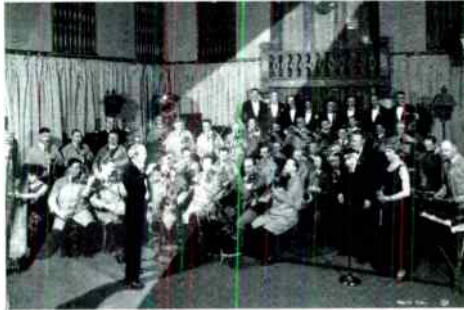
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STUDIOS FROM THE PAST

PHOTOS EXCERPTED FROM
BLAST FROM THE PAST: A PICTORIAL HISTORY OF RADIO'S FIRST 75 YEARS
BY B. ERIC RHOADS



Natty Max Dolin conducting the NBC Firestone Group in 1929 from the San Francisco studios.
Pacific Pioneer Archives

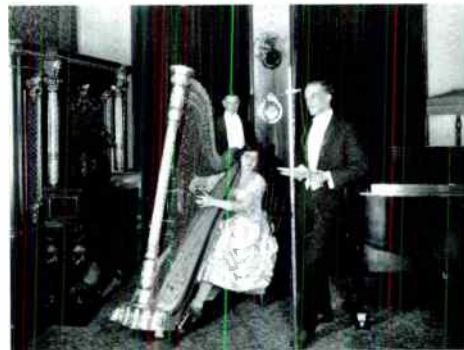


Announcer Rex Willets with engineer Frank Pierce at the WOC Davenport control room. WOC was the smallest station in the 13-station chain of the first Radio network of AT&T stations.

Broadcast Pioneers Library

These newfangled devices called microphones were intimidating to even the most seasoned performers like Alice Brady. To eliminate the intimidation, stations created lampshades to disguise the microphones. Surely performers were fooled when told to speak into the lampshade. (1926)

Broadcast Pioneer Archives



Announcer (right) Kolin Hager and assistant announcer Robert Weidaw present the performance of a local harpist on General Electric's WGY in 1923.

Broadcast Pioneer Archives



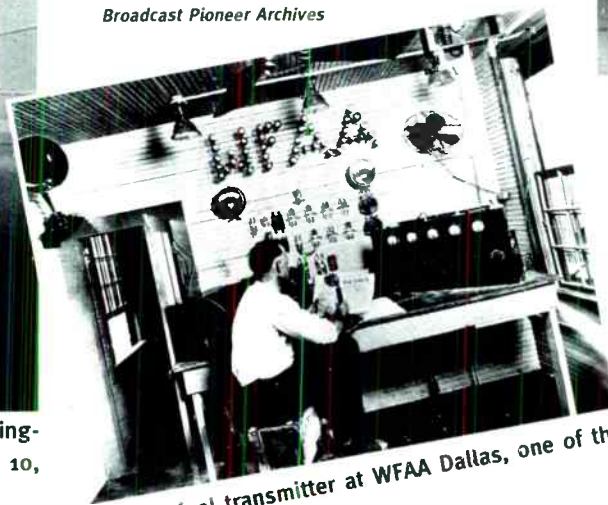
The WEAF New York studio at 24 Walker Street. AT&T-owned WEAF started as WBAY, later became WRCA and then WNBC.

Broadcast Pioneer Archives



The very cramped WBZ studio in Springfield, Massachusetts, on September 10, 1921.

Broadcast Pioneers Library



The original transmitter at WFAA Dallas, one of the pioneers in broadcasting.

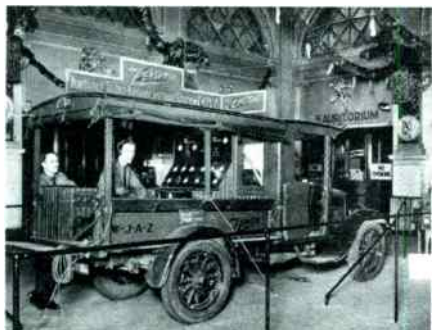
Broadcast Pioneer Archives



The WJZ Newark studios and performers.

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STUDIOS FROM THE PAST



When the Zenith Electronics Corporation got into the business of owning Radio stations, it added a unique twist — it made them mobile like Zenith Radios. Chicago's WJAZ base studios were built in 1922 and the mobile unit in 1925.



NBC rapidly outgrew this studio because of the number of programs originating from Hollywood.

Hearst Newspaper Collection; Special Collections; University of Southern California Library



Radio was booming and the networks were making more money than ever imagined, resulting in palaces for network operations. This was the new NBC facility in Hollywood.

Hearst Newspaper Collection; Special Collections; University of Southern California Library



WWJ Orchestra/BPL Live Radio music with groups organized expressly for broadcasting on WWJ.

Broadcast Pioneers



Studio A at CBS' new Columbia Square studios in Hollywood.

CBS



WENR Chicago became a pivotal station for NBC because of the talent pool available in Chicago to build the network resources. As a result, Chicago became a major center for network broadcast origination. Seen here is the cast of one of the weekly playlets on the station.

Broadcast Pioneer Archives

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A Great General Manager is aware of the powerful magic in timing, attitude, a smile, a word of praise. A Great General Manager makes their numbers. A Great General Manager accepts responsibility to the shareholders, associates, advertisers, listeners, and the community; shaping events rather than being shaped by them. A Great General Manager is persistent, takes charge without taking control, never underestimates the competition and never gives up. A Great General Manager is innovative, leveraging knowledge, imagination and change to create advantage. A Great General Manager cares enough to ask each associate "Are you having fun?" A Great General Manager views business as a game, a race to build competencies, a marathon with no finish line. A Great General Manager knows it's not enough to do things right; he/she must do the right things. A Great General Manager has a tremendous desire to make something happen, to make a difference and a lasting contribution. A Great General Manager knows where their time goes, is self-directed, vulnerable, focused, supportive, dedicated, devoted, accessible and accountable. A Great General Manager gains perspective and context from study and reflection; he/she transforms experience into wisdom. A Great General Manager respects the care and feeding of ideas, recognizes creation is the province of the individual not a committee, and has the courage and confidence to carry out ideas. A Great General Manager is always preoccupied with the what and the why. A Great General Manager originates, keeping his/her eye on the horizon, just as obsessed with maximizing opportunity share as with maximizing market share. A Great General Manager hires smart; sensitive to the endowment of intellectual capital, he/she is consistent in demanding that people reach their potential. A Great General Manager is a world-class negotiator, a coach, an excellent listener, a strategic thinker and a tough-minded competitor. A Great General Manager knows that all business is problem solving and learns to be decisive, learns to act on his/her intuitive skills, facing reality as it is, not as it was or as he/she wishes it to be. A Great General Manager lives by the Golden Rule and treats people the way he/she would like to be treated. A Great General Manager encourages dissent, openness, gives license to be contrary, always confident to solicit questions and foster challenges. A Great General Manager recognizes the advantages inherent in tact, compassion, diplomacy, honesty, flexibility, sensitivity and trust. A Great General Manager "gets it" when it comes to values, beliefs, relationships, promises, priorities, vision, details and continuous renewal. A Great General Manager is a creative collaborator. "We are such stuff as dreams are made of" so said Shakespeare and A Great General Manager knows dreams, teamwork, faith, patience, integrity, common sense, commitment, hard work and careful planning are the stuff great radio stations are made of. A Great General Manager believes chance favors only the prepared mind, that luck is a combination of preparation and opportunity. A Great General Manager is shamelessly enthusiastic and puts the infectious qualities of passion and enthusiasm to work every day. A Great General Manager knows what they don't know, is intellectually honest, profoundly curious, and has an insatiable appetite for knowledge. A Great General Manager chooses to work with "business partners" rather than vendors. A Great General Manager is a trustee of the license and protects it because without it there is no radio station. A Great General Manager has the ability and desire to inspire and move people, and is known to be consistent, direct, principled, resourceful, disciplined and responsible. A Great General Manager considers every associate as talent and values the gifts of each. A Great General Manager is committed to a lifetime of learning, reading, observing and growing. A Great General Manager's work is never done as radio is show business and always remains a work in progress.



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STUDIOS FROM THE PAST



A WOWO/WGL sportscaster does play-by-play of a local high-school basketball game.

Broadcast Pioneers Library



Junior Town Meeting was the high-school equivalent of Town Meeting of the Air, seen here on WSAI Cincinnati.

Broadcast Pioneers Library



Sponsored by Lucky Strike, Your Hit Parade featured the top stars singing the top songs of the week.

Broadcast Pioneers Library



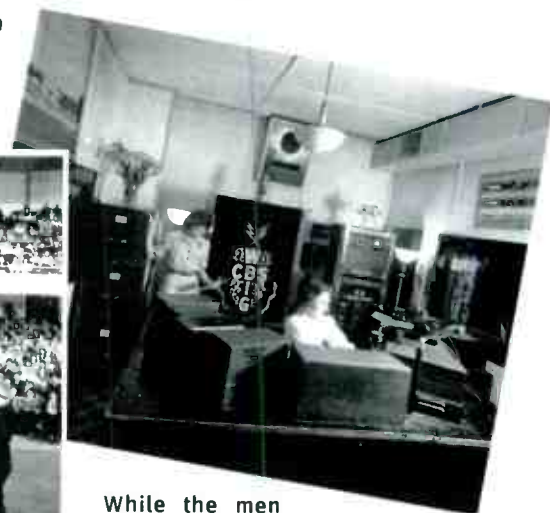
Local programming tried its best to keep up with the networks. Pictured is a local morning show, The WGNV Breakfast Club, starring The Swamie, The President and Chatterbox.

Broadcast Pioneer Archives



CBS featured many programs from auditoriums of schools throughout the country on "The American School of the Air."

Broadcast Pioneers Library



While the men were away fighting WWII, many women took over the controls at local stations like CBS affiliate WBIG. Operators are (l-r): Margaret Cox and Alice Birkhead.

Broadcast Pioneers Library



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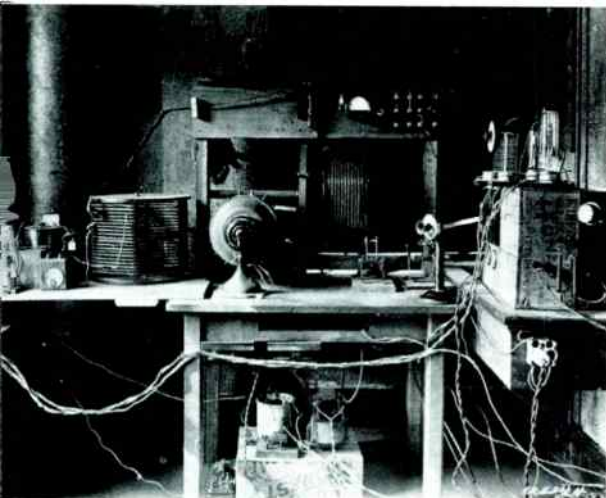


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Circle Reader Service #136
World Radio History

KDKA SCRAPBOOK



This beautiful batch of wires became the first official broadcast transmitter of KDKA Pittsburgh, built by Dr. Frank Conrad in his garage as 8XK.

Broadcast Pioneers Library

The home of Dr. Frank Conrad is also the home of Radio, where Conrad's 8XK experiments and broadcasts took place.

Radio Ink Collection



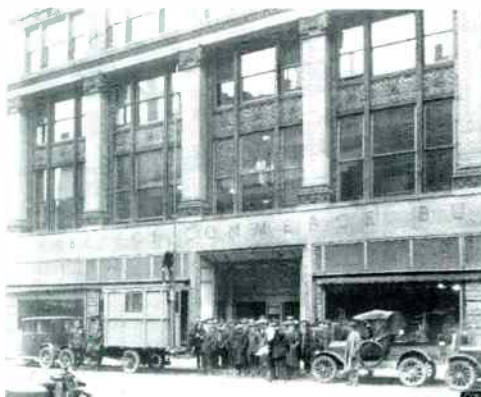
Dr. Frank Conrad is a part of Radio's romantic history. He re-licensed his home amateur Radio station, 8XK, and began to transmit music and speech instead of dots and dashes. This station became KDKA Pittsburgh. Conrad died in 1941, shortly after this photo was taken.

Broadcast Pioneers



Harold W. Arlin, one of the first voices heard on the first station, KDKA.

Broadcast Pioneers Library



A KDKA mobile transmitter truck outside the Pittsburgh chamber of commerce in 1924.

Broadcast Pioneers Library



Dilworth's Little German Band with Schnitzel the dog. Directed by Gus Smaltz on KDKA in the late '20s.

Broadcast Pioneers Library



T.H. Baily (l) KDKA literary critic, and T.F. Harnack (r), announcer on KDKA in 1924.

Broadcast Pioneers Library



Farm reports changed farming by giving crop reports, market rates for produce and weather reports to aid farmers. The first farm reports came from KDKA Pittsburgh.

Broadcast Pioneers Library



The KDKA Little Symphony Orchestra with Victor Saudek, conductor. (1922)

Broadcast Pioneer Archives

KDKA SCRAPBOOK



Acoustics became important in early broadcasts, forcing stations to drape their studios, like this early KDKA studio in Pittsburgh.

Broadcast Pioneers Library



KDKA was responsible for many Radio firsts, including first church broadcasts. Broadcasting live from the pulpit at the Shadyside Presbyterian Church in Pittsburgh is William Jennings Bryan.

Broadcast Pioneers Library



The light pole also served to support the KDKA microphone at the first church broadcast ever made.

Broadcast Pioneer Archives



Listeners would have never known whether or not fitness instructor Spike Shannon was actually doing the exercises before the microphone on KDKA Pittsburgh since no cameras were present.

Broadcast Pioneers Library



KDKA programming entertains train passengers in 1925 as receiver sets were mounted in train cars.

Broadcast Pioneer Archives



Broadcasting the results of the Harding-Cox presidential election, KDKA created the first official broadcast on November 2, 1920.

Broadcast Pioneers Library

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PERSONALITIES OF THE PAST



Freeman Gosden (Amos, left) and Charles Correll (Andy, right) pictured during their early years in broadcasting on Chicago's WMAQ as Sam and Henry. They changed their names a year later when the show was picked up by the network and became a national hit. Theirs was the first nightly program to be continually broadcast. (circa 1928)

Associated Press



Starting as *The Perfect Fool* on WJZ Newark, in 1922, Ed Wynn later became *The Fire Chief* on NBC. Coming from theater, Wynn was more of a visual comic than a Radio comic, yet he pioneered comedy programming on Radio. His program had huge ratings and he made an unprecedented \$5,000 a week during the Depression. He also started his own Radio network, which closed in less than a year.

Broadcast Pioneers



Gene Autry's *Melody Ranch* ran for 16 years on CBS, from 1940 to 1956. Starting in Tulsa in 1929 at KVOO Radio, Autry eventually landed on the WLS *Barn Dance*, catapulting him to national fame as a cowboy singer.

Broadcast Pioneers Library



Alice Faye with Phil Harris on "*The Phil Harris-Alice Faye Show*" Sunday nights on NBC. The couple played a happy domestic comedy team and were also married in real life.

Broadcast Pioneers Library

TOMY DEAR FRIEND FROM Baby Rose Marie



One of Radio's first child stars, Baby Rose Marie, first sang at age three on NBC in 1926. She eventually was given her own 15-minute Sunday morning show on NBC's Blue Network in 1932. As she became more popular, the show gained more frequency, staying on the air through 1938. As an adult, she went on to a television role on "*The Dick Van Dyke Show*."

Broadcast Pioneers Library



A rare 1932 photo of Jim and Marian Jordan, who first played *Smackout*, a grocer who was smackout of groceries. This show was converted to *Fibber McGee and Molly* in 1935 when the program went national.

Broadcast Pioneer Archives

Telling stories of life in *Grinders Switch, Tennessee*, comedienne Minnie Pearl (Sarah Ophelia Colley Cannon) became an institution on *The Grand Ole Opry*, which ran on NBC and originated from WSM Nashville. *Hoowww-dee, I'm just glad to be here* was her trademark opening. The program may be the second-longest continuously running Radio show (after *The Metropolitan Opera broadcasts*) starting November 28, 1925, and still on to this day.

Broadcast Pioneer Archives



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WARD L. QUAY



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June 9, 1941 WGN Inc. Chicago, IL

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PERSONALITIES OF THE PAST



George Burns once said that he could give Gracie a straight line and she could ad lib for hours without him saying another word.

Pacific Pioneer Archives



Morton Downey was so popular he received 90,000 letters a week. He first sang on the Radio in England at the BBC and landed *The Camel Quarter Hour* in 1931. Although known as *The Irish Troubadour*, Downey was born and lived in Wallingford, Connecticut.

Pacific Pioneers



After a tough try at making it in vaudeville, Red Skelton appeared on *The Rudy Vallee Show* in August 1937. In 1941, NBC gave Red his own show, and within two years he had the second-highest-rated show in America. He went on to become one of the biggest Radio and television stars of all time.

Pacific Pioneers Archives



Thousands of country music artists made the trip to Nashville hoping to be discovered and put on *The Grand Ole Opry*. Roy Acuff and *The Smoky Mountain Boys* were rejected three years in a row before becoming a part of the show. Acuff became *The Opry's* biggest star. (1938)

Broadcast Pioneers Library



Doris Day was a singing sensation on NBC's *"Your Hit Parade"* in the late 1940s.

Broadcast Pioneers



"*The Danny Kaye Show*" originated from Hollywood and premiered on CBS in January 1945. It immediately was ranked in fifth place nationally, although it only stayed on for a year. Kaye became known as *The Prince of Clowns*.

Broadcast Pioneers



Ed Gardner played Archie the Manager on *"Duffy's Tavern"* for 10 years on CBS and then NBC. The Brooklyn-accented bartender would goof with famous

guests who stopped in to the bar. Each star signed his bar apron.

Broadcast Pioneers Library



The musical entertainment for Joe Penner's (bottom) *"The Baker's Broadcast,"* Ozzie and Harriet Nelson eventually moved to Hollywood to join *"The Red Skelton Show"* in 1941. They left three years later when Skelton was drafted, which led to *"The Adventures of Ozzie and Harriet."*

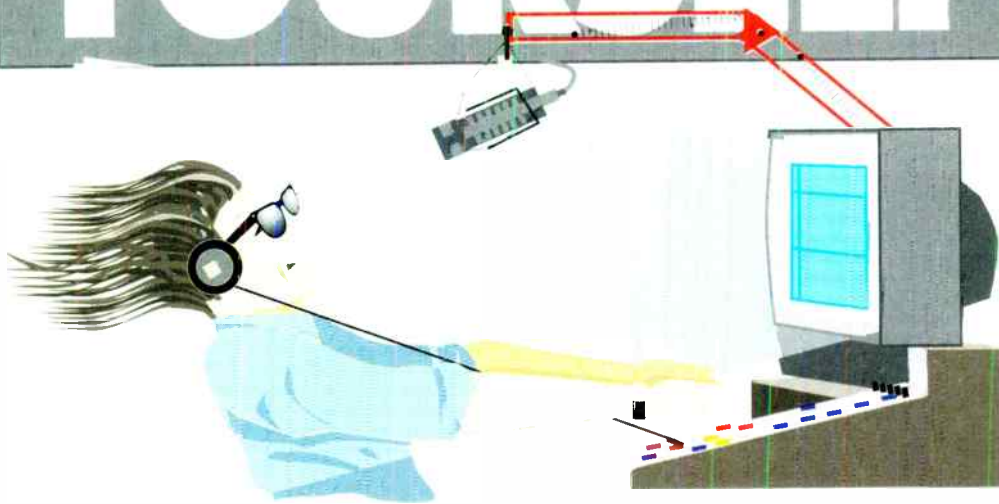
Broadcast Pioneer Archives



Comedian "Happy" Felton appeared on many Radio programs as a regular, including NBC's *"Pot o' Gold"* in its 1946 revision, ABC's 1948 *"Stop the Music"* and his own *Happy Felton Show*, *"Finders Keepers,"* which ran Monday through Friday at 11 a.m. on NBC starting on March 28, 1945.

Broadcast Pioneer Archives

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PERSONALITIES OF THE PAST



Known as the first disc jockey, Martin Block created "Make Believe Ballroom" on WNEW New York. At a time when most music featured on the Radio was live, Block was able to provide any artist on command by using records. Block announced for "The Chesterfield Supper Club" and was also host of ABC's "The Martin Block Show."

Broadcast Pioneers



Laughing it up on the NBC Red Network are (l-r) Judy, Annie and brother Zeke Canova with Edgar Bergen and Charlie McCarthy on "The Chase and Sanborn Hour."

Broadcast Pioneers Library



Exaggerated phrases like "Don't ever dooooo that!" and "Wooooee is me!" had Radio audiences in stitches from comedian Joe Penner, whose career ended abruptly in 1940 when he suffered a heart attack at age 36 while on stage in a Philadelphia theater production.

Broadcast Pioneer Archives



Jack Benny entertains troops in 1943.

Pacific Pioneer Archives



Nationally popularized on television's "Hogan's Heroes," Bob Crane started his entertainment career as a Radio deejay in the 1950s on WLEA.

Broadcast Pioneers



The Great Gildersleeve Hal Peary (left) goes belly to belly with the old goat Judge Horace Hooker, played by Earle Ross.

Pacific Pioneer Archives

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BUCKLEY

RADIO



The NBC Chimes

Where Did They Come From?

by Bill Harris

I am sure that you have heard the famous sound trademark of NBC, the three chimes. The announcer would say, "This is the National Broadcasting Company," and then you would hear the three-note chime. I became interested in learning more about the chimes when I discovered a book in the library titled, "The Fourth Chime" by NBC. I had never heard of a fourth chime so my curiosity was aroused. The book, however, did not tell much about the fourth chime, other than it was used in addition to the other three notes to announce special news bulletins. After writing several letters, and making several phone calls and inquires, I was able to gather the information I was seeking. I hope you find the history of the chimes as interesting as I did.

The NBC Chimes

America's first nationwide network, the National Broadcasting Company, began broadcasting on November 15, 1926, with WEAJ in New York as the key station, and 19 affiliate stations. The

corporation was jointly owned by RCA, General Electric, and Westinghouse. There was some confusion among the stations at the conclusion of network programs on the hour and half-hour and some type of coordinating signal was needed to alert the network stations for station break purposes.

Three men at NBC were appointed the task of developing such a signal for station identification on the hour and half-hour: Earnest la Prada, an orchestra leader; Phillips Carlin, an NBC announcer; and Oscar Hanson, who later became an NBC vice president in charge of engineering. These three experimented on the air with a complicated seven-note arrangement (G-C-F-E-G-C-E) in 1927 and 1928. The announcers found that the seven-note chimes were too complicated to remember to strike consistently in the correct order so the number of notes was reduced to four (G-C-F-E) and that was reduced to three. On November 29, 1929, the three notes (G-C-E) that became the trademark of NBC were broadcast. The chimes were struck at 29:30 and 59:30 past the hour.

The chimes consisted of three-note bars finely tuned to exact pitch, mounted on a wood sound box with leather bumpers padding the ends. The bars were mounted in striking order and the box had an aluminum handle on the side so the announcer could hold it up to the microphone while striking the chimes.

Beginning in 1932 the chimes were generated automatically by means of finely tuned metal reeds that were plucked by metal fingers mounted on a revolving drum, much like a music box operates. The reeds formed part of a capacitor in an oscillator circuit. The

notes were amplified and then sent out to be broadcast. Now all the announcer had to do to sound the chimes was push a button.

The fourth chime was initiated to announce special news bulletins. It was first used to announce the crash of the Hindenburg at Lakehurst, NJ, in 1937, and used again during the Munich crisis in 1938, with the attack on Pearl Harbor in 1941, and during the D-Day invasion. The fourth chime was a second sounding of the note "C."

The chimes announced the beginning of NBC television broadcasting on April 1, 1941, with the sign-on of WNBT-TV in NYC.

NBC registered the chimes with the U.S. Patent Office in 1950, the first audible trademark to be registered. Below is the description as filed with the Patent Office.

Serial Number: 72-349496

Type of Mark: Service Mark

Description of Mark: The mark comprises a sequence of chime-like musical notes which are in the key of C and sound the notes G, E, C, the "G" being the one just below middle C, the "E" the one just above middle C and the "C" being middle C, thereby to identify applicant's broadcasting service.

Owner Name: (registrant) National Broadcasting Company Inc.

Owner Address: 30 Rockefeller Plaza, New York, NY

The chimes were discontinued on both Radio and television on September 12, 1971, but in celebration of NBC's 50th anniversary, were once again used following all broadcasts in November 1976. 📻

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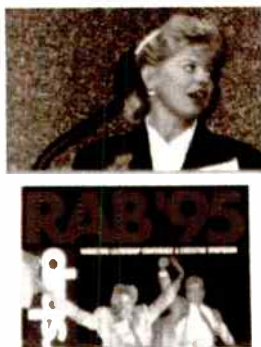
Who Are America's Best? You Decide.

Being the best is worth recognition. Each year *Radio Ink* magazine honors the top people in the Radio industry by presenting the coveted Radio Wayne Award in each of several categories. If you know someone who epitomizes professionalism and has raised the overall level of excellence in Radio, this is an excellent opportunity

to honor them. To nominate someone for The *Radio Ink* 5th Annual Radio Wayne Awards, simply fill out the form below giving reasons you believe this person deserves the recognition, and mail or fax it to us by December 15, 1995. Finalists will be announced in January. Awards will be presented February 16, 1996, at the Friday luncheon in Dallas during the RAB Marketing Leadership Conference. You may nominate as many people as you please – for more than one nomination please photocopy the form below.

... And the Categories are:

- Broadcaster of the Year
- General Manager of the Year
- Sales Manager of the Year
- Street Fighter of the Year (Account Executive)



NOMINATION FORM

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 Nominee Station _____
 Nominee Phone _____

Nominating This Person For: (one only please)

- Best Overall Broadcaster (The Radio Wayne Award)
- General Manager of the Year
- Sales Manager of the Year
- Street Fighter of the Year (Account Executive)

Nominated by _____

Your Phone _____ Your Station _____

In 100 words or less, describe in detail why this person should be the recipient of this year's award. (Attach separate sheet)

Deadline: Entries must be postmarked by Dec. 15, 1995

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The Radio Wayne Awards are named in honor of Radio Wayne Cornils who has devoted his entire career to the betterment of training, professionalism and quality in the Radio industry. The award is not affiliated with the Radio Advertising Bureau.

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• **Net Nights.** USA Radio Network feeds the fancy of net users Sunday nights with "Internet@Night" a show described as "Interactive Multi-Media Geek Radio." Host Tony Reynolds brings to light such issues as E-Mail, browsing the web and tools in accessing the Internet. The show runs from 10 p.m. - 1 a.m. (ET) on SATCOM C-5, Transponder 15 and Spacenet III, Transponder 7H. Interactive geeks? 800-829-8111

Instant Talk. Taylor Subscription Talk (TST™) recently launched a new audio on-demand Internet service called TST On-Demand. It gives multimedia computer users access to hundreds of current and archived Talk Radio shows via the Internet from big and small markets. For

Talk stations it's a great chance to get some Talk on-line, and for Talk listeners who own a computer well, it's nirvana. 800-789-4506 or <http://www.tstradio.com> for direct access.



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MOVERS & SHAKERS

★ **James Higgins** has been named senior VP of Sales for United Stations Radio Network. Higgins had been senior VP/sales for Westwood One Radio Networks. 609-397-4880



Jim Glogowski

★ **Jim Glogowski** has been promoted from GM at the Children's Broadcasting Corporation station KTEK-AM Houston to VP of operations for all owned and operated CBC Radio stations. 612-330-9524

★ **Bruce Klein** has been promoted from AE to VP of sales for McGavren Guild Radio/Los Angeles. 212-916-0524

★ **Jack Knebel** has been named executive VP/operations and business development of the NAB. Knebel had served as president of the American Mining Congress until it merged with the National Coal Association. 202-429-5350

★ **Tom Poulos** has been named executive VP/GM for McGavren Guild Radio. He had been executive VP and director of sales for McGavren Guild Radio in Boston. 212-916-0524



Tom Poulos

★ **Richard A Baum** has been appointed VP/midwest sales for United Stations. Baum had been an AE at WMAQ-AM Chicago. 609-397-4880

★ **Kathy Muller, Terri Rabel and Rory Benson** have been promoted at the NAB. Muller, from VP to senior VP/meetings and special events; Rabel, from VP/operations to senior VP/operations and international business development; and Benson from senior VP to executive VP/communications and assistant to the president. 202-429-5350

★ **Terrence Rodda** has been promoted from GM of Keymarket Radio's WWKB-AM/WKSE-FM Buffalo to VP of those two stations along with Keymarket's other two Buffalo stations, WBEN-AM and WMJQ-FM. 706-855-0555

★ **Michael Frohm** has been appointed GM of WWSW-AM/FM Pittsburgh. Frohm had been GSM of KDKA-AM. 412-323-5300

★ **Allan D. Chlowitz** has been named GM of KNEW-AM and KSAN-FM San Francisco. 818-815-4444

★ **Dan Seeman** has been appointed station manager for KEEY-FM Minneapolis. Seeman will maintain his station manager duties at sister station KFAN-AM. 612-820-4200

★ **Bill Hurwitz** has joined WULM-FM Milwaukee as NSM. He was previously SM at WISN-AM/WLTQ-FM Milwaukee. 414-771-1021

★ **Darrell Sweeney** has been appointed eastern regional SM for Mark IV AudioCanada Inc. Sweeney most recently served as regional SM with TOA Canada Corporation. 616-695-5948



Michael Frohm



Darrell Sweeney

★ **Michael Burch** has joined Katz Hispanic Media as southwest regional manager in Dallas. He had been an AE for Univision in Chicago. 212-424-6481

★ **Michelle Portner, Susan Bradkin, Richard Deitrick** are all new AEs with Katz Radio Group. Portner, with Banner Radio in Philadelphia, was promoted from an AE trainee; Bradkin, with Banner in New York, had been an AE with Christal Radio; and Deitrick with Katz Radio in Dallas, had been a security auditor for American Airlines' corporate division. 212-424-6484

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World Radio History

GRAPEVINE

Cyclist extraordinaire Todd Hepburn of Ted Hepburn Co. has completed his MS-150 bike tour. Todd exceeded his goal of raising \$10,000 for the first time this year with more than 165 sponsors pledging \$12,000. Todd has raised more than \$41,000 and ridden more than 960 miles for Multiple Sclerosis since 1988. He's also done several of these "man with bike" poses. ▼



▼ The Northern California Broadcasters Association in San Francisco recently presented their first "Top of The Dial" awards to three prominent advertising executives for their on-going support of the Radio industry. The guys who made the grade were (l-r): Gene Chaput, VP and management supervisor at Young & Rubicam; Henry Hansel, chief executive of Hansel Motors and former president of the Northern California Ford Dealers; and Ridge Lundwall, partner account supervisor for J. Walter Thompson. In addition to their trophies they each picked up \$1,000 to be given to the charities of their choice. And who said advertisers weren't nice guys?



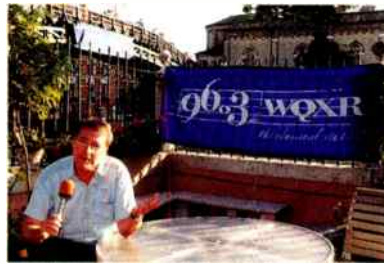
SEND PHOTOS OF YOUR organization's major events to: Grapevine c/o Shawn Deena • 224 Datura Street • Suite 701 • West Palm Beach, FL 33401



▲ Performing at a recent Paxson Communications sales and management conference in St. Petersburg, FL, was Byrds founder Roger McGuinn, whose appearance was hosted by BMI. Feeling groovy were l-r: BMI's Dan Spears, McGuinn, and Lowell "Bud" Paxson.



◀ Lance of WKQX-FM Chicago's "Lance and Stoley Show" proposed to mid-day host Samantha James live on the air during his morning show and well wouldn't you know it, they'll be wed next August in a quiet ceremony. Obviously Lance is one of those "one-named" personalities thus bringing to light this question: Will Samantha James become — Samantha Lance?



◀ Bringing a piece of Italy home to their New York listeners was WQXR-FM whose Gregg Whiteside (pictured) along with PD Tom Bartunek and engineer Rodney Belizaire broadcast live from Venice. The project was done in collaboration with Save Venice, the American foundation dedicated to restoring and preserving Venetian art. Que Bella.



▲ Crawling babies, big bucks and a lot of diapers made for a goofy Dees Diaper Derby II in Los Angeles with KIIS-FM's Rick Dees and almost 1,000 babies (12 months or younger) in the all-fours race for a grand prize of \$5,000. For that kind of cash, they could have had the grown-ups in diapers crawling for money. L-r: Ellen Ipsen and Jennifer Chisolm of Beechnut (co-sponsor), Ellen K., Dees, winner Jake Johnson, dad Jay, mom Venise, Jody Schlonsky, producer of Kids Stuff Expo, KIIS' Roy Laughlin and Jake's sister Jessica.

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Radio Ink is a positive Radio industry resource designed to continually educate readers by providing fresh, stimulating and actionable ideas in marketing, sales and programming along with refreshers on the basics. Content is 100 percent related to Radio, quick-to-read, with a no-bias editorial balance, giving equal emphasis to all formats, market sizes and geographic regions. All editorial material is geared toward building the success of our readers, their stations and the Radio industry overall.

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BROADCAST SERVICES

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**NEW
EACH ISSUE!**

COPY CLIPS

Below are six different Radio spot copy ideas which have been used on the air successfully in various markets. Just copy this page, cut out the cards, put them in a filing box and use them as a reference for tried-and-true copy ideas. Send your great Radio spot copy by fax to 407-655-6134, or mail to: Radio Ink, Attn.: Copy Clips, 224 Datura Street • Suite 701, West Palm Beach, FL 33401. Please remember to include your address, the copy category, client's name, your name, title, station and whether the spot is :30 or :60.



RESTAURANT

:60 NICOLE'S FAMILY RESTAURANT

Female Vc: After a long day at work, the last thing I want to do is come home and cook — and the kids are so tired of the same old fast-food restaurants. (sfx: reverb little boy voice) Boring ... ! Female Vc.: I just don't know what to do? (Music: '50s & '60s upbeat music) Anncr: If you're caught singing that same old tune, why not cruise on into Nicoles Family Restaurant at 800 West Nassau in East Canton State Rt. 30. You'll be able to listen to all your favorite oldies at this unique '50s & '60s style restaurant. At Nicoles they're small enough to care the old-fashioned way but big enough to serve you. Be sure to ask your waitress about their tasty daily specials. They also offer fabulous homemade dinners like roast beef and roasted chicken. Don't forget dessert! Nicoles has a separate old-fashioned ice cream parlor serving all the old favorites! Shake, rattle & roll with one of Nicoles delicious shakes, sundaes, or banana splits! They also serve breakfast! Call 488-6111 for details! So, if your looking for good food and fun — come to Nicoles Family Restaurant! Kimberly Sarchione, WZKL-FM/WDPN-AM Alliance, OH

**RADIO
INK**

HOME HEATING

:60 RUBY HEATING AND COOLING

(sfx: whimsical music under) Anncr: Once upon a time, there were three bears: Papa: Papa Bear ... Mama: ... Mama Bear ... Baby: ... And Bayy-bee Bear! Anncr: But the Bear household always had one problem: Papa: My room is too hot! Mama: My room is too cold! Baby: My room is just right! Anncr: And when they adjusted the thermostat ... Mama: My room is just right! Anncr: But ... Baby: My room is too hot! Papa: And my fur is smoking in here! Anncr: Then, one day, this ... blonde girl came to the door. (sfx: doorbell and opening of door under above announcer line) Blonde: So, you're having trouble keeping all the rooms in your home at the right temperature, huh? Papa: How did you know? Blonde: I was eavesdropping. Anyway, it might be the heating, cooling and ventilation system. May I suggest calling Ruby Heating and Cooling? They have Weil-McLain Lux-Aire and Bryant heating and cooling equipment ... and they offer 24-hour emergency service for the entire Kettle Moraine area! Papa: That includes West Bend? Blonde: Sure does! Tag. Ted Lyonz, WBWI-FM West Bend, WI

**RADIO
INK**

EYEGLASS SHOP

:30 SPECTACLE SHOP

(sfx: crowd of people throughout) Boy 1: Man! I think I'm gonna like this college thing dude, check out all the chicks. Boy 2: Yah! With these Raybans, we'll fit right in. Great idea dude. Girl: Move it. Boy 1: She obviously doesn't recognize Raybans when she sees 'em. Boy 2: Obviously not! Do you have your Raybans? Boy 1: Check! Boys: Then let the games begin. On to Psych 101! (music starts) Anncr: Go back to school in style with Rayban Sunglasses from the Spectacle Shop. With prescription glasses as well as sunglasses. The Spectacle Shop — on the Downtown Mall, Berkmar Drive and West Main Street.

Kathy Friedrichs, WINA-AM/WQMZ-FM/WKAV-AM

**RADIO
INK**

VIDEO & CAMERA SUPPLIES

:30 CAMERA FAIR

(Spike Jones-type music bed w/whistles, bells, rattles, etc. up and under) Anncr: Digbert sat, contented, his camcorder nestled in his little lap. But before long he realized — this wasn't the end, it was just the beginning! Now, it was time to accessorize! So Digbert screamed (sfx: man screaming), because he thought it would cost a fortune. Then he found out about the Video Accessory Sale at the Camera Fair. Video tripods, microphones, lights, lenses, batteries — everything for his camcorder, all at half-price savings! Digbert rejoiced. (sfx: crowd cheers) So will you. Just call or stop in at the Camera Fair and ask for details. The Video Accessory Sale at the Camera Fair, Hall Avenue, Marinette. It's worth rejoicing over.

Greg LeGault, WMAM-AM/WLST-FM Marinette, WI

**RADIO
INK**

PUB

:30 IC MUGGS

(sfx: on the spot report type; traffic noise, tires squealing, etc.) Anncr: We take you now to Sam Street our on-the-spot reporter at IC Muggs ... Sam: Thank you very much ... This is Sam Street on the Street at IC Muggs. I can't believe my eyes. They're coming by truck ... They're coming by sport cars ... but, they are coming to IC Muggs. You sir, why are you here ... Cowboy: (sfx: cow moo's in background) Fir the Long Necks dat blame it ... Sam: And you sir ... Business Type: (indignant) Really, Import Beers at special prices, where have you been? (sfx: car phone rings ...) Gotta go! Sam: There you have it ... Domestic and Import Long Neck Beer specials today at IC Muggs next to Best Buy Liquors, in Crookston, where friends meet friends.

Jo Gast, KROX-FM Crookston, MN

**RADIO
INK**

WESTERN WEAR

:30 WESTERN WEAR HOUSE (CHRISTMAS)

Santa Claus: Ho, ho, ho! Yeee-hah!! Saddle up your reindeer, folks! After centuries of tryin' to come up with new ideas, I've finally found the perfect gifts this year. I just came from the Western Wear House in Williamsport. Got me and the elves some new duds — boots and Stetson Hats ... and the missess'll love her new handmade jewelry! And since the service was so good, I'll be seein' the Western Wear House folks on Christmas Eve! (whisper) ... But don't tell them that! (loud) Ho, ho, ho! On Silver ... on Trigger ... (fade out) Anncr: Western Wear House, 2 Hopewell Road in Williamsport! Dash in today!

Jeff Wine, WIKZ-FM/WCHA-AM Chambersburg, PA

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RADIO INK has immediate openings in sunny Palm Beach, Florida, for salespersons. Radio Sales/Management experience required. Print background not necessary, just a passion to win. Fax resume today to: Yvonne Harmon, President, *Radio Ink*. 407-655-6164. All inquiries are confidential. EOE.

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Classified Ad Rates

All orders and correspondence pertaining to this section should be sent to: **RADIO INK, 224 Datura Street • Suite 701**

• **West Palm Beach, FL 33401.** Call (407) 655-8778 or fax to (407) 655-6164. All ads must be prepaid and if not paid by deadline may be subject to cancellation. Checks, Mastercard®, Visa® and American Express® cards accepted.

Rates: Classified Listings (non-display). Per issue \$1.50 per word. Situations wanted: first 10 words are free, additional words: \$1.50 per word. Blind Box: \$15 per issue. **Word Count:** Symbols such as GM, GSM, AE, etc., count as one word each. Each abbreviation, single figure, group of figures, letters and initials count as one word. We also count the phone number with area code and the zip code as one word. **Rates: Classified Display** (minimum 1 inch, upward in half-inch increments): \$130 per inch.

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If you do not want your reply to reach a certain company, simply indicate the company on the outside of your envelope. If the company named on your envelope corresponds with the box holder, your reply will be discarded.

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- HELP WANTED PROGRAMMING AND PRODUCTION
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1995

Nov. 6—Radio License Renewal Seminar, Sioux Falls, SD. 202-775-3511
 Nov. 8—Radio License Renewal Seminar, Denver. 202-775-3511
 Nov. 8-12—National Association of Farm Broadcasters Annual Convention, Kansas City, MI. 612-224-0508
 Nov. 6-10—Managing Brands for Success, Media Strategy, Interactive Marketing, Creative Advertising, Promotion Strategy, Rye Brook, NY. 212-697-5950
 Nov. 10—Radio License Renewal Seminar, Helena, MT. 202-775-3511
 Nov. 12—NAB Small/Market Mgrs. Roundtable, Washington, D.C. 202-429-5402
 Nov. 16-19—National Association of College Broadcasters 8th Annual National Conference, Providence, RI. 401-863-2225
 Nov. 21—International Radio & Television Society Foundation (IRTSF) Newsmaker Luncheon, New York. 212-867-6650
 Dec. 13—IRTSF Christmas Benefit, New York. 212-867-6650

1996

Jan. 5-8—EIA/CES Internat'l Winter Consumer Electronics Show, Las Vegas, NV. 202-457-8700
 Jan. 13-17—NAB Board of Directors Meeting, Palm Springs, CA. 202-775-3527

Feb. 3-4—Dan O'Day's PD Grad School, Dallas. 310-476-8111
 Feb. 3-6—53rd Annual NRB Convention & Exposition, Indianapolis. 703-330-7000
 Feb. 5-6—NAB Radio Group Head Fly-in, Washington, D.C. 202-429-5402
 Feb. 15-17—Oklahoma Association of Broadcasters Winter Convention, Oklahoma City. 405-848-0771
 Feb. 15-18—RAB Annual Marketing Leadership Conference, Dallas. 212-387-2100
 Feb. 22-25—R&R Talk Radio Seminar, Washington, D.C. 310-553-4330
 Feb. 28-March 2—Country Radio Broadcasters Country Radio Seminar, Nashville. 615-327-4487
 March 2-4—NAB State Leadership Conference, Washington, D.C. 202-429-5402
 March 20-23—Alpha Epsilon Rho Nat'l Convention, Los Angeles. 803-777-3324
 April 15-18—NAB Annual Convention 1996, Las Vegas, NV. 202-429-5402
 May 4-7—RAB Board of Directors, Boston, MA. 212-387-2100
 May 19-22—Broadcast Cable Financial Mgt. Assoc./Broadcast Cable Credit Assoc. Annual Conference, Lake Buena Vista, FL. 708-296-0200
 May 21-26—NRB International Conference, Jerusalem. 703-330-7000
 June 19-22—PROMAX & DBA Conference &

Expo, Los Angeles, CA. 213-465-3777
 June 20-23—Talk Radio '96, Washington, D.C. 617-437-9757
 June 22-25—NAB Board of Directors Meeting, Washington D.C. 202-775-3527
 Sept. 28—NAB Radio License Renewal Seminar, Kansas City, MO. 202-775-3527
 Oct. 2-5—NAB 1996 Radio Show & World Media Expo, Los Angeles, CA. 202-429-5402
 Oct. 2-5—RTNDA International Conference and World Media Expo, Los Angeles, CA. 202-659-6510
 Oct. 2-5—Society of Broadcast Engineers Engineering Conference and World Media Expo, Los Angeles, CA. 317-253-1640
 Oct. 20-22—Association of National Advertisers 87th Annual Meeting & Business Conference, Amelia Island, FL 212-697-5950

1995 Arbitron Survey Dates

- Fall Sept. 21-Dec. 13

1996 Arbitron Survey Date

- Winter Jan. 4-March 27
- Spring March 28-June 19
- Summer June 27-Sept. 18
- Fall Sept. 19-Dec. 11

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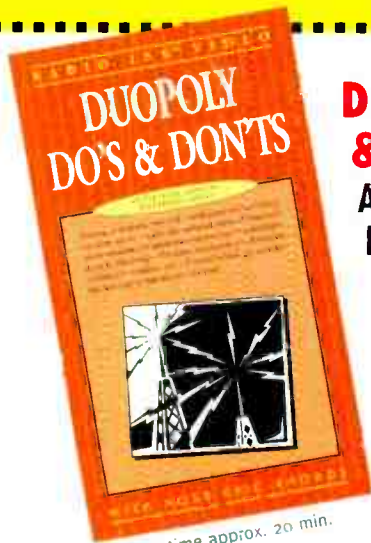
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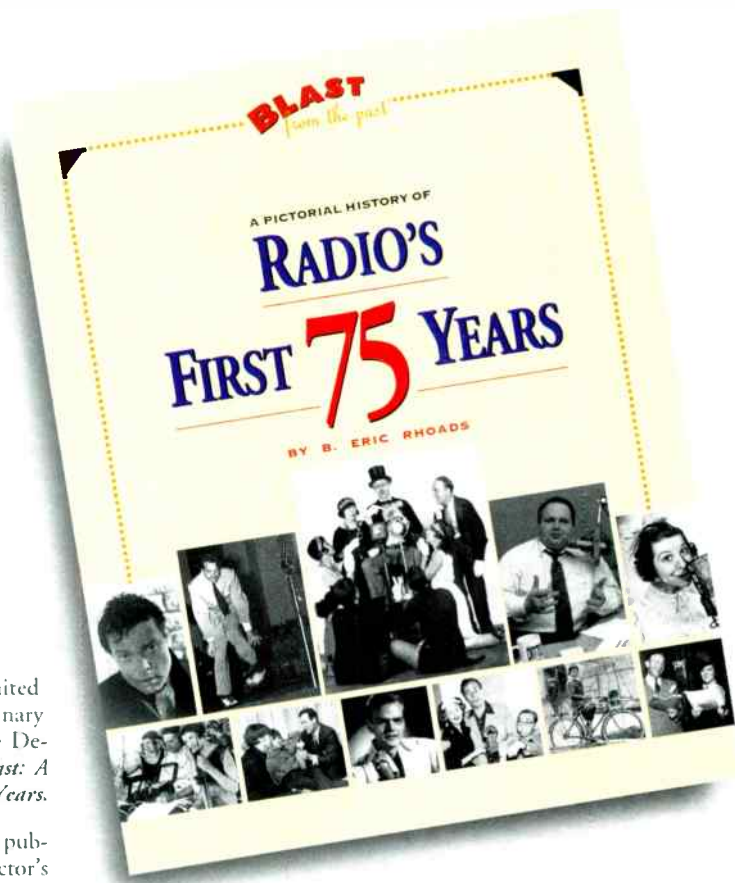
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