

**SPONSOR** /40-YEAR ALBUM *of* PIONEER RADIO STATIONS



# The first FORTY...

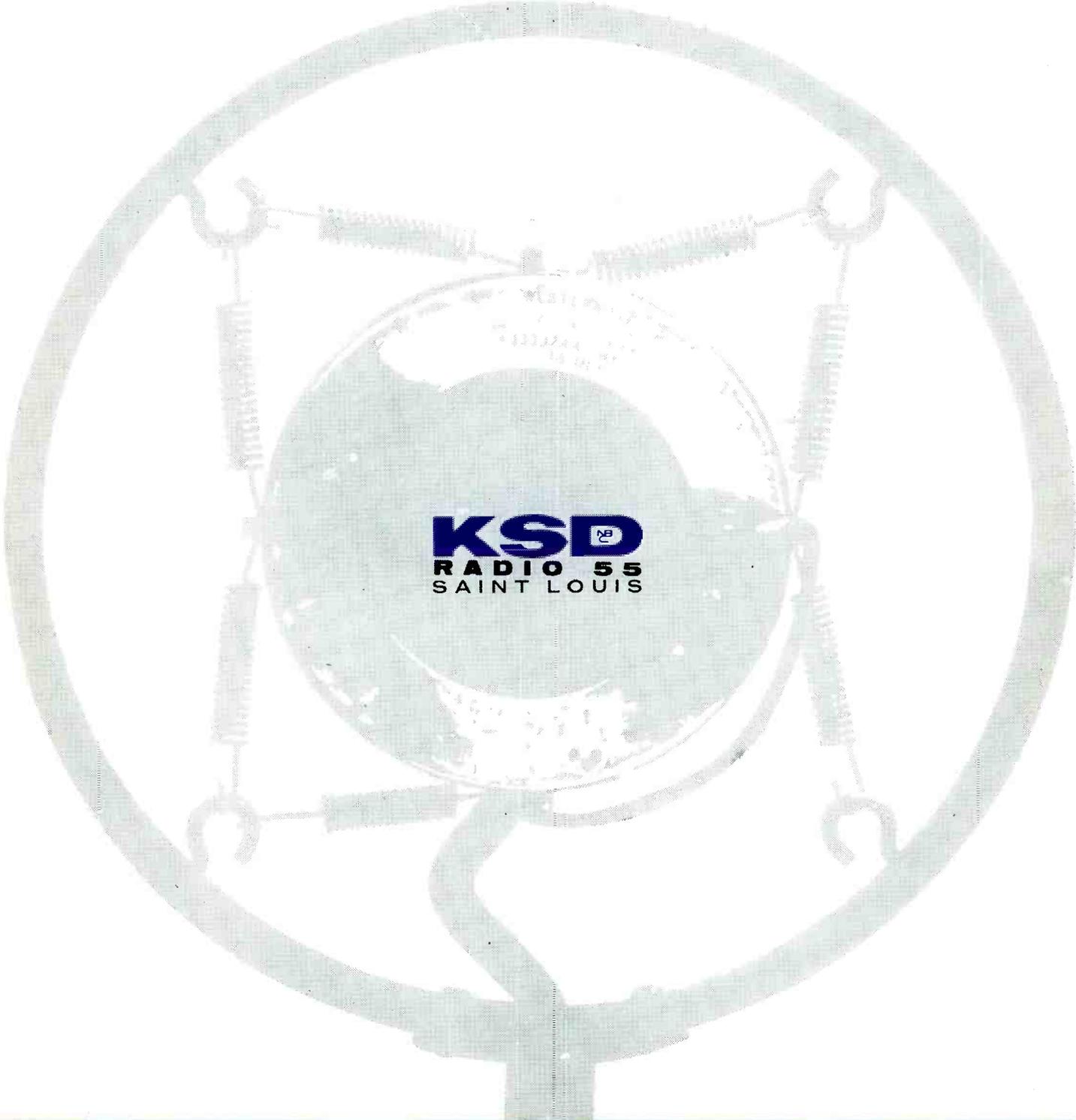
1922-1962

*charter NBC station*

*owned and operated since February 14, 1922*

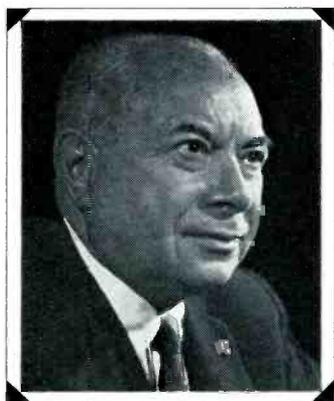
*by the Pulitzer Publishing Company*

*represented nationally by the Katz agency*



**KSD**  
**RADIO 55**  
SAINT LOUIS

●● *The STATIONS THAT OPENED  
THEIR STUDIOS IN 1922  
AND EARLIER WERE PIONEERS,  
PERHAPS THE GREATEST  
IN COMMUNICATIONS HISTORY.* ●●



In an age poised on the threshold of satellite communications, it is difficult sometimes to realize that the entire history of broadcasting is less than a half century old.

It is stranger still to recall that an event which occurred only forty-one years ago, at a dusty ringside in Jersey City, foreshadowed the beginnings of a public service spanning the nation and the world.

In the summer of 1921, I was at Boyle's Thirty Acres, across the river from New York, to assist Major J. Andrew White broadcast the first blow-by-blow report of a championship prize fight—the Dempsey-Carpentier battle. We were announcing over the microphone of Station WJY, temporarily installed by RCA at Hoboken.

I do not know how many persons, glued to the earphones of their crystal detector sets and one-tube receivers, heard the description of this ring classic. But they were listening to history.

The knockout, the clanging of the bell, the roars of the crowd literally brought home to the nation the possibilities of recreating by radio distant events and impressions directly in the living room.

In 1922, the first football game—Princeton-Chicago—was broadcast. The New York Philharmonic Orchestra went on the air. The same year marked the surge of independent radio stations, opening a new horizon of entertainment and information for America.

I doubt whether many of us, forty years ago, gave serious thought to ourselves as pioneers. We were much too busy experimenting and building to wrap our work with the mantle of the future.

Nevertheless, all of us, I feel, were consciously aware of radio's significance and impact—its vital role as the recorder of living history.

In retrospect, the stations that opened their studios in 1922 and earlier were pioneers, perhaps the greatest in communications history. Whatever else has followed—the network concept, black-and-white television, color television, and now satellite transmission—finds its origins in the broadcasting trails blazed four decades ago.

In honoring the 40-Year Stations of the United States and Canada, SPONSOR commemorates more than an extraordinary span of accomplishment and progress: It salutes the enterprising spirit of public service that continues to typify American broadcasting.

I am happy to join in this tribute to these pioneers of the air waves.

*David Sarnoff*



## The Voice of the Land

It's a big land . . . a proud land . . . that sweeps from sea to sea. Only a strong voice can fill it . . . reach it . . . move it to its very heart.

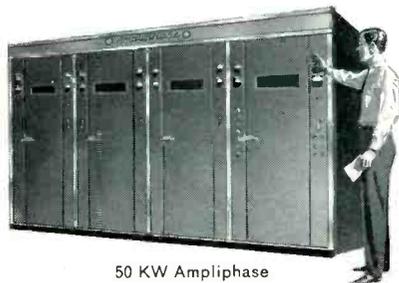
Listen to this voice. It talks to motorists as they crowd the busy roads. It gives a warning to farmers that frost is ahead. It sings a sweet song to lovers. It carries the news to businessmen. It wakes millions every morning and sends them off to work . . . informed . . . entertained . . . often inspired. For this is a practical voice, a spiritual voice, the very voice of America. *It is the voice of AM Radio.*

RCA has played an essential part in the steady progress

of AM. You will find the RCA nameplate proudly affixed to transmitters whose owners never toy with quality . . . never compromise with dependability. You will find the RCA nameplate your highest assurance of superior performance no matter what your broadcast requirements may be. Why not call in your RCA Broadcast Representative today. He speaks your language.



**The Most Trusted Name in Radio**



50 KW Ampliphase



5/10 KW Type BTA-5U/10U



5 KW Type BTA-5T



250/500/1000 W Type BTA-1R1

CONTENTS

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Foreword: <i>General David Sarnoff</i> .....	3
Chronology: <i>Milestones of commercial radio 1909-1962</i> .....	7
Pictorial Review:	
<i>Stations of the East</i> .....	11
<i>Stations of the South</i> .....	39
<i>Stations of the Midwest</i> .....	63
<i>Stations of the West</i> .....	101
<i>Stations of Canada</i> .....	119

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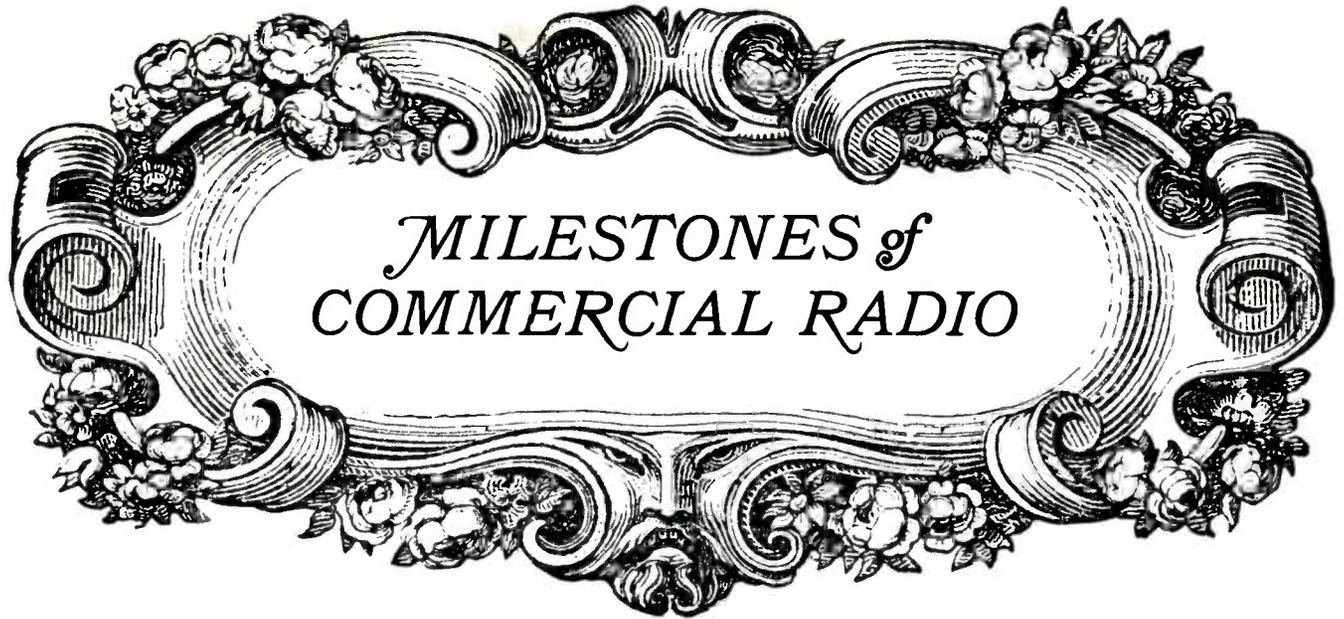


*... but we're only 39*

# **WTAR RADIO**

BORN 1923 IN  
NORFOLK, VIRGINIA

**VIRGINIA'S FIRST STATION**



## MILESTONES of COMMERCIAL RADIO

**A** compilation of significant events, including historical developments leading up to the establishment of the American system of broadcasting.

By EDWARD P. SHURICK, executive v.p., Blair-TV, author of "The First Quarter-Century of American Broadcasting"

1909

School of radio instruction opens in the United States as the Marconi Institute—later incorporated as a part of the Radio Corporation of America—giving courses in every branch of radio.

1915

Arthur B. Church, who later is founder of KMBC of Kansas City, uses "wireless" in a commercial way—merchandising radio parts to fellow ham operators on his own amateur station in Iowa.

1920

As secretary of Frank Seaman Advertising Agency, New York, Frank A. Arnold addresses trade, civic, and business groups all over United States on broadcasting as an advertising medium.

Jersey Review leases WAAT, Newark, and regular programs are given twice a week consisting of news and music for two hours with a commercial rate of \$35 per week for the time.

August 2: Daily broadcast begins on WWJ, Detroit (then 8MK).

November 2: KDKA, Pittsburgh (Westinghouse Company), begins regular schedule of broadcasting with Harding-Cox presidential returns.

1921

Printed copies of speeches sent out by KDKA, Pittsburgh with costs defrayed by selling space on the printed booklets.

1922

January 1: New Year's Greetings purchased by Jersey Journal for one hour from midnight to 1:00 a.m. for \$50 on WAAT, Newark.

March 31: Commercial station owned and operated by an educational institution—WWL, New Orleans.

April 11: Cash give-away to check listener strength offered over WWL, New Orleans.

July 25: "Commercial station," WBAY, New York, opened for public experimentally by American Telephone and Telegraph Company.

August 28: Commercially sponsored program of the Queensborough Corporation, a real estate organization, on WEAJ, New York.

October: The "Farmer's Noon Hour," a participating program, on KFBB, Great Falls, Montana.

Fall: Broadcast talent paid by WOAI, San Antonio.

1923

January 4: Network experiment broadcast from WEAJ, New York, to WNAC, Boston.

March: Gimbel Brothers installs studio on the upper floor of its store to originate by wire sponsored entertainment to WEAJ, New York control room.

April 25: Browning King and Company sponsors Anna C. Byrnes and her orchestra in studio program on WEAJ, New York.

October 14: Commercial radio network formed between WEAJ, New York and WJAR, Providence.

1924

Station time between 8 p.m. and 10 p.m. given each evening to an advertiser in the *Los Angeles Times* provided the sponsor contributes an amount of \$150 or more, to be paid to the talent, on KHJ, Los Angeles.

The right of discrimination in advertising is exercised by KQV, Pittsburgh in cancelling the account of the Pittsburgh Theronoid Company.

February 12: Commercial radio program sponsored by the National Carbon Company fed to a network of WCAP, Washington (and later WJAR, Providence) from WEAJ, New York.

March: The "Invisible Theatre," an attempt to defray broadcasting expense, established by WHB, Kansas City.

October 9: A metropolitan symphony orchestra, the Los Angeles Philharmonic, appears on a commercial program, sponsored by the White King Soap Company, over KHJ, Los Angeles.

1925

Commercial station, not operated by firm engaged in other business activities is WAMD, St. Paul (forerunner of KSTP).

Commercial time sold to a city for advertising purposes by WQAM, Miami.

May 7: Personal appearance of radio stars before the *Static Club* by WJZ, New York.

1926

Kiddies Hour program starts on



WKBI, La Crosse, Wisconsin, still sponsored on broadcasting's first quarter-century.

**September 18:** Columbia Broadcasting System, headed by Major J. Andrew White, goes on the air with a basic network of 16 stations.

**October 11:** Quiz show sponsored by Winslow B. Felix Chevrolet Agency on KMTR, Hollywood.

#### 1928

**January 4:** "The Dodge Victory Hour," costing \$67,600, becomes a national hook-up of major entertainment importance.

**December 23:** The National Broadcasting Company establishes a permanent coast-to-coast network.

#### 1929

**July 1:** "Happy Hollow" starts on KMBC of Kansas City—a program of music and drama in which commercials are integrated.

#### 1930

Market data book on listener surveys by WKY, Oklahoma City.

**October:** Official audit of station popularity conducted by Price, Waterhouse and Company for the Columbia Broadcasting System.

**October 1:** Direct sample offer and radio contest on WEAJ, New York.

#### 1931

**February:** Announces "farmed out" to smaller stations by WCAU, Philadelphia.

**November 1:** Research department established by KMBC of Kansas City.

#### 1932

"Rhythm" transcribed announcements using spoken verse with a rhythmic background introduced by Kasper-Gordon, Inc. Transcribed spots, both dramatic with sound effects and music, of 15-second duration, introduced by Kasper-Gordon, Inc.

**June:** Walter Mann and Staff makes an intensive survey of "Simultaneous Listening" for WNAC, Boston and WEAN, Providence.

**June 27:** Price quotations for commercials made by the National Broadcasting Company.

**November 1:** National dealer meeting by radio held by Columbia Broadcasting System.

#### 1933

Musical jingles introduced as transcribed announcements by Kasper-Gordon, Inc.

Transcribed spot announcements introduced by Kasper-Gordon, Inc.

#### 1934

**September 30:** Mutual Broadcasting System starts as a cooperative four-station hookup.

#### 1935

Cecil Widdifield of Schwimmer and Scott Advertising Agency sells advertiser to make national use of spot announcements.

**June:** Audiometer survey with meters installed in radio homes in cooperation with the Massachusetts Institute of Technology conducted by the Yankee Network.

#### 1936

**September-October:** Radio is used extensively in Roosevelt-Landon political campaign with estimated \$2,000,000 or more spent for network and station time.

**November:** Wheeling Steel Corporation starts an employee broadcast over WWVA, Wheeling later fed to the Mutual and NBC-Blue networks.

**December 29:** Mutual Broadcasting System, after operation as limited network for two years, expands transcontinentally by adding Don Lee Broadcasting System of California and other stations.

#### 1937

**March 15:** Trend toward originations of movie talent programs from Hollywood as major factor in network operation is launched as General Mills, Inc., Minneapolis (Bisquick) starts "Hollywood in Person" series on the National Broadcasting Company, followed later by Metro-Goldwyn-Mayer and Warner Brothers tieups on networks for major national advertisers.

#### 1938

**October 17:** Comprehensive merchandising service by WLW, Cincinnati.

#### 1940

**April:** Dr. Frank Stanton and Dr. Paul Lazarsfeld unveil their new *Program Analyzer*, a mechanical device to record listener reactions to radio programs, first put in regular use by the Columbia Broadcasting System the following year.

**October 12:** Commercial short-wave programs broadcast to South America by an individual station, WLW, Cincinnati.

**December 23:** CBS President Paley announces plans for a radio network to link Americas, following a visit to the countries of Central and South America.

#### 1942

**January 9:** Blue Network Company, Inc. is incorporated as an independent organization.

**May 19:** Regularly operating network dedicated by CBS to provide a two-way service between the Americas. Affiliated with CBS in this inter-

continental hookup on broadcasting's 25th anniversary are 114 stations.

**July 30:** Census Bureau county-by-county breakdowns show 82.2% of all occupied dwellings in the United States are equipped with radios when 1940 census was taken.

**August 28:** Average given for some 20,000 fulltime employees in broadcasting stations and networks was \$45.15 in 1941.

**December 25:** Coca-Cola breaks sponsorship records with 12-hour Christmas program on 142 Blue stations, featuring "Victory Parade's Christmas Party of Spotlight Bands."

#### 1943

Policy adopted providing for sale of time for controversial discussion by WMCA, New York.

**May 6:** Home radios reported by 91.9% of the nation's families, although 4.2% reported sets out of order, according to survey made by *Life* magazine.

**October 14:** A network is sold—the Blue Network Company, Inc. to the American Broadcasting System, Inc. owned by Edward J. Noble.

**December 22:** Analysis of radio employment and compensation prepared by F.C.C. shows average weekly compensation (October 17, 1943) to 24,515 full-time employees of \$52.32.

#### 1944

**January 3:** Largest number of radio homes in history (32,500,000) estimated for 1944 despite wartime freezes plus tube and parts shortages.

**March 28:** Singing commercials banned on WQXR, New York.

**July 13:** Ban on middle commercials for sponsored news broadcasts invoked by WJR, Detroit, effective September 1.

**August 29:** Standard plan of station measurement—later named Broadcast Measurement Bureau—is supported by N.A.B. Executives War Conference. Project later approved by American Association of Advertising Agencies and Association of National Advertisers. Plan entails one million postcard survey biannually at estimated cost of \$1 each.

**October 9:** "Welcome Home Auditions," providing opportunities in the acting, musical, announcing and technical phases of radio to all returning service men and women interested in a radio career by the National Broadcasting Company.

**December 30:** Blue Network Company, Inc. merged into its parent, American Broadcasting Company, Inc.

#### 1945

**January 30:** Radio's weekly payroll averages \$60.52 per full-time employee according to F.C.C. Analysis.

**February 1:** Transcribed announcements and singing commercials banned by WWJ, Detroit.

**March 11:** Chamber music recitals

from Town Hall sponsored by the *Book-of-the-Month Club* on WQXR, New York.

**June 4:** Radio's biggest customer, Procter & Gamble, Cincinnati, spends \$11,000,000 a year for time alone with talent expenditures of an equal amount according to first published study of premier radio account.

**September 17:** Major steel company, Jones and Laughlin, buys 45 minutes across the board, Monday through Saturday, on KQV, Pittsburgh. Presents "Jal-Time," a radio program to replace the "house organ" publication of a major industrial corporation.

**November:** "Blimp," filled with helium gas, used by WCAO, Baltimore as an advertising promotion stunt.

#### 1946

**January:** F.C.C. denies petitions of General Electric and Zenith and rules FM stay at 88-108 mc.

**January:** John H. DeWitt Army Signal Corps officer and later chief engineer of WSM, Nashville, bounced a radar signal off the moon and got an echo back on the earth.

**February:** General Mills announces plans to spend \$5 million in radio advertising this year.

**March:** N.A.B. states it feels the freedoms of radio are at stake as the F.C.C. issues its "Blue Book" (Public Service Responsibility of Broadcast Licensees).

**April:** The Associated Press agrees to admit stations as non-voting members calling radio "a great medium for the dissemination of news."

**April:** CBS offers plan for 200 station FM network costing \$10,800,000 plus operating costs.

**May:** 90.4% of U.S. homes had radios in 1945 says Census Bureau. 76.2% of U.S. farms have radios.

#### 1947

**February:** MBS signs 400th affiliate.

**July:** Government drops ban on new construction—broadcasters start new building plans.

**July:** Congress approves \$6.2 million for F.C.C. in 1948.

**August:** N.A.B. says average commercial time on member stations is 66%—34% sustaining

**September:** National Association of Station Representatives is formed to promote spot radio.

#### 1948

Net revenues from the sale of broadcast time reached an estimated \$402 million in 1948.

Total U. S. radio sets 74 million. Homes with radio sets 40 million. 343 AM and 326 FM stations began commercial broadcasting during the year. Daily listening increased 30 min. (5.1 hours). Average sponsored network program reached 13% more homes in 1948 than comparable pe-

riod in 1946. C. E. Hooper reported highest sets in use percentage since Pearl Harbor. In January, February, March 1948, the sets-in-use figure is at a peacetime high. Changes in program types (evening): Concert music up 153.8%. Mysteries down 35.3%; news & commentators remained constant with 15.9% of total evening sponsored time. Audience participation up 30.9%; situation comedy up 37.3%; plays up 3.7%; radio columnists, up 38.7%; popular music up 3.3%.

Presidential candidates used radio extensively in 1948 campaign. Kenneth Fry, radio director of Democratic party credited radio with a big assist in turning of the tide to Harry S. Truman. Democrats used disc shows, jingles & major network programs.

#### 1949

**January:** 700 FM stations on the air. U. S. broadcasters' operating expenses rose to 79¢ out of every dollar of total revenue in 1947 according to NAB.

Radio net revenues \$402,826,000.

Affirming FCC's denial of application of Bay State Beacon Inc. for Brocton, Massachusetts, station which would offer 95% of its time for sale, Court of Appeals of District of Columbia rules Commission has right to examine percentages of commercial and sustaining time proposed by an applicant.

**February:** NBC rescinds rule against use of transcriptions on its network. Survey by Elmo Roper for Fortune magazine shows radio is nation's No. 1 pastime.

**May:** Arthur Godfrey top CBS wage earner in 1948 with pay of \$258,450 not including \$123,624 paid by CBS to Arthur Godfrey Productions for "Program Services" nor the \$58,441 AGP got from Columbia Records. Lowell Thomas top "independent contractor" on network getting \$402,300 for program services.

Arkansas Supreme Court upholds Little Rock's city tax on radio stations.

**June 6:** FCC sanctions editorializing by broadcast stations within undefined limits of "fairness" and "balance" by 4 to 1 vote overriding 8 yr. old Mayflower decision; Comr. Frieda B. Henock, dissenting, contends majority's standard of fairness is "virtually impossible of enforcement." CBS announces "it will editorialize from time to time."

FCC repeals Aveco rule which for four years has required stations up for sale to be advertised for competing bids; admits rule has failed its purpose and often inflicted "severe economic and other hardships" on buyers and sellers.

**July:** CBS, having said that it would broadcast editorials over its own

name, announces it will sell air time "for expression of opinion on public issues."

NAB Board streamlines association organization, establishes an audio division comprising both AM and FM and a Video division.

**August:** FCC bans giveaways as violation of criminal lottery laws.

**September:** ABC, CBS, NBC seek injunctions to prevent FCC from putting its anti-giveaway ruling into effect.

FCC suspends ban on giveaway programs until court tests decided.

Schenley Distillers, after stirring up broadcasters by proposing to buy time for its hard liquor products, decides to maintain its "no radio" policy; reports more than 200 stations were ready to accept hard liquor commercials.

**November:** Mutual & Gillette Safety Razor Co. sign 7-year, \$1 million contract for radio rights to World Series and All-Star baseball games.

U. S. Supreme Court upholds Little Rock city taxes of \$250 a year on generation of radio waves and \$50 on solicitors of local advertisers.

#### 1950

**March:** New Mexico appellate court rules all KOB Albuquerque broadcasts are interstate commerce and therefore not taxable by state; Virginia General Assembly passes bill forbidding cities, towns or counties in state from levying license or privilege taxes on broadcasting stations.

Forbidden by the FCC from censoring political broadcasts, broadcasters are not liable for defamatory remarks in such broadcasts, Federal District Court Judge Kirkpatrick rules in suit of David H. H. Felix against five Philadelphia stations. WFIL Philadelphia cuts night rates, increases daytime rates, as move to adjust radio price scale to growing audience for television.

**April:** FCC, interpreting its decision on editorializing, says stations have "an affirmative duty to seek out, aid and encourage the broadcast of opposing views on controversial questions of public importance."

**July:** National Assn. of Radio Station Representatives names committee to explore feasibility of setting up spot option time plan similar to network option time.

Following outbreak of hostilities in Korea, White House calls for formation of all-inclusive Broadcasters' Defense Council to organize radio-television for instant availability for government.

FCC upholds right of networks to act as advertising representatives for their affiliates after two-year investigation of complaint of NARSR.

Association of National Advertisers

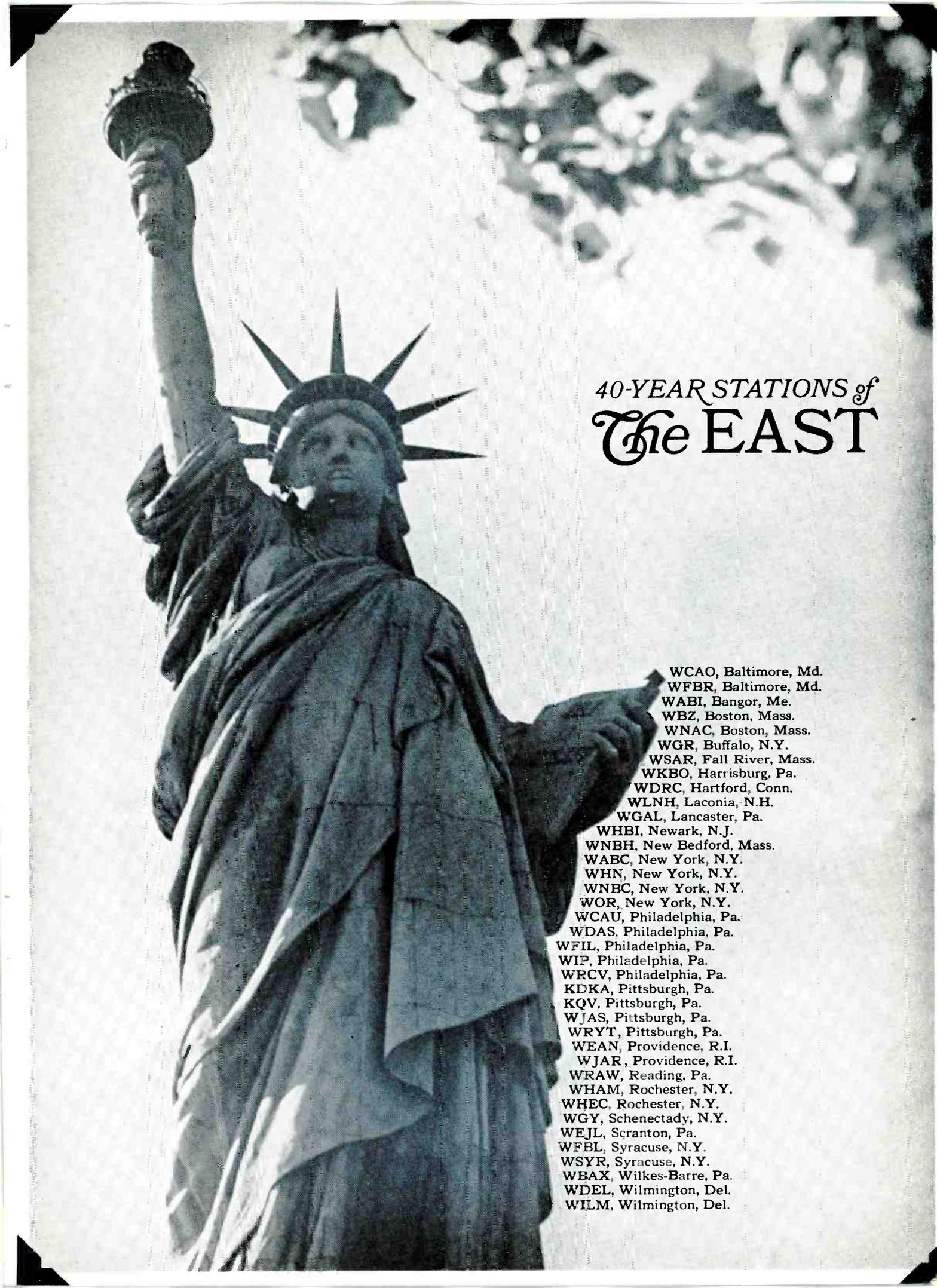
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# ON THE AIR

(since October 1, 1921)

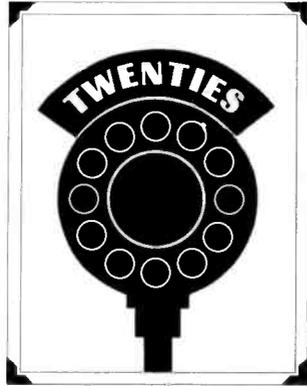


Owned and operated by American Broadcasting-Paramount Theaters, Inc.

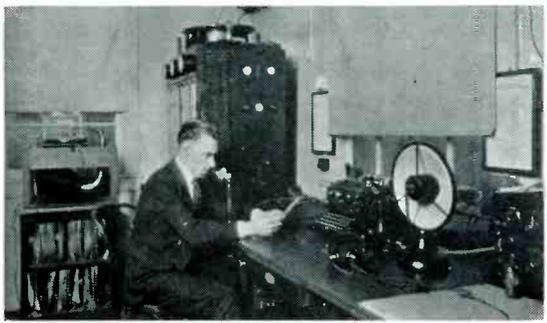


**40-YEAR STATIONS of  
The EAST**

WCAO, Baltimore, Md.  
WFBR, Baltimore, Md.  
WABI, Bangor, Me.  
WBZ, Boston, Mass.  
WNAC, Boston, Mass.  
WGR, Buffalo, N.Y.  
WSAR, Fall River, Mass.  
WKBO, Harrisburg, Pa.  
WDRG, Hartford, Conn.  
WLNH, Laconia, N.H.  
WGAL, Lancaster, Pa.  
WHBI, Newark, N.J.  
WNBH, New Bedford, Mass.  
WABC, New York, N.Y.  
WHN, New York, N.Y.  
WNBC, New York, N.Y.  
WOR, New York, N.Y.  
WCAU, Philadelphia, Pa.  
WDAS, Philadelphia, Pa.  
WFIL, Philadelphia, Pa.  
WIP, Philadelphia, Pa.  
WRCV, Philadelphia, Pa.  
KDKA, Pittsburgh, Pa.  
KQV, Pittsburgh, Pa.  
WJAS, Pittsburgh, Pa.  
WRYT, Pittsburgh, Pa.  
WEAN, Providence, R.I.  
WJAR, Providence, R.I.  
WRWA, Reading, Pa.  
WHAM, Rochester, N.Y.  
WHEC, Rochester, N.Y.  
WGY, Schenectady, N.Y.  
WEJL, Scranton, Pa.  
WFBL, Syracuse, N.Y.  
WSYR, Syracuse, N.Y.  
WBAX, Wilkes-Barre, Pa.  
WDEL, Wilmington, Del.  
WILM, Wilmington, Del.



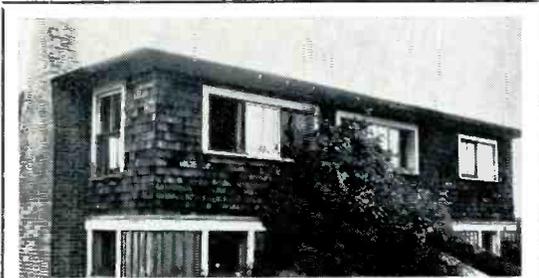
Concert artists and opera personalities were the first stars of radio, so every announcer worked black-tie. This bird undoubtedly sired the macaw that later hit the Fred Allen program. The time, early in the 20's; the face, George K. Arthur, in New York City. (WHN)



Riding gain and spinning records at the same time was not easy in those days: a 1921 transmitter in Newark, N. J. (WJZ/WABC)



Play-by-play broadcast of a football game occurred so early in history that no one thought to take a picture of the epochal event. The game was Penn vs. Cornell, in Philadelphia, 1922. (WIP)



Houses as ordinary as this one on a hilltop near Syracuse, N. Y., served early stations in place of transmitter towers. (WSYR)



Radio's first fulltime staff announcer started two months after the station opened; stayed with it until 1925. The town, Pittsburgh; the man, Harold W. Arlin. (KDKA)



Sponsor identification is as old as radio. 40 years ago, when the emphasis was on programs, not spots, this quartette broadcast for Strawbridge & Clothier, the Philadelphia department store. John Owens and John Vandersloot, deceased; Ednyfed Lewis was first s.m.; Harold Simonds is still with station. (WFIL)

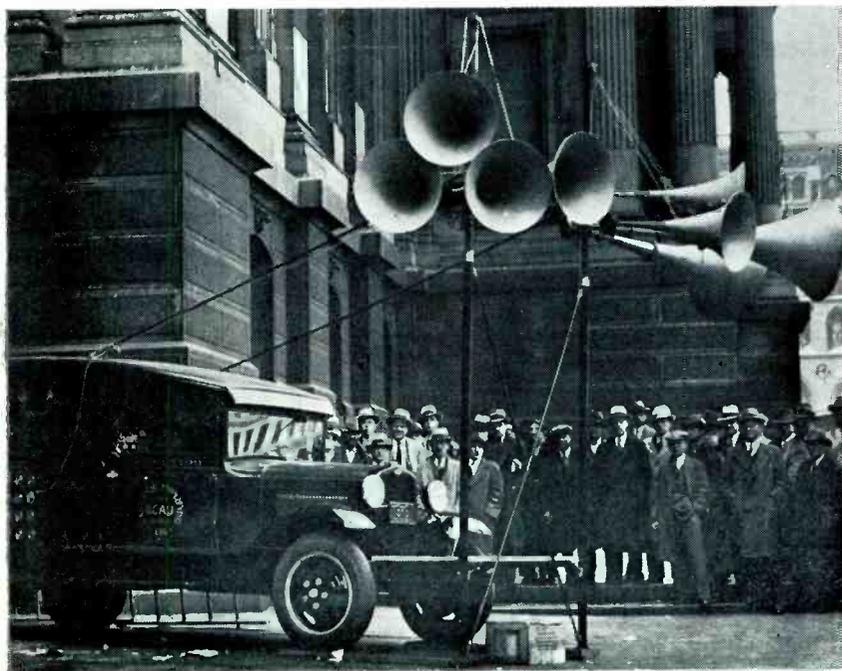


Exercise programs were a press agent's delight, when girls from a nightclub chorus-line could move straight on for an am. radio "appearance." Straight-backed announcer was John B. Gambling. (WOR)



Lavish facilities, large staffs, came later. In 1922 this was the staff, studio and control room of Maryland's first radio station. (WEAR/WFBR)

**Mining town in 1922**—Scranton, Pa.—had little call for virtuosos or divas. With home brew and 'speaks' this local sextet, "The Serenaders," was a better mix. Even in that first year of radio, broadcasters gave their listeners what they wanted, in this case, Jack Stephens, sax; Tom Breen, piano; Alex Spear, banjo; Ronald Stark, violin; Bill Cadugan, drums; and George Yarns, trumpet. (WEJL)



**Elliott Ness** came later, much later. In 1926 election returns were still shown to the public on huge slides at night, usually by one of the newspapers. Here, outside Philadelphia's City Hall, the astute Brothers Levy test loudspeakers that will put sound to the slides. (WCAU)



**The first broadcasters** were engineers with a flair for improvising while inventing. Here, at Schenectady in 1922, a rug on the wall to deaden sound. (WCY)



**Great sportsman and voice of radio**, started at WEAJ in 1923 as a singer. The late Graham McNamee. (WNBC)



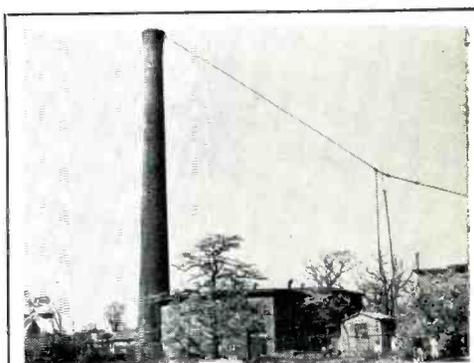
The original Thomas Alva Edison workshop is still only a hoot and a holler from the transmitter of this early radio station, then assigned to Newark, N. J., and an alert and active practitioner in the field of special events programs. Here it covered the 50th anniversary of the invention of the phonograph. (WOR)



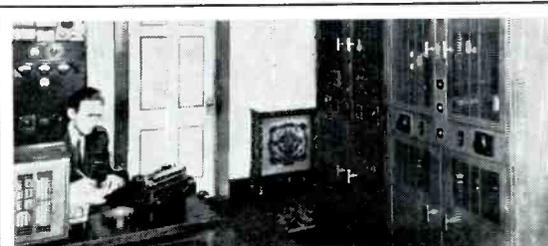
Radio and the man: If they were made for each other then radio was born to broadcast the magnificent voice of Norman Brokenshire—still one of the great announcers. (WCAU)



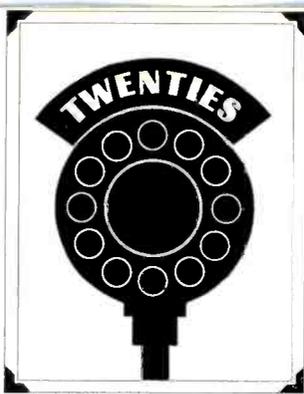
This retailer knew how to utilize radio! The original station and studio of Gimbels, Philadelphia, in a corner of the piano department, also sold equipment. Its first time sale was written on a Gimbels sales slip. (WIP)



No tall building, no mountain, then improvise! This chimney antenna was raised by a balloon!! Fairhaven, Mass. (WNBH)



Transmitters, by 1927, had discarded the early radiomarine equipment for custom-made apparatus and engineers. This Baltimore potman is now Robert S. Maslin, Jr., president of a pioneer station. (WFBR)



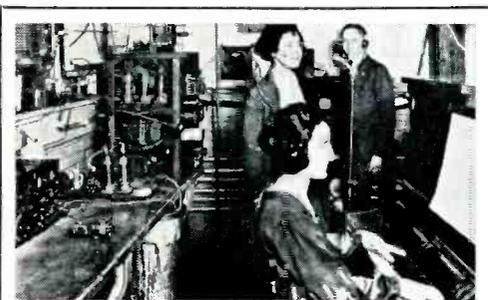
Few of them are still around but they made history in their day. Powers Gouraud, a true personality in a station with personality. Others include: Robert Street, Bart McHugh, Sr., Manie Sacks, Arthur Q. Bryan and Pat Shevlin. (WCAU)



Dr. Frank Conrad, one of the first ham operators, built 8XK in Pittsburgh, which grew into Westinghouse Broadcasting Co., one of the better group operations. (KDKA)



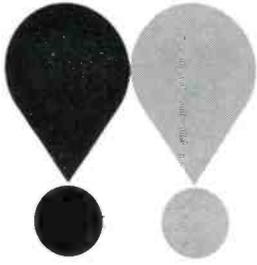
First debate, first survey and one of the first public service programs—a debate on prohibition. Speaking: Wayne B. Wheeler, of Anti-Saloon League, on WEA. Listeners voted by mail, c/o A.T.&T. (WNBC)



Another Westinghouse pioneer, 1921 in Boston. Horace Dyson at controls. Note 'bug' on bench. (WBZ)



Penthouse studio, 1927 vintage, was atop the Kaufman & Baer department store in Pittsburgh. (WCAE/WRYT)



## SOUND OF EXCITEMENT WCAU RADIO

May is our 40th anniversary. Permit us a moment of nostalgia. WCAU Radio started in 1922. It was the year insulin was introduced/Warren G. Harding was president/F. Scott Fitzgerald's "Tales of the Jazz Age" was creating a stir/Charlie Chaplin was the King of Comedy/April Showers was one of the popular songs/Jack Dempsey was heavyweight boxing champion/The New York Giants won baseball's World's Championship/Rudolph Valentino and Lila Lee starred in "Blood and Sand"; Douglas Fairbanks in "Robin Hood".

We've progressed from crystal sets in 1922 to transistors in 1962 . . . from road-exploring cars to space-exploring rockets. Through the terms of seven U.S. presidents . . . war and peace . . . depression and prosperity, WCAU Radio reported the ever-changing scene.

Today the voices of WCAU and CBS Radio help us to maintain our sound of leadership and experience. It is understandable why we look back but briefly—the past is fun and nostalgic. But we firmly believe in the future—its prospects never sounded better.



THE CBS OWNED STATION IN PHILADELPHIA · REPRESENTED BY CBS RADIO SPOT SALES



Singing comics, radio's first, a Friday evening "must" with WEAf listeners. In 1923 they "sold" radio the way Milton Berle "sold" television: Billy Jones and Ernie Hare. (WNBC)



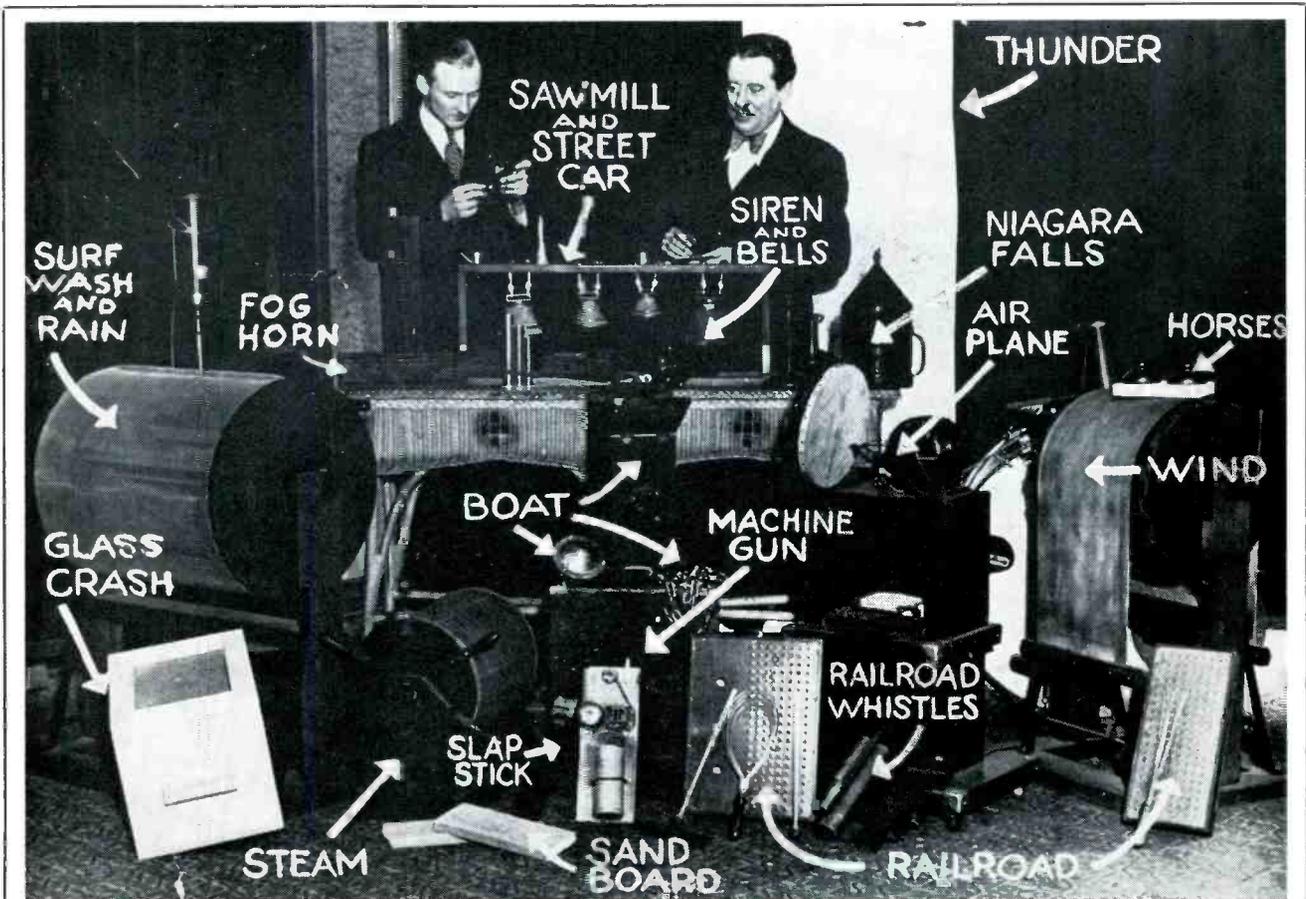
Public service newscast, on Nov. 2, 1920, of Harding-Cox election returns, made radio famous. (Notice the microphone). In Pittsburgh. (KDKA)



Adolph Ochs, late publisher of New York Times, in Schenectady for historic two-way DX program with Admiral Byrd in Antarctic. Martin P. Rice, standing, first station manager. (WGY)



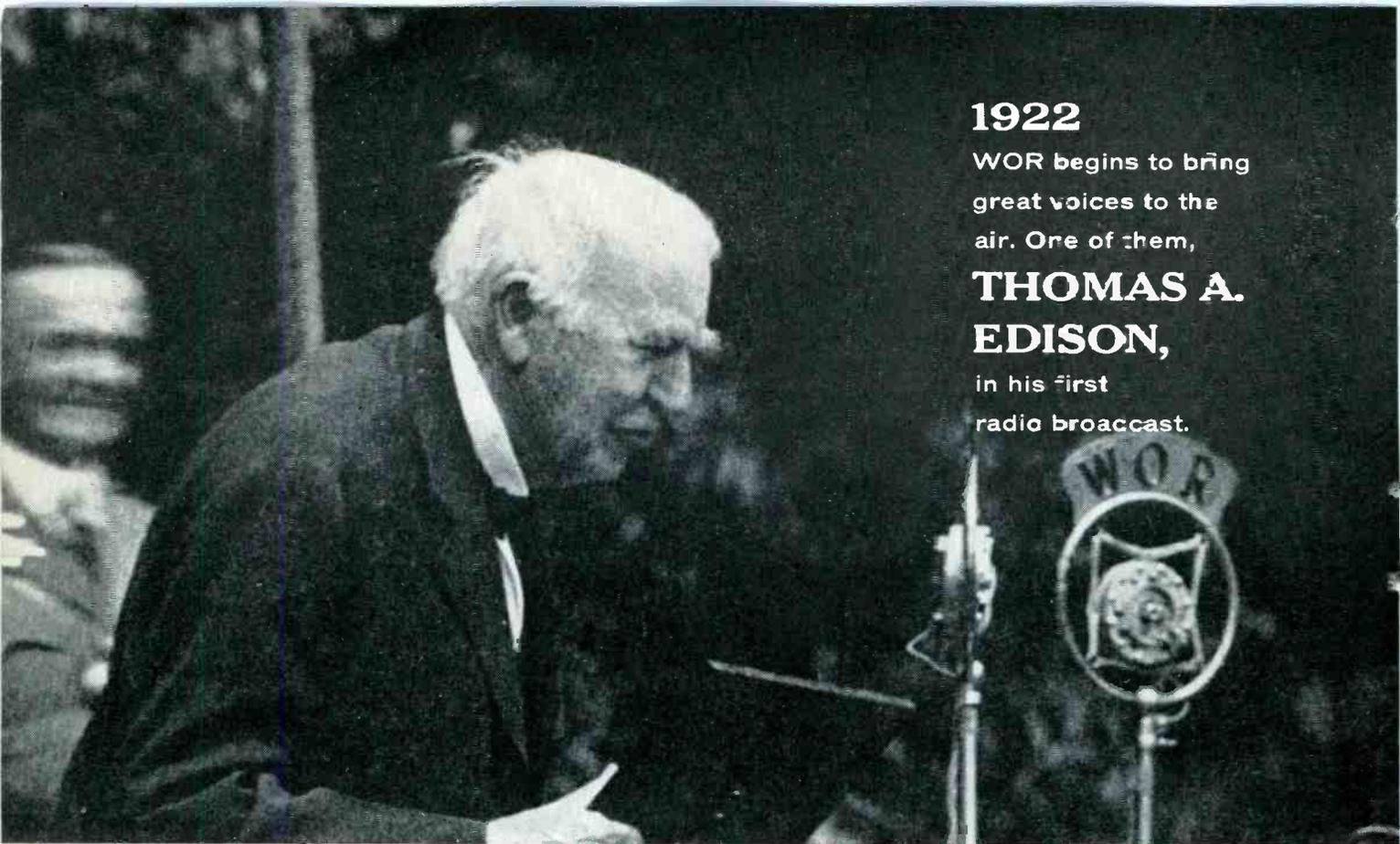
A parade is a parade; change the microphones and uniforms and this could be today. French General Henri Girard and President Herbert Hoover review veterans of famed Rainbow Division in Baltimore, July 15, 1929. Seven years earlier same station broadcast first radio talk by president, Warren G. Harding. (WFBR)



A comprehensive sound effects room, such as this 1931 layout, indicated either a network flagship station —with Norman Corwin or Arch Oboler on staff— or a local station actively engaged in live programming and dramatic production. Presumably the writers at this Pittsburgh station never moved their characters through a door since the familiar door frame rack is absent. Today these sounds are on records and working such equipment is a lost art. (WRYT)



In 1930 he was known as "Red" and starred on the Ukelele Club program. Arthur Godfrey. (WFBR)



**1922**

WOR begins to bring great voices to the air. One of them, **THOMAS A. EDISON**, in his first radio broadcast.

WE PAUSE FOR STATION IDENTIFICATION

**WOR AM·FM New York...An RKO General Station**

*FIRST IN NEWS, FIRST IN TALK, FIRST IN AUDIENCE*



**1962**

WOR's tradition of "talk" radio continues with *today's* great voices. Here,

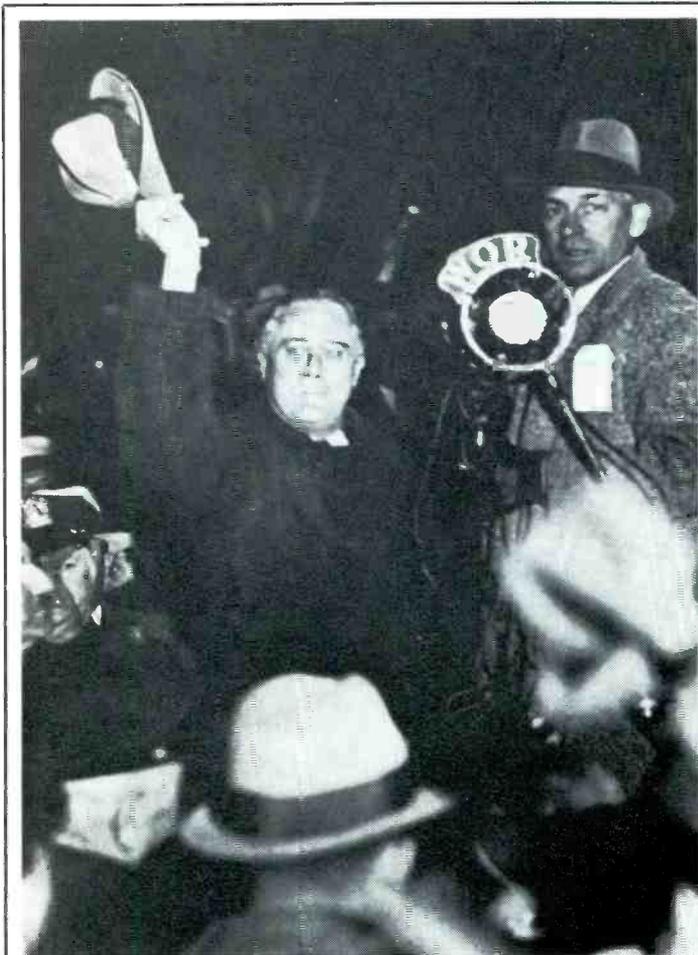
**JACQUELINE KENNEDY**, the First Lady's first visit to New York.



Radio was in the operating room back in the '30's. In this Philadelphia special event the shoulder pack transmitter shortwaved the description. (WFIL)



"For meritorious service during a 1936 flood" in Pittsburgh. (WCAE/WRYT)



"Keep your mike between the celebrity and the flashbulb and your call letters may be in the paper" was SOP for special events men in the '30's. Early FDR. (WOR)



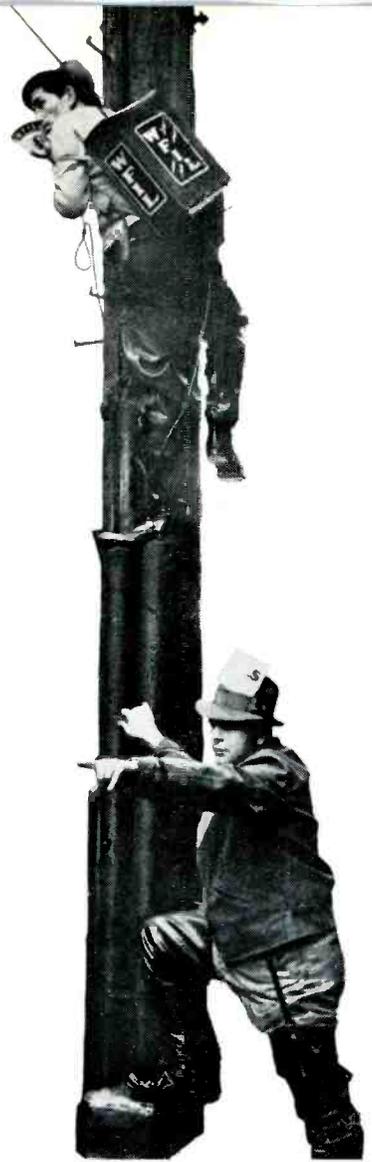
Radio went where the news was being made. In 1933 William Beebe, scientist, explorer, made news with his bathyscope and NBC was there. (WNBC)



Fred Friendly in 1938 BM (before Ed Murrow) doing his first program "Footprints on the Sands of Time" in Providence, R. I. (WEAN)



"Power-up with Wheaties" was a sock slogan even back in 1933 when Dr. Leon Levy, center, signed Jimmy Foxx, home run slugger of the Philadelphia "A's," for a Wheaties sportshow. (WCAU)



**Cooperation** between non competing stations was unusual but not unknown in 1937 when unexpected and early thaws flooded Louisville, Ky., and almost washed WHAS off the air. With its own shortwave remote gear over-loaded WHAS turned to WFIL, Phila., for the loan of its knapsack shortwave transmitter rig, and did a bang-up job of reporting. (WFIL)



**Radio merchandising** in the late '30's, by Wrigley's Gum on the Yankee Network. Local talent, local audience, different city each week. This week, Providence. (WEAN)



**Ike Lounsberry's station**, in Buffalo, N. Y., was to radio what Joe Engle in Chattanooga, Tenn., was to baseball—a starting place for talent. Top, left to right, Dave Cheskin, conductor; Jack Smart, actor; Stuart Metz, director. Bottom, left to right, Bob (Howdy Doody) Smith; Bud Hulick and C. Chase Taylor (Col. Stoopnagle & Bud). (WGR)



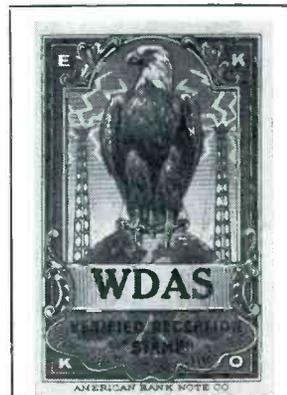
A program coup immortal in the history of network radio brought Arturo Toscanini out of retirement, on Christmas Day 1937, to conduct the NBC Orchestra. (WNBC)



Politicking on radio has changed little since the first candidate made the first speech. Henry Cabot Lodge, then Senator from Massachusetts, in 1936. (WBZ)



Remote unit, with studio and control room, a first in its day, stole the audience at the 1937 Baltimore Auto Show. (WFBK)



In the early days, when stations were few and receivers handmade, listeners logged the distant stations their sets 'brought in' and wanted verification. This Philadelphia 250-watt sent these special stamps to its listeners. (WDAS)



With Roosevelt in office only a few days and the depression still on, this alert Philadelphia station did a program from the Commercial Exchange. (WCAU)



MAJOR BOWES



BABE RUTH



JUDY GARLAND

# THEN:

In a wicker-chaired parlor on Long Island, WHN was born, March 18, 1922, 250 watts. On the air fifty-seven hours a week.

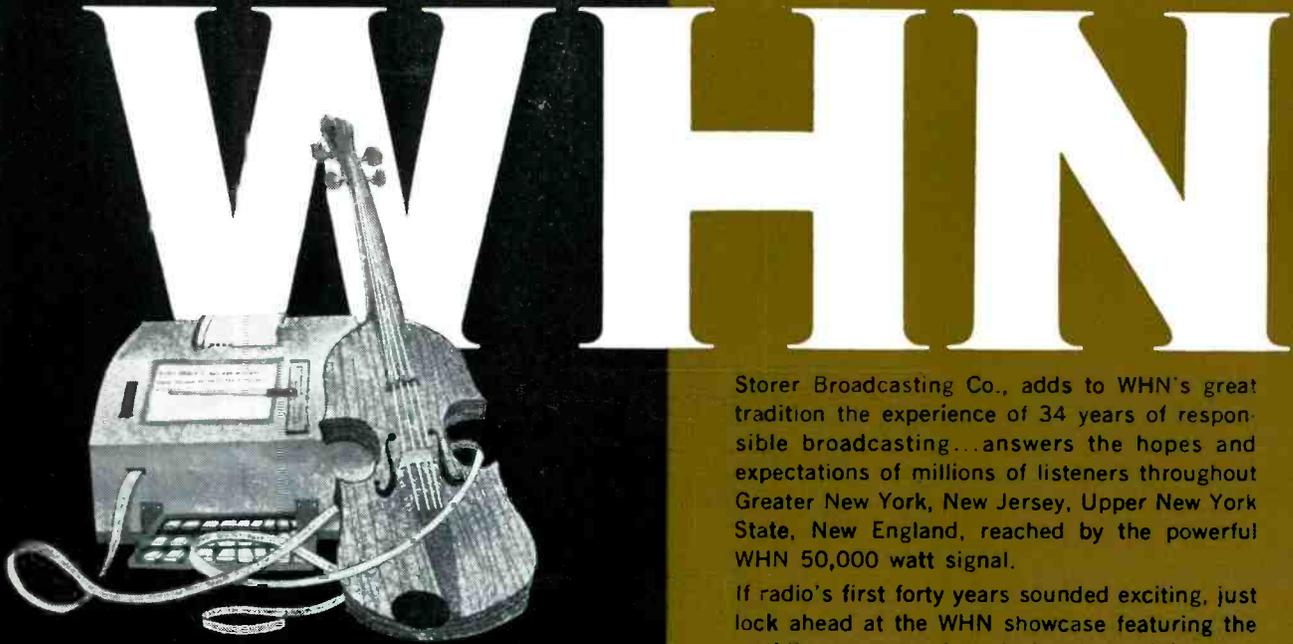
The rest is history. What a history! Remember WHN, when...

Judy Garland got her start on radio's first amateur hour. The one m.c.'d by WHN general manager, Major Edward Bowes.

Eddie Cantor, Gus Van, Bob Burns, Baby Rose Marie and Moe'ny Amsterdam all were there on WHN. So was a singer named Gene McNulty, who became Dennis Day.

And for the sportsman: Harry Richman, Ted Husing, Don Dunphy, Red Barber, Clem McCarthy. (They're off!)

# REMEMBER



# AGAIN

Now WHN is back. And with it today's great Sound of Music/Total Information News.

When Storer Broadcasting Company purchased WMGM early this year, they did more than set a financial record in radio transactions. They returned the pioneering call letters WHN to the air.

Storer Broadcasting Co., adds to WHN's great tradition the experience of 34 years of responsible broadcasting...answers the hopes and expectations of millions of listeners throughout Greater New York, New Jersey, Upper New York State, New England, reached by the powerful WHN 50,000 watt signal.

If radio's first forty years sounded exciting, just look ahead at the WHN showcase featuring the world's greatest artists playing the world's greatest compositions.

And **REMEMBER WHN.**

The new sound of Storer Radio in New York. REPRESENTED NATIONALLY BY THE KATZ AGENCY



JACKIE GLEASON



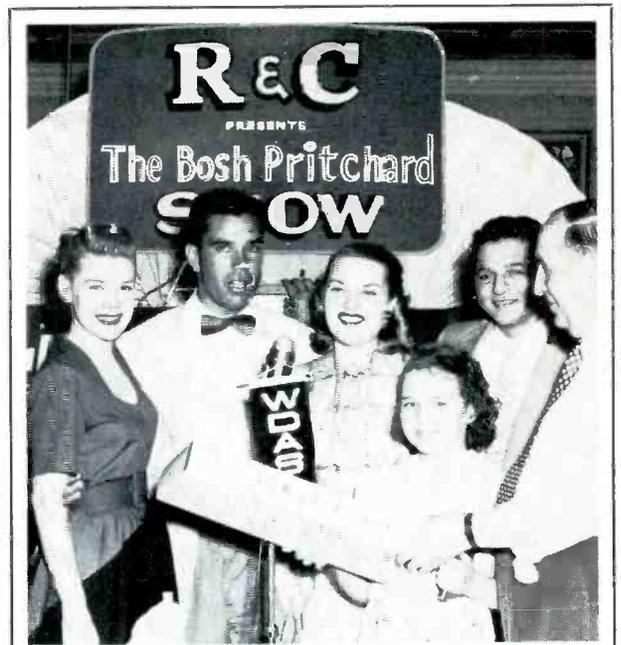
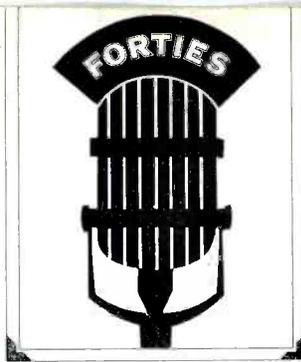
SPACE AGE



RICHARD RODGERS

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV

**STORER**  
BROADCASTING COMPANY



Local level merchandising in Philadelphia with d.j. Bosh Pritchard, onetime great name of football, interviewing singers Patti Page and Buddy Greco. (WDAS)



New Blood bought into radio in the '40's. At 1943 press party announcing General Tire purchase of Yankee Network was then vice president, now FCC commissioner, Robert Bartley, center. (WNAC)



Prime sample of 1940 regional programming was Yankee Network's "Quiz of Two Cities" between studio audience in Boston, at WNAC, and Providence. (WEAN)



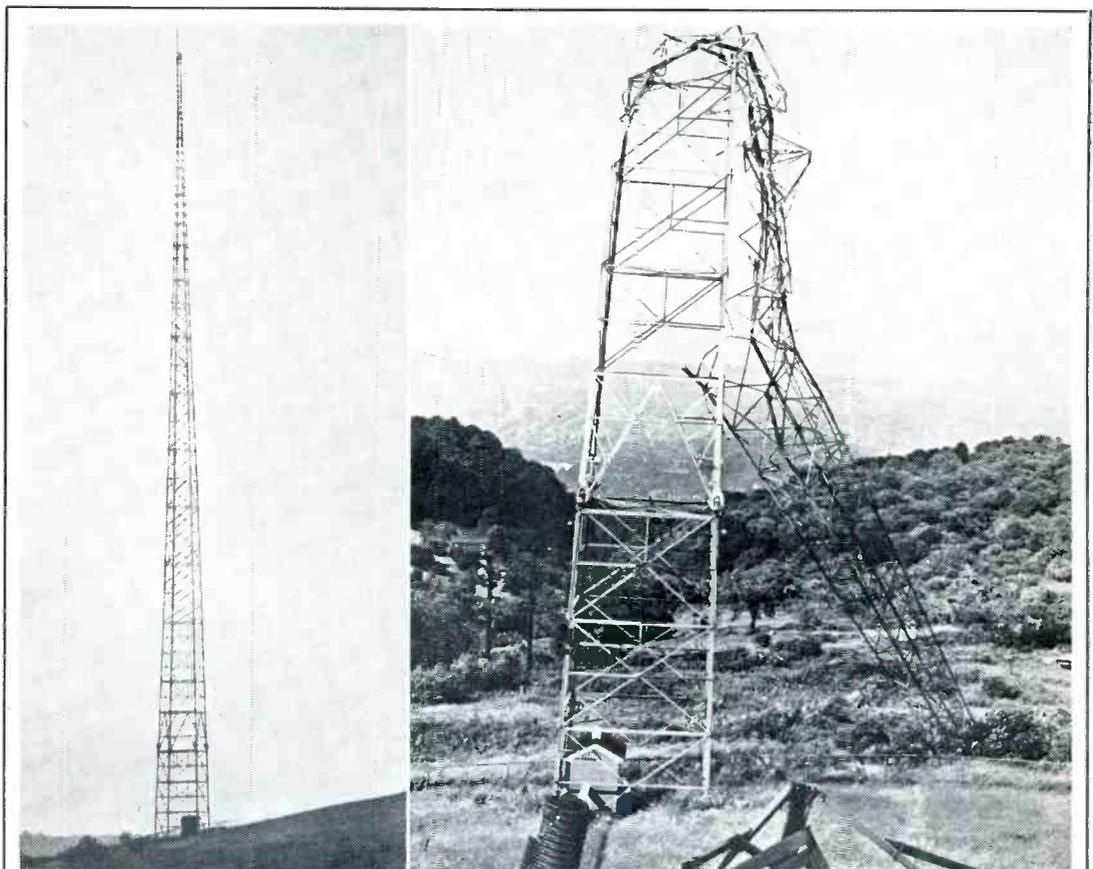
The trend in 1948 was to new facilities with studios and transmitter both located in one plant. (WBZ)



Typical war effort activity by a local station was this Buffalo "Commando Court of Honor" promotion which honored youngsters for selling war saving stamps by having them christen a Bell fighter plane. (WGR)



Qualified newspapermen were rare in local radio early in World War II and few were able to wrangle War Dept. accreditation as correspondents. One of the first was E. R. "Curly" Vadeboncoeur in the Pacific Theatre. Now president of Syracuse station, where he started, and operating head of Newhouse Group Stations. (WSYR)

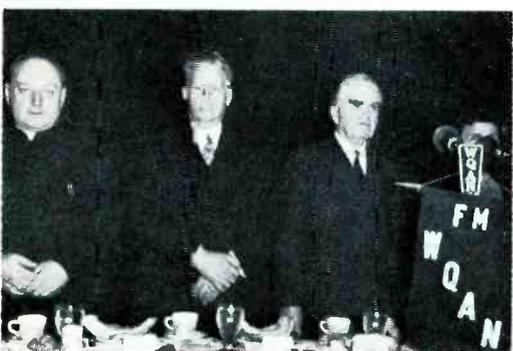


With the increasing number of stations came interference problems and directional antennas such as this 1940 twin-tower transmitter plant of WCAE, Pittsburgh. In 1944 a tornado crumpled the tower on the left. Station switched to an auxiliary. (WRYT)





First rehearsal of a dramatic show in 1940's. This Pittsburgh cast included: Carl Dozer, Irma Lydon, Rosie Roswell, Bob Dixon, Harold Goldstein. (WRYT)



When the founder of the CIO visited Scranton he was a "must" for radio coverage. Here, in 1949, Mayor James T. Hanlon and John L. Lewis of the United Mine Workers. (WQAN/WEJL)



Singers were also "fast readers," in the '40's. These Pittsburgh troubadours were, seated, Ernie Neff and Everett Neill. Standing, John Howard, Herb Angell, Tommy Rogers, Hodie Gray. (KQV)



Radio really supported the war effort on the home front. Typical was this coverage of the launching of a new destroyer in a Boston shipyard. (WBZ)



The Kennedy Clan campaigning in Boston in 1952 when the President was a member of the House of Representatives and would soon become a Senator. (WNAO)



Happy Day in 1953 when David Lawrence, then Mayor, now Governor, proclaimed KQV Day in Pittsburgh. Onlooking: James Murray, then gen'l. mgr., and former owners Irwin Wolf, Lee Eckels. (KQV)



Radio talkathon in 1952 for the Jimmy Fund in Providence, R. I., with Mayor Reynolds and other local nabobs. (WEAN)



John Foster Dulles, later to be Secretary of State for President Eisenhower, talked at the World Affairs Forum in Pittsburgh, Pa., early in 1952. (WJAS)



Many a broadcasting first came out of General Electric and Schenectady including this origination of the "Breakfast With Bill" (Edwardsen) program from a girls' dormitory at Bennington College. (wgy)



A 40th Anniversary broadcast in Philadelphia with at least 133 years of service on mike! Seated: Hal Simonds, acct. exec. 40 years and Jack Schants, asst. chief engineer, 35. Standing: Rex Morgan, host; Max Solomon, 33 years in sales, and Jack Steck, producer, 25 years. (wfil)



Tex and Jinx McCrary in 1956 celebrated ten years on what then was, WRCA, in New York, with a gala celebration at the Waldorf Astoria. Mayor Robert Wagner presented the inevitable plaque. (wnbc)



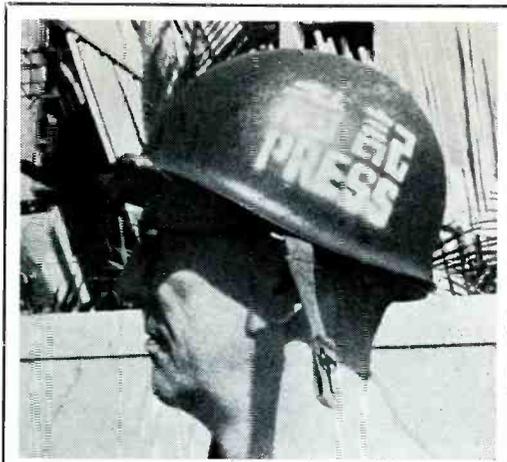
*from*  
*forty...*  
*forward*

As we celebrate 40 years of radio broadcasting, we look back on a record of achievement that has made WGY one of the great pioneers of the radio industry. From the first dramatic program ever produced on radio in 1922 to quality full-range programming in 1962, our efforts have been directed at making radio serve the public in the highest standards of communication and entertainment.

But while we look back with pride, we also look forward to the challenge of the future . . . to find new and better ways to serve the public and the radio industry. Our history of accomplishment, therefore, is most valuable as it serves to stimulate us to forty more years of progress in radio.

982-27

**WGY** 810 KC ■ 50 KW  
A GENERAL ELECTRIC STATION  
ALBANY ■ SCHENECTADY ■ TROY



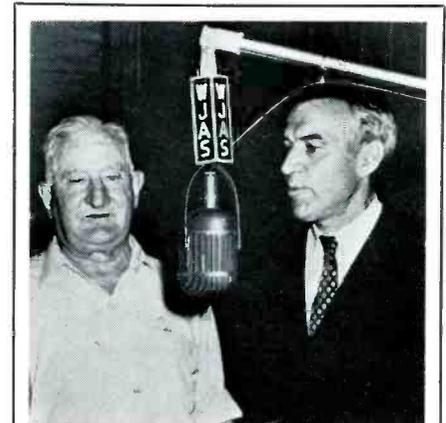
For the Korean War the Pentagon was geared to handle local radio war correspondents. One of few was John Anton of Philadelphia. (WFIL)



Mobile units 1962 version. Jerry Jerome in plane; Cliff Borden, standing; Jack Delaney, news director, with mike. (WNBH)



A 40th Anniversary in New York, for what was WJZ, and started broadcasting September 30, 1921! Agency and station people "twisting" at Tavern-on-the-Green. Far right is Steve Riddleberger (just within camera-range), now prexy of ABC Radio o-and-o's. (WABC)



Two Pittsburgh baseball immortals, Honus Wagner and Pie Traynor, talk about the Pirates and National League. (WJAS)



With almost 700,000 negroes in the booming Delaware Valley market this Philadelphia station ten years ago shifted its programming to service this audience exclusively. Jackie Robinson, baseball trail-blazer, and News Director Joseph Rainey. (WDAS)





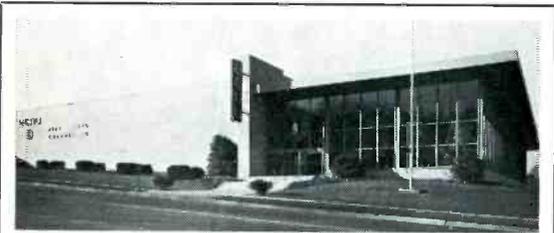
**Maturity and tradition go hand in hand.** A painting of the famous Harding-Cox election returns broadcast, in 1920, is hung in the Pittsburgh Press Club. (KDKA)



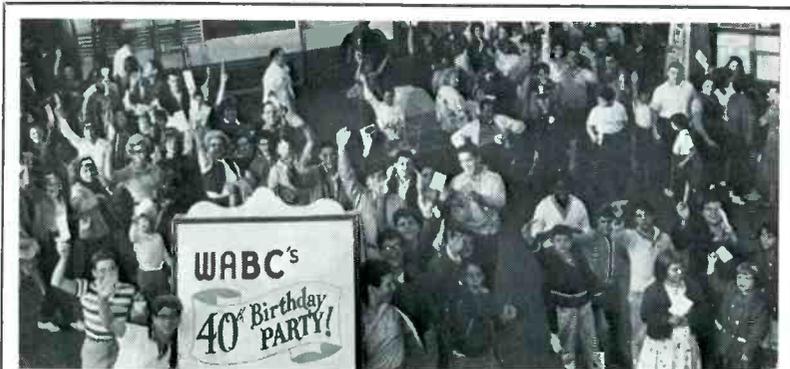
**Traffic reports by helicopter—the modern compact, flexible mobile unit.** Tom Shafer, with microphone, of Pittsburgh. (WRYT)



**A 40th Anniversary spectacular, a recreation of the year 1921, staged in the same location as the inaugural program, pulled 7,000 Bostonian listeners as the audience.** (WBZ)



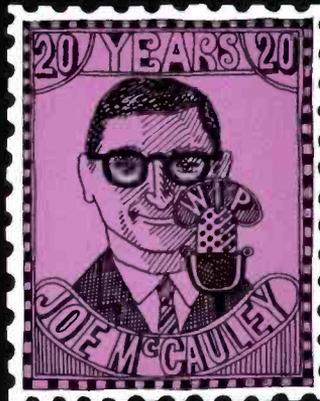
**From a small building in downtown Philadelphia to this modern plant on the outskirts of town in forty years.** (WCAU)



**Advance guard of the 24,000 New Yorkers to attend this station's 40th Birthday Party at Freedomland in 1961.** (WABC)



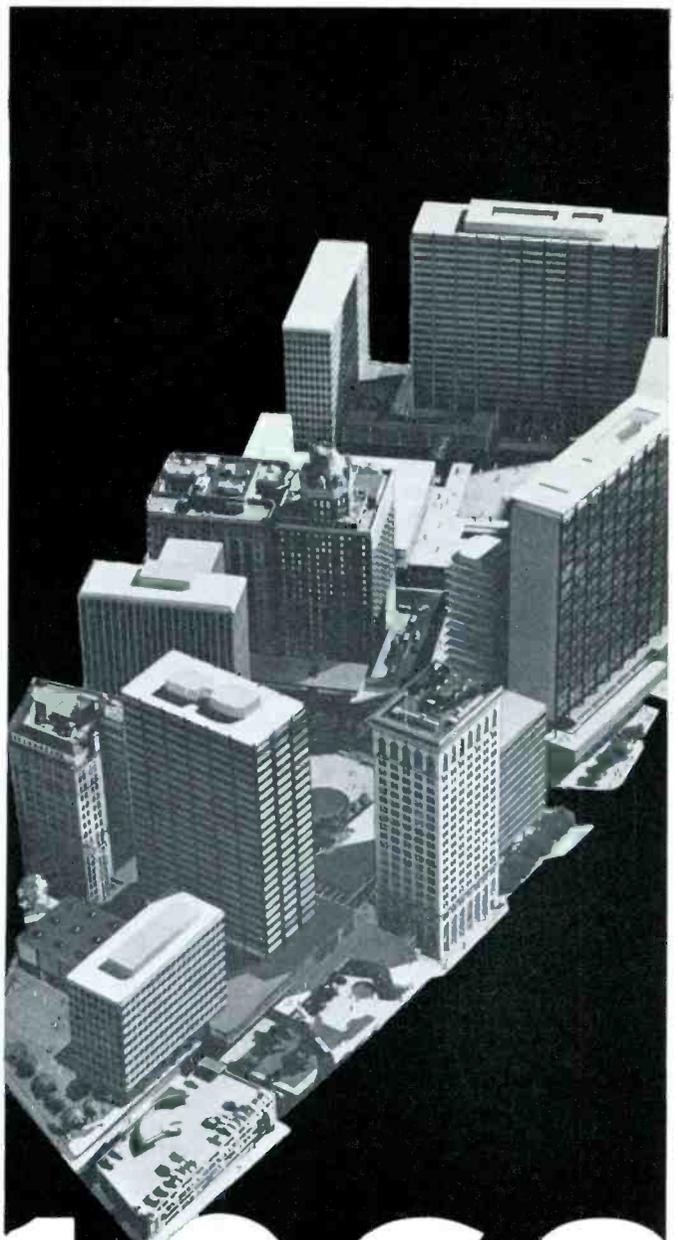
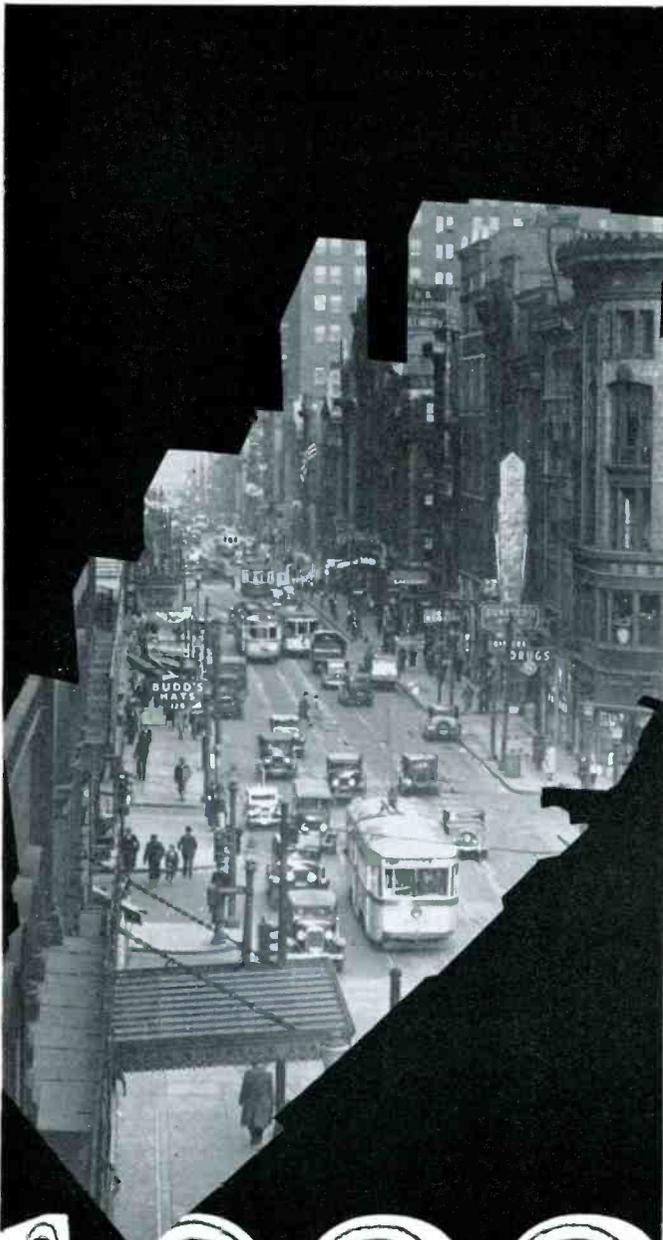
**This 40th Anniversary was a cake cutting by Harvey Glascock, general manager and Philadelphia Mayor James Tate at City Hall.** (WIP)



## Special Issues

We're commemorating two important events this year in Philadelphia: WIP Radio's 40th anniversary and Joe McCauley's 20 years of continuous on-the-air service. WIP can point to a long list of "Firsts" in 40 years of maintaining the highest standards in broadcasting. We'd rather make an issue of Joe McCauley, affectionately known as Philadelphia's Morning Mayor, and a tradition with hundreds of thousands of Philadelphians. For over a generation, they (and scores of happy clients), have started each day with Joe McCauley on Philadelphia's Pioneer Radio Station **WIP RADIO**

*A Metropolitan Broadcasting Station  
Now represented by Metro Broadcast Sales*



# 1922

## Baltimore's First Licensed Station

Serving booming Baltimore . . . with the music it likes . . . and with public service dedicated to the community and its citizenry . . . a vital force in the dynamic growth of Baltimore for FORTY YEARS!

\*Source, Feb.-March '62 Pulse, April-May '62 Hooper

# 1962

## Baltimore's First Rated Station\*

Radio Baltimore  
**WCAO**

5000 WATTS • 600 KILOCYCLES

Represented Nationally by Radio-TV Representatives, Inc.

THE *Plough, Inc.* STATIONS /

RADIO ATLANTA  
**WPLO**  
 AM-FM

RADIO BALTIMORE  
**WCAO**  
 AM-FM

RADIO BOSTON  
**WCOP**  
 AM-FM

RADIO CHICAGO  
**WJJD**  
 AM-FM

RADIO MEMPHIS  
**WMPS**  
 AM-FM



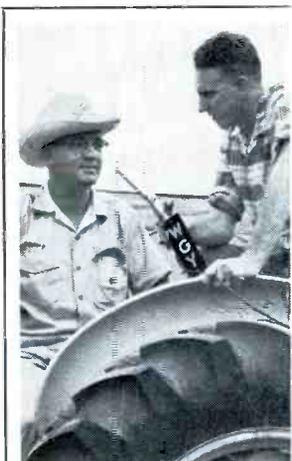
**An indisputable first:** Irving Vermilya, holder of ham license number one, and founder and first owner of New Bedford, Mass., pioneering station, with early equipment. (WNBH)



**Radio studios** turned into community showcases, in the latter half of the 1900's by combining audio and video operations under one roof. Here is modern version of Syracuse's first station. (WSYR)



**Safe driving** promotion wins congratulations of Maryland Governor Tawes for Byron Millenson, General Manager of Baltimore station. (WCAO)



**Don Tuttle**, editor of Schenectady's "Farm Paper of The Air" program which has been on the air since Nov. 1925. (WGY)



**Public Service** covers the wall of this studio at a community minded station in Scranton. More than 100 citations are visible tribute to community help and leadership. (WEJL)

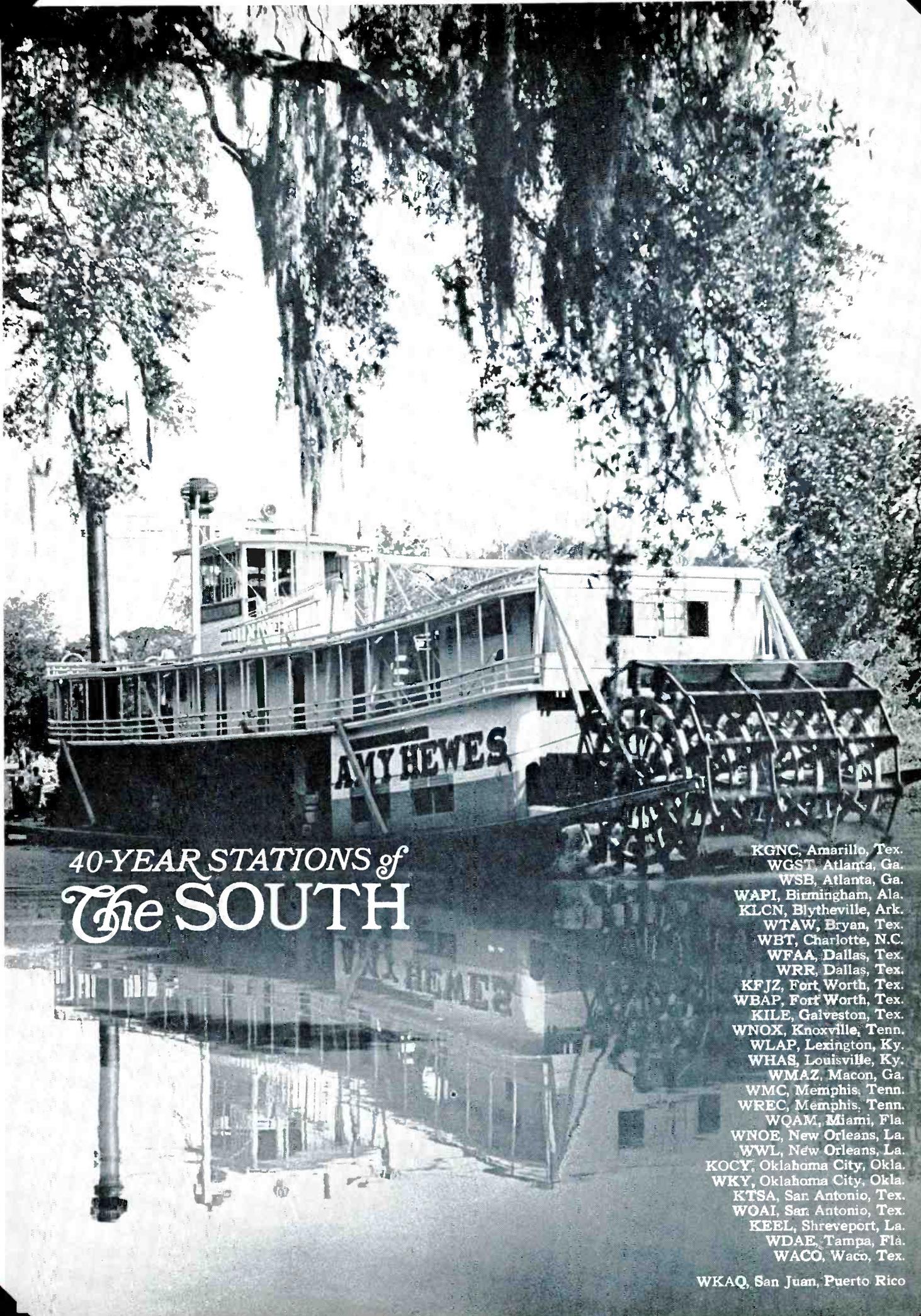


**WMAZ, MACON, HAS BEEN SERVING  
THE PEOPLE  
OF MIDDLE GEORGIA  
SINCE 1922**

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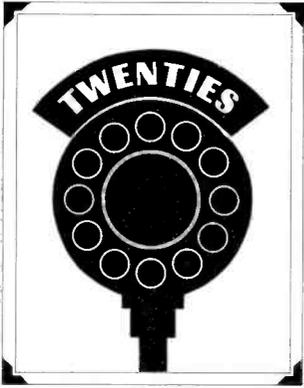
Good Broadcasting makes WMAZ a good citizen . . .  
imaginative and responsible local programming  
along with top CBS network offerings make it  
one of the most important voices in middle  
Georgia affairs. *WMAZ, 50,000 watts, 940 Kc,*  
*affiliated with WMAZ-TV, Channel 13.*

**40 YEARS OF BROADCASTING**



# 40-YEAR STATIONS of *The* SOUTH

- KGNC, Amarillo, Tex.
- WGST, Atlanta, Ga.
- WSB, Atlanta, Ga.
- WAPI, Birmingham, Ala.
- KLCN, Blytheville, Ark.
- WTAW, Bryan, Tex.
- WBT, Charlotte, N.C.
- WFAA, Dallas, Tex.
- WRR, Dallas, Tex.
- KFJZ, Fort Worth, Tex.
- WBAP, Fort Worth, Tex.
- KILE, Galveston, Tex.
- WNOX, Knoxville, Tenn.
- WLAP, Lexington, Ky.
- WHAS, Louisville, Ky.
- WMAZ, Macon, Ga.
- WMC, Memphis, Tenn.
- WREC, Memphis, Tenn.
- WQAM, Miami, Fla.
- WNOE, New Orleans, La.
- WWL, New Orleans, La.
- KOCY, Oklahoma City, Okla.
- WKY, Oklahoma City, Okla.
- KTSA, San Antonio, Tex.
- WOAI, San Antonio, Tex.
- KEEL, Shreveport, La.
- WDAE, Tampa, Fla.
- WACO, Waco, Tex.
- WKAQ, San Juan, Puerto Rico

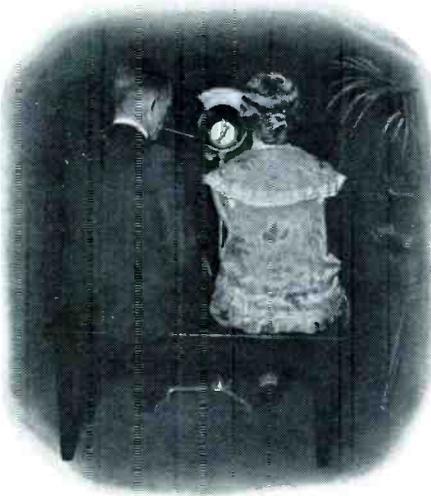


(LEFT) Automation came early: long before tape cartridge and punchcards, the player-piano could be relied on for automatic programming. The mike here was a Kellogg, and the phonograph was of course, an Edison. (WRIC)

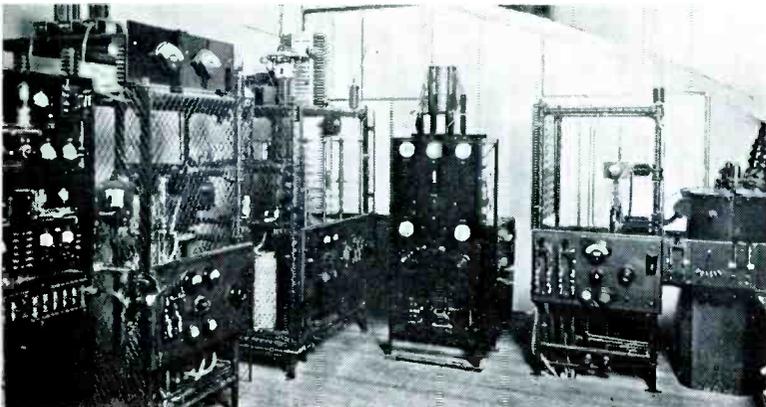


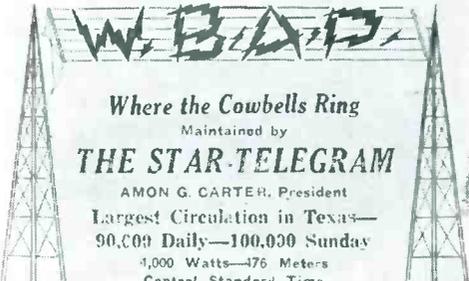
(ABOVE) Henry Ford got firsthand taste of new medium, at the old Atlanta Journal office in 1922. As with many stations, this first transmitter was assembled by an amateur, then bought by newspaper for promotion. (WSB)

(RIGHT) Radio serials developed an entire new writing technique. An early effort was made by Macon couple after hearing network program: they wrote and produced their own Mr-&Mrs serial for local station, and "their identity was never revealed." (WMAZ)



(BELOW) "Super-power" of 5000W was approved by Federal Radio Commission (pre-FCC) in 1925 and, as grilles reveal, engineers weren't taking any chances with this output. (WOAI)





**Where the Cowbells Ring**  
 Maintained by  
**THE STAR-TELEGRAM**  
 AMON G. CARTER, President  
 Largest Circulation in Texas—  
 90,000 Daily—100,000 Sunday  
 4,000 Watts—476 Meters  
 Central Standard Time.

We acknowledge with thanks your report on our programs.

Applause mail is always given to those furnishing the programs and is always greatly appreciated.

Thanx, Thanx,

WBAP RADIO STATION.

BROADCAST SCHEDULES

(ABOVE) Listeners' letters, as mentioned in this newspaper ad, were more than a pat on the back. Mail-maps were the coverage charts of their day, and many an advertiser in the 20's and 30's placed his business where the mail-sack was heaviest. (WBAP)

# A LESSON IN RADIO

dictates that at least some who for four years have now have decided it were again.

If Frank solves the problem coal out of mines in the district, we hope she will pass along to us in order that be tried out in American conditions.

A contemporary says it's nations to make a war. We like to shut our eyes to what's going on in Ireland and we will tell us how many nations to end a war.

A judge in a number of convicted speakers to stand front of their case a placard "Beware, Speed Friend." Y says if the bookends didn't as a decoration.

A producer says they make longer than two or three the screen. It occurs to us has there is a house of Hollywood, few of them will be anywhere.

Warren Stone says "poor thing" is responsible for the bridge in Arkansas. The case of reasoning might mean that poor planning in the water tank.

Expressing regret that women of mature years, being of the chances they have little girl from down the case she took a dozen chances mobile traffic, but didn't

The Senate does not like the state department in his sign affairs. Why not ask Hughes to define "riggle bit"?

These Confederate boys up over the country might seemed if the hollow was payment in German marks rubles.

When the chancellor of exchequer contemplating the spring half and drains, East trouble is dimmed by Easter problem.

An exchange prints the woman who shot at her hit a horse. She should be admitted to carry a pistol as become more proficient in

"We ain't been able to in or unorthodox observer, as lack they cut about as to do their caddy at or meal."—The Fogberg Dug

The fellow who makes out of mole hills is best unless they are volcanic as tions.

The Turks may obtain fr

Last night The Commercial Appeal formally opened its radio broadcasting station. The official letter of the station is WMC.

Geographically WMC is less than three miles west of the 90th meridian and about 10 miles north of the 35th parallel.

The 90th meridian cuts through the eastern part of Memphis and the 35th parallel is the south line of Tennessee.

The towers of the broadcasting station are on the top of The Commercial Appeal Building. The broadcasting rooms are on the fourth floor. Three rooms are used. One room holds a motor, which in the operation consumes a small amount of electric energy. In the second room are broadcasting implements proper. There are three of them. They are about as large as office filing cabinets. Each is about six feet high by two feet broad and wide. In these cabinets are various devices which we do not understand and you would not understand if we attempted to tell you about them in type.

The adjacent room is the studio. It is lined with felt. It is thickly carpeted. The windows are heavily curtained. In this room are a piano, a comfortable sofa, some chairs and a table. On this table there is a pot of beautiful flowers. Near the middle of the room is an instrument about as large in circumference as a tin pie pan, the same being about eight inches across. It is like two pie pans put face to face together. In this instrument are a number of perforations. These perforations are covered with a fine screen. From this instrument a wire leads to the main broadcasting room.

When the station is running any sound in the studio, no matter at what point, is picked up by the little instrument which is called a microphone, conveyed into the broadcasting room and there that sound is amplified and shot from the room up a wire to the wires in the air above the building and off of these wires it scatters to the four corners of the earth—and a speed of three hundred million meters a second—as fast as light, faster than sound coming from the blow of an ax or the shot of a gun. If you have a proper receiving set you can hear it.

The broadcasting room proper takes the sounds coming in from the studio and develops them. It puts them into such shape that they can travel far. The receiving sets, which may be within a mile of Memphis or within a thousand miles, draw down these sounds to a point where they can be translated through the receiving set into the same volume they had when they came from the key of a piano or from the mouth of the singer or speaker in the studio.

The scientific men say that when the radio broadcasting machine is in operation it sends forth a constant stream of energy. The human voice or any other sound-producing instrument causes this stream to vibrate up and down.

Draw a straight line. That is your constant stream of energy. Now take a pencil and follow the same lines generally, but wiggle your pencil up and down on paper and you have a diagram of about what the sound does to the constant stream.

So the length and the frequency of these vibrations make the sound which finally strikes your ear.

The word "radio" covers many things. It is not apt as to some of these things. The word "radio" and the word "ray" have the same root. The word radio originally had to do with radius.

The "ray" of light was conceived in the ancient as spokes shooting out from the hub of a wheel or, as Homer's description of Aurora, the rosy fingered Daughter of Dawn. "Radiation" is from the same root.

So "radio" is good in that it has to do with a shooting of energy through the air. This energy may be in the form of light, heat, or it may unmask itself in sound.

We hear of a broadcasting station reaching a receiving station a thousand miles away. In very truth the broadcasting station reaches all points a million miles away if these million miles are in the realms of ether or whatever the material thing is that envelops the earth.

The sound of a broadcasting station never dies. You may not get this, but this will help you:

Did you ever drop a pebble onto the smooth surface of a silent pool? Do you remember how the waves from the pebble, circular in form, go out in every direction? If the pool is small you see the waves strike its rim. If the pool is large your human eye may not see the waves as they strike the rim, but they strike.

A ship is blown against the rocky shore of the sea. The water rushes over it and then the water is thrown back in a great wave. You may see the onrushing wave with your eye for a mile, but after the disturbance on the surface of the ocean can no longer be measured by your eye it goes on. The disturbance of the waters which created the big wave continues and continues until it strikes the far shores of the ocean.

The air is filled with noises. All that men say, projected by no greater force than the human lips, goes hurtling through the air into space indefinite.

So if we had a receiver properly tuned, what strange things it would pull out of the air and throw against our ears and through our ears go into our brains.

Everything that has been said since man began to speak and since the thunder broke through the night is yet re-echoing. The last shout of the victor, the last groan of the dying are yet in the air. The last word that Christ said when he was about to yield up His soul might be heard this moment if a human ear could be attuned to it.

This thing of energy will go on until the end of time. Energy is always active. Everything is on the move. Nothing is absolutely still, absolutely quiet, absolutely inert.

Then we may begin to see how far reaching are the consequences of things done.

Marc Antony said something about the evil that men do living after them and the good being interred with their bones. At that particular time Marc was demagoging. He knew that part of what he said was not true. The evil that men do lives after them and the good that men do lives after them. An evil act injures our neighbors and our neighbors' neighbors; a good act helps our neighbors and our neighbors' neighbors.

So may we not draw a moral lesson from this broadcasting station, like unto it, remembering that the consequences of wrong and the consequences of right are lasting.

If we do more right than wrong and say more right things than wrong things the effect of our influence upon the world and the generations to come will be felt in proportion.

Just as we hope our machine will broadcast good instead of evil, may not we in our daily journeys up and down the lanes of the world broadcast a good influence by right living rather than a bad influence by wrong living.

The Commercial Appeal spent many thousands of dollars in the construction of its broadcasting station. The material reward to this paper will be nothing. But The Commercial Appeal dedicates this broadcasting station to the use of its friends and readers. It is theirs to enjoy and if we can contribute something to their knowledge and entertainment or to their advancement intellectually or spiritually we shall feel amply repaid for what we have done. Get your receiver and cut in.

sometimes power, because the popular super singers and musicians with the most too horrible to contemplate, but by the production of so much rubber

(ABOVE) Southern station was on-air in December, 1922. When it formally opened, in January 1923, this editorial appeared in the Sunday Commercial Appeal, the Memphis owners of the station. A classic, it speaks for itself. (WMC)

(RIGHT) First dance by radio was pioneered at Georgia Tech, where 4FT broadcast to dancers downtown. Amplifiers and loudspeakers weren't much good in 1920, so the crowd waltzed around wearing earphones, to the faint, ragged strains of "Ramblin' Reck." Army Signal Corps helped the Tech experimenters; a few years later, when receivers improved, the Tea Dance by Radio became a national fad. (WGST)

June, 1920 28 Cont

The  
**WIRELESS AGE**

Volume 2  
Number 8



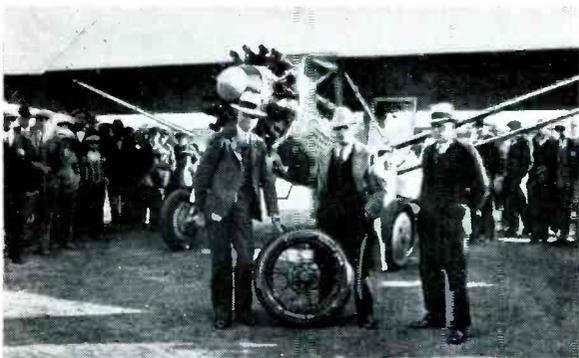
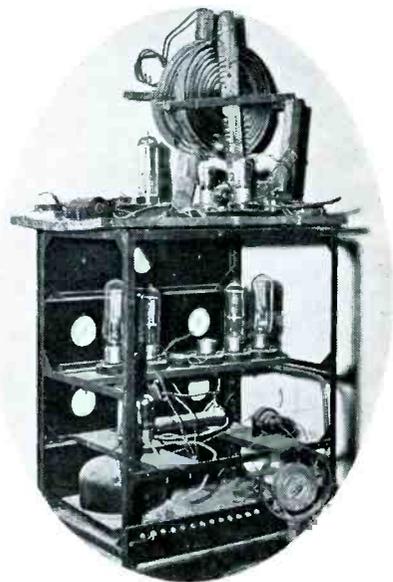
"Casey" Free Radio Schools  
Radiotelephony Across Oceans and Continents



(BELOW) "Sponsor" 40-Year Album was responsible for uncovering this original equipment, found 42 years later in the Dallas Fire House. Station was started by an engineer in the Fire Department. (WRR)

(ABOVE) Receiver sales hadn't begun to boom, in 1920. One of the reasons was that there wasn't much for people to listen to. Furman Ferguson got over the problem by starting his own station, 4XD, with partner Fred Laxton in Charlotte. The problem soon disappeared. (WBT)

(BELOW) Sales promotion called for ingenuity. Cal Farley (center) used radio to boost the new Goodrich "balloon" tire: had a plane drop one from 2700 ft.: tire bounced over 200 ft., but didn't burst. Radio pulled a huge crowd onto the prairie to watch the demonstration. (KGNC)

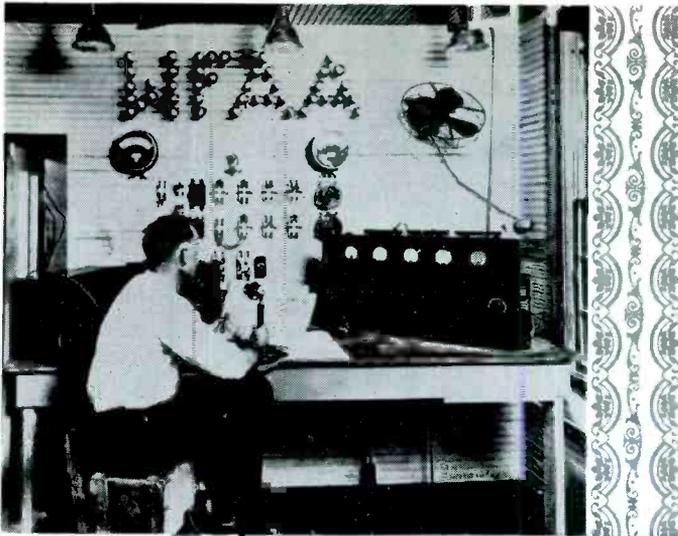


(ABOVE) Radio's image was consistently genteel, for a few years. String quartets and bow ties disappeared by the early 30's; in this 1926 shot the young musician on far right is Alex Keese, who later became gm. for radio and tv. (WFAA)

(RIGHT) Logbook read "accompanist on hand but no soprano: announcer on duty filled in with baritone solos." Art Johnson, chief anner., was soloist. (WOAI)



(ABOVE) Arthur Murray promoted the first dance on radio (see page 41) while still a student at Georgia Tech. Stunt was an early, ingenious tie-in; radio gave publicity to Murray's dances, which reportedly were already earning him \$15,000 a year while at college. (WGST)



# 40

## WONDERFUL YEARS!



...and good taste in broadcasting is still more precious to us than our new \$4,000,000 facility!

WFAA's broadcast license, authorized in 1922, was a public trust. It has been honored each broadcast hour of the 40 wonderful years. It will continue to be honored in years to come. Naturally, we have sought new and better methods of transmission and program appeal through the years.

\*NCS-61

Today, these facilities are unsurpassed . . . anywhere! Today, WFAA RADIO continues to enjoy top popularity and respect with its programming of news, music and special features. In fact, there are more homes dialed to the "820 spot" than to any other in the entire Southwest\*! We like to think it is because we have honored that 40-year trust.

# WFAA-820

RADIO DALLAS

Represented by The Original Station Representative



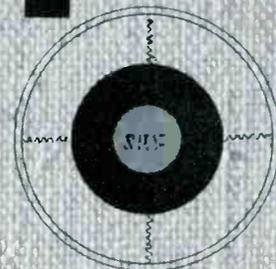
AT "Communications Center" DALLAS

WFAA • AM • FM • TV — THE DALLAS MORNING NEWS

# JANUARY, 1920 WKY

(ONLY STATION ON THE AIR)

100% OF OKLAHOMA CITY RADIO AUDIENCE

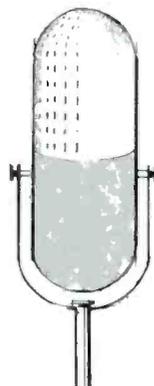


# MAY, 1962 WKY

*(one of 12 metro area stations on the air)*

52.1% of Oklahoma City radio audience

*(more than the other 11 stations combined)*



The station  
Oklahomans listened to  
**FIRST**  
Is the one they  
now listen to  
**MOST!**

# WKY

## RADIO 930

The WKY Television System, Inc.  
WKY-TV, Oklahoma City  
WTVT, Tampa-St. Petersburg, Fla.  
Represented by the Katz Agency



(ABOVE) **The big money** was in radio, and a strong station could attract top talent. Film star James Hall became a staffer, after playing with Jean Harlow and Buddy Rogers in "Hell's Angels." (WKY)

(BELOW) **Personal appearance** was nothing unusual even in the early 30's: Amos 'n Andy originated from Memphis for a week. Far right: station gm Henry Slaviek. (WMC)



(ABOVE) **Wire service** wasn't available to radio because of newspaper opposition. Problem was overcome when stations organized coop service, Trans-Radio: station gm Wilton Cobb edits the first day's bulletin, in 1935. (WMAZ)

(LEFT) **Backwoods humor** proved one of radio's most enduring subjects. Lum 'n Abner served a Texas apprenticeship before becoming national stars, about 1929. Program was still running on CBS into the late forties. (WBAP)

(BELOW) **Facsimile news** died stillborn with tv's advent, but for many years the idea intrigued such pioneers as G. B. Dealey, here with a copy from the first experimental transmission licensed by the FCC in 1938. In this test, facsimile receivers were set up throughout Dallas; in public schools, drugstores and other points where subscribers could see a newspaper printed in front of their eyes. In retrospect, facsimile's greatest value may have been in keeping open many FM channels which otherwise could have been lost to radio; in New York, for example, George Finch kept WGILF on the air while trying to set up a facsimile chain throughout the city, and similar efforts were made in other parts of the country. (WFSA)



(LEFT) "H.H." was the sign-off for Harold Hough, who was announcer, engineer and janitor at this Texas station. He told listeners that the initials stood for "Hired Hand," and this homespun character became an enduring favorite. Hough has been a colorful & familiar figure in the industry; he spoke at the first SPONSOR TV Pioneers' Dinner, in the 50's, and now is on the eve of retirement as broadcast & circulation head of the Carter Publications. (WBAP)

(RIGHT) **Sales promotion** was aggressive and imaginative. Lone Ranger was nationally sponsored by a baking company; this regional tie-in was for Merita bread, whose salesmen here are exposed to specially-written playlet. (WMAZ)



(ABOVE) **Network origination** from a local station was a comparative rarity. This hour-long mystery/adventure, titled "Dark Fantasy" came out of Oklahoma City, as a Saturday night network feature for many years. Few stations were able to mount such a lavish production; this one was notable in that it was entirely written and produced by station staff, and all members of the cast were either staffers or local dramatic talent. (WKY)

Miss Texas, Linda Loftis,  
says ...

*DAY IN, DAY OUT — YEAR IN, YEAR OUT,  
TOP QUALITY NEWS,  
SOPHISTICATED MUSIC ...*



---

DALLAS • FORT WORTH  
*Peters, Griffin, Woodward*



## 1,000 COUNTIES — 40 STATES

It was July 18, 1922. On this day, John Glenn celebrated his first birthday in neighboring Ohio and WHAS pioneered Kentucky broadcasting as a 500-watter in Louisville.

The years flew by and WHAS helped transform a sprawling, backwoods Kentuckiana area into a rich, diversified market. WHAS has continued to pioneer with specialized departments for News, Sports, Farm, Home and Public Affairs programming.

Today, WHAS programs are airborne by a 50,000 watt, clear channel thrust and have boosters who respond from nearly 1,000 American counties in more than 40 states.

Pioneering is a good life. And in Kentuckiana, the good life for listeners and advertisers begins at eight-forty . . . WHAS 840 Radio.

# WHAS

**840 RADIO LOUISVILLE, KY. 50,000 WATTS, 1-A CLEAR CHANNEL**

**Measure of a Great Radio Station**

*Represented Nationally by Henry I. Christal Co., Inc.*





Disastrous Ohio flood of 1937, nation's worst, gave radio its first great chance at cooperative service. When 900 were killed and four states blacked out, 591 stations across the country broadcast appeals every quarter-hour for medical supplies, food and money as well as continuous flood information. Said the Red Cross: "We don't know what we would have done without the radio. . . ." Here, short-wave crews are working with equipment borrowed from other stations. (WHAS)



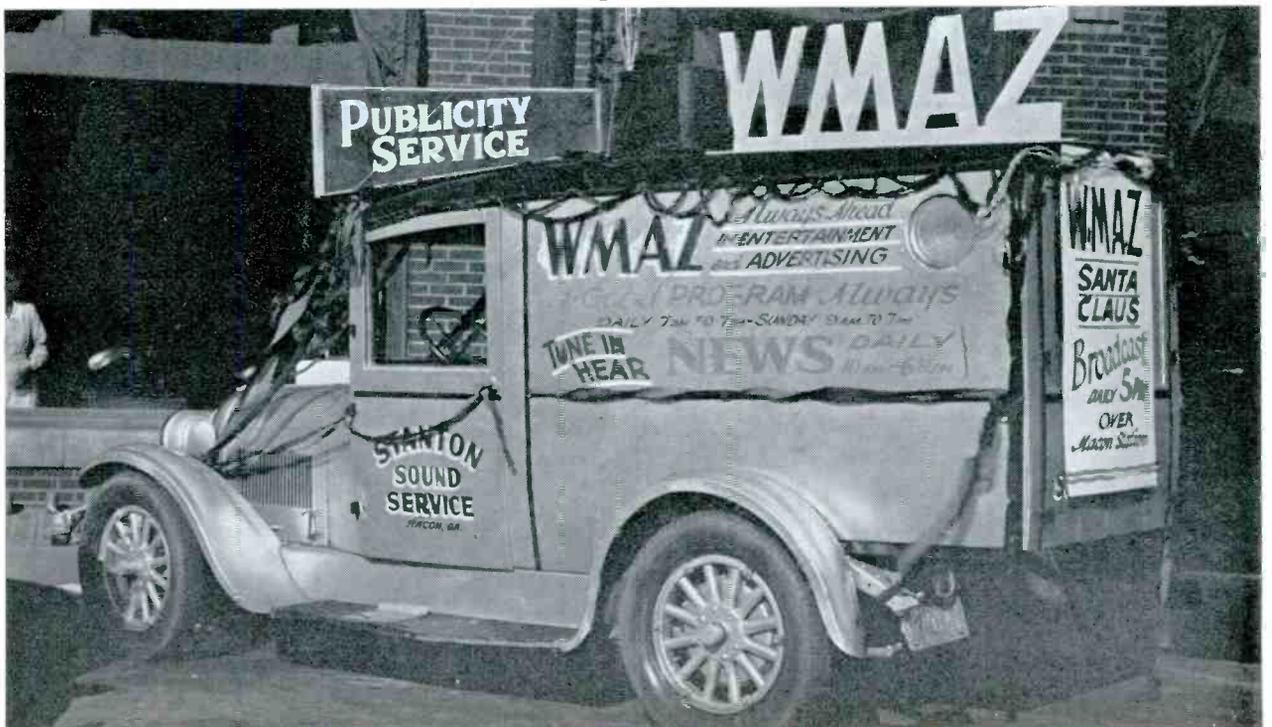
(LEFT) Training of many executives began at the other side of the mike. VP Charles Crutchfield was announcer in '33 for a musical show which promoted RCA disks. (WBT)



(RIGHT) Traveling the show was good publicity; when a network team came to

town, newspapers took notice. It could also help with a market problem, which may be why the Chase and Sanborn Hour went to Oklahoma City with Bergen and McCarthy. (WKY)

(BELOW) Travelling billboard was a good promotion device of the early 30's, especially when coupled with a soundtrack. Local station used truck to promote charities as well as programs. (WMAZ)





(RIGHT) Ingenuity was stock in trade. When the 1940 blizzard ripped through, Wes Izzard told the story to NBC from Amarillo. Kerosene lamp; auto battery and borrowed phonograph were "studio" accessories. Engineers hooked up to transmitter via 1/4-mile of copper wire and 3/4-mile of barbed-wire fence. (KXNC)



(ABOVE) Presidential campaign by Harry Truman in 1947 coincided with radio's great post-war expansion. When Truman spoke at Dallas, no less than nine microphones were on the podium: throughout his national tour, radio was the first-line news medium, keeping the electors fully informed on the progress of his fight for re-election. (WRR)



(ABOVE) Newscaster for 23 years, Porter Randall typifies the day-to-day service of radio news reporting. (KFJZ)



(ABOVE) Unstinting coverage by radio was partly responsible for the speedy mobilization of wartime might. Only a few weeks after Pearl Harbor, Memphis defense plant was humming—and Robert Caffey was on the spot. (WMC)

in  
Memphis  
WMC's  
good music



.. is your key to an audience  
no other station can reach!

**TYPICAL PROGRAM  
SEGMENT**

7:35 - 8:00 a.m., Tuesday, May 29

*Begin the Beguine*

Frederick Fennell

*Love Me Or Leave Me*

Doris Day

*It's a Wonderful World*

David Carroll

*Just in Time*

Pete King Chorale

*Make Somebody Happy*

Perry Como

*I Get a Kick Out Of You*

Morton Gould

**WMC** SERVING  
**MEMPHIS**  
and the Mid-South since 1923

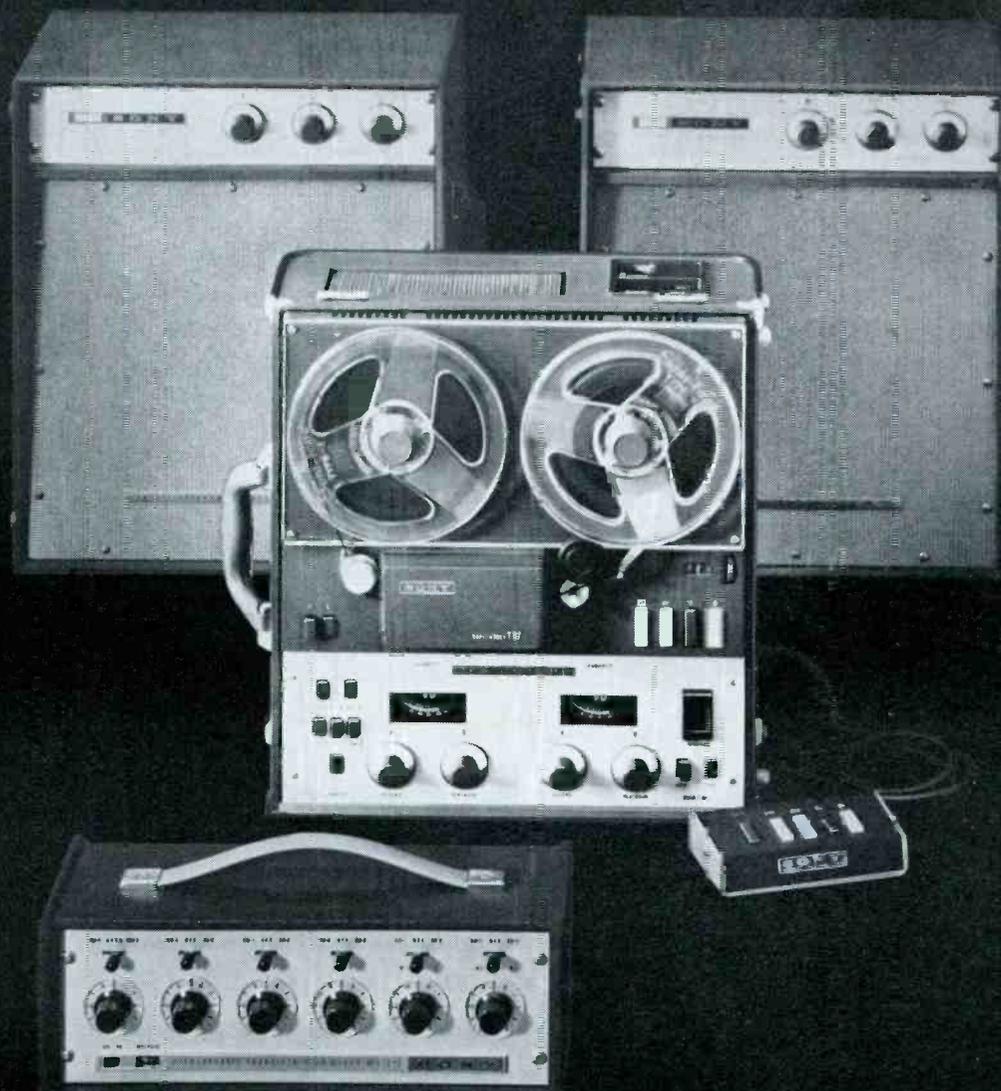
790 KC

NBC

5,000 watts

 **BLAIR  
GROUP  
PLAN  
MEMBER**

# all-transistorized New Sony Sterecorder 777



**the first/complete/portable/all-transistorized/high fidelity PROFESSIONAL RECORDING & PLAYBACK SYSTEM**

The most advanced achievement in recorder engineering to date, the superb new remote-controlled professional Sterecorder 777 series features the exclusive and patented Sony Electro Bi-Lateral 2 & 4 track playback Head, a revolutionary innovation that permits the playback of 2 track and 4 track stereophonic or monophonic tape without track width compromise—through the same head!

Included in an array of outstanding features are individual erase/record/playback heads, professional 3" VU meters, automatic shut-off, automatic tape lifters, an all-solenoid, feather-touch operated mechanism, electrical speed change, monitoring of either source or tape, sound on sound facilities, and an all-transistorized military plug-in type circuitry for simple maintenance. The three motors consist of one hysteresis synchronous drive motor and two hi-torque spooling motors.

Unquestionably the finest professional value on the market today, the 777 is available in two models, the S-2 (records 2 track stereo) and the S-4 (records 4 track stereo). Both models can reproduce 2 and 4 track tapes.\* And, the Sterecorder 777 models will integrate into any existing component system. \$595 complete with portable case and remote control unit.

\*Through the exclusive Sony Electro Bi-Lateral 2 and 4 track playback head.

*Sony has also developed a complete portable all-transistorized 20 watt speaker/amplifier combination, featuring separate volume, treble and bass controls, mounted in a carrying case that matches the Sterecorder 777. \$175 each.*

*Also available is the MX-777, a six channel all-transistorized stereo/monophonic mixer that contains six matching transformers for balanced microphone inputs and recorder outputs, individual level controls and channel selector switches, Cannon XL type receptacles, a switch to permit bridging of center staging solo mike. \$175 complete with matching carrying case.*

*The first/complete/portable/all-transistorized/high fidelity/professional recording & playback system: \$1120 complete.*

*Sold only at Superscope franchised dealers. The better stores everywhere.*

*For additional literature and name of nearest franchised dealer write Superscope, Inc., Dept. M, Sun Valley, California.*

**All Sony Sterecorders  
are Multiplex ready!**

**SUPERSCOPE**

**The Tapeway to Stereo**



(ABOVE) Penthouse studio was considered the ultra-modern showplace when it opened in 1941. This was atop the second unit of the Santa Fe Building in Dallas; the layout included five studios and control rooms, plus 30 other rooms and offices. Nineteen years earlier, the first studio had been a shack on top of the News Building, where pioneer broadcasters had to cope with vibration from the newspaper presses. (WFAA)



(ABOVE) Sammy Snead—with hair—on right, was featured player when shortwave crew did a remote from Memphis Country Club in 1940. At left is Earl Moreland, then chief announcer and now gm for tv outlet. (WMO)  
 (LEFT) Postwar celebration of the Mardi Gras, in 1946, brought thousands of people into famed Canal Street. There weren't any costumes, because of wartime shortages, but the revellers turned out in force—and so, of course, did radio. (WWL)





(ABOVE) Wartime scarcity of radio sets was a problem, especially to hospital patients and other shut-ins. Local appeal raised 400 old and unused sets; (l.) H. W. Slaviak, sm, with RCA dealer E. M. Greeson. (wmc)

(BELOW) Rocket age was ushered in at White Sands, N. M., with firing of a captured V2 in 1946. News coverage at remote site was achieved with a wire recorder, also a war-developed device. (KGNC)



(LEFT) Promotion — Texas-style — on street-car, for baseball's return after the war. Announcers could now discuss the chances of rain, without running afoul the military censorship of 1941-45. (WRR)



(LEFT) Help for the handicapped: artificial leg for 3-year old victim was bought with funds raised through station appeal. Betty Washburn, Fletcher Austin and Kurt Webster took part in this; one of the thousands of appeals which have demonstrated radio's ability to touch the emotions — and the pocketbook. (wbt)

# FIRST IN DALLAS

*Forty-two years ago when WRR started broadcasting...it was far and above the best radio advertising buy in this market! It had to be since it was the first operational radio station in the entire South.*

# LAST IN DOLLARS

*Today, traditionally, WRR is still the best radio advertising buy in this market. Add up the big, eager to buy WRR audience... compare the low cost per thousand delivery charges. Truly FIRST for advertising Dollars in Dallas.*

# WRR

WRR reaches 52% of all the radio families in Dallas Metro Area each week. (Source: Feb. 1962 Cumulative Pulse Audit)

Represented By:  
Gill-Perna, Inc.  
Durward J. Tucker,  
Managing Director  
WRR, State Fair Grounds,  
Dallas, Texas.

# WRR

**The**  
**"Voice of Alabama"**  
**Since 1922**



**WAPI**

**50,000 Watts\***  
**Birmingham, Alabama**

**\*5000 Nights**

Represented by Henry I. Christal Company, Incorporated



(BELOW LEFT) **Fund raising:** More than \$2 million has been raised for hospital by Shrine Bowl football games; the late Lee Kirby broadcast every game from 1937 until 1953. (WBT)

(BELOW RIGHT) **News coverage** in New Orleans reflects space-age development (huge NASA plant is nearby) which often make national headlines; can even lure ex-newspaperman Murrow back to the mike for spot report. (WWL)



(BELOW) **Local politics** get full treatment, especially now that air-editorials are permissible. Newsman Jay Crouse here gets story from floor of Kentucky Assembly. (WHAS)



(BELOW) **Spot immediacy** of news reports reaches the ultimate with self-contained mobiles; here, at downtown fire. (WACO)



(ABOVE) **Traffic reports** are an essential part of radio service, and many stations have taken to the air for coverage. Unique relationship of helicopter and road system is clearly demonstrated during rush-hour broadcast. (WSB)



(ABOVE) **Oldest radio** was uncovered in station birthday contest: winner was 1916 model which still worked—with a 500 ft. aerial. (WAPI)



(BELOW) Road safety is dramatized by patrol car, which also hands out jackpot prize to courteous drivers, sometimes of several hundred dollars. (WRR)



(ABOVE) Station identity is tied firmly to White Columns, the \$1½ million home of WSB radio/TV, Atlanta. Building is not only efficient, but also beautiful, and is featured in all promotion material released by station. (WSB)

(BELOW) Industry service by Harold Hough (l.) spans 40 years and every board of the NBC and ABC networks. Here, with Robert Sarnoff at 1960 NAB convention, where Hough received plaque for work which included chairman of committee (1941-45) which convinced FCC that papers & radio should not be divorced. (WBAP)



(ABOVE) Local news is anything which interests people; here, a drive of one of the few remaining buffalo herds in New Mexico. (KGNC)

(ABOVE) Efficient design has produced handsome studio for Oklahoma City—a far cry from first studio, which was in Exchange Ave. Baptist Church. (KOCY)

(RIGHT) College radio with a difference: Wesleyan girl students took over complete operation of commercial station for a full day. (WMAZ)

(BELOW) Children's programming is still a big responsibility; here, young listeners from orphanages are brought together at Xmas. (WWL)



# LOCAL NEWS IS MOBILE ON ATLANTA'S WSB



Atlantans and Georgians catch their news while it's happening on WSB Radio! Mobile news operations (utilizing helicopter, news cars, and a staff of professionally trained newsmen) enable WSB to provide accurate news coverage, fast. Leadership in news is another reason for WSB's dominance of Atlanta radio, and its ability to stimulate sales for advertisers.



Represented by

Edward Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.



(ABOVE) Radio farm service is big-time in Texas, a fact highlighted by a global farming tour, organized by Amarillo station. Farm director Cotton John Smith led 36 ranchers around the world in (40 days) and taped interviews with farmers and agricultural specialists in 13 countries. Material was flown back for use in the 1½ hours of farm & ranch programing done daily. Here: Smith and recorder, 1961. (KGNC)



(LEFT) "Public interest" is served in many ways; big highway safety campaign was undertaken by station in cooperation with city, county and state highway officials last year. Campaign ran for a full year; earned official praise. (WBT)



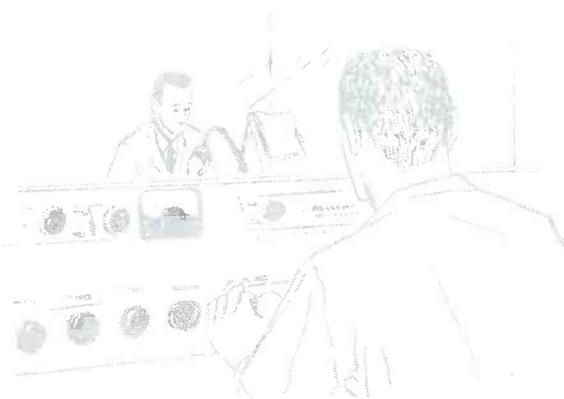
# PIONEERS IN 1922

In May of 1922, there were 80 licensed private broadcasters. One of the first 80 was WDAG in Amarillo, Texas. During this same year KGRS began transmitting from Amarillo. Later these two pioneer stations were merged to form KGNC.

# KGNC RADIO

710 kc Amarillo, Texas

*Celebrating 40 years of  
Quality Broadcasting*



# LEADERS IN 1962

Name your survey, KGNC Radio leads the Amarillo Market. Leadership, in today's competitive market, is not inherited, it's earned, and KGNC is the leader in the rich 60 county area we call the GOLDEN SPREAD. According to the NCS '61, KGNC Radio leads all other Amarillo Radio stations in Weekly Coverage with from 2½ to 15 times as many listeners.

the birthplace of broadcasting ...

**WWJ**

*total radio on 9-5-0*

Detroit's basic station for 42 years

**WWJ-TV**

*good looking channel 4*

Now celebrating its 15th  
Anniversary Year



Quality, integrity and believability have always been the hallmarks of the WWJ Stations—three big reasons why the nation's leading advertisers prefer "The Birthplace of Broadcasting."

**WWJ** ◀ **THE NEWS STATIONS** ▶ **WWJ-TV**

Owned and Operated by The Detroit News

•

National Representatives: Peters, Griffin, Woodward, Inc.



WCAZ, Carthage, Ill.  
WMT, Cedar Rapids, Iowa  
WAAF, Chicago, Ill.  
WGN, Chicago, Ill.  
WMAQ, Chicago, Ill.  
WCPO, Cincinnati, Ohio  
WLW, Cincinnati, Ohio  
WSAI, Cincinnati, Ohio  
WHK, Cleveland, Ohio  
WCOL, Columbus, Ohio  
WTVN, Columbus, Ohio  
WOC, Davenport, Iowa  
WING, Dayton, Ohio  
WDZ, Decatur, Ill.  
KSO, Des Moines, Iowa  
WJR, Detroit, Mich.  
WWJ, Detroit, Mich.  
WDAY, Fargo, N.D.  
WFDF, Flint, Mich.  
KFIZ, Fond du Lac, Wis.  
WBAY, Green Bay, Wis.  
WKZO, Kalamazoo, Mich.  
KMBC, Kansas City, Mo.  
WDAF, Kansas City, Mo.  
WHB, Kansas City, Mo.  
WKBH, La Crosse, Wis.  
WISN, Milwaukee, Wis.  
WJAG, Norfolk, Neb.  
KMEQ, Omaha, Neb.  
KGFX, Pierre, S.D.  
WSET, South Bend, Ind.  
WCVS, Springfield, Ill.  
KSD, St. Louis, Mo.  
WEW, St. Louis, Mo.  
WIL, St. Louis, Mo.  
WSPD, Toledo, Ohio  
KFH, Wichita, Kan.  
WNAX, Yankton, S.D.

40-YEAR STATIONS *of*  
*The* MIDWEST



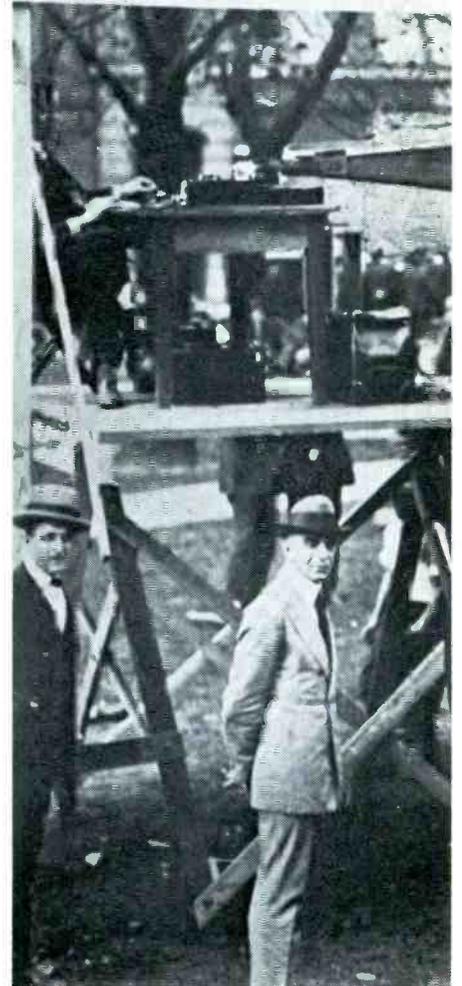
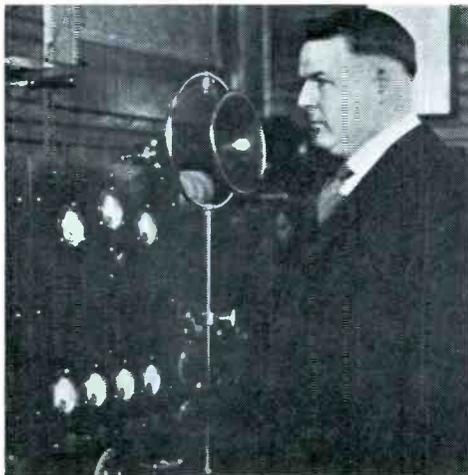
(RIGHT) *Special rental* was strong attraction of hotels, as studio site. This probably was program manager's billet—note record and copy racks on far wall.

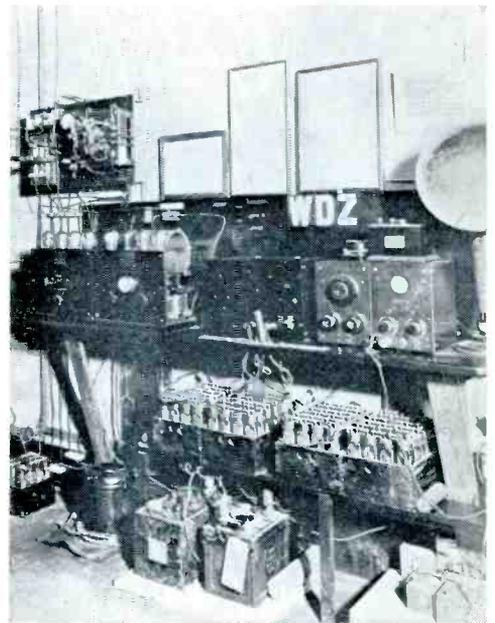
(BELOW) *Call letters* often were the initials of the founder, such as Frank D. Fallain. In 1922 this was the founder, gain-rider, log-keeper, receptionist and platter-player in Flint, Mich. (WFDF)



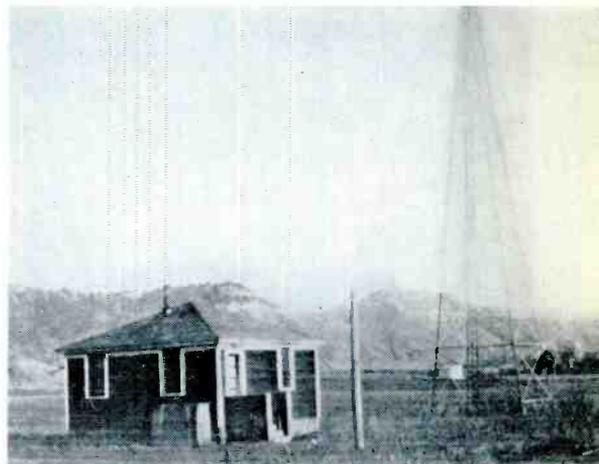
(RIGHT) *Public touch* was demonstrated by one of the first newspapers in radio. In 1922 this huge, wooden loudspeaker was mounted in Detroit's Grand Circus Park, to broadcast a play-by-play of the Yankees-Giants world series. The paper: Detroit News. (wwj)

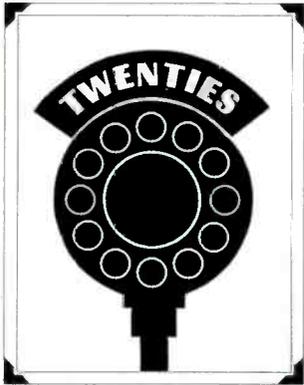
(BOTTOM LEFT) *Builder* of 5 of the first wireless telephone stations was Douglas "Tex" Perham; here with his latest creation, WJAM, Iowa. Tex is at the carbon "transmitter" — mikes came later—which fed a powerful 20 watts to a flat-top antenna. First program starred "the Manhattan Dance Orchestra" playing such favorites as "Don't Bring Me Posie When It's Shoesies that I Need." First year highlights included a telegraphic play-by-play of the Yankee-Giants World Series from New York City: A remote from Chicago where French Premier Clemenceau was talking. (wmt)





(ABOVE) *Sweat and savvy* were essential in the building of any early transmitter, such as this section of a 1921 rig. Wet and dry-cell batteries and switch on wall indicate this was the work of a wireless-telegraphy amateur. (WDZ). *Early towers* provided essential altitude once the transmitters started to move out of town. View of the Mississippi Bluffs was excellent; more important was coverage gained from a commanding situation. (WKBH)





Typical of the way early radio 'just grew' was WEW, then part of St. Louis University. The school's Science Department had a seismograph station, and a meteorologist, Brother George E. Rueppel, S.J. In 1912 the department built a wireless set to exchange tremor and weather data with other seismograph centers during earthquakes. In 1919 the Government used it to relay weather, grain and livestock data from the West Coast to Washington. By April 26, 1921 Brother Rueppel began airing daily weather reports. In July came the idea of playing a phonograph record into the microphone. This was so popular country banks set-up receivers so farmers could listen. In August came daily livestock and grain reports. By 1922, when the Department of Commerce took charge of radio, Brother Rueppel selected WEW as its call letters for "We Enlighten the World." (WEW)



**SUNFLOWER AND ENTERTAINERS**

**W T A D**

MEL SMITH  
PIANO

AL SANSONE  
TENOR

TIM BOYLE  
BARITONE

J BRASSIL  
COMEDIAN

H GRIER  
BANJO

J BRENNY  
ANNOUNCER

**BOB'S RADIO SERVICE**

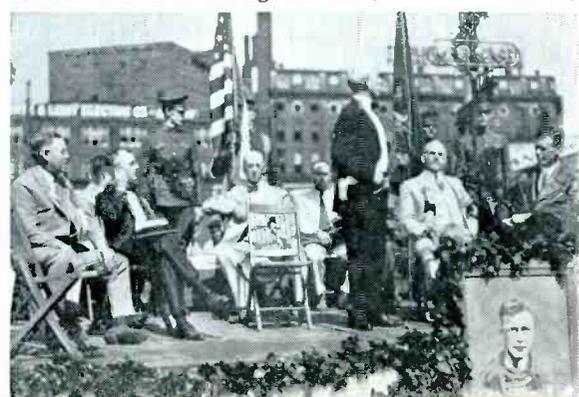
CARTHAGE ILL

DBHJ TEL 71

(ABOVE) First ham stations were battery-run so it was logical for Bob Compton, who had the battery shop in Carthage, Ill., to build, in 1918-19, a station and studio called "bob" in the rear of his shop. In 1922 this became WCAZ, was sold to Carthage College, and replaced by WTAD which Compton promoted with postcards like the above. Later he moved WTAD to Quincy, Ill., sold it, and repurchased his first station. (WCAZ)

(LEFT) Big names were news and no-one knew it better than Col. J. B. Palmer, president of this Davenport, Iowa station since 1922, here interviewing Jack Dempsey. (woc)

(BELOW) A powerhouse of midwest radio—at one time licensed to operate at 500,000 watts—this Cincinnati station always had its mikes where the news was being made. Here at the local reception for Charles A. Lindbergh in 1927. (wlw)





## YOU CAN QUOTE ME...

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

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

## I'LL SAY THIS...

"In buying Broadcast today the 3 necessary ingredients are: coverage, having an important selling background in terms of the programming and extra mileage for merchandising at the point of sale. In all 3 areas WLW stations fit the bill."

Peter Dalton  
Associate Media Director  
Donahue & Coe, Inc.  
New York



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

**WLW-I**  
Television  
Indianapolis

**WLW-D**  
Television  
Dayton

**WLW-C**  
Television  
Columbus

**WLW-T**  
Television  
Cincinnati

**WLW-A**  
Television  
Atlanta



Crosley Broadcasting Corporation



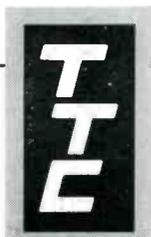
*“A Curiosity Today, It May Be A Commonplace Tomorrow”*

So predicted the Kansas City Star in an editorial on the eve of WDAF Radio's maiden broadcast 40 years ago. The Star went on to prophesy that . . . *“The time may be shortly at hand when families will sit home and hear the opera.”* • *“...when the farmer will get his market report without waiting for the paper.”* • *“... may, a year from now, clap a receiver to his ear in his office or home and get the baseball score.”* • *“...when anybody who wishes may listen in to the debates in Congress. And*

*won't Congress watch its step then, though!”* • *“... it is no doubt destined to be a great universal business and social agency.”* • Nothing clouded about that writer's crystal ball, particularly as applied to the big, full, modern sounds of today's WDAF radio. • It is Kansas City's Metropolitan Opera station. It is the Midwest's prime source for farm information, sports, news and special events. • WDAF is a “great universal business and social agency.”



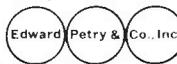
**WDAF RADIO • SIGNAL HILL • KANSAS CITY • **



Symbol of Service

*Transcontinent Television Corporation*

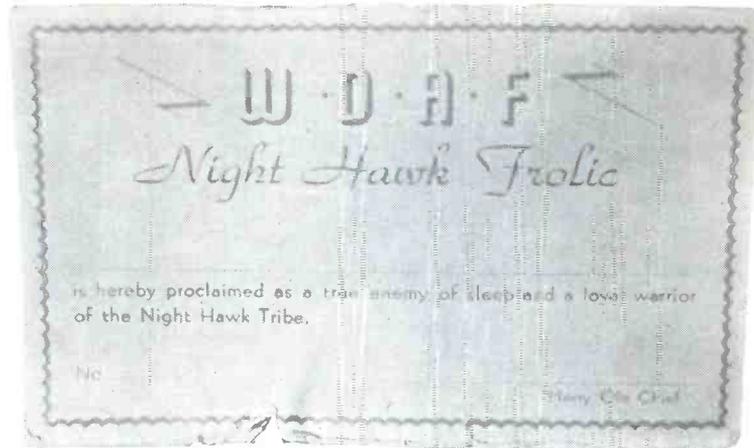
In Television: WGR-TV Buffalo  
• WDAF-TV Kansas City • KFMB-TV San Diego • KERO-TV Bakersfield  
• WNEP-TV Scranton-Wilkes Barre

Represented by  
  
the Original Station Representative

In Radio: KFMB & KFMB-FM San Diego • WDAF & WDAF-FM Kansas City • WGR & WGR-FM Buffalo

**380 MADISON AVENUE • NEW YORK 17, NEW YORK**

Every true aficionado of the Grebe receiver in the first days of radio proudly carried this card as evidence that his set had 'picked-up' Kansas City and the Coon-Sanders Band. (WDAF)



Warren R. Cox, one of the old names in radio and in Ohio, started in August of 1921 with WBACS in his home on Payne Avenue, in Cleveland. By 1922 when this photo was taken he was the general manager. (For later shot see page 98.) (WHK)



(ABOVE) Ham operator started with rig in his basement, which grew into WEMC, where John E. Fetzer doubled as announcer. Today he heads an important group operation and is also president of Detroit Tigers (WKZO)

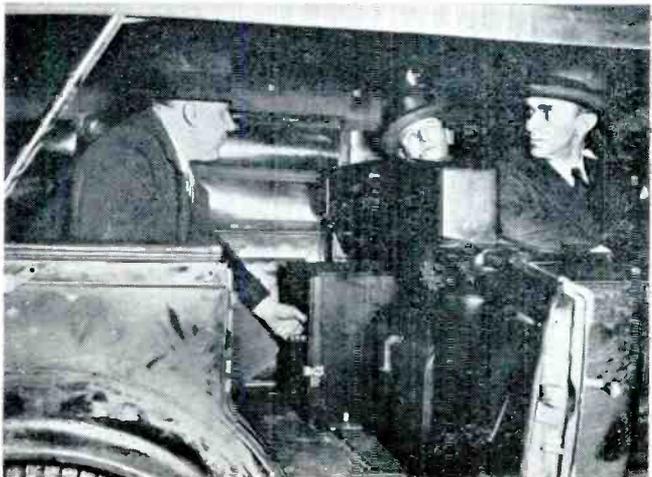
(RIGHT) Few women became announcers in early days; exception was Miss V. A. L. Jones, of St. Louis who became a glamor voice and "received many offers of matrimony." (KSD)

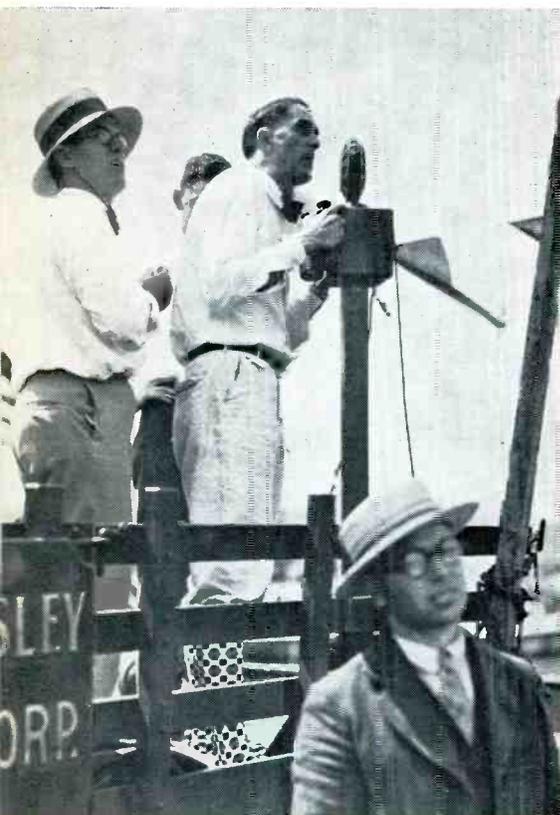
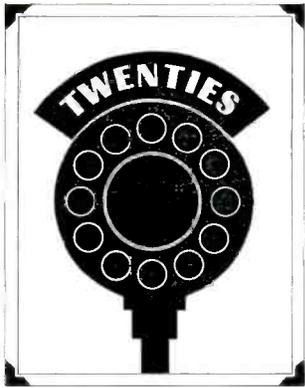


(LEFT) All danceband remotes didn't come from big city hotels. In the later 20's this Bohemian Band, playing in Norfolk, Neb., received phone requests from 100 miles away. (WJAG)



(LEFT) The Tribune station was not the first in Chicago, but it always played a vital role in giving leadership to its community. The first radio police car was devised by Carl Meyers, left, then chief engineer, now vice president of WGN, who built and installed a 7-tube set and small horn speaker here being tested by police in March 1929. Station broke into programs with police bulletins. (WGN)



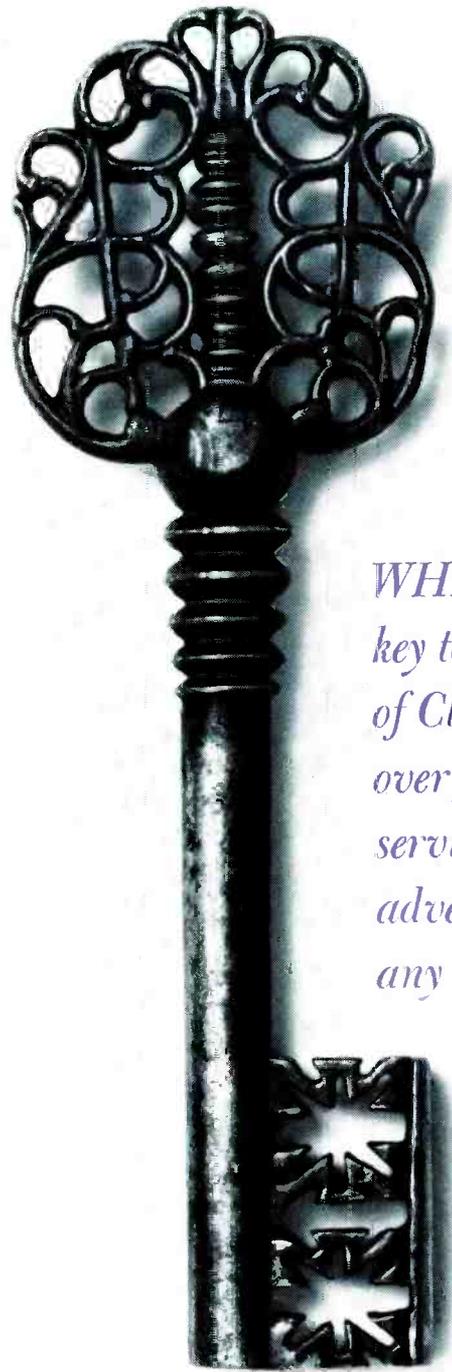


(ABOVE) Mobile units 1921. Even before this St. Louis newspaper-owned station went on the air, Feb. 14, 1922, it was testing the new medium. This test had J. Roy Stockton, in cap, then a sports writer, covering National Amateur at St. Louis Country Club for the Post Dispatch and KSD. (KSD)

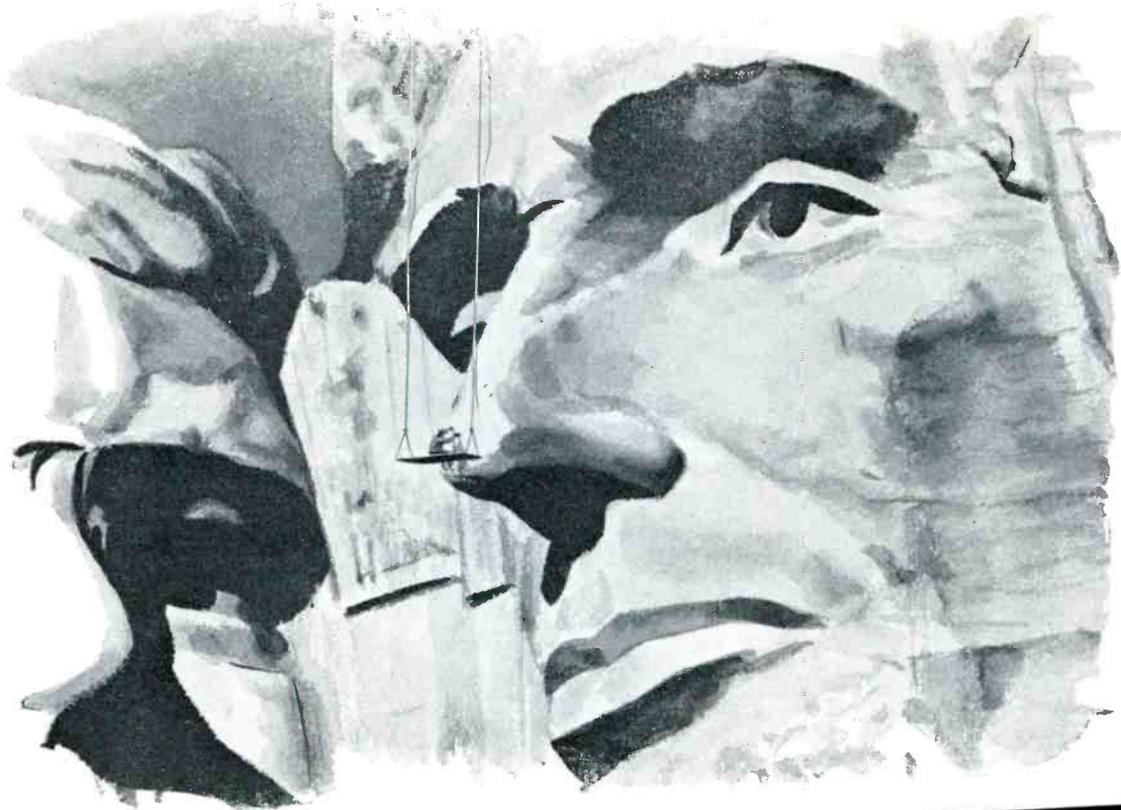
(RIGHT) Page of original log book of Cleveland's first station. Notice peak program time and emphasis on remotes, obviously musical. (WHK)

(LEFT) Cincinnati remote. The mobile unit was set in a stakebody truck and no one smiled at knickers and loud hose. (WLW)

Have checked 272.6 meters. R.H. ft. "Even"  
 Rad. 6 1/2 amperes.  
 1:07 p Set off the air  
 Feb. 22, 1921  
 1:55 a Set on the air.  
 1:56 p Set off the air.  
 3:27 a Set on the air.  
 4:07 p Dr. C. Budget start.  
 4:12 p Dr. F.C.B. Budget finish.  
 4:27 a Set off the air.  
 4:58 p Set on the air.  
 5:01 p Studio.  
 5:42 p Set off the air.  
 5:55 p Set on the air.  
 6:01 p Studio.  
 7:00 p Studio.  
 7:31 a Set on the air.  
 8:31 p Studio.  
 10:00 p Crystal Flipper  
 11:00 p Set off the air -  
 Feb. 23, 1921  
 11:55 a Set on the air  
 1:05 p Set off the air  
 3:32 a Set on the air



*WHK Radio, your  
key to the city  
of Cleveland for  
over forty years,  
serving more local  
advertisers than  
any other station.*



# YOU MAY NEVER CUT STONE GIANTS\* —

**BUT... WKZO Radio Can Help You Carve Out Larger Sales In Greater Western Michigan!**

Morning, afternoon, and night, WKZO commercials reach more people in the Kalamazoo-Battle Creek and Greater Western Michigan market than any other radio station. Pulse Reports show WKZO outrating *all* competitors in *all* 360 quarter-hours surveyed (6 a.m.-Mid., Mon.-Fri.).

And the WKZO Radio coverage area is one of America's *fastest-growing* markets, too. Kalamazoo alone is expected to outgrow all other U.S. cities in personal income and retail sales between 1960 and 1965. *Source: Sales Management Survey, June 10, 1960.*

For *all* the amazing facts about the top station in the big, fast-growing Greater Western Michigan market, see your Avery-Knodel man!

7-COUNTY PULSE REPORT			
KALAMAZOO-BATTLE CREEK AREA — SEPTEMBER, 1961			
SHARE OF AUDIENCE — MONDAY-FRIDAY			
	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	18	7
12 NOON - 6 P.M.	24	16	9
6 P.M. - 12 MIDNIGHT	34	13	13

\*At the Mount Rushmore National Memorial in South Dakota, the busts are proportionate to men 465 feet tall.



## The Felzyer Stations

### RADIO

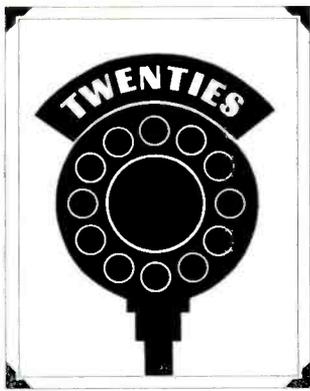
WKZO KALAMAZOO-BATTLE CREEK  
 WJEF GRAND RAPIDS  
 WJEF-FM GRAND RAPIDS-KALAMAZOO  
 WWTV-FM CADILLAC

### TELEVISION

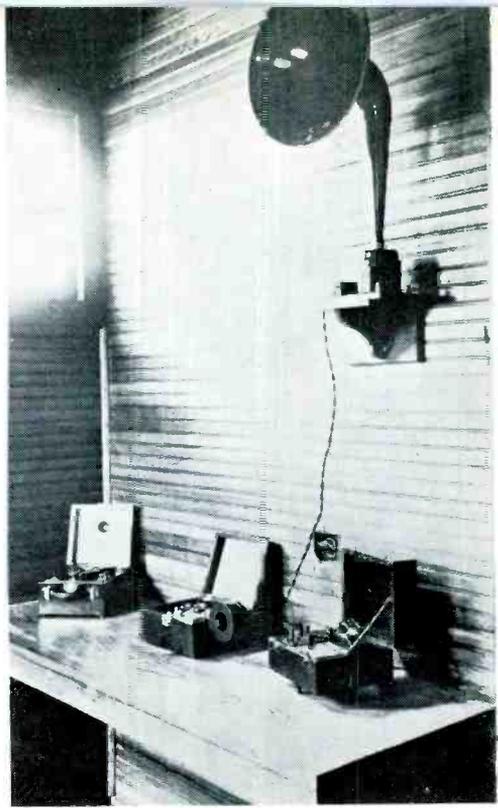
WKZO-TV GRAND RAPIDS-KALAMAZOO  
 WWTV/ CADILLAC-TRAVERSE CITY  
 /WWUP-TV SAULT STE. MARIE  
 KOLN-TV/ LINCOLN, NEBRASKA  
 /KGIN-TV GRAND ISLAND, NEB.

# WKZO

**CBS RADIO FOR KALAMAZOO-BATTLE CREEK  
 AND GREATER WESTERN MICHIGAN**  
 Avery-Knodel, Inc., Exclusive National Representatives



(RIGHT) First listeners used 'cans' or earphones. Then came horns but no great volume. One of the first real loudspeakers was this electro-dynamic horn, built by Magnavox for WJAM in Cedar Rapids, Ia., powered by a six-volt storage battery which had to be re-charged every 20 hours. Played from a second story window this amplified speaker, according to newspaper reports, attracted hundreds. (WMT)

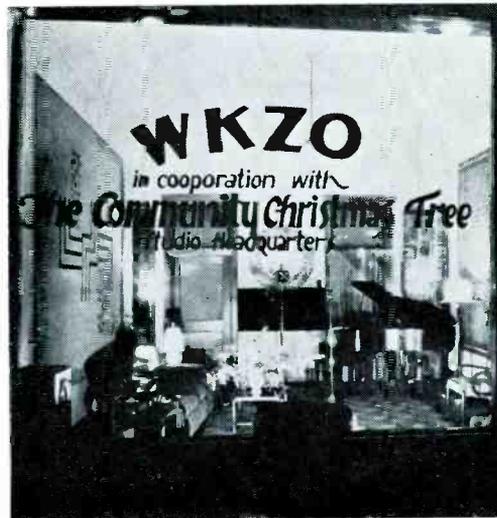
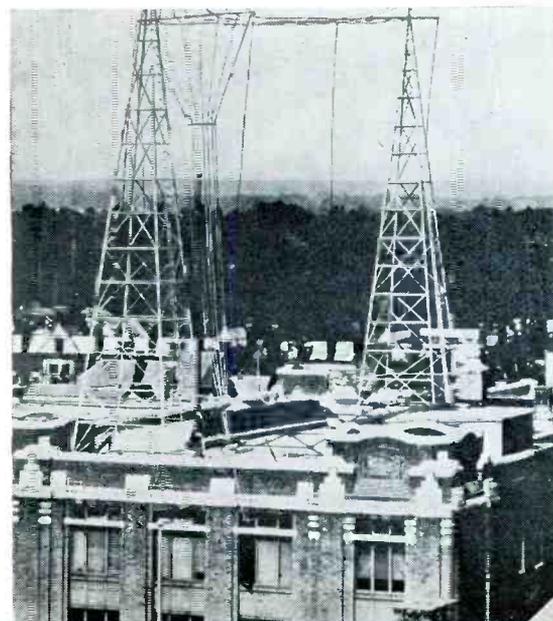


(LEFT) Kansas City "Star" station in 1925, after three years on the air, when a mike was still novel. (WDAF)



(ABOVE) Modern studio in Milwaukee when WIAO, which started in 1922, had become WSOE. (WISN)

(BELOW) Antenna, in 1924, atop the South Bend, Ind., Tribune Building. This 7-wire, flat-top antenna, suspended from two 50-foot towers, was in use until 1931. (WSRT)

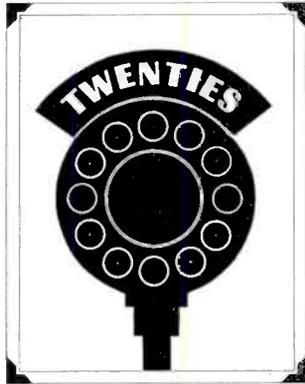


(LEFT) Programming in "public interest, convenience and necessity," in the mid-20's when the Community Xmas Tree was a major charity drive. (WKZO)



(ABOVE) Tinkers-Evers-Chance of mid-20's radio were called "The Three Doctors" out of Chicago. They were Joe Rudolph, at piano; Ransom Sherman, playing flute; and Russell Pratt, bow tie. Moody, mellow and mad humor. (WMAQ)





(LEFT) *Play-by-play* baseball began from both Wrigley Field (Cubs) and Comiskey Park (White Sox) late in the 1924 season. At the microphone: the immortal Babe Ruth and announcer Hal Totten. (WGN)

(BELOW) *First station* in North Dakota looked like this in the mid-20's, a few years after it started. (WDAY)



(ABOVE) *Detroit radio* on August 20, 1920. Horn picked-up phonograph playing "The Roses of Picardy" for transmission through the DeForest OT-10 transmitter, on desk. Technicians were Howard Trumbe, Elton Plant and Keith Benand. (WWJ)

(BELOW) *Musicians, not golfers*, in Flint, Michigan, when prohibition flourished, night clubs flowered, and radio made names of such musical aggregations as Frank Zeiter and his Varsity Boys. (WFDF)



(BELOW) *South Dakota's first radio station* was in the County of Yankton, City of Yankton. An early favorite on that station was this local combo. The man at the apex is still known as Lawrence Welk. (WNAX)

(BELOW) *Reunion* in the LaSalle Hotel studios of an early Chicago station. Left to right: Bill Hedges, then general manager, later NBC v.p.; Judith Waller, seated, then station mgr., later NBC public affairs exec.; Hazel Huntley, program mgr.; Russell Pratt, Joe Rudolph, Ransom Sherman, the famous "Three Doctors"; sports announcer Hal Totten; chief announcer Bill Hay, of Amos 'n Andy fame. (WMAQ)





(ABOVE) *Carl Ulrich*, now chief engineer, started as engineer, announcer, broom-handler, etc., for WAAF. In 1929 this was the transmitter atop the Exchange Building. Carl Ulrich sans hat, then (r), and now (l). (WAAF)

(LEFT) *These two* kept people off the streets weeknights at ten. Charles Correll, left, and Freeman Gosden, the immortal Amos 'n Andy, were unknown when they started in 1928. (WMAQ)

(BELOW) *Second or third station* in St. Louis published this weekly program schedule and bulletin. In 1928 it had the first of a fleet of ten biplanes carrying two passengers and pilot; concert bands broadcast an hour each evening from the roof garden studios; the Texas Fiddlin' Wampus Cat & His Kittens, Okeh Record Artists, offering music from the sublime to the ridiculous will be heard during the summer; the J. L. Freund Jewelry Co., broadcast correct time signals six times daily; a play-by-play account of the ball game is broadcast "through courtesy of the Ward Baking Co." And "All programs are subject to interruption by the Chief of Police for special broadcasting of major importance." (WIL)

# W I L NEWS

FROM "THE FRIENDLY STATION"

Studios in Hotel Melbourne, Grand and Lindell Boulevards, St. Louis, Mo.

WEEKLY—FREE DISTRIBUTION

Published by the Missouri Broadcasting Corporation

Vol. I

ST. LOUIS, MO., JULY 13, 1928

No. 28

## W I L AEROPLANE FLEET

Flagship Arrives in St. Louis.

Sunday afternoon, the flagship of the W I L Squadron arrived in St. Louis from the factory at Little Rock, Arkansas. After the important decision was made to link-up Radio with Aviation, then the engineers studied carefully the various ships manufactured that would serve the purpose desired. After visiting several factories, The Command-aire, made by the Arkansas Aircraft Corporation at Little Rock was selected because it is a ship of great merit and many wonderful improvements are incorporated in its construction. We contracted for ten ships of the bi-plane type with a capacity of two passengers each beside the pilot.

It is our belief that we are the first radio station in the United States to become actively identified with Aviation and that owns its own fleet of aeroplanes.

So, again, as throughout the past, W I L engineers are: pioneers in Aero-Radio experiments.

## LARGE MILITARY BANDS

Bauers, Poeppings and Faulkenhainers Great Concert Bands Entertain From W I L.

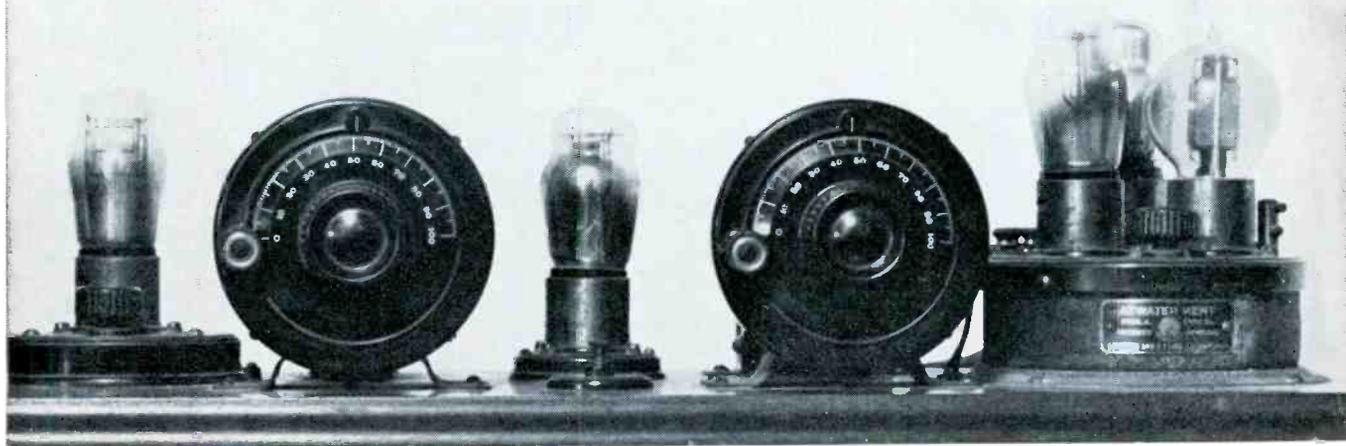
A group of great concert bands entertain from the roof garden studios of W I L from 6 to 7:00 P. M., and are proving very popular with our Radio audience.

They play under the auspices of the Musicians' Benefit Association and on account of the large number of Musicians in each band, W I L finds it necessary to place them in its large spacious roof garden and extend its microphones to that location. Pedestrians far below on the streets also enjoy the music.

## HARMONY SERENADERS

Noted Group of Entertainers Heard Over W I L "The Friendly Station."

# good evening this is WIL St. Louis



Forty years of pace-setting performance — this is the heritage of Radio WIL.

From the era of crystal sets to transistorized miracles — WIL has led the way in programming alive with the sounds of the day.

Today as in 1922, WIL is synonymous with dynamic radio — indeed, in tempo with the times.

THE BALABAN STATIONS — John F. Box, Jr., Managing Director — IN TEMPO WITH THE TIMES

**WIL/St. Louis**

Represented by Robert E. Eastman & Co., Inc.

**WRIT/Milwaukee**

**KBOX/Dallas**

Represented by The Katz Agency

## YOU CAN QUOTE ME...

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

*Lyle Polsfuss*

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

## I'LL SAY THIS...

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

*Richard L. Halpin*

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



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

**WLW-C**  
Television  
Columbus

**WLW-T**  
Television  
Cincinnati

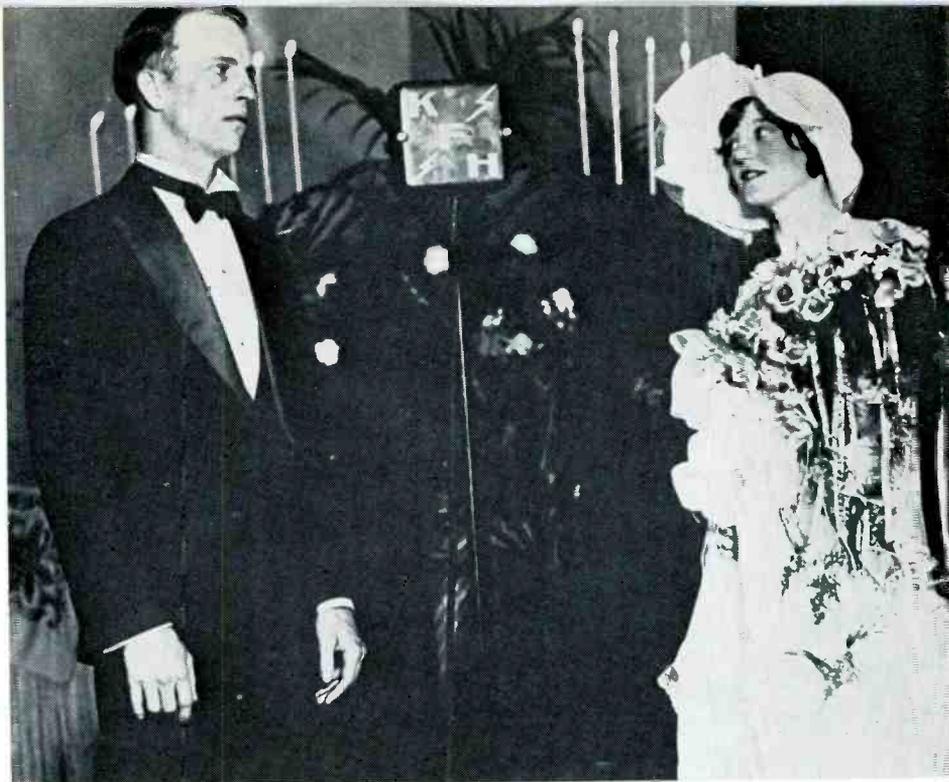
**WLW-A**  
Television  
Atlanta

**WLW-I**  
Television  
Indianapolis

**WLW-D**  
Television  
Dayton



Crosley Broadcasting Corporation



(ABOVE) Audience promotion in Wichita, Kansas. The depression still on, the only station in town partnered with the Wichita *Eagle* in advertising for a couple willing to be married on mike. Winners were wed outdoors, received 10 pounds flour and sundry other items. (KFH)



(RIGHT) *Newscast* in 1935 was done by John Cameron Swayze from the Kansas City *Journal-Post*, now defunct daily. (KMBC)

(LEFT) *Fran Allison* (later to front a couple of puppets dubbed Kukla & Ollie) wowed them in Waterloo, Ia., with her "Aunt Fanny" character and doubled in brass each noon with Les Hartman's "Little German Band." (WMT)



(BELOW) Local talent in Cincinnati created its own type of 'Don Becker' soap opera, just as Chicago was responsible for its own style of jazz. Before that there was the live dramatic show using staff talent. Identifiable in this very early '30 photo are: Charles Eggleston, left; Ed Byron, who later created "Mr. District Attorney"; Jack Zoller, who later directed "Cavalcade of America"; Mary Smith, Gertrude Dooley, Harry Holcombe. (WLW)





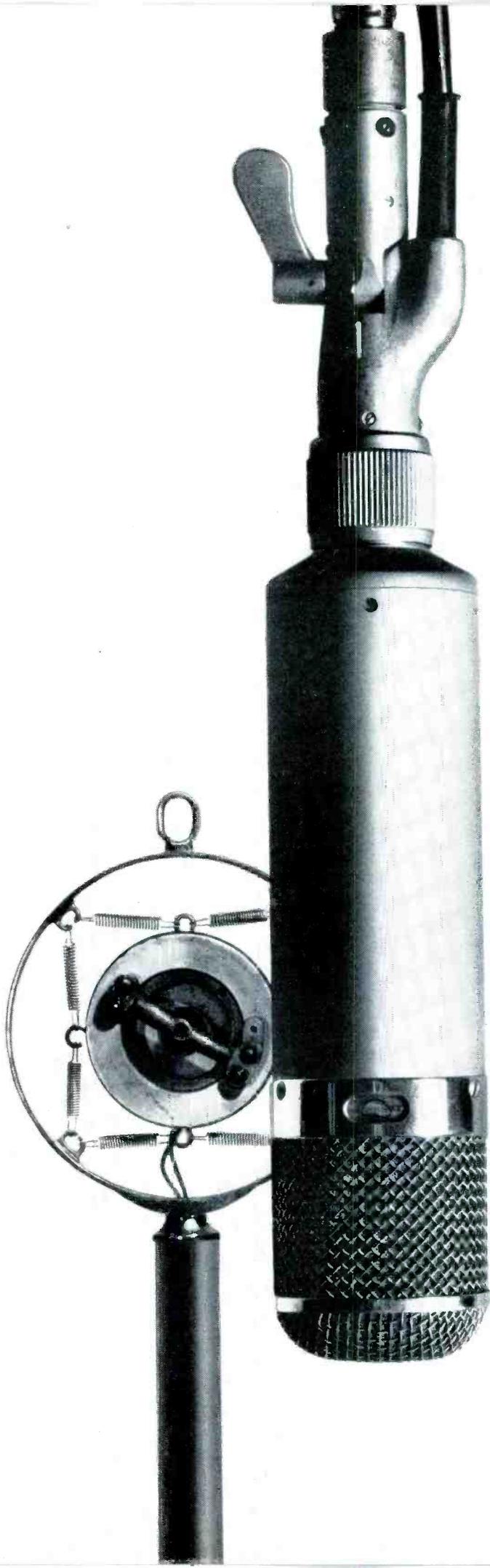
(ABOVE) First soap opera may have been "Little Orphan Annie," a dramatization of the Chicago Tribune cartoon strip. In 1930 Quin Ryan was the announcer; Shirley Benn, to his right, was Annie; Allan Baruck, left, played Joe Corntassel. (wgn)



(ABOVE) "Easy Aces" were local talent in Kansas City and popular in the hometown even before CBS picked up their program. Goodman Ace, left, with Jane as his partner. Dick Smith, the dummy, is now station ops chief. (KMBC)

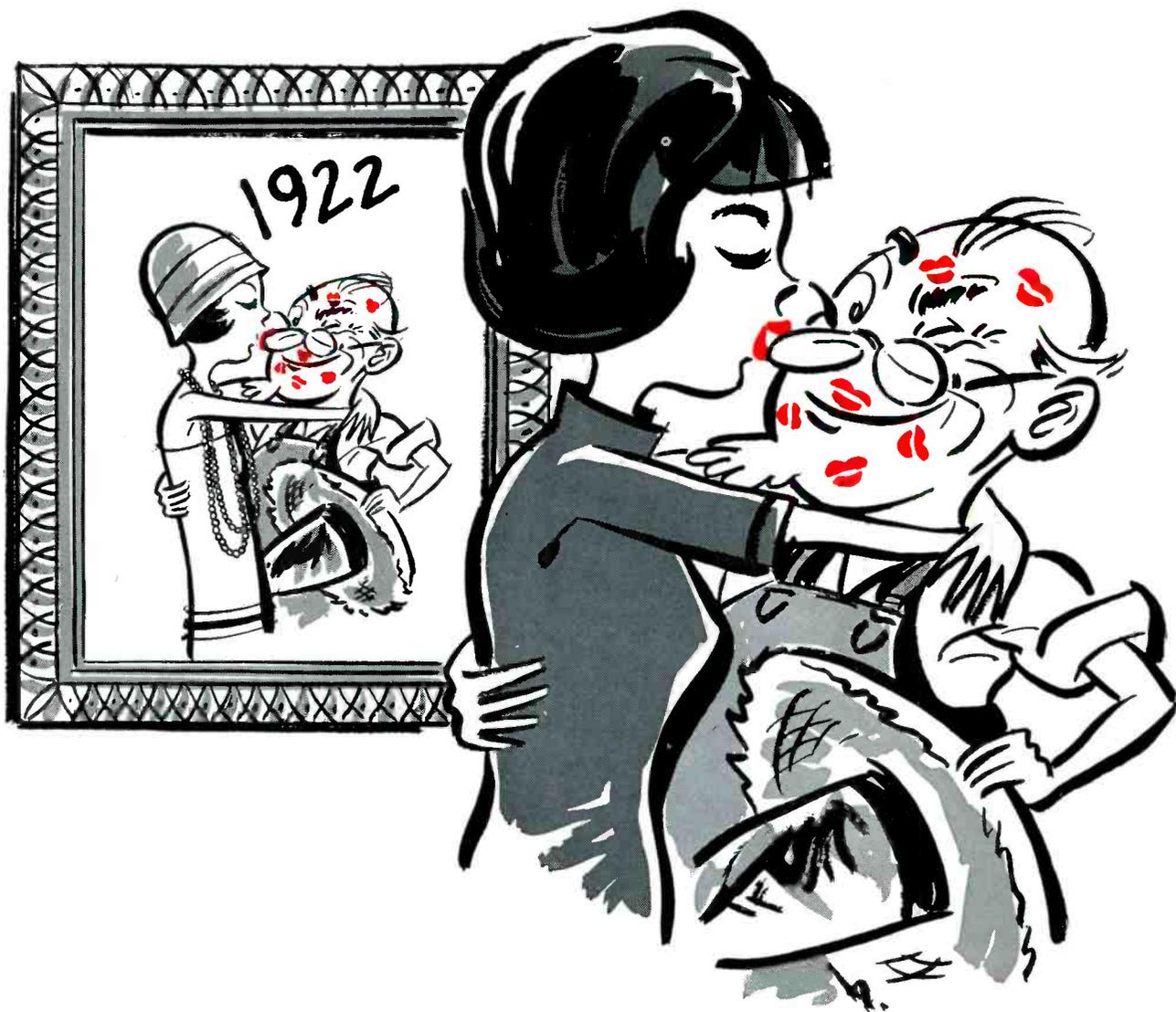
(BELOW) "Vox Pop" program in Wichita, was a hot quarter-hour each Mon-Wed-Fri at one p.m. Vernon "Pappy" Reed, with mike, is now County Commissioner. (KFH)





KMBC Radio...  
a tradition for  
forty years  
in Kansas City,  
now fashioned  
for modern  
listening tastes  
by Metropolitan  
Broadcasting.

REPRESENTED BY METRO BROADCAST SALES



## They're still doin' the same as their grandmas did!

**O**UR wimmin out here in Red River Valley ain't changed at all in the forty years we've known 'em — they're still *mad* about WDAY.

They chased us in 1922, they're still hot on our wave length in 1962. And twenty years from

now, when our WDAY birthdays have increased from 40 to 60, you can bet your life they'll *still* be a-hungerin' for us. You see, *we give them what they want!*

If you want the details, ask PGW!

# WDAY

5000 WATTS • 970 KILOCYCLES • NBC

FARGO, N. D.



PETERS, GRIFFIN, WOODWARD, INC., *Exclusive National Representatives*



(ABOVE) Travelling programs, especially Western music groups, were part and parcel of midwest radio in the '30's. Some stations trouped their shows in busses. This Fargo, N. D., outlet moved its units by train. (WDAY)

(BELOW) Mobile unit went into operation in 1936, served both the paper and the station. The pack transmitter, being used by Bob Stanton, went into service in 1939. (WWJ)



(ABOVE) Vital information came to the farmer by radio from its inception and every good station, such as this Dayton, O., outlet, went to the farmer for program material. In those early days before tape the station is cutting an e.t. (WING)

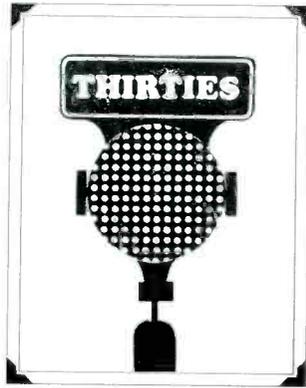
(BELOW) George Storer, Sr., (l) in 1937, when his Fort Co., now Storer Broadcasting, had only the first of 7 radio and 5 tv stations. With him: his mother, Mrs. Mabel Storer, and v.p. & treasurer J. Harold Ryan, both now deceased. (WSPD)



(LEFT) Marian and Jim Jordan in 1931 when they started in Chicago. Their "Smack-Out" skits, on the Farm & Home Hour led to their own program — the incomparable Fibber McGee and Molly. (WMAQ)

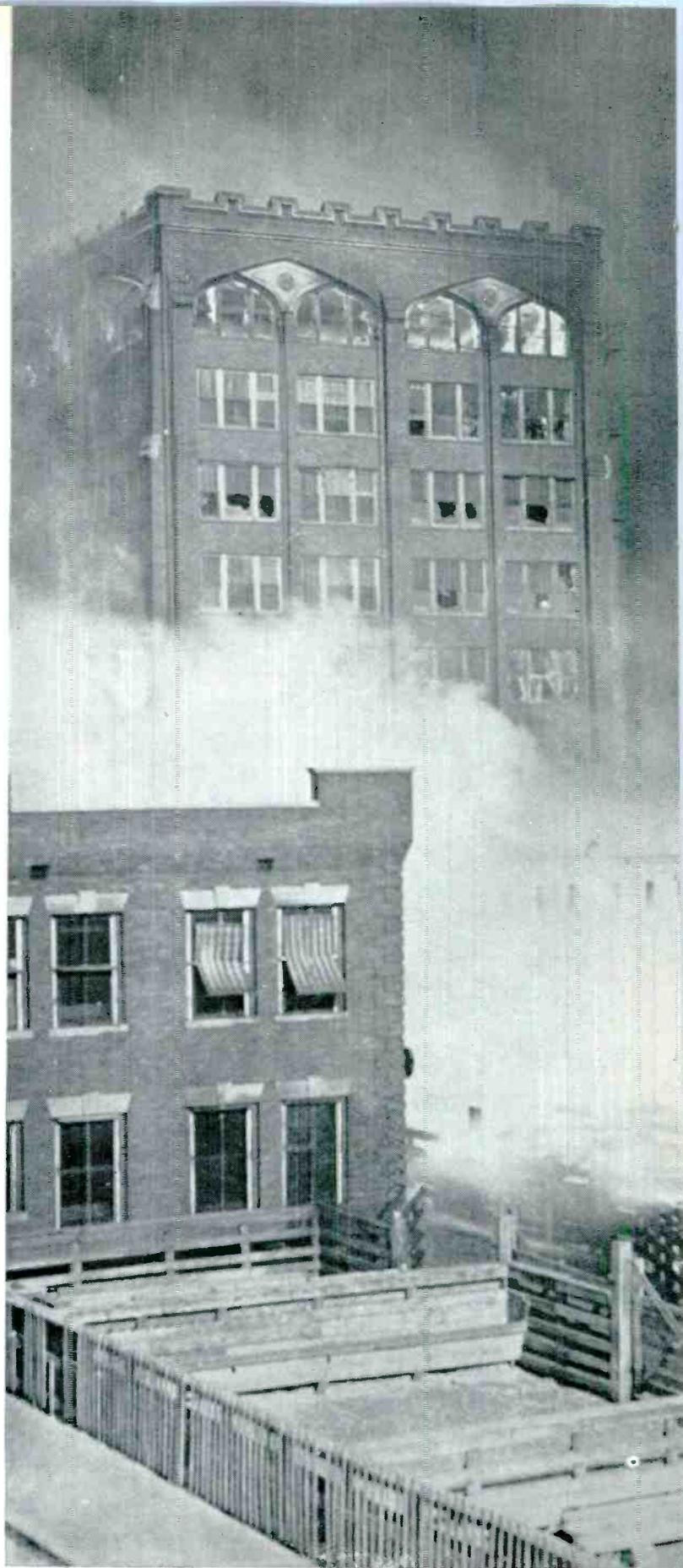
(RIGHT) Ole Red-head was a favorite with Cincinnati sports fans long before he came to Brooklyn for WHN and the Dodgers, then to Yankees. (WLW)





(ABOVE) "Live music" was the proudest boast a station could make, and housebands were a drawcard all over the country. Tom Owen was the original square dance caller on "WLS Barn Dance"; in nearly 25 years the band aired over 6,000 live shows and travelled over a million miles, wearing out six cars and three buses. At the peak of the live music era, the station had a staff of 28 musicians. (WMT)

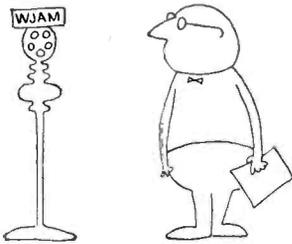
(BELOW) *Typical library* probably included The Electric Orchestra, Gene Goldkette, and the Casa Loma Ensemble . . . though walls are still lined with drapes in 1934, this one-man operation already contains most elements of a dj studio. (WCAZ)



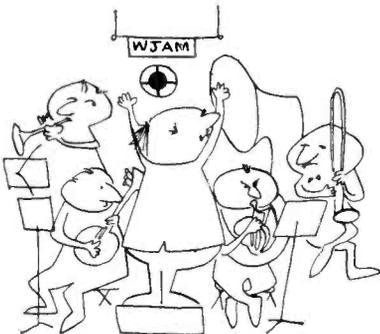
(ABOVE) *Stockyard fire* of 1934 gutted the headquarters of Chicago outlet; caused only major break in 40 years as "we paused for station conflagration." Chief engineer Carl Ulrich and announcer broadcast the fire, then slid to safety on a telephone cable. Station was off-air for two months. Stockyard location was no accident; founder Ward A. Neff, of the *Drovers' Journal*, started "radiophone" broadcasts in 1922 to give cattlemen en route to Chicago the latest market and weather reports. (WAAF)

# Ion Work in Eastern Iowa

*or it seems like 40 years ago*



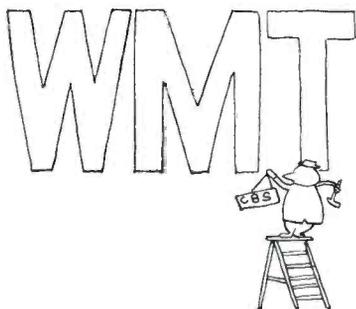
WMT began life July 30, 1922, as WJAM, Cedar Rapids. The call letters were changed but their descriptive charm lingers.



The first orchestra to play in our studio rendered "Don't Send Me Posies When It's Shoesies That I Need."



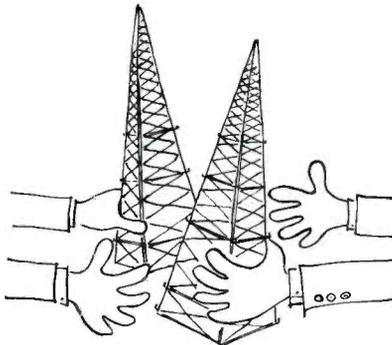
In 1928 WJAM was sold to Harry Shaw, a pioneer broadcaster and one of the NAB's first presidents, who moved the studio to Waterloo and changed our call to



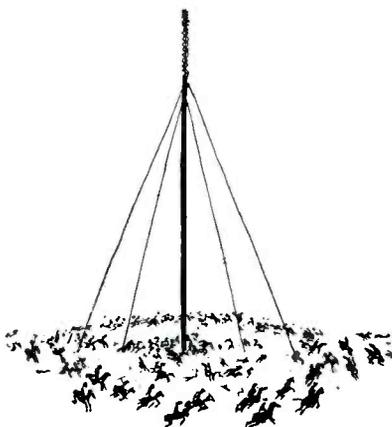
Shaw latched onto 600 kc with pioneer cunning; he also invited CBS to affiliate with us; they did. Our first network program featured an orchestra playing "Don't Send Me Posies etc."



In 1934 WMT was purchased by the Cowles Brothers, who moved the station from Waterloo to Cedar Rapids, leaving behind a studio and a long wire.



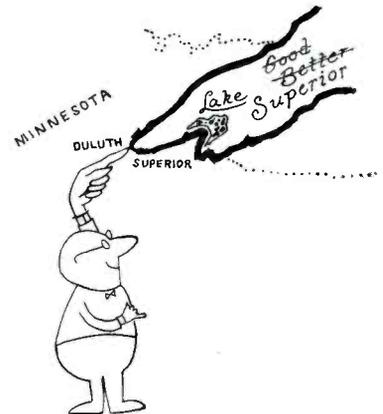
In 1944 The Cowles Brothers and the Mark Family, owners of WOL (Washington, D. C.) traded stations. The White House, preoccupied, took no known notice of this historic event.



In 1953 WMT-TV was established, a development greeted by the WMT staff with enthusiasm approached only by the welcome accorded General G. A. Custer by Chief Sitting Bull one June day in 1876.



The acquisition of K-WMT, Fort Dodge, in 1957 can be attributed to (1) recognition of opportunities for expanded service afforded by another fine frequency (540 kc) and (2) capitalism.



WEBC, Duluth, joined the family in 1961, an action which can be attributed to (1) recognition of opportunities for expanded service afforded by another fine frequency (560 kc) and (2) capitalism.

"Just what," an inquiring reporter might ask, "is your greatest source of pride as you look back over 40 years of nose-grinding?"

We might answer, "Faithful adherence to Proviso 7 of our first license." We quote it in full: *The station shall give absolute priority to signals and radiograms relating to ships in distress; shall cease all sending on hearing a distress signal; and, except when engaged in answering or aiding the ship in distress, shall refrain from sending until all signals and radiograms relating thereto are completed.*

In our forty years of broadcasting we have never given anything but absolute priority to ships in distress, a statement in which our national rep, The Katz Agency, concurs.



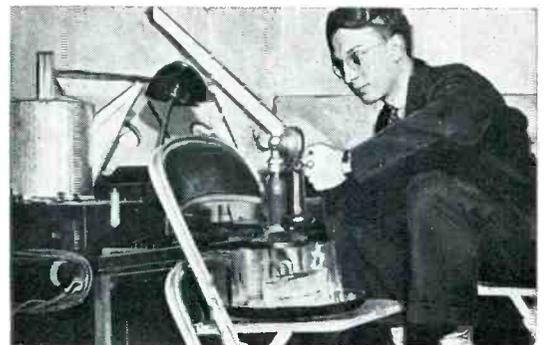
(ABOVE) Big staff was essential when, by late 30's, the strong affiliates really hit their stride. Detroit station was feeding the net with weekly Symphony Orchestra concerts and some live drama; was also maintaining a full local schedule and even experiments with binaural broadcasting—now known as stereo. For all this, large engineering and production staff was necessary. Starting with 11 people and 500W, the strength had grown to over 100 staff and 50,000W by Christmas, 1937. (WJR)

(BELOW) Heavy national advertiser is Coca-Cola, whose "Pause That Refreshes" is translated into a network sweet-music show with Frank Black; Coke also reverses current radio practice by putting much of its dollar into a summer campaign. Meantime, regional bottlers also grasp radio's potential: Dayton company in 1935 signs for a weekly show 'til forbid; contract and program are still running in what may be a national record. Jack Rymer still does the Man in The Street interviews, six days weekly, and George Lenning remains the station account executive. For Coke, Earle Reeder's son, Jack, continues as sponsor; the only thing that's changed is the \$90 fee. (WING)



(ABOVE) In pre-union days the spokesman for a product often was the client himself: Scotch jokes were specialty of Don Bridge, director of Norfolk Flour Mills. His repertoire of Harry Lauder cracks aired daily at noon; company still is an advertiser. Art Thomas was sm 1932-51; Huddle & Jersen now are on the West Coast. (WJAG)

(BELOW) Sound-effects was still a skilled trade in late 30's—but note, in rack on wall, recorded cues which soon would replace Milt Brandl's hard-won skills. (WISN)



**BROADCASTING AGREEMENT**

RADIO STATION WSMK,  
20th Floor U. B. Building,  
Dayton, Ohio  
Gentlemen:

Please furnish the following broadcasting service from your station:

Commencing May 6, 1935 unless otherwise notified before May 6  
Ending upon a week's notice  
On These Dates daily except Sunday

Time of Day 12:15 P.M.  
Length of period Fifteen minutes  
Character Man in the Street program

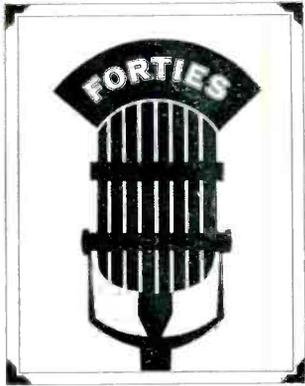
Talent Arrangements W.S.M.K. will furnish talent and equipment on station part of program

Talent cost \_\_\_\_\_  
Price of time only \$10.00 per week  
Total cost of each period \_\_\_\_\_  
Method of payment weekly

Signed this 27th day of \_\_\_\_\_, 1935  
Hepton Coca-Cola Bottling Co.  
By X

For Radio Station WSMK,  
By J. Lenning

**ACCEPTANCE**  
Subject to conditions listed on reverse side hereof.

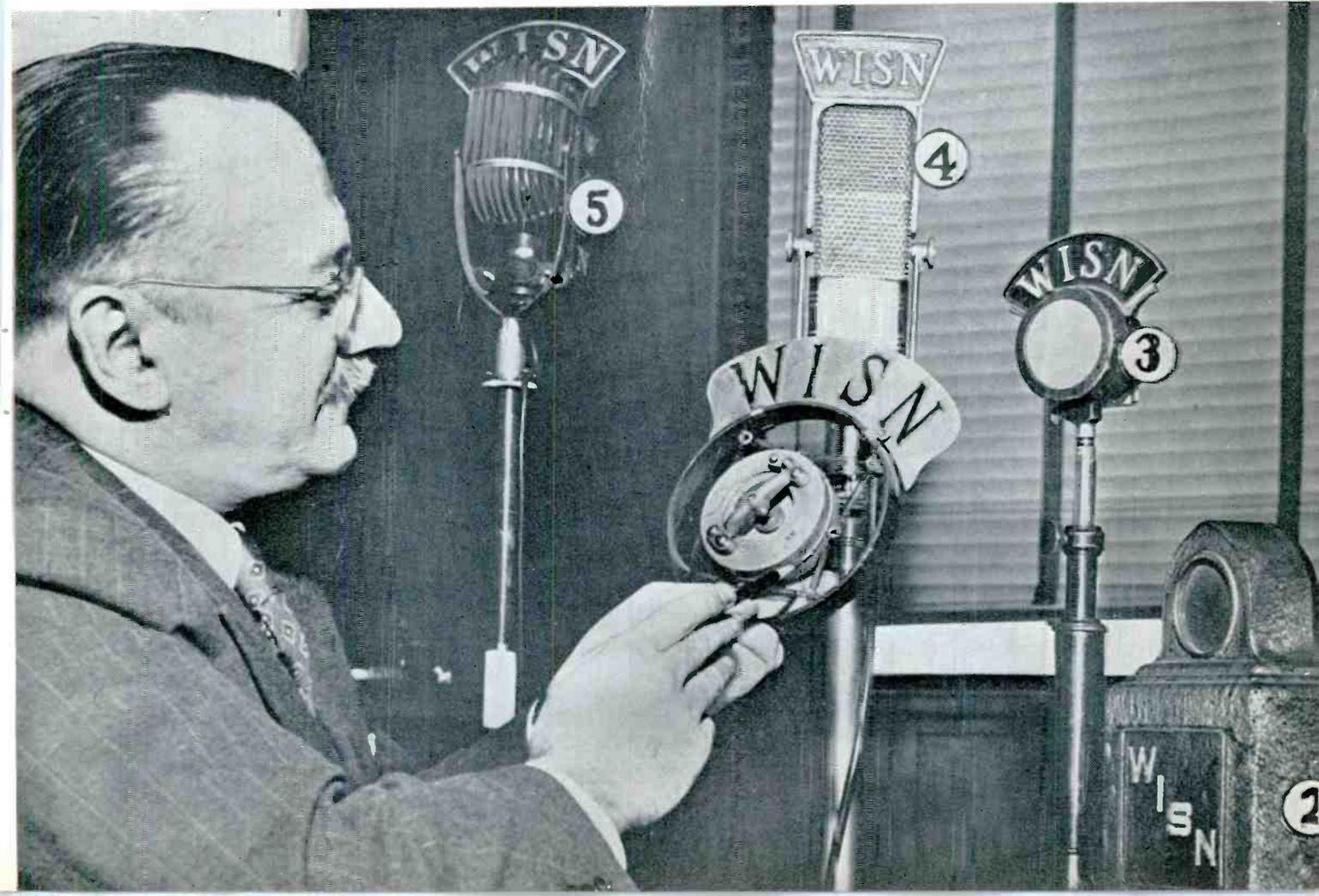


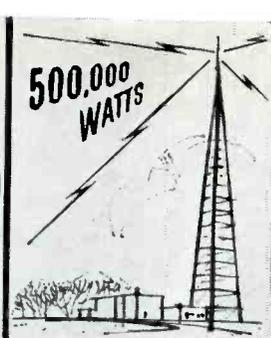
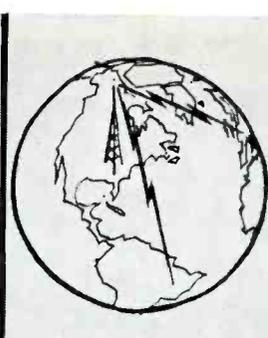
(BELOW) *War Bond Drive* on November 10, 1943 in Carthage, Ill. Women announcers made good Bond salesmen with women listeners.

(BELOW) *Women newscasters* were rare, in 1940. And just as rare was the non-network newscaster covering a national political convention. In 1940, at the Chicago GOP Convention, Elizabeth Bemis, of Cincinnati, interviews Wendell Willkie. By 1944 enough long lines would be available for local station use and programs would be on mike. (WCAZ) (WLW)



(BELOW) *Old microphones* were dusted off in 1947, when this Milwaukee station was 25 years young, by station manager Gaston Grignon—the station's first employees. The carbon mike he is holding, dates back to 1922. Number II is a 1930 condenser; III a 1935 dynamic type; IV a ribbon mike; V is a cardioid. (WISN)





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

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

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

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

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

# CROSLEY WLW CELEBRATE 40<sup>TH</sup> ANNIVERSARY

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

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

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

Our pride and our privilege.

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



Ma Perkins  
(Virginia Payne)

Al Helfer

The Mills  
Brothers

Andy Williams

Rod Serling,  
writer

Rosemary  
Clooney

Ralph Moody

Bill Nimmo

McGuire  
Sisters

Frank Lovejoy

Red Skelton

Jane Froman

Dick Noel

Fats Waller

Durward Kirby

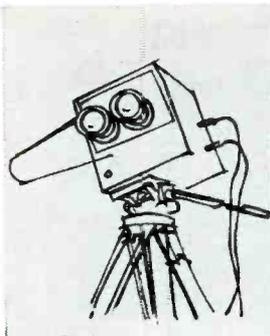
Janette Davis

Eddie Albert

Doris Day

Ink Spots

Red Barber



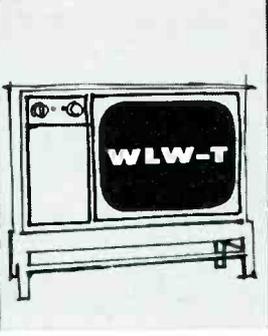
**1937** —Crosley Broadcasting engineers developed WLW Television experimental station. Further development interrupted by the War.



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



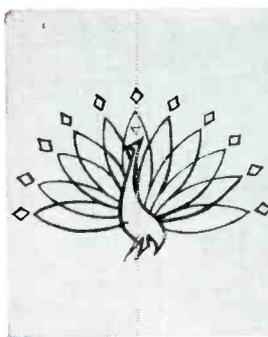
**1942** —Crosley constructed and still operates 6 Voice of America transmitters at Bethany, Ohio. Largest domestic installation of Voice of America.



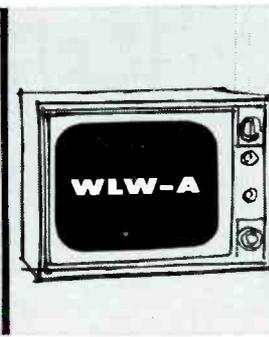
**1948** —WLW-TV, Cincinnati, went on the air as one of first TV Stations in Country, first in Ohio and one of the first NBC affiliates.



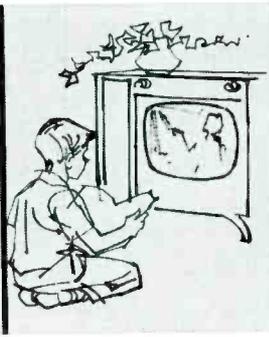
**1949** —WLW-D, Dayton, and WLW-C, Columbus, went on the air, forming Crosley 3-Station regional television network.



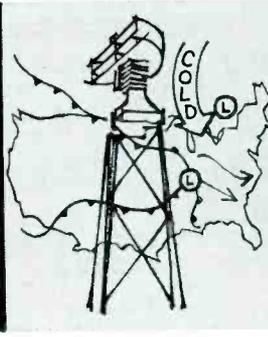
**1953** —WLW Television became first NBC Color Affiliate. Now Color TV leader in Nation, making Cincinnati "Colortown, U.S.A."



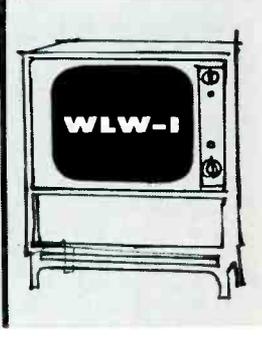
**1953** —WLW-A TV, Atlanta, joined Crosley group. Reaches 3 million people, 68% of Georgia, parts of Alabama, Tennessee, North Carolina.



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



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



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



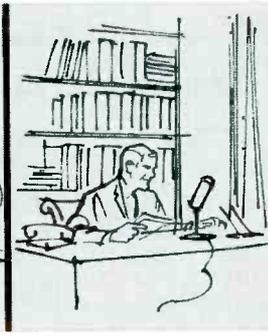
**1959** —WLW became world's highest fidelity Radio Station with exclusive new AM transmission developed by Crosley engineers.



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



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



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



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

the dynamic WLW Stations

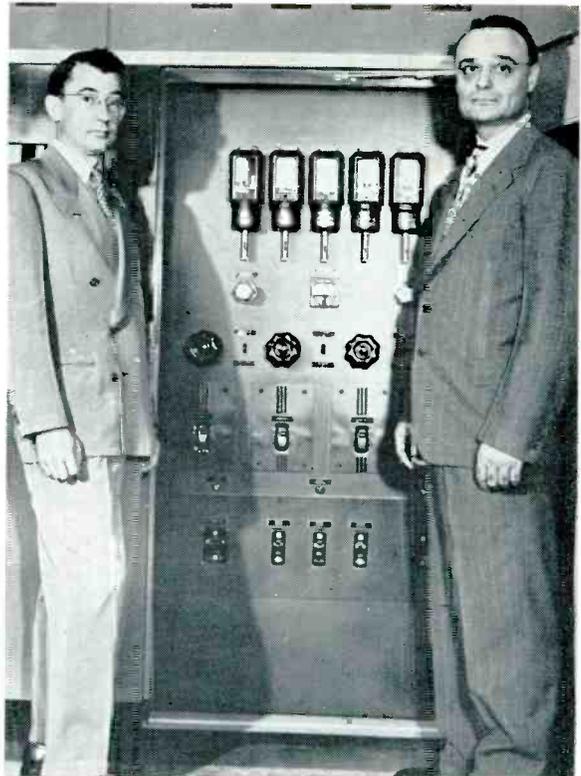


Crosley Broadcasting Corporation



(ABOVE) *NBC Chicago* gave broadcasting many a great name including this staff announcer who built a nationwide audience with his midnight music program in the years after the war. Dave Garroway. (WMAQ)

(BELOW) *Selling the war effort* was Victor Mature, the man of the Merchant Marine, who did yeoman service at government direction. One of many performers assigned to this duty he was trouped all over the country. Here, in Cleveland. (WHK) (WHK)



(ABOVE) *Transmitter designs* had been stabilized, by 1946, into installations similar to this unit in LaCrosse, Wis., and still in use. Left, General Manager, Howard Dahl, and Chief Engineer, Alvin Leeman. (WKBH)

(BELOW) *News was made*, and radio always was there, even in 1947 when 5-star General Dwight Eisenhower visited St. Louis. (KSD)



(BELOW) *Second World War*: While American troops were being trained, this Cincinnati and Mid-eastern powerhouse station sent its mikes on maneuvers for the edification of the home front. Here they cover a field church service. (WLW)





(RIGHT) *War effort* was a matter of grain and beef, as well as bullets. Radio helped farmers boost production in Field Days, where Armed Service displays also helped bridge the gap between civilians and front-line. (WNAX)



(LEFT) *Management* was rare job for women, but Judith Waller ran Chicago station in 1922; became NBC Central public service director. Quarter-century of service was of service came in 1947. (WMAQ)



(ABOVE) *Syndicated shows* were part of the industry's lifeblood—just as important as they later became in tv. One of the kings of transcription was Arthur B. Church, who among many other successes, handled "Brush Creek" and "The Sons of the Pioneers." Forerunner of C&W programming, the "Brush Creek Follies" was a long-running hillbilly show, and an outstanding example of an independent production which not only was syndicated, but also ran network. (KMBC)

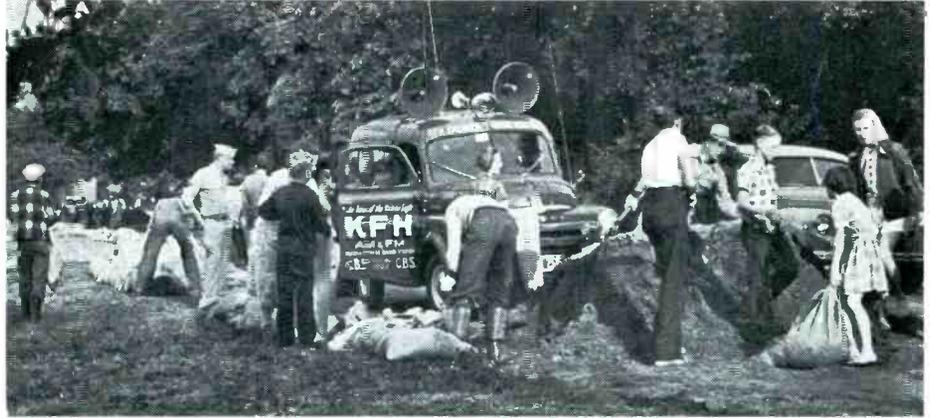
(ABOVE) *History of broadcasting* was summarized in life of George M. Burbach. He joined the St. Louis Post Dispatch as ad manager in 1913; became radio gm in 1933; remained chief broadcasting exec until retirement in 1958, and died the following year. Burbach talked his paper into the first postwar commercial tv station, and put his personal reputation on the line in making the recommendation to the Pulitzers. (KSD)

(RIGHT) *Teenagers have* always been a big part of the radio audience, long before Rock & Twist were invented. Forties movie star Lon McAllister was highlight of high-school dance promotion. (WHK)

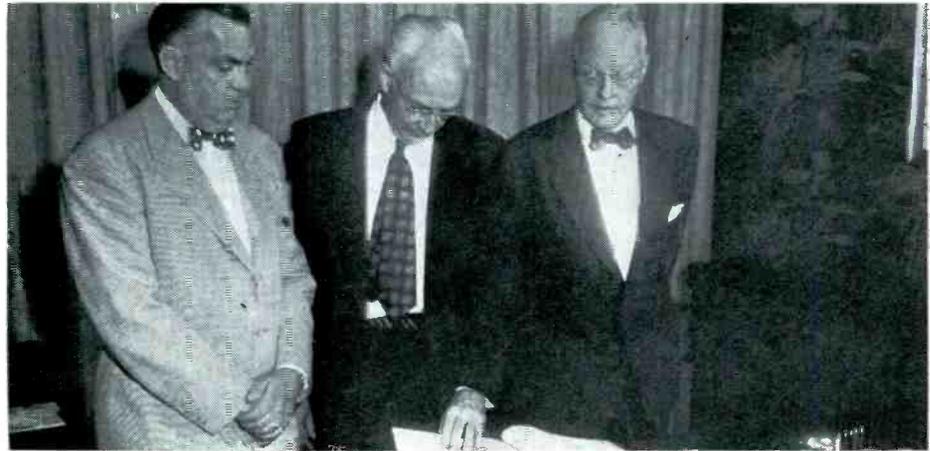




(BELOW) *Civil Defense*, in its broadest sense, has always been a main care; early licences enjoined stations to "give absolute priority . . . to a distress signal." Since then, equipment for disaster coverage has been refined, but it's still a matter of human endurance when a big story breaks. In the Arkansas floods of 1951, this news crew stayed with it 24 hours a day until the worst of the danger was over. (KFH)



(BELOW) *Newscasts* have real significance in midwest, where farmers depend on radio for weather, and market facts as well as national news. Walter Furniss has been a dependable voice for Central Ohio for 22 years. (WCOL)



(ABOVE) *Long-term sponsors* are far from rare in radio, but few stations have 40-year clients. One such is the Iowa power utility which, in 1922, bought 2½ hours daily for \$100 a month (including \$50 in cash!); still is a key client. Utility pres. Sutherland Dows (r.) examines original logbook with station vp. William B. Quarton, and (l) Herbert Killian, whose department store was one of nation's first to employ radio. (WMT)



(RIGHT) *Leadership* is supplied by many farm radio services. South Dakota station started a 3-year improvement program which drew support in 5 states. (WNAX)



(ABOVE) *Human touch* of radio is personified in small station which keeps back-country Dakota informed on progress of hospitalized neighbors as well as bigger news of day. Listeners have no phones or electricity; follow folksy bulletins on battery sets. Service gained Mrs. Ida McNeill a national radio award in 1957. (KGFx)

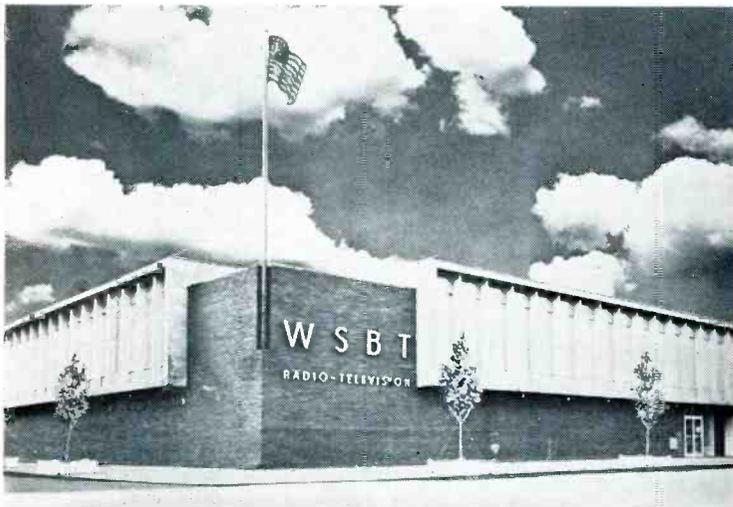


(RIGHT) *Rural radio* can be informal, but it's got to be geared for any emergency. Nebraska center is typical: it incorporates best of functional design, and has been backed by 5 remote studios for best access to far-flung farming region. Management reflects the continuity of radio pioneers: founder was publisher Gene Huse, who built receivers in 1912; brother Norris was developer of AP's Wire-Photo process; son Jerry now runs the station. (WJAG)

(RIGHT) *New format* was needed when tv began to assert itself. A blend of music and news was mixed by Storz father-and-son team which re-programmed an Omaha station in 1949. Mixture was introduced to Kansas City in 1954; achieved one of the early, enduring successes of 'modern sound.' R. Todd Storz and gm George Armstrong had plenty to celebrate when KC station lit 35 candles, in 1957. (WHB)



(ABOVE) *Killer's capture* in running gun battle was recorded by Chicago newsman John Chancellor on a summer night in 1955. Feat won him a national Sigma Delta Chi award. This type of on-the-spot coverage played a big part in radio's successful counter to the inroads of tv in the early fifties. The full exploitation of radio's immediacy had to await the development of fully portable recording units: decades of experiment culminated in the sturdy, battery-powered tape recorder, of which Chancellor used an early model. (WMAQ)



(ABOVE) *Studio design* came into its own during the Depression, when the Rockefellers' Radio City project gave NBC engineers a chance to build studios from the outside-in. The days of make-shift were over, and many of the lessons learned in New York spread slowly across the country. TV brought its own problems; many of these were again solved in one building, when Pereira & Luckman designed Television City in Hollywood. The same group was responsible for this Indiana center, housing four radio studios and two tv studios. (WSBT)



(ABOVE) *News as it happens* is radio's forte; news team was on the spot within minutes of alarm of this year's multi-million fire in Ralston-Purina's St. Louis factory. Action tradition goes back a long way; one of radio's first great scoops was in 1930 when a nationwide hookup brought news and accounts of the Ohio Penitentiary fire, in which 320 convicts died, eight hours before papers got the news out onto the street. (WIL)



(ABOVE) *Civic affairs* got even more attention from radio, as news coverage generally expanded in the Fifties. Symbol of this was the mobile studio—a valuable promotion tool as well as a technical aid. Air-conditioned bus seen here is an outstanding example: James Quello, station vp; civic officer Prentiss Brown and then-Governor G. Mennen Williams at the 1957 opening of the Mackinac Bridge in Michigan. (WJR)

(BELOW) *It still works!* Original 1922 carbon mike is hooked up for birthday broadcast alongside its sleek descendants. Morse key is also a reminder of days when radio meant "wireless telegraphy." Program director Dick Vance and news director Max Rauer dreamed up this 40-year tribute. (KSO)





## CONTINUITY IN MANAGEMENT

# 41 years' EXPERIENCE and responsible service to TOLEDO

WSPD-Radio is one of the golden circle of only 30 radio stations which were on the air before January 1, 1922.

Its first broadcast was April 15, 1921, just a little more than 41 years ago. In 1927, it became the first of the Storer Stations—when it was acquired by George B. Storer, Sr., and his associate, J. Harold Ryan.

From WSPD and from the exper-

ience and skills developed in Toledo has grown The Storer Broadcasting Co.—one of the nation's leaders in responsible electronic communication, entertainment and service.

From that first day in 1927 under Storer management, WSPD has earned and maintained a dominant influence with the people of Toledo, Northwestern Ohio and Southern Michigan.

WSPD, Toledo—in 1921, the first station in Northwestern Ohio; today, still first in audience among all stations serving this bustling, prosperous corner of the Buckeye State.

*Represented by The Katz Agency, Inc.*

WS14

LOS ANGELES <i>KGBS</i>	PHILADELPHIA <i>WIBG</i>	CLEVELAND <i>WJW</i>	MIAMI <i>WGBS</i>	TOLEDO <i>WSPD</i>	DETROIT <i>WJBK</i>	<b>STORER</b> BROADCASTING COMPANY
NEW YORK <i>WHN</i>	MILWAUKEE <i>WITI-TV</i>	CLEVELAND <i>WJW-TV</i>	ATLANTA <i>WAGA-TV</i>	TOLEDO <i>WSPD-TV</i>	DETROIT <i>WJBK-TV</i>	

Another important plus . . .

# Recognition of WGN Radio's Performance



A



B



C



D



E

Here is tangible proof that quality programming is recognized and rewarded. More important than the awards is the excellence of performance and service to the communities and people in the vast area served by WGN Radio's clear channel signal. Performance and service that deliver and keep building loyal audiences day after day, year after year.

A. Alfred P. Sloan Award—1958-59-60 B. American College of Radio Arts, Crafts and Sciences Awards—1961 C. Four Chaplains Award—1961 D. Broadcast Pioneers 2nd Annual "Mike Award"—1962 E. Freedoms Foundation Medal—1958

WGN is Chicago



Quality · Integrity · Responsibility · Performance

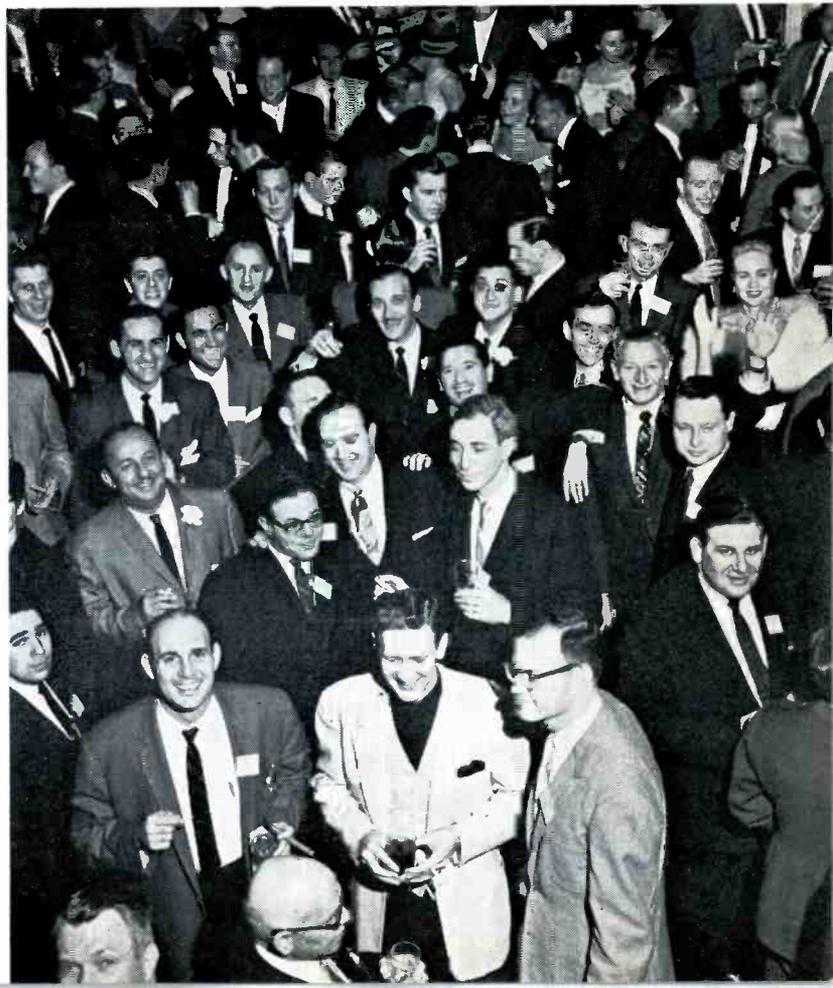


(RIGHT) *Talent* is where you find it: the first 'voice' often was a technician or other hired-hand who had to drop tools and rush to the mike when a performer failed to show. Tradition is continued at 41st birthday party; listeners were entertained by engineering super, Bill Ruppert; programer Jack Williams, and Judy Gernhauser, secretary. (WSPD)

(BELOW) *Weather-eye* has been open ever since the first announcer stuck his head out the studio window. Today, stations not only relay weather reports, but also help collect the data. Microwave tower at this center also houses instruments for a \$5000 weather station which has been approved by the U. S. Weather Bureau. (WKZO)



(RIGHT) *Pop music* business is booming by the late Fifties, and it's time for the "First Disc Jockey Convention," held in Kansas City. D-j's, recording stars, salesman and broadcasters gather, under aegis of the Storz Broadcasting Company, in a session which historically marked the pinnacle of popularity for the platter-spinners. (WHB)

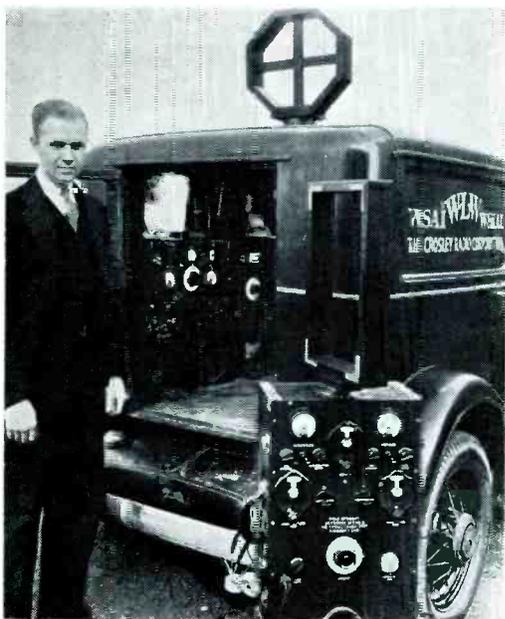




(ABOVE) *Pioneers* are fortunately still around to be congratulated. Warren R. Cox, founder of one of the nation's first five commercial stations, receives "Mr. Cleveland Radio" award in 1957. He's holding a mike last used for Babe Ruth interview at station in 1922. (WPK)  
 (RIGHT) "Kiddies' Hour" was an institution: radio was the first mass medium to take children's needs seriously. For nearly 25 years, kids had fun and also learned a lesson at this annual Fire Prevention Week party. (WKBH)



(ABOVE) *Clear channels* need clear space; in this case, 14 acres of Chicago's north side. Opened last year, this may be the nation's largest center to house a single broadcast company. On hand at ribbon-cutting are J. Howard Wood, publisher of the Chicago Tribune; mayor Richard J. Daley and Ward L. Quaal, executive vice-president. (WGN)



(ABOVE) *Engineering progress* is vividly illustrated in comparison of mobile units employed by Cincinnati station in late 20's (l) and currently. Chief engineer Vern Milton (r) is holding a compact signal-measuring device which is only a fraction of the bulk of the "field intensity measuring set" of 40 years ago. (WSAI)

(BELOW) Remote studios are flourishing in the Sixties, as radio follows people out to the suburbs. This one is in a shopping center, where dj John Lynker originates several hours daily. (wvj)



(ABOVE) Ad agencies were the first to hear the news when WAAF celebrated its 40th, which (according to the FCC) made it Chicago's oldest station. (BELOW) Newsgathering has come a long way since the rip-and-read era; today is a skilled, fulltime operation. Here are Jack Holt, Bob Parkin, Irv Poznan, Austin Bridgman (editor), Dick Weiss and Ken Moore; part of a St. Louis news team. (KSD)

(BELOW) Both sides of the mike are represented when H. V. Kaltenborn, early & great news analyst, presents the first annual Broadcast Pioneers Award. Recipient, on behalf of station, is James B. Shouse, chairman of Crosley Corporation. (WLW)





Forty years of service...



to the ever growing northern California area. KFBK, Beeline Radio's Sacramento, California station began operation in 1922 and has been under the McClatchy banner through-

out its entire history. Forty years devoted to building listener loyalty through exceptional service and quality programming.

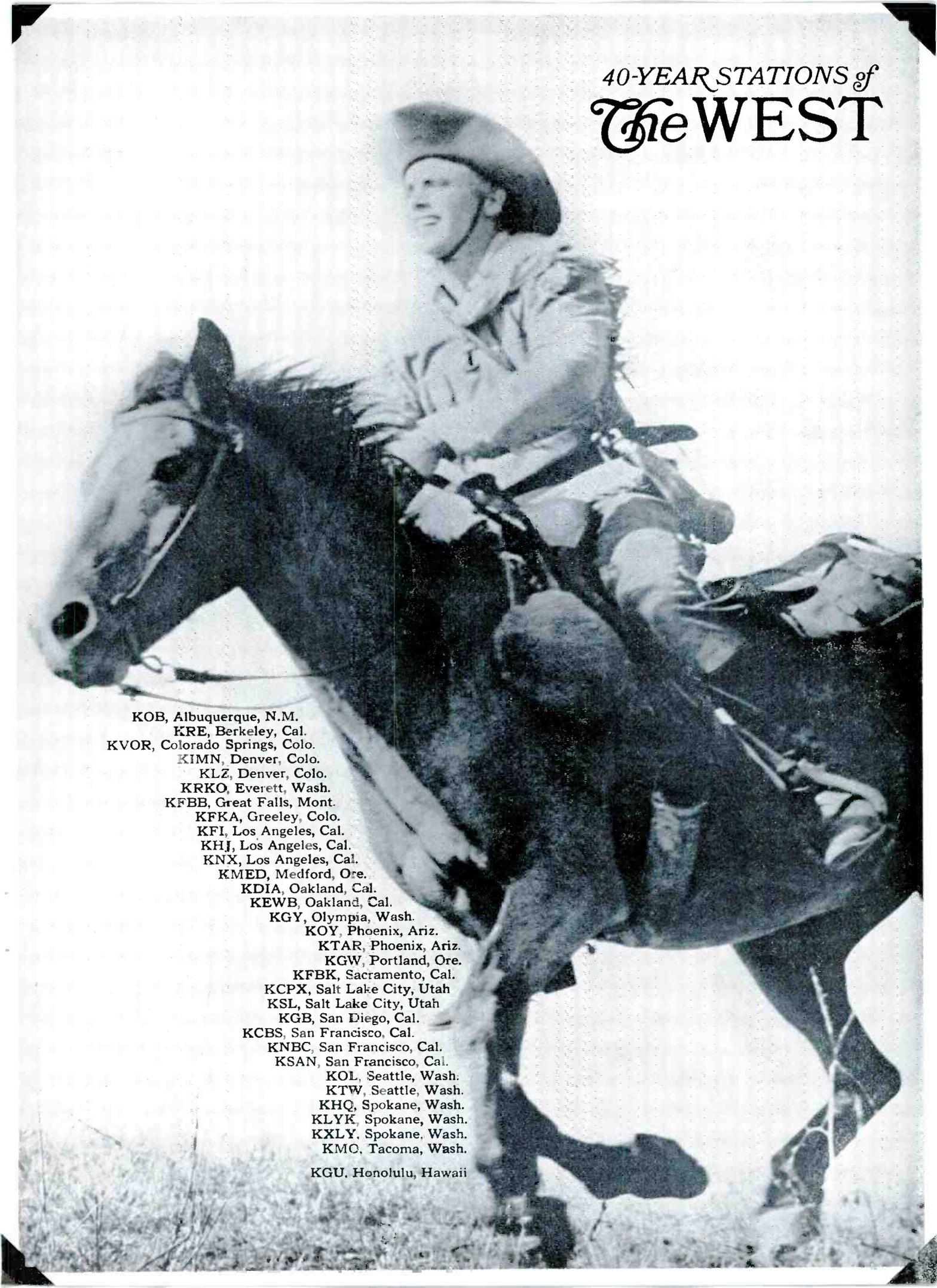
## McCLATCHY BROADCASTING COMPANY

delivers more for the money in Inland California and Western Nevada

PAUL H. RAYMER CO. — NATIONAL REPRESENTATIVE

KOH RENO • KFBK SACRAMENTO • KBEE MODESTO • KMJ FRESNO • KERN BAKERSFIELD

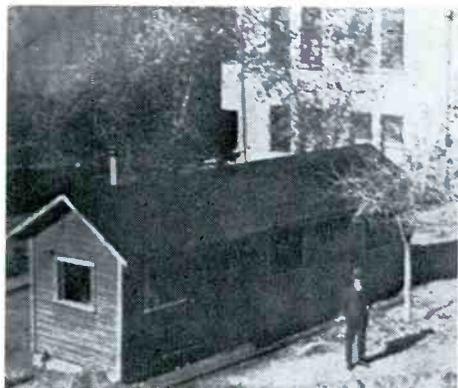
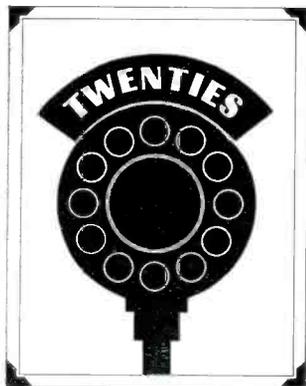




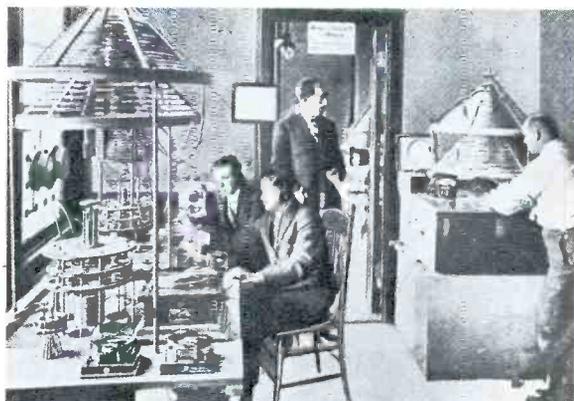
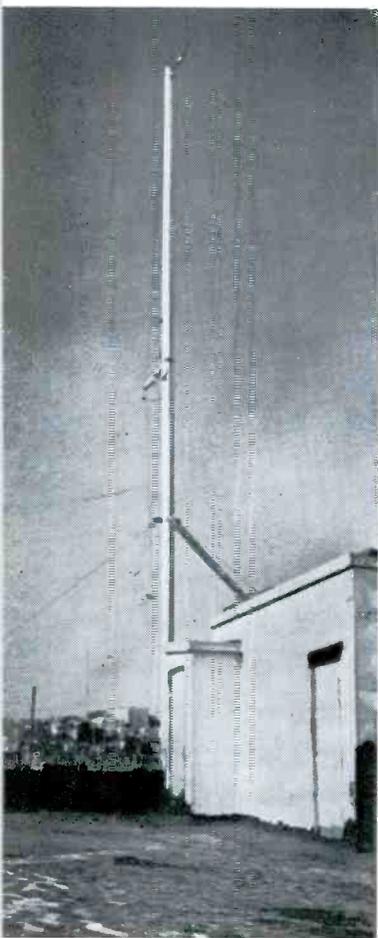
# 40-YEAR STATIONS of *The* WEST

KOB, Albuquerque, N.M.  
KRE, Berkeley, Cal.  
KVOR, Colorado Springs, Colo.  
KIMN, Denver, Colo.  
KLZ, Denver, Colo.  
KRKO, Everett, Wash.  
KFBB, Great Falls, Mont.  
KFKA, Greeley, Colo.  
KFI, Los Angeles, Cal.  
KHJ, Los Angeles, Cal.  
KNX, Los Angeles, Cal.  
KMED, Medford, Ore.  
KDIA, Oakland, Cal.  
KEWB, Oakland, Cal.  
KGY, Olympia, Wash.  
KOY, Phoenix, Ariz.  
KTAR, Phoenix, Ariz.  
KGW, Portland, Ore.  
KFBK, Sacramento, Cal.  
KCPX, Salt Lake City, Utah  
KSL, Salt Lake City, Utah  
KGB, San Diego, Cal.  
KCBS, San Francisco, Cal.  
KNBC, San Francisco, Cal.  
KSAN, San Francisco, Cal.  
KOL, Seattle, Wash.  
KTW, Seattle, Wash.  
KHQ, Spokane, Wash.  
KLYK, Spokane, Wash.  
KXLY, Spokane, Wash.  
KMC, Tacoma, Wash.  
KGU, Honolulu, Hawaii

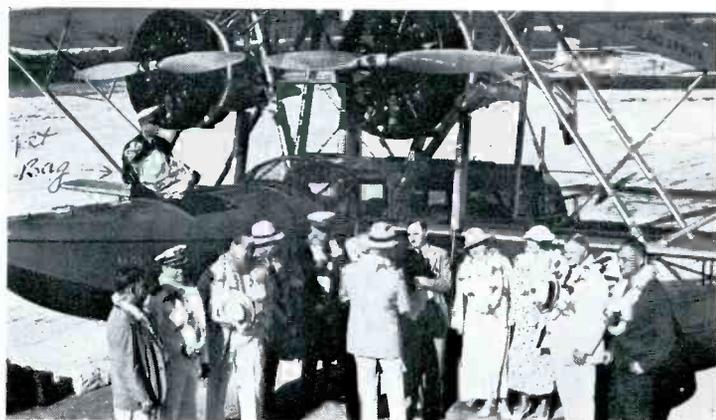
(RIGHT) *Theatrical companies* readily lent their stars: in Denver, a strong road-show town, enterprising station got a complete, live opera from backstage, 1921. (KLZ)  
 (BELOW) *Research labs* were first home for many stations; at New Mexico's engineering school, Dr. Ralph Goddard (center) founded the 50-watter, 5XD. (KOB)

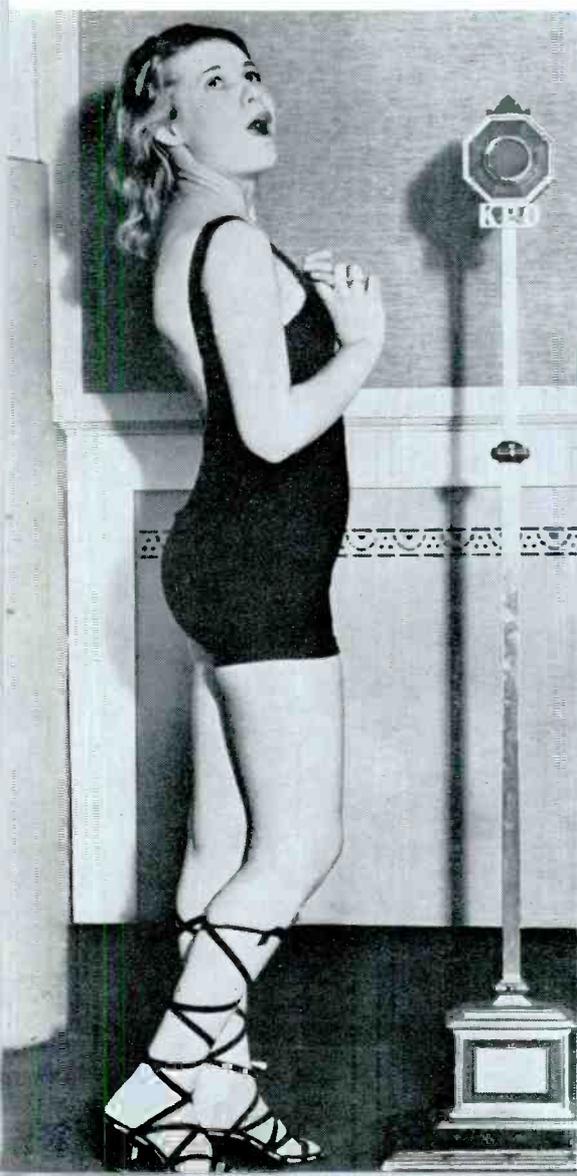


(LEFT) *Before FCC* was created, signals weren't controlled and elaborate, directional antenna was not necessary. Most stations started with a wire strung between two handy points; even a flag-pole would do, as with this 100-watt transmitter which got easy coverage of San Francisco from vantage point above the Bay. (KSAN)  
 (RIGHT) *Air-age* had a natural affinity with radio; early aircraft had a healthy, roaring sound which broadcast well, and most aerial displays left plenty of room for ad-lib announcing. Planes & radio were both shrinking the world; the two combined in Hawaii when first airmail came across the Pacific, 1925. (KGV)



(ABOVE) *Recorded music* has been mainstay ever since radio began; wind-up Victrola on bench at KQW did service as early as 1913. Station's founder, Dr. Charles Herrold (standing center) began regular transmission 1909; claimed world 'first.' (KCBS)





(ABOVE) Press cover of radio's growth was frequent and copious, reflecting both glamor and local pride. On Spokane station's sixth birthday, power was boosted to 5000W for world-wide broadcast. *Review* called this "pretextious," but meant only that it was elaborate. (KHQ)

(LEFT) Stunts & gags were common as radio fought for publicity in newspapers. A glamor girl was good for Press pix (singer Emily Hardy later went on to the Met), or a red-hot celebrity like Bobby Trout, the aviatrix. (KPD/KNBC)



**timebuyers...**



**A** bridge is a faster way to cross a river. When you take it—you buy time.

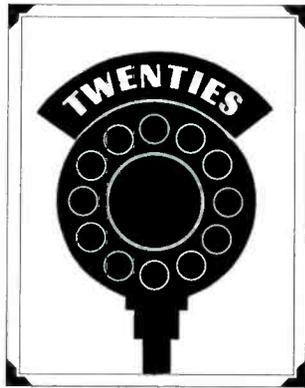
Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, and you ought to know just how much you're buying for how little.

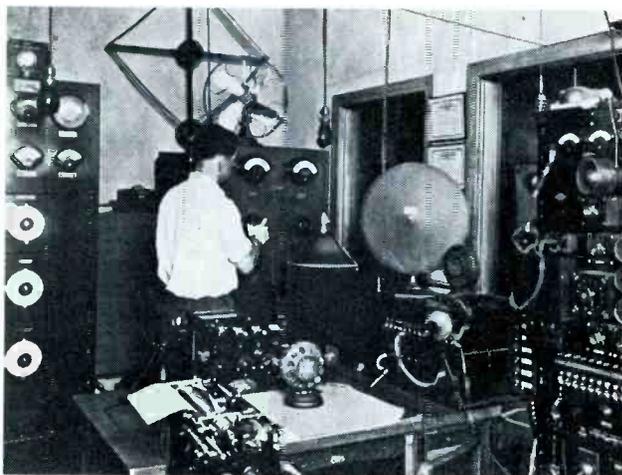
*You buy informative time:*—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 15¢ per issue—52 issues for \$8 a year. Can you afford to be without it?

**SPONSOR** THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

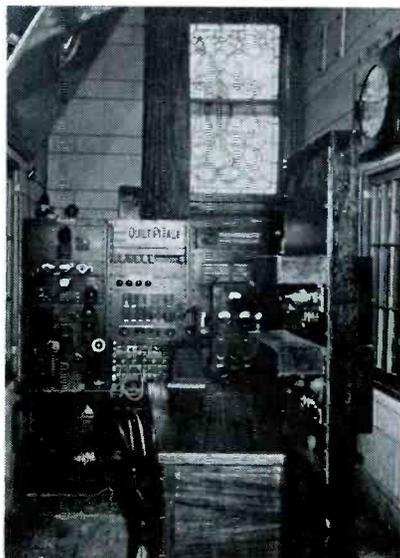


(BELOW) *Marine service* was essential role of many early stations, and Bureau of Navigation controlled radio up to the early 20's. With d/f antenna and a typewriter, technician Paul O'Hara was ready to receive ship-to-shore messages; today he is audio chief. (KNX)



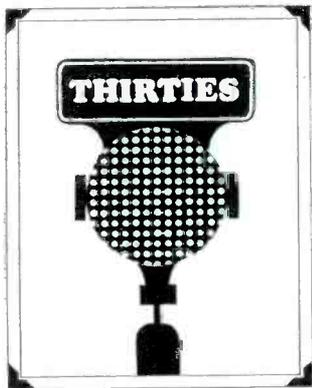
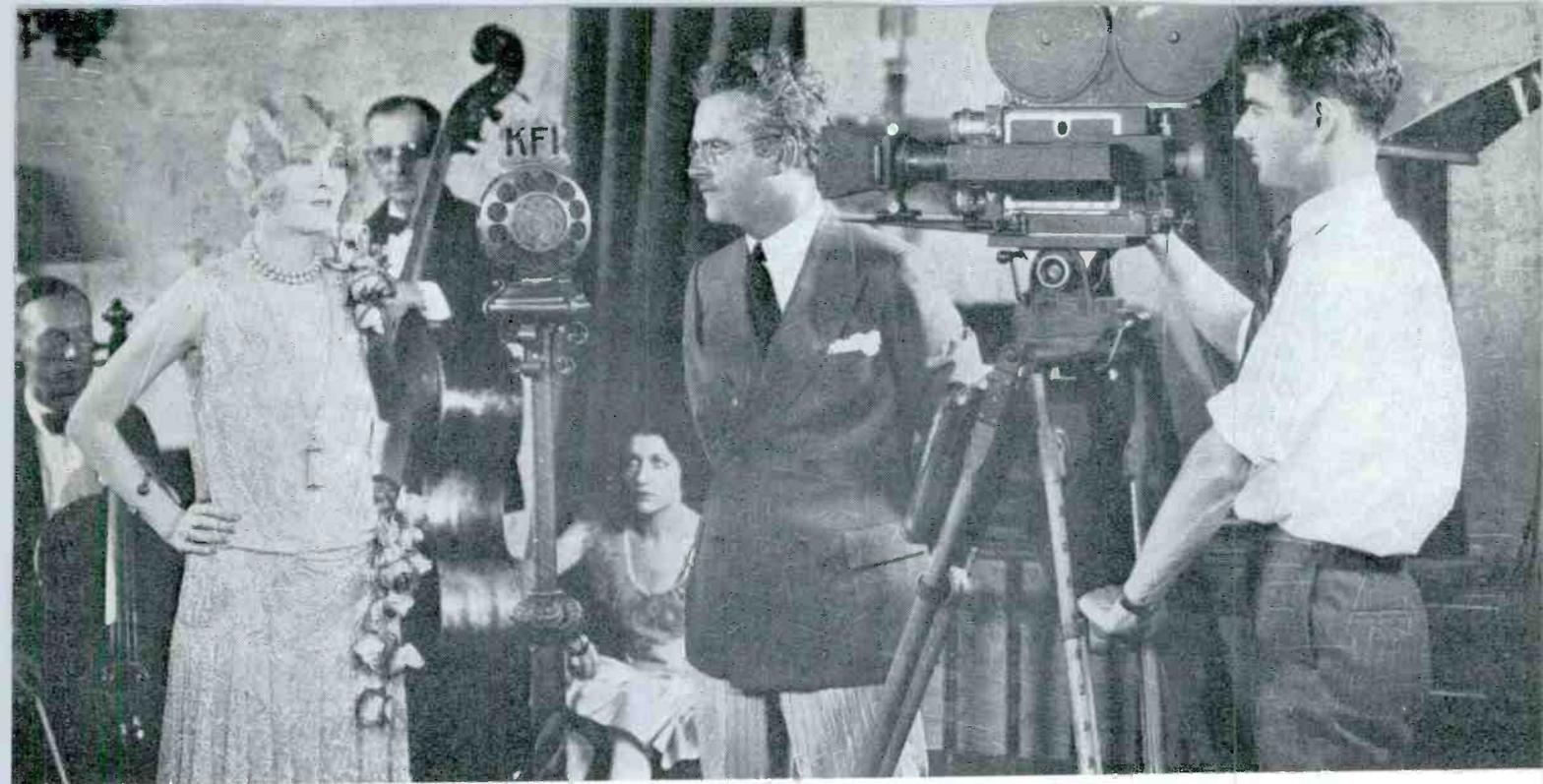
(ABOVE) *Audience promotion* had its problems, when most people hadn't yet heard the sound of radio. Portland pioneer solved the problem by public re-broadcasting from a car, parked carefully in line-of-sight with transmitter. (KGW)

(BELOW) *Grand piano* was essential equipment in case the phonograph broke down. Even after networks began supplying programs, a studio upright stood-by in case of emergencies. Inset shows motor dealer Earle Anthony's Los Angeles showrooms, home of his station. (KFI)

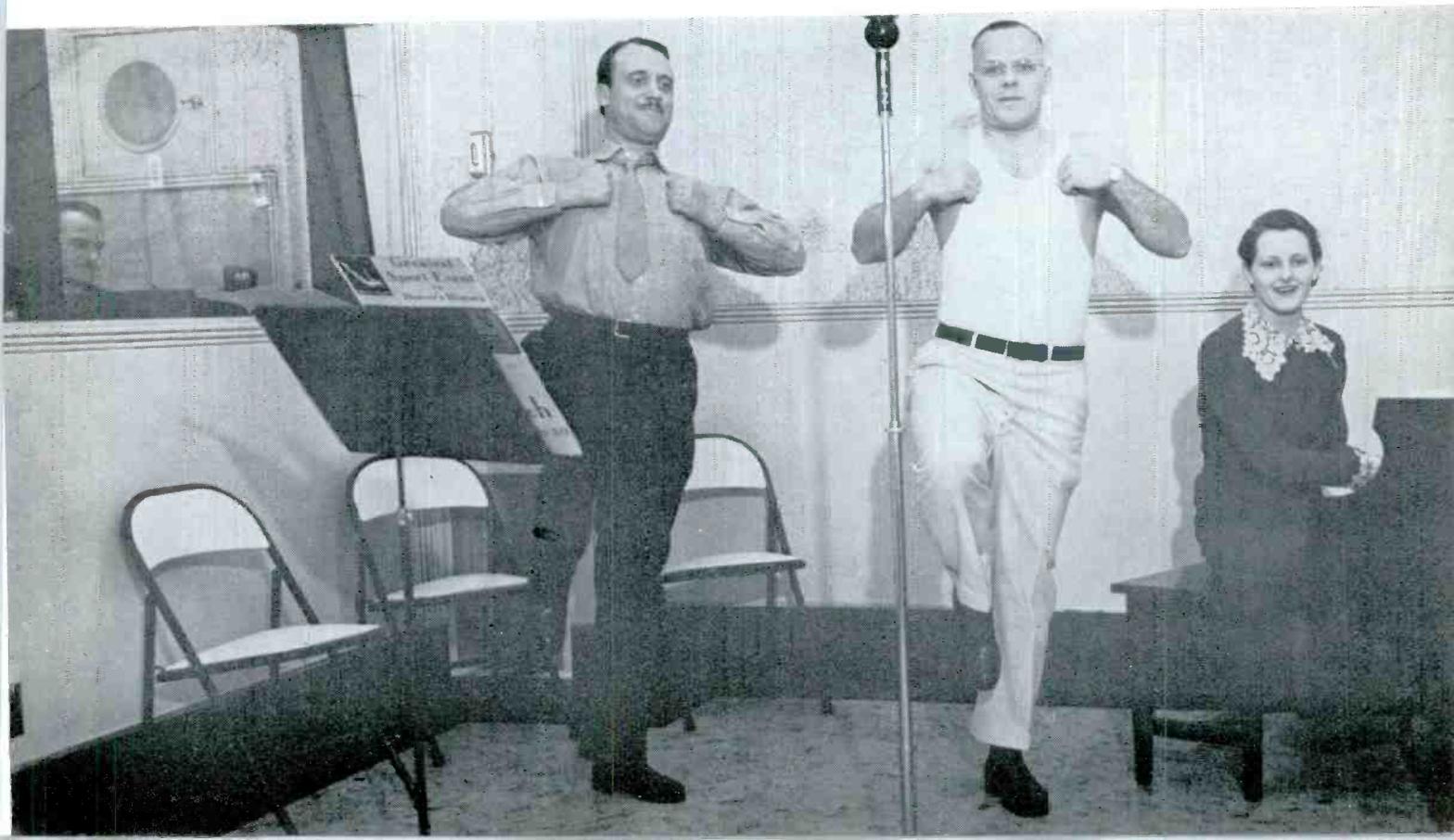


(ABOVE) *Hotel buildings* were favorite headquarters, since hotel often was tallest building in town, and also would usually agree to a trade-out. When prohibition closed the Shirley-Savoy's Tavern, a Denver station moved into the stained-glass bar. (KLZ)





(ABOVE) *Radio and the Talkies* explored a mutually exciting world; there were films set in radio stations and, in a reverse twist, radio mikes in movie-houses picked up the soundtrack of the first talkies and broadcast the voices of the stars to listeners at home. Here, the much-married Peggy Hopkins Joyce appeared as a radio performer in the film "Sky Rocket," with Marshall Neilan. (KFI) (BELOW) *Studio Equipment* and design became more recognizable in the early 30's. For sound-proofing, drapes and curtains gave way to acoustic tile; folding chairs became a standard accessory, and the great 'cannonball' or omni-directional mike made its appearance. But programs changed slowly; in Denver the Early Riser Club continued for 15 years; here are Tom McClelland, engineer; Matty McEniry, Walt Hackenson and Elsie Reynolds on the West's earliest (5:30 a.m.) program. (KLZ)

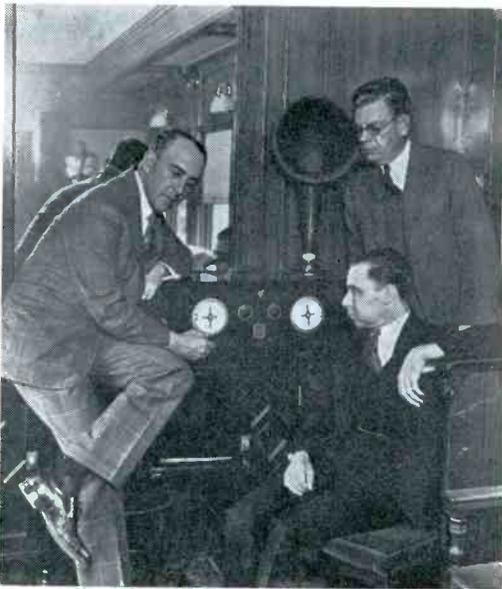




(ABOVE) *Regional flavor* is pronounced, as radio taps available talent. East will contribute crooners a la Colombo and Vallee; West is the inspiration for a flock of bunkhouse boys, and also of Spanish music which becomes a permanent part of Musical America. (KTAR)

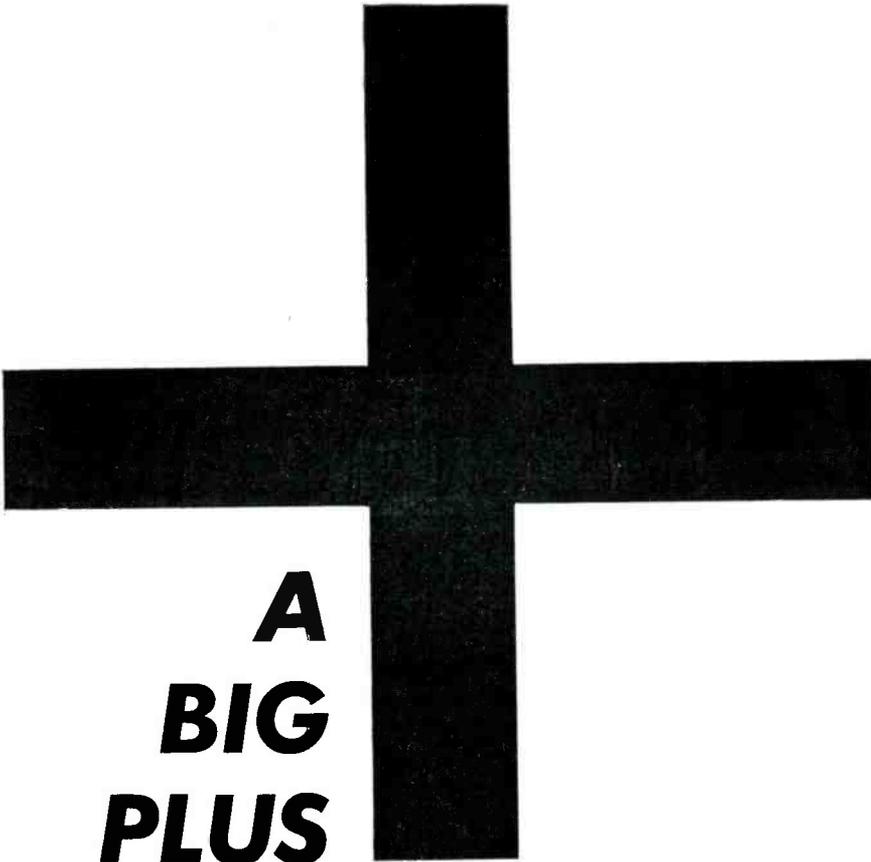


(RIGHT) *Showmanship* is the breath of life to new industry. When Earle Anthony (l) heads East, reporters note that radio receiver is installed in his private car, so that Anthony can monitor his station's signal strength. With him go associate George Bury and movie promoter A. C. Blumenthal. (KFI)  
 (BELOW) *House band* is a "must" for strong local stations during Big Band era. (KSL)



(ABOVE) *Programs* are station's biggest asset by mid-30's. It's reflected in official lineup at groundbreaking for \$2 million CBS studios in Hollywood; management's team includes program dir. Charles Vanda (l); announcer Gary Breker and music head Lud Gluskin (extreme r.) (KNX)





# A BIG PLUS

In 40 years of radio broadcasting service to the Southern California area, KFI policy has been dedicated to the best interest of both the advertiser and the listening public.

With this in mind, KFI keeps commercial interruptions to a minimum. So strictly does KFI adhere to this policy, that announcement schedules may be refused if acceptance necessitates additional interruptions beyond those provided within the framework of standard programming. Consequently, your sales message is not "crowded or bunched" with a lot of others.

*THIS BIG PLUS* assures the listener a full measure of entertainment and information and creates a greater receptivity for your advertising message.

Continued audience-loyalty and unqualified commercial success serve as a total endorsement of this policy by the public and the advertising industry.

In radio broadcasting, as in any other field of endeavor, there is no substitute for quality. The time-tested broadcasting integrity of KFI is now in its 41st year.

## KFI 640

*Carle C. Anthony, Inc.*

NBC For Los Angeles

50,000 WATTS • DAY & NIGHT • CLEAR CHANNEL

Represented Nationally by HENRY I. CRISTAL CO., INC.



Measure of a Great  
Radio Station

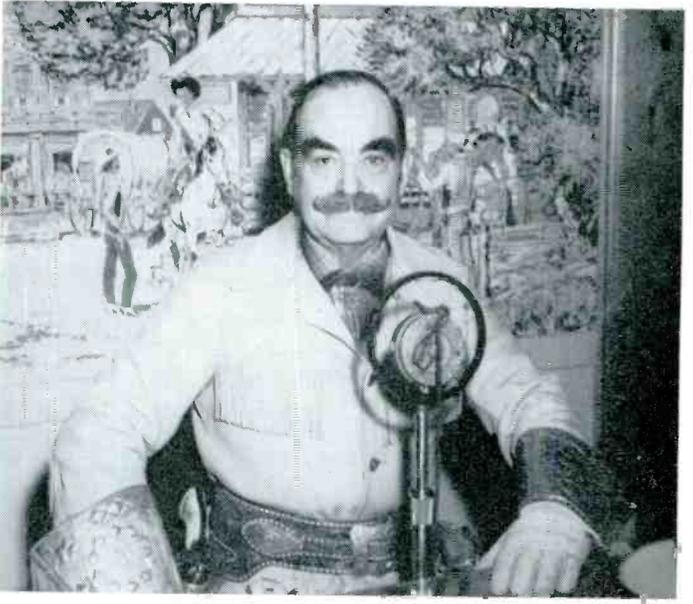


(ABOVE) Remote shows become more and more common, as engineers work out the bugs in equipment; produce a sturdy mike and portable power-packs. 'On location' is a good time-filler and, with a few thousand people around there's a chance that a few of them will see—and remember—the station call-letters. (KGU)

(BELOW) Advertising revenue comes from programs rather than time-slots. Sponsor identification is heavy, as most advertisers buy across the board for the full week, 'til show and product become synonymous. A 1934 sales promo flyer has only one participation program. (KNX)

PERIOD	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
5:30 - 5:45	LIBBY'S MILK <i>Top Brand of Milk</i>	UNIVERSAL TONG <i>Top Brand</i>	LIBBY'S MILK <i>Top Brand of Milk</i>		LIBBY'S MILK <i>Top Brand of Milk</i>	John Mathews <i>John Mathews</i>	
5:45 - 6:00	OVALTINE		"LITTLE ORPHAN ANNE"				"Bible Stories"
6:00 - 6:15	WHEATIES		"JACK ARMSTRONG-ALL AMERICAN BOY"				
6:15 - 6:30	CRAZY WATER CRYSTALS		"KNX NEWSPAPER OF THE AIR"				
6:30 - 6:45	HORLICK'S MALTED MILK		"LUM AND ABNER"				
6:45 - 7:00	RICHFIELD GASOLINE & OIL		"AIR ADVENTURES OF JIMMIE ALLEN"		CALONITE <i>June Deane</i>		
7:00 - 7:15	FRANK WATANABE and ARCHIE						
7:15 - 7:30	POWER SEAL <i>Power Washers</i>	"The Infamous"		FRANK WATANABE <i>Frank Watanabe</i>	"Duke's Weekly"		
7:30 - 7:45	CONGOIN		"King Curboys"				FRANK ROBINSON
7:45 - 8:00	O-M TABLETS						TV WATCH TOWER
8:00 - 8:15	CALONITE		"June Deane - COSMETIC ADVICE"				PRESBYTERIAN
8:15 - 8:30	THIS PERIOD - STRAIGHT ACROSS THE BOARD - AVAILABLE FOR A 5 DAY - WEEK SPONSOR						
8:30 - 8:45	CLARA RINA <i>Clara Rina</i>				CLARA RINA <i>Clara Rina</i>		Church Service
8:45 - 9:00							
9:00 - 9:15	ALKA-SELTZER		"KNX NEWSPAPER OF THE AIR"				
9:15 - 9:30	CHEVROLET <i>Participating</i>	CHEVROLET <i>Participating</i>	CHEVROLET <i>Participating</i>	CHEVROLET <i>Participating</i>	CHEVROLET <i>Participating</i>	BARN DANCE <i>Participating</i>	
9:30 - 9:45	KNX DUDE RANCH <i>Participating</i>	KNX DUDE RANCH <i>Participating</i>	KNX DUDE RANCH <i>Participating</i>	KNX DUDE RANCH <i>Participating</i>	KNX DUDE RANCH <i>Participating</i>	KNX DUDE RANCH <i>Participating</i>	
9:45 - 10:00							
10:00 - 10:15							
10:15 - 10:30							

(BELOW) Newspaper link is forged early by the more far-seeing of publishers. Some regional news chains (as with the McClatchy papers) seize the opportunity; radio at first is a step-child, but soon begins to outgrow the parent. Many stations are still a minor adjunct in early 30's, but some attain dignity of separate operation and buildings. (KFBK)

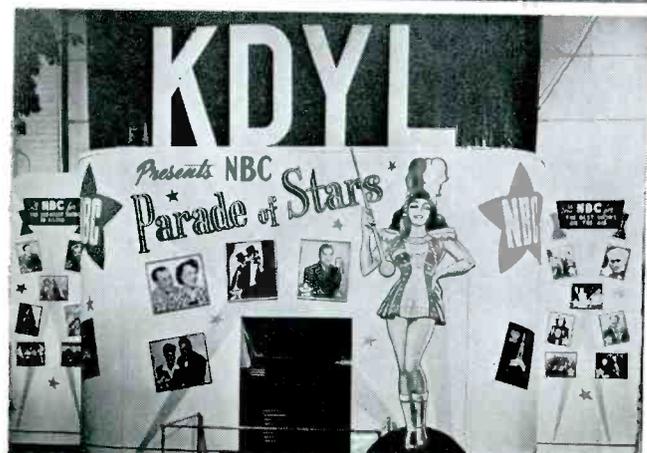


(RIGHT) Outdoor pickup like this is not feasible until S. H. Patterson (left, white shirt) brings in short-wave gear for Colorado Spring remote of cowboy band. (KVOR)



(ABOVE) Pioneering spirit of the West is re-kindled as radio opens up new frontiers. Among those who stake out a claim are S. H. Patterson, whose forbears came out in covered-wagon days, and who repeats their pioneer performance by producing and selling programs in early 20's; by mid-30's has built West Coast chain of stations; in 60's still is pioneering with proposals for vhf/uhf tv programs in San Francisco. (KSAN)

(LEFT) Station affiliation is lifeblood of the networks, and the battle develops around "the greatest shows in radio." For local stations it's also a matter of pride, and home-town promotion is heavy on the national stars: Fred Allen and Portland Hoffa, Edgar Bergen and Charlie McCarthy, and a rising young comedian named Hope. (KDYL/KCPX)



*Why it pays  
to advertise your station  
in a broadcast book*

---

**BECAUSE THE TIMEBUYER IS KING**

---

**T**here's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He'll tell you that the time-buying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized time-buyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the

timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand timebuyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

a service of

**S P O N S O R**



(LEFT) *Box-office appeal* was proof of radio stars' popularity; live appearance within a stage show could bring the SRO sign at a local theater — fact which helped draw millions of dollars into the war effort. (KGW)

(RIGHT) *Campaigning* took on a new dimension after the Fireside (Chats' success: when Wilkie ran in 1940 the biggest problem was to keep him from being obscured by microphones. (KOB)



(LEFT) *Local origination* was an important part of network development, and local stations frequently set technical and quality levels which matched the best. Tabernacle Choir, from Salt Lake City was early national success. (KSL)



(ABOVE) *Good talk* came to millions of listeners every week, when the bell rang for "America's Town Meeting of the Air"; when Levant or F.P.A. sparkled on "Information Please," or a mike hidden in a bowl of roses eavesdropped on William Paley's dinner guests for "CBS Platform." In Hollywood, swing v. symphony was debated by Gordon Jenkins, Red Nichols, Dr. Wallace Sterling and Constantin Bakaleinikoff: moderator Sterling now is Stanford U pres. (KNX)





(ABOVE) GI morale was special care of radio; Forces' sweetheart like Jean Ruth ("Reveille with Beverly") hit Life's front cover; was basis of Ann Miller movie. (KFEL/KIMN)

(BELOW) Taller towers, needed as postwar boom cluttered the airwaves, created new problems in design against stress. (KHQ)



(ABOVE) *Battlefront stories* came from stations as well as nets: Howard Pyle spent 100 days with troops in Pacific. (KTAR)

(BELOW) *Peacetime service* was not neglected; 1947 cruise of USS Iowa, with Governor Blue of namesake State, was covered by S. H. Patterson in person. (KSAN)

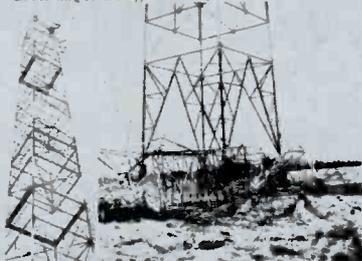


(ABOVE) *Transcription discs* were only way to preserve spot stories—wire recorder came late in war—when Jack Brundage and Chet Huntley covered the Navy. (KLZ)

## THE SPOKESMAN-REVIEW

### VIOLENT WINDS CAUSE DESTRUCTION ACROSS INLAND EMPIRE

300-foot KHQ Tower Snapped in Half by Tremendous Spokane Wind



KHQ Goes

85-Mile Gust Topples Half of Radio Tower; Homes Power Lines Suffer

KHQ STILL HEARD FROM FAR AWAY



(ABOVE) *Network expansion* continued in immediate postwar era. When KPO changed hands in 1947, Governor Earl Warren presided, with John Elwood and Sidney Strotz. New call-letters were forgotten in rush; improvised from cardboard! (KNBC)



(ABOVE) *Radio news exchange* between nations was daily task during war; continued into peace. When John Cobb set world land speed record in 1946, Utah coverage went to CBS from the local station; then to Canada and Britain. (KSL)

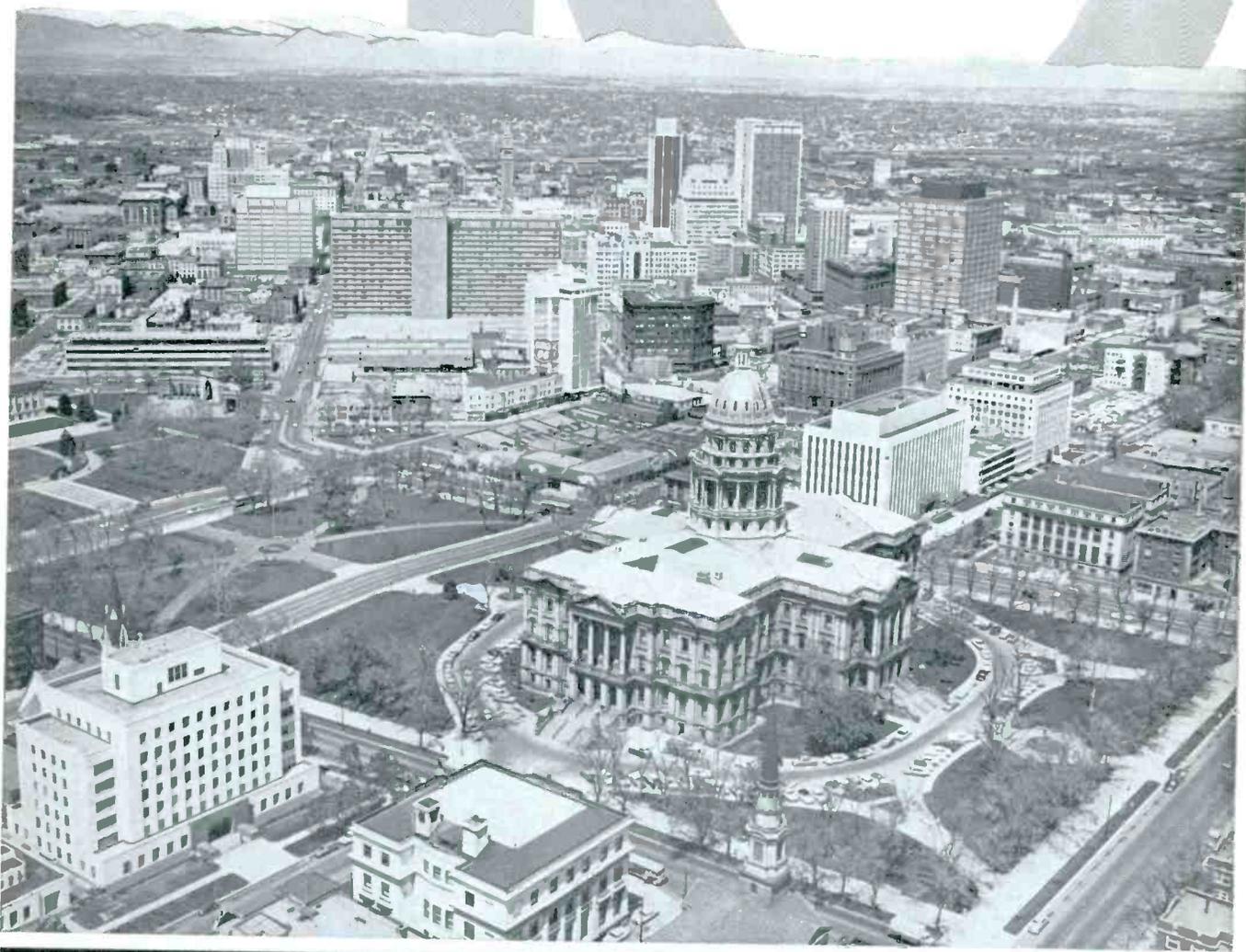


# 40

Denver's Oldest Commercial Radio  
Station In Continuous Operation

Represented  
Nationally By

**John Blair  
& Co.**



**KIMN-DENVER**

5,000 WATTS AT 950 • 24-HOUR OPERATION

*Consistently No. 1 in Denver  
on Hooper & Pulse!*



(RIGHT) *Fan mail* was only way station could chart success in pre-Crossley rating era. Letters still are proof of pudding; tasting these are d-j's Tom Wayman, Ken Erickson, Rex Wallgren, Bill Curtis. (KCPX)

(BELOW) *Disc-jockey* evolved as indie's answer to net programs; came into his own during and after war. As stunt, these two d-j's drummed-up rain for drought relief. (KOL)



(LEFT) *Life and death* of live drama echoed the changing role of radio. "One Man's Family" started on KPO in 1932, and ran until 1960. Author Carlton E. Morse (center) reminisces during station's 40th birthday celebration, with sales exec William Andrews, the first announcer on show, and actor Michael Raffeto who played Paul. (KPO/KNBC)



## **FOR EXTRA COPIES OF THE 40-YEAR ALBUM**

---

Hard cover edition \$5 per copy;

Soft cover edition \$1 per copy.\*

Your order will be promptly handled while the supply lasts. Your name in gold on the hard cover edition, \$1 additional. Write SPONSOR, 555 Fifth Ave., New York 17.

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*\*Soft cover edition free with an \$8 subscription to SPONSOR.*

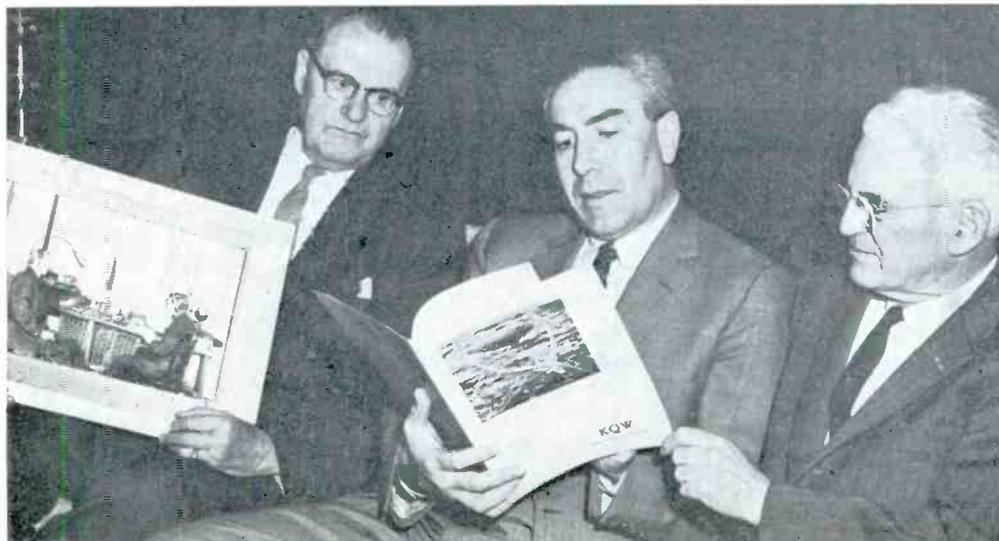


(BELOW) *Changing format* meets diverse needs of new listeners and advertisers; is aided by new methods of pre-recording on tape - and is dramatized by one station's weighty new "Policy and Operating Manual." (KMO)

(ABOVE) *Specialized programming* is as old as radio—and it's most modern expression is in the Negro-appeal station. Pittsburgh had its Slovak shows; Detroit often heard the Polish polka, and New York was a center of Yiddish and Italian programs. Unlike its predecessors, Negro-appeal radio doesn't necessarily have a different sound, but certainly has a distinct flavor, and in facilities and operating standards the best stations are second to none. (KSN)

(BELOW LEFT) *Public service* is challenge to ingenuity; Seattle became a cleaner city when station manager Archie Taft offered a cent apiece for election posters; collected and burned 35,000. (KOL)

(BELOW, RIGHT) *Mobile equipment* has brought a new dimension to news reporting. Here, Jack Williams goes directly on air with an r/t link from Phoenix train crash. (KOY)



(ABOVE) *Tape decks* replace turntable in modern studio; symbolize precise control which is helping set new standards. (KSL)

(LEFT) *Rapid growth*, in less than one lifetime, is pointed up by continuing active interest of many radio pioneers. Here are Fred Hart and Ira Smith, 20's owner and manager respectively, with present manager Jules Dundas at 40th re-union. (KQW/KCBS)

(RIGHT) *Promotion* has come a long way since stations boasted of distance-logged; today the accent is on coverage in depth. Typical promotion now saturates local community with air announcements; newspaper ads, mailings, distribution downtown—plus 1000 silver dollars and 10 pretty girls. (KGW)



(ABOVE) *Recording industry* got its first plug from Frank Conrad, for Victrola, in 1919; since has been indissoluble partner. (KNX)



(ABOVE) *Architectural style* has been created by radio and tv, as new, functional studios display best of modern design to many cities. (KHQ)



(ABOVE) *Compact stations* give full radio/tv service to smaller communities; reflect best of management/engineering efficiency. (KMED)

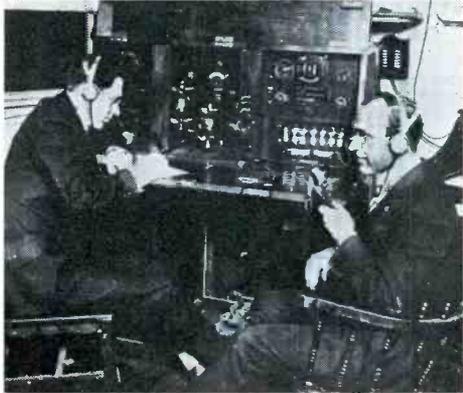


(ABOVE) *High cost* of strong news operation is borne by individual stations; typical fleet includes ground and air mobile units. (KIMN)

# 40-YEAR STATIONS of CANADA

CFAC, Calgary, Alta.  
CFCN, Calgary, Alta.  
CJCA, Edmonton, Alta.  
CKOC, Hamilton, Ont.  
CFPL, London, Ont.

CFCF, Montreal, Que.  
CKAC, Montreal, Que.  
CHAB, Moose Jaw, Sask.  
CKCK, Regina, Sask.  
CFUN, Vancouver, B.C.



(LEFT) First broadcast in the Dominion of Canada was reportedly in the year 1919, from the Marconi factory in Montreal. Although many experimental transmissions were accomplished prior to that date, the Marconi broadcasts were on a regular schedule. J. V. Argyle and J. O. G. Cann on opening night. (CFCF)

(BELOW) Long-run record may be claimed by country & western show that began in 1924, and is still running. Program began as "Cy, Ebenezer and the Kid," with two fiddles and a guitar; now airs on Calgary station as "The Old Timers." Pictured here are nine working cowboys who formed an early chorus; they were ranch-hands who got a kick out of appearing on radio. In the back row is pioneer W. W. Grant, one of those credited with founding Canadian commercial radio. (CFCN)



**1.** *First studios* in the Dominion were at Montreal. Jack Dempsey crossed the border in 1922 for an early interview. (CFCF)

**2.** "*Serving Alberta*" was more than a catch-phrase; radio proved vital aid to isolated communities. In 1928, station was guide to planes bringing in anti-toxin to fight diphtheria epidemic in the outback; coached Wiley Post during his solo round-the-world flight in '33. Since this mail-piece was issued, however, the relative status of newspapers and radio has changed. (CJCA)

**3.** *French-language* programing was a distinctive Canadian development which evolved into two separate-but-equal services. By 1929, a pioneer French-language station was able to mount regular weekly concerts with the La Presse Symphony under Edmond Trudel—though it was something of a miracle if carbon mikes didn't blow out. (CKAC)

**4.** *Prairie pioneer* was Bert Hooper, who put Regina Leader newspaper's station on air 29 July 1922. By August, the Leader was getting (and printing) letters from enthusiasts as far away as North Dakota: "using the Magnavox we could hear it over a block from the house. Your station is the loudest. We look forward to next winter when we get away from the static." (CKCK)

**5.** *Listener support* kept this Saskatchewan station alive for the first 11 years; it was operated by unpaid volunteers and financed by annual donations. Studio was on third floor of Bellamy's furniture store in Moose Jaw, after earlier sites in fire hall and local YMCA. Commercial station operators took over in 1933. (CHAB)

**6.** *Political success* came to Premier Aberhart long before FDR discovered radio. Alberta politician began broadcasting for an hour on Sundays, in 1924; credited radio with spreading the word which enabled his Social Credit government to eventually gain power in 1935. His party still is on the Government bench, and Premier Manning continues the regular broadcasts. (CFCN)

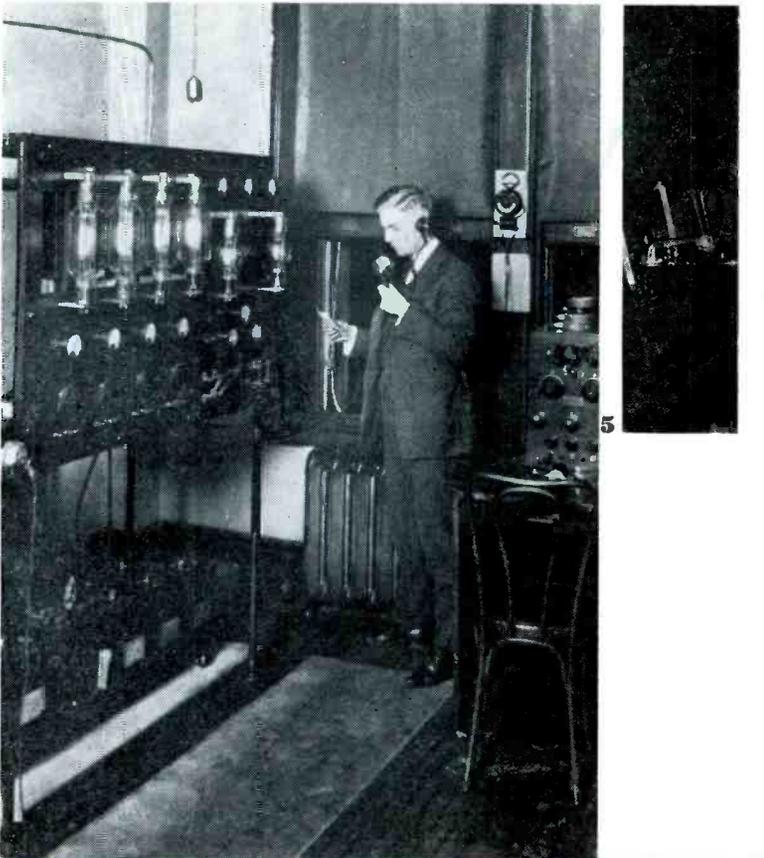
**7.** *War effort* was aided by radio in myriad ways for recruiting, bond drives, home-front morale and battlefront news. In typical promotion, station facilities were turned over to Women's Army Corps for a day: khaki femmes sold ads, announced programs and operated controls. (CKCK)



1



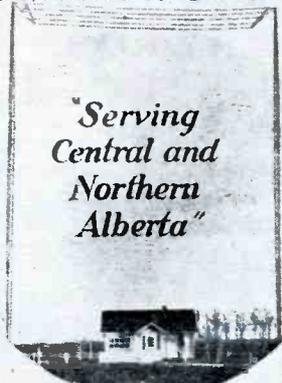
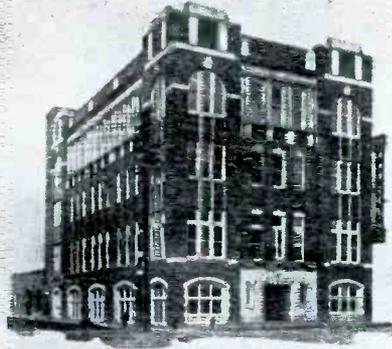
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5

# The Home of the *Edmonton Journal*



2

EDMONTON JOURNAL BUILDING. RADIO STATION C.J.C.A.

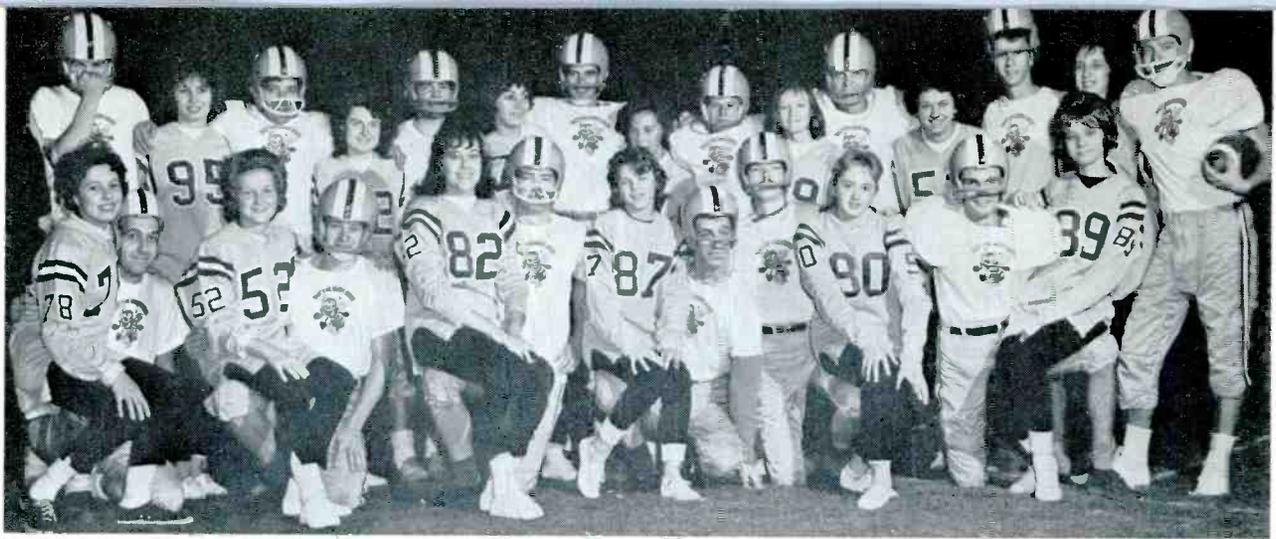


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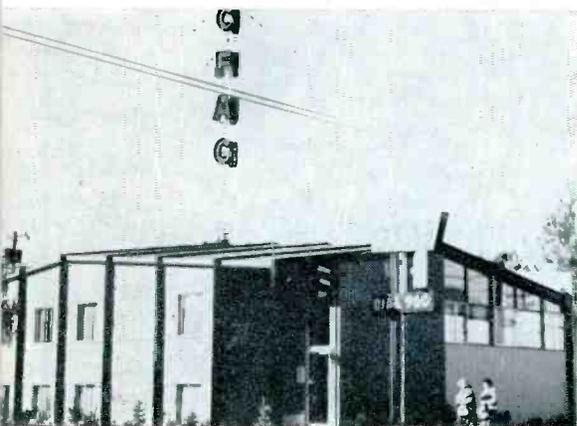
7





**1.** *Good-neighbor* policy leads Canadian stations into variety of community service projects. USA benefits from this one, which raises funds for majorettes to compete at New Orleans Mardi Gras and Miami Orange Bowl competitions. Footballers are station personalities who play match against girls each year. (CKOC) **2.** *Public service* is honored by Canadian Association of Broadcasters, which presents John J. Gillan Award annually; in 1958, to Jack Moffat (r.). Award also links two countries, since it is named after American broadcaster who for many years acted as unofficial ambassador of goodwill to Canadian industry. (CHAB) **3.** *Sports programing* is popular with both French and English-speaking audiences; in Montreal the French-language station is naturally a supporter of the Canadiens ice-hockey team. Maurice

"Rocket" Richard (r.) is interviewed by Jean Duceppe, with announcer Real Giguere and producer Jean-Pierre Comeau, standing. (CKAC) **4.** *Modern operations* are epitomized in spit-level structure which houses Alberta station—with studios underground. (CFAC) **5.** *Merchandising tie-in* is promoted by alert stations on both sides of the border. In this one, Canada's largest shopping center, at Hamilton, Ont., was the client: station threw a barbecue and, for 3½ hours, gave away a hot dog every two seconds and a soft drink every three seconds. (CKOC) **6.** *Repeat performance* was staged by Frank Freeze in opening new Calgary studios last year. He'd cut the ribbon before in 1922 when, as president of the Board of Trade, he was in charge of ceremonies during inaugural broadcast. (CFAC)



**6**



(Continued from page 9)

starts drive for lower radio rates, citing inroads of television on radio audience.

**September:** General Foods drops Jean Muir from Aldrich Family after protests against her appearance from "a number of groups"; Joint Committee Against Communism claims credit for her removal, announcing a drive "to cleanse" radio and television of Pro-communist actors, directors, writers. Miss Muir denies any communist affiliation or sympathies. Schenley International Corp. buys time on Hawaiian and Alaskan radio station to advertise whiskies.

**October:** Liberty Broadcasting System starts operating as fifth national network, feeding more than 10 hours of programs a day to 240 station affiliates.

NBC presents four-part radio plan to affiliates: Operation Tandem, rotating participation by six sponsors in five separate hour-long programs on different nights; Night and Day, three-advertiser participation in two

daytime and one nighttime period on rotating three-week schedule; Sight and Sound, three advertiser rotating participation on a half-hour radio and half-hour television program; "This Is Television." radio show made up of excerpts from six television shows to be sold to the television sponsors.

1951

**January:** NBC shelves proposed nighttime rate cut for its radio network after majority of affiliates register opposition.

AFM sets 50% increase in base pay plus employment quotas; seen as tripling music costs as price for signing new contracts at radio-television network key stations in New York, Chicago and Hollywood.

**February:** NAB board revises by-laws to provide a board chairmanship and television participation; changes name of organization to National Assn. of Radio & Television Broadcasters; grants active membership privileges to radio and television stations and networks; creates autonomous 25-member radio and 13-member television boards of directors.

**March:** Special Test Survey Committee, founded at proposal of Stanley G. Breyer of KJBS San Francisco. This committee will try to determine whose ratings are best, and conduct

field tests to show why different survey techniques agree or disagree.

Renewing drive for lower radio rates, ANA asserts that inroad of television on full networks now amounts to 19.2% for NBC, 19.4% for CBS—compared to 14.9% for both networks in summer of 1950.

ABC offers sponsors of afternoon programs on NBC 45% discounts on one-fourth of full hour rate, plus \$1,000 a week toward program costs, to switch these shows to ABC.

**April:** CBS cuts radio rates 10-15% as of July 1; ABC says it will match this reduction.

**May:** NBC announces 10-15% cut in radio rates, comparable to that of CBS; ABC and MBS plan similar reductions.

**June:** U. S. Court of Appeals for District of Columbia orders WWDC-FM Washington and Capitol Transit Co. to cease commercial announcements in street cars and buses as depriving "objecting passengers of liberty without due process of law." Appeal planned.

**July:** Failing in its attempt to raid NBC, ABC introduces its own set of daytime serials.

**September:** Sen. Wm. Benton (D-Conn.) proposes that a limited amount of radio and television time be given free to responsible candidates for federal office as a means of reducing campaign costs.



**Bostonians don't need a Paul Revere to arouse them to good radio listening...They've been awake to it for 40\* years on 50,000 watt **WNAC Radio-680** in Boston...**

\*CELEBRATING OUR 40th ANNIVERSARY IN BROADCASTING / **Key Station Of The Yankee Network** / AN RKO GENERAL STATION ☆☆☆

**October:** Revamping its policies, NBC Radio eliminates "must buys" to let advertiser pick the stations he wants; changes in network rates of affiliates, some up, some down.

Major league baseball teams drop "territorial" rules cramping radio-television rights; Department of Justice starts court effort to break down professional football's bans on broadcasting.

**November:** Federal District Court orders KSFO San Francisco to make time available for campaign broadcast for communist candidate as refusal would constitute censorship beyond authority of licensee.

NBC Radio offers to guarantee to deliver 5.3 million messages a week at cost of \$2.75 per thousand for three-program deal; rebate to be made to advertisers if Nielsen audit shows total listener-impressions is below guarantee at end of 13 weeks.

**December:** NBC affiliates reject its "guaranteed advertising attention plan"; ask network to delay its new rate formula until new research determines present radio values; approves establishment of an NBC merchandising department but turns down its "market basket plan" of merchandised advertising.

Upholding lower court, U. S. Supreme Court holds that Lorain Journal violated antitrust laws when it refused to sell advertising to local

advertisers who bought time on WEOL, Elyria, Ohio.

Westinghouse Electric Corp. buys \$3 million campaign package on CBS Radio & CBS Television, including conventions, 13-weeks-get-out-the-vote campaign and election night coverage.

1952

**January:** Phileo Corp. buys for \$3.8 million NBC radio-television coverage of political conventions and election night.

Admiral Corp. buys convention and election coverage on ABC radio and television networks for reported \$2 million; DuMont announces its coverage, in cooperation with LIFE magazine, will be available for local sale by affiliates on co-op basis (offer later withdrawn and Westinghouse buys DuMont as well as CBS coverage).

**February:** Liberty Broadcasting System sues 13 of the 16 major league ball teams for \$12 million, triple damages allegedly suffered through loss of Game of The Day broadcasts; MBS announces that nine teams have contracted for participations in its Game of the Day broadcasts.

**April:** Wallace A. White, Jr., former Republican senator from Maine, co-author of the Radio Act of 1927 and active in communications during his 32 years in House and Senate, dies at 74.

**May:** Liberty Broadcasting System, unable to break broadcasting restrictions of major baseball leagues, suspends operations.

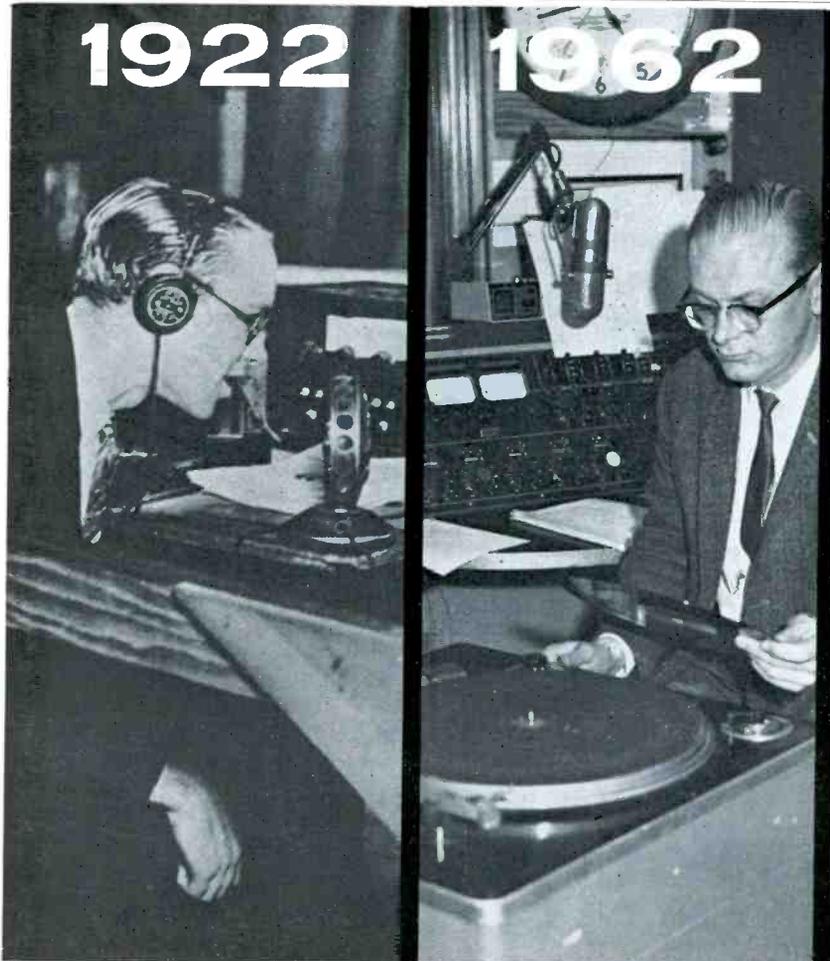
**June:** Overruling Court of Appeals finding that transit broadcasts deprived riders of their liberty without due process of law, U. S. Supreme Court holds that D. C. Public Utilities Commission was within its rights in permitting radio programming for street cars and buses in the nation's capital.

NBC launches promotion drive for combined use of radio and television as most effective advertising buy.

**July:** Radio Writers Guild calls strike against ABC, NBC, CBS over issue of extra pay for writers on commercial programs.

President Harry S. Truman signs McFarland Bill, first major overhaul of Communications Act of 1934, permitting FCC to issue cease and desist orders in addition to revoking license prohibiting broadcasters from charging more for political advertising than for normal ads; deletes permission to FCC to revoke license of those found guilty in federal court of antitrust violations among other specifications.

**August:** CBS Radio affiliates approve discounts tantamount to a 25% reduction in nighttime rates and accepts a 15% cut in network compensation, but win a restoration of the



# KLZ RADIO 40 YEARS of PUBLIC SERVICE

March 10, 1922, KLZ Radio received a commercial broadcasting license, starting a cycle of achievement unparalleled in the West. Indicative of the type of pioneer spirit that still pervades at KLZ is the constant search for the new idea . . . for the means to better serve the Rocky Mountain Area. That's the reason why each passing year means more than just a birthday . . . at KLZ, it means meeting the ever present challenge of excellence in presenting . . . BETTER THAN EVER RADIO!!!!

560 First On The Dial

**KLZ radio**

CBS IN DENVER



1951 10% cut for daytime serials and an increase of 5.5% in their pay for carrying these shows; network also gives affiliates assurance that its card rates won't be cut for at least a year and that "deals" are out for good.

**September:** NBC cuts rates through new discounts, an average of 25% at night, with affiliates taking a straight 14% cut in compensation; raises daytime rate 11.1% to restore 10% cut of 1951, but revises discounts so increase to advertisers will be only 4% in morning and none in afternoon.

ABC Radio revises discounts to lower evening rates an average of 25%; raises morning rates by 5%.

Max Ule of Kenyon & Eckhardt is named head of committee to set up ideal standards for broadcast rating measurements, subcommittee of Advertising Research Foundation committee on radio and television ratings methods whose chairman is Dr. E. L. Deekinger of the Biow Co.

**October:** MBS reduces nighttime time costs 30% in television areas, 10% in areas not yet served by television.

**December:** Don Lee Broadcasting System announces single rate, 7 a.m. to 1 p.m.

1953

**January:** BBDO had broadcast billings of \$40 million in 1952, making it top agency customer of radio-television for that year.

**February:** Federal Court in New York, in two-to-one decision, says FCC's giveaway rules misconstrue the lottery law and represent "censorship" of sort forbidden by First Amendment to the constitution.

Merger of American Broadcasting Co. & United Paramount Theatres is approved by FCC in 5 to 2 decision.

**March:** Station Representatives Assn. launches Crusade for Spot Radio; asks stations to underwrite national promotional campaign with fees of one-half one-time one-minute rate per month.

**May:** Ending years-old argument, ASCAP accepts broadcasters' position on network co-op programs; agrees on payment at local instead of national rate.

Listener protests of bait-switch advertising on air draw attention of both FCC & FTC.

**June:** WWDC FM Washington and Capitol Transit Co. discontinue 4-year-old service.

**July:** Mutual presents plan to affiliates, cutting option time from nine to five hours a day, to stop paying them for network commercial programs in option time in money but to give them 14 hours a week of "highest calibre" programs for local or national spot sale; majority of MBS affiliates must approve deal by August 1 for it to become effective in October.

**September:** Broadcasters protest action of International Boxing Club in restricting blow-by-blow coverage of Marciano-LaStarza fight to newspapers and wire services, prohibiting radio-television recreations or simulations, exclusive video rights having been sold to Theatre Network Television.

N. Y. State Supreme Court denies International Boxing Club an injunction to stop WOV New York from broadcasting a summary of action at end of each round of Marciano-LaStarza fight, but forbids broadcasting of present tense re-creations.

**November:** MBS executives agree to drop plan of paying for time in programs rather than dollars at end of year.

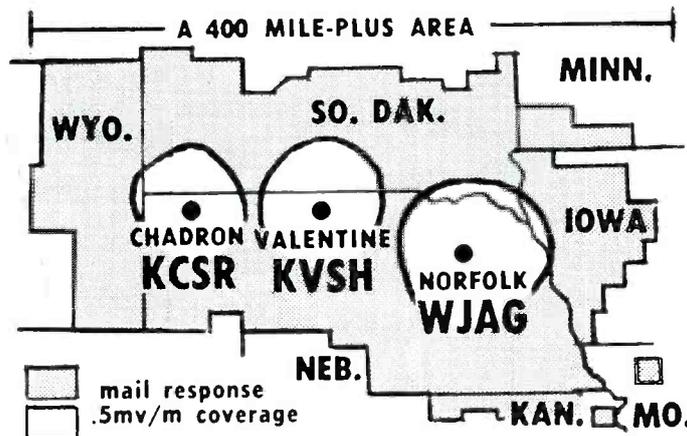
Bureau of Budget orders FCC and other licensing agencies to draw up schedules of fees which broadcasters and others should pay for privilege of holding government licenses.

Federal Court Judge Allan K. Grim rules a professional football team may ban telecasts of other teams playing in its area when it is playing at home, but not when it is away; ban on radio broadcasts is held completely illegal.

FCC sets five television, seven AM and seven FM as maximum number of stations which any one entity can own.

# HOW TO GET 3-WAY PENETRATION OF THE \$780 MILLION EMPIRE MARKET!

*Use the three Beef Empire Stations . . .*



**The Beef Empire Stations saturate Northern Nebraska's 628,000 consumers!**

- \$1.2 billion income
- \$780 million sales
- \$161 million feed sales
- \$132 million automotive sales

**WJAG** Norfolk, Nebr.

Represented by / PAUL RAYMER CO.  
HAROLD SODERLUND-OMAHA

Best in Midwest  
Farm Radio Since 1922

**December:** BBDO and Y&R are 1953's biggest agency spenders for television and radio advertising.

1954

**March:** Sen. McCarthy demands equal time of CBS and NBC to answer Adlai Stevenson's March 6 speech, which was carried without charge. The two networks resist Sen. McCarthy and win Pres. Eisenhower's blessing in the face of the senator's condemnation and threat "to teach them the law."

The "equal time" issue continues to plague networks in the wake of tempest stirred up by Sen. McCarthy. Having carried a 15-minute talk by Pres. Eisenhower, the networks which failed to give equivalent time to the Democratic National Committee for reply are accused by Democratic National Chairman Stephen A. Mitchell of giving the minority party the "dimout" treatment.

**April:** By an 8-0 ruling, the U. S. Supreme Court turns down an FCC appeal from 1953 three-judge special N. Y. court decision holding that one of the Commissions key provisions in its lottery regulations is invalid; court finds the FCC exceeded its authority in attempting to define listening to a radio program or watching a television show as a "consideration" in the meaning of the lottery statute.

**May:** CBS Radio reduces nighttime rates about 20% effective in fall, in

effect establishing a single day-night rate for the network; give affiliates 70 second station breaks in evening hours; agrees not to follow NBC Radio plan to sell spots on the network; affiliates accept proposal.

Mutual proposes to affiliates plan for network to sell spots within a half-hour morning and half-hour afternoon program. Affiliates to carry first spot in each period without pay but to be paid for others.

**July:** The Pulse reports new instantaneous radio-television rating service.

ABC Radio backs music-news formula to bolster radio.

**August:** Quality Radio Group (high power radio stations) is organized to produce, sell night radio shows.

House Commerce Committee issues report rebuking broadcasters for beer-wine ads, calls for industry data, report on remedial actions.

**December:** Top radio-television agencies bill a total of \$699.2 million for 1954.

FCC reports 1953 radio-tv gross was \$908 million—\$475.3 million radio, \$432.7 million television.

Advertising Research Foundation study represents first move to standardize radio-television ratings among various rating services.

1955

**March:** FCC authorizes functional music or other secondary programming via multiplex for FM stations.

**April:** NBC announces "Monitor" programming for weekends with time to be sold under magazine concept; beginning of major revision in radio selling, schedule.

Woolworth signs with CBS for its first use of network radio.

**June:** Musicians' 1954 income from radio-television reaches \$24.7 million, with radio leading television in employment of musicians.

FCC forbids stations in one city from entering into network affiliation pacts which prevent stations in nearby cities from carrying the same programs.

Mutual fixes single rate for day, evening; establishes single discount table. Network also revises program format to "Companionate Radio" plan.

**July:** CBS reaches agreement with radio affiliates for a single day-night network rate, affiliates to take a 20% cut in compensation; deal must still be negotiated individually with affiliates.

**August:** Westinghouse Electric Co. will sponsor 1956 Presidential campaigns from conventions to election on CBS Radio and CBS TV at \$5 million cost.

Combination diary-recorder method of Audience measurement comes close to meeting "ideal" established by Advertising Research Foundation's Radio-Television Ratings Review Committee.

**September:** NBC Radio proposes to



1922-1962

th ANNIVERSARY

**K  
H  
RADIO  
WICHITA, KANSAS**

**FORTY YEARS OF PUBLIC SERVICE** devoted to building listener loyalty through quality programming.

Wichita and the Great Southwest's oldest radio station with more than 306,000 radio families in 38 counties.

24-hour operation.

The most listened to, persuasive farm and urban voice in Kansas.

AWARD WINNING EDITORIALS

5000 Watts... CBS... 1330 KC · AM

**A  
BLAIR  
GROUP PLAN  
STATION**



**BMI  
SALUTES  
THE  
AWARD WINNERS**

The great honors from distinguished organizations, presented in the month of May, reflect the significant contributions being made to the music of our time by composers and publishers affiliated with BMI.

We congratulate these award winners and take great pride in having their honored works in the BMI repertoire.

**1962 PULITZER PRIZE**

ROBERT WARD  
*"The Crucible,"*  
an opera after the play by  
Arthur Miller



**NEW YORK MUSIC CRITICS  
CIRCLE CITATION**

ARTHUR BERGER  
*"Quartet"*  
ELLIOTT CARTER  
*"Double Concerto"*  
ROBERT WARD  
*"The Crucible"*



**1962 HENRY HADLEY MEDAL**

From the National Association of  
American Composers and Conductors  
for Outstanding Service to American  
Music

HENRY COWELL



**LILI BOULANGER MEMORIAL  
AWARD**

CHARLES WUORINEN  
(co-winner)

**NARAS AWARDS**

(National Academy of Recording  
Arts and Sciences)

Records of the works of the  
following writers whose music  
is licensed by BMI

RAY CHARLES

JIMMY DEAN

MAHALIA JACKSON

GALT MacDERMOT

ELAINE MAY

PERCY MAYFIELD

PETER NERO

MIKE NICHOLS

SI ZENTNER

**NATIONAL INSTITUTE OF  
ARTS AND LETTERS**

LEON KIRCHNER  
Elected to Membership



**GRAND PRIX AWARD  
(The News Society of Italy)**

**Best Jazz Album of the Year**  
*"Mingus Presents Mingus"*  
CHARLES MINGUS



**OBIE (Off Broadway) AWARDS**

**Best Musical**  
*"Fly Blackbird"*  
written by  
C. JACKSON,  
JAMES HATCH  
and  
JEROME ESKOW



**IVOR NOVELLO AWARDS**

For Outstanding Contributions to  
British Popular and Light Music

**Most Performed Work of the Year**

*"My Kind of Girl"*  
written by  
LESLIE BRICUSSE



**Year's Outstanding Light  
Orchestral Composition**

*"The Secrets of the Seine"*  
written by  
TONY OSBORNE



**Year's Outstanding Jazz Composition**

*"African Waltz"*  
written by  
GALT MacDERMOT



**MOE (Music Operators of America)**

**Most Popular Record of the Year**

*"Big Bad John"*  
written by  
JIMMY DEAN



1962

**GUGGENHEIM FELLOWSHIPS**

GUNTHER SCHULLER  
EZRA SIMS



✱ **BROADCAST  
MUSIC,  
INC.**

589 Fifth Avenue  
New York 17, New York

extend "Monitor" to weekdays reduce station compensation by 25% and open up additional evening programs for network sale of participations.

Radio, recovering from the impact of television competition, announced "on the way up in audience and sales."

**October:** MBS cuts personnel 25% in "belt-tightening" program reportedly designed to free more money for programming.

U. S. Supreme Court refuses to review decision of New Mexico Supreme Court that state school tax of 2% on gross incomes is legal on local revenues of broadcast stations; KOB Albuquerque has fought tax for 10 years on basis that broadcasting is interstate commerce and so exempt from state and local taxes.

ABC Radio affiliates praise network's plan for evening programming based on personalized listening concept; plan calls for 2½ hours to be programmed and sold in five-minute segments.

Jack Wrather, John L. Loeb and Richard Buckley buy WNEW N. Y. for \$4 million, top price to date for a radio station.

**December:** 1954 was first year that broadcasting revenues passed billion-dollar mark, FCC reports, with radio-television total of \$1,042.5 million; also first year that television passed radio, with \$595 million for video to \$449.5 million for audio broadcasting. Young & Rubicam is top agency user of broadcast media in 1955, spending \$72 million for radio-television advertising in behalf of its clients.

FCC tabulation for fiscal 1955 (ended June 30) shows 2,840 AM stations, 582 Television stations and 552 FM stations authorized.

## 1956

**January:** Broadcasters face probe by Senate Commerce (Magnuson) Committee on tv networks and allocations, radio-tv coverage of presidential election year activities and demands for free political air time.

**February:** Radio sales in 1955 at estimated \$455.6 million, up from 1954 slump.

MBS guarantees circulation to advertisers, based on Nielsen ratings. Senate and House Commerce Committees hear usual pro-con testimony on bills to ban alcohol ads.

**March:** Pres. Eisenhower uses radio-television to announce intention to run. Democrats ask for equal time. Colorado Supreme Court favors radio-tv court coverage in historic recommendation.

**June:** CBS Radio announces 6¼% boost in rates to affiliates.

**July:** SRA reports national radio spot sales well ahead of 1955. Westinghouse Broadcasting Corp. radio stations drop NBC Radio affiliation, to sell its time in an overall spot basis.

**October:** Announcers & disc jockeys get requests to broadcast free messages on behalf of Democratic candidates. Republicans call move "time stealing."

**November:** NARTB's Radio Research Committee names subcommittee to study past and present radio research methods and to outline procedure which may be used as all-industry standard.

At RAB's second annual National Radio Advertising Clinic, Joseph Stone of J. W. Thompson says singing commercials are "no longer flighty little jingles," but "fine works of art."

All radio and tv networks give Gov. Stevenson time to answer Eisenhower simulcast as FCC balks on Equal Time ruling. FCC says question is too involved and complicated for immediate answer.

NBC Radio affiliates get boost. Compensation rate to stations goes up 7.5% as of January 1, 1957, partially restores reductions which affiliates have taken since impact of television began to be felt 5 yrs. ago.

Pulse reports gain of 1.6% in out-of-home radio listening in past summer over similar period in 1955 accounted for "largest out-of-home radio audience in history."

**December:** Cumulative billings of top 40 ad agencies for radio and television amounted to \$963.8 million in 1956.

Production of broadcast receivers for 1956 is running for radio about 20% ahead of 1955; for television about 9% behind last year.

RAB to spend \$820,000 in 1957 for cumulative audience reports and listening habit studies to increase radio sales.

SRA figures show spot radio time sales estimated at \$150 million for 1956.

Rising demand for home portable & clock radios is shown by RETMA reports of set shipments for first 10 months with 1956 running 20% ahead of 1955.

FCC reports total 1955 radio revenues come to \$453.4 million.

FCC reports purchase and sale of radio and television stations in 1956 reached new high with 1,085 applications for station transfers with more than \$75 million involved.

## 1957

**January:** NBC Radio all set to go into operation with their revitalized program schedule including controversial 5 minute newscasts on the hour.

**February:** All records broken in 1956 as retail sales rise to 8.3 million radio receivers.

Network radio's first major rate adjustment in two years was initiated by CBS Radio proposal to raise daytime rates 5% and cut nighttime prices by a third.

**April:** Highest billing record in radio history registered in 1956 topping \$485 million with national spot & local classifications accounting for principal share—over 86% of all new cars sold in 1956, radio equipped.

Agency and advertiser opinion of stations should cut down on number of commercials slotted in 7-9 a.m. & 4-6 p.m. time periods.

**May:** 130,498,400 radio receivers in use around the world, not counting the 91,000,000 home sets in the United States and the five million plus in Canada—represents increase of about 20% since July 1954. Radio has 1.9 listeners per listening home in average minute—about 1.4 billion man-hours per week.

**June:** CBS radio says its daytime hours are 90% sold. NBC reports it now has more different companies as advertisers—49 of them—than at any other point in the network's history.

**July:** Spot radio billings for first quarter of 1957 hit \$48,827,000—a 40.5% leap over same quarter in 1956.

**October:** WNEW, N. Y.—daddy of the straight "music and news" radio stations, will switch to more flexible policy saying that playing the most popular hits exclusively "almost eliminates the creative programming urge, the ingenuity and imagination upon which the future of radio will depend."

Number of radio stations at all time high of 3,626.

**November:** FCC issued new blast against stations which engage in merchandising arrangements and grocery chains and advertisers who buy time on such stations.

**December:** Radio is entering the subliminal area in at least two markets—WCCO, Minneapolis & KLTI, Longview, Texas—using what they call "Phantom Spots" and "Radio Active Iso-Spots" to sneak messages to the subconscious. WCCO is using Phantom Spots only for program promotion and public service while KLTI's Radio Active Iso-Spots are being sold. Network spokesmen disclaimed plans to use subliminal methods at this stage. Both NBC and CBS have directed a hands-off policy on any material prepared for subliminal perception.

## 1958

**April:** Total radio set sales in 1957 amounted to 15.2 million.

Radio's first two-hour "color" extravaganza announced for May 4 by CBS. The show will attempt to translate color into the radio medium through music, sound and sketches. According to the network, it has been proven that certain words, sounds or pieces of music carry, psychologically very strong color connotations.

**July:** National spot revenue set all-time high of \$46,171,000 during first quarter of '58.

# KQV

RADIO 14

# OVER



# OVER 40 YEARS



OWNED AND OPERATED BY AMERICAN BROADCASTING—PARAMOUNT THEATERS, INC.



robert e.  
eastman & co., inc.

**September:** Caught between rising expenses and a stable income level, the typical radio station suffered a profit decline of one cent on the sales dollar in 1957 according to NAB survey.

#### 1959

**February:** CBS-NBC rivalry became more pronounced as CBS Radio activated its "Program Consolidation" plan claiming 85% affiliate acceptance and \$4.5 million in new business. NBC Radio counterclaimed \$7.24 million in new and renewed business and proceeded to pick up several stations which disaffiliated from CBS.

The industry began acting on alleged "discriminatory double rates." Several stations began charging uniform rate for both local and national advertisers, urged other stations to do same.

Network and station reps joined All-Industry Radio Music License Committee seeking court action against ASCAP for "reasonable rates." In the meantime, the networks and O&O stations accepted one year extension of ASCAP contracts. Networks and American Federation of Musicians signed new 5 year pact providing for wage increases and pension plan.

**May:** A growing number of sources are beginning to criticize prevailing rating and audience measurement techniques.

RAB reports more than 3,650,000 new automobiles with radios sold last year bringing current automobile audience up to more than 38 million cars.

ABC Radio continues to expand—now has 346 affiliates.

**September:** Over 70% of the nation's boats have radios aboard—an audience of 37 million.

**October:** Second quarter billing (national spot) up 10% over last year.

**November:** NBC Radio will expand its news & information services and put entertainment shows on a pay-as-you-go basis.

#### 1960

**January:** Reports show spot billings for 1959 rose 7% while network billings dropped 13%.

**May:** Kenyon & Eckhardt reports summer time spent with radio goes up 9%—out-of-home listening 25%. People spend average of 14 hours and 29 minutes per week with radio in winter, 15 hours and 32 minutes in the summer.

**July:** NBC Radio, after eight years of operating in the red, says it now shows a profit; CBS Radio claims profit in final quarter of 1959 and first quarter of 1960. Mutual almost breaking even. ABC still in the red.

**August:** RAB reports almost 156.4 million working radio sets in U. S., set ownership growth of 98% since 1949; 7% gain in radio's daily reach. U. S. sales of Japanese transistors from 641,000 in 1957 to 4 million in 1959.

SRA reports national spot radio business for first quarter of 1960 \$40.08 million. Number of AM & FM stations on air, end of May: 4,206—3,479 am, 727 fm.

**October:** CBS Radio announces termination of all daytime serials—the last of the "soap operas" which reigned for 20 years.

FCC reports at end of August there were 752 FM stations on the air, 190 approved but not operational and 85 new station requests pending.

**December:** Top 50 broadcast agencies placed approximately \$48 million in network radio in 1960. N. W. Ayer top spender with \$17 million.

#### 1961

**February:** FM boasts 70% increase in additional circulation in 1960 over 1959. Number of FM only and FM-AM radio sets produced by U.S. has doubled in past two years. Approx. 1.7 million fm-tuning units put on U.S. retail market in 1960.

**August:** Radio Press International news service, with only 14 station clients and deeply in debt a year and a half ago, now has 80 station subscribers and is doing volume of approximately half million.

RAB questions U.S. Census figures for 1960 showing radio homes saturation dropped from 95.7% in 1950 to 91.3% in 1960. NAB requests re-check.

**September:** According to survey of its members, National Community Television Assn. reports over \$1 million a year is spent on local radio stations by community antenna systems.

**October:** FCC Commissioner, Fred W. Ford questions if government should do something about the over population of radio stations because of an "economy of saturation."

**November:** Some station representatives defended agencies against charges buyers are no longer interested in hearing spot radio presentations but representatives feel stronger selling is needed.

Mixed reactions to FCC proposal for drastic changes in rules governing FM allocations and operations. NAB expressed general approval. Assn. of Federal Communications Consulting Engineers say its "uneconomical" & "unrealistic." Multiplex says it's "undemocratic."

**December:** RAB presented its plan to boost national radio advertising volume by \$30 million yearly. Says it will solicit radio buys from top 100 advertisers, offering in-depth studies & tailor-made presentations—calls for use of radio as major part of advertising program rather than supplement. Bureau will continue in supervising role including selection of markets, stations and time periods and commercials. RAB will conduct periodic research. Stations will be asked to pay 10% of billing RAB brings them.

Station Representatives claim stations accepting time-barter campaigns at rates as low as 10¢ on the dollar are hurting the whole industry.

NAB radio code stuck to its code structure despite strong complaints from subscriber stations. Number of subscribers now at 1,460 AM and FM stations.

FCC figures show first half of 1961 total revenues were up on 49% of the country's radio stations, local revenues higher on 58%, spot sales higher on 36%. Second half total revenues ahead of last year on 63%, local on 62%, spot up on 40%.

#### 1962

**January:** Robt. Pauley reports Dec. '61 was ABC Radio's highest in gross billing since same period in mid 1950's—a total of \$4.7 million in new and renewed business. SRA shows national spot radio up 7.9% in 3rd quarter 1961 over same time in 1960. House Subcommittee on Regulatory Agencies will investigate the rating surveys and station promotions planned to coincide with rating surveys.

**February:** RAB has drawn up a new plan for revitalizing radio. Plan involves simplified buying and ideas for stimulating new interest.

**March:** The Psychological Corp. study of radio listeners for WMCA shows the typical listener to be loyal, tolerant, patient and inquisitive in his listening habits.

**April:** U. S. Census Bureau released figures showing radio penetration at 89.9%—a drop from 1960's 91.3% and considerably lower than the 95.7% penetration of 1950.

At the NAB convention in Chicago, NAB president, LeRoy Collins suggested a committee to investigate the overpopulation of radio and the resulting economic problems.

A report at the NAB convention shows the U. S. with 1,976 radio stations in 1950 with a total revenue of \$340,591,476 as opposed to 3,300 stations in 1960 with revenue of \$560,315,348. Income, however, remained almost the same in the 10 year period—\$55,113,872 (before taxes) in 1950, \$55,200,977 in 1960.

RAB questioned U. S. Census figures on radio penetration—says there are only minor changes in 1950 and 1960 figures. Says radio is being sold short.

**May:** The FCC, in an attempt to cut down the number of AM stations, announced it would accept no applications for new or changed facilities unless station would bring primary service to a minimum of 25% of proposed coverage area, would not cause interference with existing stations, would be on one of the 13 clear channels, and would increase power up to 1KW for existing Class IV stations. Radio celebrates its 40th anniversary.

IN RADIO'S WONDERFUL WORLD



## *Broadcast With The Fidelity Of Direct FM*

What makes the listener turn the dial to your FM station? Quality. And quality alone. Programming at such levels virtually demands highest fidelity transmission. To achieve such standards the unquestioned choice of knowledgeable FM stations is RCA's unmatched Direct FM Transmitter. This system is easiest to tune and holds its adjustment best. Whatever the power class, you are assured minimum distortion and wide frequency response. Such performance is

the happy result of RCA's long background of pioneering and achievement in the wonderful world of radio.

RCA designs and builds its complete line of transmitters to accommodate stereophonic signals and an SCA multiplex subchannel. For complete technical details on any of RCA's Direct FM transmitters, see your RCA Broadcast Representative. Or, write: RCA Broadcast and Television Equipment, Dept. J-264, Building 15-5, Camden, N.J.



The Most Trusted Name in Radio



1 Kw



5 Kw



10 Kw



20 Kw

*everyone  
is talking  
about  
WOR  
Radio's  
adult  
talk*

*“ the pioneer and most  
successful ‘all talk’  
programming...WOR ”*

*BILL GREELEY, VARIETY*

*“ WOR has a simple and  
astonishing formula...TALK ”*

*TIME MAGAZINE*

*“ A booming 50,000 watt  
voice of intelligent programming ”*

*JACK O'BRIAN, N.Y. JOURNAL-AMERICAN*

*“ forerunner of  
radio's new era ”*

*RICHARD K. DOAN, N.Y. HERALD TRIBUNE*

*WOR Radio 710 fm 98.7 / An RKO General Station*