

Don Keys
please return Bill M

RADIO-

active!



National Association of Broadcasters · 1771 N Street, N. W., Washington, D. C.

Vol. IV, No. 1

January, 1959

A special service for Radio Members of the National Association of Broadcasters.

"Radio-ACTIVE!" is a monthly newsletter, edited in the Office of the Vice President for Radio. It features important quotations from significant trade press articles and other sources pertaining directly to radio.

1958--DESPITE THE RECESSION--ANOTHER GOOD YEAR FOR OUR MEDIUM

Radio advertising up! Receiver circulation up! Stations-in-operation up!

Radio broadcasting rang up another record year in 1958 despite the mid-year recession.

The National Association of Broadcasters has reported that the number of stations, receivers, and the amount of advertising expenditures reached all-time highs.

Expenditures on radio advertising forged ahead of 1957 record figures with the Association estimating that the total would reach \$641 million, a 3 per cent increase above 1957's record \$622.5 million.

The nation was served through 150 million receivers, an increase of 10 million sets, with 100 million in homes, 38 million in automobiles, and 12 million in public places. Of the 50.5 million homes in this country, more than 49 million, or better than 97 per cent, have at least one radio.

The number of commercial broadcasting stations climbed to 3,307 AM radio stations and 562 FM stations. This was a gain of more than 400 stations in these two categories...

NAB Files

1958 saw new radio advertisers, keen competition for the ad \$\$, and increased creativity of radio commercials

...There was a nice influx of radio advertisers last fall; among them: Rival Dog Food, S&H Green Stamps, Pertussin, Dodge, Ford and Pall Mall. But a trend that had developed in 1957--that of shorter flights--kept stations and reps a little off balance. And this trend continued through the year. It was also in the fall that radio ran into tougher and tougher competitive selling by spot and net tv.

Progress was made on many radio fronts throughout the year...The creativity of radio commercials increased. There was a general strengthening of programing; reps did more and more work in helping stations plan entertainment.

SPONSOR 27 Dec. '58

1958, ANOTHER GOOD YEAR (Cont'd.)Mutual introduced 8 new advertisers to network radio in 1958

The Mutual Broadcasting System brought eight advertisers to network radio for the first time during 1958, it was announced by Blair A. Walliser, MBS executive vice president...

Among advertisers using network radio for the first time were 20th Century-Fox; the d-Con Company, a division of Sterling Drug; National L-P Gas Council; the Savings and Loan Foundation; the perfume firm, Guerlain, Inc.; Scranton Lace Corporation; Symphonic Electronics Corp.; Spring Air Mattress Corp....

RADIO DAILY 17 Dec. '58

The top spot radio spenders in 1958 were:

<u>Rank</u>	<u>Company</u>	<u>Net Time Charges</u>	<u>Note:</u> The figures shown
1	General Motors	\$5,400,000	here are totals for the
2	Ford Motor Co.	5,000,000	company named, including
3	R. J. Reynolds	4,700,000	all of its brands and
4	American Tobacco	4,600,000	divisions. The figures
5	Liggett & Myers	2,700,000	are for the calendar year
6	Texas Co.	2,600,000	1958 as estimated by RAB
7	Chrysler Corp.	2,300,000	based on its surveys
8	Sinclair Oil	2,200,000	during the year with
9	Thomas Leeming	2,000,000	additional validating
10	Lever Bros.	1,900,000	cross-checks for accuracy...
10	Standard Brands	1,900,000	

ADVERTISING AGE 22 Dec. '58

Out-of-home listening reached new peak during summer, 1958

Pulse Inc. reported recently that radio out-of-home listening reached a new high last summer, adding 28.3% to the in-home audience compared to a previous peak of 25.7% registered in the summer of 1957...

The study showed an average of 4.9% of all radio families per quarter hour reported in July-August listening away-from-home between 6 a.m. and midnight...

BROADCASTING 29 Dec. '58

Sports via the airwaves -- A 1958 boom

The sports world has zoomed into a position as one of the most lucrative major sources of commercial programming for radio and television with 1958 purchases accounting for some \$100-million...

Leading the way as time purchasers were the razor, tobacco, automotive, brewing, cosmetic, food and insurance companies. Such top firms as Gillette, American Oil, Marlboro Cigarettes, Mennen Company, Revlon, Gem, plus such breweries as Ballantine, Anheuser-Busch, Miller's High Life, and others bought time on the webs...

RADIO DAILY 16 Dec. '58

1958, ANOTHER GOOD YEAR (Cont'd.)

RADIO DAILY lists its pick of outstanding network broadcasts during 1958

- ABC Radio--"Disaster"
- CBS Radio--"Who Killed Michael Farmer?"
- MBS--"1959 on Wheels"
- NBC Radio--"Moment of Crises"

RADIO DAILY 7 Jan. '59

The electronics industry had a good year, too

A comparative study of stock levels in the electronic industry with those of a year ago indicates that during 1958 the industry enjoyed its most expansive and lucrative year...

The highlight of the 1958 radio manufacturing year -- The transistor

...About 44% of 1958's radio set output was transistorized, as manufacturer after manufacturer climbed on the transistor bandwagon...

NAB Files & BILLBOARD
12 Jan. '59

1957 WAS ALSO GOOD TO RADIO

Total broadcasting revenues for 1957 rose to \$1.5 billion, with advertisers actually spending \$1.9 billion in radio and TV, the FCC revealed in final AM-FM broadcasting financial data for that year.

Radio...revenues were up...7.8 per cent...Radio profits in the year rose by 11 per cent over 1956...

RADIO DAILY 24 Dec. '58

COMMERCIAL WRAP-UP

A 'present' for national spot

National spot radio got a happy New Year's gift recently: Liggett & Myer's newest splurge in behalf of its L&M brand...

The campaign will run for 10 weeks...in over 100 markets, with schedules up to 50-60 spots a week.

On top of that, contract renewals were coming through in gleaming fashion, including Continental Baking, Pall Mall, Texaco, Cities Service, and Amoco.

SPONSOR 27 Dec. '58

Colgate renews for 52 in '59

Radio has an ardent fan in Colgate-Palmolive, which recently renewed its \$500,000 contract with Mutual Broadcasting Co. for another 52 weeks. Colgate, via two five-minute sportscasts, has for some time been advertising shaving cream and toothpaste at the time most men are using the products. The company credits this "bathroom radio" strategy for much of its 20 per cent increase in shaving cream sales this year...

PRINTERS' INK 19 Dec. '58

COMMERCIAL WRAP-UP (Cont'd.)Carlings and radio

The success of the radio spot was well ascertained recently when Carling's Black Label Beer, after a test in four New England markets, bought Allen Funt's "Candid Mike" series for 31 stations in the New England market...

RADIO DAILY 13 Jan. '59

Everything's O.K....R.J. Reynolds renews on radio

All's well with R.J. Reynolds and spot radio: Esty Agency advised station reps that Reynolds was renewing contracts to cover 1959.

Renewals are for 52 weeks -- which makes the account one of the golden citizens of radio. Estimated expenditures: about \$5 million a year.

NAB FilesABC Radio sells its A.M. news

ABC Radio...has added some sponsors. Colgate-Palmolive Co....signed for "News Around the World" daily at 8 a.m., EST. Bankers Life & Casualty Co. of Chicago...bought a daily five-minute news strip with Paul Harvey, and Renuzit Home Products Co....joined Don McNeill's "Breakfast Club" backers.

ADVERTISING AGE 5 Jan. '59

RADIO...NOT THE NEWSPAPER...HAS THE LAST WORD WITH THE GROCERY-SHOPPING HOUSEWIFE

Radio broke open another case of hi-power ammo...in its battle with newspapers for the advertising dollars.

WOR Radio, New York, passed on the ammunition. Via The Pulse, Inc. it has conducted a special survey of 1,086 housewives in the 17-county New York metropolitan area where women shoppers spend \$102,144,130 each week in food and grocery stores...

...The Pulse uncovered facts that probably will set many an adman to wondering about the balance of his ad dollars between radio and newspapers...

...More than twice as many housewives listen to radio as read newspapers prior to going shopping (73.7% vs. 35.1%)...

Within a quarter-hour of going to the grocery or supermarket, more than 16% of the New York women have been listening to radio, less than 5% have read newspapers. An hour before shopping, over 24% have heard radio, slightly over 9% read newspapers...

Why should more than twice as many housewives listen to radio as read newspapers before setting out for the stores? One reason: The majority of them read the newspaper in the evening after they shop...

Another fact to come from the survey--and something of a theory-buster-- is the revelation that about half of the New York area housewives shop each day; their \$102 million-plus expenditures for food and grocery items are spread through the entire week...

The theory which this explodes is one which has long been promoted by local print media in selling food and grocery ad space: that practically all such shopping is done only at week's end, and that the way to reach shoppers is with print ads in Thursday evening and Friday morning papers...

SPONSOR 20 Dec. '58

IT'S THE ENTIRE AUDIENCE THAT COUNTS

Typical football game radio'd over a Mid-West station was clocked at a 5% rating for the average quarter hour. But that average-audience rating counted only half the Metro-Area audience tuning in some part of the game. The total audience reached by the entire game was 10% of the homes.

NIELSEN NEWSCAST Dec. '58

WHAT DO LISTENERS WANT IN RADIO PROGRAMMING?

...An exploration of what audiences look for in radio programming -- and what kind of programming best satisfies them -- was part of a detailed study conducted for KPRC, Houston, by Dr. Ernest Dichter's Institute for Motivational Research...

On the overall question of what people need and want from radio -- and consequently of what the "dream station" of the future may be -- the report offers a number of findings and conclusions, some of what have been the subjects of controversy for a long time...

"Radio in itself as a medium is felt to be a more 'moral' instrument than tv. This is because radio enables listeners to go about their work, duties and chores while listening, while tv immobilizes them and takes them away from their duties...

The need for relaxation emerged from the material as one of the most widely felt needs. Respondent after respondent stressed that one of the main functions of radio is to provide an opportunity for catching breath, simmering down and just spending time pleasantly...

"More and more people turn to radio for daily services such as finding out the right time, the temperature, the weather, shopping news, etc. This is a very fertile area for the future of radio. Here -- on the level of personal services -- there's a whole, large, untapped area which will be of the greatest importance in the future development of radio...

BROADCASTING 5 Jan. '59

STEP ASIDE, TUBES -- THE TRANSISTORS HAVE ARRIVED!!Transistors may mean new set-sales record

1959 may be the biggest year yet in radio-set sales, judging from production plans of radio manufacturers. In the past they aimed at getting two or three radios in each home, but the personal radio, due to transistors, has opened up new horizons. Some portable radios now use so little current that they cost less to operate than standard tube-equipped units. With every customer now a multiple sales prospect, set manufacturers are putting most of their 1959 production into transistorized units.

New portables, planned for every conceivable purpose, include a desk model clock-radio, complete with pen-and-pencil-holder, that will run more than a year on its battery.

PRINTERS' INK 12 Dec. '58

THE TRANSISTORS HAVE ARRIVED!! (Cont'd.)And they could spell the end of tube-type radios

It's reported that half of all radios produced in 1959 will be transistorized and that this year may well be one of the last, if not the last, year a radio tube is produced!

NAB Files & BILLBOARD 12 Jan. '59

Six new transistorized portables from G-E point up the trend

The General Electric Company has announced the addition of six new portables, all transistorized. Heading the list is the "Cross Country" with a retail price of \$75. The "Cross Country" has eight transistors plus one crystal diode...and features a tuned RF stage for long-range reception even in cars, planes, trains, or boats.

NAB Files

And a brace of tiny portables from Arvin Industries

Two transistor portable radios, both of "camera" size, have been introduced by Arvin Industries. Designed as combination table-portable sets, each is operated by four standard C Size flashlight batteries and has a three-inch speaker.

The model 9595 has seven transistors plus two germanium diodes...

Only seven inches long, five inches high and two-and-a-half inches thick, the set weighs one-and-three-quarter pounds. Its four flashlight batteries will power the set continuously more than 300 hours...

Model 7595 has four transistors and one diode in a reflex circuit which produces five-transistor performance. Called the "Loudmouth," it had a maximum output of 50 milliwatts. Battery life when played continuously is more than 100 hours...

BILLBOARD 29 Dec. '58

MORE STATIONS TO USE AM SINGLE-SIDEBAND IN 1959

Widening plans are being made by radio outlets for experiment with, and use during 1959 of the AM single-sideband transmission system developed by Kahn Research Laboratories at Freeport, New York.

The AM transmission system, which in effect concentrates spectrum energy on side of the carrier wave, offers such advantages to broadcasters as effective two-to-one power gain for a given signal fidelity and reduction of adjacent and co-channel interference through two-to-one spectrum economy. On the dollars-and-cents side, the technique is said to become operable through inexpensive conversion of standard AM broadcast transmitters to single-sideband operation...

NAB Files

REPORT ON AM-AM STEREO

...Philco petitioned the FCC last year to move toward adoption of stereophonic transmission standards for "compatible" AM broadcasting and reception and submitted its own system...The technique was demonstrated and described in Chicago recently by Wilson P. Boothroyd, Philco manager of engineering-electronic. He expressed these views:

MORE ON AM-AM STEREO (Cont'd.)

(1) Commercial stereo AM could be a reality sometime in 1960 -- if the National Stereo Radio Committee gives its blessing and the FCC approves field tests and standards.

(2) It's felt manufacturers will agree to make the necessary adapters for home sets and that stations will sustain cost of equipping for stereo AM broadcasting...

(3) The problem of stereo AM reception for car radios is not yet solved. "It's a problem largely of acoustics." Mr. Boothroyd said the cost of making station transmitter changes to accommodate stereo is "relatively inexpensive,"...

BROADCASTING 12 Jan. '59

A CAUTION TO AM-FM STEREO STATIONS -- DON'T FORGET YOUR AM-ONLY AUTO AUDIENCE

At least one prominent New York radio outlet, WRCA, is exercising extra careful selectivity in the recorded fare being aired on its experiment stereo shows. This is due to the important and substantial segment of the market which does its listening via auto radios...

...Steve White, producer of the station's "Jazz, Voices and Strings" stereo show says: "We pick numbers which avoid the real 'spread' or 'ping pong' effect and look for vocal stereo in which the singer is definitely on one of the two tracks. Then we put the main track on AM, so a motorist can get about 90 per cent enjoyment from it."

BILLBOARD 15 Dec. '58

CANADIAN FIRM DEVELOPS WEATHER STATION FOR RADIO STATIONS

Station CJMS-Radio has new weather station, specially designed for the broadcasting industry, from Alex L. Clark Ltd., of Toronto. Called the Weatherminder, its use is to implement weather reports supplied by the Department of Transport.

It is described as "a precise group of instruments housed in a modern hand-rubbed solid walnut console with a gold and black instrument panel". The roof attachment consists of three gauges which measure wind velocity, direction and barometric pressure. The larger model includes an outside temperature gauge along with the other equipment. These gauges telemeter information through a plastic insulated multiconductor coaxial cable to the console unit. The Weatherminder is electrically operated and plugs into any 110 volt A.C. outlet. About 6 volts are used in the roof units for safety...

CANADIAN BROADCASTER 25 Dec. '58

SPECIAL NEWS COVERAGE COOPERATION BETWEEN RADIO AND NEWSPAPERS CAN PAY-OFF FOR BOTHKBIG, Hollywood, and the Los Angeles HERALD EXPRESS

In a major radio-press promotional tie-up...station KBIG will broadcast its weekday twice-hourly newscasts direct from the city room of Los Angeles HERALD-EXPRESS...from 7:15 a.m. through 3:45 p.m.

All stories developed by the HERALD-EXPRESS editorial staff will be made available for broadcast on the Catalina station's regular news periods at quarter-to and quarter-past each hour.

NAB Files

RADIO & NEWSPAPER COOPERATION (Cont'd.)KWPC, Muscatine, Iowa, and the Muscatine JOURNAL

The Muscatine, Iowa area was provided election coverage through the coordinated efforts of the Muscatine JOURNAL and Radio Station KWPC. By integrating their facilities, new services were offered the public in a plan set up by George J. Volger, general manager of KWPC, and H. L. Nelson, publisher of the JOURNAL.

During a recent election, the JOURNAL printed a half-page tally sheet, leaving space for readers to fill in the election reports as they came in from the various county precincts.

KWPC carried newscasts and promotional announcements to the effect that the tally sheet printed in the JOURNAL could be followed while receiving the election reports. The newspaper called attention in a front page story to the fact that returns would be available at the JOURNAL offices and also over the facilities of KWPC-FM.

Both media announced that as a public service the newspaper and radio station would present three 15-minute special election reports on KWPC...With this plan, Nelson eliminated making up a costly extra edition on Wednesday morning. A detailed breakdown of voting was presented in the Wednesday evening publication...

On election night the two media coordinated their reporting staffs to cover the polls at the five local wards, so that manpower was best utilized...

NAB Files

"PITTSBURGH EATS OUT" -- A NEW RESTAURANT-SPONSORED PROMOTION ON KDKA

Bob Tracey, a KDKA Radio...disc jockey, is inviting the women of his audience to join him in a "Pittsburgh Eats Out" contest, conducted by the Western Pennsylvania Restaurant Association.

Each week for the next month, one Tracey listener will be awarded eight free dinners at the restaurants of her choice. Included, in addition to the full course dinners, will be the cost of baby sitters on the nights when the free meals are eaten out. And different restaurants may be selected each time.

To enter, one must complete in 25 words or less: "I deserve to eat out at least once a week because..."...

Each winner will have an opportunity to compete for the title, "Mrs. America Eats Out," which carries with it an all-expense paid trip for her and her husband to Chicago during the National Restaurant Show, May 11-17.

NAB Files

\$14.60 PRIZES CLICK IN SPECIAL PROMOTION FOR WMBR, JACKSONVILLE, 1460 ON THE DIAL

1460 Day at WMBR, Jacksonville, brought \$14.60 to any listener that brought in a dollar bill with a serial number ending in 1460.

That many people listen and check their dollar bills in the Jacksonville area was evidenced by the steady stream of listeners that poured through the station all day on 1460 day. Some had numbers in the wrong sequence. Some were simply onlooking as their families, neighbors, and friends won.

WMBR was over two hundred dollars poorer at the end of the 1460 Day...

NAB Files

* * * * *

January 22, 1959

TO: Managers & Program Directors

FROM: Don Keyes

Here is a gimmick that Larry Monroe used successfully a few years ago that got, if nothing else, a goodly amount of conversational response among listeners. From time to time on his show each day he would mention the fact that there were only _____ more shopping days until Ground Hog Day. With this coming up February second, I thought you might want to give this to one of your jocks to play with.

Items Heard in Past: Heard a little feature on a morning show recently that is worth mentioning. Every morning within a certain time period a jockey played a beautiful, soft ballad of the Mathis, Doris Day, Sinatra type and mentioned either side of the record, saying that this song got the "Cream of Wheat Award" for being the mushiest song of the day. Ken Knox refers to Julie London as the gal with "The Lowcut Voice". I don't know if it is on the tape or not, but Art Nelson uses a brief show identification expression that just kills me . . . "This is the Art Nelson Show over KLIF in Dallas and this is Artie pulling the trigger on a few 45's."

In a few days, as soon as I get out from under the mountain of back correspondence on my desk, I will send you a long delayed music list, but for now here are two which I heard on my trip and which I think you should all be playing. For that matter, you may already be playing them. "Without a Song", Dick Stabile, Capitol. "How High The Moon", David Rose, M. G. M.

You will probably notice an increased trend, at least in the forthcoming weeks, to orchestral arrangements of standards and "evergreens" with a subtle rock and roll background with predominant percussion and cling, cling, cling piano. Both of these records are very good programming and very commercial as well.

Don Keyes

RFB

MEMORANDUM

KLIF--DALLAS

TO: Gordon McLendon
cc: B. R. McLendon

DATE: January 24, 1959

FROM: Don Keyes

SUBJECT: General Information

Last night I spent the evening with Mr. Kent Burkhart, Program Director, KENS-San Antonio. Kent has been an acquaintance of mine for the past number of years, and for the past two years (until recently) was program director of WQAM, the Storz station in Miami. He also spent eight months at KOWH in Omaha when Storz owned that station. I gleaned a great many interesting facts about the Storz operation during the evening which I now pass along to you both.

It appears that thusfar, no one outside of the Storz organization knows why Todd purchased KOMA in Oklahoma City, and why he is programming NBC shows. Last night I got the straight answer, which turns out to be a bit of a shocker. The Storz Broadcasting Company, which has been owned entirely by Todd and his father since its conception, will be offering common stock over the counter in "early spring". Burkhart told me that he first got this information from Bill Stewart and it was later confirmed in a memo to all the managers from Todd, which Burkhart saw. This memo stated, too, that the Storz managers were to economize to the bone in the operation of their radio stations. He gave instructions to thin out the deejay staffs, cancel all extra telephone lines including the various "hot lines" to the news rooms, cancellation of merchandising efforts, (Storz was following the jumbo post card practice as we do, and even that was cut out), curtailment of promotional expense contest give-aways, etc., the release of news personnel. Some of these things, by the way, I was aware of. I knew, for example, that he released their news man, Joseph Della Malva, WDGY-Minnneapolis, along with Jack Powers, WTIK-New Orleans. These economy cuts will, of course, serve to better the ~~profit xxxxx~~ picture that will be viewed by future stock prospects, and the acquisition of KOMA, to the layman stock buyer, will impress the fact that the profit picture not only is greater than last year, but the company is expanding as well. Of course, KOMA will be run with as much network as possible to keep the program staff as small as possible. The manager of KOMA, by the way, makes \$200 a week.

This, then, is the reason for the shakeups and the changes, ... the other surprise activities within the Storz organization over the past months. This leaves only one question unanswered. ... why is he doing it?

ADDITIONAL NOTES ON STORZ POLICIES AND MISCELLANEOUS
INFORMATION

There is a poor interchange of ideas within the Storz stations. They have no such system of reciprocal cooperation as our stations do. Burkhart told me

MEMORANDUM

KLIF--DALLAS

TO: Gordon McLendon
cc: B. R. McLendon

DATE: January 24, 1959

FROM: Don Keyes

SUBJECT: General Information (continued)

(Page 3)

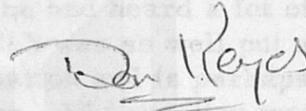
While on the subject of Storz, here is the December-January Hooper for New Orleans:

Mornings - WNOE, 17.1 WTIX, 35.7
Afternoons - WNOE, 20.7 WTIX, 23.3

Here is the January, only, rating:

Mornings - WNOE, 16.2 WTIX, 37.2
Afternoons - WNOE, 24.0 WTIX, 24.3

This constitutes all I've picked up in conversation with Kent so far. He is coming into the office today and we will spend some more time together, but I wanted to get all of this on paper before I forgot.



Don Keyes

DK:nc

MEMORANDUM

KLIF--DALLAS

TO: Gordon McLendon

DATE: January 24, 1959

cc: B. R. McLendon

FROM: Don Keyes

SUBJECT:

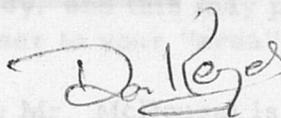
Although this memo is pertinent to San Antonio, I am not issuing a carbon to Jack Fiedler or anyone else down there because of the cries of protest that go up from our people whenever the views of an outsider are considered as a program guide for KTSA. To elucidate:

Kent Burkhart, whom I respect very much as a program director, gave me his impressions of the sound of KTSA as opposed to the sound of KONO. He points out two things.

1. Our music, at times, is non-descript and the pacing is often poor.
2. The jockeys do not sound happy.

He did say that KTSA has some excellent gimmick transcribed commercials.

I will go to San Antonio, probably on Wednesday and Thursday of next week, and check this out for myself. I wouldn't be at all surprised if Burkhart is right in his observations. He mentioned that he had heard a lot of "unfamiliar" records on KTSA, and posed this question which was so well put and really impressed me with the seriousness of the situation and is perhaps a good reason why we are not doing better than we are. His question was, "Why be the hit station and not play the hits?" It could be that this is the result of local music programming getting out of hand. I am ordering a music monitor of KONO for Monday along with a music monitor of KTSA. I'll receive these by Tuesday and will be armed with them when I sneak into San Antonio on Wednesday. No one in San Antonio knows that I'm coming in.



Don Keyes

DK:nc

Gordon McLendon
B. R. McLendon

RPB

January 29, 1959

MEMO TO: ALL MANAGERS
ALL PROGRAM DIRECTORS

SUBJECT: AGRICULTURAL PROGRAM

I was recently contacted by Mr. Bill McDougal who represents the newly formed Agricultural Relations Company out of Houston. Mr. McDougal is an experienced farm reporter having worked East Texas and the Houston vicinity for several years. He will, for no charge whatsoever, furnish each of our stations in Texas and Louisiana a 15 minute tape recorded program once a day, Monday through Friday, in which he will present news of interest to the Agricultural industry. Should you accept this program and then sell it, he charges just \$3.00 per tape, which is certainly reasonable. I will give you more specific technical details after you have indicated your feelings about accepting this program one way or the other, but here are the angles you may want to consider in your decision.

1. This program presented Monday through Friday, from 5:45 A. M. to 6:00 A. M., will give you (sustaining) 15 minutes a day public service time under the category of Agriculture.
2. In the case of KLIF, KTSA and KEEL the inclusion of this program on a daily basis may result in the acquisition of farm revenue that had not been in your market before, or more particularly, it will certainly give your Blair salesmen an angle when they try to steal accounts away from WFAA, KRLD, KWKH or in the case of San Antonio, where market farm programs have been cancelled, an outlet for farm advertising.
3. While this is particularly aimed at KLIF, with its forthcoming power boost to 50,000 watts, and consequently new rural listeners, it applies also to KEEL and KTSA. That being with your choice dial locations and power, you have a greater rural area already, and this may prove to be a program angle that would bring you closer to your "area" audience.

I have eliminated WAKY from this subject since Mr. McDougal is billed as the "Texas Farm Reporter", and KILT because of the comparatively low agricultural industry under its signal, and the fact that KPRC and KTRH already have the bulk of what little farm programming there is.

Please think this over carefully and answer me as soon as you have made a decision.

Don Keyes

cc:
Gordon McLendon
B. R. McLendon

*Gordon
Radio Policy
W*

TO: ALL MANAGERS, ALL PROGRAM DIRECTORS
FROM: DON KEYES
DATE: DECEMBER 9, 1958

Attached is a little DJ information sheet which is the brain-child of Ken Knox, KLIF, and I thought perhaps you might want to use it as well. Ken says in his memo to me:

"Some of the material won't be good for all Jocks but can be used in part or in full by all. The placement of the hall of fame names, etc., saves traffic and copy a lot of headaches in booking the information daily. The sheet will be attached to the log daily."

On this matter I disagree with Ken because if the sheet is attached to the log, it is going to be folded back after the first page of the log and with the pace of some of our shows, probably won't be referred to again. I suggest it be placed in a more advantageous position. I also suggest that someone be designated to fill out these sheets a couple of days before they are to be used. If they are posted in the control room, the DJ will know ahead of time what gimmick they will want to plan for "National Pickle Week" or the like.

The attached is a good one and I congratulate Ken for coming up with something new and useful.

Don Keyes

DAILY DISC JOCKEY INFORMATION SHEET

Today is _____

The _____ day of the year; with _____ more to follow.

The Moon is: FULL - FIRST QUARTER - LAST QUARTER - NEW

The Morning stars are: _____

The Evening stars are: _____

Sun rises in KLIFLAND at: _____ and sets at: _____

Those born on this date are under the sign of _____

Flower of the month: _____

Birthstone for the month: _____

Today is part of _____ week/month

_____ week/month

_____ week/month

_____ week/month

TODAY'S NAME IN THE:

KLIF High School Hall of Fame: _____

KLIF Civic Club Hall of Fame: _____

KLIF College All Stars: _____

Today's Birthdays: _____

Today's Anniversaries: _____

Best regards to all

CBM:bp

CC: DAVE MUNTSTEIN KLIF

TO: ALL STATION MANAGERS

FROM: Gordon McLendon

DATE: September 10, 1958

I am leaving for a short vacation on Tuesday, September 16. In the event of an emergency, Billie Page will know how to reach me but I hope that you will not refer to me any matters which do not fall into the emergency category. I will return on Sunday, October 5.

This means that I will not be on tap for the landing of The Old Scotchman. The four participating stations should begin a countdown this Saturday morning. As you all know, the record will be broken next Thursday. Landing is scheduled for the following Sunday, although this is certainly not yet to be publicized. As I say, begin the countdown on Saturday, hit it hot and heavy from that point on. This includes KAKI as well as our other stations. You can decide after the record is broken on Thursday how you wish to handle continuance of the plane until its landing on Sunday. Some one man on your staff should be detailed to contact each and every local source of publicity to be sure that the story is at least made available to them and that interviews are made available.

Since all of you have been running contests, after the plane lands on Sunday, you should begin to announce the winners of the contest and the prizes which they win--which is two tickets to Europe on SAS and \$500.00 in cash, with the exception of San Antonio where the cash prize is \$1,000.00. Interviews with the winners should be obtained and we should ballyhoo the winners of the prizes at least a week afterward.

All stations should make releases on the contest, prizes, winners, etc., to Broadcasting and all other trade publications. Dave Muhlstein will be in charge of feeding regular stories on the new record and human interest events involved to AP, UP, trade publications, etc. I think that both pictures and a helluva long story should go to all trade publications.

If you have anything pressing on your mind, be sure and let me know before I leave next Tuesday.

Best regards to all.

GBM:bp

CC: DAVE MUHLSTEIN-KLIF

Radio Policy Book

Gordon

TO: ALL MANAGERS, ALL PROGRAM DIRECTORS

FROM: DON KEYES

DATE: DECEMBER 3, 1958

Two Sundays ago, Gordon McLendon, Bill Morgan and myself spent about five hours together at the office going through three books of old policies, formats, promotions, etc. which have been compiled through the years. Our object was to inform all stations of ideas that were used successfully on KLIF in the past that for one reason or another have not been used on the newer stations. With this thought in mind, you may all consider yourselves to be "new stations". The following is a list of these ideas for you to check over. Occasionally there will be a couple of points of explanation. If something sounds good to you and you want more information, simply write me to that effect and I will give you all the details on it. This action should, in the next few months, completely bring all stations right up to date on all of the ideas that go to make up the sound of a McLendon Station. Even though you may have used some of these ideas before, there is no rule against using them again.

1. The use of a tag line plugging your station for your interviewers to use when making a pilot survey. Remember this line should not be mentioned until all the questions have been asked.
2. The use of call letters within newscasts. Refer to Joe Long's memo on this subject.
3. The use of a celebrity's voice tracts to identify your station. This can be acquired through your Program Director's writing to record companies.
4. The Christmas Eve Trip of Santa Claus.
5. You should all have a master list of over 500 different station breaks.
6. "Wheel of the Day" contest. When originally presented, little children were urged to build a model of a KLIF mobile unit. The best entrant was designated "Wheel of the Day" and was escorted for one day by one or more DJs to various functions which included :
 - a. A tour of the radio station.
 - b. Being a DJ for 15 minutes.
 - c. having lunch with the police chief, sheriff and head of the legal FBI office - all together
 - d. Back stage visit with star who happens to be in town.etc., etc.
- The mobile unit idea may be changed to any other requirement in keeping with children's activities. Promotional possibilities are tremendous.
7. Your morning DJ refers to himself as the "morning mayor" and the all night DJ the "Night Mayor".

8. The use of international times on your international news items, i. e., "Berlin... where it is now 3 in the morning". Etc., etc.

9. The use of our library of recorded laughs for your morning man. Write me for a dub if you don't have one.

10. The use of the times of sunrise and sunset and the expressions concerning the morning and evening stars, i. e., "The morning stars are Jupiter, Venus, Ken Knox and Ken Reed. The evening stars are Mars, Mercury, and Joel Spivak."

11. The use of Joe Long's holiday weekend death toll sound effect.

12. FAIRLY NEW - "I like to listen to KILT when I am dressing", "In the car all I hear is WAKY". These are being done for you.

13. Use of the expression "KLIF Electronic News"

14. The use of weather forecast jingles as presented on Jubilee records a year and a half ago. Dubs available.

15. All midnight shows should be called "Milkman's Matinee" and should incorporate the record "Milkman's Matinee" as a theme by Les Brown on Coral. All-night Jock should refer to himself and should be referred to as the "Milk Man"

16. Contest involving lip prints good for Valentines Day. Suggest the prize to be a phone call anywhere in the world. Saleable. Especially to cosmetic firms.

17. Any Christmas contest the prize of which is a Christmas Day phone call anywhere in the world.

18. Good line to incorporate in your news formats - "Houston's independent and dependable newspaper of the air. Protect the public interest."

19. The use of ceiling, visibility and wind direction on your 7 and 8 AM newscasts.

20. FAIRLY NEW - Line to incorporate in your mobile or beeper intros and closes - "Another professional news report. . . ." Series.

21. The use of an alarm clock on your morning show for either a time signal or a "guess what time the alarm clock goes off" contest.

22. Noon -6 on Saturdays- Use a scavenger hunt - worked very successfully in Shreveport.

23. A secret word type gimmick seldom used - "The Secretary of the Day".

24. Two o'clock feeding time on your all night show. Value lies mainly in exceptionally clever promos to be played during the day and not so much in the two AM segment itself.

25. News intros. Check these over to see if you have or have not used all of them.
 - a. Greenwich mean time
 - b. Foreign language
 - c. Voice of correspondent reporting
 - d. Longitude and latitude
 - e. FAIRLY NEW - filing of stories
 - f. The big hand of your clock is at 60
 - g. Airlines
 - h. independent and dependent
 - i. Geophysical year
 - j. Jet age news
 - k. Mileage from distant points
 - l. Population of surrounding towns
 - m. US Naval observatory time
 - n. Inaccessible areas

26. The use of outside promotions in the use of a "body" found hanging from the Clark Memorial Brindge in Louisville with the sign around his neck saying words to the effect "Since my radio was broken, I can't stand it any longer without WAKY".
OR Male model dressed in hunting clothes carrying game bag and shot gun walking through downtown Shreveport with a sign on his back reading "Hunting for the best music and news station in town? The big game is on KEEL." There are many variations of this.

27. FAIRLY NEW - Since your station is so public service minded, it will pay 1¢ apiece for each old election billboard or poster brought to the studio after election day. Do not even promo this contest before election day as many young Americans being of stalwart character will start accumulating posters before election. Candidates will be most unhappy.

28. FAIRLY NEW - The hot car report in use on early morning newscasts with good color promos. Here again, promotion is more valuable then the report itself.

29. FAIRLY NEW - The hot check report. Do not procede on this before checking with me.

30. Two of your DJs making a bet on the ball games. Loser pushes a peanut with his nose down main street. Also works well for World Series.

31. Weaver is selling this to Rainbo Bread in Houston. However, it is also good sustaining. We call it "lunch menus". The morning Jock gives the public school's menu for that day. The noon Jock repeats it and the late evening Jock gives next day's menu.

32. Lucky Telephone.

33. BRAND NEW - "Three to get Rich" Contest.

34. Buried man promo.

and Policy

-4- Page

35. Mystery heart beat contest available on Columbia Record, a stethoscopic heart recording LP. Al Hart at KEEL - particular notice.

36. Knock, Knock promos - I will do this here for you at your request.

37. Music for aesthetes. I will produce here at your request.

38. Mystery neighbor contest - similar to Trick or TreatHouse, i. e., "Are you the WAKY Mystery Neighbor" Etc., Etc.

39. Tanya Terwilliger DJ promos. Notify me if you want them produced.

40. Secret sounds contest.

41. Exotic commercial - Hollywood Park Race Track - Tanganyika Tourist Commercial - etc., etc.

42. Rating credits after closing of DJ themes i. e., "You have just heard the Bob Presly Show - rated first in Houston by".

Obviously, many of these items have been listed in an abbreviated form. If you do not understand some of them, just write me and I will send you a more complete explanation. This memo should serve to bring you all up to date on every past successful idea over the years.

Don Keyes

Charles McLendon

Rev. Policy

Rev. Policy

USE OF CALL LETTERS BY McLENDON STATIONS
1/6/58

From now on, station call letters, either pronounced or spelled out, will be used a minimum of ten times in each newscast--including intro and close. You can accomplish this by inserting a couple of times "KTSA Dateline Berlin," or "Special to KTSA from Hong Kong," or "KTSA exclusive--Paris," or in innumerable other ways. You could just say "KTSA from Paris," or "Stuttgart to KTSA," and otherwise let your imagination run riot. It will be interesting to see what individual PD's do in this department.

The same saturation use of call letters is to be carried through into disc jockey programs and recorded promos themselves. As you know, all promos should have the station call letters in them seven times. In addition, the disc jockeys themselves are to use the call letters continuously during their show.

To wit:

It is never "the time." It is "KILT time," or "Kilt time."

It is never "the temperature." It is "Klif temperature," or "KLIF temperature."

It is never "the weather." It is "Keel weather," or "K double E L weather."

It is never "the John Smith Show." It is the "KTSA John Smith Show," or "The John Smith Show on KTSA."

It is never "the news." It is "kilt news," or "KILT news."

It is never "the headlines." It is "klif headlines" or "KLIF headlines."

It is never "the basketball scores, or the football, or the baseball scores." It is "the Keel scoreboard," or "keel scores", etc.

It is never "the Top Forty." It is "The KTSA Top Forty."

These are but a few of the ways in which we should absolutely brainwash our men. Every time they violate one of the above, or other standards which you will think of, they should be corrected until it becomes an absolute habit and automatic pattern. Again, you will think of many other ways to use the call letters in the deejay show proper. You may even wish to set certain rigid standards about how many times the call letters may be used between records but I believe that if you achieve the above standard uses of call letters, plus whatever number the deejay will throw in naturally--plus promos--we will be on our way. And, as covered in the Dallas meeting, deejays are assiduously to avoid an extreme use of the word "I" or "my." Your call letters are the proper substitution.

Okay, you are now flying the airplane.

Gordon McLendon

GBM:bp

cc: *Richard Wilcox*
Olson Callison ✓
then put in book

THE McLENDON CORPORATION

2008 JACKSON STREET
DALLAS, TEXAS

GORDON B. McLENDON
PRESIDENT

BARTON R. McLENDON
CHAIRMAN OF THE BOARD



July 6, 1959

RECEIVED

JUL 7 - 1959

COHN & MARKS

AIR MAIL

Mr. Marcus Cohn
Attorney at Law
Cohn and Marks
Cafritz Bldg.
Washington, D. C.

Dear Marcus:

When was KWKH first authorized to go 50,000 watts in
Shreveport?

Sincerely,

Gordon
Gordon McLendon

gm/jp

Dear Gordon

The Commission's records disclose that KWKH first went on the air
8/6/26.

RBBh.

K B O X MONITORED
JULY 1, 59

- ID's used:
1. Dallas' Most Refreshing Station
 2. The Station That Swings
 3. Music Brewed from the Choicest Pops
 4. Fun Radio
 5. The People's Choice
 6. 100% More Music
 7. Radio One
 8. The Swing is to K-Box---and everybody's knows it. (e.t.)
 9. Where the music never stops
 10. The station that Can't be imitated.
 11. The giant killer
 12. The station that ran away with Dallas' Radio day.
 13. Catching more people than Dragnet.
 14. Sound conditioned for listening comfort.

- Promotions:
1. News department (awards, etc) 1 in 3 hours
 2. Surprise Box (teaser promo) 3 per hour
 3. Reverse Record 3 per hour
 4. Ask For It (record request and give away) 1 per hour
 5. Bucks for Breaks 1 per hour
 6. Mystery Artist 1 per hour
 7. Star Reporter (send news stories to KBOX) 1 in 3 hours
 8. Silver Dollar Survey 2 per hour
 9. Name it and claim it. 1 per hour

Break down for 3 and one half hours. From 1:29PM to 5:00 PM, July 1.

1. MUSIC: 46 records @ 14 per hour. With repeats: 38 records.
2. COMMERCIALS: 1:30 to 2:30: 15 spots for 9 min 40 sec.
2:30 to 3:30: 19 spots for 8 min 30 sec.
3:30 to 4:30: 16 spots for 8 min 50 sec.
3. The teen-girl I.D., "The swing is to Kay-Box and everybody knows it was played 6 times per hour.
the ID: 100% More Music was given 6 times per hour.
4. Only two double-spots in 3½ hours.
Only two dee jay mistakes (wrong speed) in 3½ hours.
5. Station Jingles were used about 3 per hour.
6. The instrumental background "Big D" played 5 times per hour.

ON CONTINUING CHANGE AND THE LITTLE THINGS

The pattern of our radio stations calls for constant change of the little things: formats, station i. d. 's, sound effects, wordage in opening and closing the news, contests, promotions, wordage in delivering the weather, news intros, even at intervals theme identifications.

Our efforts to eliminate crutches and cliches, and to be either humorous or informative in between record patter, is all a part of our effort to achieve constant change.

All of us could point out radio stations which have achieved high ratings without such constant change: radio stations which have the same method of introducing the news, the same standard formats, for year after year. In our opinion, those stations maintain their high ratings because they have not been severely challenged. An example is WIND in Chicago. The best independent station operators in the business agree that if one of them could secure a station in Chicago, it would be almost easy to wreck WIND's playhouse.

An example of how you must continue to change the little things to avoid falling in a rut is found at WNOE in New Orleans. There, with the insertion of lots of things new to the people in New Orleans--new formats, wordages, i. d. 's, contests, etc., WNOE rose rapidly to first place among independents. Then, the station relaxed, keeping the same material which rapidly became no longer new. Result was that a downward trend set in--things that are new today are not new tomorrow. It is the old story about what did you do for me today. And even more, it is the old story that you must constantly keep something new going. Constantly keep something on your station to pique the curiosity or promote word of mouth comment among your listeners.

Allow nothing to become stereotyped. The phrase "KLIF climatological center" was good for a few months and then seemed to add a sameness to each hour. We changed to "weathervane of the world," and will want to change again before long. New and clever i. d. 's are inserted almost weekly and the old ones discarded. New contests are constantly moving in. New sound effects, wordage in opening and closing, news intros--all are important in keeping that steady listener from becoming surfeited with the station.

Keep something new and fresh in front of the people all the time.

KAKI NOTES FOR POLICY BOOK:

Tag line for interviewers:

We hope when you have time you'll tune to our wonderful new KAKI on the far left of your dial at 55.

Check time at Texas Eng. Exchange - ET

Jack: Fishing lampoons

Midnight and noon - 12 o'clock high on KAKI.

Airline hostesses spots

Khaki... double-time radio for San Antonio.

RPR
Jm

MARKETS IN WHICH McLENDON CORPORATION INTERESTED

1. New York
2. Chicago
3. Los Angeles
4. Philadelphia
5. Detroit
6. Boston
7. San Francisco - Oakland
8. Pittsburgh
10. Washington
11. Cleveland
12. Baltimore
14. Minneapolis - St. Paul
15. Buffalo 800
17. Providence
18. Seattle - Tacoma
19. Milwaukee
20. Cincinnati
21. Kansas City
22. Miami
24. Atlanta
31. Hartford 800
32. Indianapolis
33. Columbus
35. New Haven
36. Bridgeport - Stamford - Norwalk
40. Youngstown
43. Rochester
44. Dayton
48. Akron
49. Toledo
51. Omaha
55. Syracuse

make list of stations we are seeking in each market

cc Jim
over. R.P.

1. Diffell apply various mktg = Indianapolis, Col. ^{Young, Dayton,}
^{Akron, Toledo,}
^{Sacramento}
2. Press release on all stas - gross biz.

~~3. [scribble]~~

4. N.Y. WNCN
WVBT
WNTA

② Chi: WCCS

③ LA: KLAC

④ Phil: WDAS, WTMJ

⑤ Bos: WEEZ, WMEX

⑥ Pitt: WCAE, WAMP, KPV

⑦ STL: KSDK

⑧ Wash: WOL

⑨ Cleve: WERE, WHK

⑩ Balt: WCBM, WBAL, WPBR, WEBB

~~11. [scribble]~~

⑫ Mia: WCKR, WMIE, WKAT

⑬ KC: WDAF, KCMO, KMBC

TO: ALL MANAGERS & PDs
FROM: Gordon McLendon
DATE: January 16, 1958

Once again please refer to the memo on call letters. I notice a number of fellows referring to "we'll be back right after the news." Obviously, that is a mistake.

And another thing the jocks are not doing, by and large, is saying "This is the KLIF Ken Knox Show" or "This is the Ken Knox Show on KLIF." In other words, any time they refer to the show, they should also give the call letters.

GBM:bp

TO: ALL MANAGERS & PDs
FROM: Gordon McLendon
DATE: January 16, 1958

Once again please refer to the memo on call letters. I notice a number of fellows referring to "we'll be back right after the news." Obviously, that is a mistake.

And another thing the jocks are not doing, by and large, is saying "This is the KLIF Ken Knox Show" or "This is the Ken Knox Show on KLIF." In other words, any time they refer to the show, they should also give the call letters.

GBM:bp

TO: ALL MANAGERS & PDs

FROM: Gordon McLendon

DATE: January 16, 1958

Once again please refer to the memo on call letters. I notice a number of fellows referring to "we'll be back right after the news." Obviously, that is a mistake.

And another thing the jocks are not doing, by and large, is saying "This is the KLIF Ken Knox Show" or "This is the Ken Knox Show on KLIF." In other words, any time they refer to the show, they should also give the call letters.

GBM:bp

Gordon McLendon

USE OF CALL LETTERS BY McLENDON STATIONS

1/6/58

From now on, station call letters, either pronounced or spelled out, will be used a minimum of ten times in each newscast--including intro and close. You can accomplish this by inserting a couple of times "KTSA Dateline Berlin," or "Special to KTSA from Hong Kong," or "KTSA exclusive--Paris," or in innumerable other ways. You could just say "KTSA from Paris," or "Stuttgart to KTSA," and otherwise let your imagination run riot. It will be interesting to see what individual PD's do in this department.

The same saturation use of call letters is to be carried through into disc jockey programs and recorded promos themselves. As you know, all promos should have the station call letters in them seven times. In addition, the disc jockeys themselves are to use the call letters continuously during their show.

To wit:

It is never "the time." It is "KILT time," or "Kilt time."

It is never "the temperature." It is "Klif temperature," or "KLIF temperature."

It is never "the weather." It is "Keel weather," or "K double E L weather."

It is never "the John Smith Show." It is the "KTSA John Smith Show," or "The John Smith Show on KTSA."

It is never "the news." It is "kilt news," or "KILT news."

It is never "the headlines." It is "Klif headlines" or "KLIF headlines."

It is never "the basketball scores, or the football, or the baseball scores." It is "the Keel scoreboard," or "keel scores", etc.

It is never "the Top Forty." It is "The KTSA Top Forty."

These are but a few of the ways in which we should absolutely brainwash our men. Every time they violate one of the above, or other standards which you will think of, they should be corrected until it becomes an absolute habit and automatic pattern. Again, you will think of many other ways to use the call letters in the deejay show proper. You may even wish to set certain rigid standards about how many times the call letters may be used between records but I believe that if you achieve the above standard uses of call letters, plus whatever number the deejay will throw in naturally--plus promos--we will be on our way. And, as covered in the Dallas meeting, deejays are assiduously to avoid an extreme use of the word "I" or "my." Your call letters are the proper substitution.

Okay, you are now flying the airplane.

Gordon McLendon

GBM:bp

File Policy book

CBM

MID-CONTINENT BROADCASTING COMPANY

Radio Station K O W H - Omaha, Nebraska

Statement of Income (Note 2)

1955 and 1956
Year Ended June 30, 1956

	1955		1956	
	Total	Net Profit	Total Income	Net Profit
INCOME:				
Local programs			\$ 89,060.87	
Local announcements			467,471.83	
National programs			7,501.67	
National announcements			74,287.28	
Sale of talent			9,342.94	
Other broadcast income			543.11	
January	25,135.87	\$ 11,309.56	\$ 49,869.92	\$ 20,457.93
February	22,227.61	9,832.20	48,808.01	21,423.44
March	28,352.63	12,393.82	56,728.20	27,022.18
April	20,480.81	18,021.52	48,473.60	18,132.23
May	46,303.67	29,254.22	61,818.33	25,330.20
June	47,544.96	13,182.97	60,059.01	30,088.34
July		23,986.28	49,861.99	15,138.62
August	51,617.93	25,445.52	44,846.97	34,125.82
September	29,774.08	23,690.28	41,911.63	29,866.54
October	29,992.64	25,663.12	57,117.00	33,147.35
November	28,385.27	27,366.12	58,577.37	37,730.27
December	1,818.73	25,230.90	16,718.12	12,935.25
Total	\$339,706.98	\$236,911.22	\$622,589.64	\$236,247.25
Less agency commissions			70,764.19	
				\$577,443.51
DEPARTMENTAL EXPENSES:				
Technical department			28,021.36	
Production department			81,093.56	
Sales department			95,598.05	
General and administration			79,205.84	
				283,918.81
NET OPERATING INCOME				293,524.70
OTHER INCOME - NET				48.72
NET INCOME BEFORE PROVISION FOR FEDERAL INCOME TAX				\$293,573.42

Note 2. This unaudited statement was compiled directly from the accounting records of Radio Station K O W H, the Omaha, Nebraska branch of the Mid-Continent Broadcasting Company.

Note 1. This statement of income was compiled directly from the report of examination furnished by the certified public accounting firm which examined the statement of financial condition of Mid-Continent Broadcasting Company as at June 30, 1956 and the related statements of income and retained earnings for the year then ended.

Note 3. The following items are included in the statement of income and retained earnings records of the Omaha, Nebraska branch of the Company. These items are directly chargeable to other branches of the Company but, as a matter of convenience, were recorded on the accounting records of the Omaha, Nebraska branch. He estimated the total of such items to be \$30,000 to \$50,000 annually. These items will be furnished in detail at a later date. These items have not been eliminated from the above statement of income by months.

MID-CONTINENT BROADCASTING COMPANY

Radio Station K O W H - Omaha, Nebraska

Statement of Income By Months (Note 2)

1955 and 1956

	1955			1956		
	Total Income	Total Expense Note (3)	Net Profit	Total Income	Total Expense Note (3)	Net Profit
January	\$ 36,445.43	\$ 25,135.87	\$ 11,309.56	\$ 49,869.92	\$ 29,411.99	\$ 20,457.93
February	36,060.41	26,227.61	9,832.80	48,808.01	27,384.57	21,423.44
March	40,748.45	28,352.63	12,395.82	56,728.20	29,706.02	27,022.18
April	44,502.33	26,480.81	18,021.52	48,473.08	30,340.85	18,132.23
May	46,303.67	29,254.22	17,049.45	61,818.33	36,488.13	25,330.20
June	47,544.96	32,361.99	15,182.97	60,059.01	29,970.67	30,088.34
July	50,182.04	26,195.76	23,986.28	49,861.98	34,723.36	15,138.62
August	51,617.93	26,415.53	25,202.40	44,846.97	34,125.82	10,721.15
September	52,776.00	29,085.72	23,690.28	41,911.65	29,866.54	12,045.11
October	55,655.96	29,992.84	25,663.12	57,117.00	33,147.35	23,969.65
November	55,731.39	28,385.27	27,346.12	56,377.37	37,394.22	18,983.15
December	57,049.63	31,818.73	25,230.90	46,718.12	33,782.87	12,935.25
Total	\$574,618.20	\$339,706.98	\$234,911.22	\$622,589.64	\$386,342.39	\$236,247.25

Note 1. January, 1957) Total income \$45,526.22
) Total expense 30,412.95 (Note 3)
)
) Net profit \$15,113.27

Note 2. This unaudited statement was compiled directly from the accounting records of Radio Station K O W H, the Omaha, Nebraska branch of the Mid-Continent Broadcasting Company.

Note 3. The President of Mid-Continent Broadcasting Company stated that various items of expense are improperly included and recorded within the accounting records of the Omaha, Nebraska branch of the Company. These items are directly chargeable to other branches of the Company but, as a matter of convenience, were recorded on the accounting records of the Omaha, Nebraska branch. He estimated the total of such items to be \$30,000 to \$50,000 annually. These items will be furnished in detail at a later date. These items have not been eliminated from the above statement of income by months.

Al Lurie

July 24, 1957

Page - 2 -

Larry Monroe

My recent trip to San Antonio

Dear Al:

These are my basic observations as a result of my recent trip to San Antonio.

- (1) One of the major problems is a definite lack of enthusiasm on the part of the DJ's. Espirit de corps is at a very low ebb. I believe a long, football-coach type pep talk is in order. You can assure the jocks that we have several new men all lined up and will have some real good boys in San Antonio before long.

I compare this situation with what I ran up against in New Orleans. WTIK there, our Storz competition, started slipping in many of the ways KTSA is now. At WNOE we conceived some great promotions and tightened up the operation considerably for what we thought then would be a push to number one. However, as soon as WTIK tightened up with better production and usual Storz standards they pulled far out in front again. This will be the case at KTSA.

- (2) Another serious fault in sound is in music. The overall selection is all right but the individual DJ selection is very bad. Lack of pacing is in evidence in almost every show. The policy of two R & B every hour should be strictly adhered to. As an example, on Ken Knox Friday afternoon program this was one of his hours music selection:

1. Teddy Bear
2. So Rare
3. The Blues Don't Care - Five Keys
4. Billy Goat
5. Fourteen Karat Gold
6. When My Sugar Walks Down the Street
7. My Personal Possession
8. Instrumental (?)
9. I'll Never Stop Loving You
10. Charlie Gracie
11. Love in the Afternoon
12. Everybody is Going to Roll - Geo. Hamilton IV
13. Hide-a-way Heart

You will notice the first five selections have some kind of rock and roll beat in them. Number's one and four are definite rock and roll selections. This is too many for one half hour period. There are "R & B in this hour, not counting those with a slight R & B beat. As you can see, Al, there is

- (8) Jack Elliott too much R & B. If this is the case with Ken's show, I'm sure it is the same with others. My notes substantiate this. He and Don French are the two best men you have. Ken sounds great on the air. The problem is his music selections.
- (9) Leo Perkins
- (3) Hal Murray
Still weak. Has very little to say on the air.
After our talk with him Friday he went on to do the best show I have ever heard him do. He stuck as close to the policy as we can ever expect. This shows me that with the proper guidance he can turn in a top notch job for us. As you know, I had a long talk with him Saturday afternoon. I told him to do the very best job possible on the all night show and that we will tape portions of his show several nights a week. Please have somebody record three half hours of his program this week. I would suggest frequent pep talks with him . . . if necessary as frequently as every day. During these talks I would play the latest air checks for him and point out his mistakes. Because of his personality I would also point out as many good points as possible. He needs a great deal of encouragement. Please don't let him give the excuse that because he is on the all night show he can run it differently than his daytime program. It might be wise to tell him that we are reauditioning him for a daytime show which I personally believe he will do very soon.
- (4) Bob Drews date lines from half hour headlines.
- (5) Music pacing problems mentioned above in evidence here to a great extent, (ie, two R & B selections in a row, then two soft ballads in a row).
- (6) Our pacing, Al, should be one fast - one slow - one fast - one slow. Drews is giving everybody in town a free plug. Need I say more.
- (7) I would make a chart of all your contests listing when you have your winners. This will be your check for having winners periodically every month. You should be very bad on news. Mispronunciations - bad news cast construction. I would recommend each contest to start two days before a Hooper Period.
- (5) Larry James
- (6) Don French
- (8) The station needs an enthusiastic sound, they should sound as if they are still sounds good although he is getting discouraged with the lack of station sparkle. He is using the laugh bits all too often. Four times an hour should be tops I believe. His "iron lung" gag and "sick gags" are in very poor taste, especially in the morning. He should use the call letters more often in connection with the time and temperature. He is a great morning man but is very anxious to be surrounded by good men. He is in the right frame of mind to give us their best. An enthusiastic, winning attitude is the best immediate
- (7) Eddie Dunn as I can see.
- Anytime let me know how many replacements you are going to make.
- Music pacing weak in spots. He is pretty good straight man for you, not exceptional but more than adequate.

KLIF

MEMORANDUM

Memorandum to Al Lurie (cont.)

Page - 3 - -

(8) Jack Elliott being you this weekend. Please give my very best to Rosie and the family.

I think he is tops. Very good idea man and definitely program director material. He and Don French are the two best men you have.

(9) Lee Perkins

Still weak. Has very little to say on the air.

Several of the fellows have told me that, in trying to help, they have submitted new ideas, promotional recordings and the like to Ken Knox. They have yet to get on the air. They feel, as I have heard by monitoring that they are getting stale and need new sparklers, gimmicks, and McLendonisms. I'm sure we owe them that. Some of my immediate suggestions are these (in addition to those previously mentioned):

- (1) Mention very frequently how many Scotch Dollars have been won.
- (2) Cross-promo your DJ shows on all programs. Each jock should promo every other jock at least once in his show.
- (3) One line contest ^{Promos} programs should be aired constantly.
- (4) Eliminate date lines from half hour headlines.
- (5) Time should be given after every record.
- (6) Temperature and forecast, however brief, after every other record.
- (7) I would make a chart of all your contests listing when you have your winners so you can see at a glance when to have new winners. This will be your check for having winners periodically every month. You should promo all contests at least one week before start of the contest. I would recommend each contest to start two days before a Hooper Period.
- (8) The station needs an enthusiastic sound, they should sound as if they are the happiest and most well paid disk jockeys in the world. The results should be that they will be.
- (9) I suggest that you do something about the Miss KTSA contest.

Part of the problem will be in getting the jocks in the right frame of mind to give us their best. An enthusiastic, winning attitude is the best immediate approach, as far as I can see.

Anything I can do to help you out I will do. I'll let you know as soon as possible how many new jocks we have. In the meantime let me know how many replacements you are going to make.

KLIF

KILT 6

MEMORANDUM

Memorandum to Al Lurie (cont.)

Page - 4 -

Bill Weaver - Don Keyes

DATE: 6/21/57

FROM: It was wonderful seeing you this weekend. Please give my very best to Rosie and the family.

SUBJECT:

Regards,

In regard to programming and other matters discussed during my visit to Houston, here is a brief review:

Larry Monroe
Program Director

1) In all the time I listened and I may have just missed them, I didn't
LM:jb enough reciprocal driving spots. We have five variations of these and
I would like to see you use them. I think four a day for the next couple of
cc: Gordon McLendon
Dale Drake

2) I think you should have memoranda explicitly setting forth the fact that
listeners cannot win if stickers are on the sides of their cars or in the glove
compartment of the car or otherwise displayed then on the back "rear"
window.

3) I think we should have the jocks talking about the fact that we have raised
from seventh to fourth and now are in third place, and otherwise build it up.
I think you can probably afford to announce about the 27th, which is a week
away, that we have gone into No. 2 position and then about July 3 you ought
to say we have gone into No. 1 position and that the flagpole sitter is going
to come down as soon as the official figures have arrived from the C. E.
Hooper measuring agency in New York. This will give you an excuse for
keeping him up there for several more days while the figures ostensibly are
on their way down.

4) Ask Buddy MacGregor to send his tape of one-line inserts.

5) Please advise me your recommendations on overall commission ar-
rangement for Jack Lee.

6) Buddy MacGregor is not using pool sounds. I want these used several
times every day with the announcement he is broadcasting from the KILT pool.
He is also not using cool sounds and if you don't have a record, I can send
you one although I gave one to Art for use there.

7) Send me a list of all Houston addresses and phone numbers of personnel.

8) I don't hear the announcements "...the station which has run away with
Houston's radio day."

9) Not enough mentions of "radio Houston."

K I L I F
MEMORANDUM

K I L T L

TO: Bill Weaver - Don Keyes

DATE: 6/21/57

FROM: Gordon McLendon

SUBJECT:

In regard to programming and other matters discussed during my visit to Houston, here is a brief review:

- 1) In all the time I listened and I may have just missed them, I didn't hear enough reciprocal driving spots. We have five variations of these and I would like to see you use them. I think four a day for the next couple of months wouldn't be too many and then after that, two per day.
- 2) I think you should have memoranda explicitly setting forth the fact that listeners cannot win if stickers are on the sides of their cars or in the glove compartment of the car or otherwise displayed then on the back "rear" window.
- 3) I think we should have the jocks talking about the fact that we have raised from seventh to fourth and now are in third place, and otherwise build it up. I think you can probably afford to announce about the 27th, which is a week away, that we have gone into No. 2 position and then about July 3 you ought to say we have gone into No. 1 position and that the flagpole sitter is going to come down as soon as the official figures have arrived from the C. E. Hooper measuring agency in New York. This will give you an excuse for keeping him up there for several more days while the figures ostensibly are on their way down.
- 4) Ask Buddy MacGregor to send his tape of one-line inserts.
- 5) Please advise me your recommendations on overall commission arrangement for Jack Lee.
- 6) Buddy MacGregor is not using pool sounds. I want these used several times every day with the announcement he is broadcasting from the KILT pool. He is also not using cool sounds and if you don't have a record, I can send you one although I gave one to Art for use there.
- 7) Send me a list of all Houston addresses and phone numbers of personnel.
- 8) I don't hear the announcements "...the station which has run away with Houston's radio day."
- 9) Note ~~enough~~ mentions of "radio Houston."

- 10) No station id's on the flagpole sitter that I heard.
- 11) Not enough frequency and saturation on promotional spots like two o'clock feeding time, "Music for Aesthetes", etc. We give these things a pretty good saturation campaign for a couple of days until we get the idea over and then cut them back. You are simply not giving these things enough exposure. . . to cause talk. For instance, twice a day is not enough talk to get people started talking about the Brooklyn Ferry announcements. They should be run once an hour for two days or at the minimum once every two hours.
- 12) Bill Weaver, please forward me your monitoring reports each time one comes in.
- 13) Please have Jack Lee or someone send me a copy of the Houston paper of a month ago in which the Washington Development Commission or some such agency gave out the figures that Houston was the 8th largest city.
- 14) Discontinue use of Robert Q. Hunter... just Bob Hunter is fine. Robert Q. Hunter sounds like a phony take-off on Robert Q. Lewis.

GBM:bp

Kiel book

TO: ALL STATION MANAGERS
FROM: Gordon McLendon
DATE: September 12, 1957

One thing seems to be evolving more clearly than anything else in the confused ratings picture. That is that advertisers like to buy a station showing action.

Many times they will buy a station that has a lot of things moving when cost per thousand or ratings simply do not justify. Thus, promotions are important--and continuing promotions all the time--to give your station the Action that impresses many advertisers.

GBM:bp

Kilt Book
~~1957~~

TO: ALL ANNOUNCERS
All Stations

FROM: Gordon McLendon

DATE: September 10, 1957

Some deejays have fallen into the habit of segueing direct from the close of the news broadcast into the first record. While we are anxious to get into the first record after the five-minute talk period, this is overdoing it slightly. At least break it by introducing the title of the record or the artist or some one-liner. But do not segue directly. Even if you want to use a one-liner comment over the first bars, that is okay. But just don't segue.

GBM:bp

From: Gordon McLendon
To: All-stations

Steve French: Roy Pryor will be through in ~~Mammoth~~ El Paso in two weeks. You should advise him by telephone immediately you get this memorandum about coming to New Orleans. If you don't want him in New Orleans for some reason, I think Bill Weaver will want him up in Milwaukee. Joe, how's he done for you out in El Paso? I'm interested more in the ethics of his campaign than in results, as far as this question is concerned.

Bill Weaver, please advise me immediately if you do not receive foreign language intros for WRIT. Bill and Gene, these should probably not be used for more than about three months or four months. Then, I would go to the ~~for~~ correspondent intros for three or four months, and then switch to a combination of foreign times, foreign voices, and correspondents.

Excellent feature stories in the Jan. 16 and Jan. 23 issues of Broadcasting on the available opportunity for radio listening. Read them and I'm sure you'll get some ideas.

Did all of you follow up the Hayward and Ekberg stories like they should have been followed up?

possibly
KLIF is currently billboarding, and will/carry play-by-play Saturday night, the forthcoming San Francisco-California basketball game in which the Dons will attempt to break the all-time record for consecutive victories. Plenty interest here due our basketball billboards building up the Top 40. Gene Edwards is billboarding Winter Olympics. These should be billboarded with the following sort of approach: "Will Russia or the United States win the Winter Olympics?"

Bill Weaver has sold basketball scoreboards during forthcoming season for ~~\$3000~~ \$400 per week.

I have now got the private line in my office. The number is RA6916. From now on, call station to station. The number will only be answered if I am available.

Bill Weaver and Gene Edwards have big plans for the Miss Universe thing in Milwaukee. It will be akin to our "KLIF Appreciation Night". They are bringing in a big band and entertainers and will hold the thing in the Milwaukee Coliseum. They are trying to sell telecast rights to Miller Beer. Would certainly recommend that each of you sell the TV on this thing. What with admission, if any, concessions, TV rights you can make it a good-paying thing and a whale of a promotion. On this matter, be sure and tie up an option to hold the thing for the next ten years and make sure your option is plenty inclusive. Otherwise, you will build it up this year and see a TV station or a newspaper take it right out from under you next time. And make each girl sign an agent's contract, or agree to sign one if she is the winner of your contest.

Bill Weaver, please send me the dope on the Bob Hawn jingles for \$25, and the special frequency jingles for \$75.00. Please do this right away, sending copy all stations.

As to Jimmie Fidler, WRIT isn't using Fidler opens but is using the closes. Bill and Gene, Billie is sending you the things Fidler has cut for ~~us~~ us. They are pretty good and lend an immediacy to his broadcasts, such as; "This is Jimmie Fidler. Five o'clock in the afternoon here in Hollywood, and here's the film news at seven in Milwaukee".

Our editorial replying to the Dallas Times-Herald showed beyond any possible doubt the power of our system of radio editorializing. We were deluged with congratulatory telephone calls and I am amazed to say have received about 20 or more letters. A copy of this editorial being sent you forthwith. I can only tell you that if you ever are given a bum rap by a newspaper, don't be afraid to defend yourself. We run editorials at the end—but not on—our 7, 8, 9 a.m. newscasts, our 4, 5, 6 p.m., and 10 and 11 p.m. newscasts. Always send a registered letter to other side offering them the appropriate privileges. We are going to stay off any stand on any election—although we don't want to publicize this fact. Reason is

that the public has a definite tendency to resent a media telling the people how to vote, even if it is just urging them to vote for or against a bond issue or ~~for~~ to go out and pay poll taxes. It is this stand by newspapers which has built up deep public resentment over the years against them. They do a candidate or issue no good--generally harm rather than help.

Joe, how is your request--Top 40 thing working out for youx between 3:45-5:00 P.M.? You are a sort of test run on this. Let us all hear.

Thanks to Bubbles and others here, we have a lot of new ideas to funnel to all of you and will do so in succeeding memoranda.

Gordon McLendon

Bill Wezver: have just found out that the six foreign language news intros you were sent today are the same length as ones we have used in Dallas. You will be sent four others, none shortened to length you desired. Les says he didn't hear from you to that effect.

All stations: Gene Edwards says they are getting fine reaction from their 12-1 p.m. slot which they use almost entirely for teenage preferences in Top 40. He says all the kids out for lunch in this period always tune in WRIT.

TO: ALL STATION MANAGERS
FROM: Gordon McLendon
DATE: February 20, 1956

Had a letter from Marcus Cohn in answer to one I wrote him asking whether we had to keep a complete record of requests for political time. His answer is:

"I have your letter of February 13 asking me whether you are required to keep a record of requests for political time. The answer is 'yes.' Not only must you keep a record of these requests but there must be a notation showing the disposition which you made of each request and, if a request is granted, the charges which you made. You need not keep these requests for more than a period of two years."

GBM:bp

June 8, 1957

MEMO

TO ALL PROGRAM DIRECTORS

FROM: Gordon McLendon

Let me urge you to have your all nite man call the Police Department at intervals to check and see what is happening. I think this is very important.

Also, he should accept any long distance calls that come in, so long as they are not collect, and talk to any remote listeners that happen to be listening in in Fargo, North Dakota, etc.

Jack Elliott had a fine feature of his all nite show here in Dallas. He talked to people who were up at unusual hours of the night, asking what they were doing and generally carrying on a conversation with them right over the air.

Also, another excellent feature of the all nite show in Houston being done by Bob Hunter is a part in which he asks people for unusual things they may be doing at the moment. They call up and when he talks to them he accepts their answers as completely straight answers. Thus, one woman said that she was feeding her giraffe and another woman said that she was up, and this was 4:30 in the morning, having a fight with her husband because he was roller skating in the house, etc. All of this makes for a very clever all nite show and I would like to see each of our all nite men pulling these stunts.

June 8, 1957

MEMO

TO ALL PROGRAM DIRECTORS

FROM: Gordon McLendon

Let me urge you to have your all nite man call the Police Department at intervals to check and see what is happening. I think this is very important.

Also, he should accept any long distance calls that come in, so long as they are not collect, and talk to any remote listeners that happen to be listening in in Fargo, North Dakota, etc.

Jack Elliott had a fine feature of his all nite show here in Dallas. He talked to people who were up at unusual hours of the night, asking what they were doing and generally carrying on a conversation with them right over the air.

Also, another excellent feature of the all nite show in Houston being done by Bob Hunter is a part in which he asks people for unusual things they may be doing at the moment. They call up and when he talks to them he accepts their answers as completely straight answers. Thus, one woman said that she was feeding her giraffe and another woman said that she was up, and this was 4:30 in the morning, having a fight with her husband because he was roller skating in the house, etc. All of this makes for a very clever all nite show and I would like to see each of our all nite men pulling these stunts.

John
pls. try to me as
I need to make
some copies for me
Thanks SP

March 26, 1956

Mr. Bud Lutz
Radio Station KTSA
San Antonio, Texas

Dear Bud:

I've studied carefully all the material you've sent and am beginning to form a schedule for KTSA as soon as the FCC grants approval.

Naturally, I would like to go all-out independent from the first day. The big bugaboo here is the loss of revenue from baseball, not to mention Fulton Lewis. What net revenue would be lost (after agency and sales commissions) through dropping baseball? I do not want to throw the station in the red if I can avoid doing so.

I am assuming that your figure will show us making good money on baseball through the end of the season. So this, lumped with a tidy sum for Fulton Lewis, will probably force us to keep Mutual until October 1. If baseball is not going to make us good money, I'd rather drop it and Mutual right away, which would also entail the loss of the Lewis money.

However, again betting that your advice will be to keep baseball and Lewis and Mutual through the end of the season, I've drawn up a program schedule (Exhibit A) I want to put into effect the instant we take over, and would appreciate your working toward same if not inconsistent with anything Mr. Mitchell wants. That schedule is enclosed. This schedule would seem to me to entail a loss of \$4,467.21 net revenue monthly (minus both agency and sales commissions) as per the attached Exhibit B. Possibly we could salvage some of these accounts because I can talk to Howard Butt and I've some good friends at Glenn. You will know about the chances of salvage better than I.

Should we drop baseball and Fulton Lewis in addition to the \$4427 we're kicking out? You tell me. Also, am I right in assuming the maximum net loss would be \$4427 if we didn't drop baseball? If so, let's get right to work trying to switch around any of these accounts we have, getting 15-minute news sponsors to take 5-minute newscasts, etc. The selling point is, of course, that if they stay on, they'll be entitled to six months rate protection.

I doubt if you can do anything with Kallison's but we should be able to re-arrange H. E. B. to keep them, particularly when you show them the enclosed Hooper on the Don Keyes show (Exhibit C). Likewise, we ought to be able to retain Turbiville and Lone Star, but will doubtless have to sacrifice Universal Mills and Texas Livestock. ABC and O. R. Mitchell are gone unless Mr. Mitchell will purchase some time in addition to his free time for the one year. I was unable to find any record on your program schedule of Lee Optical weekday and Silvey Music programs on Saturday. Also Walker Furniture 11-11:15 PM Mon-Wed-Fri.

Now, I realize that I am making all these estimates and plans right out of left field so if there is anything wrong with my figures--if the loss is going to be much more than I calculate with the enclosed schedule or if you think we can stand the loss of baseball and Fulton Lewis in addition without going substantially in the red--for heaven's sake speak up. I want to know our exact position at all times, just as coldly and factually as it can be put.

This letter, for the first time, will give you something concrete to work toward.

Now, when I come to San Antonio Thursday, I'll want a few other things:

- 1) List of top ten agencies in order and accounts with names of account executives.
- 2) List of top 40 advertisers in approximate order with name of man or men influential in advertising.
- 3) One-hour tapes, off the air, of what you consider San Antonio's top four disc jockeys, good or bad. Strip out the music--just beginning and end of tunes.

See you Thursday and, if you can, would appreciate a written report on this letter.

Sincerely,

Gordon McLendon

GBM:bp

EXHIBIT A

Monday thru Saturday

5:00-5:05	News	
5:05-6:00	The _____ Show	
6:00-6:05	News	
6:05-6:30	Don Keyes Show	
6:30-6:35	News - Jordan Motors	2/9/57
6:35-7:00	Don Keyes Show	
7:00-7:05	News	
7:05-7:30	Don Keyes Show	
7:30-7:35	News	
7:35-8:00	Don Keyes Show	
8:00-8:05	News	
8:05-8:25	Don Keyes Show	
8:25-8:30	News - S. A. Buick	11/14/56
8:30-9:00	Don Keyes Show	
9:00-9:05	News	
9:05-10:00	_____ Show	
10:00-10:05	News	
10:05-11:00	_____ Show	
11:00-11:05	News	
11:05-12:00	_____ Show	
12:00-12:05	News	
12:05-12:25	_____ Show	
12:25-3:00	Baseball	
3:00-3:05	News	
3:05-4:00	_____ Show	
4:00-4:05	News	
4:05-5:00	_____ Show	
5:00-5:05	Military News - Smith Motors	1/2/57
5:05-5:30	_____ Show	
5:30-5:35	News - S. A. Buick	11/14/56
5:35-6:00	_____ Show	
6:00-6:15	Fulton Lewis - First Fed. *	9/25/56
6:15-6:30	News - Byrne Tire Jordan Motors	6/29/56* 2/9/57
6:30-7:00	_____ Show	
7:00-7:05	News	
7:05-8:00	_____ Show	
8:00-8:05	News	
8:05-9:00	_____ Show	
9:00-9:05	News	
9:05-10:00	_____ Show	

Exhibit A

10:00-10:05	News	
10:05-11:00		Show
11:00-11:05	News	
11:05-12:00		Show
12:00-12:05	News	
12:05	ME	

* Except Saturday

No changes Sunday except day schedules built around existing commercial shows sold.

MEMORANDUM

KILL-DALLAS

EXHIBIT B

October 23, 1954

Possible Losses:

Kallison's (Brook)	602.43
H. E. B. (Conroy)	642.00
Tarville (Glenn)	289.17
Lone Star (Conroy)	294.53
Universal Mills (Evans)	592.00
Texas Livestock	247.08
ABC	600.00
O. R. Mitchell	1,180.00

4,447.21

NET LOSS

The meeting was attended by the new chairman for the I- as going to give if this appears a list

Of interest to all of to managers, and almost age of the net profit. Most stations, I have with their managers. if they have a good manager and fine not too sharp.

One station is charging 5% each month of their bad debts and waiting until the following year they have. Of course, we are charging 1% actually loss, but it is a thought as far as income tax

If you have anyone on your payroll that is not a bona fide employee, you will be in for trouble on next year's income tax. You must pay the percentage of time on a weekly basis. The definition of an employee has definitely been changed to cover this and it is something that should be

Several stations have an insurance plan where they insure their executives and the station is paid the benefit of the policy in the event the executive should become accidentally killed or die of natural causes. In the event he dies due to the maturity of the policy, it becomes a tax-exempt fund for the executive. This is possibly something that could be looked into as I understand the premiums are a tax item.

Most all stations have eliminated notarization of affidavits. They only use affidavits now to national accounts and the majority of the larger stations find that this is no problem as far as the national agencies are concerned. This is something I think we should go into immediately as it would probably save a lot of time and trouble.

In our next program logs I intend to have more printed in as far as the names of our shows is concerned as it will be saving us quite a bit of time. We know the news is going to be on each hour and the sponsors name merely typed in.

MEMORANDUM

KLIF--DALLAS

TO: Gordon McLendon

DATE: October 12, 1956

FROM: Bill Morgan

SUBJECT: AIMS Meeting, Tuesday, Wednesday,
Thursday, October 9, 10 and 11th

The meeting was attended by 30 people which I imagine is about the best attendance the AIMS group has ever enjoyed. Dave Morris was elected the new chairman for the coming year and conducted a very thorough meeting. I am going to give you the report as I jotted down items of interest so if this appears a little at random, please bear with me.

Of interest to all of you is the first item on the agenda, compensation to managers, and almost entirely this was a fixed salary plus a percentage of the net profit. Most stations, I have found, have written contracts with their managers. This, of course, is good from the station's standpoint if they have a good manager and fine from the manager's standpoint if he is not too sharp.

One station is charging 5% each month of their accounts receivable for bad debts and waiting until the following year to charge back what excess they have. Of course, we are charging 1% and this is always more than we actually lose, but it is a thought as far as income tax is concerned.

If you have anyone on your payroll that is not a bonafide employee, you will be in for trouble on next year's income tax. You must show the percentage of time on a weekly basis. The definition of an employee has definitely been changed to cover this and it is something that should be watched.

Several stations have an insurance plan where they insure their executive personnel and the station is paid the benefit of the policy in the event the employee should become accidentally killed or die of natural causes. In the event he does live to the maturity of the policy, it becomes a retirement fund for the executive. This is possibly something that could be looked into as I understand the premiums are a tax item.

Almost all stations have eliminated notarization of affidavits. They only send affidavits now to national accounts and the majority of the larger stations find that this is no problem as far as the national agencies are concerned. This is something I think we should go into immediately as it will certainly save a lot of time and trouble.

On our next program logs I intend to have more printed in as far as the format of our shows is concerned as it will be saving us quite a bit of typing. For instance, we know the news is going to be on each hour and this can be printed in and the sponsors name merely typed in.

All of you should check your taping equipment and the wiring in your control rooms as equipment is added constantly using different kinds of wiring and it tends to cut your efficiency. Also, be sure that your chief engineers are making field checks each week to see that you are getting the maximum efficiency on your power. All the wiring in your control room should be protected. If not, this should be done at once. We are also checking into a technical change called Low Fi instead of Hi Fi which allows most radios to pick up the lows instead of the highs and makes your station sound much louder and more powerful. You will receive a further memorandum on this. If you have an extra transmitter you should be sure that it is licensed as an alternate and not an auxiliary as this allows you to substitute at any-time without notifying the FCC.

Here is something that is certainly of value: From now on, on all public service announcements that we run, we are sending the recipient of the announcements, i.e., Community Chest, Boy Scouts, YMCA, a paid bill at card rates of the number of announcements that they have run. In this way we think that they will appreciate much more the time that we are giving them as it will mount into quite a sizeable figure over a year.

I understand that KXYZ in Houston has been cited by the FCC monitoring station for carrying a record with suggestive lyrics and I urge you to watch this and pass on to your program director. Be sure that records of this type do not get aired.

In SRDS you can get a heading over your station's call letters of "Independent". It costs just a little but I think we should all write in and have this put on. Also, I think it advisable that we have some kind of a trade ad in SRDS calling attention to the combo for the Texas stations we now own and operate.

A little something extra that WHB is doing which I like is on their time and weather intro they put in between records, they use the phrase "The time in WHB-Land is so and so and The Weather in WHB-Land is so and so". This is a little extra instead of saying "Dallas". It will give them a little deviation from the same pattern.

Also, something that will help you which I definitely am going to do -- on all newscasts that are not sold I have instructed my traffic department to put a spot in the newscast, preferably a national spot, and this lightens your load for the coming half hour. The account is not given a lead-in or lead-out. No credit for sponsorship of the newscast is given but it gives you an opportunity to get rid of one spot in an otherwise lost portion of your hour.

Several stations are now charging extra for Thursday and Friday time. I know that we have the problem of Thursday and Friday availabilities as most independent stations do and this will make a client buy across the board and if he does buy a strip Monday through Friday or Monday through Saturday he does not have to pay the extra charge for the Thursday and Friday times.

Check and see if Curtiss Publishing Company has any trucks in your area. If so, they will work a trade-out with you and let you put signs on the sides of the trucks for a few announcements for Saturday Evening Post and Ladies Home Journal and it will not interfere with any schedules you have. Through BBD&O on these publications.

Several stations give \$25 a week for the best news tip of the week and I believe this to be excellent. It seems that most of the time these are furnished by members of the Police Department which also keeps them working very closely with your station.

A little different form of merchandising rather than the usual jumbo postcard is used in this manner: If a client buys 50 spots a week on a firm 13 week basis and you spread these spots, one in each of your programs during the day, you agree to make for him 500 phone calls in this 13 week period. You have each disc jockey make one phone call per day for this client to either the druggist or food store on his list and in this way you get your 500 calls over within about 10 or 11 weeks. It actually gets a lot of people in your city talking to your personalities and works two ways, as well as being a wonderful merchandising feature for your clients.

I find that a lot of stations are using Jimmie Fidler for all kinds of promotion spots which do not have anything to do with his regular programs. Also, he will cut commercials for you if they are in any way connected with any of the programs he is on.

This is something you can keep in your backlog as you may need it someday. One of the AIMS stations used the phrase "The station most listened to". Two other stations started using the same slogan, which of course cut down the value of such an announcement. Our AIMS member came back with the following and consequently the other two stations quit using theirs: "The station more people listen to than all the other most listened to stations put together".

One station is sponsoring a cooking school - merely promoting it, nothing on the air and it is put on by the American Meat Institute and it sounds like a fine gimmick for the housewife. I am going to check into this and will give you details later.

I think the AIMS meeting this year was quite successful although I could not pick up too much information from most of the stations as they are doing practically what we have been doing for some time. However, I do think this - that the independent station is in line for the national business, every market either first or seconds with most agencies and I think that the year 1957 should be a very fine year for us all.

cc: Herb Golombeck
Bill Weaver

From
To:

MEMORANDUM

April 11, 1953

TO: Joe Roddy
FROM: Gordon McLendon

Thanks for your regular reports which are read and reread and thoroughly appreciated. Based on these reports and some intuitions about problems you may be having, I'm going to make some suggestions.

Here in Dallas, I sense (without knowledge of what the Hooper is, but Pulse reflects it for whatever that is worth) that we are taking the audience away from KIXL at a rapid rate--this, Joe, in spite of the fact that KIXL spends all day long on its production, has a vastly greater musical library, spends infinitely longer on its choice of music, etc. With all this, we are taking the audience slowly but steadily, and not too slowly. Of course, KLIF will never budge KIXL's highbrow fans, but then we don't want to do so. If KIXL is actually losing listeners to KLIF, why? What can you do to prevent the same thing happening in El Paso with another Station?

In the first place, it is highly unlikely that you will be faced with the same problem, since you have no independent station competition. The best that the network stations could do to hurt you would be to program part music, and we know that this won't work. Yet, in the answer to why KIXL is losing listeners to KLIF is the story of how KLIF can over a period of time lose some of its popularity.

KIXL has become a station without life--a station which never has anything new, which never has anything that people talk about. The station is highly formatized both as to its music (more and more strings), the tone of its announcers' voices. The station has come to remind me of a BEAUTIFUL, PEACEFUL POOL OF STILL WATER. There is no life in the station, no movement, no freshness, no progression, no change of pace--nothing to invigorate the listener, to make him talk about the station, nothing to give him expectancy. Like many another listener, I like to listen to KIXL--for a while. Then I like to turn to KLIF because on KLIF I find something more than the continued loveliness of a beautiful, peaceful pool of still water. I love that view, all right, but I like to change views once in a while. I like to see the pool of wonderful, still water, then I like to see the excitement of a waterfall, then a bustling city scene. If this is getting poetic, I think you can see what I mean. I do not wish you to change your musical format or change the tone of the station much at all, but I want you to be on guard against what can happen to any station that becomes dull and stultified. However wonderful a competitive position you are in out there, there is no reason to become complacent.

It seems to me that the answer to the thing lies in continually giving the people something new to talk about--something fresh on the station. The answer lies in new ideas always. Right at the moment, your Think Out It thing is a new idea in El Paso and will give them something

are played,

From: Gordon McLendon
To: All stations

- 2 -

new to talk about. In two or three months, you must have something new again. Then something else again. Something to make people talk about KELP, something to give the same continuing flavor of vivid wide-awakeness which now characterizes KLIF. Something to make people say, as they are now saying, "you know, that KELP bunch is really smart".

In addition to these new ideas, there is the important problem of the choice of music. There is considerable popular music that can and should be played on KELP. By and large, KIXL just doesn't make any consistent use of popular music. I want us to do so. You should definitely not use old or new pop numbers out of tune with the type of station we are running but there are just one hell of a lot of bright, racy tunes that can fit right in with our pattern. I believe that we should not be more than 70%, and preferably, about 60% of KIXL. The Les Paul, Mary Fort daring stuff, a lot of Como's stuff, even Joni James has frequent records that fit in.

So, keep the station fresh with an occasional new idea that gets the town talking, and secondly, keep the choice of music ALIVE with enough good pop mixed with the semi-classic.

Thirdly, use your newscasts for station promotion. The newscasts should for several days carry items about the survey that we have just completed -- or that the agencies have. In addition, promotional spots should be written about this survey. Station breaks should emphasize the big features of the survey. Certainly, on Sunday, we should inform all listeners that this is "KELP, which by independent survey has more listeners on Sunday than any other El Paso station" ... that may be awkwardly worded, but you can fix it up.

I think a newspaper ^{ad} should be run over my signature. If you will fix up something clever and send it to me for my approval, I will get back to you with any suggested changes and an okay.

An idea to keep the station living and making a sale: Mutual has announced that it will delay baseball on all Texas stations until 1 pm CST. Now that they have got LBS out of the way they are starting to crumb up the baseball --- didn't start exhibitions until March 30th, missing the first three weeks, and now are beginning to DB in order to clear the noon hour for affiliates. Well, you should start at 11:30 am to give scores, and certainly on your 12 noon newscast you'll want to give the scores of the games in progress. The earliest starting games are 11:30 am of a great number start at twelve, the majority at 12:30. They are certain to be away behind the game all the time. I want you to sell a score in service (unless El Paso is on the Denver leg not delaying the games). And lose no chance to embarrass your Mutual competition. Repeat the score of the game your MBS competition is broadcasting -- repeat the inning it is in. And keep doing so all the time during the game. If they start in the first inning of an 11:30 game, at 1 PM, you will be able to give the score at say the end of the sixth or seventh inning of the game just as they are starting, and at 1:30 or 1:45 you can give the final score and emphasize that this is the final score -- and that while you realize another station is still broadcasting this game, you feel sure that the listeners should not be misled. You can word this as you see fit. But you can virtually drive your competition right off the air with this device. You can make them terribly silly. You might want to run some breaks: "This is KELP, where you can get baseball scores as the innings are played, never delayed"...you will have to put in a Western Union

ticker if you are sponsored on this service. That should cost around \$50.00 a month. Now, these scores should be handled easily and more less as a part of our format. Maybe run "Take Me Out to the Ball Game" in the background as part of the score-giving, and then go right into your next record. But with Mutual delaying the baseball you have the chance all but to kill their baseball and still to sell your own score service. And the Mutual station in El Paso can't change without the whole network changing--so if you handle it right, and put out enough publicity and promotion on your score service, and put it over on the air and through word of mouth that the MBS station (don't credit to Mutual but to KSET) is delaying the game and that the broadcast doesn't start until the game is just about over, you can have KSET crying for mercy before the season is really good underway.

This same thing exactly could and should be done in Houston and Dallas, neither of which stations plan to carry the Knickerbocker Network's afternoon baseball broadcasts.

Keep after Everett-McKinney; write them every other day. Log the accounts of the other stations and needle Everett-McKinney on how a national account can remain on another station at a poor rating time when we have such a high rating. Be sure in your letters that EM understands just how fair and impartial the survey is.

Put on plenty of publicity blurbs when you move to your new location; make it sound like an event. Likewise, you might be putting some on when we file for nighttime. Use your station to promote all station events. If something in the station interests you, the chances are that it is good for a newscast or promotional item, or perhaps many of them.

You might point out to your Sunday morning sponsors that their ratings can be expected to get higher and higher because it hasn't been too long ago that there were churches in the Sunday morning segment. Likewise, point to the agencies that our rating will be growing and growing because, unlike the other stations, new listeners are still discovering KERP day after day--we've only been on this new format for less than a year.

Now, as you begin to get more and more commercials on the station, the problem is how to handle these commercials without disturbing the smooth continuity of the station. First of all, I have come to the conclusion that while people cuss commercials, they like to hear a reasonable number of well-done commercials--note that I say, well-done. A station without them is apt to sound rather dullish. In order to get your commercials in and not to lose the continuity of your music, study carefully the devices KIXL has used. You have a record. They will play about three musical numbers in a row, sometimes only two, without interruption, and then have three commercials in a row. Yet it doesn't sound like triple or quadruple spotting. They give a commercial after a record, then a station break, bring up some music or give a chime or two, fade and go into another commercial, and then bring up some more music, give a Think It Over, and follow with another commercial and then bring in two numbers without interruption save for announcement of titles. Done smoothly, this can still give you the effect of not interrupting your station constantly for commercials. A heavily-commercial station can use this device to sound as though it is making a deliberate effort to be non-commercial.

From: [illegible]
To: [illegible]

August 18, 1955 *my back*

GENERAL BULLETIN

... trying to get on the front cover of a trade publica-
tion, the last thing for you to watch is your rates. I think you might
carefully evaluate your rates. How many commercials can you put on and
what is the revenue? Are your rates such that, even if you are sold
that, you can make good money? Or should the rates be raised somewhat
for new customers, leaving the old customers at their old rates? It
would be one hell of a thing if, as a result of the survey, you should
end up with a sold-out station still losing money. So, you must figure
it out like this: If I have 52 spots a day and eight sponsored programs,
what is my revenue and what is my expense? I would think that your
rate card should be this: IF SEVENTY PERCENT OF AVAILABLE TIME, INCLU-
DING PROGRAM AND SPOTS IS SOLD, I SHOULD BE MAKING A GOOD PROFIT AND MY
RATE CARD SHOULD BE SUCH THAT THIS IS THE SITUATION.

Can't think of anything else right now. Station break:
SOMETHING WONDERFUL HAPPENS WHEN YOU LISTEN TO KELP.

Regards,

Gordon

one
of

Handwritten initials: R, C, O

Gordon [illegible]

From: Gordon McLendon
To: All stations

August 18, 1955

my book

GENERAL BULLETIN

As you may know, trying to get on the front cover of a trade publication is like trying to pull teeth with a piece of cotton. But we've done it. A schedule for the NOEMAC stations has been accepted at Sponsor. We will have front covers on January 23rd and April 30th. In addition to this, we will have full-page advertisements in thirteen other issues. Therefore, the NOEMAC stations will be represented in fifteen of the twenty-six Sponsor issues each year. A similar campaign will be placed in BROADCASTING. Costs will be split equally between KLIF, WRIT, KELP, KOKE, WNOE, KNOE and KNOE-TV and any other stations we may subsequently add. I'm confident that this trade paper publicity, handled as we plan to handle it, will mean a lot to all of us.

By the way, I have been insisting that all key personnel at KLIF take three trade publications at their home--Broadcasting, Sponsor and Variety. KLIF pays for the costs whenever they so desire. You just don't get time to read them at the office and it's important to your future that you do. Certainly, the manager, sales manager, program director and all salesmen should follow this implicitly.

Milwaukee will run Mystery Voices again October first, likewise El Paso around that time.

An idea for New Orleans and El Paso and Milwaukee particularly: all of you are anxious to get your story over to new prospects and yet you can't call on them all. Let's use some direct mail, aimed at these prospects. Crazy as some of the letters you get from Frank Stubbs sound, there's a lot to them. Some of his letter copy is insipid but the idea of pounding prospects with direct mail has much merit; your competitors aren't calling on these stations' prospects and after enough direct mail those accounts will, a few of them, call you in default of competition. So, and I hope you'll take note of this, Bill Weaver, give some thought to some good direct mail, even if it's postcard stuff.

Notice in Broadcasting that radio--local radio--has its second biggest accounts now in grocery stores and supermarkets and its third biggest account in department stores. See page 29, August 15th Broadcasting. Are you getting your share of department store and supermarket advertising?

We have sold all baseball scores for remainder of season and have now sold all football scoreboards. See policy book for how we handle this. August will break our sales records again and September looks like the all-time topper.

Gordon McLendon

From: Gordon McLendon

August 13, 1955

GENERAL MEMORANDUM

WNOE, New Orleans, is really starting to hit hard with the promotions. They've got the Walking Man and the Mystery Telephone gimmick both going at the same time. And a steady series of promotions coming up.

The ad will go into LIFE either the last of September or the first week in October, unless there's some hitch. We're in correspondence with LIFE right now. KNUZ in Houston joining us on this gimmick.

Trendex has confirmed the Hooper in Milwaukee and so we should be in a position to break some heads up there.

Dallas News refuses ad "All I Have On Is KLIF". Naturally.

I am very disturbed by the fact that nobody but Weaver seems to be taking advantage of the savings that can be effected by getting slips from telephone company and specifically marking and asking for deductions on news calls. Weaver had almost \$185.00 in news calls in July. This is a double saving if it's a news call: it becomes a direct expense, deductible from ASCAP and BMI, and also you save the government tax.

Joe Roddy, let's get busy on this right away. No excuse for our not having done it before. And that same thing goes for Mr. Hobbs.

We are getting ready to do some few American League games on a recreated basis: using Bill Moore, we've got them sold via telephone for better than a thousand bucks a game counting before and after adjacencies. We'll do no more than three or four maximum in order not to destroy the continuity of our programing.

This should, once again, give you an idea of the value of a telephone salesman. When you have specific items, like a specific sporting event or a specific promotion of some sort, your telephone salesman can make a lot of money for you.

Keep funneling me any information you may have on available personnel.

Fall sales look tremendous. Never looked better. We are working harder than ever on programing and as you all know, this is responsible. We are looking to a December 15th target date on KOKE in El Paso.

Hope that all of you got to see the article entitled "How the Mighty Have Fallen" in this week's VARIETY. WNOE disregard.

Have ordered 40 new jingles cut for ~~four~~ all of the five stations. They will go into production in two weeks and be finished before the end of the year. So, if you've got any last minute thoughts, better fire them in to me right away. Merriman and I got it rolling this morning.

Gordon McLendon

policy

TO: ALL ANNOUNCERS
FROM: Gordon McLendon
DATE: December 12, 1955

In listening over the weekend, I heard some considerable improvement in tightening up the operation as far as dead air was concerned. I still think there is room for considerable improvement in brightness of voice and nature of comment. I heard very little comment over the weekend that did not concern itself with records. I also heard very little humor.

GBM:bp

policy

TO: ALL ANNOUNCERS
FROM: Gordon McLendon
DATE: December 14, 1955

Due to our steadily increasing share of audience in Fort Worth, we must do at least lip-service to that city. Henceforth, instead of saying "KLIF, Dallas," will you please say, "KLIF, Dallas and Fort Worth."

Also, let's avoid any unfavorable references to Fort Worth. If we can become the dominant station over there, it will mean much to us.

Now, fellows, I don't mind a good snare drum, but you see my feeling is that maybe we're overdoing this Sinatra thing a bit. Every time I turn on the radio I hear another of Frankie boy's records. Moderation in everything, please.

Please continue to concentrate on talking about other subjects than your records, getting some humor in and tightening up your show.

GBM:bp

From: Gordon McLendon
To: All stations

*policy
gl*

We have apparently got the franchise for KLIF to have the local Miss Universe deal next year. The state contest will remain at Lake Whitney. We'll have it at some big local arena, get plenty of publicity and promotion, and not quite incidentally make some money out of the deal. The rest of you had sure better get in touch with the Miss Universe people at address previously given you--if you wish to get in for your area.

Dallas has new July-August Hooper showing 39.5 mornings, 34.2 afternoons. We understand the new El Paso Hooper is above sixty in all time periods but have not yet received same.

A question, just for the purpose of thinking: what would it mean to you to have a jingle group which you could call on at any time, for either promotional or commercial speculative jingles? In other words, what would it mean to you if the seven stations had their own jingle group which recorded anything you wanted recorded at any time? Just thinking and would appreciate any observations you might have.

We have taken a page from Bill Baldwin in Milwaukee and installed a blackboard in our control room for the day's plug information. We've got it in the wrong place but that'll be corrected. It should be right in front of the announcers. On this blackboard, which cost us seven bucks, you can list notes to announcers, things for all announcers to plug that day, ball games to be billboarded, reminders about news teasers, etc.

When I see what we took in from that ball game the other night, it makes me sorry for you guys without telephone salesmen.

All correspondence related to trade paper publicity and advertising has now been sent you. Any questions can be answered by me for our stations, by James A. Noe for his. Frankly, I feel a little proud of the schedule we got. We've been negotiating on this for sometime. The back cover of BROADCASTING, with promise of future front covers, was not too easy to get, and the two front covers on SPONSOR were like picking a leek with a ripe banana. Maury Long at Broadcasting told me that with the schedule we are taking with him, plus the one at Sponsor, that we will have one of the three or four outstanding trade paper schedules in the business.

Has your sales department got a copy of "Radio Results" from Sponsor? For heaven's sake, order it, if you haven't. It's a gold mine of ideas.

Be sure and keep sending me any information you may turn up about available personnel in any phase of the industry.

Gordon McLendon

Airmail Special to each station

Policy file

IMPORTANT COMMERCIAL MEMORANDUM

WNOE, WRIT and KERP are all being sent today by airmail special delivery tapes of our new foreign weather spots.

These are designed for use on the half-hour. We think they are clever, catchy and attention-getting. I am hoping each of you can get them on the air in the next few days to avoid more than a couple of stations in your town stealing them in advance.

The weather information for the breaks is compiled from seasonal averages in atlases and from information supplied to us by Holiday Magazine.

Each break runs around ten seconds; with sponsor identification, they'll run 15 seconds approximately. All except one of the many being sent to each station is taped as a sustainer; the last one on the tape shows how sponsorship can be put in. We figure them a natural for a bank, insurance company or other institutional advertiser.

Although we've sent them to you in sustaining form, shoot us a wire and we'll redo them for you with the proper commercial identification and have them back to you 48 hours after you've sent the wire.

Let's all get busy and sell these. They'll (1) be a good talk-arousing feature for you; 2) do a real job for a sponsor and (3) add listeners.

Gordon McLendon

Addenda: When you have told us whether you intend to use these sustaining or sponsored, we'll see that you have around 150 different breaks, each of you. We haven't sent you nearly that many yet and won't send any of you any more until you've notified us whether you want them sustaining or sponsored and if so, what sponsor.

Remember, the sample commercial break is the last one on the tape being sent to you.

Better hurry in your selling on this because from this moment on they're in danger of being stolen; if Dallas gets on the air with them before New Orleans or Milwaukee, for instance, they may be on your competitive station before you can get them on.

An enclosing "Instructions to Announcers for Color Radio". It is an enlargement upon, and refinement of, what we've sent you previously and will be incorporated as part of our policy book. Incidentally, I've revised the whole policy book, shortened it by 75% so that it is completely readable in a hurry, even included summaries. Any of you desiring to have one can do so by letting me know but remember we don't want it off the premises. Particularly in the summaries, I think you'll find it good as a memory-refresher and thought-provoker. I review it periodically--every couple of months--and always come up with a couple of things I've forgotten and make real use of them.

Gordon McLendon

From: Gordon McLendon
To: All stations

my file
December 12, 1955

GENERAL MEMORANDUM

KLIF, as most of you know, has a fifty percent rate increase going into effect January first. During the latter part of December, therefore, and throughout January, we will turn on the steam program and promotion-wise to keep everybody talking about KLIF.

In the next week or so, we'll begin announcements, "don't miss the new look on Cliff January third". Then, in the week between Christmas and New Year's, when we also plan to have a Walking Man promotion going, we'll hit with all sorts of live and transcribed promotional about the fact that KLIF IS GOING COLOR RADIO effective January third. This idea is original with us--we've been thinking about doing a color radio promotional since late July. Built up properly, with an atmosphere of mystery surrounding same, I believe we are going to create tremendous word-of-mouth conversation. We'll keep telling our listeners it's the newest development in radio.

Among the things we're going to do: change virtually all deejay schedules, change all formats, discontinue Rear Window until fall and substitute another contest--probably Lucky Telephone Numbers; new news formats; news will be done with two voices instead of one; we will institute Bill Stewart's trick of having newscasts sponsored by various disc jockeys, there'll be dozens of new promos and i.d. lines, at least one new disc jockey, a taxi-back campaign on color radio, new Fidler intros and closes to emphasize color radio on KLIF, some special jingles on color radio, the announcement that one of our deejays is going to run for office, the announcement that at a peak traffic hour one of our deejays will give out dollar bills for ninety-five cents--reserving the right to limit the number per customer, and virtually a new promotion every day for sixty days. We're also beginning editorializing in earnest.

Some suggestions to you for the Christmas and New Year season: transcribed Christmas greetings from all your staff members; transcribed New Year's greetings from station featuring "Auld Lang Syne"; send us your old Christmas cards; year-end programs of top hit songs of the year (this has been an outstanding success on KLIF in the past); give away a disc jockey for Christmas (winner to have right of choosing any deejay on station to wash Christmas dishes); transcribing ministers and civic leaders with one-minute spots on "what the meaning of Christmas is"; commercial spots; Christmas card in sound.

I hope that some of you will take advantage of our color radio promotion, particularly, before your competitors steal it.

Trust all of you noted our share of audience in Fort Worth. Roslow says we are also making substantial inroads on Pulse ratings in Fort Worth. Monitor is evidently killing NBC stations on Saturday and Sunday.

An enclosing "Instructions to Announcers for Color Radio". It is an enlargement upon, and refinement of, what we've sent you previously and will be incorporated as part of our policy book. Incidentally, I've revised the whole policy book, shortened it by 75% so that it is completely readable in a hurry, and even included summaries. Any of you desiring to have one can do so by letting me know but remember we don't want it off the premises. Particularly in the summaries, I think you'll find it good as a memory-refresher and thought-provoker. I review it periodically--every couple of months--and always come up with a couple of things I've forgotten and make real use of them.

Gordon McLendon

my file

TO: Cecil Hobbs
Bill Weaver
Joe Roddy
Henry Lanham

FROM: Gordon McLendon

DATE: December 7, 1955

Effective January 1, 1956, we will have a monthly retainer of \$100.00 per station for Marcus Cohn. In other words, the monthly retainer for your station will be \$100.00 per month. I have stood him off on the low rate for two years now and cannot do it any longer.

Marcus also points up to all of us the vital necessity of having at least a little programming in all the categories designated, educational--by, for or on behalf of an educational institution, religious, talk, discussion, etc. Be damned sure that you are not showing any blanks in these categories.

Best regards.

GBM:bp

Oct. 25, 1955

TO: Gordon McLendon
FROM: Cecil Hobbs
SUBJECT: AIMS MEETING

I enjoyed the meeting very much but honestly believe I got more out of the association with the members over cocktails or in bull sessions than I did the meeting itself. As far as I was able to determine, our station's operation and success was something a great number of the other members of AIMS envied.

I was more amused than anything else with many of the things Sherm Marshall was doing to develop personnel relations at his station. I certainly recognize the importance of good personnel relations but doubt seriously if it is necessary to do what Sherm does to keep the morale up. To me, an increase in salary now and then, adding staff members as they are needed, giving an occasional halfday off, seeking advice and counsel from key employees and in general treating employees as you would like for them to treat you, has done more for our personnel relations problem than any of the things Sherm does could possibly do. Gordon, I do think we should seriously consider the possibility of an Xmas bonus. Let's face it, with employees like Cal, Bubbles, Billie, Les, Don and Milan, to name a few, we have as loyal a group as one could expect to find in any organization. Anything extra we could do would certainly be appreciated.

Judging from the discussion on labor contracts, we should consider ourselves very fortunate in that we have only one station involved.

I can't say that I got too much out of Todd Storz's report or the comments that followed but my eyes were opened to the fact that we are possibly falling down here on our classification of programming the same as Todd was. Personally, I think he was asking for it with the report he turned in. I guess about the only thing I really learned from his discussion and the comments that followed was that we are not required to show times spots run on the log. This can certainly be of benefit to us at the time of license renewal.

Joe as chairman on the subject of local sales and salesmen did a very good job. However, he talked so damned fast that I doubt very seriously if too many of the members could keep up with him. Frankly, I don't recall too many ideas that were brought up during this discussion that would help our billing, with the possible exception of vertical newscast schedules and the idea of holding back on requests for spots on Friday in an effort to create artificial demands for spots on Sunday.

It was surprising to me to learn that in some cases, Sundays were the best days. I doubt seriously if we will ever see that day here unless, of course, we can break through the department store barrier. If this can be done, there is no reason why Sunday couldn't be among our best days, in view of the special Monday morning sales.

It was very gratifying to hear that a great majority of the stations approved of Hooper over any of the other national surveys for programming purposes. I don't recall exactly but I don't believe there were two members who did not agree that Hooper was the best survey.

About the only things covered by Ed Fitzgerald on the topic of national sales representatives were known by everyone present. For example, he spent a great deal of time in advising us that national reps do not have sufficient information from their stations, time buyers have less to do with buying than most people think, the best place to sell a national account is at home, know your account, merchandising assistance is being requested by more and more national clients, etc. From comments during his tenure as chairman, I did gather that most everyone present thought their national reps were not doing too good a job. Ed did bring up the question of whether or not AIMS should have a sales rep to do missionary work for the organization as a whole. I don't think this idea went over too good.

I thoroughly enjoyed the subject on the present and future of music and news stations with John Hurley as chairman. The consensus of opinion was that the present is good but the future is what we make it. Everyone seemed to recognize that many changes will have to be made in the future in order to be outstanding independents but no one seemed to have any suggestions as to just what should or could be done.

Everyone, with the exception of those who have mobile units in operation now, was very impressed with Dave Morris' operation at KNUZ. I too was fairly impressed with many of the things that he is doing but I also realize that his operation has many holes in it. Those present, with the exception of KLIF, who are operating mobile units, dispatch their mobile men from the studios. Very little cruising is permitted.

The discussion on the importance of air personalities was very good. Quite a few thought that Todd's idea of a production man for the deejay shows was a good one but everyone shuddered at the possibility of trying to put it into effect. I do like the idea of forbidding visitors to the control room at any time and also telephone calls to announcers on duty. This policy has been initiated at KLIF effective today. Another idea that I like was the possible aircheck of announcers from time to time and also the possibility of pre-selected music provided, of course, we had someone with the ability to make the proper choice. As far as I am concerned, the choice of music is becoming more and more important.

That's it.

CH:bp

TO ALL MANAGERS AND
PROGRAM DIRECTORS

Have been away for the past few days visiting in El Paso and environs,
mostly environs.

Arrived to find things in fine shape in El Paso. The station never sounded better and, partially as a result, business was never better. We will now start to pursue our TV construction there. I address these following remarks to Joe Roddy but they might give all of you something to think about: Joe, noticed some few things that could stand improvement and made some notes. I heard no news teasers. To me, much of the commercial continuity was lacklustre and commonplace. Straight talk spots, as for the department stores and other retail outlets, could definitely using more imagination and twist in writing. To me, the announcers did not do enough talking about the weather outside, the bright sunshine, the people on beaches and in cars, on patios, etc. In other words, they did not have that "vacation air". As we discussed, you've got the listeners; now you've got to keep them with continuing promotions. So keep right after Ed on these promotions and let's keep the whole town talking about KERP. As to Ray Carr, he wasn't talking enough and what talking he did on his news reports was not always informative. We don't want interviews per se; we want them because the personality involved gives information. Ask v.i.p's questions that you would want to hear the answer to if you were listening--not, for heaven's sake, how long they'll be there, what brought them there, how glad you are to have them, do they like the city, where are they going from here. This is just plenty of nothing and will hurt the station. Be a news reporter and report news, not Chamber of Commerce claptrap.

I got the Chill Wills spots in which he uses the voice of "Frances" for all stations. Will send you copies as soon as possible. The quality is lousy but Frances keeps saying in the spots that we are recording down at the farm.

Cactus Pryor has a new novelty record out, if you haven't got it. It's one of his funniest.

Still think most of you could do well to use Bruce Hayes' JBIBFTM (jump back in bed for ten minutes time) in your morning slot. Now, Don Keyes' has wake up time for night workers on his early evening show. And Larry Monroe is putting in "nap time" on his early afternoon bit. By the way, we are using the Columbia album to refight the battle of Gettysburg on its anniversary July third. We will split it up into six or seven two or three minute segments, promoting heavily in advance for about three days.

Joe is using excellent voice tracks of famous names in El Paso, thanks I presume to Ed Winton's good work. Ed suggests program he has heard called "Wheel of Fortune", in which an actual wheel is spun each day to choose name of a listener who has written in. Her name is called, she is given five minutes to answer, and if she does, she gets nylon stockings--fine ones--and the right to put the names of five of her friends in the pot to be hit upon eventually.

Also, KERP has four or five newscasts a day which carry a tag on the end with market reports. Sounds real fine. Very short. Just, "Dow Jones averages up or down so many points, industrials up or down, rails up or down so many points, wheat and cotton, etc."; probably about 20 seconds or less, mostly less. Sounds very alert and livewire and no doubt has stock market listeners following our station there. Suggest all of you do this immediately.

Bill Weaver, Bruce has cut the trailer for you and it should reach you right away.

News in general: KLIF's Hooper has gone up again. The June-July report shows 36.5 in the mornings, and 31.6 in the afternoons. This is more than double both KRLD and WFAA in the mornings, put together. We are also number one in the April-May Pulse rating, although not by much. WRIT in Milwaukee shows a nice rise in ratings for the May-June period, and June alone will show about a seven in the mornings, and around a nine in the afternoons. We should be ~~be~~ up there in Milwaukee by fall. KERP continues to show them under in El Paso. Although down a little, we show a thirty-eight share of audience mornings and thirty-nine in the afternoons for the complete April-June period. WNOE about stayed even, with a slight loss in the mornings and a slight increase in the afternoons--now something over ten mornings and about 7.5 in the afternoons. But WNOE is coming up fast, also. The commercial business there has doubled, darned near tripled since February, which is the date when Bill Stewart and then Steve French started to do business at that stand. So, everything is going great, all around, if we just continue to pull together.

Morroe will be going independent in October. They are laying plans right now. The first Hooper there will be the latter part of July and the first part of August; from there on, it'll be a continuing measurement for the first seven days of each month.

On stock market tags on news, talked to Ray Carr and he says UP clears about four stock market summaries each day, as markets open and as they close. The summaries are slugged about as follows: DOW JONES CLOSING STOCK AVERAGES (OR OPENING), and then, markets in brief. These Brief summaries are used at KERP between news and baseball summaries.

Gordon McLendon

April 18, 1955

MEMORANDUM TO ALL MANAGERS:

A survey has just been taken by the Department of Economics at Southern Methodist University in cooperation with the Texas Employment Commission and it indicates just how tremendously valuable is the time between 6:00 and 7:00 in the morning-- far more valuable than any of us had ever realized before. It shows that more people go to work between 6:00 and 7:00 in the morning than at any other hour except between 7:00 and 8:00. We are speaking of Dallas, particularly, but the same will hold true of most other cities. In Dallas, the number of people going to work in Dallas among almost 89,000 people surveyed, employed in 867 firms, nearly a third of the entire county labor force, of those surveyed only 176 went to work between 12:00 midnight and 1:00 a.m.; 130 between 1:00 a.m. and 2:00 a.m.; 15 between 2:00 a.m. and 3:00 a.m.; 135 between 3:00 a.m. and 4:00 a.m.; 1,210 between 4:00 a.m. and 5:00 a.m.; 1,734 between 5:00 a.m. and 6:00 a.m.; between 6:00 a.m. and 7:00 a.m. in the morning 28,611 went to work; between 7:00 a.m. and 8:00 a.m. 43,313. Surprisingly enough between 8:00 a.m. and 9:00 a.m. only 2,325 went to work; between 9:00 a.m. and 10:00 a.m. 488; between 10:00 a.m. and 11:00 a.m. 488; between 11:00 and 12:00 noon, 328; and so on down the line. I could give you the rest of the figures but they are not of particular importance. The important figure is the 6:00 a.m. to 7:00 a.m. figure which shows that more people are on the road at that time than at any other time by far except the 7:00 a.m. to 8:00 a.m. hour. If you can get enthused about this time, it will make it a lot easier for you to sell.

Also, I want to call to your attention the tremendous driving audience existent between 3:00 p.m. and 4:00 p.m. More people are coming home between 3:00 p.m. and 4:00 p.m. in Dallas than are coming home between 4:00 p.m. and 6:00 p.m. Between 12:00 p.m. and 1:00 p.m. 43 workers get off duty; between 1:00 p.m. and 2:00 p.m. 138; between 2:00 p.m. and 3:00 p.m. 2,702; between 3:00 p.m. and 4:00 p.m. 14,203; between 4:00 p.m. and 5:00 p.m. 46,999; between 5:00 p.m. and 6:00 p.m. 12,532; between 6:00 p.m. and 7:00 p.m. 651; between 7:00 p.m. and 8:00 p.m. 759; etc.

This shows that actually more people are on the road between 3:00 p.m. and 4:00 p.m. than are on the road between 5:00 p.m. and 6:00 p.m. This certainly should give you a new idea about the saleability of the time after 3:00 in the afternoon, because as you can see this is the second best afternoon driving period-- not 5:00 to 6:00 as people would suspect.

Gordon McLendon

GMCL:fr

From: Gordon McLendon
To: All stations (also, at KLIF, sales people)

Oct 26

GENERAL MEMORANDUM

What with formulating plans for KOKE and spending a few days at the AIMS meeting, I've been awfully busy.

We are seeking to better our "sound" at KLIF. Among the things we are doing is rewriting the format for all standard parts of our program schedule: mobile news intros, WINDO formats, news lead-ins and closes, lead-ins to Fidler, etc. Also, we are meeting with announcers individually in an attempt to explain to them that they must be more entertaining--that a disc jockey's sole function is not a three-hour exhortation on the virtues of various performers. We believe that people are interested in records, all right, but not to the exclusion of everything else. Primarily, they are interested in hearing the music and maybe an occasional short bit about the record but they also like a little variety in what the announcer has to say: something about the weather, what's going on in the city, a little humor, etc. The sameness and dullness of the announcer's patter has us somewhat concerned. More than somewhat. We are requiring that either Cecil or myself okay all interviews but that no interview of any entertainment personality, whether from a mobile truck or from the studio, shall exceed one minute in length. We are asking that announcers please not plug the label of every record they play. We are preparing to put on a "secret sound" contest, restricting it to the morning hours, to bolster our morning listening which shows signs of a slight slip.

We have received a letter from Sanger Brothers telling us just how much our campaign worked for them: over 20,000 pairs of hose sold, all sold by KLIF alone. No other media used. Proof of the pudding: new campaign planned by Sanger's with a year's schedule to come in 1956 on an intermittent, saturation basis.

The AIMS meeting was very informative. Some excellent ideas were given all members. One of the most important did not come out in the AIMS meeting at all--Dave Morris' rightful deduction from BMI and ASCAP in Houston. Dave checks all national transcribed spots very carefully each month and deducts all business where a platter is marked "cleared at source", keeping careful records. In this fashion, he deducts \$2800-3500 of his national business every month. He says there is never any question about this but that he doesn't want it bandied around in any way because all other stations will start doing it and ASCAP and BMI will figure a way to complain. Naturally, all of us will want to start taking advantage of this procedure--but keep it to yourself for your own advantage.

Todd Storz points out that they never affidavit an exact time to a national advertiser; only an affidavit to the effect that a spot appeared within a certain half-hour. This point came up in connection with the fact that, as Storz pointed out, it is unnecessary for FCC purposes to keep the exact time that a spot went on the air. The requirement is simply that you list all spots to be heard in a participating period. No doubt many of us have sustaining fifteen minute periods which we can take advantage of on our periodic reports if spots are correctly logged in this manner without listing the exact times that they are aired. As you know, it is very hard for traffic, making up a log in advantage, to know exactly when a spot can be aired. All Trinity stations will please use this system henceforth.

Bud Armstrong is selling Sunday by creating an "artificial shortage" of time. When an advertiser calls wanting spots on Friday and Saturday or

perhaps on Saturday only, Bud will tell that advertiser that he just doesn't have the 20 spots that the advertiser requests on Friday and Saturday-- even though he may have all the free time in the world those two days. But, he says to the sponsor, we can give you 7 on Friday, 7 on Saturday, and 6 on Sunday. The sponsor, more correctly the agency, invariably takes it because he already has an okay from his client on buying that many spots on your particular station. It takes a lot of nerve to begin with to refuse spots when you've got the time available but once you get the sponsor accustomed to Sunday advertising, he gets results and you are okay and he is a 7-day a week prospect from then on. But you've got to do it to get him over that phobia against Sundays which harks back to the days when the networks had the thing sewed up with Benny, McCarthy, Skelton, Allen, etc. Now, that just isn't so but the hangover persists and Sunday is our weakest day. A weekend-package deal is a possibility but has not been too effective in many places. Another procedure for selling Sunday which has worked for several stations is to quote seven day availabilities and only that. It was pointed out that Robert Hall will buy on Sundays. In this connection, I am going to urge from now on that we accept no ROS package deals which do not give us 7-day privileges.

Armstrong now has no-protection rule on auto accounts. He guarantees no separation at all, just as newspapers.

Dave Morris getting excellent results by distributing to all agencies a printed breakdown of the listenership to KNUZ at all hours, i.e.:

7:00 a.m.--33,461 listeners--13,378 adult males, 12,502 adult females, 3,409 teenage females, 2,880 teenage males, etc.

The figures are my own for purposes of illustration. This gets around with actual figures that old argument that "most of your listeners at that time are just teenagers". Or, "you don't have any colored listeners on that show". Pulse can give you these figures.

Another station make a slide presentation for salesmen to show instead of verbal pitches, using a Portaview ala RAB. Sounds like a fine idea.

Out of 20-odd stations present, all except two said they would prefer Hooper for program purposes against Pulse. A few said also, though, that while they used Hooper for program purposes they used Pulse to sell with.

We have also inaugurated another idea here which is in effect at practically all the other AIMS stations: no telephone calls, even emergency, to announcer on duty. A written message for emergencies. No visitors in control room except an interviewee for one minute--no record dealers, etc.

An agency in Chicago has come up with an idea that appears to be perfect for our trade paper ads and it will be submitted to you shortly.

Canadian station sells its nighttime newscasts vertically, and it is a good idea; all newscasts are sold to one sponsor each night, a different sponsor the next night, etc.

Hope this finds your business good. KLIF will barely break our September record, in October; November looks like the real big boy.

Gordon McLendon

From: Gordon McLendon
To: Bill Weaver and Don Keyes

I'm sorry I haven't been able to get to San Antonio lately. I will before long. However, I have been listening and have some general impressions.

First of all, I've called off the January Hooper altogether. This will prevent any January figures being averaged in with December. No matter what January showed, December would still pull us down too badly.

Therefore, in order to know how we are getting along in January, we'll have to take our own pilot survey. I have already sent you the names of the two ladies who did this for us the last time and I hope we can use them again. Billie is sending Bill Weaver today the directions for taking pilot survey--including sample dials for interviewers and interview sheets. I think it is important for both of you to reread these instructions since they have been revised in the last few months. You will, of course, want to caution your interviewers that above all we want accuracy--that the information is not for sales purposes but for our own program purposes and therefore we do not want to be given credit for anything at all we don't deserve, nor do we want to be discriminated against in an endeavor to be overly-fair. Please see that the survey is begun next Wednesday morning, January ninth, lasting from 7 a.m. to 6 p.m., and running through 6 p.m. Tuesday, January fifteenth, with interviewing on each day except Sunday, January twelfth. Again, let me caution you not to assume you understand the instructions for pilot surveys--get in some quiet place and read it thoroughly.

I would contact the women each day after they have interviewed and get the figures on a running daily basis.

Bill, as I believe I've written you, I've raised hell with Bill Wyatt at Neilsen and have sent you a letter which will be useful to you among San Antonio agencies and advertisers. If you wish, I could also send a letter out from here under my signature that might help some more.

Herewith a lot of random observations:

(1) why have we dropped the "new KTSA"? This should have been kept on for at least a year. But now that we have dropped it, would suggest starting the "even newer KTSA" right away.

(2) give sunrise and sunset times on a couple of strategic newscasts.

(3) rewrite your weather formats--I notice you are still using the "KTSA climatological center" bit and this should have been changed long ago. Change to some formats involving weathervane of the world, or the KTSA weather watch, or something to that effect. It is little things like this that we aren't doing.

(4) begin to use news teasers--I can't imagine why these were discontinued.

(5) run the Mystery Telephone Number contest again one weekend--this is one that gets plenty of talk.

(6) when your pilot surveyors call, have them end their calls by saying, "thank you. We hope you will keep your dial set for music--to the new KTSA. Goodbye". If any mention is made of KTSA earlier than the end of the call, it will ruin the survey. The ladies did this the first time and it worked out all right.

(7) start mentioning some towns surrounding San Antonio and even towns that are out quite an area away--looking to our taking an area Pulse in January or February.

From: Gordon McLendon

To: Bill Weaver, Don Keyes, GEM, Bill Morgan, Herb Golombeck

Here are separate November and December breakdowns:

~~XXXXXXXXXX~~

	KTSA	Nov.	Dec.	KITE	Dec.	WOAI	Dec.	KONO	Dec.
7-8	KTSA	35.9	28.6	20.3	24.8	11.8	21.7	18.3	11.8
8-10		23.0	21.7	26.5	30.9	14.2	14.3	14.7	11.4
10-12		35.4	24.4	19.4	26.2	8.6	17.7	15.4	15.2
12-2		21.0	20.4	24.4	19.0	27.8	30.3	10.2	8.5
2-4		28.9	31.7	28.3	11.5	10.7	7.2	8.1	15.1
4-6		36.8	30.4	15.8	12.7	14.8	14.6	10.5	8.9

If the figures show me anything, it is that we let down the pace all through our broadcast day with the exception of Don's show. And both November and December show the first two hours of Blere's show very weak comparatively. Likewise, we are losing audience and Kite gaining it from eight to ten a.m. I don't put much significance in WOAI's early morning rise unless Marclay Russell is doing something I don't know about. Again, my best analysis of it is that French is down some, Cooper is way down, Blere was never the man to begin with and is still down, and only Don is holding up. Much of the weakness has already been shored up, I am sure.

Billix, relative highest and lowest temperatures, I meant this to be highest and lowest temperatures in history on this date. Not highest and lowest on this day last year. Then, when you get them for one year, you've got them for good unless the previous year changes it.

We stand a fair chance to lose our first piece of national business in a long while. Pepsi Cola is using Nielsen and we may lose the whole budget because of 820's higher figure in total audience coverage in the NCS#2 fiction. Just wanted to tell you so that you can watch out for the same thing (if we lose it, we'll lose a 25G budget). Be sure and let me know when you can trace something definitely to a loss because of Nielsen since, when this thing comes to blows, that will be the sort of evidence we require.

Bill, even if some of the KTSA accounts can't be raised for a while, why do we have to sell them additional spot schedules on the old rates? In other words, if they've contracted for 512 times, to use a figure, why do we allow them to buy extra saturation schedules at the old figure above 512 times? It seems to me maybe that all times above 512 should be at the new rate.

Incidentally, I just misread the Brooks Brothers expiration date. Sorry.

Bill, something happened here this week to point up the necessity of constantly monitoring the other stations in S.A. We are now monitoring here twice a month--that is, we monitor each station in any way competitive on a twice-monthly basis. Reason for this is figures just released showing that in 1955, 3 million went into Dallas radio--this means if we get 600,000 and we did, the two 50kw boys must have each done around a million, and at least \$666,000 each must have been in national business. So, even with our big ratings in 1955, we lost the business. We just assumed we were getting it. Let's don't assume we are getting it in San Antonio, ever. Keep a steady monitor on WOAI, KENS and KONO, with a lesser eye on KITH. Let's take all of the business. This year, we're going to take at least 60-70% of all national business in the Dallas market and the big reason is that we monitor the accounts constantly and scream to high heaven when something appears on a competitive station and we don't have it.

Bill, let me know as soon as possible how many of the Broadcasting-type girlie ads we could get into our allotted space in the S.A. newspapers. No use undertaking this type of campaign if we can't get the space. But if we could be represented at least every two weeks, I'd say let's go.

Bill, since it may involve policy and certainly is something that we should have on file, will you send me the article written about us by the Catholic Church.

Watch carefully WOAE's "hot line" news on the hour starting January 14th and let me know if you see it affecting you.

I didn't realize the copywriter was only 21. I don't think at that age she could be the topflight and experienced person we are looking for. You can have her if you want.

I do not agree with you about Sunday programming. Our Sunday programming must be fine because we have 55% of all audience. And with higher sets-in-use Sunday becomes terrifically valuable. The only reason you would need better programming is to attract more audience, and we've already got more audience than on weekdays. Yet the sales problem remains. And I still think it will eventually be solved by forced weekend buying when the weekdays get jammed up. We will have to create an artificial shortage on Sundays. I don't think a gimmick is the answer unless it is something pretty startling.

I'm wondering if it is not false economy to cut out Western Union ticker. You know, they have a reduced rate during winter. About Bob Cole--haven't heard him enough. Still can recommend Muhlstein highly.

Heeper will measure last seven days this month, including Sunday.

Are we still keeping the 5-minute sustaining period after the news?

Bill, I cannot figure out your memo of January third to Don on longer program titles for Pulse. Just the other day, I sent them a letter detailing new program titles for our Pulse roster and sent you a copy. If you didn't get same, let Billie know. You needn't go to the trouble of getting new ones again.

I am asking Charley Nolan for his opinion with regard to the trade ads. Whether they could be reduced much and still retain readability, I don't know. I will get his views and advise you, Bill. The cost would probably be around \$35.00 per ad production-wise. All would be prepared here since we have only to alter the original of trade ads already run.

Am having Billie send you some newspaper promos built around famous newspaper fluffs. Whether you will want to use these in view of your newspaper trade-out is problematical.

We are cutting two or three gimmicks here to send to you: (1) an introduction to be played just before you play the number one record on the Top Forty Survey—it has fanfares and is modeled after the Hit Parade's introduction of the number one record of the week; this should be played every time the Top record is played; (2) a similar record for the predicted hit of the week; (3) a promo for "sound-off" letters, asking people to write in their opinions on any matter in 40 words or less. These should be tacked onto the end of the newscasts, divided by a tone of some sort—the letters tacked on, that is, and not the promos.

I am flirting around with a hell of a gimmick built around scrambled telephone numbers but can't quite fix it in my mind. If this gives you any thoughts—scrambled telephone numbers—let me hear from you.

Are you using "breakfast news", "lunch news", "coffeetime news", "blue streak edition", "five star final", etc?

We are having good luck at night selling albums of Broadway shows to sponsors as a complete hour program.

I'm going to cut some news breaks for KTSA this week and will send on to you.

The kite-flying contest (which I didn't notice on your promotion list) still sounds good to me.

I guess this ought to teach you not to send me all those memos.

GBM

From: Gordon McLendon

To: All stations, also Dorothy Manning, James A. Noe, Henry Lanham

Lot of you have asked me when I'll be around. Don't know for sure but tentatively plan to be in Monroe Saturday, January 14, and Sunday, January 15th, continuing to New Orleans for Monday and Tuesday, Jan. 16th and 17th. Probably will leave New Orleans the 19th. Plan to leave for Milwaukee Sunday, January 29th, and be there Monday and Tuesday, continuing on to Detroit for Wednesday and Thursday and then returning to Dallas. Will get to El Paso sometime in early February--had meant to be there on 23rd but don't see how I can unless something really important occasions it.

As far as the McLendon stations go, the following is to be an order: please insert in your national ad schedules the bit about "20% added to all rates for ^{production} ~~film~~ and talent". That is not the correct wording but you can get it from KLIF's SRDS listing. Not only will we insert this but we will change our national hourly rate to read exactly one dollar higher than our national half-hourly rate. The reason for this is simple: we do not sell off the national one-hour rate, we buy off it. That is to say, we are charged off it. Basic ASCAP and BMI rates are fixed with reference to your open national one-hour rate. Such a change in your national rate will immediately lower your expenses not only in ASCAP AND BMI but in other categories. Furthermore, when you add the thing about "20% included for production and talent" you are automatically entitled to deduct 20% from your national business when reckoning ASCAP, BMI and some other payments. Therefore, all managers, at least for the McLendon stations, will please make immediate changes in SRDS--NOW--as ordered herewith. Please acknowledge to me.

We are preparing for a complete revision of the national ad schedule which I know you will approve. We have a wonderful idea both as to what the ads will be about but also as to cramming the call letters down the throats of the agencies.

Are all of you making the proper allowances for national advertising transcriptions with music "cleared at source"?

Hope all of you can begin to take control of expenses on your mobile news units. The expenses in most of our stations for maintenance of these units is getting ridiculous.

Our basketball scores here are beginning to be done right but the thing that continues to gall me is the inability of late-night men to handle the scores. Remember, the number one team in the country, San Francisco, is on the west coast and playing most of its games there of course. The early-night man needs to keep telling listeners on newscasts and scoreboards that the San Francisco (and other) west coast game will begin at 10, and that scores will be brought you throughout the evening. The late evening man needs to give the early-evening scores and then keep them right up to date on west coast scores until those games are finished and done. Then morning newscasts should have a complete wrapup. All wrapups should include top ten or fifteen teams, mentioning those inactive, and also include sectional and high school games of interest, plus Army, Navy, and Notre Dame because these latter three have high national interest regardless of ranking.

Our new music format, which calls for so many oldies each hour in addition to six top forty numbers, is getting us plenty of ~~me~~ favorable comment, none unfavorable, which means nothing. Let's just hope the Hooper agrees with the scattered comments.

Gordon M. Lendon

K L I F
MEMORANDUM

TO: GBM

DATE: 11 Oct '57

FROM: Don Keyes

SUBJECT: Pertinent info

KILT Book

1. Frank Stisser said negative on the way I proposed the telephone question on the contest. He said by asking the question first, "What station are you listening to?" that it would sound too much like an interview. We agreed on the following. He said it was perfectly OK.
 - (a) "...when Frank Bell calls you he will introduce himself and ask you to give him the KTSA Secret Sentence which is 'The Frank Bell Show on KTSA is tops for afternoon listening'. If you can repeat that to him he will give you one hundred dollars in cold, hard cash"....and so on.
 - (b) In other words, we have eliminated the interview sounding questions
 - (c) Teasers will run through Sunday on KTSA with the complete explanatory promos and contest starting Monday.
 - (d) Have ordered night Hooper thru six to eleven peeyem. Frank Stisser wanted to know if we wanted a breakdown on it and I said yes. He says, if so, he would advise an additional week of interviewing. I agreed and said to hold up on it until I check with you. Have told Lurie all of this and he is rolling on it. French is standing by with "Magic Telephone" if we go a second week.
 - (e) I think we should go second week. Might be worth it.
 - (f) Will brief Ken on promotion when he gets off air.
 - (g) Lurie is taping air check of Charlie Van today and will send it air mail spesh so I'll have it tomorrow. "hesitate to take action today without having him fresh in my mind.
- If not Shreveport, maybe evening slot at WNOE? What say you?

Don
Don

From: Gordon McLendon
To: Frank Headley
Paul Weeks
Dwight Reed
Carlin French
Bill Weaver

my book

KLIF is now being asked to subscribe to Neilsen on a year-around basis at \$180.00 per month. I need the advice of everyone concerned because there are some aspects of the survey that worry me terrifically.

Bill Wyatt, with whom I spent two hours, told me that Frank Headley was an advocate of the Neilsen ratings--at least for WNAC. Perhaps Frank knows something about them that I don't know; perhaps he'd be for them at WNAC and against them at KLIF.

It seems to me that on the basis of the present form of publishing the reports, KLIF could get badly hurt both nationally and locally. At the moment, KLIF leads in both Hooper and Pulse. Our competitors have no survey to show. However, with the publication of a Neilsen, they'll have a survey showing them to be number one--at least, WFAA-820 and KRLD will be number one. The present composition of Neilsen reports shows a first-page listing of Share of audience for "total station audience" and another share for "NSI Area Audience". At the bottom of this page, Neilsen lists in a very confusing way what is called "metropolitan factors", so that anyone interested can calculate share of audience in the metropolitan area. Now, furthermore, the quarter-hour home breakdown is in the same vein: station total homes and NSI area homes. Note that neither in the first-page index listing of shares is there an actual share given for the metropolitan area, nor is there one given in the quarter-hour breakdowns.

With WFAA covering myriads of counties that we don't even reach, and likewise KRLD, and with our nighttime coverage even more sharply limited, it seems to me that we cannot but lose in any share of audience on "total station coverage" and "NSI area". Here at KLIF, our object is to drive off as many listeners as we can in the so-called NSI area and other area divorced from Dallas. To the extent that we can become more and more a local station, we feel that we are progressing; it follows logically that we work against having an area audience. Our news is local, through and through, with mobile news reports of events that could not possibly concern non-residents of Dallas. Yet, nowhere in the report--either in the index or in the breakdown--is there a percentage share of audience for the metropolitan area--Dallas County. Nor is there in the breakdown any showing that of a metropolitan area home audience by quarter-hours. Our audience is a Dallas audience and again, to the extent that we can concentrate it to Dallas, we feel that we are keeping in step with the change in the radio picture. Now, all of us know exactly the way WFAA-820 and KRLD will use this report, and even 570 for that matter. They'll simply go into all local advertisers, as well as the more naive national buyers, and say, "here's the picture". They'll not represent this as any area rating but, both locally and nationally, will hold it up as an example of their superiority in Dallas. I can't help thinking Weaver will find that he is hurt the same way in Milwaukee. I told Wyatt that we would probably subscribe if, and only if, the index contained a third percentage breakdown for "metropolitan share of audience", and the breakdown pages contained a breakdown of "metropolitan homes". We'd win these latter named breakdowns and thus the survey, while useful to us for programing purposes only, would not really be damaging to us saleswise.

I realize that I've made myself about as clear as mud but will try to amplify as soon as I hear from you. Perhaps I've missed the boat completely and there's something I don't see. Perhaps there's another reason why I should be against the report--something I've overlooked.

Frankly, the idea of knowing how many homes are listening, as well as the cumulative audience--is very valuable information; we'd like to have it both program-wise and sales-wise. But we do not want it in this form, which to me represents only two-thirds of the picture and leaves out the real area of our superiority--the metropolitan audience. Strong indies like WNEW and WIND can survive such a discrimination because their signal is just as strong, and their coverage area just as good, as the 50kw stations. And furthermore, few stations in America are so markedly local as KLIF. It is true that in a survey made at Bonham, Texas, 75 miles from Dallas, we were the number one station a year ago, but I am not at all confident in our position as an area station nor do I have any desire to be one. We would probably show up pretty well in an area survey but doubtless would get beat; my attitude is why should we present WFAA-820 and 570, plus KRLD, with their first selling tool in many months. They'd use it both nationally, to some extent, and locally, to every extent, as a refutation of Hooper and Pulse and of course there's no comparison. It's true that if anyone wanted to sit down and get the metropolitan audience by using the so-called "metro factors", it can be done. But can we expect our competitors to say, "well, now, we don't want you to be confused about this rating. While we show number one, you want to remember that KLIF still has the top audience in Dallas, and here's how you figure that out mathematically." I'd rather think that our competitors will use the survey in the wrong way and hurt us with it.

There may little we can do to prevent the survey but I do not feel that I have to contribute to my destruction. Would you let me have your views?

policy

From: Gordon McLendon
To: All Managers, Program Directors, Sales Force

BULLETIN! BULLETIN! BULLETIN! EXTRA! SIXTEEN-POINT TYPE! SPECIAL!!!!!!

WNOE MOVES CLOSE TO FIRST IN NEW ORLEANS

August Heeper in New Orleans shows WNOE 1.5% out of first place mornings, 4.9% out of first place afternoons. Great news from the Crescent City! Congratulations, Steve French and Bill Stewart--terrific job! Now keep the pressure on and we'll be up there in first place and then they'll have one hell of a job ever dislodging us. Now if the Heeper in Monroe shows KNOE in first place, what a sales story the NOEMAC stations have to tell! And to make it just a little bit sweeter for Bill Stewart in New Orleans, WNOE knocked off WTIK in both time periods--the first time, I guess, that one of the Mid-Continent stations ever got knocked out of first place! I'm very happy for James A., and for Bill and Steve. Now, for God's sake, don't relax. This is the time a good fighter moves in for the kill, when he's got his opponent hurt.

Well, everything else takes second place to that good news. Full page ad on KELP--not a part of the NOEMAC contract--goes into next week's Broadcasting. Built around the heading "is this the highest rated station in radio history?" While not a part of the NOEMAC contract, KELP's ad lists it as a NOEMAC station and will mention the rest of you. In any ad you run in ~~this series~~ either Sponsor or Broadcasting, even though run independently, list yourself as a NOEMAC station and list the rest of the stations. It lends strength and stature to your own call letters. And by the way, if any of you care to run extra ads, full pages in Broadcasting are \$345.00 on our 26-time rate. And any ad in this series, and preferably any independent ad, should be placed through Tom Croke at Dayton, Johnson and Hacker in Milwaukee.

Weaver writes: "I took Charm Magazine on a PI basis, for a subscription campaign and the damned thing is pulling like hell. In New York, the agency man told me we were pulling better than anywhere in the U.S. So far in two weeks time we have pulled over 1300 pieces of inquiry. I am pushing it hard next week so we can have a real fine success story for publication".

Wouldn't this Charm thing be a natural for WNOE, KNOE, KELP? This is the sort of P.I. advertising which doesn't hurt, I think. And there's no doubt a station with a listening audience like KELP, for instance, could make some dough. Get details Weaver. Weaver, please try to get due bill for hotel in Cleveland.

All stations: KNOE-TV on channel 8, not seven. My mistake--already corrected with trade pubs and agency. Edwards just put out a memo in Milwaukee forbidding "state datelines", with which I agree. Use the capitol of the state if you have to, but use a city. Not "Pennsylvania" or "Virginia". Incidentally, Gene, you may some money for us: Bill Moore selling like hell on a Sunday night promotion built around the 22nd anniversary of drive-in theatres. Not quite incidentally, I got a real good well on Arkansas. CONGRATULATIONS AGAIN, BILL AND STEVE.

Gordon McLendon

Tell YOUR Own Sales Story

National Research Bureau, Inc.

STATION PROMOTION
Program Plugs
August 1957

Music

Sad..depressed..lonely? Then may we suggest a dose of pleasant music and good cheer to be taken promptly at (Time) this afternoon? Today and every day at this time.. you'll hear old songs and new songs..mixed well with chatter..and administered by "Doc" (Name) on (Name of Show). You'll find that it's easy medicine to take..so make an appointment to tune in today..to (Name of Show)..at (Time)..over NRB.

Music

Who's tops on your hit parade? Whether you prefer longhair or bop..you're sure to hear your kind of music over NRB. Day in and day out..NRB brings you all types of music to suit every music-lover's taste. So..for the kind of music you like to hear..keep your dial tuned to NRB as you work or play.

Music

What's a parade without a brassy band..or a circus without a calliope..or a romance without a special song? It's a fact..music makes everything better. It will make your day more pleasant..when you keep tuned to music over NRB. You'll hear music all day long..plus the latest local..national and international news..weather and sports. For all-day listening that's pure pleasure..keep tuned to NRB..000 on your radio dial.

Weather

Rain or shine..everybody's interested in the weather. And rain or shine..you get the complete weather picture (0) times a day..over NRB. Yes..every day..starting at (Time)..you get an up-to-the-minute forecast for (Town) and vicinity. You won't be caught without your umbrella..when you tune in the weather reports..each day..over NRB.

Weather

"Into each life some rain must fall"..it's true. But it doesn't have to be unexpected rain..if you listen to the daily weather reports over NRB. NRB's weatherman..(Name) ..brings you the latest weather news..(0) times each day. You can't get away from the weather..but you can keep ahead of it..by listening to the daily weather reports..over NRB.

Fair News

Talk about things going on! There's so much going on at the fairgrounds this week during the (Name) Fair..that you won't want to miss a thing. And to make sure you don't..NRB will bring you an on-the-spot report on the day's events each day at (Time) ..on NRB.

General

Just as salt and pepper give everyday foods flavor and zest..NRB Radio can add spice to your life. Each day..you'll get a generous helping of your favorite music..old and new..mixed well with the latest news from home and abroad..plus a dash of the latest weather and sports. Whatever your listening tastes may be..your life is sure to be more pleasant..when you listen each day to NRB.

MEMORANDUM

KLIF--DALLAS

TO: Gordon McLendon ✓
Bill Morgan

DATE: January 9, 1958
November 19, 1957

FROM: Glenn Callison

SUBJECT: Echo Chamber

While at Gates Radio yesterday, I discussed the "Echo Chamber" device with Gates research engineers. They agree with me that since a radio speaker is such a low efficiency device, that use of this type of echo chamber, that is, echo achieved through microphone pickup off a hard surfaced room or chamber (WSIX), would not have the true fidelity over the audio range that an electronic delay line that would be adjustable in at least three different delay intervals that could be used similiar to a program amplifier where program material could be fed through this echo amplifier or it could be by passed by the operator at will.

I think we could then make a claim of "high fidelity echo" as a sales promotion.

I will keep you advised of progress on this electronic echo.

cc: Don Hayes

TO KEYES, GORDON, LURIE, JACK ELLIOTT

FROM FRENCH

November 19, 1957

1. Am trying to wrap everything up prior to leaving for week's vacation Dec. 23 to 29. With the avalanche of Dallas memos these days, I will get ulcers just thinking about coming back. Wouldn't say we have an over-abundance of gimmicks, contests and production bits as the air right now but we sure have a lot of stuff pending.

TO: Gordon McLendon

FROM: Buddy MacGregor

2. Keyes, am still waiting Santa Claus trip stuff.

3. Keyes, am searching for the see-joy checking thing you mentioned. Will send as soon as I find.

Just a brief memo to keep fresh in your minds the idea of a FUTURE planning book.

4. Gordon, we are playing "winging Shepard Glass". Unable to locate "Wing Shepard Glass Spots" but have written for it.

5. Jack Elliott will be leaving this afternoon. In turning over to him some end instructions on handling of the promo package which will be shipped from Dallas the 21st.

I'll be writing more about this later.

6. Regarding past re-creations the only person here who could do one would be Don Keyes. He would probably be pretty sad. Will be glad to try, however, if you think it advisable.

cc: Don Keyes

7. I think Patterson, S.J. is one of our lesser efforts. It would be my personal opinion that we could do better along this line.

8. As you perhaps know our 2 to 3 slot is now the "Frank Ball Top 40 Show."

9. News department has been directed in editorial follow-thru and sensational tabloid type stuff.

TO KEYES, GORDON, LURIE, JACK ELLIOTT

FROM FRENCH

1. Am trying to wrap everything up prior to leaving for week's vacation Dec. 22 to 29. With the avalanche of Dallas memoos these days, I will get ulcers just thinking about coming back. Wouldn't say we have an over-abundance of gimmicks, contests and production bits on the air right now but we sure have a lot of stuff running.
- ✓ 2. Keyes, am still awaiting Santa Claus trip stuff.
3. Keyes, am searching for the dee-jay checkins thing you mentioned. Will send as soon as I find.
4. Gordon, we are playing "Swinging Shepard Blues". Unable to locate "Mein ~~Klein~~ Kleiner Spotz" but have written for it.
5. Jack Elliott will be p.d. here while I am gone. Am turning over to him memo and instructions on handling of the promo package which will be shipped from Dallas the 21st.
- ✓ 6. Regarding game re-creations the only person here who could do one would be me and the first one would probably be pretty sad. Will be glad to try, however, if you think it advisable.
7. I think Patterson, N.J. is one of our lesser efforts. It would be my personal opinion that we could do better along this line.
8. As you perhaps know our 3 to 6 slot is now the "Frank Bell Top 40 Show."
9. News department has been directed in editorial follow-thru and sensational tabloid type stuff.

- ✓ 10. In the way of year-end features we will be running The Top 40 of 1957 as a sponsored feature Sunday, Dec. 22 and the Top 100 of 1957 on New Years Day. Also KTSA Awards wherein we will utilize our "Miss KTSA" to present "KATIES" to performers we deem tops in their musical field.
11. Christmas Cards in sound are recorded and scheduled with entire staff taking part. Pete Dreyer produced them and they are very cagey.
- ✓ 12. Elliott Field did a Winchell voice on a spot I wrote entitled "Let's Have A Yuk-Yuk On The Yak-Yak Boys". A recent survey we had done proves we are playing more music per hour and per day than KITE or KONO. I will send you a break-down on this survey shortly. Also a copy of the spot...which is a dandy.
- ✓ 13. The KTSA Holiday Hop will be staged at the auditorium Dec. 27. Promoted as "The Worlds Biggest Record Hop" it is being handled by Jack Elliott and looks like it is going to be a big affair.
- ✓ 14. Keyes: "Be Kind To Joe Frimmis Day" is a dandy idea and we will plan on using it later the first of the year.
- ✓ 15. Along that same line, cannot emphasize too strongly the value of "Today's Name In Our High School Hall Of Fame." It is a very good feature.
16. O.K. on Gordon's "Auld Lang Syne" spots. Thank you.
17. O.K. on Are Pulse promos.

18. KTSA Christmas time, last and first baby of year, send us your Christmas cards, Meaning of Christmas (by various local ministers, 1 minute), special news intros for Christmas and New Years these things have all been handled. Also the "Merry Christmas House."

19. Merry Christmas to all and to all a goodnight!

Don French

✓ 20. P.S. We are adapting (or rather stealing) Bob Stevens "What's In A Name" Feature and heartily recommend it to the rest of the chain.

ALL MANAGERS AND PROGRAM DIRECTORS

Gordon McLendon

December 18, 1957

DIRECTIONS TO ALL STATIONS
ON SHIPMENT OF ASSIGNED
MATERIAL

On December 21, KLIF will ship to KILT, KTSA, KEEL and WNOE the following recorded material:

1. 1 gimmick deejay promos recorded at KEEL.
2. New Year's Day greeting (KEEL).
3. 3 different basbetball score promos (KILT).
4. 3 different promos for a new disc jockey (KILT).
5. 3 different High School Hall of Fame promos (KTSA).
6. 3 different Lucky Telephone Promos (KLIF)
7. 2 different Hula Bowl promos (KLIF).
8. 3 different "Citizen of the Week" promos (KLIF).
9. 2 different half-hourly news and weather intros. (WNOE).

This makes 21 different recorded cuts for each of you. In addition, we are mailing to KTSA and KILT Area Pulse promos and to all of you script that will enable you to record spots about your individual newsmen. Furthermore, we have earlier sent you Merry Christmas House promos recorded by KTSA and are sending you right away 8 different vignettes for use in the period of December 26-January first.

Use your own judgment on what you wish to use. We consider all of it usable except possibly Lucky Telephone and Hula Bowl for any stations which do not plan to run those events.

We got started late on this in December but January's mailing should be a real doozer. Please have your assignments completed on the exact day they are scheduled. No excuses about sickness, days off, etc. Rotate cuts where you have several different of a particular type of promo, ala basketball.

All of you have your remaining December assignments, if any, and your January assignments. January mailing will be January 23rd.

Last Caution: check your logs to be sure all of this material gets on. The only way to be sure something is running is to be sure it is logged. And I might mention that if you don't want to run everything that is sent you starting January first, feel free to save some for a week or so later.

May I caution again that this should not prevent you from continuing to do promotions for yourself. This monthly mailing is not intended to take the place of ordinary station promotion and creativity -- it better not.

CONFIDENTIAL
December 13, 1957

FINAL KLIF SCHEDULE

1. Flagpole Sitter
 - a. Sitter hired?
 - b. Pole arranged, ready, pulley?
 - c. Night Watchman?
 - d. Telephone ordered?
 - e. Meals?
 - f. Porter service?
 - g. A. C wire for lights, etc. (heater)
 - h. Copy Prepared? (Buddy McGregor Name)
 - i. Newscast items?
2. New Merriman Jingles
3. New News Intros.
4. "BM comes to Big D" promotion spot.
5. Balloon Drop
 - a. Balloons ordered and copy?
 - b. Location secured. Plane?
 - c. Personnel Arranged for?
 - d. Newscast Items?
6. Models in Car
 - a. Jan 2, 3, 4, 6, 7, 8.
 - b. Picket signs ordered?
 - c. Sign on T Model?
"The Big Change is at KLIF".
 - d. Take popcorn to agencies and advertisers?
"Things are popping at KLIF".
 - e. Newscast Items?
7. Lucky Telephone Number
 - a. promos written and on air?
 - b. prize decided?
 - c. exchange record act?
 - d. Once-an-hour logged?
 - e. follow-up promos written?
8. High School Treasure Hunt
 - a. Green (large) capsules bought?
 - b. Opening copy?
 - c. Follow-up copy?
 - d. Winner copy?
 - e. News follow up?
9. Reciprocal Driving Announcements (New).
10. New Hal Murray Gimmick Promos (4).
11. Request Hour Promos a. 8-9 PM M-Sat.
12. KEEL gimmick deejay promos.

13. Alternate 3 KILT basketball promos.
14. KEEL new Year's Day Greeting
15. KILT recording of different gimmick promos introducing new disc jockey?
16. Begin High School Hall of Fame promos recorded at KTSA
 - a. names of prominent high school student?
 - b. copy for award itself prepared
17. Begin Hula Bowl promos recorded by KLIF.
18. Begin "Citizen of the Week" promos recorded by KLIF.
19. 2 different alternating half-hourly news and weather intros recorded at WNOE.
20. Bet on Cotton Bowl - pushing peanut
 - a. promos 3 different
21. Promos on Top 40 of 1957.
22. Promos on First Baby of 1958, last of 1957.
23. Revive Secret Word January 1.
24. What Time 29?
25. Kansas City Promos.
26. S Start outside deejay intros
 - a. assemble?
27. Balloon
 - a. man in danger.
 - b. paint "KLIFNIK".
 - c. Helium?
28. New Intros to Pic Hit, Recall, Sneak Preview
29. Record giveaways.
30. Gripes.
31. 2-man newscasts.
32. Singer on inaudible whistle.
33. McLendon Editorial January 6.
34. 20 new humorous or gimmick i. d. 's.
35. McLendon write new exotic commercial.
36. Don French "Fun Winter" spots.

MEMO

TO: ALL MANAGERS, ALL PROGRAM DIRECTORS SUBJECT: GENERAL

FROM: DON KEYES DATE: 4 Nov '57

1. This rather lengthy note will cover many phases of programming and other general ideas gleaned from my trip through the east a few weeks back, along with some other pertinent information.
2. Foremost in importance is a tape I must have from each station, not including KEEL, by the end of this week. It will be used in a separate Texas Triangle presentation in the New York parties and will be heard principally by time buyers. The tape must not run over two and a half minutes in length and must be cleverly done. Each will lead off with a station jingle, be followed by one or two clever bits of production from each station along with transitory remarks by the best voices on the station and closed with another jingle. These will be inserted in the master tape here by Les Vaughn. I have broken down exactly what I want from each station, all you have to do is make the clever transition from one phase to another and put your package together. Here is your assigned breakdown.

KLIF

KILT

- | | |
|----------------------------------|---------------------------|
| a. Color Radio (Bye Bye Black.) | g. "You Lookin' For Music |
| b. Tanya Terwilliger Promo | b. This You'll Never Hear |
| c. Color Radio (Listen to CR etc | e. Dixie Jingle |

KTSA

- a. Number One on Listening List Jingle
- b. Eisenhower listens to KTSA
- c. Eyes of Texas jingle

When you produce these, keep in mind that they will be played at a luncheon with all kinds of timebuyers present. You will be presenting in two and a half minutes, the flavor of your station. Call me if you have any questions.

3. Program Notes

- a. You might conduct a contest to determine when the U.S will launch her first satellite. Prize to be a one hundred dollar bond, etc. Entries will be filed until actual launching and then checked.

- b. I hope all afternoon men (3 to 6) are working on the dee jay check in voice tracks from other cities.
- c. Do any of you see how the Trick or Treat House can be adapted for Xmas without making it sound like just that?? What does a Mystery Santa Claus suggest to you.
- d. Be ready to go on a contest for the last baby of 1957 and the first born of 1958.
- e. Don't forget a Thanksgiving promotion in which the station gives away a dish jockey to do the Thanksgiving dishes.
- f. I am entertaining the idea of doing a 4 station network show for the Glenn Miller anniversary this year. It would be from three till six on the day of the anniversary of GM's death and would originate from KLIF. If you think the line charges are worth the promotion, let me know. Without having reference material right here, I think the date is Dec. 12th.
- g. Jim Woodell, KTSA newsmen will help get KBEI on the air by setting up and operating the newsroom for a week or ten days and then will return to San Antonio.
- h. Joe Long has some excellent new news intros devised in Houston. He is doing them for all stations and I'll shoot them to you as soon as I get them.
- i. Attention newsrooms...watch for and billboard the Davis Cup Tournament coming up soon. The U.S will try to regain the Cup this year. Should have a lot of appeals for all sports fans in your areas.
- j. You are free to put Tommy Sands records back on the air if you wish.
- k. GEM will send New Year's greetings in sound for all stations. You will soon receive some vignette type promos for your anniversary sound. They are late due to the travels of GEM.
- l. The big thing is the item about the taped insertion. Let's have a good job and get it to me on schedule. Thank.

Don Keyes

MEMO

TO: GORDON McLENDON

SUBJECT: MONITOR REPORT

FROM: DON KEYES

DATE: 5 Nov '57

1. Yesterday, I had my first opportunity to monitor KLIF throughly since my return. I feel that I am especially qualified to do this due to the fact that I have been away from the sound of KLIF so long, the changes that have taken place over the past year and a half are more obvious to me. Since the tenth anniversary push last Friday, the station sounds much better than it did, however, I have the following comments to make on the overall sound. All of them quite valid in my opinion.

2. "The Bruce Hayes Show". Monitored from seven ayem to eight forty five ayem.

From various conversations since I returned, I heard that Bruce's show is not what it used to be. From conversations around town with friends of mine not connected with this business at all, many said they no longer listened to Bruce. While no specific instances were forthcoming, the overall complaint was that Bruce talks too much and is "silly".

Bruce's show is loose and disjointed. While the sense of humor and remarks still remain the same, the continuity of the entire show seems to have fallen apart. I think this comes from violation of three basic policys. In order they are.

- a. bad music.
- b. Too much extraneous talk
- c. bad pacing.

To illucidate:

- a. There seemed to be an abundance of rock 'n' roll during the first hour. I was not familiar with the record after the seven ayem news but it was a horrible rock (n' roll which I don't think should even be on the station, this was followed by "The Mad Martians", a novelty "space" record. ~~XXXXXXXXXX~~ "Yody Yacky" by the Drifters led off after the seven thirty headlines and even though Bruce had a few humorous remarks to say about the title, the record itself grated on my ears at that time of day.
- b. The hour from seven to eight contained 18 commercials. This would not be too much of a load is handled discreetly. However, only eight records were played during the entire hour. There should have been eleven

in my opinion. I get the impression that Bruce thinks his chatter is more important than the music. I would quite agree with this if the chatter had been entertaining but too much of the time it was disjointed and rambling. He spoke of course of satellites, UFOs and a few kickers from UP but for one example, what with three commercials, plus ad lib, he went for 6 minutes without music from 7:07:30 to 7:13:10. This talk was about the weather, amount of rainfall so far, year of lowest rainfall, etc. I definitely think that this information was quite good for the rainy days we've been having but it should have been meted out throughout the next few records, not in one bunch causing 6 minutes of talk. Another crutch that Bruce uses is that of humming or singing after the records or musical commercials. This too I am not against but he ran it into the ground. After a while I got to wondering just when he was going to stop humming and tell me something. Just one other item about Bruce. I vehemently protest the constant and ridiculous use of the editorial "we". This is not a newspaper and I think the use of "we", when overdone sounds positively absurd. I don't recall the connection but Bruce referred to "the nape of our neck". This struck me as being positively asinine. I have instructed my jocks in San Antonio and Houston to become people and not just voices. What is wrong with saying, "when I got up this morning" as opposed to "when we got up this morning". Unless of course, you were sleeping with someone. To me, the use of "I" is just another way of becoming a "regular guy" to the listener. A person endowed with the same joys and problems as the listener.

Bruce's show is basically good but I think with observance of some basic policies it can become much better.

3. "The Ken Knox Show" Monitored from nine ayem until ten thirty ayem.

Ken's show was very good. No complaints at all. Quick wit, good humor, excellent pacing of music. I got a bit tired of the tenth anniversary thing but I suppose we've got to get it across.

4. "The George Singer Show" Monitored from noon till two peeyem.

First off, George needs a new cut of his theme. It is quite scratchy. Hope this can be done right away. George's show is flat. It needs some things to build on. I suggest comic soap operas a la MacGregor, maybe a funny paper strip, thumbnail sketch of Glenn Miller. George devoted most of his ad lib informative material to UFOs and outer space. I also found interesting his

remarks about the Short Wave Ham Operators Network and UFOs. All in all however, the show was a bit flat. I think Gramps should become the producer of the show rather than just a disjointed "character" who happens to be present. Joel Spivak does a similar thing at KILT that has the same effect. Gramps should have something to do with the show. I also suggest that on a cold, raw day such as yesterday, Geoges show should be done from the "Pine paneled KLIF Den". Talk about roaring fireplace, crackling hearth, hot chocolate, popcorn, lounge chair, warm lights, comfortable footstool, lounging robe and other things that might denote warmth and comfort on a cold day. Also consider stealing the "Crystal Studio" from WNEW. It certainly conjures a picture. George needs to turn some imagination loose on his block and develop it to a great degree. As I say, right now it sounds quite flat and void of color.

5. "The Art Nelson Show". Monitored off and on through the whole show. Terrific. Art swings along at his usual best. Glib, fast, very smooth. I would have played the music softer during the traffic however.
6. GENERAL COMMENTS FOR IMPROVEMENT OF KLIF
 - a. There was too much r 'n' r during the nine to three block. Regardless of a records position of the survey, I think that it should be on the restricted list if it is at all "teenage".
 - b. We need more cute promos on the air. Has Tanya been changed for Singer and Andrews yet Ken? Please have Ben transpose the "What Kind of People Listen" and I'll get them recorded.
 - c. I suggest we have the community bulletin board like WNEW. A production intro would precede the spot and would add a bit to out sound of "production".
 - d. Newsmen were lagging on mike. Content of the news was good but not the delivery. One thing I have always harped on is that when the cue is given either on headlines or the newscast itself, the newsman should spit out his opening lines and be off and running. I am very adamant about this Ken, please get it across to the newsmen soon. The closing format of the newscast has not been changed yet. Is Ben still out? Better have someone else do it.
 - e. There was an alarming lack of teasers. Now that we are again operating with a full news staff I

MEMO

TO:

GORDON McLENNON

FROM:

DON KEYES

see no excuse for any further laxity in the news department.

- f. The emergency news intros for mobile, tape, telephone need to be re-done. They just don't sound good. Ken, see me on this.
- g. The station basically sounds good. The only real complaints I have are.

(1) The pace of Bruce's show

(2) The content of Singer's show

(3) The sound of the news.

- 1. The intensity of the report is too high. Report back and resting.
- 2. Ken Knox and I have decided the following:
 - 1. Properly handled, this can be the biggest major change in program sound since Color Radio back in January of 1955. The overall sound of the station will be marked by new, fresh formats, intros, promos, contests and promotions not on the air.
 - 2. Specifically, here is a breakdown of what will be new.

Don Keyes

- A. Schedules. Don Keyes' schedule will be altered to include Perry Andrews from noon 'till three and George Singer from nine 'till midnight.

6:00 AM to 9:00 AM	Bruce Hayes.
9:00 AM to 12:00 N	Ken Knox.
12:00 N to 3:00 PM	Perry Andrews.
3:00 PM to 5:00 PM	Don Keyes.
6:00 PM to 9:00 PM	Mark Foster.
9:00 PM to 12:00 N	George Singer.
12:00 N to 6:00 AM	Hal Murray.

- a. New promos will be written introducing Hal Murray to KLIP and others calling attention to the new Perry Andrews show and the new George Singer show. Other new for Jay promos have already been run on disc.

B. Intros.

- a. New news intros will be produced, the theme of which will either be a "death and resurrection" or the "impossible news." We have not decided yet.
- b. New headlines and weather intro. This will be "Bill Becker here and weather here" as it is now running.
- c. Don McLesky is writing the Jay intros to present each day show. "And now weather of the day at 6:00."

MEMO

TO: GORDON McLENDON

SUBJECT: KLIF NEW SOUND

FROM: DON KEYES

DATE: 22 Oct '57

1. The lateness of this report is due to the Shreveport week-end meeting.
2. Ken Knox and I have conferred on the November New Sound for KLIF and have decided the following.
3. Properly handled, this can be the biggest major change in program sound since Color Radio back in January of 1955. The overall sound of the station will be marked by new, fresh formats, intros, promos, contests and promotions not on the air.
4. Specifically, here is a breakdown of what will be NEW.

- A. Schedules. The dee jay schedule will be altered to include Perry Andrews from noon 'till three and George Singer from nine 'till midnight.

6:00AM to 9:00 AM	Bruce Hayes.
9:00AM to 12:00 N	Ken Knox.
12:00 N to 3:00 PM	Perry Andrews.
3:00 PM to 6:00 PM	Art Nelson,
6:00 PM to 9:00 PM	Mark Foster.
9:00 PM to 12:00 M	George Singer.
12:00 M to 6:00 AM	Hal Murray.

- a. New promos will be written introducing Hal Murray to KLIF and others calling attention to the new Perry Andrews Show and the new George Singer Show. Other new dee jay promos have allready been cut on disc.

B. Intros.

- a. New news intros will be produced, the theme of which will either be a "tenth anniversary theme" or the inaccessible areas. We have not decided yet.
- b. New headlines and weather intro. This will be "KLIF Rocket News and Weather Eye" as KTSA is now running.
- c. Ben McClesky is writing dee jay intros to precede each dee jay theme. "And now another of the Big 7 etc."

C. Promos

- a. "Tanya Terwilleger" - These are dee jay promos with a comedy soap opera theme. French and I wrote them and they are very popular in San Antonio. We recorded some new ones yesterday. There are seven different ones and they will run one per hour the first week and then will be diluted.
- b. "What Kind of People Listen to KLIF". These are adaptations of the Dumbarton Oaks commercials from KILT. There are nineteen different ones now running in San Antonio and Ben is re-writing them for KLIF. He will add about 6 more new ones. Most are quite funny and they are really colorful. These too will run one per hour for a week. Then they will be thinned out.

D. Jingles

- a. We will air for the first time the new Meeks jingles and some new Merriman jingles. If the Merriman jingles are not ready in time, we will revert to some old Merriman jingles that Ken has in mind that have not been on the air for a year or so.
- b. The Honeydreamers Weather jingles will be put in the rack but will not be scheduled. Their use will be up to the discretion of each dee jay.

E. Music

- a. The music policy of 5-4-3-1 is now in effect and will remain so.
- b. "Pick Hit" will be started with 50 copies going out each week. Winners will be acknowledged throughout the day on Saturdays. A la Storz. Good gimmick.

F. News

- a. Two voice newscasts will start as soon as the news department is fully staffed.
- b. Muhlstein will have an editorial on Nov. 1st. Subject is not yet chosen.

G. Individual Promos

- a. Perry Andrews will start the gripe promo on tape.
- b. Ken Knox will start "Coffee Break".

- c. Art Nelson will start the dee jay check in routine from distant stations. (This probably will not be ready to roll by Nov. 1st due to the amount of work getting it set up).
- d. A disc of fresh recorded laughs will be made available.

NY

H. Station Breaks

- a. New, clever breaks will start along with some institutional breaks. These will be preceded with the "even newer KLIF" This phrase will also be used in promos.

I. Formats

- a. There will be new formats for news and headlines as well as sportsscoreboards.

J. Contests

- a. We will start off the month with Magic Telephone. This will run November 1st thru 8th. If it ~~wixx~~ is won before then, we will immediately start a contest schedule for Nov. 11th.
- b. Mystery Walker, scheduled for Nov. 11th thru 14th.
- c. When "Walker" is won, promos will start for Lucky Telephone which will start on the 18th. This will be scheduled for only four numbers per day.

K. Promotions.

- a. Only one outdoor promotion is scheduled for November. Tentatively, it will be Nov. 9th. It is the "KLIF Tenth Anniversary Party". The following will happen.
 1. A gigantic cake will be served to our listeners at some public park or pavilion. Baked in the cake will be small prizes. Cheap lighter, plastic comb, pen and pencil set and something really big. Haven't decided this yet. Maybe a watch. Free soft drinks.
 2. "The KLIF Ten Ager" will be announced. Haven't worked out details on this yet.
 3. We will give away a ten year old automobile. Maybe ~~XX~~ a 1947 Olds from Freeman Olds just for name mention in the promos. Not worth much but a great conversation piece.

- 4. An act. I will promote a recording artist in here on a one night free act. Don't know who yet.
 - 5. Introduction of dee jays and a record hop, weather or space permitting.
 - b. As you can see, we can make a lot of noise with this on the air without costing the station much other than the cost of the cake. ("The wrlds largest birthday cake by the way.")
- L. And that is our plan for November. Hope you approve and possibly contribute an idea or two that we may have over looked.

Don Keyes
Don Keyes

Ken Knox
Ken Knox

To: All K L I F People

From: Ken Knox

Date: October 28, 1957

TENTH ANNIVERSARY SOUND - EVEN NEWER K L I F

Those two phrases mean that K L I F is about to go through the greatest change since COLOR RADIO began on January 2, 1956. Operation "Big Change" has already begun with teaser announcements now going on. Zero hour for the campaign is Midnight Thursday---or Zero hour Friday. Here is a general memo on the plans we have made so that each person will have an opportunity to do his share in making the EVEN NEWER K L I F a big success.

With Friday's all-night show MILKMAN'S MATINEE KLIF will introduce a man who is proven as one of the funniest, most talented entertainers in the business. Hal Murray joins us after having given San Antonio a thrill thru KTSA's all-night trick. Lets welcome Hal and his wife Elsie and their brand new baby son. Plans are being made for Hal to do his show from a remote spot---all night restaurant or night club. Until these plans are complete Hal will do his show from the studio. Please help this guy and he will do us a GREAT show on the EVEN NEWER K L I F.

1st.

Beginning November THE EVEN NEWER K L I F will begin its KLIF-MYSTERY WALKER contest. He or She will carry a one-thousand dollar bill and will surrender it to the person who approaches him with the question, "Are you the KLIF MYSTERY WALKER? Clues will be given throughout the broadcast day on THE EVEN NEWER K L I F.

Beginning November 1st. THE EVEN NEWER K L I F will have its MAGIC TELEPHONE CONTEST. A caller that phones the "magic" number and asks, "Is this the K L I F magic telephone number" will be awarded \$100. Again, clues will be given on THE EVEN NEWER K L I F.

Beginning Friday, November 1st. I would like to have the PBX operator (and all those who answer phones) to answer with the words, "THE EVEN NEWER K L I F." Will the salesmen and others who come in contact with the public please refer to THE EVEN NEWER K L I F and THE TENTH ANNIVERSARY SOUND.

The new NEWSCAST introductions will be built around an "anniversary" theme relating the anniversary of events during the past ten years that are relative to the same years of K L I F's existence. These will be on tape and will begin at the zero hour Friday, Nov. 1st.

The EVEN NEWER K L I F top forty survey will be made and published on a new, attractive scotch-bordered page. I will assign certain duties to those responsible for this publication in a separate memo.

TENTH ANNIVERSARY SOUND (cont.)

The entire month of NOVEMBER will be the bounds of the TENTH ANNIVERSARY SOUND. The actual "BIRTHDAY" is on NOVEMBER 9th. On that date we will really fill the broadcast day with congratulatory announcements from the governor to Mamie's hair-dresser!! Personality cut-ins will be played throughout the day and as of this writing there is a BIRTHDAY PARTY for LISTENERS in the making.

I have mentioned some of the major things about the TENTH ANNIVERSARY SOUND of the EVEN NEWER K L I F--- there will be many small revisions in our programming. New promos, new psa spots, new weather and news intros, new mobile news intros, new station breaks, new contests on each individual disc jockey show and perhaps a change or two in the actual disc jockey schedule.

In the time left between now and November first you may have some ideas of your own you would like to contribute to the EVEN NEWER K L I F. If so, please make them known to me.

I sincerely ask your full cooperation in making this move a tremendous success.

Thank you.

Ken Knox
Ken Knox

TO: All K L I F Disc Jockeys
TO: GBM, Don Keyes, Newsmen.

FROM: Ken Knox

The purpose of this memo is to cement together some of the things we discussed in our last meeting relative to the "new sound."

We are running the following "production" aids:

1. K L I F BOMB OF THE WEEK

E.T. open/close in C.R. "bomb" records in C.R. (picked by p.d.) records to vary from day to day---limited to BRUCE HAYES, ART NELSON AND MARK FOSTER SHOWS TFM.

2. PIK HIT OF THE WEEK

E.T. open/close in C.R.
R.A.S. on log. Record in C.R. Announce winners from sheet provided by p.d. each Friday 6 PM to Midnight.

3. INTRO TO SONG NUMBER 1, 2, 3, 4 and 5.

E.T. intro only. In C.R.
Not logged--does not have to be used every time.
Use two or more of the five intros per show.

4. ANNIVERSARY SONG INTRO. (3 separate cuts)

E. T. (open only) R.A.S. on log.
Anniversary songs chosen by p.d. and in c.r. rack.
Songs were hits during KLIFF'S ten years.
Additional historical info from year each record was popular also provided LIVE in c.r. (thanks to Edd Routt for research)
Each record will have "year" it was popular written on label.

5. INTRO TO "TOP FORTY NEWCOMER." (1 cut)

E.T. open only in c.r.
New comers to T-40 marked "new" on T-40 sheet in c.r. window.
Use e.t. sparingly to avoid "sameness."

6. MOBILE NEWS AND SPECIAL EVENT INTROS.

Note: In the first "take" on these we find they are too long and not quite right. They will be cut again and a separate instruction sheet issued.

7. ROCKET NEWS AND WEATHER USE OF "WEATHER EYE" AND "WEATHER TOWER"

Half-hour news/wx intro R.A.S.
Use WEATHER EYE in describing "forecast" or "weather to come"
Use WEATHER TOWER to describe current weather conditions downtown.
i.e., "Tower" replaces word: "station" as in KLIFF WEATHER STATION.

SUMMARY

We want a faster, tighter sound than in the past. We have perhaps "overplayed" the use of off-the-cuff dee jay chatter. Many things have been said that do not mean anything to a large group of people. No more HCUSE JCKES or HCUSE SUBJECTS! Don't stop to comment about bad copy or misspelled words. Don't make a big ado about a wrong speed. Use the production aids to cement your talk, music and commercials together in a tighter overall sound; a mosaic!

The music policy is clear I think. . .if you have any questions about it, please see me. There is a memo out describing exactly what we want. There is a new ALBUM program we want to try and it will be explained fully in a day or two. It simply is "giving the dee jay an album that he (and he only) plays for one week. He "romances" the album a bit and at the end of the week it goes into regular play or "hold" and the jock gets another album-of-the-week.

We want and DEMAND a news teaser from the newsman on duty. These are on the log and must be run! Please make a notation on the discrep sheet if a newsman fails, for any reason, to give a teaser.

I need some help in publishing the TOP FCRTY. I would like to have the following men at the following hours:

GEORGE	MONDAYS	10:00 AM to 12:00N	Make phone calls
BRUCE	MONDAYS	10:00 AM to 12:00N	Make phone calls
NELSON	MONDAYS	1:00 PM to 2:00P	follow up on AM Calls.
George	TUES	10:00 AM to 12:00N	Complete calls
Nelson	Tues	1:00 PM to 2:00P	make "rough" copy and give to typist for delivery to PRINTER by 5PM TUESDAY deadline.
PERRY	FRIDAY	Afternoon	package T-40 for mailing
MARK	FRIDAY	"	package T-40 for mailing

The above jobs can be alternate from time to time...just so it gets done. I will have a new "phone" list Monday Nov. 11 for Geo and Bruce.

I think everyone has done a fine job of the new sound and thanks for your help where ever we left some loose ends. Just "swing" --- like you're in a hurry.

luv
kk

Gordon

TO: All personel involved with recording and production.

February 7, 1958

FROM: Les. Vaughan

It seems that we are having some trouble among the stations in the group with recording and production techniques. Some of these problems are with fidelity as well as lack of impressive production. Impressive production is one thing and a major one and can not be obtained just for the wanting. It requires plenty of consenetrated time and effort based upon a good working knowledge of moods and the music or effects neccessary to picture that desired effect upon the listener. A long series of articles could be devoted to this subject alone. So, in the absence of such information, I should like to make this suggestion to each of you who may be hampered by this faldcy.

All of our stations are, more or less, blessed with some announcers who have a good knowledge of music and the ability to fit the music in where it will do the most good. In such cases, I feel that the announcer could assist the engineer, who may not be so blessed, in obtaining the desired results in any of your production projects.

It has been a long standing feeling among the McLendon group that the length of a spot or what have you, is really secondary if you make the spot interesting. This can be done many ways, but primarily by good writing, the proper type announcer, and above all the proper musical effects. You may be suprised what a simple thing like a properly placed pistol shot can do to an otherwise drab spot. Try some experiments. But, a word of warning here. Like in cooking, too many bosses can spoil your job. Listen and heed to all of the advices, than choose the best one you like. If, once you can get the feel of the mood or point of projecture, you have it whipped....get it on tape. Enough for the moment about this.

Even the best production man in the business will find all of his efforts defeated if, after he gets what he wants, finds the quality poor. Quality, in this respect, pertains to fidelity. Let us dwell on this a moment.

I find some of our stations are not taking full advantage of their facilities. By this, I mean, they have very fine tape recorders such as Ampex, yet will record at 7.5 inches per second for possibly no better reason than to save tape. A pretty bad excuse where the best quality possible is desired. I know that Ampex's engineers will argue with you that their 7.5 curve is comparable to the 15 ips, but, don't you believe it. However, should every other piece of equipment associated with getting this spot on the air and into the listeners' ears was perfect, then, I don't believe this recorder fallacy would be of any consequence. I don't think we should take that chance. All of our disc recorders are of the older variety, and at best are only as good as the discarded "NAB" curve can provide. Today, I think you will find that most all of our records are recorded on the NARTB, RIAA, Ortho-Acoustic, and London FFRR. I don't believe any of us get too close to any of those curves with our present equipment. So, here again is the reason we must get the very best out of the things we have. In brief, tape all of your stuff at 15 inches per second, dubbed to a fair or good quality acetate disc at 78 rpm with no greater than 120 line pitch. I, personally, prefer Audio-disc, red or yellow label, at 112 lines at 78. This pitch will allow you to get up to four safe recording minutes to a side of a 12 inch disc.

Here in Dallas, we have a Presto 92A recording amplifier. It's best curve was NAB at 33.3. I tried using this curve at 78 and it worked out fine until we removed all the filters from the control room pick-ups. Naturally the highs went too high. So, we changed the old 78 curve and made it do a compromised NAB which doesn't match the RIAA but certainly is better than the former.

Some of you may be economical and will want to save on your recording blank cost and will continue to use 33.3. I will have to disagree with your logic. The very small saving that you may achieve will not overcome your loss in quality. That is, unless you are lucky enough to have one of the newer, and quite expensive, lathes and heated stylus, and associate equipment. Besides, disc recorded at 78 will out last those recorded at 33.3, offering somewhat of a savings there, if not in time by having to redub new disc ever so often.

We won't take any more time now to discuss some of the lesser problems you may be experiencing. I am trying to get our affairs to a point here whereby, I can get away and pay each of you a visit in the near future and be able to see and discuss your problems at length.

In the meantime, as a favor to us here in Dallas, on your monthly assignments, please group all of your projects for each station together. That is, say you have three different spots for all stations. Record number 1, 2, and 3 for KLIF, then number 1, 2, 3 for KILT and so on. This will speed up the process of putting them on your master tapes.

Gordon
Policy Book

25 FEB '58.

JACK ELLIOT, P.D.
RADIO STATION KTSA,
SAN ANTONIO, TEXAS.

DEAR JACK,

FOR THE PAST COUPLE OF DAYS I'VE BEEN THINKING OF WRITING THIS LETTER TO YOU AND I'VE FINALLY DECIDED THAT I SHOULD IN ALL FAIRNESS TO YOU.

FIRST OF ALL, JACK, THIS LETTER IS BY NO MEANS A REPRIMAND OR ANYTHING OF THAT SORT. IT IS MERELY A COLLECTION OF A FEW THOUGHTS THAT I THINK MIGHT HELP YOU IN YOUR JOB.

I DON'T KNOW HOW MANY TIMES I HAVE HEARD GORDON SAY WORDS TO THE EFFECT THAT THERE IS NO PRESCRIBED SECRET TO THE McLENDON PROGRAMMING. IF THERE IS ANY FORMULA TO OUR SOUND IT IS ATTENTION TO MINUTE DETAILS ON THE PART OF THE PROGRAM DIRECTOR AND A SOUND OF BEING ACTIVE AND BUSY ON THE AIR.

WHILE AT THE GUNTER HOTEL A FEW DAYS BACK I MENTIONED SEVERAL THINGS TO YOU THAT HAVE NOT BEEN DONE. SOME OTHERS VIA TELEPHONE CONVERSATION HAVE BROUGHT THE SAME RESULT. SPECIFICALLY, I HAVE HAD TO JOG YOU ON (A) TALK ABOUT THE FLAGPOLE SITTERS, (B) THE ELIMINATION OF THE MUSICAL CHIME, (C) CONSTRUCTIVE TALKS WITH GENE CROCKETT AND A FEW OTHERS WHICH ESCAPE ME AT THE MOMENT BUT WHICH ARE CONTAINED IN PAST AIR CHECK CRITIQUES.

NOW, JACK, I KNOW YOU HAVE THE ABILITY AND ENERGY FOR YOUR POSITION. I JUST WANT TO DISCUSS WITH YOU AGAIN SOME OF THE MECHANICS THAT ARE NECESSARY TO PROVIDE THE SOUND WE WANT.

I HOPE YOU ARE KEEPING A SMALL NOTEBOOK AND PENCIL ON YOUR PERSON AT ALL TIMES. DON'T FEEL THAT THIS IS A MARK OF HAVING A BAD MEMORY. EACH TIME GORDON CALLS ME INTO HIS OFFICE FOR ANYTHING I AM ALWAYS EQUIPPED WITH ADEQUATE NOTE-TAKING MATERIAL. EVEN GORDON CARRYS REAMS OF PAPER IN HIS COAT COVERED WITH NOTES, DATA AND IDEAS THAT HAVE COME TO HIM DURING THE DAY. THE IDEAS THAT CONCERN PROGRAMMING ARE PASSED ALONG TO ME AND I IN TURN, NOTIFY AND CHECK WITH ALL STATIONS ON THEIR DISPOSITION.

WHEN I WAS STATION P.D., AND EVEN NOW, I KEEP A LEGAL SIZE PAD OF NOTES NUMBERED ALONG THE RIGHT MARGIN OF THE PAPER WITH PERTINENT REMARKS ABOUT THEM JOTTED ON THE OPPOSITE SIDE. EACH MORNING, THE FIRST THING I DID WAS CHECK THE LIST TO SEE WHAT NEEDED TO BE DONE THAT DAY. THIS WAS USUALLY FOLLOWED BY A FLURRY OF PHONE CALLS TO VARIOUS PEOPLE INVOLVED IN THE COMPLETION OF THE PROJECTS AND WHEN A JOB WAS FINISHED, I'D SCRATCH IT OFF THE LIST. EVERY WEEK OR SO, WHEN THE LIST GOT MESSY, I'D WRITE A FRESH LIST ELIMINATING COMPLETED JOBS. THIS WAY, I WAS NEVER AT A LOSS AS TO WHAT WAS DONE, WHO WAS IN CHARGE OF THIS PROJECT, HOW WORK WAS COMING ON IT AND SO FORTH. IF YOU ARE NOT DOING THIS, I STRONGLY URGE YOU TO START IT RIGHT AWAY. IT WILL ALSO EASE YOUR MIND AS TO THE VARIOUS PRESSURES OF YOUR JOB. ALL THE ANSWERS WILL BE RIGHT AT YOUR FINGERTIPS.

(2)

UNCONSCIOUSLY, THE DAY FOR ME BECAME DIVIDED INTO THREE BASIC PARTS, (A) NOTE REVIEW AND FOLLOW THRU IN THE MORNINGS (B) A MORE RELAXED EARLY AFTERNOON WHICH FREED MY MIND FOR ORIGINAL IDEAS AND THINKING AND (C) MY THREE TO SIX SHOW. NATURALLY, CATEGORY "B" WAS INTERRUPTED OFTEN FOR THE VARIOUS EXIGENCIES OF THE ROUTINE PROGRAMMING OF THE STATION.

BELIEVE ME, I AM WELL AWARE OF THE FRANTIC PACE OF BEING P.D. AT TIMES I WOULD GO HOME EXHAUSTED FROM ENDLESS QUESTIONS AND ANSWERS, PHONE CALLS, PERSISTENT RECORD MEN, PEOPLE WALKING IN, RECORDING, DISC JOCKEYS WITH PROBLEMS, ETC.

JACK, THERE IS NO ANSWER TO THIS EXCEPT A FRAMEWORK OF A SCHEDULE YOU MIGHT WANT TO ADAPT AND ENFORCE TO HELP YOURSELF. YOU MIGHT HAVE GLORIA HOLD ALL YOUR PHONE CALLS FOR AN HOUR, (EXCEPT THOSE FROM DALLAS) HAVE THE JOCKS CALL YOU TO SEE IF YOU ARE TIED UP WITH SOMETHING ELSE BEFORE THEY COME BUSTING IN, CLOSE THE DOOR OF YOUR OFFICE, AND OTHERS THAT MIGHT HELP PROVIDE A MORE RELAXED ATMOSPHERE FOR GOOD WORK.

THAT'S ABOUT IT JACK, I KNOW THAT BY FOLLOWING SOME OF THESE SUGGESTIONS, ~~XXXX~~ YOU WILL BE ABLE TO PERFORM YOUR NEW JOB IN A MORE EFFICIENT MANNER.

AGAIN, LET ME SAY THAT THE FOREGOING IS PRESENTED AS CONSTRUCTIVE CRITICISM OF YOUR WORK. I HOPE I DID NOT OFFEND YOU OR HURT YOUR FEELINGS. IF I DID, THE ONLY THING I CAN SUGGEST IS TO PUT THIS IN YOUR DRAWER AND READ IT AGAIN AFTER YOU'VE SETTLED DOWN.

GORDON SPEAKS HIGHLY OF YOU AND YOUR POTENTIAL AND I AM MERELY TRYING IN MY CAPACITY WITH THE COMPANY AND AS YOUR FRIEND AND FELLOW JOCK, TO HELP YOU REALIZE THAT POTENTIAL.

SWING...

DON KEYES

P.S. I AM TAKING THE LIBERTY OF SENDING GORDON A CARBON OF THIS NOTE IN ORDER THAT HE TOO MIGHT POSSIBLY CONTRIBUTE SOME SUGGESTIONS THAT I MIGHT HAVE MISSED.

cc: GORDON McLENDON

MEMORANDUM

KLIF--DALLAS

TO: Mon. p.m. (13) 1868.00 CHRON. (Wanted)
 Mon. p.m. (13) 936.00 PRESS (Wanted)
 Tues. a.m. (14) 1310.00

MEMORANDUM

KLIF--DALLAS

TO: Gordon McLendon

DATE: August 1, 1958

FROM: Bill Morgan

SUBJECT: Telephone line charges

Here are line charges to the other stations, half-hour per day direct line on a monthly basis:

(9-10 am)	Dallas to Houston	\$100.17
(4-5 pm)	Dallas to San Antonio	114.55

*File my
top drawer*

MEMORANDUM

KLIF--DALLAS

TO: Mon. p.m. (13) 1868.00 CHRON. (Wanted)
 Mon. p.m. (13) 936.00 PRESS (Wanted)
 Tuss a.m. (14) 1368.00 POST (Wanted)

FR: Cocktail party 500.00 PRESS (Found)

Junior Boards 3680.00

~~Models~~ Models 300.00

Public Rel. 1000.00

4916.00

Misc. 1000.00

\$6000.00

Send new rate to
 SRDS for July 1
 insertion

suggestions?
 this
 ded your

MEMORANDUM

KLIF--DALLAS

TO: Bill Morgan

DATE: 3/13/58

FROM: Gordon McLendon

SUBJECT:

Blair memo

[Handwritten signature]
[Handwritten signature]

Please read the attached. Do you have any other suggestions? I am adding a few of my own and would like to have this memo and Don's draft back as soon as you have added your thoughts.

GBM:bp
Att.

[Handwritten signature]

Return of the Blair
Wash Post
[Handwritten signature]

STATION MEMORANDUM

JOHN BLAIR & COMPANY

415 MADISON AVE. • NEW YORK 17, N. Y.

TO Mr. Gordon McLendon - KLIF

DATE

March 10, 1958

FROM Arthur H. McCoy

SUBJECT

Selling Tape

Dear Gordon:

As you know, we like to use tapes to sell agency executives on the exciting sounds of Spot Radio. We feel that there are probably two different kinds of tapes which we should have on file -- one which shows all the fast-moving sounds of the station, including the top pop music, and another which would be designed for the main purpose of pointing out the community service functions of these same leading stations.

In our Chicago meeting, Chuck Fritz brought up the Dodge problem. It isn't isolated. We are going through a similar type problem here on Sinclair Refining, and in our Sales Meeting last Tuesday here, I realized all over again that personal opinions on the part of some of the key media people are likely to affect our billing adversely unless we come up with a new effective sound that will impress them.

Certainly KLIF does an outstanding news job, editorializes like no one else, handles public service more interestingly than anyone else, and can fit the description of the "friendly necessity" better than any other station in Dallas. I believe that if you were to give us a ten-minute tape showing specific examples of these and other important points, we can do a lot about putting the focus on this phase of your operation -- and take some of the spotlight away from the top pop problem which arises in certain areas.

I don't have to tell you anymore what I have in mind -- I am sure you get the idea. I know that Chuck would be able to use it immediately in Detroit, and we would like to have a copy here. Likewise, Cliff would need a copy.

Best regards.

Sincerely,

Arthur H. McCoy
JB

/jb

cc: Bill Morgan
Wells Barnett
Charles Fritz

*Action of the
Wash
Letters*

MEMO

TO: GORDON McLENDON

FROM: DON KEYES

DATE: 12 MARCH '58.

1. Citizen of the Week
2. National Headliner's Award
3. Hooper breakdown 9-3
4. vignettes?
5. frequent sports broadcasts.

1. REGARDING THE INFO YOU WANTED ON THE NEW TEN MINUTE TAPE TO BE MADE FOR JOHN BLAIR, HERE ARE SOME IDEAS THAT MIGHT BE USED.

A) ADULT PROGRAMMING FOR ADULT APPEAL

- 1) UNLIKE MANY MUSIC STATIONS THESE DAYS, THE SOUND OF KLIF IS NOT DOMINATED BY ROCK 'N' ROLL. KLIF LISTENERS WILL FIND A TASTEFUL BLEND OF THE BEST QUALITY OF TODAY'S MUSIC. FROM PERRY COMO (SEG IN A COMO HIT HERE) TO PERCY FAITH. (SEG TO NICE, SMOOTH INST. KLIF ALSO SHOWCASES FOR THE BENEFIT OF THE ADULT AUDIENCE, SOME OF THE CURRENT CROP FROM BROADWAY (76 TROMBONES FROM "THE MUSIC MAN").
- 2) NEWS IS AN INTEGRAL PART OF THE KLIF ADULT SOUND. VITAL, ALIVE, INTERESTING NEWS. (CUT TO NEWSROOM FOR BEEPER FROM CITY HALL) THE PEORIA DAILY SAID OF KLIF RADIO NEWS, "THEY DON'T KNOW WHAT NEWS IS IN PEORIA". MOBILE UNITS ARE ON HAND NOT ONLY FOR EMERGENCYS BUT FOR THE SIMPLE MOBILITY OF NEWS GATHERING (CUT TO MOBILE FOR CIVIC INTEREST STORY)
- 3) FOR THE ADULT AUDIENCE, KLIF PIONEERED EDITORIALIZING BY RADIO. (CUT TO ONE OF OUR ESPECIALLY EXCITING EDITORIALS) AND NOT ONLY DOES KLIF EDITORIALIZE, BUT KLIF GETS RESULTS. (INCLUDE BIT FROM BLAIR TAPE ABOUT INSURANCE COMMISSIONERS RESIGNING.
- 4) KLIF DEE JAYS, ENERGETIC YOUNG MEN, MOST OF THEM WITH FAMILIES, ARE NOT "LABEL READERS". THEY ARE ENCOURAGED TO PRESENT ENTERTAINING, MATURE SHOWS ALONG WITH THE MUSIC. (CUT TO SINGER WITH A HOUSEHOLD HINT, KNOX WITH TRAFFIC REPORTS, ETC)
- 5) PROMOTIONS ARE GEARED FOR THE ADULT AUDIENCE. THE KLIF MYSTERY VOICES CONTEST, COLORFUL; FUN AND ENTERTAINING BUT CERTAINLY NOT FOR CHILDREN. (INSERT PORTION OF MYSTERY VOICES PRESENTATION) SECRET SOUNDS ALSO ARE FOUND STIMULATING TO NOT ONLY THE TEENAGER, BUT THE ADULT MIND AS WELL.
- 6) RATHER THAN GIVE DEDICATIONS OF RECORDS TO A SMALL MINORITY OF TEENAGERS, KLIF DOES ACKNOWLEDGE NAMES ON THE AIR IN A VERY DIFFERENT MANNER. ~~XXXXXXXXXXXXXXXXXXXX~~ BY POSTCARD BALLOT, ONE DALLAS PERSON EACH WEEK BECOMES THE "KLIF CITIZEN OF THE WEEK" WE HAVE HONORED SUCH PEOPLE AS (NAME SOME) AND THEIR HOMES HAVE BEEN FLOODED WITH PHONE CALLS OF CONGRATULATIONS FROM THE FRIENDS, ADULT FRIENDS.
- 7) DO ADULTS LISTEN TO KLIF? YOU BET THEY DO. HERE'S WHAT

GEORGE FREEBIE OF BREEBIE MOTORS SAID OF A SATURATION CAMPAIGN ONE WEEKEND ON KLIF (CHANGE TO OTHER VOICE FOR TESTIMONIAL WITH FANTASTIC SALES FIGURES) (MAKE A MONTAGE OF THREE OR FOUR OF THESE EDITED DOWN) YES, KLIF GETS RESULTS AND RESULTS COME FROM ADULTS. AND OUR FINAL POINT, KLIF IS NOW THE HIGHEST RATED RADIO STATION IN THE TOP 25 MARKETS. WITH REGARD TO ADULT LISTENERSHIP, THE FOLLOWING FACT IS SUBMITTED. KLIF'S HIGHEST RATED AUDIENCE SEGMENT IS FROM FOUR TO SIX PEYEM. AT THAT TIME, KLIF IS REACHING OVER 60% OF THE TOTAL RADIO AUDIENCE. AND YET, EVEN AT THAT TIME SAYS THE PULSE, INC. TEENAGERS ONLY MAKE UP TEN PER CENT OF THAT FIGURE. DOES KLIF APPEAL TO ADULTS? I THINK THE ANSWER IS OBVIOUS.

Don

DON KEYES

w h



MUSIC - NEWS

5000 WATTS • 550 KILOCYCLES • CAPITOL 7-1251 • 1130 BROADWAY • SAN ANTONIO, TEXAS

Dear Gordon,

This is to bring you up to date on some of the assignments you gave on your last visit here.

PROMOTIONS ON DEE JAY SHOWS. Don French is running a variation of the "rags to riches" promotion that Frank Bell once used here. Jack Elliott is running several promotions, including MUSICAL PARAGRAPH, AUGIE'S AD LIBS, SALUTE TO THE CITY, and he has added another "character voice" to his show. LEE PERKINS is doing the "at-the-KTSA-pool" bit and the SUNTAN STUNT which climaxes AUG. 16th. I am using the MYSTERY LAST NAME contest described in a memo from New Orleans. I time the giving of the full name at 55 minutes after the hour to tie up KONO's news. The other dee jays promote these various promotions on their night shows. (For the sake of brevity I haven't explained the exact nature in this paragraph of each of the promotions, but I am sure you know what they are, generally)

Howard Edwards tape was mailed about a week ago.

We have four new half-hour news intros and six new baseball intros. Don French produced them.

We are running copy-cat copy based on those which state, "no ideas today."

Don French's "laughs" from Les Vaughn arrived the day after you left.

We have a spare AMPEX tape recorder that will be used for instant-echo chamber.

We are running cumulative-total Scotch Dollar winnings on each half-hour break.

Have told dee jays about KTSA-TIME, KTSA-WEATHER ETC. And the segue from spot-to-record and record-to-spot.

We have in sight for near future: Walking Woman, Mystery Telephone and the telephone-answering gimmick.

Special intro to Scotch Dollar was begun day after you were here. Don French made.

While most of our station breaks are now tied up with TREASURE HUNT, SCOTCH DOLLAR and COPY-CAT, we are running station break contest and will revert to clever, funny breaks as soon as the TREASURE HUNT cools.

We have gone to the "BIG HADD IS AT 60" news intro. The "SUMMER PROMOS" made by the full KLIF staff just before I left are running one-an-hour here.

I received a CHEZ PAREE tape in today's mail. I await time-order and/or more instructions.

KINTL

TO: KEN KNOX
FROM: Gordon McLendon
DATE: July 17, 1957

Ken, here are a few of the things we talked about in San Antonio which I want to be sure and do.

Work up a regular schedule of promotions that are to be heard on each show... little things like the different ideas that we discussed.

Also start to get snappy recorded intros and promos, etc. Tell the announcers again to sound like they are in a hurry. KONO has real live sound now and I want to be sure that we show no marked contrast. You and Al should both remember that in case you want to check your position, you should have, or Billie has, all the information on how to take a pilot survey in San Antonio.

Send a tape of Howard Edwards to me, at least one-hour, as soon as you find it convenient.

Whoever is the 12 to 3 man should use our "at the pool" bit as well as the suntan signals.

Don French, as well as the other announcers, should be encouraged to give "KTSA time, KTSA weather, KTSA news, etc." That is to say, we want to use KTSA over and over again. We want repeated identification of the call letters.

Remember the "last name" contest that we talked about also. Al will see if he can move Lone Star Beer's star of the week.

Your intros and closes to half-hourly news and baseball need to be changed and I would have about six variations, maybe three recorded and three live.

I would run the stuff about being a copycat out of their ears with frequent changes of copy.

Don French should write to Les Vaughan right away for copies of the laughs-- the new ones--he has got from various tapes.

Cal should be encouraged by Al to go ahead and put in the echo chamber button.

I would run spots or stationbreaks at least, indicating how much money has been given away so far in total Scotch dollars.

Get all the material from Bill Weaver and Morgan can give you anything else you might need on the \$25,000 Treasure Hunt.

Also remember that Walking Woman and Mystery Telephone Number are good small gimmicks.

Les Vaughan has the Kansas City promos already recorded. Ken should write for these.

I wouldn't segue from a record into a commercial or vice versa.

A small gimmick that is good is for one of the new jocks, or anyone else for that matter, say a sexy girl for instance, tell the listeners she wants to talk to them and then set up a recorded service where they can dial a certain telephone number and get a message about KTSA.

I would have special intros to Scotch dollars, even if you want to make them short, using bagpipes. Remember the nightowl special idea about Scotch dollars.

I would put more emphasis on funny stationbreaks which we seem to have dropped on. It may be you want to start another contest among the listeners in this regard.

I would actually set up a timetable with regard to getting these various things on the air such as new promos, new intros, new sparklers, new station id's, contests, etc.

You have some real competition now and we might as well recognize it for just what it is. I am not sure there is quite enough use of our various jingles. I would have Don French use his own jingles a couple of times during his show or at least a short excerpt from same.

Best regards.

GBM:bp

Morgan

TO: ALL STATION MANAGERS
ALL PROGRAM DIRECTORS
ALL SALES MANAGERS

FROM: Gordon McLendon

DATE: July 17, 1957

The meeting scheduled in Monroe has been postponed due to my absence. The only people who will meet in Houston with the Blair takeover team are KILT personnel and possibly Bill Morgan if he cares to go. Sorry to have to postpone this but we will do it again right away.

Best regards to all.

GBM:bp

Larry started another one last week--one which appeared in the current BMI Newsletter. This is done about once an hour. The deejay announces a last name such as Randolph at, for example, 9:45 AM. Then he states he will announce the "first name" at 9:48 AM and if the person named calls WNOB within three minutes, he or she will win a silver dollar. The idea is to induce listeners to call any person with the announced last name and get them to listen to WNOB in hopes of winning. He says "we have a lot of calls but have had only two winners per day since we started last Monday." The deejays pick names from the telephone directory and select fairly common "last names" but finally use the full name of an unreplicated listing--for example, if there were two or more persons listed as Henry Randolph and only one John Randolph, they would select John. He says they are starting a new contest this Saturday in connection with the picture, "Fire Down Below." He says they have a good schedule from the theatre but the contest is also a pretty good one and has some nice prizes to offer. It runs Saturday thru Wednesday only.

Thought you would be interested in this information from WNOB.

GBM:bp

Morgan
(original copy)

TO: ALL STATION MANAGERS
ALL PROGRAM DIRECTORS

FROM: Gordon McLendon

DATE: July 17, 1957

Bill Baldwin writes of a couple of interesting gimmicks which are in use at WNOE and W TIX in New Orleans.

Larry Wilson of W TIX is running a quick quiz once during his show and awarding a few records to the first person telephoning the correct answer to questions such as "how many men did Don Larsen strike out in his now famous world series no-hitter?"

Larry Fischer is running some interesting things. He offers a Coppertone Kit to the first person who calls in who speaks Chinese, has five children all girls, etc. In other words, you pick a listener of unusual qualifications each day. He says the response is very good and it is a cute gimmick.

Larry started another one last week--one which appeared in the current BMI Newsletter. This is done about once an hour. The deejay announces a last name such as Randolph at, for example 8:45 AM. Then he states he will announce the "first name" at 9:45 AM and if the person named calls WNOE within three minutes, he or she will win a silver dollar. The idea is to induce listeners to call any person with the announced last name and get them to listen to WNOE in hopes of winning. He says "we have a lot of calls but have had only two winners per day since we started last Monday." The deejays pick names from the telephone directory and select fairly common "last names" but finally use the full name of an unduplicated listing--for example, if there were two or more persons listed as Harry Randolph and only one John Randolph, they would select John. He says they are starting a new contest this Saturday in connection with the picture, "Fire Down Below." He says they have a good schedule from the theatre but the contest is also a pretty good one and has some nice prizes to offer. It runs Saturday thru Wednesday only.

Thought you would be interested in this information from WNOE.

GBM:bp

MEMORANDUM

KLIF--DALLAS

TO: Bud Lutz

DATE: May 26, 1956

FROM: Gordon McLendon

SUBJECT:

Remember to get telephone news slips so you can keep track of all news calls we are making and avoid paying tax unnecessarily.

Also, Bud, better make the 10% kickback arrangement with Western Union on telegrams sent in on requests.

Tell Don to be sure and emphasize that the Rear Window contest is "the contest with winners."

Saw a good idea for a moving company advertisement recently. It began with a girl whispering twice, "don't make a move without seeing the Acme Transportation Service."

Tell Don to be sure and put in the news formats "the world is at your fingertips" in some of the formats and "located seconds away from the news of the world" in other formats.

Also, remind Don that we had pretty good luck with a simple little contest up here--"we give you the answer, you give us the question."

Also, tell Don to use "Late Date with Frank Bell" or this is the Frank Bell Show, Late Date.

Remind Don to use the sunbathing gimmick where we cue them on how often they should roll over.

The 11:25 at night news should be called the eleventh hour news.

Be sure that the rule that no one is permitted in the control room is observed to the letter.

GBM:bp

MEMORANDUM

KLIF--DALLAS

TO: Don Keyes

DATE: May 16, 1956

FROM: Gordon McLendon

SUBJECT:

By way of summarizing our conversations in San Antonio, thought I'd write you this letter.

I like very much the way you are taking hold and I appreciate your work in our behalf.

Don, since we are going to have so very much stuff going for us in the opening weeks, I'd be careful to keep promos to one or two-liners and to be careful to keep the promos, contests themselves, gimmicks, and other promotional material in hours which are not maximum commercial. If you have anything to put into the driving hours, be sure that the driving hours can take it without overloading. That'll happen a couple of days a week, maybe. And if you do find an hour at the maximum commercially, I'd be very cautious before I put anything in--and if I did it would be a one-liner.

I am sending you caricatures of all jockeys for Top 40 sheets and full page ad. You can have Top 40 sheets printed in San Antonio.

Would start "You'll never hear this on KTSA" things beginning Monday and using them in hours that can take it commercially. Likewise the famous name station breaks--Eisenhower, Kinsey, etc. Likewise, the "secret word for today" bit, using names of prominent San Antonio advertisers and agency people. Likewise Miss Universe promos, although I'd make them a bit shorter than you did in Dallas. Also "the new KTSA."

I'll see that Les Vaughan gets news intros to you right away. I will further see that news formats are sent you right away. Barber shop jingles for commercial accounts will be cut this Saturday (I think and hope).

Please advise me concerning the balloon deal since if you can't get one, I'll order one from West Coast immediately. Bud, please check with Wheeler to see if any ordinance against this.

Don, I would write to other NOEMAC stations for deejay intros to records-- sending them several different scripts--so that you will have it when you want to spring it.

Will send jumbo wires, non-jumping bean letters, and two other mailings directly to Bud for mailing in San Antonio. Will get gifts for cocktail party

week from Friday night.

Don, am enclosing schedule of promotions we will undertake if you agree. Naturally, tell the jocks that they will just hurt themselves by talking about this.

I've had a chance to review your music sheet and think it very good.

Will get together with Virgil Wescoat immediately on WINDO but rather suspect it will have to be sold locally to outfit with many points of distribution. Don't ever print up any stickers until we send you info on ink and paper and glue. Matter of fact, better to let us do it here.

Bud, suggest you use Belo plan for Sunderland and Borom. Virtually all Dallas newspaper employees are on this plan. If you cannot locate details, will send them again. It isn't necessary unless you plan to work them over 40 hours but if you and Don do, cover yourself by using this plan.

Make the 12:30-1:00 PM a high school period devoted to a different high school each day Monday through Friday. Log it as "Jefferson High School Show." In addition to patter, promos, etc., give a few facts about school, etc. Be sure Borom does a telephone news report from sheriff's office or some other vantage point between ten-thirty and eleven a.m. each day. Bud can explain to you method of handling this, Don.

I will call news services here and be certain they release authorization to move news machines.

I will send you designs of easel-type posters we are going to use in Dallas record stores with pockets for Top Forty surveys. But go ahead and have yours made up and you can simply change sometime if you wish.

I will have Wayne return to San Antonio and put up flagpole.

Bud, I will have rate cards mailed to you at the very earliest moment they are ready.

Don and Bud, please enlist aid of salesmen in getting a couple of real fine-looking gals in the Miss Universe deal. We should have a gal that will give them something to look at in Long Beach.

Bud, please institute new logs with codes for Monday morning.

Will send you KTSA "Mystery Man and Woman" buttons as soon as they are received. When you distribute these, caution kids to keep them as they will be used for many contests.

Stick to the music format, Don, and keep your promotional stuff in crowded hours very short indeed. And keep up the good work. See you Monday.

Best regards.

cc: Bud Lutz and Bill Close

KTSA PROMOTION SCHEDULE

PROMOTE MISS UNIVERSE THROUGHOUT

Monday, May 21	Mystery Telephone Number ✓
Tuesday, May 22	Mystery Telephone Number ✓
Wednesday, May 23	Mystery Telephone Number winner; start Lucky Telephone No. and KTSA-WRDR. ✓
Thursday, May 24	Lucky Telephone and WRDR ✓
Friday, May 25	Lucky Telephone and WRDR (begin promote up- coming Mystery Voices) ✓
Saturday, May 26	Lucky Telephone and WRDR (let 'em win WRDR today) ✓
Sunday, May 27	Lucky Telephone and begin Mystery Voices (\$1,000) ✓
Monday, May 28	Lucky Telephone and Mystery Voices (\$500) ✓
Tuesday, May 29	Lucky Telephone and Mystery Voices (\$250) ✓
START PROMOTING SALE OF DOLLAR BILLS FOR 50¢.	
Wednesday, May 30	Lucky Telephone and Mystery Voices (get winner)
Thursday, May 31	Sell dollar bills for 50¢ at good street corner at 5 PM; Lucky Telephone
Friday, June 1	Count the Music; Lucky Telephone
Saturday, June 2	Count the Music; Lucky Telephone
Sunday, June 3	Count the Music; Lucky Telephone
Monday, June 4	Count the Music (announce winner Count the Music)
Tuesday, June 5	Lucky Telephone; start promoting Mystery Man.
Wednesday, June 6	Lucky Telephone; promote Mystery Man
Thursday, June 7	Lucky Telephone; begin Mystery Man
Friday, June 8	Lucky Telephone; Mystery Man
Saturday, June 9	Lucky Telephone; Mystery Man
Sunday, June 10	Lucky Telephone; NO Mystery Man
Monday, June 11	Lucky Telephone; find Mystery Man - begin Mystery Woman
Tuesday, June 12	Lucky Telephone; Mystery Woman
Wednesday, June 13	Lucky Telephone; Mystery Woman
Thursday, June 14	Lucky Telephone; Mystery Man or Woman Etc.
Saturday, June 16	COLORADIO ✓

April 18, 1955

TO ALL MANAGERS:

More and more every day, we are becoming convinced that one of the main reasons for KLIF's big listening audience is the entertainment value of our spot announcements. This is in direct conflict to what most radio stations think, i.e., that spot announcements drive away listeners. We believe that the commercial announcements here at KLIF actually increase our listening audience because they are well produced and very entertaining.

A lot of our announcements are gimmick commercials, some are very funny commercials, many are singing jingles, but all in all we think our commercials are one of the big features of the station. We have tried to analyze and determine what it is that KLIF has that no other radio station in Dallas has. We all have to some extent the same music, although, we only do it better, several of them have disc jockeys and although we think ours are better, they do have them and all of us have news although we think our system is better on news, also. Still if we have one thing which is outstandingly different from any of the other stations, it is our commercials, Our recording setup and our recording engineer, Les Vaughan, gives us an immense advantage in this department. I hope to see all of you have the same outstanding type of commercials that KLIF has since we think it is going to increase everybodys Hooper Rating.

Gordon McLendon

April 18, 1955

TO ALL MANAGERS:

More and more every day, we are becoming convinced that one of the main reasons for KLIF's big listening audience is the entertainment value of our spot announcements. This is in direct conflict to what most radio stations think, i.e., that spot announcements drive away listeners. We believe that the commercial announcements here at KLIF actually increase our listening audience because they are well produced and very entertaining.

A lot of our announcements are gimmick commercials, some are very funny commercials, many are singing jingles, but all in all we think our commercials are one of the big features of the station. We have tried to analyze and determine what it is that KLIF has that no other radio station in Dallas has. We all have to some extent the same music, although, we only do it better, several of them have disc jockeys and although we think ours are better, they do have them and all of us have news although we think our system is better on news, also. Still if we have one thing which is outstandingly different from any of the other stations, it is our commercials. Our recording setup and our recording engineer, Les Vaughan, gives us an immense advantage in this department. I hope to see all of you have the same outstanding type of commercials that KLIF has since we think it is going to increase everybodys Hooper Rating.

Gordon McLendon

*distributed at
announcements meeting
4/19/55*

file copy

REMINDER SHEET

1. BE BRISK AND BRIGHT--this is the first order of the day. Don't laze along and be listless--sound peppy and alert and on the ball. More and more, we are observing that this is one of the big differences between top-rated and low-rated stations. Sounding brisk and lively may call for saying things faster. Keep whatever you have to say short and informative.

2. TIGHTEN UP YOUR SHOW--one invariable characteristic of other top-rated stations is an operation where everything is fitted as closely together as the pieces of a mosaic: comment, transcription, record, commercial, all are put together on top of each other without even a fraction of a second in between. Your last words can be overlapped by the music and vice versa. If you sound in a hurry, that's okay.

3. BE INFORMATIVE, OR AT LEAST DON'T BE A RECORD PLUGGER--say things that are interesting, use humor, experiences, things you've seen, read or heard, etc. Comments about performers are okay but shouldn't be your whole show. And let me point out that we want to deemphasize the word "record" in our air time. Let's get away from constantly pointing out to the listeners that we are an elaborate juke box. We are, but let's not hit them so hard with that point. Cut down the references to the fact that it is a record show. This is another characteristic of the top-rated stations. By way of being informative, you can't overdo time and temperature. When you give weather or temperature, say "forty degrees--four oh degrees in Dallas." Use news kickers, when you wish. No house jokes. Use one-line cross plugs.

4. CHOICE OF MUSIC--use a lot of good oldies, and especially some with a bright beat. I certainly don't think that more than six out of ten of your numbers should be from the Top Forty. The way the schedules are now set up you have time to dig some mighty worthwhile stuff out of our library.

5. CLOCK-WATCHING PHRASES--we've discussed these. Just don't use them.

BRIGHTEN IT UP AND TIGHTEN IT UP!

Gordon McLendon

GBM:bp

*Distributed at
Announcers Meeting
12/9/55
B1*

FROM: GORDON MCLENDON

TO : BILL WEAVER AND BILL STEWART

Hooper starts measuring October 18th. Pulse starts the 11th--a little less than a week.

Here are some of the things that you could consider as possible hypos for the station during the measuring week:

1. Candid Microphone
2. Outstanding vignettes of the past
3. "Do you Know" contest for 3 days
4. Replay of SMU-Notre Dame game of '50 (I can get Bill Stern's actual broadcast).
5. If an outstanding trial happens those days, have Alec cover portions of it with many plugs on same.
6. Saturday night pro football game.
7. Sunday afternoon West Coast pro football game.
8. We also have many new vignettes never used here before.

You might consider allof these. In addition, of course, we plan to use War of the Worlds, if it arrives in time.

P. S. I am going to be so busy preparing for this 50kw hearing that I cannot put in any time helping so you two take it from here.

Condo

8 '55

gone thru
Complete file -

The attached, I would
like to get copies -

- The July 27 letter
Accentuated the points
which I had made
notes on for our
Feb Hooper in El Paso

Brown

July 27th, 1954

be another KLIF. Whether it would actual-
ly know for certain but I would imagine
July 27, 1954

Thanks for your long and very informative letter. I will try
to answer in kind.

Needless to say, I'm awfully happy with what you've done in
El Paso. I continue to thank my lucky stars that I've got you
out there and I agree with you that we have a bright future indeed
in El Paso.

KLIF continues to be as hot as the weather. Last Friday before
the Saturday election was the biggest day we ever had at the
station (confidentially \$1550.00) and Saturday was almost as good.
We are still virtually sold out and I can remember the days when
summer was supposed to be the slack season; maybe it still is
with some radio stations.

KLIF is a bit different than KELP and, by way of doing some con-
structive thinking about KELP improvements, I've tried to analyze
what we'd have to do to make KELP another KLIF. These are the big
differences between the stations as I see them now:

1. KLIF has disc jockeys in every time period and emphasizes
names. KELP doesn't.
2. KLIF is built heavily around the top 20 tunes.
3. KLIF has a mobile news unit and goes in heavily for local
news.
4. KLIF goes in for constant promotions, contests, etc.
Right now, for instance, we have hired our own cloud-
seeder to make rain over the city of Dallas. Following
this, there will be a terrific Treasure Hunt. Include
in our promotions all-night operation.
5. KLIF carries six vignettes a day and these are very popu-
lar.

Now, presumably if you made alterations in your format to include

Jan 8 '55

Gordon:

Have gone thru
Complete file -

The attached, I would
like to get copies -
-- The July 27 letter
Accentuated the points
which I had made
notes on for our
Feb Hooper in El Paso

Barton

Thanks for your long and very informative letter. I will try to answer in kind.

Needless to say, I'm awfully happy with what you've done in El Paso. I continue to thank my lucky stars that I've got you out there and I agree with you that we have a bright future indeed in El Paso.

KLIF continues to be as hot as the weather. Last Friday before the Saturday election was the biggest day we ever had at the station (confidentially \$1550.00) and Saturday was almost as good. We are still virtually sold out and I can remember the days when summer was supposed to be the slack season; maybe it still is with some radio stations.

KLIF is a bit different than KELP and, by way of doing some constructive thinking about KELP improvements, I've tried to analyze what we'd have to do to make KELP another KLIF. These are the big differences between the stations as I see them now:

1. KLIF has disc jockeys in every time period and emphasizes names. KELP doesn't.
2. KLIF is built heavily around the top 20 tunes.
3. KLIF has a mobile news unit and goes in heavily for local news.
4. KLIF goes in for constant promotions, contests, etc. Right now, for instance, we have hired our own cloud-seeder to make rain over the city of Dallas. Following this, there will be a terrific Treasure Hunt. Include in our promotions all-night operation.
5. KLIF carries six vignettes a day and these are very popular.

Now, presumably if you made alterations in your format to include

these five items, you'd be another KLIF. Whether it would actually happen or not, we can't know for certain but I would imagine that you'd be very much so.
July 27, 1954

Which of the five things would you like to do--or all of them? I can't make definite decisions about El Paso. That is entirely up to you. I can only speculate. It does seem to me that if you turned to disc jockeys you've got more trouble in the prime-time department. Even though we have disc jockeys, you have to work their 30 hours a week. And you are paying for your regular customers than you'd have to pay for disc jockeys. So, it seems to me that economically it would be for you to turn to disc jockeys if you wished to do so.

Mr. Joe Roddy
RADIO STATION KELP
EL Paso, Texas

Dear Joe:

Thanks for your long and very informative letter. I will try to answer in kind.

Needless to say, I'm awfully happy with what you've done in El Paso. I continue to thank my lucky stars that I've got you out there and I agree with you that we have a bright future indeed in El Paso.

KLIF continues to be as hot as the weather. Last Friday before the Saturday election was the biggest day we ever had at the station (confidentially \$1550.00) and Saturday was almost as good. We are still virtually sold out and I can remember the days when summer was supposed to be the slack season; maybe it still is with some radio stations.

KLIF is a bit different than KELP and, by way of doing some constructive thinking about KELP improvements, I've tried to analyze what we'd have to do to make KELP another KLIF. These are the big differences between the stations as I see them now:

1. KLIF has disc jockeys in every time period and emphasizes names. KELP doesn't.
2. KLIF is built heavily around the top 20 tunes.
3. KLIF has a mobile news unit and goes in heavily for local news.
4. KLIF goes in for constant promotions, contests, etc. Right now, for instance, we have hired our own cloud-seeder to make rain over the city of Dallas. Following this, there will be a terrific Treasure Hunt. Include in our promotions all-night operation.
5. KLIF carries six vignettes a day and these are very popular.

Now, presumably if you made alterations in your format to include

these five items, you'd be another KLIF. Whether it would actually happen or not, we can't know for certain but I would imagine that you'd be very much in the same situation.

Which of the five things would you like to do--or all of them? I can't make definite decisions about El Paso. That is entirely up to you. I can only speculate. It does seem to me that if you turned to disc jockeys you've got more trouble in the prima-donna department, although I doubt that your expenses would rise much in the program department. Even though we have disc jockeys, you see, all our people work their 40 hours a week. And you are paying no less for your regular announcers than you'd have to pay for disc jockeys. So, it seems to me that economically it would be feasible for you to turn to disc jockeys if you wished to do so.

As for the second point, it would cost you nothing to change your musical format to equal or rather match ours. Whether you should do this is a matter for your own speculation. Certainly, the business of keeping top twenty tunes in your format is important to avoid competition in the market.

The third item is the news truck. Including payments on the truck and equipment, this would cost you around \$600.00 a month--that would include a newsman, gasoline and oil and maintenance and the whole works. I can't tell you how important our mobile news unit is to us. It is just indescribably valuable.

The fourth item is the promotions, which I'll go into a greater detail as we get further along in the letter. There are all sort of promotions you can do at very little cost and I'll detail them. Without being in El Paso, I can bet that these should be done. And there is no reason that they should occupy any of your time.

I would not advise you to attempt all-night operation in El Paso unless you can figure a way of doing it very cheaply--say, for \$300.00 or less a month. It costs us much more than this in Dallas because of our divided operation. You might be able to do it for the aforementioned figure because of your combined operation. If you could get a combination man six nights a week for around \$250.00 per month and then allow about \$50.00 a month for power, you'd hit around that figure. Of course, if you can sell it, that solves everything. We just have a devil of a time keeping our all-night operation sold; right now it isn't. We don't mind so much because we've got to have some sustaining time anyway and the all-night operation furnishes us with same. Again, you'll just have to make up your mind whether all-night operation is going to give you your money's worth in promotion.

The fifth item is the vignettes and they, of course, are available to you at any time. However, I don't want them run in El Paso unless they are sold. We just got a wonderful letter today from the First National Bank of Arizona regarding the job they are doing in Phoenix.

Mr. Joe Roddy

- Page 3 -

July 27th, 1954

About the only other difference between KLIF and KERP worth listing is the fact that we accept about any type of commercial, no matter how strident, and KERP doesn't. And we make no attempt at uninterrupted music. As you can see, it doesn't seem to hurt us. Our listenership seems to go up every time we add another spot. And reflecting, I can't see that KPJZ's old habit of triple and quadruple spotting has hurt their listenership any. I am beginning to change a little and wonder if people don't like considerable talk on a station along with the music to break the monotony. Again, don't let me interfere with a winning combination because you seem to be winning right now; I just want to speculate. And of course there's a limit even at KLIF--we had to start refunding cash political money last Friday because even we got embarrassed about the number of spot announcements. A few complaints here and there, but yesterday at least ten new people told me that they keep their dial on KLIF and never change it. That last is important. If we are indeed kicking the hell out of KIXL, and we are--we've even got their Park Cities audience, virtually all of it--think what would happen to you out in El Paso if someone suddenly started to operate a smart music and news station. There's no reason to assume that KERP is a better-programmed station than KIXL--none at all. There's practically no difference except for news on the hour. KIXL has even begun programming some pop music. Therefore, if we assume that you occupy the place of KIXL in El Paso, think what would happen to you if somebody put in a KLIF in El Paso--or if, maybe, one of the other stations woke up and started programming like KLIF. So this is something to watch with an eagle eye. At least it's consoling to know that the danger exists; we won't be caught unaware. At one time, you remember, you and I thought that KERP was in an invulnerable position. Let's not believe that any longer. I thought KIXL occupied a similar position and then surprised myself by proceeding to kick them off the roost.

I'm going to try to get Bill Stewart to write you a letter about promotions but among these we've pulled are: (1) the money-dropping thing; (2) playing the same Dragnet record for two straight hours; (3) a contest on why I hate Bill Stewart; (4) a contest for the best letters on why a certain announcer should get a raise; (5) a contest in which we gave an answer and asked the listeners what the question was; (6) the Walking Woman contest; (7) the coming rainmaker deal and (8) the coming Treasure Chest operation.

Now, besides these direct promotions, I would say that we do some other things that can be classified as promotions. We try to give news and cover special events that we feel minorities are interested in and we try to cover them in a way that we feel does not bore the majority. For instance:

- (1) coverage of sports events with bulletins every thirty minutes. We only try to cover in such a way sports events that are not being covered live by the networks:
 - a. Davis Cup tennis matches in Australia.
 - b. Wimbledon tennis matches.

- c. National Open golf championship.
- d. National tennis championships.
- e. Master's Golf tournament.
- f. British Open and Amateur Golf tournaments.
- g. Big basketball tournaments--NCAA and NIT.

By the way, and this part is out of place in the letter--we plug these continuing bulletins several days in advance. And this reminds me that we do heavy-cross-plugging of personalities.

Let me add to the sports list baseball scores given quite briefly on the half-hour both afternoon and evening, football scores on the half-hour with particular emphasis on night scores and scores of West Coast games, rarely covered by radio or TV. We also cover any foreign boxing matches which may involve a big-name U. S. fighter.

All it costs us to cover these sports events the way we do them is a telephone call to United Press to be damned sure they know what type of information we require.

I have not included in promotions our news intros because you also have them. I have also not included our station jingles, which will shortly be supplemented by personalized weather jingles which I'm having made for KELP also. And we have frequent one-shot promotions on the small side, like: (1) asking a question and continuing to call people and ask the same question until it is answered; (2) giving away a live baby (not saying that it's a baby pig); (3) a canary singing in the background of our morning announcer; (4) complete coverage of the progress of Santa Claus at Christmas time; (5) recordings of local personalities which we play and ask listeners "Whose voice is This?"; (6) extensive plugging of a playing of the complete broadcast of Orson Welles' "War of the Worlds".

And let's not forget that we have a standing rule no fewer than twelve items must go into any four and a half minute newscast and that one item on every newscast must be a Hollywood story.

Our prizes are rarely cash. We give away hosts of LP record albums which we get free from the record companies; dinners at local restaurants which we trade out; trips to vacation resorts, which we trade out with North American Airlines and with hotels on due-bills; books which we trade out with bookstores for advertising. Thus, many of our promotions are of absolutely no cost whatsoever to the station. Almost all of them, as a matter of fact.

We make it a point never to vary our music and news format for sports coverage play-by-play. We never vary the format for anything else except that on election coverage--and even this is in keeping with our news format--we sold the whole package to a sponsor and took the air at seven in the evening with teletypes chattering in the background and kept broadcasting returns continuously until after three--ala network coverage of national elections. We'll do the same thing on the runoff. All day on the day of the

and I will definitely be out there for the nighttime opening

Mr. Joe Roddy

- Page 5 -

July 27th, 1954

Mr. Joe Roddy

- Page 5 -

July 27th, 1954

and maybe even before then. We've got a new Oldsmobile 88 and are anxious to give it a good test run. Incidentally, congratulations on buying the new house. I'll be looking forward to a house-warming. balloting we have our moving news unit out interviewing people at the polls on whom they voted for. And we cover out-of-state elections very heavily. People in town, even though a few, are interested in out-of-state returns. And have you ever tried to find out how an election in another state was going? It's just damned well impossible until the next morning's papers are out. We have United Press give us special service on this.

Onto other subjects, they tell me that Dorrance Roderick was in Midland recently looking over the TV operation there. He is supposed to have made the remark that he was grossing \$50,000.00 a month but just breaking even.

As to rate card for nighttime operation, you can give a discount if you wish. That's up to you. Personally, I'd just stick with the same rate card day and night. Have you ever thought of putting a higher rate on Saturday? That may sound foolish but the psychology is there. We do have more listeners on Saturday than on other days and putting a higher rate on Saturday is a quick way to impress this fact on timebuyers.

I will see that American is approached and will furthermore get you full information on how to go about getting this account.

I will inquire about the advisability of buying office supplies here and forwarding to you. Since we have a trade-out here, maybe a good idea.

Both station jingles and weather jingles are being made for KELP and will be forwarded to you.

In the next few days, will try to think up some ideas for florists and send same to you.

I think your idea of my putting out a letter every two weeks is excellent. Can you supply me immediately with a restricted mailing list? I've got a lot of good direct mail gimmicks that we can use for KELP.

Don't know when we can expect approval of the Channel 7 switch. It may be a while yet. I've asked Marcus for his estimate and he's on vacation right now. I'm about ready to agree with you on the ABC matter and I will talk to them again just as soon as the FCC okays the switch. Right now, I can't tell them what Channel and this is information they absolutely demand in talking affiliation.

Please start to work immediately building up credit with a hotel in Chihuahua City and also with Aeronaves de Mexico. We can use this just as soon as you get the credit built up. So get them on the air right away.

Gay and I will definitely be out there for the nighttime opening

Mr. Joe Roddy

- Page 5 -

July 27th, 1954

Mr. Joe Roddy

- Page 5 -

July 27th, 1954

and maybe even before then. We've got a new Oldsmobile 88 and are anxious to give it a good test run. Incidentally, congratulations on buying the new house. I'll be looking forward to a house-warming. We have our moving news unit out interviewing people at the polls on whom they voted for. And we cover out-of-state elections very heavily. People in town, even though a few, are interested in out-of-state returns. And have you ever tried to find out how an election in another state was going? It's just damned well impossible until the next morning's papers are out. We have United Press give us special service on this.

Onto other subjects, they tell me that Dorrance Roderick was in Midland recently looking over the TV operation there. He is supposed to have made the remark that he was grossing \$50,000.00 a month but just breaking even.

As to rate card for nighttime operation, you can give a discount if you wish. That's up to you. Personally, I'd just stick with the same rate card day and night. Have you ever thought of putting a higher rate on Saturday? That may sound foolish but the psychology is there. We do have more listeners on Saturday than on other days and putting a higher rate on Saturday is a quick way to impress this fact on timebuyers.

I will see that American is approached and will furthermore get you full information on how to go about getting this account.

I will inquire about the advisability of buying office supplies here and forwarding to you. Since we have a trade-out here, maybe a good idea.

Both station jingles and weather jingles are being made for KELP and will be forwarded to you.

In the next few days, will try to think up some ideas for florists and send same to you.

I think your idea of my putting out a letter every two weeks is excellent. Can you supply me immediately with a restricted mailing list? I've got a lot of good direct mail gimmicks that we can use for KELP.

Don't know when we can expect approval of the Channel 7 switch. It may be a while yet. I've asked Marcus for his estimate and he's on vacation right now. I'm about ready to agree with you on the ABC matter and I will talk to them again just as soon as the FCC okays the switch. Right now, I can't tell them what Channel and this is information they absolutely demand in talking affiliation.

Please start to work immediately building up credit with a hotel in Chihuahua City and also with Aeronaves de Mexico. We can use this just as soon as you get the credit built up. So get them on the air right away.

Gay and I will definitely be out there for the nighttime opening

Mr. Joe Roddy

- Page 6 -

July 27th, 1954

and maybe even before then. We've got a new Oldsmobile 88 and are anxious to give it a good test run. Incidentally, congratulations on buying the new house. I'll be looking forward to a house-warming party.

I'm delighted that Woody Fagette is working out so well for you. And I think the promotion stuff and sales material he has worked out is excellent. I think you ought to go ahead and have the material printed up immediately.

I'll talk to Call about the possibility of using the TV truck for radio remotes. He'll know about that and I'll advise you.

Regards,

Gordon

GBH:bev

Gordon McLendon
Radio Station KLIF
2104 Jackson
Dallas, Texas

Age
Mr. Joe Roddy
November

Mr. Joe Roddy
Radio Station KELP
El Paso, Texas

Dear Joe:

I really mean this letter for you and Ray since it primarily concerns programming. By this time I know that you must be well on your way with the new operation.

At the risk of hornning in on Ray's capacity, and interfering in matters that Stewart knows better than I, let me pass on this thought: you should make the change, as far as musical selections are concerned, in a reasonably gradual way. As a matter of fact, I don't think it is ever necessary to go completely KLIF in choice of music. You have the rare opportunity out there of being both a KLIF and a good music station -- a combination of the two.

Much of our programming success in Dallas is the result of an attention to detail. When we concentrate on football scores, we do it scientifically -- and we tell the listeners with countless promotional announcements that we attack the matter scientifically: the only station where you can get half-hourly scores of Friday night games, Saturday afternoon games on the west coast, Saturday night scores and late Sunday pro scores. The reason we drive this home so hard is that we do not have competition in those times. There is no football on TV. In other words, football scores at night, late Saturday and late Sunday are an example of our policy of specializing in things TV does not do. Another example, the Clemson-South Carolina game on Thursday afternoon. We were on top of this and scored a scoop with half-hourly scores because it was a service television was not performing. Whenever you find some major sports event not being seen on TV, or broadcast play-by-play on network radio, you have a chance to grab the listeners by the intelligent use of promotional announcements.

It means nothing merely to carry the scores, unless you have promoted their carriage properly. Tell 'em you're going to do it, do it, tell them you've done it, then tell them that you told them.

Page Two

Mr. Joe Roddy
November

Other examples of events you can be on top of, performing a service TV cannot perform and radio networks will not perform: The Davis Cup challenge round in Australia in December (you can get Eric Dubrien to help you with this), the NCAA and NIT basketball tournaments, nighttime scores of top basketball games on a regular thirty-minute basis, Christmas Night scores on the Shrine Bowl game in Miami, the Wimbledon tennis tournament, the National Open and British Open golf tournaments, nighttime major league baseball scores on a half-hourly basis. These are but examples. Their mere carriage means nothing unless you billboard them in advance to such an extent that the listener finally forms a habit of turning to KELP for sports news, and that is what scores are. DO THE THINGS THAT TV AND RADIO NETWORKS ARE NOT DOING--WITH PROPER BILLBOARDING IN ADVANCE. After months of this policy at KLIF, listeners are finally calling up the station for scores more than any other station by far. Although we carry practically no sports, we are regarded as the sports station of Dallas. Do you see why? Although we carry few sports, we have the attention of the sports fan more than any other station, we occupy more of his time, because while a station may carry a single two-hour event and occupy part of his attention in competition with other stations carrying sports, we occupy hours upon hours of his time regularly with no competition by giving him sports information (scores) that he cannot find at any other spot on the dial. I have detailed a few of the events above. Watch your newspapers carefully. Ask yourself every day -- is there anything coming up a few days from now that we can get an exclusive on and start promoting now. If you see an account of a big fight in London, let's say, between Ray Robinson and Randy Turpin, shouldn't you get on this with promos immediately? Will it be carried on TV or network radio? Can't KELP literally have an exclusive on one of the world's big boxing events, for nothing and without any sports competition?

Now, this advance thinking spreads from sports to news events proper. Let me give you a few examples. First let me say that a week ago Sunday we at KLIF missed an example of the sports exclusive I've been telling you about. I've been busy in an FCC hearing, Bill Stewart was in El Paso, but Alec still should have grabbed it. There is a tremendous interest here in the game played last Sunday afternoon between the Detroit Lions and the San Francisco '49'ers, which started at 4:00 PM. It was neither being broadcast or telecast. The nationally telecast game was that between Cleveland and the Cards at 1:00 PM. Although we've been plugging all season our special emphasis on

late west coast pro scores, for the past several days we should have been specifically pointing out that KLIF, and KLIF exclusively, will broadcast running, continuing scores on the San Francisco '49'er-Detroit Lion game at Kezar Stadium, as they are received, starting at 4:00 PM. As you can see, this would have had the effect of pointing up another exclusive KLIF sports service. You are always better off instead of merely plugging a general if you can plug a specific, like this::

"Today at four it's the San Francisco Forty-Niners and the Detroit Lions on KLIF, continuing scores starting at four. This game won't be heard play-by-play on radio, or televised, but KLIF will bring you exclusive running reports on scoring in that game. So keep tuned to KLIF, starting at four tomorrow afternoon for coverage of the San Francisco Forty-Niner-Detroit Lion scores."

Now, this weekend, we are billboarding our exclusive continuing score coverage of UCLA-California, Southern California-Oregon State this afternoon (Saturday), the Green Bay-Philadelphia game tonight, the Chicago Bear-San Francisco and the Los Angeles-Detroit game tomorrow afternoon. Since none of these will be broadcast or telecast play-by-play, don't we have an exclusive on them? Won't huge numbers of fans, due to our promotional announcements, be tuned in to follow the scores on KLIF?

Now, I said that this policy can be carried over to general news. It can. Take our coverage of the Texas elections, a continuous seven-hour coverage, in both July and August primaries. Take our seven-hour upcoming coverage of the general elections. These are services now performed by the radio networks or TV--news services. Furthermore, you both can watch for big general news events coming up and then promote our coverage of them in advance. If the McCarthy censure hearings are coming up, and you know there'll be no radio network or TV coverage of same, can't you create a hell of an audience by promotionals for days in advance that KFLP will bring half-hour reports of latest developments in the McCarthy censure hearings beginning on a certain day? In other words, you can by watching the papers begin to cover regular news events with the same opportunism you use in covering sports.

RBB

TO: All Manager, All Program Directors
Age Four
Mr. Joe Roddy

DATE: October 22, 1958

SUBJECT: Programming and merchandising

And let's keep them talking by good promotion. I have a dozen or more records here you can use for a good contest-- and get it sponsored. Records of songs made by famous personalities you'd never associate with singing--Charles Coburn, Adolph Menjou, Elizabeth Scott, etc. Might begin to think about a contest to elect a Miss KERP. How about a contest for the last baby of '53? I've sent you my new Santa Claus tape-- eight five-minute shows for Christmas Eve with the ninth to be done locally. Right after the first of the year, there will be available to you a daily series called "Yesterday's Sports Page", five-minute shows which I'm working on including a one-minute re-creation of the top event in some great sports event of the past. And by the way, I have thousands of major league park books which you can have free to use as a promotion of some sort.

So much for this. And Joe, remember to check with your telephone company on money that can be saved on news calls. Any call made here or elsewhere in pursuit of any sort of news is not subject to excise tax.

Regards,

Gordon McLendon

GM:sg

I see no reason why this can't be logged as 100% public service. Please put this into effect as soon as possible.

RBB

TO: All Manager, All Program Directors

FROM: Don Keyes

DATE: October 23, 1958

SUBJECT: Programming and merchandising

Bill Weaver and I have come up with an idea that is the combination of two separate ideas. It is a programming gimmick with a merchandising stinger.

Once a week, say on Mondays, you run the following gimmick once per hour throughout the day. A short production opening possibly followed by words with this effect, "In recognition of her 35th year of unselfish service to the youth of Shreveport, Mrs. Ellen Johnson, English Teacher at Woodrow Wilson High School, is hereby recognized by KEEL as "KEEL's Teacher of the Week" Now I think you all will readily see how much conversation this is going to cause among students, families, the school board, parents, alumni, and possibly even the city fathers. The conversational value is almost unlimited, especially with the student body of that particular school and more specifically, the 2 or 300 students that Mrs. Johnson instructs each day. Now here is the merchandising kicker that should be included within the format. Sometime during the day, one of your DJs will deliver to Mrs. Johnson, while class is in session, a small wicker basket of fancy wrapped apples complete with ribbon and a letter from the station manager on Company letterhead congratulating her, in a most sincere manner, on her devotion to her chosen profession. As you can see, hardly any principal can object to our recognizing one of his teachers in such a publicspirited manner and here again, the DJ upon interrupting class with a surprise visit, has simply gassed everyone including the teacher who can be nothing but gracious about this and the conversation of his visit should spread like wildfire. The apple presentation can easily be arranged for through a trade-out with local delicatessens. A roster of teachers in the public school system in order of seniority can be obtained by doing a few hours of hard research at the superintendent's office. If there are any questions from them, do not tell them of the basket of apples angle, simply say that we are going to give recognition to the outstanding teacher in the school system each week. There is no particular need to mention the merchandising angle.

I see no reason why this can't be logged as 100% public service. Please put this into effect as soon as possible.

ON CONTINUING CHANGE AND THE LITTLE THINGS

The pattern of our radio stations calls for constant change of the little things: formats, station i. d. 's, sound effects, wordage in opening and closing the news, contests, promotions, wordage in delivering the weather, news intros, even at intervals theme identifications.

Our efforts to eliminate crutches and cliches, and to be either humorous or informative in between record patter, is all a part of our effort to achieve constant change.

All of us could point out radio stations which have achieved high ratings without such constant change: radio stations which have the same method of introducing the news, the same standard formats, for year after year. In our opinion, those stations maintain their high ratings because they have not been severely challenged. An example is WIND in Chicago. The best independent station operators in the business agree that if one of them could secure a station in Chicago, it would be almost easy to wreck WIND's playhouse.

An example of how you must continue to change the little things to avoid falling in a rut is found at WNOE in New Orleans. There, with the insertion of lots of things new to the people in New Orleans--new formats, wordages, i. d. 's, contests, etc., WNOE rose rapidly to first place among independents. Then, the station relaxed, keeping the same material which rapidly became no longer new. Result was that a downward trend set in--things that are new today are not new tomorrow. It is the old story about what did you do for me today. And even more, it is the old story that you must constantly keep something new going. Constantly keep something on your station to pique the curiosity or promote word of mouth comment among your listeners.

Allow nothing to become stereotyped. The phrase "KLIF climatological center" was good for a few months and then seemed to add a sameness to each hour. We changed to "weathervane of the world," and will want to change again before long. New and clever i. d. 's are inserted almost weekly and the old ones discarded. New contests are constantly moving in. New sound effects, wordage in opening and closing, news intros--all are important in keeping that steady listener from becoming surfeited with the station.

Keep something new and fresh in front of the people all the time.

TO: ALL McLENDON DISC JOCKEYS

BE BRIGHT! Which of the following personalities would fill the requirements of being BRIGHT if they were McLENDON disc jockeys? Tony Marvin, Franklyn McCormack, Perry Como, Marlon Brando, Arthur Godfrey. The answer: None of them! Not the bass tones of Marvin's; the soft speech of the great McCormack; the slow, sleepy pitch of Como; the hesitant character of Brando; nor the laziness of the Godfrey voice. A desirable quality for a BRIGHT deejay might be found in a combination of: the happiness in the voice of Ken Carpenter, the sincerity in that of Ralph Edwards and the authority in the voice of Mike Wallace. Being BRIGHT means sounding happy, sincere, authoritative. Project your voice higher than your normal, conversational level. Shoot for the listener in a noisy automobile or imagine you are being heard on a small transistor radio six feet from poolside. Be sure every word you say will be heard. Be a good SHOWMAN. Regardless of how relaxed and off-the-cuff your remarks are, they still must be presented in a formal, show business manner. This is being BRIGHT.

BE INFORMATIVE OR BE HUMOROUS. The key to success is preparation! Preparation means more than walking into the control room with an Orben book in your hip pocket! You are not expected to be funnier than Bob Hope for six times as long. You may depend on your own natural sense of humor to carry you through. Don't say you don't have a sense of humor because you do, else you wouldn't be in this business. Choose humorous material that is funny to you, and don't use it until you can tie it into some phase of your production. To tell a joke or give a funny one-liner just to satisfy the policy is dangerous. Just don't be funny for a few minutes--be informative. The one-liner will fall in place later on today, tomorrow or next month! Jokes, one-liners, anecdotes, human interest stories, newswire kickers, Character voices, excerpts from funny records are the basic materials for the humorous content of your show. But, be very careful how you use them, don't force them on your listeners....let them fall into your mosaic with all the other pieces. Alternate being humorous with being informative!

Being informative is what a good disc jockey is doing while a poor disc jockey is boring his listener(s) with the fact that Joni James, wife of Aquaviva, star of MGM Records, has just released another record which has two sides! Pre-show gathering of informative material is imperative and the value of it may vary from one time of day to another, and one time of year to another. Last night's baseball scores are good for 6:00 - 7:00 AM, but of little value after that as part of a deejay's informative material. Other informative material can be time, temperature, barometer, almanac, historical data, news teasers, cross plug, water temperature, pollen count, ceiling/visibility, station promo of coming event, interesting angle on current event, rainfall amount, city traffic death count, county fire death count, anniversary of special event, special day or month as proclaimed by mayor or president, radio activity in atmosphere, satellite schedule, etc.

BE BRISK. In explaining this important part of the formula we've often used the descriptive phrase, "sound as if you are in a hurry." This aptly shows that the policy calls for you to read "fast" rather than "slow". However, it means much more than that. It also means that everything you read or say from one end of one record to the beginning of the next, should be paced "fast" and, equally important, brief. You will find time to talk more times between records, i. e., you will be "on the air" between each spot thus giving better balance to "your" part of the show. Study the example below. You will notice that disc jockey "A" was on-the-air twice as much as "B", yet didn't use any more time than "B".

LIVE DJ WHERE THE BOYS ARE
United Motor Exchange (ET 157, Cut 1) (60)
Phillips 66 (live) (60)
Dr. Pepper (live) (10)

"A"
EXODUS
Continental Bakeries (ET, Cut 2) (60)
Sterling Motors (live) (10)
JUST LIKE A WOMAN
Casa Linda (live) (30)
Speak your peace (ET cut 1) (60)
Camel (ET Cut 2) (60)

LIVE DJ WHERE THE BOYS ARE
United Motor Exchange (ET 157, Cut 1) (60)
Phillips 66 (live) (60)
Dr. Pepper (live) (10)

"B"
EXODUS
Continental Bakeries (ET Cut 2) (60)
Sterling Motors (live) (10)
JUST LIKE A WOMAN
Casa Linda (live) (30)
Speak your peace (ET Cut 1) (60)
Camel (ET Cut 2) (60)

"Sounding as if you are in a hurry" does not mean for you to omit your personality from your show. It means for you to read and talk fast, presenting your personality in brief little cut-ins between almost every bit of BIZ on your show. Fit your remarks into the mosaic as deejay "A" does. Be sure of what you are going to say before the record or ET ends, then open the mike and spit it out. This is being BRISK.

The character or quality of what you say in the instances above is discussed under the paragraph on BEING INFORMATIVE OR HUMOROUS.

BEING INFORMATIONAL

First of all, we do not like for announcers to indulge in self-congratulations. This is designed to alienate listeners. You have all heard announcers who spend most of their time thanking their wonderful listeners for their wonderful telephone calls and telling them how much he, the announcer, hopes they enjoyed it, and wouldn't they let him know how much they are enjoying it. This is simply self-congratulation. If you wish to encourage mail, an occasional mention once or twice will be sufficient.

Relative to this preceding paragraph, such talk is non-informational and is of interest only to those whose names you mention. We don't mind an occasional name mention, but don't indulge in the self-congratulation spoken of. Since self-congratulation is also non-informational, whenever possible be informational--talk about your music, your artists, weather, time, political squibs, things you read in magazines, news teasers, people you know, what you've done and seen that day--in short, be informational. Don't be non-informational and self-congratulatory. Say something interesting when you open your mouth--think before your record ends what you are going to say when you next yield to the urge to talk. It is not enough to assume a low, hushed voice full of expectancy and nothing else. It is not enough to speak mere words--a parrot can do this. When you key up your audience with this low-voice, impending-message type of announcing, you must follow-up by eventually having something to tell them. If you don't, it is like holding out a fist to a kid and having him find it empty. He won't be fooled many times and then he'll begin to laugh at you. In short, if your style of announcing is the low, throaty type, don't keep making an implied promise of something to say and then failing to deliver.

Spot Separation

We have several contrivances to separate any necessary double spots. We have promotion spots, we have station singing jingles, we have public service announcements. We also have famous name station breaks.

Let's try to do away with "the news in a few moments", or "We'll hear Perry Como in just a moment." To put it mildly, these are punch telegraphers and are verbatim things we have heard several times from our announcers. Don't occupy it with some senseless statement like those above--put one of our regular spot separators in there. Actually, it would be much more logical to say nothing than call attention to the fact that you are double-spotting by saying "the news in a few moments" or "we'll hear from Perry Como in just a moment." Along this line, a little more judicious thought would eliminate some of the double spots. Last week, a show signed on with the theme, followed by a short introduction, then a Maxwell House spot before the first number. This in itself wouldn't have been so bad had it not been for the fact that before the hour was out, there were four records played with no spots in between. Try to rotate your spot separators as best you can.

In this connection, KLIF would like to point out that it doesn't necessarily believe that commercial announcements are bad. You can overdo it and we are required to keep within Federal Communications rules regarding spot

Being informational (continued)

announcements, which we do with great care. However, we have come to the conclusion on Trinity that while people may cuss commercials, they like to hear a reasonable number of well-done commercials--note that I say well done. By this I mean, to some extent, commercials that are funny, unusual, arresting, etc. We do not subscribe to the view of many other radio stations that the fewer commercials a radio station can have, the more listeners it will have. This is not at all true. If the commercials are well done, they can actually be a feature of the station. At KLIF, we believe that our commercials are helping build a listening audience. A lot of them are better than the records that we play. Most of them are better than what some announcers say. This is a new concept in radio insofar as we know. This is a concept of having commercials building your listening audience rather than tearing it down. It can be done and accompanying memoranda on production spots and ingenuity in copy will detail how we think it can be done.

PREPARATION

The day has gone in radio when a disc jockey could assemble a few various and assorted records, walk into the control room, do his show, and then forget matters until the next day.

Modern top-rated disc jockeys must prepare and prepare thoroughly.

No good football or baseball announcer would think of beginning a broadcast without at least an hour and a half preparation. The writer used to prepare for a considerably longer time than that, carefully making one-line notes of items which he wished to mention--bits of information, color, humor, facts, comments, etc.

Likewise, no disc jockey can afford to take the air without just such preparation. Preparation not only in the choice of music but as important or more important is preparation of what you are going to say. Certainly you should look at the log to see what commercials you will have, and what gags or comments you might want to tie around those commercials. You'll want to think about the weather, the day of the month, etc. Is this National Hot-house Day? The point is that competition nowadays demands thorough preparation for a deejay show. It is no longer a program filler--it is the staple radio lives by and unless a deejay prepares, a competitor will take the trouble to do so.

SOME DISC JOCKEY "DO's " AND "DON'T's"

DON'T

play a record at the wrong speed! But if you do, DO get out of it without making a big speel about why you goofed. If at all possible, slip into the right gear without saying anything, or if it's a commercial, just start it at the beginning and don't mention it.

DON'T

Play around with the fact that you "fluffed" a word, quickly correct it and keep going.

DON'T

call attention to a copy/traffic mistake. This is a "house joke" or "house subject" and is of NO entertainment value to a listener.

DON'T

use house jokes or subjects. This includes chatting with salesmen who enter the control room, and the various newsmen who just spilled coffee in the news machine. Think before you ad lib and know that the value of what you say will be shared by a mass audience.

DO

be a producer. You are more than an announcer and engineer. You are in charge of the entire presentation of music, talk, commercials et al. Fit them all together in a well-balanced program entertainment.

DO

plan your line-up of records ahead of time, even if it is only a half-hour at a time. Fast, slow, fast, slow. Male, female, male, group, male, instrumental, etc. Get into your first record after the news immediately and try to get all your commercials in in time to complete a minute or more music just before the news.

DON'T

rehash a record after it has been played. Not at the immediate end and certainly not after a spot has followed the end of the record. Don't go back--go forward.

DON'T

over-use the "talk-over" introduction of a record. Use occasionally, but not too often.

DON'T

be a clock-watcher. Don't tell how long you have been on or how much longer you will be on.

DON'T

telegraph your jokes.

DON'T

slow down near the end of a live commercial or live talk of any kind. Keep a steady pace all the way. Be colorful in your descriptive words and phrases. If a movie is "romantic", romance the word. And if a certain gasoline gives a car "zing", put some zinnng! into the word.

DON'T

over-use "bop talk" or "crazy" language. Vary your character from time to time.

DO

be friendly, sincere and sound happy. Be for all things that are good, and be against all things that are bad.

DON'T

tell sick jokes.

D.J.'s +
y'l Progr.

M E M O R A N D U M

TO: ALL McLENDON DISC JOCKEYS
FROM: DON KEYES
DATE: MARCH 21, 1961

It has been a long time since we've been able to sit down together and have a good, solid meeting on matters concerning disc jockey performance. It occurred to me that the attached material would be well worth reviewing. There is nothing new here, just some items that bear repeating.

Don Keyes

DK/ys

cc: All Managers