

048

THE McLENDON STATIONS

EXECUTIVE OFFICES / 1200 MARSH STREET / DALLAS, TEXAS 75201 / RIVERSIDE 7-7741

POLICY

November 29, 1967

TO: All Managers of "Good Music" Stations
All Program Directors of "Good Music" Stations
Chuck Boyles - H.O.
Dave McRae - KABL
Edd Roth - H.O.
Mack Lewis - H.O.
cc: E.R. McRae
Dorothy Manning

FROM: GORDON McLENDON

All of our good music stations will be receiving -- around December first -- the finally-revised master tapes from KABL. These tapes represent the end of a conventional process that began in August and has proceeded steadily since that time. While in years to come changes in individual numbers will be made on these tapes with new numbers added and some older ones deleted, we hope that these new tapes will represent the best and product of a music format that we have envisioned since KABL was first put into operation in 1959.

Therefore, these are the policies:

- 1.) We do not discuss our music format with anyone.
- 2.) We do not give our music format to anyone.
- 3.) We do not discuss the matter of top tapes with anyone.
- 4.) We do not give air checks to anyone. Let them pay for the.
- 5.) We do not answer letters from other station people who want information about our programming -- music, promotion, or whatever -- except to say, in a polite way, that we reserve the right to refuse to answer such questions and that we reserve the right to refuse to answer such questions.
- 6.) We do not give out our master tapes to anyone.
- 7.) We do not give out our master tapes to anyone.
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- 99.) We do not give out our master tapes to anyone.
- 100.) We do not give out our master tapes to anyone.

POLICY

Description of Cateys.

MEETINGS

THE **McLendon** STATIONS

EXECUTIVE OFFICES / 2008 JACKSON STREET / DALLAS, TEXAS 75201 / RIVERSIDE 7-9311

November 20th, 1967

TO: All Managers of "Good Music" Stations
All Program Directors of "Good Music" Stations
Chuck Boyles - H.O.
Dave McKinsey - KABL
Edd Routt - H.O.
Mitch Lewis - H.O.
cc: B.R. McLendon
Dorothy Manning

FROM: GORDON McLENDON

All of our good music stations will be receiving -- around December first -- the finally-revised music tapes from KABL. These tapes represent the end of a correctional process that began in August and has proceeded steadily since that time. While in years to come changes in individual numbers will be made on these tapes with new numbers added and some older ones deleted, we hope that these new tapes will represent the basic end product of a music format that I have envisioned since KABL was first put into operation in 1959.

Therefore, these rules are set forth:

- 1.) We do not discuss our music format with anyone.
- 2.) We do not give our music format to anyone.
- 3.) We do not discuss the matter of top tapes with anyone.
- 4.) We do not give air checks to anyone. Let them pay for one.
- 5.) We do not answer letters from other station people who want information about our programming -- music, promotion, or otherwise -- except to say, in a polite way, that we receive so many such requests that it has become a policy not to tax our office staff with the provision of such.
- 6.) We do not give tapes of our music to anyone.
- 7.) If you have music lists, we do not give them to anyone, and, indeed, keep them solely in the possession of those whom the manager elects.
- 8.) We do not discuss grabber lists with anyone, provide them, explain them, or otherwise go into any detail, just as we similarly clamp our mouths shut where any other phase of our music policy -- or other program policy or format -- is concerned.

THE **McLendon** STATIONS

(cont'd)

KLIF-KNUS/FM-DALLAS / WYSL-AM/FM-BUFFALO / WNUS-AM/FM-CHICAGO / K-ADS-LOS ANGELES / KILT-KOST/FM-HOUSTON
WWW-DETROIT / KABL-AM/FM-OAKLAND/SAN FRANCISCO / U. S. sales: X-TRA NEWS over LOS ANGELES
KCND-TV-PEMBINA (WINNIPEG) / COMING SOON:: BOSTON, PHILADELPHIA (PENDING FCC APPROVAL)

(HOST8W-4)
Policy
KABL

Description
of Caters.

MEETINGS

- 9.) I would think that your thanks are due to Don Barrett and staff for a herculean job meticulously executed.

Some of you may be concerned that, without a play list, you cannot reply to listeners who ask "what was the last tune?", or "what was the tune played at 4:03 pm.?" The answer is that we do not provide this information either on the telephone or by mail and inquiries to this effect can best be headed off by the following announcement run three or four times each day :

"Your indulgence for this announcement: (Call Letters) receives so many hundreds of inquiries each day by both mail and telephone, asking the identity of musical numbers which (Call Letters) plays that, in our listeners' own interest, we regret that we are unable to answer them. However, we do thank you for your interest."

Alternate with:

"If you are among the hundreds who have written or called (Call Letters) this week, asking the identity or artist of a particular musical selection and have not received an answer, please forgive us when we say that the number of such requests has made it impossible for us to answer such written or other requests. We do appreciate your interest nonetheless."

Here is how you should handle people who call on the telephone with requests for information on individual musical selections (words to this effect -- not necessarily verbatim) :

"I do hope you will understand this but we have recently had to discontinue the service of giving out information about the identity or artists of individual records. The number of calls asking for such information has risen to such proportion that it was taking so much of the time of our program staff to check it out that it was seriously interfering with their program efforts. I do hope that you will forgive us because this is a telephone service to our listeners that we would dearly love to provide but as it has developed it would require almost the entire time of our program staff which is naturally busy with upcoming programming. May we beg your forgiveness?"

GBM

GBM:us

Description
of Caters.

MEETINGS

CONFIDENTIAL

REVISED KABL MUSIC POLICY - 8/27/67

KABL's new, revised music policy is a deliberate attempt to achieve a brighter and more "mod" sound without damaging the fundamental KABL image of a station dependable for beautiful music. There is no question that our music has steadily become more and more geriatric in nature and that a brighter and more modern sound is achievable within the purview of remaining beautiful in sound.

There will be five categories instead of the present four:

1. Lush instrumentals, big numbers, etc.
2. Vocals .
3. Tempo break-ups.
4. Selections not as big as those in category one, curios, etc.
5. Topical, quite contemporary numbers currently hot and fitting general KABL requirement of being either most familiar or very beautiful, or both. Can be either album or single selections, and either vocal or instrumental—great majority will doubtless be vocal. Topical category will be composed of numbers from all musical sources: hot numbers from current or fairly recent films and musicals, "freak" singles that make the charts, etc. Numbers should be added to this category instantly the Music Director sees them catch on and deleted from this category when the Music Director feels that one of the list is no longer in great contemporary favor and vogue; some, however, can easily remain on this list many months if not much longer. It should be noted that any selection added to this #5 category is to be added also, and at the same time, to the #1, 2, 3, or 4 categories in which it would normally fit. Some #5 selections will, at the discretion of the Music Director, ultimately be displaced from this #5 category only to be given the status and frequency of a "grabber" (to be discussed later in this policy) in one or another of our remaining first four categories. One might call this #5 category (off the air) the "KABL Top Tape".

The sequence of quarter-hour selections will be as follows:

1st quarter hour: 1, 2, 3, 5.

2nd quarter hour: 4, 3, 2, 1

3rd quarter hour: 5, 3, 2, 4.

4th quarter hour: 1, 2, 3, 5.

With many selections having now been shortened, it is likely that we will more often get five selections in a flow period instead of four. In such event, the fifth number would be from the category tape which began the flow period of that quarter-hour—thus, if it were possible to get a fifth number in the first quarter-hour, that fifth number would be from the first category; in the second quarter-hour, a fifth number would be a number four, etc.

The topical category should at no time exceed seven numbers, and each time a topical number is added beyond seven, one topical number should be dropped and merely allowed to continue as a part of the regular four categories, or placed in the "grabber" classification within each of those four categories. It may be that at some times the topical category will contain fewer than seven selections.

To determine the "topical tape", the Music Director will daily keep abreast of all sources of musical information—both pop and album sales and comer lists in BILLBOARD and CASH BOX, for example. From such sources, the Music Director will constantly chart the numbers from one through seven by her own arbitrary ranking of their proper numerical position on KABL's Top Tape. A typical Top Tape might contain four good arrangements of the number two number with two or three each of the remaining maximum of seven. These will be carefully and exactly spaced so that one arrangement of the numbers one and two selections are heard every other hour, leaving three spots in each two-hour period for the maximum five other remaining selections on the KABL Top Tape. Thus, all seven numbers will always be heard within less than each three hours. Here would be a normal Top Tape rotation for a twelve-hour period (barring some flow periods which might carry an extra number five selection and alter the pattern with no harm done):

1st hour -	1, 2, 3
2nd hour -	4, 5, 6
3rd hour -	7, 1, 2
4th hour -	3, 4, 5
5th hour -	6, 1, 2
6th hour -	7, 3, 4
7th hour -	5, 1, 2
8th hour -	6, 7, 1
9th hour -	2, 3, 4
10th hour -	5, 6, 1
11th hour -	7, 2, 3
12th hour -	4, 5, 1

And so on—the 13th hour would be 6, 7, 2, the 14th 3, 4, 1, etc.

Here, it should be noted that there are occasional albums from motion pictures where two or three numbers may share the top spot—as for instance, in the case

Description
of Categs.

MEETINGS

of the theme music from "A Man And A Woman". In the case of that album, there are at least three selections which have relatively equal popularity as singles, two of them being the theme music itself and another song, "Aujourd'hui C'est Toi, Aujourd'hui C'est Moi". In such cases, and they will probably not be frequent, all similarly hot numbers from such a topical film or musical may be rotated in the number one position. Obviously, again, the best arrangements of each number are also rotated. Therefore, on a Top Tape—although only seven individual numbers may be featured (more where an unusual album like "A Man And A Woman" arises)—you will doubtless have a full tape of twenty-four to twenty-six different cuts.

In category two, the vocal category, there should be a rotation of male vocalist, female vocalist, chorus or small group. In the case of numbers where both a male and female vocalist are appearing as a duet, you may categorize it as either a male vocalist or a female vocalist number and ignore the duet rendition.

As to the "grabber" list, it has long been my contention that on our ultimate play list of around 4,000 selections—and this should be a maximum—there are perhaps 100 numbers in each of the four categories that are so universally popular that they will stand even greater repetition than the regular play list. The Music Director, assisted by two staff judges, will vote on 100 in each category which will be the "grabber list" and which will be included at least twice in the play list, perhaps three times, and in proper category. In this way, such "grabber" selections will naturally come up somewhat more often.

We will have two separate tape libraries: five categories of stereo-only music for use on FM, and five categories of monaural music for use—in combination with the stereo tapes—on AM.

Within the next month or so, we will start adding a short introductory identification of the upcoming number which will be on the actual music tape.

Also to be included on the new music tapes within the proper category for each are some two hundred or so "freak" pop numbers—numbers that hit the pop charts in a big way when nobody would have supposed that they could—a Barbara Streisand number, the "Butterfly" number of early 1966, Bobby Darin's "Artificial Flowers", etc.

When we hit the 4,000 mark, for every new number added, one must be deleted. Deleted numbers are to be kept in a special file so that we can go to them at some future date and re-add them if we so wish.

All catalogues of music are to be in a ring binder form—binders by artist, by number, and by type of song—love song, nostalgic song, etc.

In the choice of seven numbers for the Top Tape, the Music Director should keep

in mind that there is almost always a topically hot artist—a Darin, a Goulet, a Streisand, etc.—who may have a number that should be put on the Top Tape with a partial view to being sure that such hot artist is more frequently represented on KABL. In such case, also, where the hot artist may have two or three hot numbers, they could be rotated on the single Top Tape.

Further but smaller revisions of this music policy may be expected. Both discussion and criticism are invited.

Description
of Caters.

MEETINGS

Revised KABL Music Policy CONFIDENTIAL

CONFIDENTIAL

With many selections REVISED KABL MUSIC POLICY - 3/27/67 that we will more often get five selections in a five period instead of four. In such event, the fifth number would be from the category tape which began the five period of KABL's new, revised music policy is a deliberate attempt to achieve a brighter and more "mod" sound without damaging the fundamental KABL image of a station dependable for beautiful music. There is no question that our music has steadily become more and more geriatric in nature and that a brighter and more modern sound is achievable within the purview of remaining beautiful in sound. If number is added beyond seven, one topical number should be dropped and merely allowed to continue as a part of the regular four categories, or There will be five categories instead of the present four: as four categories. It may be that at some times the topical category will contain fewer than seven selections. Lush instrumentals, big numbers, etc.

2. Vocals. "Topical tape", the Music Director will daily keep abreast of all sources of musical information--both pop and album sales and cover lists in #3. Tempo break-ups. XX, for example. From such sources, the Music Director will constantly select the numbers from one through seven by her own selection. 4. Selections not as big as those in category one, curies, etc. A typical Top Tape might contain four good arrangements of the number two number with 5. Topical, quite contemporary numbers currently hot and fitting general KABL requirement of being either most familiar or very beautiful, or selective both. Can be either album or single selections, and either vocal or instrumental--great majority will doubtless be vocal. Topical Tape. Thus, a category will be composed of numbers from all musical sources: hours. hot numbers from current or fairly recent films and musicals, "freak" (boring) singles that make the charts, etc. Numbers should be added to this category instantly the Music Director sees them catch on and deleted from this category when the Music Director feels that one of the list is no longer in great contemporary favor and vogue; some, however, can easily remain on this list many months if not much longer. It should be noted that any selection added to this #5 category is to be added also, and at the same time, to the #1, 2, 3, or 4 categories in which it would normally fit. Some #5 selections will, at the discretion of the Music Director, ultimately be displaced from this #5 category only to be given the status and frequency of a "grabber" (to be discussed later in this policy) in one or another of our remaining first four categories. One might call this #5 category (off the air) the "KABL Top Tape".

The sequence of quarter-hour selections will be as follows:

1st quarter hour: 1, 2, 3, 5, 2, the 1, 2, 3, 4, 1, etc. etc.
2nd quarter hour: 4, 3, 2, 1 occasional albums from motion pictures
3rd quarter hour: 5, 3, 2, 4.
4th quarter hour: 1, 2, 3, 5.

Description
of Categs.

MEETINGS

With many selections having now been shortened, it is likely that we will more often get five selections in a flow period instead of four. In such event, the fifth number would be from the category tape which began the flow period of that quarter-hour—thus, if it were possible to get a fifth number in the first quarter-hour, that fifth number would be from the first category; in the second quarter-hour, a fifth number would be a number four, etc.

The topical category should at no time exceed seven numbers, and each time a topical number is added beyond seven, one topical number should be dropped and merely allowed to continue as a part of the regular four categories, or placed in the "grabber" classification within each of those four categories. It may be that at some times the topical category will contain fewer than seven selections.

To determine the "topical tape", the Music Director will daily keep abreast of all sources of musical information—both pop and album sales and cover lists in BILLBOARD and CASH BOX, for example. From such sources, the Music Director will constantly chart the numbers from one through seven by her own arbitrary ranking of their proper numerical position on KABL's Top Tape. A typical Top Tape might contain four good arrangements of the number two number with two or three each of the remaining maximum of seven. These will be carefully and exactly spaced so that one arrangement of the numbers one and two selections are heard every other hour, leaving three spots in each two-hour period for the maximum five other remaining selections on the KABL Top Tape. Thus, all seven numbers will always be heard within less than each three hours. Here would be a normal Top Tape rotation for a twelve-hour period (barring some flow periods which might carry an extra number five selection and alter the pattern with no harm done):

Within the 1st hour - 1, 2, 3
 2nd hour - 4, 5, 6
 3rd hour - 7, 1, 2
 4th hour - 3, 4, 5
 5th hour - 6, 1, 2
 6th hour - 7, 3, 4
 7th hour - 5, 1, 2
 8th hour - 6, 7, 1
 9th hour - 2, 3, 4
 10th hour - 5, 6, 1
 11th hour - 7, 2, 3
 12th hour - 4, 5, 1

And so on—the 13th hour would be 6, 7, 2, the 14th 3, 4, 1, etc.

Here, it should be noted that there are occasional albums from motion pictures where two or three numbers may share the top spot—as for instance, in the case

of the theme music from "A Man And A Woman". In the case of that album, there are at least three selections which have relatively equal popularity as singles, two of them being the theme music itself and another song, "Aujourd'hui C'est Toi, Aujourd'hui C'est Moi". In such cases, and they will probably not be frequent, all similarly hot numbers from such a topical film or musical may be rotated in the number one position. Obviously, again, the best arrangements of each number are also rotated. Therefore, on a Top Tape-- although only seven individual numbers may be featured (more where an unusual album like "A Man And A Woman" arises)-- you will doubtless have a full tape of twenty-four to twenty-six different cuts.

In category two, the vocal category, there should be a rotation of male vocalist, female vocalist, chorus or small group. In the case of numbers where both a male and female vocalist are appearing as a duet, you may categorize it as either a male vocalist or a female vocalist number and ignore the duet rendition.

As to the "grabber" list, it has long been my contention that on our ultimate play list of around 4,000 selections-- and this should be a maximum-- there are perhaps 100 numbers in each of the four categories that are so universally popular that they will stand even greater repetition than the regular play list. The Music Director, assisted by two staff judges, will vote on 100 in each category which will be the "grabber list" and which will be included at least twice in the play list, perhaps three times, and in proper category. In this way, such "grabber" selections will naturally come up somewhat more often.

We will have two separate tape libraries: five categories of stereo-only music for use on FM, and five categories of monaural music for use-- in combination with the stereo tapes-- on AM.

Within the next month or so, we will start adding a short introductory identification of the upcoming number which will be on the actual music tape.

Also to be included on the new music tapes within the proper category for each are some two hundred or so "freak" pop numbers-- numbers that hit the pop charts in a big way when nobody would have supposed that they could-- a Barbara Streisand number, the "Butterfly" number of early 1966, Bobby Darin's "Artificial Flowers", etc.

When we hit the 4,000 mark, for every new number added, one must be deleted. Deleted numbers are to be kept in a special file so that we can go to them at some future date and re-add them if we so wish.

All catalogues of music are to be in a ring binder form-- binders by artist, by number, and by type of song-- love song, nostalgic song, etc.

In the choice of seven numbers for the Top Tape, the Music Director should keep

KABL MUSIC

Revised KABL Music Policy

- 4 -

CONFIDENTIAL

Two criteria determine the acceptability of a musical selection to the KABL MUSIC format. (1) IS IT MELODIC? (2) IS IT FAMILIAR? in mind that there is almost always a topically hot artist—a Darin, a Goulet, a Streisand, etc.—who may have a number that should be put on the Top Tape with a partial view to being sure that such hot artist is more frequently represented on KABL. In such case, also, where the hot artist may have two or three hot numbers, they could be rotated on the single Top Tape. Melody is defined as: "a sweet or agreeable succession or arrangement of sounds." Further but smaller revisions of this music policy may be expected. Both discussion and criticism are invited. MELODIC, but we must consider other things besides background and intelligence.

Obviously, some tunes are familiar that would not be acceptable to the KABL format because they are not melodic, and there are some melodic numbers that KABL does not play because (1) they are not remembered and/or (2) they are too new to be familiar. These tunes are not forgotten by KABL, but are relegated to special categories.

Starting, then, with a library of familiar melodies (about 10,000 albums) KABL programs this music in a particular way designed to best compliment the listener's emotional sequences. Did you know you had emotional sequences?

Four times each hour, KABL programs musical "pattern". We begin with a grandiose, full-throated, fulfilling selection that sets the stage or "opens the show" — a show opener. Naturally, this depends entirely upon the arrangement of the selection. S.M.A.D.A. can be done with full orchestra or a stage group. The full-orchestra version is the one KABL uses to open a musical period. Our second tune is a change-of-pace with a smaller group. Then we are first "uplifted", then "soothed". Our third selection is for the sake of variety, and is usually a vocal arrangement of a familiar melody. We long ago learned that a listener is lulled (dulled) by too many instrumentals, and irritated by too many vocals. After our singer has performed, we go back to the orchestra for a delightful repeat that is neither too bold nor too light-hearted — a show closer. One might view KABL MUSIC on a graph, with 100% as the scale, we would rate our music thusly:

- #1: 100%
- #2: 10%
- #3: 50%
- #4: 75%

Thus the "emotional sequence" is met. The reason the #4 is not 100% is that there is always more music following the commercial cluster, and the cluster itself is often quite musical.

It is true that KABL announcers do not pre-announce or back-announce each piece that they play. We let the listeners in on a few things that they will hear, but depend upon the music's familiarity to inform. Of course we have all had that frustrating experience of hearing a number we know, not being able to recall the title. When this happens, we invite our listeners to call or write for the answer. Many do this, others complain that we should announce each piece.

Description
of Catees.

MEETINGS

KABL MUSIC

Two criteria determine the acceptability of a musical selection to the KABL MUSIC format. (1) IS IT MELODIC? (2) IS IT FAMILIAR?

By and large, any music that does not answer those two questions in the affirmative is rejected. Thus KABL begins with a library of melodic, familiar music that may be old or new, strings or brass, classic or folk.

Admittedly, whether a tune is melodic or not is open to arbitration. Melody is defined as: "a sweet or agreeable succession or arrangement of sounds - tunefulness." There are some who would consider grunts and groans, shrieks and "unh-unh-unh's" MELODIC, but we must consider other things besides background and intelligence.

Obviously, some tunes are familiar that would not be acceptable to the KABL format because they are not melodic, and there are some melodic numbers that KABL does not play because (1) they are not remembered and/or (2) they are too new to be familiar. These tunes are not forgotten by KABL, but are relegated to special categories .

Starting, then, with a library of familiar melodies (about 10,000 albums) KABL programs this music in a particular way designed to best compliment the listener's emotional sequences. Did you know you had emotional sequences?

Four times each hour, KABL programs a musical "pattern". We begin with a grandiose, full-throated, fulfilling selection that sets the stage or "opens the show" - a show opener. Naturally, this depends entirely upon the arrangement of the selection. GRANADA can be done with full orchestra or a bongo group. The full-orchestra version is the one KABL uses to open a musical period. Our second tune is a change-of-pace with a smaller group. Thus we are first "uplifted", then "solaced". Our third selection is for the sake of variety, and is usually a vocal arrangement of a familiar melody. We long ago learned that a listener is lulled (dulled) by too many instrumentals and irritated by too many vocals. After our singer has performed, we go back to the orchestra for a delightful repast that is neither too bold nor too light-hearted - a show closer. One might view KABL MUSIC on a graph. With 100% as the scale, we would rate our music thusly:

#1: 100%
#2: 30%
#3: 50%
#4: 75%

Thus the "emotional sequence" is met. The reason the #4 is not 100% is that there is always more music following the commercial cluster, and the cluster itself is often quite musical.

It is true that KABL announcers do not pre-announce or back-announce each piece that they play. We let the listeners in on a few things that they will hear, but depend upon the music's familiarity to inform. Of course we have all had that frustrating experience of hearing a number we KNOW, yet not being able to recall the title. When this happens, we invite our listeners to call or write for the answer. Many do this, others complain that we should announce each piece.

Description
of Categories.

MEETINGS

KABL (the music)

continued

We feel that to announce each piece would be detrimental to the over-all impression that a KABL MUSIC period makes, that it would detract from total enjoyment and would be psychologically improper. Besides, announcing each piece takes time and we want to play as much music as possible in any one period. Many numbers are announced.

KABL'S main product is music - some sixteen selections an hour, 24-hours a day. That's 384 selections a day. How does KABL keep from repeating?

We do repeat. But we are careful not to repeat the same selection by the same orchestra and artist in any time period within a 24-hour period. KABL has 10 versions of "Younger Than Springtime", 11 versions of "You'll Never Walk Alone", 14 versions of "Wonderbar", 6 versions of "Yellowbird", and like that. Very seldom is an identical version of any selection played in even a 48-hour period.

This calls for careful programming in order to conform to the "emotional sequence" and to avoid repeats. Just playing a hodge-podge of familiar and melodic music doesn't fill the bill.

Naturally the time of day makes a big difference as to what music is played. KABL has special "morning music", evening music and night-time music. Thus the selection and programming of KABL music is an intricate job, though the results are designed to sound natural and free flowing.

There are two ways to buy music for a record-player - singles and albums. Singles can be described as "short-stories" and albums as "books." Quite often a single will make it, when an album by the same artist won't. It is really more important to the artist and to the recording company to sell "books".

KABL plays albums exclusively. KABL promotes albums and sells albums. Today, the "top one hundred" single record sales are matched by a "top one hundred" album sales. While single "best sellers" may grunt and wail and clang and jerk, ALB UM best-sellers may be a Broadway show, an album by an old-favorite entertainer or even a symphony. "Good Music" is regaining favor and album sales are increasing. Each week KABL programs an "Album of the Week, and whether this album is on Columbia, RCA, Decca or whatever, its sales always increase after being featured on KABL. KABL is one of the few radio stations in the Bay Area that programs exclusively from albums, thus we feel that any influence in album sales that might be felt can be attributed in large part to our efforts.

It is encouraging to note that not all of the young artists of today are "lost" and that many are singing new songs that are melodic today and will be familiar tomorrow. KABL will continue to play old favorites and to support serious artists who believe in a "sweet or agreeable arrangement or succession of sounds" when they record.

Description
of Caters.

MEETINGS

→ AM

PUBLIC SERVICE AND PROMO LIST
9/10/67

KABL (its music) continued

PSA

Tennis

Part of the KABL policy is that "the music never stops." Thus KABL is a music station even when it's commercial time. All commercials are performed with music as either an integral part of the message or as a pleasing background. Station Identification, public service, special features, contests, promotions...all are backed with music.

FEATURES

And of course, when all is said and done - one sound stands out above all others as a symbol of KABL MUSIC....the K A B L HARP. The harp is used in excess of a hundred times a day, using fifty or sixty specially recorded bridges. KABL show-themes were recorded in 1959 by a harpist from the San Francisco Symphony. So, when ALL ELSE FAILS (a broken machine, a lost tape, a confusion in operation) the HARP always plays... on and on and on.

Stage Features 1/day

20

Book Features 1/day

20

PROMOS

Think 4/day

ET 30

Drive (Thurs, Fri, & Sat)

ET 60

Gold Rush 5/day

ET 60

Expectant Father 1/hr.

ET 30

DAVE MCKINSEY

Director of Program Operations
KABL MUSIC

REC. PROMOS

Celebrity 2/day

ET 20

Portleg ID 4/day

ET 20

KABL Curiosity 6/day

ET 20

Got The Word 5/day

ET 20

Useless Fact 6/day

ET 20

INTROS

Short Intro

10

Spelling Intro

ET 20

Useless Female Intro

ET 20

Short Intro

10

Think Intro

ET 20

Useless History Intro

ET 20

(Same as the other...put here for convenience for traffic to rotate)

Description
of Caters.

MEETINGS

→ **AM**
PUBLIC SERVICE AND PROMO LIST
9/18/67

PSA

Tennis	10	Sept 22
Assoc. Students of UC	10	Sept 23 & 28-30
Fed Aviation ADM	10	Sept 27 & 10/5-10/15
Meals for Millions	10	Sept 29 & 10/9-10/14

FEATURES--PSA

Restaurant Feat 3/day	20
Entertainment Feat 3/day	20
Concert Feature 1/day	20
Art Feature 1/day	20
Stage Feature 1/day	20
Book Feature 1/day	20

PROMOS

Twink 4/day	ET 30	TFN
Drive (Thurs, Fri, & Sat)	ET 60	TFN
Gold Rush 6/day	ET 60	Sept 30
Expectant Father 1/hr.	ET 30	Sept 23

REG. PROMOS

Celebrity 2/day	ET 20
Foreign ID 4/day	ET 20
KABL Curiosity 6/day	ET 20
Got The Word 6/day	ET 20
Useless Fact 6/day	ET 20

INTROS

Short Intro	10
Spelling Intro	ET 20
Useless Female Intro	ET 20
Short Intro	10
Think Intro	ET 20
Useless History Intro	ET 20

(Same as the other...put here for convenience for traffic to rotate)

Description
of Caters.

MEETINGS

MEMORANDUM

MEMORANDUM

March 19, 1962

KABL
Music

Al Hart ART HOLT, RON BAXLEY, HOMER ODOM,
AL HART

March 19, 1962

cc: Homer Odom, Charlie Payne

cc: Don Keyes

Don Keyes

FROM: GORDON McLENDON

Gordon has not only agreed to an immediate \$50.00 expenditure for music but has authorized the establishment of a trade-out with a retail shop.

You guys are now carrying the ball. Let's get that music on the air. This directive supercedes a previous one dated March 27th on the subject. A report summarizing our meeting will follow.

Until we can discuss this matter at the Managers Meeting, the following policy shall stand.

Don Keyes

Both KABL and WTSL are each authorized a \$100.00 expenditure for albums. Beyond that, I feel that it is best for you to effect a trade deal with a retail record outlet which will allow you to add to your libraries over a sustained period of time. No cash expenditures are authorized at this time other than the figure mentioned above.

P.S. We discussed Vignettes. Was I supposed to send you a set?

Gordon McLendon
Gordon McLendon

Description
of Catees.

MEETINGS

All right, Don - you rescind for me but in a way that will still enable them to keep their libraries in good shape. KABL music

MEMORANDUM
MEMORANDUM
March 27, 1962

TO: ART HOLT, RON BAXLEY, HOMER ODOM, AL HART
cc: Don Keyes
FROM: GORDON McLENDON
DATE: MARCH 29, 1962

This directive supercedes a previous one dated March 27th on the subject of acquiring new music for your respective libraries. Concerned with the memorandum to begin purchasing whatever records you need to Until we can discuss this matter at the Managers Meeting, the following policy shall stand. (falo)

Both KABL and WYSL are each authorized a \$100.00 expenditure for albums. Beyond that, I feel that it is best for you to effect a trade deal with a retail record outlet which will allow you to add to your libraries over a sustained period of time. No cash expenditures are authorized at this time other than the figure mentioned above. Also be furnished to WYSL. Similarly, I should mention to WYSL that the exchange works both ways.

Gordon McLendon
Gordon McLendon

GBM:us
ys

Gordon:

This is confusing. It reads carte blanche. All we need right now is a \$50 - \$100 allocation for immediate supplementation and then a trade-out with a retail record outlet for week to week additions. I think you ought to rescind this before a few hundred or more dollars are spent. DK

Description
of Categs.

MEETINGS

All right, Don - you rescind for me but do it
in a way that will still enable them to
~~can~~ keep their libraries in good shape.

MEMORANDUM

March 27, 1962

GBM

TO: Art Holt
Homer Odom
Ron Baxley
Al Hart
cc: Don Keyes

FROM: Gordon McLendon

This will be full authority from me for both stations concerned with
the memorandum to begin purchasing whatever records you need to
augment your record library. I believe I have already extended such
permission to Buffalo.

I understand there is a top-flight record store in San Francisco with
a host of smaller labels which have pressed albums that belong in
our music list.

I caution KABL that the tapes of this music should also be furnished
to WYSL. Similarly, I should mention to WYSL that the exchange
works both ways.

Gordon McLendon

GBM:us

Gordon:

This is confusing. It reads
carte blanche. All we need right
now is a \$50 & \$100 allocation for
immediate supplementation and then
a trade-out with a retail record
outlet for week to week additions.
I think you ought to rescind this
before a few hundred or more dollars
are spent.
DK

Description
of Caters.

MEETINGS

KABL

SAN FRANCISCO

KABL
image

TO: Gordon McLendon
Al Hart, Keyes, Richard Wilcox

DATE: 11 April 1963
September 12, 1962

SUBJECT: Music Change

cc: Richard Wilcox, Art Holt, Ron Baxley, Gordon McLendon

Don Keyes

This subject has been mentioned many times before and is now approaching the saturation point.

Fact is, I have on my desk a note from Art Holt requesting aid in obtaining information from KABL concerning the addition of music to the play list.

Now (and this is addressed to both KABL and WYSL), henceforth and hereafter, both stations are to inform each other as to any music additions, deletions or any changes whatsoever when those changes occur, not six months later in a Managers Meeting.

There are brains at KABL and brains at WYSL. Failure to take advantage of this speaks poorly for the individuals concerned and the company as a whole.

As one in charge of programming for all of our stations, I'll say here and now that this particular topic will now be on my list of "pet peeves" and failure to comply with these instructions shall result in extreme action.

Don Keyes

ys

Mr. Rudolph said to speak with the "new" person as per your phone conversation with him.

Description
of Categs.

MEETINGS

KABL

SAN FRANCISCO

KABL
music

TO: Gordon McLendon
cc: Don Keyes, Richard Wilcox
FROM: Al Hart

DATE: 11 April 1963

SUBJECT: Music Change

I would like to return to the original music concept of:

- A...Big Opener
- B...Vocal
- C...Small Instrumental
- D...Tempo Breaker

We have been using a different system for about two and a half years of:

- A...Big Opener
- B...Small Instrumental
- C...Vocal
- D...Tempo Breaker

Going back to the pattern we originally started out with will, I think, freshen up the sound without making any drastic changes.

If this is all right with you, I will start immediately.

Just exactly when or why the change in pattern was made I have not been able to discover.

Al

P.S. Richard said to go ahead with the new pattern as per your phone conversation with him.

Al

Description
of Categs.

MEETINGS

KABL

SAN FRANCISCO

KABL
music

TO: Gordon McLendon
cc: Don Keyes, Richard Wilcox
FROM: Al Hart

DATE: 11 April 1963

SUBJECT: Music Change

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P.S. Richard said to go ahead with the new pattern as per your phone conversation with him.

Description
of Categs.

MEETINGS

DESCRIPTION OF CATEGORIES

Description
of Categs.

MEETINGS

File
Richard Wilcox / ~~Art Holt~~

KABL
music
July 23, 1962

cc: Al Hart, ~~Charlie Payne~~, Gordon McLendon

Don Keyes

MUSIC POLICY

This is the revised music policy for KABL and WYSL. Put it into effect as soon after receipt as possible.

BASE: It is an abrupt departure from the quarter-hour base and, instead, extends to two hours.

TIME PERIOD: It shall be in effect from 6:00 Am to ^{9:00}~~3:00~~ PM, seven days a week.

EXCEPTIONS: (a) It shall be followed to the letter except from 6:00 AM to 9:00 AM when the tempo should be brightened considerably and (b) after 10:00 PM when the tempo may be lessened. (The ~~two~~ hour^{is} between ~~3:00~~^{9:00} PM and 10:00 PM are reserved for KABL's "Symphony Hall"). ~~WYSL should follow it rigidly until 10:00 PM when it may be softened.~~

CATEGORIES: Instead of 4 Categories, we now have 11. Set up your libraries and play lists according to the category descriptions attached.

SEQUENCE: Starting at the top of the hour, observe the following category sequence and the sometimes imaginary records listed by title.

10:00 to 10:15	Category 1	"Granada" Boston Pops
	Category 6	"I Miss You So" Chris Connor
	Category 2	"Breezin' Along With: Breeze" Van Damme
	Category 5	"On The Street Where You Live" Vic Damone

(Cluster)

10:15 to 10:30	Category 4	"Third Man Theme" Anton Karas
	Category 3	"Summertime" Ray Charles Singers
	Category 7	"Never On Sunday" (foreign vocal)
	Category 5 10	"Trolley Song" Judy Garland
		" I Talk To The Trees" Melachroino Strings

(Cluster and News)

10:30 to 10:45	Category 1	"I Could Have Danced all Night" B. Pops
	Category 6 6	"Stardust" Frank Sinatra
	Category 5 2	"Buttons and Bows" Dinah Shore ^{Twilight Time}
	Category 2 5	"Twilight Time" Three Suns
		"Buttons and Bows" Dinah Shore

(Cluster)

MEETINGS

10:45 to 11:00	Category 10	"In The Still of the Night" Gordon Jenkins
	Category 6	"It's A grand night for Singing" Pat Boone
	Category 5	"Secret Love" Doris Day
	Category 4	"Waltz in 3/4 Time" Percy Faith
	(Cluster)	
11:00 to 11:15	Category 1	"Mexican Hat Dance" Percy Faith
	Category 6	"Blues Serenade" Sarah Vaughn
	Category 2	"Surrey With the fringe on Top" Dominic Frontier
	Category 5	"Fascination" Jane Morgan
	(Cluster)	
11:15 to 11:30	Category 4	"You Go To My Head" V. & W. Schumann
	Category 3	"Kerry Dancers" Barney Kessel
	Category 3	"You Go To My Head" Voices of W. Schumann
	Category 5	"Bay of Mexico" Kingston Trio
	(Cluster and News)	
11:30 to 11:45	Category 1	"Can-Can" Eastman-Rochester Pops
	Category 9	"Baubles, Bangles and Beads" Patrice Morrison
	Category 10	"Dancing on the Ceiling" Axel Stordahl
	Category 2	"Across The Alley from the Alamo" Mills Bros.
	(Cluster)	
11:45 to 12:00	Category 10	"Medic Theme" Victor Young
	Category 6	"Come Fly With Me" Frank Sinatra
	Category 5	"Mona Lisa" Nat "King" Cole
	Category 4	"Guadalajara" Robert Farnon

TEMPO: Whenever possible, tempos should be alternated one to one. The last quarter-hour listed above is a good example particularly.

MISCELLANEOUS: Note that the policy is based on a full two hours to allow for the stipulated inclusion of the categories of ~~folk music~~ ^{current pop hits}, foreign vocals and Broadway cast album cuts. The most important part of this policy is...

(description of) **CATEGORIES:** You'll find a few new categories which are no more than sub-divisions of some of the old categories. For the sake of complete understanding, however, and for the benefit of new Music Directors, let's define them and review them. See the previous two-hour list for examples.

CATEGORY 1: "Pop Concert" -- Rich, full, up-tempo, spirited arrangements by Pop Concert orchestras.

CATEGORY 2: "Small Instrumental Group" -- Light, at times, delicate arrangements by small groups. No change from present "small instrumental group" category.

CATEGORY 3: "Choral" -- Big, chorus treatments by any number of good choral groups. This is a sub-division of your present vocal category.

CATEGORY 4: "Tempo Break Up" -- Same as present Category 4.

CATEGORY 5: "Old Hits" -- This is a brand new category made up of the hit records of 6 months ago and going back through the thirties. Earlier, if you can find copies. Important: No hillbilly, no rock'n'roll, just "pop" flavored music. You must use the hit version. We don't want "Old Buttermilk Sky" by Don Cornell, we want it by Hoagy Carmichael.

CATEGORY 6: "Vocal" -- Usually sole vocal except now and then you'll run across a duet. Subdivision of your present vocal category except we're adding more good pop artists -- Sinatra, Bennett, Cole, Peggy Lee, Sarah Vaughn and many, many more.

CATEGORY 7: "Foreign Music" -- See previous memo on that subject for description. Remains unchanged.

"Current Pop Hits" - Only the obviously adult
CATEGORY 8: ~~"Folk Music"~~ -- ~~Again, refer to~~
~~previous memo on that subject. It, too, remains~~
~~unchanged.~~ *sounding singles from present day hit charts. As this*
is written "Marie Elan" and "Dominique" are good examples.

CATEGORY 9: "Broadway" -- A well-known cut from a popular Broadway show. Must be taken from the original cast album. You may wish to feature one show all day, or perhaps every other day.

CATEGORY 10: "Lush Instrumental" -- A sub-division of your present Category 1. Lush, full, predominantly string arrangements with an easy tempo. We have hundreds available already.

CATEGORY 11 : "Surprise Novelty" -- Note that this is not covered in my play list. Instructions will follow. It is to be comprised of hit records that are so different or novel in nature that they will not bear repeated play often. For example, "The Thing" by Phil Harris, "Cocktails For Two" by Spike Jones, "Doggie In The Window" by Patti Page, etc.

THE HUMAN ELEMENT: This policy cannot be put on tape; there are too many loopholes. For example, "Tom Dooley" by the Kingston Trio could be played as an old hit (Category 5) and be preceded by "Bay of Mexico" by the Kingston Trio (Category 8). It is the responsibility of the Music Director to see that this does not happen and that KABL and WYSL present a well thought-out, tasteful blend of music at all times.

→ Put this policy into effect immediately and write me with your comments and suggestions.

Don Keyes

ys

→ Misc: The old "Folk Music" category^{23 such,} is deleted and the selections are now included in Category 6.

KABL
music

Richard Wilcox

November 20, 1963

cc: Gordon McLendon, Al Hart, Charlie Payne

Don Keyes

MUSIC POLICY

This is the revised music policy for KABL.

BASE: It is an abrupt departure from the quarter-hour base and, instead, extends to two hours.

TIME PERIOD: It shall be in effect from 6:00 AM to 9:00 PM, seven days a week.

EXCEPTIONS: (A) It shall be followed to the letter except from 6:00 AM to 9:00 AM when the tempo should be brightened considerably and (B) after 10:00 PM when the tempo may be lessened (The hour between 9:00 PM and 10:00 PM is reserved for KABL's "Symphony Hall").

CATEGORIES: Instead of 4 Categories, we now have 11. Set up your libraries and play lists according to the category descriptions attached.

SEQUENCE: Starting at the top of the hour, observe the following category sequence and the sometimes imaginary records listed by title.

10:00 to 10:15

- Category 1 "Granada" Boston Pops
- Category 6 "I Miss You So" Chris Connor
- Category 2 "Breezin' Along With... Breeze" Van Damme
- Category 5 "On The Street... You Live" V. Damone

(Cluster)

10:15 to 10:30

- Category 4 "Third Man Theme" Anton Karas
- Category 3 "Summertime" Ray Charles Singers
- Category 7 "Never On Sunday" (foreign vocal)
- Category 10 "I Talk to the Trees" Melachrino

(Cluster and News)

10:30 to 10:45

- Category 1 "I Could Have Danced ... Night" B. Pops
- Category 6 "Stardust" Frank Sinatra
- Category 2 "Twilight Time" Three Suns
- Category 5 "Buttons and Bows" Dinah Shore

(Cluster)

MEETING

10:45 to 11:00

CATEGORY 10: "In The Still of the Night" Gordon Jenkins
 Category 6: "It's a grand night for Singing" Pat Boone
 Category 5: "Secret Love" Doris Day
 Category 4: "Waltzin' in 3/4 Time" Percy Faith
 (Cluster)

11:00 to 11:15

CATEGORY 3: "Choral" -- Big, chorus
 Category 1: "Mexicana Hat Dance" Percy Faith
 Category 6: "Blues Serenade" Sarah Vaughn
 Category 2: "Surrey with the fringe on Top" Dominic Frontier
 Category 5: "Fascination" Jane Morgan
 (Cluster)

11:15 to 11:30

CATEGORY 3: "Old Hits" -- This is a
 Category 3: "You Go To My Head" Walter Schumann
 Category 4: "Kerry Dancers" Barney Kessel
 Category 8: "Dominique" Singing Nun
 Category 5: "Old Buttermilk Sky" Hoagy Carmichael
 (Cluster and News)

11:30 to 11:45

Category 1: "Can-Can" Eastman-Rochester Pops
 Category 9: "Baubles....and Beads" Patrice Morrison
 Category 10: "Dancing on the Ceiling" A. Stordahl
 Category 2: "Tenderly" Three Suns
 (Cluster)

11:45 to 12:00

Category 10: "Medic Theme" Victor Young
 Category 6: "Come Fly with Me" Frank Sinatra
 Category 5: "Mona Lisa" Nat King Cole
 Category 4: "Guadalajara" Robert Farnon

TEMPO: Whenever possible, tempos should be alternated one to one. The last quarter-hour listed above is a good example particularly.

MISCELLANEOUS: Note that the policy is based on a full two hours to allow for the stipulated inclusion of the categories of current pop hits, foreign vocals and Broadway cast album cuts. The most important part of this policy is...

(description of) CATEGORIES: You'll find a few new categories which are no more than sub-divisions of some of the old categories. For the sake of complete understanding, however, and for the benefit of new Music Directors, let's define them and review them. See the previous two-hour list for examples.

CATEGORY 1: "Pop Concert" -- Rich, -- A sub-full, up-tempo, spirited arrangements by a full, Pop Concert orchestras. We have hundreds available already.

MEETING

CATEGORY 2: "Small Instrumental Group" -- Light, at times, delicate arrangements by small groups. No change from present "small instrumental group" category.

CATEGORY 3: "Choral" -- Big, chorus treatments by any number of good choral groups. This is a sub-division of your present vocal category.

THE HUMAN ELEMENT: This policy cannot be put on tape, there are too many loopholes. For example, "Tom Dooley" by The Kingston Trio could be played as an old hit (Category 3). The Music Director to see that this does not happen and that KABC presents a well thought-out, tasteful blend of music at all times.

CATEGORY 4: "Tempo Break Up" -- Same as present Category 4.

MISCELLANEOUS: the selections are made a week.

Put this policy into suggestions.

CATEGORY 5: "Old Hits" -- This is a brand new category made up of the hit records of 6 months ago and going back through the thirties. Earlier, if you can find copies. Important: No hillbilly, no rock'n'roll, just "pop" flavored music. You must use the hit version. We don't want "Old Buttermilk Sky" by Don Cornell, we want it by Hoagy Carmichael.

after 10:00 PM and 10:00 PM

CATEGORY 6: "Vocal" -- Usually solo vocal except now and then you'll run across a duet. Sub-division of your present vocal category except we're adding more good pop artist--Sinatra, Bennett, Cole, Peggy Lee, Sarah Vaughn and many, many more.

CATEGORIES: one play lists

SEQUENCE: sequence and the

10:00 to 10:15

CATEGORY 7: "Foreign Music" -- See previous memo on that subject for descriptions. Remains unchanged.

ys

CATEGORY 8: "Current Pop Hits" -- Only the obviously adult sounding singles from present day hit charts. As this is written, "Maria Elena" and "Dominique" are good examples.

10:15 to 10:30

CATEGORY 9: "Broadway" -- A well-known cut from a popular Broadway show. Must be taken from the original cast album. You may wish to feature one show all day, or perhaps every other day.

10:30 to 10:45

CATEGORY 10: "Lush Instrumentals" -- A sub-division of your present Category 1. Lush, full, predominantly string arrangements with an easy tempo. We have hundreds available already.

10:45 to 11:00

MEETING

CATEGORY 11 : "Surprise Novelty" -- Note that this is not covered in my play list. Instructions will follow. It is to be comprised of hit records that are so different or novel in nature that they will not bear repeated play often. For example, "The Thing" by Phil Harris, "Cocktails for Two" by Spike Jones, "Doggie In The Window" by Patti Page, etc.

THE HUMAN ELEMENT: This policy cannot be put on tape; there are too many loopholes. For example, "Tom Dooley" by The Kingston Trio could be played as an old hit (Category 5) and be preceded by "Bay of Mexico" by The Kingston Trio (Category 8). It is the responsibility of the Music Director to see that this does not happen and that KABL presents a well thought-out, tasteful blend of music at all times.

MISCELLANEOUS: The old "Folk Music" category as such, is deleted and the selections are now included in Category 6.

Put this policy into effect immediately and write me with your comments and suggestions.

CATEGORIES: Instead of 4 Categories, we now have 11. Set up your libraries and play lists according to the category descriptions attached.

SEQUENCE: Starting at the top of the hour, observe the following category sequence and the sometimes imaginary records listed by title.

10:00 to 10:15

- Category 1 "Granada" Boston Pops; Sinatra
- Category 6 "Miss You So" Chris Connor
- Category 2 "Breezin' Along With... Breeze" Van Damme
- Category 5 "On The Street... You Live" V. Damone

ys

(Cluster)

10:15 to 10:30

- Category 4 "Third Man Theme" Anton Karas
- Category 3 "Summertime" Ray Charles Singers
- Category 7 "Never On Sunday" (foreign vocal)
- Category 10 "I Talk to the Trees" Melachrino

(Cluster and News)

10:30 to 10:45

- Category 1 "I Could Have Danced All Night" B. Pope
- Category 6 "Stardust" Frank Sinatra
- Category 2 "Twilight Time" Three Suns
- Category 5 "Buttons and Bows" Dinah Shore

(Cluster)

MEETING

10:45 to 11:00

Richard Wilcox

cc: Gordon McLendon, Al Hart, Charlie Payne

Don Keyes

November 20, 1963

This is the revised music policy for KABL.

BASE: It is an abrupt departure from the quarter-hour base and, instead, extends to two hours.

TIME PERIOD: It shall be in effect from 6:00 AM to 9:00 PM, seven days a week.

EXCEPTIONS: (A) It shall be followed to the letter except from 6:00 AM to 9:00 AM when the tempo should be brightened considerably and (B) after 10:00 PM when the tempo may be lessened (The hour between 9:00 PM and 10:00 PM is reserved for KABL's "Symphony Hall").

CATEGORIES: Instead of 4 Categories, we now have 11. Set up your libraries and play lists according to the category descriptions attached.

SEQUENCE: Starting at the top of the hour, observe the following category sequence and the sometimes imaginary records listed by title.

10:00 to 10:15

- Category 1 "Granada" Boston Pops
- Category 6 "I Miss You So" Chris Connor
- Category 2 "Breezin' Along With... Breeze" Van Damme
- Category 5 "On The Street... You Live" V. Damone

TEMPO: Whenever possible, tempos should be alternated one to one. The last quarter-hour listed above is a good example particularly.

MISCELLANEOUS: Note that Category 4 is based on "Third Man Theme" Anton Karas. Categories of "Summertime" Ray Charles Singers. Category 7 "Never On Sunday" (foreign vocal)

10:15 to 10:30

- Category 4 "Third Man Theme" Anton Karas
- Category 3 "Summertime" Ray Charles Singers
- Category 7 "Never On Sunday" (foreign vocal)
- Category 10 "I Talk to the Trees" Melachrino

(description of) CATEGORIES: You'll find a few new categories which are no more than sub-divisions of the old categories. For the sake of complete understanding, however, and for the benefit of new Music Directors, let's define them and review them.

10:30 to 10:45

- Category 1 "I Could Have Danced ... Night" B. Pops
- Category 6 "Stardust" Frank Sinatra
- Category 2 "Twilight Time" Three Suns
- Category 5 "Buttons and Bows" Dinah Shore

(Cluster)

10:45 to 11:00

Category 10 "In The Still of the Night" Gordon Jenkins
 Category 6 "It's a grand night for Singing" Pat Boone
 Category 5 "Secret Love" Doris Day
 Category 4 "Waltzin' in 3/4 Time" Percy Faith
 (Cluster)

11:00 to 11:15

Category 1 "Mexicana Hat Dance" Percy Faith
 Category 6 "Bluea Serenade" Sarah Vaughn
 Category 2 "Surrey with the fringe on Top" Dominic Frontier
 Category 5 "Fascination" Jane Morgan
 (Cluster)

11:15 to 11:30

Category 3 "You Go To My Head" Walter Schumann
 Category 4 "Kerry Dancers" Barney Kessel
 Category 8 "Dominique" Singing Nun
 Category 5 "Old Buttermilk Sky" Hoagy Carmichael
 (Cluster and News)

11:30 to 11:45

Category 1 "Can-Can" Eastman-Rochester Pops
 Category 9 "Baubles....and Beads" Patrice Morrison
 Category 10 "Dancing on the Ceiling" A. Stordahl
 Category 2 "Tenderly" Three Suns
 (Cluster)

11:45 to 12:00

Category 10 "Medic Theme" Victor Young
 Category 6 "Come Fly with Me" Frank Sinatra
 Category 5 "Mona Lisa" Nat King Cole
 Category 4 "Guadalajara" Robert Farnon

TEMPO: Whenever possible, tempos should be alternated one to one. The last quarter-hour listed above is a good example particularly.

MISCELLANEOUS: Note that the policy is based on a full two hours to allow for the stipulated inclusion of the categories of current pop hits, foreign vocals and Broadway cast album cuts. The most important part of this policy is...

(description of) **CATEGORIES:** You'll find a few new categories which are no more than sub-divisions of some of the old categories. For the sake of complete understanding, however, and for the benefit of new Music Directors, let's define them and review them. See the previous two-hour list for examples.

CATEGORY 1: "Pop Concert" -- Rich, full, up-tempo, spirited arrangements by Pop Concert orchestras.

MISCELLANEOUS

MEETINGS

CATEGORY 11: "Surprise Novelty" -- Note

CATEGORY 2: "Small Instrumental Group" -- Light, at times, delicate arrangements by small groups. No change from present "small instrumental group" category. Phil Harris, "Cocktails for Two" by Spike Jones, "Doggie In The Window" by Patti

CATEGORY 3: "Choral" -- Big, chorus treatments by any number of good choral

groups. This is a sub-division of your present vocal category. Dooley by The Kingston Trio could be played as an old hit (Category 5) and be preceded by "Bay of Mexico" by The Kingston Trio (Category 4). CATEGORY 4: "Tempo Break Up" -- Same as present Category 4. This does not have a well thought-out, tasteful blend of music at all times.

MISCELLANEOUS

CATEGORY 5: "Old Hits" -- This is a brand new category made up of the hit records of 6 months ago and going back through the thirties. Earlier, if you can find copies. Important: No hillbilly, no rock'n'roll, just "pop" flavored music. You must use the hit version. We don't want "Old Buttermilk Sky" by Don Cornell, we want it by Hoagy Carmichael.

Put this policy into effect and suggestions.

CATEGORY 6: "Vocal" -- Usually solo vocal except now and then you'll run across a duet. Sub-division of your present vocal category except we're adding more good pop artist--Sinatra, Bennett, Cole, Peggy Lee, Sarah Vaughn and many, many more.

Don Keyes

CATEGORY 7: "Foreign Music" -- See previous memo on that subject for descriptions. Remains unchanged.

CATEGORY 8: "Current Pop Hits" -- Only the obviously adult sounding singles from present day hit charts. As this is written, "Maria Elena" and "Dominique" are good examples.

CATEGORY 9: "Broadway" -- A well-known cut from a popular Broadway show. Must be taken from the original cast album. You may wish to feature one show all day, or perhaps every other day.

CATEGORY 10: "Lush Instrumentals" -- A sub-division of your present Category 1. Lush, full, predominantly string arrangements with an easy tempo. We have hundreds available already.

MISCELLANEOUS

MEETINGS

CATEGORY 11 : "Surprise Novelty" -- Note that this is not covered in my play list. Instructions will follow. It is to be comprised of hit records that are so different or novel in nature that they will not bear repeated play often. For example, "The Thing" by Phil Harris, "Cocktails for Two" by Spike Jones, "Doggie In The Window" by Patti Page, etc.

THE HUMAN ELEMENT: This policy cannot be put on tape; there are too many loopholes. For example, "Tom Dooley" by The Kingston Trio could be played as an old hit (Category 5) and be preceded by "Bay of Mexico" by The Kingston Trio (Category 8). It is the responsibility of the Music Director to see that this does not happen and that KABL presents a well thought-out, tasteful blend of music at all times.

MISCELLANEOUS: The old "Folk Music" category as such, is deleted and the selections are now included in Category 6.

Put this policy into effect immediately and write me with your comments and suggestions.

Don Keyes

ys

MISCELLANEOUS

MEETINGS

MISCELLANEOUS

MEETINGS

KABL PLANNING AND PROMOTIONAL LIST
FOR SEPTEMBER TENTH

1. Update mood intros, modernize and topicalize.
2. Transcribe same--plus other new features--while Bill Young and other new voices are here.
3. Six mobile moving-news trucks arrive S.F. about August 29.
4. Discontinue Sunday Spectacular.
5. Discontinue church programing Sunday morning effective immediately.
6. Institute regular play list in these periods.
7. Study Chapel figures.
8. Use occasional female voice--including Rosie--on mood intros.
9. Study possibility of making FM all-instrumental.
10. Get freak list, and freak records, from Dallas.
11. Start making notation now of grabber records for future doubling or tripling in number in music tapes.
12. KABL poet laureate--contact Bob Shure.
13. Audie Murphy and others to do p.s. spots.
14. Check number of arrangements of each title, and number of selections by each artist when music revision completed.
15. Formulate plan for teasing upcoming number or numbers or artist or artists.
16. Music sheet at transmitter.
17. on FM, between records, one word or perhaps two: KABL Music.
18. Each day on FM, direct toward a special group of stores--notifying them in advance: "This is Walgreen's Drug Store day on KABL-FM".
19. survey promos toward listeners.
20. KABL announcers' meeting for review.
21. prepare demo tape for Schafer.
22. Think About Its--revise and cleverize.
23. Celebs can do something topical--moods for the month, intros to songs, etc.
24. Necessity of seeking out visiting celebs who do not visit us--Richard Kiley good example.
25. Must play down use of Keyes' voice for at least a while--couple of months.
26. Brillianter, brighter, glisteninger, beautifuller...KABL.
27. Numbers femindful of joy, fun, romance, sex, drama--sensory numbers.
28. #3861 on KABL's Top 4000.
29. Hire retired local journalist for regular, topical, local 135-145 word editorials.
30. Change intros at % 5:23 and 6:09.
31. Chimes on news--what other effects?
32. Ten different voices on news intros and ten on close--change working on all news intros and get five or six variations.
33. With automation, alternate 3 voices at all times on KABL and other stations.
34. Connor on staff reduction and license for KABL or XTRA club.
35. Why "Aujourd'hui C'est Toi, Aujourd'hui C'est Moi" not on play list?
36. get invitation out on "fall programing gala".
37. Sky projection--Mitch.
38. Famous quotes.
39. Check consumer magazines devoted to females--Vogue, Bazaar, Woman's World, Redbook, Cosmopolitan, etc. Probably 15 of them need checking for women's features that might be added to KABL as spot breakers during 9-4 hours.
40. Words most often misspelled and/or mispronounced.
41. Little known facts from American history, world history.
42. Little known facts about famous people.
43. Some adaptation of McL vignettes?
44. Need more McL editorials.
45. McL Corp station reciprocals.
46. Mythical all-time Giant game with all-Stars by computer. Same for '49'ers, California, Stanford, pro basketball team, S.F.U. basketball team. Can do these on KABL-FM to get listeners finding it once the signal is brought up to snuff.
47. screening and projection facilities, 4th floor.
48. Day letters our KABL towers Bay Bridge.
49. Health hints.
50. Children, teenager hints.
51. Get sample tapes of these from Woroner--for ideas--Mitch assigned.

52. How to save money hints.
53. Instant recipes.
54. Stage or screen reviews.
55. Use Bill Clark occasionally on editorials, etc.
56. Begin looking for good mood writer who can handle all stations.
57. keep updating freak list.
58. Take S.F. theatre for single night screening party.
59. Billboards throughout S.F. and Bay Area.
60. Ads for S.F. newspapers.
61. Ad of harpist with bandaged fingers.
62. Less fribblin' talk ad.
63. bright harps.
64. themes--Les to be asked for 10 recommendations.
65. segues when 5 in flow period?
66. the tomorrow sound of KABL.
67. News needs dressing up.
68. Chapel also be discussing KABL's new fall programming date.
69. contemporary KABL.
70. KABL is happening now!
71. When coming out of news and cluster, put mood after 1st record?
72. knock off commodity reports.
73. Record "think about its".
74. harpsichord runs...guitar...celeste...piano, etc.?
75. When the red light is flashing, KABL is happening.
76. tighten cues.
77. Silly Days, Dog Days, Back to School, National Divorcees' Day,
Corn-eating Contest (Chino, California). ~~Nationman's Ainkkham~~
International Airline Stewardesses' Day.
78. Marcus and Ralph check on how WGMS avoids 51% rule.
79. GBM to check his albums against KABL play list certain nos.
80. Ann-Margret, Rhonda Fleming, Jack LaForge, Lettermen, Arthur
Lyman, Martin Denny, Tony Matola, Billy Williams and his Four
Plus Three, Cal Jaeder, Jerry Gallian, Pete Jolly, Bob
Thompson (RCA).
81. Cal continued demand on FM signal. Dave and Heber to stay after
Cal on this.
82. Sept. 17 Expectant Fathers' Day.
83. Oct. 1-31 National Indoor Games Month
84. Oct. 21-28 ~~Nationman's~~ International Whale Watching Week.
85. November 23--begin National Indigestion Week.
86. change every word of announcers' intros to music between numbers.
87. Dave to add to this list, and Heber.

SECRET

KABL MUSIC

1. Must see all new motion pics & new plays, plus watch all new TV series, etc. off-the-air wife, or invalid consultant — most all of the current members on Top Take from motion pics.
2. "Hip" or "In" Tape — 6
"Chicago" str. tape 5 (6) — but might not this belong under 5 with more than the restricted 7 numbers?
3. Following will depend upon you plus one and then utter confidentiality: great obit & great news in that order — GREAT FORMAT — but you or alter must pick. Negotiates almost day by day work with music lists, Billboard album lists, favor reports, etc.
4. Not enough zapping of intro — maybe need to go directly to melody line — remember one tape heard with nothing but start of melody line?
5. Cut to melody line sounds superb, in most cases... Bill Gray said we'd be the only station in America with such an ability.
6. Zap: (1) Sinatra's "I'm A Fool" —
(2) Look For A Silver Lining —
(3) 9:45 p.m. — big Broadway number from

"My Fair Lady" - Rex Harrison, etc.
Study why.

(particularly topical).
7. Some nos. can be 4-5-6 min.
as witness one of the versions of
original theme music of "A Man and
A Woman".

8. Create 1 category? Songs you think
they'd like - Amy Margaret's number -
also Faga Swenson's.

9. Listen to substitutes for half
or at least half variations; this
for good or bad stereotypes / station.

10. Intro to "Once In A Lifetime"
- this, about 9:30 p.m. Sun. Sept. 2 '67.

11. Where "Mantelton"?

12. Give 5-6 min. dissertation on music &
way to arrange?

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FOR SEPTEMBER TENTH

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SAN FRANCISCO

Friday & Saturday	6 - 12 Noon	Don (Make-up)
	12Nn-10 PM	Dennis (Make-up)
	9 AM - 8 PM	Bill (Editing)
	9 AM - 5 PM	Shirley (Music Lists)
	12 Nn- 6 PM	Don (Editing)

LOS ANGELES

Fri & Sat	6 PM - 2 AM	Rick (Makeup)
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SAN FRANCISCO

Sunday - T F N	6 - 10 AM	Don (Makeup)
	10 AM - 6 PM	Harris (Makeup)
	6 PM - 2 AM	Webb (Makeup)
	10 AM - 5 PM	Don (Editing)
	8 AM - 8 PM	Bill Young (Editing)
	9 AM - 5 PM	Shirley (Music Lists)

LOS ANGELES

Sunday -	6 PM - 2 AM	Rick (Makeup)
T F N	2 AM - 9 AM	Dennis (Makeup)

SAN FRANCISCO

Friday	6 - 12 Noon	Don (Make-up)
	12Nn-10 PM	Dennis (Make-up)
&	9 AM - 8 PM	Bill (Editing)
Saturday	9 AM - 5 PM	Shirley (Music Lists)
	12 Nn- 6 PM	Don (Editing)

LOS ANGELES

Fri & Sat	6 PM - 2 AM	Rick (Makeup)
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SAN FRANCISCO

Sunday -	6 - 10 AM	Don (Makeup)
	10 AM - 6 PM	Harris (Makeup)
	6 PM - 2 AM	Webb (Makeup)
	10 AM - 5 PM	Don (Editing)
T F N	8 AM - 8 PM	Bill Young (Editing)
	9 AM - 5 PM	Shirley (Music Lists)

LOS ANGELES

Sunday -	6 PM - 2 AM	Rick (Makeup)
T F N	2 AM - 9 AM	Dennis (Makeup)

File
RFB-Kab
Homer Odom

Planning
5/20/59

GBM

I wish you would get together with Joe, Bok and any of the other employees concerned and point out to them the need for security in our organization. It may be that they already realize this but I want to be sure that no talking whatsoever is done to outsiders. Our music policy is our business. We paid good, hard money to acquire it and this item as well as all other phases of our programming should be guarded with utmost care. Such secrecy actually lends more prestige to the operation.

Incidentally, I see no reason for the announcers themselves to know anything about our music policy or for them to be acquainted with the more intimate structural details of our programming format.

ANNOUNCEMENT
You take it from here, Homer, and let's enforce security there because if this thing works everybody is going to be wanting to do it.

cc: Don, Charlie Payne, Rpb

Radio's Revolutionary New
to Round-the-Clock
Savings and Profits
THE FIRST COMPLETE FULLY AUTOMATIC RADIO BROADCASTING SERVICE
Programming • Equipment • Commercial Injection

File

Planning

MISCELLANEOUS



ANNOUNCING...

Programatic

Radio's Revolutionary New

GOLDEN PUSH-BUTTON

to Round-the-Clock
Savings and Profits

THE FIRST COMPLETE FULLY AUTOMATIC RADIO BROADCASTING SERVICE

Programming • Equipment • Commercial Injection

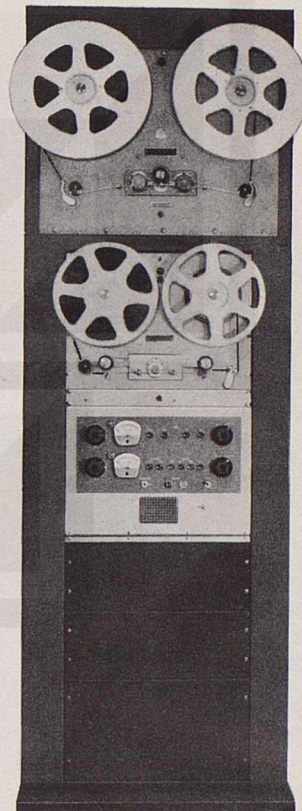
Programatic

BROADCASTING SERVICE



**JUST A PUSH OF THE GOLDEN BUTTON AND
YOUR STATION CAN OPERATE AUTOMATICALLY
—FOR UP TO 24 HOURS A DAY**

NOW, FOR THE FIRST TIME, you can broadcast up to 24 hours a day of unique adult musical programming, automatically injecting commercials, public service announcements, and local pre-recorded programs — all at the mere push of a golden button!



PROGRAMATIC: Height 72";
Width 23½"; Depth 17"

THIS electronic miracle is PROGRAMATIC, the first complete fully automatic radio broadcasting service. It brings all broadcasters music programming of the widest possible adult appeal, plus remarkable opportunities for savings in manpower and operating costs, as well as increased profits. Here are just a few suggested ways you may wish to use it...

AM BROADCASTERS:

1. FOR TOP-RATED AM STATIONS with established disc-jockey shows. PROGRAMATIC furnishes adult music during those hours when teen-age tune-ins are slight. The switch to self-operating PROGRAMATIC cuts costs, increases your edge with programming more compatible with sponsor and audience potentials.

2. FOR COMPETITIVE AM STATIONS whose disc-jockey, local and/or network shows have little likelihood of capturing the lion's share of the audience. The switch to low-cost, high-appeal PROGRAMATIC can win the big adult potential your competition ISN'T "reaching."

3. FOR MARGINAL AM STATIONS faced with spiralling operating costs. PROGRAMATIC provides an opportunity to get into the black by acquiring sponsor-appealing superior adult programming at a fraction of former costs.

FM BROADCASTERS:

1. FOR AM/FM BROADCASTERS who wish to separate their AM/FM operations. The switch to PROGRAMATIC full time on FM can win loyal listeners among those who cannot find the music they want on AM. PROGRAMATIC can make it possible to keep facilities operating around the clock — at minimum cost, or better yet... use it in combination.

2. FOR FM STATIONS USING MULTIPLEX. PROGRAMATIC will provide low-cost main channel programming — give your station commercial appeal and your listeners the kind of music they really want, as shown by extensive surveys.

ALL STATIONS:

OPEN UP ADDITIONAL BROADCAST HOURS — Increase your income potential by switching to self-operating PROGRAMATIC during "marginal" broadcast hours. (For example: 9 PM to 12 midnight weekdays, Sunday afternoon and evening, etc.) Reduce non-productive local programming and production expenses with sponsor-winning adult music.

OPERATE 24 HOURS A DAY — Simply switch to PROGRAMATIC for 11 PM to 7 AM. Tap extra commercial revenue. Win more audience in cars and at home. Render 'round-the-clock public service to your community.

PROGRAMATIC

The First Complete Fully Automatic

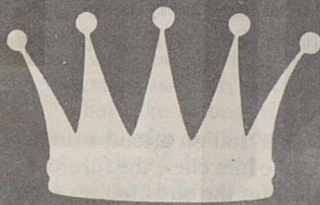
Radio Broadcasting Service

PROGRAMATIC
is the push-button answer to
many program and operating problems,
and...in fact, the entire project
will actually cost you less than one
salaried employee.

The Pro
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Recorded on Programatic ta
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It can s
and



CORONET
p r e s e n t s

Music à la carte

by Patricia K. Brooks

PROGRAMATIC

The First Complete Fully Automatic

Radio Broadcasting Service

PROGRAMATIC
is the push-button answer to
many program and operating problems,
and...in fact, the entire project
will actually cost you less than one
full-time employee.

He's also PD for "foreground" Programatic



Music à la carte

by Patricia K. Brooks

Muzak's Don O'Neill has a melodic menu for almost everything—from cemeteries to poultry farms, from assembly lines to massage parlors

WHAT'S THE BEST MUSIC for a cemetery? What tunes do cats and dogs howl for? What is the most effective background music to diet by, to learn by, to work by?

The man with the answers to these and similar questions is Don O'Neill, America's best-informed though least-known Music Man. As program director for Muzak Corporation, the background-music service, O'Neill has spent 22 years putting Americans in the mood musically.

His research has turned up some revealing facts about music's effects on people—and animals. For cemeteries, cemetery offices and funeral homes, for example, it's best to use music without associations that might be painful, he says. Semi-classical selections, heavy on the strings and woodwinds, are a perfect choice, for they blend into the surroundings, have a quieting effect without intruding on the mourner's thoughts.

Dogs have supersensitive hearing, so if you want to keep your pet happy serenade him with soft mu-

sic. Rock 'n' roll on a loud trumpet might make him chew the furniture.

Music is for the birds, too, it seems. A Connecticut poultryman treats 90,000 pullets to soothing renditions of popular melodies. The music keeps them from panicking at strange noises. Their contentment has paid off in substantial savings in feed and in plumper, healthier birds.

Dieters can face the music too, because music actually aids digestion. Studies show that tension at mealtime can be reduced through proper musical accompaniment. "Let's have another cup of coffee and let's have another piece of pie" may be rhythmically satisfying, but the lyrics wouldn't be much help to suggestible dieters trying to resist that extra dessert. "Better stick to 'Tangerine'" says O'Neill with a grin, "and other light-but-nourishing ballads."

Research has convinced O'Neill that music can increase muscle strength (by use of strong rhythms, fast tempos), delay fatigue (strong brass and rhythm), help appetite

and digestion (string or salon music). It can speed learning (TV and radio commercials are purposely put to music so you'll learn them fast and remember them). Music can also act as a tranquilizer (soft, string arrangements), or a stimulant (bop, jazz, rock 'n' roll), depending on what is used, and how.

On the basis of such data, O'Neill prescribes nonvocal, rhythmic selections with lots of brass for factory workers on assembly lines.

"They like strong rhythms and the brass helps cut through the noise of machines," he says. Such music aids worker efficiency, according to research.

Office workers need the quieter strains of popular ballads and old favorites played by orchestras with plenty of violins and woodwinds—and no vocals.

This type of music pleases them, but doesn't take their attention from their work. At the same time it helps to increase production and cuts errors.

"There's a lot less milling around the water cooler," says O'Neill, "when background music is played in an office, because it reduces the monotony of repetitious work."

Background music doesn't always remain in the background, despite O'Neill's best efforts. Customers in reducing salons have been heard to giggle uproariously when "Fanny" is piped into the massage studios. But the president of a famous eastern railroad didn't think it funny when he heard "On the Atchison, Topeka, and Santa Fe" filling the

vast waiting room in his terminal.

O'Neill's music was almost the cause of an international incident recently. It happened at a breakfast in Fort Worth for the visiting Russian Minister of Agriculture. The mood was convivial, until from the loud-speaker came "Get Out of Town." Fortunately the advice must have lost something in translation, for the Russian and his Texas hosts parted company amicably several cups of coffee later.

Every now and then, background music programming has unforeseen effects. Witness what happened at a big department store in a Midwestern city when background music was installed. For many years the store had closed its doors daily with a recording of "A Perfect Day," which starts with "When you come to the end of a perfect day." A few weeks after the new music service began, this tune was played about 3:45 one afternoon. Before the floorwalkers knew what was happening, 77 clerks had covered their counters and were happily on their way home. Habit dies hard.

O'Neill's favorite story happened just a few weeks ago. He walked into a snack bar near his Manhattan office and asked the waitress what he could get to drink.

"We've got coffee, tea or milk," she muttered.

Pondering this, O'Neill glanced at the wall and noticed a loud-speaker. "Do you have Muzak?" he asked.

"I told you already," she snapped, "just coffee, tea, or milk." ☞

PROGRAMATIC

The First Complete Fully Automatic

Radio Broadcasting Service

PROGRAMATIC
is the push-button answer to
many program and operating problems,
and...in fact, the entire project
will actually cost you less than one
salaried employee.

Recorded on Progr
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The First Complete Fully Automatic

Radio Broadcasting Service

PROGRAMATIC
is the push-button answer to
many program and operating problems,
and...in fact, the entire project
will actually cost you less than one
salaried employee.

The Programatic service consists of 18 reels of
outstanding music on magnetic tape, each with 8
hours of programming, exchanged every 36 days.
The service is sold exclusively in each market
and the monthly charge is based on market
size and is for a three-year period.

Recorded on Programatic tape is adult music together
with sub-audible control tones which activate
the equipment. In this way, you can automatically
insert commercials, call letters, even time
signals, with absolute accuracy. You can be as indi-
vidual and maintain the "personality" of the
station to any degree, limited only by your own ima-
gination.

Programatic equipment
can be bought for just
\$2,974.25.

It can also be leased for \$500 down
and \$81.10 per month over
a three-year period.

MISCELLANEOUS

Programatic is being contracted for use on both AM and FM and being scheduled from a few hours to many hours a day. The following is a typical list of a dozen Programatic subscribers in large and small markets:

KCMO	Kansas City, Mo.
KSPL	Diboll, Texas
KRKD	Los Angeles
KPHO	Phoenix
WQMN	Superior-Duluth
KFAB	Omaha
KRMG	Tulsa
KWIZ	Santa Ana
KGNC	Amarillo
KTTS	Springfield, Mo.
KOLD	Tucson
WEAU	Eau Claire, Wisc.

As Prose Walker said at the NAB Engineering Conference... "Get modern"... "automatic operation for radio stations has become a normal way of life in broadcasting". Let's go automatic - Programatic!

Programatic

BROADCASTING SERVICE, ~~XXXX~~

229 FOURTH AVENUE



NEW YORK 3, NEW YORK • OREGON 4-7400

May 27, 1959

Mr. Gordon R. McLendon
President
McLendon Stations
2104 Jackson Street
Dallas 1, Texas

Dear Gordon:

Thanks much for your call in answer to my telegram.

Enclosed is a brochure that tells the story of Programatic. It tells most of the story but to get it completely, you must of course hear the music.

To recap some items. A couple of years ago, Jack Wrather bought Muzak and brought into it his enterprise and drive. Muzak in turn as you know is the pioneer in automated long play equipment and music, with its knowledge of the music likes and dislikes through a 15 year continuing study of music preferences. Programatic is a division of Muzak. Whereas Muzak concerns itself with "background" music, Programatic goes after the "foreground" active, radio music.

Programatic is new and original...not a theory but a fact proven by years of surveys, know-how and experience. It is the golden push-button answer to many operating problems and in fact will cost you less than one salaried employee.

I realize that as in your very successful operations, your "formula" so called has been the basic reason and therefore you plan "formula" for KROW as well. You should.

BUT what is important, the music we have is the same type you use. It is the sub-audible control tones which activate the equipment. In this way, you can automatically insert commercials, call letters, even time signals, with absolute accuracy. You can be as individual and maintain the "personality" of the station to any degree, limited only by your own imagination.

There is a way in which you can very profitably, and effectively, use Programatic. Tape service is \$4.00 per month. At that rate, you can see that limited use will only cost you \$1.50-2.00 per hour.

MISCELLANEOUS

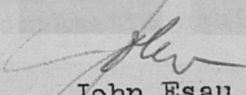
- 2 -

As I said in my wire to you, the promotional value in a McLendon-Programatic association is also quite apparent.

I won't be in Dallas next week, but will likely see you in person the week of June 8. We should work out a plan.

Thanks again.

Best regards,


John Esau
National Sales Manager

JE:dr
Enclosure

cc: Don Keyes

MISCELLANEOUS

SPECIFICATIONS

PROGRAMATIC PLAYBACK SYSTEM TYPE NO. R1-A

Programatic Broadcasting Service

NEW PROGRAMATIC EQUIPMENT REFINEMENTS

Since the attached Programatic folder was printed, new features have been incorporated into the Programatic equipment which will make it possible to:

1. AUTOMATICALLY inject up to 16 one-minute announcements per hour (instead of 8), plus call letters and time announcements.

2. AUTOMATICALLY cut Programatic in and out of local and/or network programming at predetermined times during the broadcast day, like an "automatic network key". Terminals are provided for the simple attachment of a time clock for this purpose.

3. AUTOMATICALLY insert up to four hours of taped local program features and announcements, either:

- (a) at the end of each quarter hour of music or
- (b) in the middle of each quarter hour

Programatic's music will fade in at the conclusion of such features and the machine will remain in time synchronization so long as your 60 cycle current is constant.

4. AUTOMATICALLY program music segments (about 6½ minutes or about 13 minutes in length) and "announce" segments (any length) alternately without regard to time synchronization, if desired.

NOISE:

50 db. below program peaks at 3.75 I.P.S. and
53 db. below program peaks at 7.5 I.P.S.

PLAYBACK OUTPUT:

+22 dbm. to 600 ohm line.

AMPLIFIERS:

Each channel (music and local announce) has two plug-in pre-amplifiers (equalization between) and one plug-in line amplifier. Each channel has its own plug-in power supply. Tube-check metering is supplied.

TUBE COMPLEMENT:

Each channel: 6 - 5879 2 - 6X5 1 - 5Z4

POWER REQUIREMENTS:

App. 500 w. 117 v. 60 c.p.s.

MISCELLANEOUS

SPECIFICATIONS

PROGRAMATIC PLAYBACK SYSTEM TYPE NO. R1-A

Programatic Broadcasting Service
229 Fourth Avenue
New York 3, N. Y.

- PHYSICAL:** Housed in rack 6' 8 3/4" high, 2' 3 1/2" wide, 1' 11" on base. Base extends 1' 5" behind panels and 6" in front of panels. Total weight of uncrated unit is app. 250 lb. Color of equipment is Western Electric dark metallic grey with the exception of the two tape transport decks and the background of the control panel, which are light metallic hammer-finish.
- TAPE SPEEDS:** Music: 3.75 I.P.S. Local announce: 3.75 or 7.5 I.P.S.
- FREQUENCY RESPONSE:** ± 3 db. 20 - 10,000 c.p.s. @ 3.75 I.P.S. and ± 3 db. 20 - 15,000 c.p.s. @ 7.5 I.P.S.
- FLUTTER:** Less than .3% r.m.s. at 3.75 I.P.S. and .2% at 7.5 I.P.S.
- PLAYING TIME:** Programatic music tape and local-announce tape run (on their respective transports) for eight hours without attention.
NOTE: The Programatic music tape is a two-track recording --- the announce tape must be single-track (for editing purposes). Announce transport rewinds at a controlled rate of app. 60 I.P.S.
- CONTROLS:** Both transports run fully automatic --- however, this feature may be overridden when manual control is desired. Manual pushbuttons are provided. Units may be remotely controlled by addition of remote buttons. Separate gain controls and V.I. meters are provided for music and announce channels.
- NOISE:** 50 db. below program peaks at 3.75 I.P.S. and 53 db. below program peaks at 7.5 I.P.S.
- PLAYBACK OUTPUT:** +22 dbm. to 600 ohm line.
- AMPLIFIERS:** Each channel (music and local announce) has two plug-in pre-amplifiers (equalization between) and one plug-in line amplifier. Each channel has its own plug-in power supply. Tube-check metering is supplied.
- TUBE COMPLEMENT:** Each channel: 6 - 5879 2 - 6V6 1 - 5Z4
- POWER REQUIREMENTS:** App. 500 w. 117 v. 60 c.p.s.

* * * *

A PAGE FROM A TYPICAL 8 HOURS OF PROGRAMATIC MUSIC

MISCELLANEOUS

<u>TITLE</u>	<u>ARTIST</u>	<u>PUBLISHER</u>
My Friend Elizabeth	Ray Martin	AS-Harms
For You	Errol Garner	AS-Witmark
Lover, Come Back To Me	Ted Dale	AS-Harms
Stella By Starlight	Al Goodman	AS-Famous
Gypsy Love Song	Harry Horlick	AS-Witmark
Ah, Sweet Mystery Of Life	Martha Wright (VC)	AS-Witmark
Selections from <u>The Only Girl</u>	Harry Horlick	AS-Witmark
Flying Home	Charles Magnante	BMI-Regent
Getting To Know You	George Bassman	AS-Williamson
Fugue In D Minor	Charles Magnante	Public Domain
My White Knight	Earl Sheldon	AS-Frank
Frankie's Fugue	Frankie Masters	AS-Bregman, Vocco & Conn
O Mein Papa	Tito Rodriguez	AS-Shapiro-Bernst'n.
I Feel Pretty	Earl Sheldon	AS-Schirmer
You're The One I Care For	Guy Mitchell (VC)	AS-Finburgh
The Stone Age	Hank D'Amico	Private License
The Madness Of The Mambo	Tito Rodriguez	AS-Laurel
Tinkerbelle Tango	Ray Martin	BMI-Duchess
You Call It Madness, But I Call It Love	Ralph Norman	AS-Mayfair
I Live For You	Jose Melis Trio	AS-White Way
Blithe Spirit	Glenn Osser	AS-Fox
Bicycle Excursion On A Summer Day	Ted Dale Strings	Private License
I Don't Know Why	Ted Dale Strings	AS-Feist
When You Wish Upon A Star	Evelyn Knight (VC)	AS-Bourne
A Fellow Needs A Girl	Earl Sheldon	AS-Williamson
Pale Moon	Ray Bloch	AS-Forster
Las Chiapanecas	Dick Jurgens	Public Domain
On Miami Shore	Dick Jurgens	AS-Chappell
Tic Tac Toe	Jose Melis	AS-Pickwick
Always True To You In My Fashion	Elliot Lawrence	AS-T.B. Harms
Indiana	Elliot Lawrence	AS-Shapiro-Bernst'n.
All The Time	Earl Sheldon	AS-Robbins
In A Mist	Buddy Weed	AS-Robbins
Restless	Evelyn Knight (VC)	AS-Famous
I Couldn't Stay Away From You	Buddy Weed	BMI-Johnston-Montei
I'm Available	Dick Hyman	BMI-Golden West
		Melodies

CONTROL SIGNAL FOR STATION INJECTION AT MIDDLE AND CLOSE OF EACH QUARTER HOUR.

A PAGE FROM A TYPICAL 8 HOURS OF PROGRAMATIC MUSIC

<u>TITLE</u>	<u>ARTIST</u>	<u>PUBLISHER</u>
Just Friends	Richard Maltby	AS-Robbins
I Don't Stand A Ghost Of A Chance	Buddy Weed	AS-American Acad.
Emaline	Jerry Sears	AS-Mills
Basin Street Blues	Evelyn Knight (VC)	AS-Mayfair
Darktown Strutter's Ball	Associated All-Star	AS-Feist
Once In A Lifetime	Ralph Norman	AS-Robbins
Heather On The Hill	Silver Strings	AS-Fox
Marrying For Love	Hayes Gordon (VC)	AS-Berlin
Medley from Kiss Me Kate	Al Goodman	AS-Harms
September Song	Hank D'Amico	AS-Crawford
The Boy Next Door	Buddy Weed	AS-Feist
The Cactus Polka	Charles Magnante	BMI-Peer Intern'l.
Among My Souvenirs	Elliot Lawrence	AS-Crawford
The Lady In Red	Dick Hyman	AS-Remick
Flamenco Love	Earl Sheldon	AS-Bregman, Vocco-Conn
Coquette	Charles Magnante	AS-Feist
Lolly Gagging	John Kirby	Private License
Carolina Moon	Charles Magnante	AS-E.H. Morris
Molly-O	Earl Sheldon	AS-Dena
Madrugado	Glenn Osser	AS-Harmon
Begin The Beguine	Kay Armen (VC)	AS-Harms
Alice Blue	Buddy Weed	AS-Robbins
Brazil	Ted Dale	BMI-Peer Intern'l.
I'm Confessin'	Ralph Norman	AS-Bourne
Nightwind	Buddy Weed	AS-Oxford
You're Devastating	Glenn Osser	AS-T.B. Harms
Me And The Blues	Jerry Sears	AS-Warren
Dusk	Associated All Star	BMI-E.B. Marks
Dengozo	Dixielanders	Public Domain
Body And Soul	Guy Mitchell (VC)	AS-Harms
Mozart's Been Around	Charles Magnante	AS-Shapiro-Bernst'n.
Hallelujah	Ray Bloch	AS-Harms
The Winky Dink	Ralph Flanagan	AS-Sheldon
Ain't Misbehavin'	Terry Synder	AS-Mills
Huckleberry Duck	Charles Magnante	AS-Advanced
Kitten On The Keys	Buddy Weed	AS-Mills
Let's Put Out The Lights	Alan Holmes	AS-Harms
Honeysuckle Rose	Charles Magnante	AS-Joy
Little White Lies	Alan Holmes	AS-Bregman, Vocco-Conn

CONTROL SIGNAL FOR STATION INJECTION AT MIDDLE AND CLOSE OF EACH QUARTER HOUR.

SUGGESTED PRESS ANNOUNCEMENT FOR PROGRAMATIC

From: The Lou Smith Organization
488 Madison Avenue
New York 22, New York
PLaza 9-5175

For Release (date)

_____ of Radio Station (call letters) has just signed a contract with Programatic Broadcasting Services, a step which heralds a new era in (call letters') programming.

Programatic offers two major features to (call letters), one of which will be of primary benefit to listeners, and the other to the station.

Listeners will enjoy music programs based on the findings gleaned from more than 40,000 questionnaires. The survey covered people ranging from corporation presidents down through the ranks to the lowest wage earner. The questions were designed to find out what type of music the adult population of the United States wants to hear.

Orchestral and vocal treatments of standard favorites plus new tunes, with emphasis on melody rather than "beat," is what the listener is crying for, and that is what (call letters) will be presenting. This music will be integrated into (call letters') schedule which will continue to feature those programs which have maintained their popularity and usefulness through the years.

The benefits which will accrue to (call letters) in their new programming service come from the highly complex Programatic machine which will be installed at the station. It consists of an electronically-controlled, time-synchronized tape playback device which can be set to

-more-

MISCELLANEOUS

-2-

function automatically for as long as eight hours.

This machine consists of two banks of tape players. Both are connected directly with a clock. One reel of tape provides the programming and the other carries time signals, public service announcements, and commercials. The machine is pre-set and will run--switching from one bank to the other with split second precision--for eight hours and, if the station had acquired a second machine, would automatically put that machine on the air to run for another eight hours.

With this equipment station personnel formerly required to handle minute-by-minute details are free to use their time in more fruitful pursuits. Station officials feel this will enable the station to contribute more beneficial services to the community. They also point out that any and all programming will continue to be interrupted for important news developments and timely public service announcements.

THE MAN FROM OUTER SPACE

ABC-TV's Complete Fall Lineup

ABC-TV has chosen to end with its complete fall-time line-up for the fall. The network's fall-time line-up, which included the 50 program schedule before the fall-time line-up, was the most complete ever. The fall-time line-up was the most complete ever.

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Duerfer's 'Rule of Reason' As A

Compromise on 'Equal Time' Issue

Chicago, March 17

ABC chairman, John C. Duerfer, today said he has recommended to Congress a compromise on the "equal time" issue. The compromise would require stations to give equal time to all candidates for office who are qualified to run for office. Duerfer said the compromise was a "rule of reason" and would be a fair compromise between the interests of the public and the interests of the stations.

If Westerns Do

Prall, CBS Sez

It's Got It Made

Chicago, March 17

CBS television has a reputation for being the most popular network in the country. CBS has a reputation for being the most popular network in the country. CBS has a reputation for being the most popular network in the country.

Melie Jones Joins Army

At Mags Who Give Told

The Gullible Routine

St. Louis, March 17

Melie Jones, a well-known comedian, has joined the Army. Jones has a reputation for being a comedian. Jones has a reputation for being a comedian. Jones has a reputation for being a comedian.

CONFUSED BY

RIVAL CLAIMS

Chicago, March 17
The confusion over the "equal time" issue is a result of rival claims. The confusion over the "equal time" issue is a result of rival claims. The confusion over the "equal time" issue is a result of rival claims.

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Stanton in Fighting Mood Over

Equal Time Monstrosity as He

Plans Taking It to the People

Chicago, March 17
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NAB Favors an Aily

Chicago, March 17
The National Association of Broadcasters (NAB) has favored an aily. The National Association of Broadcasters (NAB) has favored an aily. The National Association of Broadcasters (NAB) has favored an aily.

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Not Even Stork

Is Safe in Chi's

'Automation Act'

Chicago, March 17

Threatened significantly through the 42 corporate exhibits in the main exhibition hall of the Conrad Hilton Hotel here is the promise of automation, the inescapable theme for the future of radio and television electronics. Program-

ing radio stations through machine-made mentalities instead of men is not new to the technical displays at these National Assn. of Broadcasters conventions, but this week a new automated radio system was unveiled by Programmatic Broadcasting Service, a Muzak Corp. division headed here by John Esau and Norman J. Ostby, which appears to do everything for the audio outlet but sell time and cut local commercials.

PBS offers its subscribers eight hours of pre-programmed music on a single tape, and over a period of 36 days 18 such tapes are delivered to stations. Played on machines supplied by Programmatic, the tapes cut away to pre-recorded local commercials and regulated automated cues or impulses.

Chicago, March 17
The Muzak system is the first of its kind in the country. The Muzak system is the first of its kind in the country. The Muzak system is the first of its kind in the country.

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As Truman Would Say,

'Give 'Em Hell, America'

KTLA-TV's NAB Rally

Chicago, March 17

KTLA-TV, the Los Angeles station, is the first of its kind in the country. KTLA-TV, the Los Angeles station, is the first of its kind in the country. KTLA-TV, the Los Angeles station, is the first of its kind in the country.

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20 Years of Programming Experience

PROGRAMATIC has obtained the exclusive services of one of the pioneers in the field of music programming and automatic equipment.* The result is so revolutionary that it alters the entire application of automatic radio programming and transmission. Only PROGRAMATIC brings broadcasters these 7 exclusive advantages:

1. CONTENT — The smooth and easy-to-listen-to programs consist of distinctive orchestral arrangements of "pop" standards and favorites of today, drawn largely from top Broadway and movie musicals. Treatment is predominantly instrumental, featuring well known orchestras with occasional tasteful choral and solo vocal selections.

NO nerve-jangling rock and roll. NO "screaming" vocals. NO spoken words. Just good music that continues to delight and win large, loyal audiences.

2. FORMAT — Each program unit is 8 hours in length. Each hour of programming is divided into quarter-hours. Each quarter-hour contains 13 minutes of music and 2-minutes of commercial time, *precisely timed*. (See *Commercial Injection* information below.)

3. PROGRAM AUDIENCE APPEAL — The widest possible adult appeal based on extensive surveys of the music "likes" and "wants" of adult listeners... "radio's greatest untapped buying power."

4. MUSIC SOURCES — An exclusive, UNDUPLICATED reservoir of more than 10,000 different musical selections. The all-time favorites of adult listeners — plus fresh, new, exclusive recordings of the current adult pop favorites.

5. PROGRAM SERVICE — Each PROGRAMATIC subscriber will be provided with 18 *different* 8-hour music tapes for use during a 36-day period. Complete new complements of 18 eight-hour tapes will be supplied every 36 days. With each complement of tapes will come complete information: titles, artists, music clearance, timing, etc.

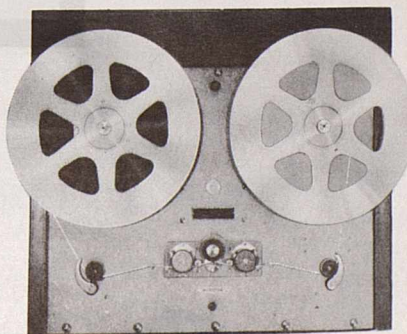
6. FLEXIBILITY — A variety of uses, part or full time, for all types of independent and network broadcast operations. A push of the golden button, and PROGRAMATIC goes to "work."

7. AVAILABILITY — PROGRAMATIC will be available on an *exclusive* basis in each radio market. Subscribers are thus provided with a low-cost opportunity to reach and hold radio's "biggest untapped audience."

Plus THESE EXCLUSIVE PROGRAMATIC EQUIPMENT FEATURES:

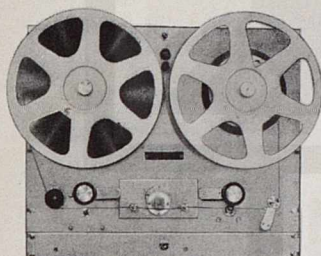
COMPLETELY AUTOMATIC — This electronic miracle of full fidelity reproduction STARTS and STOPS by itself at pre-determined times. It PRE-SELECTS commercials, public service announcements, or other local pre-recorded program material as desired, either midway in each quarter-hour or at the end of each quarter-hour — UN-MANNED and UN-ATTENDED.

FULL PROGRAMMING TRANSMISSION — PROGRAMATIC switches back and forth between commercial playback and program playback mechanisms *automatically*. It changes tracks automatically, shuts itself off and cuts on companion units. With a bank of these exclusive PROGRAMATIC machines, the process may be continued automatically and in perfect synchronism 24 hours per day.



EACH FULLY AUTOMATIC Tape Programming Unit Plays 8 Hours of Adult Music Programs

Brings These 7 Exclusive Advantages



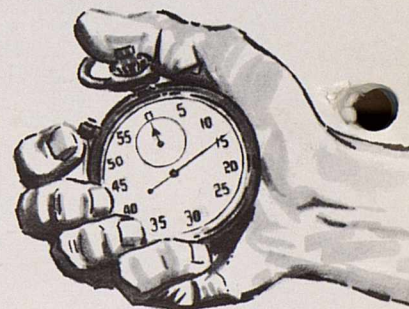
COMMERCIAL INJECTOR Automatically Switches Back and Forth Between Commercial and Program Playback

AUTOMATIC FADE-IN — When the injection playback unit is operating it is the master control — unless or until it is over-ridden manually. Should the injected material exceed the allotted time allowances, the music program will automatically fade in when it has finished. Should the machine be over-ridden manually for newscasts, live announcements, network programs, etc. — when returned to automatic operation, the music program will automatically fade in.

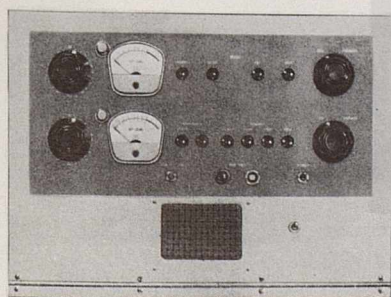
COMMERCIAL AND/OR OTHER LOCAL PRE-RECORDED PROGRAM INJECTION — Provisions are made for the AUTOMATIC injection of up to 2 minutes of commercials, etc., in any quarter-hour in the following optional ways:

1. One minute of injection time at BOTH the mid-point and the end of each quarter-hour.
2. Two minutes of injection time at the end of each quarter-hour.
3. Any combination of injection time up to a combined total of two minutes per each quarter-hour.

PRECISE TIMING — EXACT timing is provided by the PROGRAMATIC self-correcting, synchro-clock mechanism. Extensive "on-the-job" tests have shown consistent accuracy to *within 2 seconds* during any entire 8-hour run of the music program tape. Tape playback mechanisms which do NOT have this PROGRAMATIC feature can be inaccurate up to 30 minutes or more in 8 hours, making them undependable for automatic broadcasting use.



EXACT TIMING — Tested for Accuracy to Within 2 Seconds During any 8-Hour Run



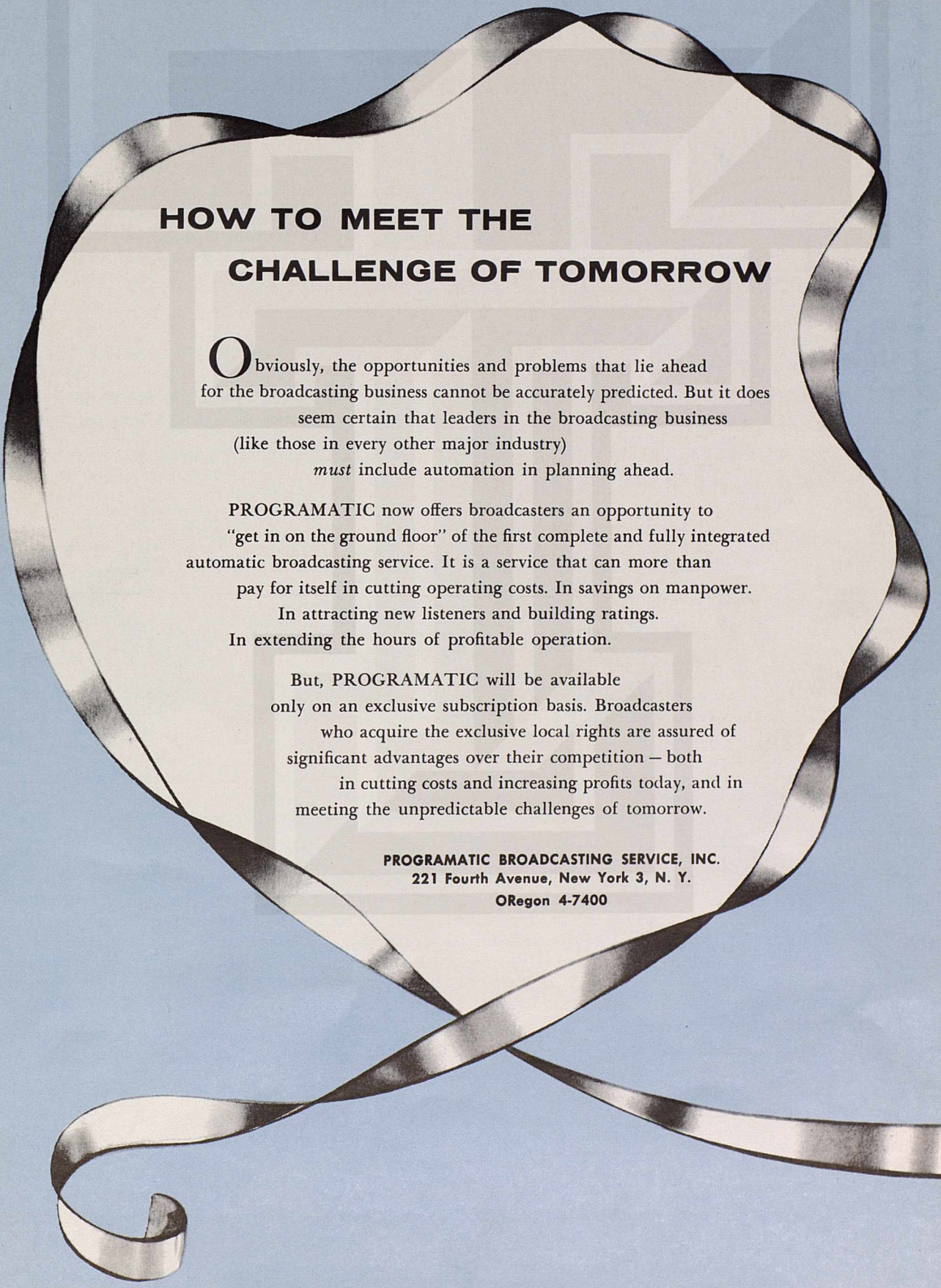
CONTROL PANEL — Push Button Simplicity

SPECIAL PURPOSE TAPES — PROGRAMATIC long-playing tapes (4,800 feet per reel — 3.75 i.p.s.) are *twin-tracked*. Playback machines play 4 hours in one direction, reading music and commercial injection information off one track, then *automatically reverse* to play 4 hours of music and commercial injection information from the other track — *providing a total self-playing time of 8 hours*.

MANUAL OVER-RIDE — At any time, whenever desired, the automatic program playback and/or injection playback may be over-ridden for news, announcements, or for public service or local programming of any type.

* **MUZAK CORPORATION.** Music programming by PROGRAMATIC in no way resembles Muzak programming. Muzak programs consist of non-obtrusive, non-attention-getting background music. PROGRAMATIC programs are made up of attention-getting entertainment music.

AUTOMATION COMES TO RADIO!



HOW TO MEET THE CHALLENGE OF TOMORROW

Obviously, the opportunities and problems that lie ahead for the broadcasting business cannot be accurately predicted. But it does seem certain that leaders in the broadcasting business (like those in every other major industry) *must* include automation in planning ahead.

PROGRAMATIC now offers broadcasters an opportunity to "get in on the ground floor" of the first complete and fully integrated automatic broadcasting service. It is a service that can more than pay for itself in cutting operating costs. In savings on manpower.

In attracting new listeners and building ratings.
In extending the hours of profitable operation.

But, PROGRAMATIC will be available only on an exclusive subscription basis. Broadcasters who acquire the exclusive local rights are assured of significant advantages over their competition — both in cutting costs and increasing profits today, and in meeting the unpredictable challenges of tomorrow.

PROGRAMATIC BROADCASTING SERVICE, INC.
221 Fourth Avenue, New York 3, N. Y.
ORegon 4-7400

Programatic

The First Complete Fully Automatic Broadcasting Service!

Programatic

**THE GOLDEN PUSH-BUTTON
TO 'ROUND-THE-CLOCK
SAVINGS and PROFITS**

PROGRAMATIC BRINGS YOU ALL FIVE:

- **Saves Costly Programming and Production Man Hours**
- **Automates Any Part or All of Your Programming**
- **Assures Superior Adult Music Programming**
- **Gives Maximum Programming Flexibility**
- **Provides Stand-By Programming Instantly —
at The Push of A Golden Button**

PROGRAMATIC BROADCASTING SERVICE, INC., 221 Fourth Avenue, New York 3, N. Y., Oregon 4-

EXECUTIVE OFFICES

THE McLENDON STATION

To Gordon McLendon

Date

April 11, 1960

From Don Keyes

Re my report

As I wrote you, we are making many changes in KABL's structure to cut down talk. Although you are not yet in a situation where we feel that we have the same problem, there are certain items which you should note since we will be putting them into effect when Don and I next visit Buffalo--probably May 13 and 14.

Toward that end, I am sending you a big sheaf of notes taken during our two-day meeting here with Homer and Jack. Some of the notes, maybe most of them, will be unintelligible but you will be able to get the general gist of what we have done in San Francisco and are going to do in Buffalo.

There are certain items that need discussion now. In the first place, Anthony should be instructed that we now need two lengths of mood intros for each hour--ten seconds and thirty seconds. To insure proper timing, the copywriter is to be instructed that the ten-second mood intro is not to exceed twenty words and the thirty-second mood intro must not exceed fifty words. We will pay \$1.50 for the fifty word intros, \$1.00 for each twenty-word intro. Both are to be mood intros--built around the specific in Buffalo, Niagara Falls or the Niagara frontier. I've marked up his last copy (the only copy we've received) and enclose not only that mark-up but also my written revision of same so that he will have a guide for his future work. Right now, don't worry about how much stuff he turns out, so long as it is good; we can easily stand fifty ten-second pieces and fifty thirty-second things for each show. Ultimately, we will need even more since sustained listening to our type of radio station makes continuing change vitally important.

This is the main thing I want you doing right now. When you and Ron have time to study the notes, some of the more self-explanatory items will prompt you to make immediate changes but don't worry too much about it until Don and I get there. Practically all KABL changes are dictated by a sold-out situation. It is imperative that the changes be made before such a condition exists but we should be in plenty of time for that by effecting the changes in the middle of May. Note particularly the exact two-hour KABL format which is faxed to you in the notes.

Best regards,

Gordon

bk

EXECUTIVE OFFICES

THE McLENDON STATIONS - DALLAS

R. P. B

TO

Gordon McLendon

Date April 24, 1962

From

Don Keyes

Subject

This shall constitute my report of my visit to KABL, San Francisco, Monday, March 12th. The delay of this report is due to the fact that upon returning, I immediately assumed the programming of KLIF and have been busy with same.

GENERAL OBSERVATIONS

The station sounded about 50% better than it did when Gordon and I visited some time in January; however, the following comments are worth noting.

MUSIC

a.) General: Much improved from the previous visit, particularly during the morning show segment. I only detected a handful of selections that were not appropriate for play during the early morning hours. The result of music showed evidence of having been culled. On the all-night show, too many of the Category # 1 selections were a bit too up-tempo and vibrant for the mood of the late night hours. This was duly noted.

b.) Folk Music: The newest addition to KABL's music policy, that of folk music (description and instructions on same are on a separate memo), was not in evidence. Albums have been slow in coming but now with the new trade-out arrangement for records, this should no longer be a problem.

c.) Foreign Vocals: This is another new category which is now being enlarged upon. The schedule of foreign vocals is this: two records are chosen each day and are played every three hours on an alternating basis. These are to be played with a produced intro having to do with the country of origin of that particular record.

MISCELLANEOUS

PROMOTIONS

There was one promotion on the air when I heard the station. It was cleverly thought-out and well produced, and it was on the subject of St. Patrick's Day. However, it was not receiving adequate coverage at all.

MISCELLANEOUS

The following items are noted to serve as a reminder to Homer Odom and Al Hart:

- 1.) Announcers were lax in the use of Examiner station i.d.'s.
- 2.) A system needs to be set up which will result in our gaining more news stories from the San Francisco Examiner without depending on them to call us.
- 3.) Ballads by Frank Sinatra are to be integrated into the play list to be used in "The Quiet Hours".
- 4.) A close eye needs to be kept on Public Service, particularly "Education" to be sure that information is getting on the air in behalf of the various colleges and universities.
- 5.) We need completely fresh re-written intros for "First Lady", "Business Man", and "Citizen Of The Week". We need about four variations of each.
- 6.) Promos for Sunday Spectacular should not be run all week but should be held until about Friday. Reason: it could be better utilized for something more immediate.
- 7.) The announcer by the name of Rice needs to be replaced as soon as possible. I am vague on this since it has been so long since we discussed it.
- 8.) Gordon is to supply his list of old hits of years ago for a music category now under consideration.
- 9.) Al Hart was to send me the scripts for "Morning Overture" in order that I might re-record them. I have not received them as yet. Further, I was supposed to receive copies of the commercial now running for the restaurant Fior d'Italia. I was going to produce this here for the owner. If you'd rather I didn't, please say so, but don't leave me hanging on it.

10.) As soon as I am able to relinquish the programming duties of KLIF, I will start a new series of news promos for you utilizing the voices from the Vignette series.

CONCLUSION

As always, many small points need to be corrected or improved upon.

Don Keyes

ys

cc: B. R. McLendon
Homer Odom
Al Hart

MISCELLANEOUS

MISCELLANEOUS

cc. Dave, L. E. [unclear] [unclear]
KABL, SF

9-29-67 TO DAVE MC KINSEY FROM DON BARRETT

ROBERT SHURE HAS REVOKED ANY AND ALL PERMISSION TO USE
"TWINK" IN ANY WAY ON KABL OR ANY MC LONDON STATION. HAVE
YANKED HERE. END. G WILL E DELIVER THANKS END

cc. Dave, Rick, Andre, Ed

MRS

THE McLENDON STATIONS MEMORANDUM

To Heber Smith Date September 18, 1967
From Don Barrett Subject News logged and Promises

We are committed to the FCC to present 1 hour and 12 of news daily. Monday - Saturday we broadcast 1 hour and 31 minutes of news, 19 minutes in excess of our promise. However, on Sunday we only run 50 minutes of news due to the deletion of the longer casts in the morning. Because of our 19 minutes run-over each day we total 1 hour and 56 minutes beyond our promise to the FCC for the week but because of the deficiency on Sunday it is cut to 1 hour and 34 minutes, well within our promise.

Two recommendations: at least six of the 2-minute newscasts are sponsored during the week. These sponsored casts run 3 minutes and 20 seconds but we are only being logged for the normal two minutes. If logged properly we could realize an additional 8 minutes a day.

Presently the weather is being logged as PSA when my interpretation is that it falls into the news category. If we log 20 seconds of weather each hour during one of the clusters we receive another 8 minutes of news credit daily.

[Handwritten signature]

EXOTIC -

Attention homeowners ... having trouble with moles and gophers undermining your beautiful lawn? Then use this amazing new invention. . . the easy-to-operate Clippity-Clop Gopher Thumper. The Clippity-Clop sets up underground vibrations that gophers and moles just cannot tolerate. The result . . a more beautiful lawn for you. For information about the revolutionary new Clippity-Clop Gopher Thumper write to Mole Control, Portland 2, Oregon.

#

BROOKLYN FERRY

(Jingle . . .)

Brooklyn, Queens, Long Island motorists . . . reach the 69th Street Brooklyn Ferry via Belt Parkway, Bay Ridge Avenue exit. $\frac{1}{2}$ 2 minutes on the world;s largest ferry to Staten Island, just a short drive to Jersey Turnpike and Garden State Parkway, Below heavy traffic areas. Service every few minutes 24 hours a day. Remember, for points south and west, Belt Parkway, Bay Ridge Avenue exit, for the 69th Street Brooklyn Ferry.

(Jingle, out)

#

BROOKLYN FERRY, #2

(Yawn ...) Oh, excuse me for yawning, but I like to take life easy. When I'm heading for New Jersey or points south or west, I take the 69th Street Brooklyn Ferry and relax. Its the short cut to the Jersey Turnpike and Garden State Parkway. Get the Ferry via Belt Parkway, Bay Ridge Avenue exit. Catch a cat nap for 12 minutes and you're in Staten Island. Then, drive nice and easy for a short distance and you're on the Jersey Turnpike or Garden State Parkway below the heavy traffic. You save time, mileage, gas, and wear and tear on your nerves. If you're in Brooklyn, Queens or Long Island, the 69th Street Ferry should be a habit with you. And for you folks coming up from Jersey, it's a wonderful short cut to Brooklyn or Queens or Long Island . . . gives you a dandy boat ride, too. Remember, . . . for

EXOTIC---PECK---7/8/64

(MUSIC)

Are your otherwise breathtaking summer evenings being ruined by buzzing flies, tormenting mosquitos and other pesty intruders? If bugs are ruining the romance of the summer eventide, why not instruct your gardener to order a matched dozen Venus Fly Traps. From the swampy, evil coasts of the Carolinas, the Venus Fly Trap is well-schooled in catching insects and other pests...and is hungry to serve YOU. (You may order YOUR Venus Fly Traps in all sizes...to catch pests of all sizes.) Send your order now, while the current crop is in its prime, to Box 1313, Venus, Carolina. Contrary to popular opinion, very few Venus Fly Trap owners have lost as much as a finger---so long as they have kept their distance. / Doesn't a Venus Fly Trap belong in YOUR garden? Or living room

(STINGER)

BEST "ON THE AIR" PROMOTION

KABL - SCALER PROMO

Now...scale fish the fast way with scale-o-matic. If you're tired of scaling those hundreds of pounds of fish you drag out of the bay on weekends, investigate the advantages of scale-o-matic...this ingenious device, which only costs two or three thousands dollars, will scale fifty pounds of fish in two to five minutes! Cleans catfish down to the white skin! For information on this brand-new product that may or may not withstand the test of time, write to North American Industries, Central Expressway, Dallas, Texas...or drop a card to "Fish", KABL, San Francisco.

KABL - "BIG DEAL" (FM-ONLY)

Have you ever wanted something of your very own, that you didn't have to share with anybody? Oh, I say! Now, KABL-FM has just the thing... something you'll treasure for years and never want to part with. If you'd like one, just send KABL-FM your name and address and you'll get yours! Only one to a customer, of course. Write to "Big Deal", KABL-FM, 632 Commercial Street, San Francisco.

#2 BIG DEAL

Exclusive to KABL-FM listeners only...one of the biggest offers ever made. It's exclusive, it's fun, and it's all yours. You won't have to share this with the kids or anybody! And, best of all, it's free. All you have to do is keep it once you get it! (Oh, really?) No returns accepted. Send KABL-FM your name and address today and...you'll get yours! Address "Big Deal", 632 Commercial Street, San Francisco.

KABL - ASHTRAY PROMO

Are you a firebug without intending to be? Do you scatter ashes on the rug, burn holes in your shirt, hide burns on the coffee table with magazines? Then, stop smoking! Or, if you can't do that, send for one of KABL's "Fireguard" ashtrays...just the thing for perilous puffers. KABL offers the new "Fireguard" as a public service to anyone who will admit they are a sloppy smoker. All you have to do to get yours absolutely free is to write a short essay on your evil ways and why you would like to have a genuine, patented "Fireguard", made by the Venturi Company. Get your Fireguard today. Don't put it off...the next hole you burn may be in YOU (Yell). Send your essay today to "Burned-Up", KABL, San Francisco.

KABL - DIRT PROMO

From the dawn of mankind, man has had an unprecedented urge to dig in the ground...equaled only by, perhaps, the mole. Since the first pre-historic man grubbed in the dirt with a stick, we have constantly striven to dig deeper and bigger holes. Remember the golden days of youth when we dug holes in the back yard...and threw dirt clods in gay abandon? Today, at 11 AM, you can re-live those fond memories as 125 children stage a mass "Dig In" at the intersection of Market and Fowell Streets. Mayor John F. Shelley, Mr. Cyril Magnin and "Bart" President Adrien J. Falk will pass out shovels and let the little rascals "Have At It"! To catch-up on the "Latest Dirt"...join CABLE RADIO at the ground breaking ceremonies of the 100 Million Dollar Market Street "Bart" Subway. You'll really "Dig The Action".

KABL - NEWLYWEDS PROMO

Attention newlyweds! If you haven't had the opportunity to collect a lot of junk yet...here's your chance! Yes, \$408,000 worth of all kinds of garbage will go on the auction block soon. * Just imagine owning your own modulators, rotary files, valves, gages, wire rope and clamshell buckets! You'll have enough left over to fill your brother-in-laws garage and the folks basement, too. Yes, everyone will know the "HoneymoonsOver"....When you have to...Park The Car in the Street! Achieve stability and status like those older married folks...buy lots of junk! For more information write to: Patrick Air Force Base, Cocoa Beach, Florida, Or drop a card to (big crashing sound) / CABLE, San Francisco.

BEST "OUTSIDE" PROMOTION

KILT - The Teenage Fair will begin August 4th at the Astrohall. We will have a stage featuring local groups. We will also have a booth in which we will have a remote box set up to interview kids on the air. We will also have records to give away with a top prize of a Suzuki motorcycle.

BEST COMPETITIVE "ON THE AIR" PROMOTION

KILT - KNUZ -- Monkee Phone Contest. Listeners call in and guess which Monkee will answer the phone. The winner gets \$12.30 (their frequency).

X-TRA - KLAC is making pigeons out of hawks and doves! A fund-raising campaign for Orthopedic Hospital invites listeners to mail in a dollar, identify themselves as hawk or dove, and receive by return mail an appropriate plastic pennant that can be flown from an automobile aerial or wherever. Although I haven't seen a pennant, it seems safe to assume that there is a "KLAC" nestled somewhere in all those feathers--making this an outside promotion as well. The final nicety is that (politically) undecided listeners are asked to mail in two dollars and display both hawk and dove.

M E M O R A N D U M

October 11th, 1965

TO: ALL MANAGERS
cc: All Employees

FROM: Gordon McLendon

SUBJECT: The Office Manager

Already, three of the radio organizations with which we are concerned--KABL in Oakland and KABL-FM, San Francisco, as well as the sales offices of X-TRA NEWS over Los Angeles, have new executives bearing the title Office Manager.

Since all of the stations with which we are connected will ultimately have Office Managers, it is important that we define as precisely as possible, the duties, responsibilities and authority of the Office Manager.

The Office Manager's purpose is to relieve the General Manager--who is and should be heavily sales-oriented--of all possible detail and/or paper-work duties and to free him for outside sales work. In the same manner, the Program Director is to free the General Manager of detail work in connection with that department, the Chief Engineer is to free him of all administrative duties related to the Engineering Department, etc.

Henceforth, then:

- 1.) The Program Director will report directly to the Office Manager.
- 2.) The Chief Engineer will report directly to the Office Manager.
- 3.) The Traffic, Continuity, Billing, and all other employees of the station will report directly to the Office Manager.
- 4.) The Office Manager will determine those matters which he or she wishes to bring to the attention of the General Manager.
- 5.) The Office Manager (after consultation with the General Manager) will have the right, duty and responsibility for hiring and firing all except sales personnel and the decision of the Office Manager shall be unappealable to the General Manager.
- 6.) The Office Manager will make out all weekly reports heretofore prepared by the General Manager (subject to report on and approval by the General Manager).

(cont'd)

7.) The Office Manager will serve, as well, as the General Manager's Executive Secretary. In all cases, the decision of the General Manager is final and prevails over that of the Office Manager or any other employee.

8.) The Office Manager, except for emergencies, will report to the General Manager only once each day--in the late afternoon. The report shall then consist of a brief, verbal report on actions taken, recommendations for action, an occasional piece of correspondence from a listener to be particularly noted, FCC matters and whatever else the Office Manager chooses to bring to the General Manager's attention.

9.) On bookkeeping, billing, payroll, traffic and statistical matters, Home Office personnel will contact the Office Manager. Don Keyes will work through the Office Manager, as will Art Holt, on all matters save those having directly to do with sales. B. R. McLendon and Gordon McLendon will work through the Office Managers on all queries not absolutely and directly related to sales. When one manager wishes to call another station, he will call the Office Manager unless that call is directly pertinent to a sales problem.

10.) Personnel are not to contact the General Manager directly on any matter not connected directly with sales. The Office Manager will bring anything to his attention he or she believes important enough to require same.

For example:

Q.: I'm in billing. I've got a question about a spot that ran last month.
A.: Go to the Office Manager.

Q.: I'm a salesman. I just ran across a chance to effect a reciprocal space-time exchange with a good suburban newspaper.
A.: Go directly to the Sales Manager, if you have one, if not, to the General Manager.

Q.: I'm a secretary, and I need to change my working hours.
A.: Go to the Office Manager.

Q.: I'm the Chief Engineer. My DA is out of adjustment, and I need some outside assistance to get it back in line.
A.: Go to the Office Manager.

Q.: I'm the Sales Manager. Account Executive "B" says his client is upset because of our recent rate increase.
A.: Go to the General Manager.

Q.: I'm Traffic. We're overloaded Friday between 6 and 9 a.m.
A.: Go to the Office Manager (she'll bring it to the Sales Manager's and/or General Manager's attention if the two of you can't work it out).

(cont'd)

Q.: I want to buy a new Dokorder.

A.: Go to the Office Manager.

Q.: I'm Home Office bookkeeping. We're getting ready to issue checks and haven't received your payroll.

A.: Go to the Office Manager.

Q.: I'm Home Office, and we're making out billing. Your logs don't jibe with the time orders and we can't issue affidavits on this account.

A.: Go to the Office Manager.

Q.: I'm Head of Public Relations and Publicity. You wanted a proof of the new rate card by Thursday. It won't be ready until Monday and, besides that, the rate increases you wanted in SRDS can't get in this month's issue.

A.: Go to Office Manager on both matters.

Q.: I hear one of the competitive stations is about to protest to the FCC that we are now operating on 300,000 watts.

A.: Go to the Office Manager.

Q.: I'm the News Director. I'd like to spend some money to cover that big forthcoming space shot from Canaveral.

A.: Go to the Office Manager.

Q.: I'm Gordon McLendon. I don't like what I heard last night between 9 and 9:15.

A.: Go to the Office Manager.

Q.: I'm Bill Weaver. You are about to lose a major national account unless you take remedial action.

A.: Go to the General Manager.

Q.: To whom do I go with a good sales idea for either a local or a national account?

A.: To the Sales Manager, if you have one; failing that, to the General Manager.

Q.: I'm your New York (or Atlanta, etc.) National Representative. Schick has raised the following billing question with us and also, we have a chance to get Preparation M, if we'll do the following merchandising.

A.: First issue to Office Manager and second to General Manager.

Q.: I'm your attorney. I want to call to your attention a recent Commission letter to you which requires you to do certain things.

A.: This should be directed to the Office Manager.

(cont'd)

The Office Manager in many ways performs the functions of an Assistant General Manager.

The Office Manager arbitrarily answers all listener thank-yous and complaints (except those related to sales) without any consultation with the General Manager, and merely informs him afterward of her answers on the most important letters. He will be shown those letters which, in the Office Manager's discretion, it will be useful for him to see.

The Office Manager checks out and okays routine bills, calling to the General Manager's attention only those where there is a question in the Office Manager's mind. This, of course, includes telephone bills, line bills, utility bills, expense accounts (except the General Manager's expense account), etc. The Office Manager makes out all of the General Manager's report forms to the Home Office, referring to him for approval only those forms where the answer must be of a general rather than specific nature. The Office Manager (in concert with station's attorney) carries on Union negotiations. The Office Manager corresponds with Ralph Dippell and Marcus Cohn after whatever consultation the Office Manager may care to have with the General Manager. The Office Manager has no secretary; she is her own secretary and also the Executive Secretary to the General Manager.

The Office Manager reports to and is under the direction of the General Manager.

I trust that you will extend to me any questions or suggestions.

Gordon McLendon

GBM:us

KSFO-MAN ON THE STREET

THIS IS JIM LANGE,
AS YOU KNOW,
* 9 OUT OF 10 PEOPLE
LISTEN TO KSFO



WHAT STATION DO YOU
LISTEN TO, HONEY?



SIR HUGE

KFRC



WELL, ANYWAY,
* 8 OUT OF 10 LISTEN TO KSFO!



* SOURCE - 2 DROPS OF TABASCO, JUICE
OF 1 LEMON, ADD MAYONNAISE - MIX

their home in Hillsborough

plus sales tax. (Added postal charges on C.O.D.s.)

Sorry, no

KSFO-MAN ON THE STREET

THIS IS JACK CARNEY,
AS YOU KNOW,
* 9 OUT OF 10 PEOPLE
LISTEN TO KSFO



WHAT STATION DO YOU
LISTEN TO, SIR?



4-4-1962

SAN FRANCISCO CHRONICLE

K A B L

WELL, ANYWAY,
*8 OUT OF 10 LISTEN TO KSFO!



* SOURCE: 2 DROPS
OF TABASCO, JUICE
OF 1 LEMON, ADD
MAYONNAISE-MIX

BUFFALO PROMO (1)
KABL MUSIC

18 SEPT

MUSIC: UP & UNDER

WHEN THINGS LOOK BLEAK FOR YOU...DO YOU TURN TO YOUR BIRD, CAT OR DOG FOR SYMPATHY? KABL HAS A BETTER SUGGESTION. GET A BUFFALO! YES, A GOOD OLD SHAGGY BUFFALO IS A REAL PAL WHEN THINGS GO WRONG. AND YOU CAN GET ONE NOW, DURING THE U.S. DEPARTMENT OF THE INTERIOR'S ANNUAL LIVE BUFFALO SALE. THE PRICE IS A LOW \$165 EACH. FOR DETAILS, WRITE TO "WICHITA MOUNTAIN WILDLIFE REFUGE, CACHE, OKLAHOMA. HURRY, SALE ENDS SEPTEMBER 30th. PUT A BUFFALO ON YOUR PATIO.

MUSIC: OUT

BUFFALO PROMO (2)

ARE YOUR DAYS FILLED WITH BORING MONOTONY? (sneak music) BREAK OUT OF THE OLD ROUTINE. BUY A BUFFALO! (MUSIC SURGE) THE U.S. DEPARTMENT OF INTERIOR IS HAVING ITS YEARLY SURPLUS BUFFALO SALE, AND YOU CAN BUY YOUR OWN BUFFALO TODAY AT THE BARGAIN BISON PRICE OF ONLY \$165. IF MONEY IS NO OBJECT, BUY AN ENTIRE HERD OF 250! THRILL TO ADVENTURE AS YOU STEALTHILY CREEP Along YOUR NEIGHBOR'S ROOF TOP, SCOUTING YOUR BUFFALO - JUST LIKE THE ~~SI~~ SIOUX OR CHEYENNE. FOR YOUR BEST BUFFALO BUY, WRITE "WICHITA MOUNTAIN WILDLIFE REFUGE, CACHE, OKLAHOMA. HURRY - SALE ENDS SEPTEMBER 30th!

MUSIC: OUT

BUFFALO PROMO (#3)
KABL MUSIC

WANT SOMETHING DIFFERENT IN A PET? A REAL NEIGHBORHOOD CONVERSATION
PIECE? HERE'S THE PERFECT SOLUTION. BUY A BUFFALO! (MUSIC: UP & UNDER)
YES, RIGHT NOW, THE DEPARTMENT OF THE INTERIOR IS HAVING ITS YEARLY
SURPLUS BUFFALO SALE...AND THIS IS TRULY THE TIME TO MAKE YOUR BUY ON
A BISON AT A LOW \$165. IMAGINE WATCHING YOUR BUFFALO GRAZING PEACEFULLY
IN YOUR BACKYARD. INVITE YOUR FRIENDS TO YOUR VERY OWN BUFFALO HUNT.
GET YOUR BUFFALOS TODAY. WRITE "WICHITA MOUNTAIN WILDLIFE REFUGE,
CACHE, OKLAHOMA. HURRY. SALE ENDS SEPTEMBER 30th.

MUSIC: OUT

MARCUS COHN
LEONARD H. MARKS
PAUL DOBIN
STANLEY S. NEUSTADT
STANLEY B. COHEN

LAW OFFICES
COHN AND MARKS
CAFRITZ BUILDING
WASHINGTON 6, D. C.

TELEPHONE
STERLING 3-5880

CABLE ADDRESS
COMAR-WASHINGTON, D. C.

Don
January 19, 1960

Mr. Homer H. Odom
Radio Station KABL

Don
EXECUTIVE OFFICES

THE McLENDON STATIONS - DALLAS

Misc.

TO: Gordon McLendon

DATE: January 26, 1960

FROM: Don Keyes

SUBJECT:

The "idea" on the attached carbon from Marcus to Homer was that KABL review an exceptional album each week as a feature (as we review books and art showings, etc). We questioned Marcus as to payola implications and he said it was OK but that he thought that someone not connected with the station choose the weekly selection. I told Homer that if he wanted to do it he should retain control of the selection himself and not turn it over to an outsider. It appears to me that all is well on this item.

Don

How does the idea?
GM

MARCUS COHN
LEONARD H. MARKS
PAUL DOBIN
STANLEY S. NEUSTADT
STANLEY B. COHEN

LAW OFFICES
COHN AND MARKS
CAFRTZ BUILDING
WASHINGTON 6, D. C.

TELEPHONE
STERLING 3-5880
CABLE ADDRESS
COMAR-WASHINGTON, D. C.

Don
January 19, 1960

Mr. Homer H. Odom
Radio Station KABL
P. O. Box 2461
San Francisco 26, California

Dear Homer

I have your letter of January 16.

Kore
960
246
I see nothing wrong or improper with your proposed program feature. The only thought which occurs to me is to add a non-employee of KABL to the group who would make the selection of the albums. If possible, if you could get a music critic or someone intimately involved in good music, I think we would get insurance as to impartiality and kill, once and for all, even any doubt as to whether we had any angle.

Sincerely

Marcus Cohn

cc: Gordon B. McLendon
B. R. McLendon
Don Keyes

What was the idea?
St...

THE MCLENDON CORPORATION

2008 JACKSON STREET

DALLAS, TEXAS

Misc.

May 21, 1959

ATTN: SAUL

KABL music

960 kilocycles

24 hours a day

(late April fool)

(Same size type as in
body of ad)

The writer is aware of recurring reports that KABL music may change its format from good music to another type of programming. There have also been reports that KABL's present good music programming was merely a publicity stunt and would later be superseded by another format.

San Francisco's good music station until we have given this format a trial. We do not believe that a test of less than three months is indicative. This was our thinking when we first began to plan the operation. We fully well realized that we might have to suffer substantial losses in the establishment of the station, and the Board of Directors voted to sustain this type of good music programming for a period of not less than three years.

Just for KABL in San Francisco

Our other radio operations are popular music and news operations with great emphasis on news, for which our Dallas facility last year won both the National Sigma Delta Chi and the National Headliner awards for distinguished journalism. We believe that we will be fully as successful in this new field of good music programming.

We have retained the services of one of the nation's top good music station consultants, and he has been constantly working with us in planning and improving the KABL program schedule. We will make mistakes, many of them, but we are determined to deliver to San Francisco the nation's finest good music radio station.

Cordially,

Charles McLendon

cc:

Mr. Gordon Stein. KABL recently won the annual
Radio-Television Award for journalistic excellence.

THE McLENDON CORPORATION

2008 JACKSON STREET

DALLAS, TEXAS

GORDON B. McLENDON
PRESIDENT

BARTON R. McLENDON
CHAIRMAN OF THE BOARD



May 21, 1959

AIR MAIL

WYSL
The writer is aware of recurring reports that ~~KABL~~ music may change its format from good music to another type of programming. There have also been reports that ~~KABL~~ music's present good music programming was merely a publicity stunt and would later be superseded by another format.

WYSL
There is simply no truth whatsoever in either report. ~~KABL~~ music intends to remain as ~~San Francisco~~ *San Francisco*'s good music station until we have given this format a thorough test. We do not believe that a test of less than three years would be indicative. This was our thinking when we first began to plan the ~~KABL~~ *WYSL* music operation. We full well realized that we might have to suffer continuing severe losses in the establishment of the station, and the Board of Directors voted to sustain this type of good music programming for a period of not less than three years.

Except for KABL in San Francisco

Our other radio operations are popular music and news operations with great emphasis on news, for which our Dallas facility last year won both the National Sigma Delta Chi and the National Headliner awards for distinguished journalism. We believe that we will be fully as successful in this new field of good music programming.

Months ago we retained the services of one of the nation's top good music station consultants, *WYSL* and he has been constantly working with us in planning and improving the ~~KABL~~ *WYSL* program schedule. We will make mistakes, many of them, but we are determined to deliver to ~~San Francisco~~ *San Francisco* the nation's finest good music radio station.

Cordially,

Gordon McLendon

GM/jp

On Houston station, KILT, recently won the annual Radio-TV Mirror award for journalistic excellence.

KABL Policy Book

cc Home
G-Bon ✓

Don Keyes

December 5, 1959

Misc.

Bob Stevens

A. Dave Chase arrived here December 1st. I've been breaking him in slowly this week and he will be on the regular shift next week.

B. I have the foreign station breaks in Japanese and Chinese for all stations. At least one per station and in some cases, two and three. Would have had more, but our interpreter could not find a way to say "flip top jocks" in their beautiful classic language. Question: Do you want me to produce them here or should I send you the raw tape??

C. URGENT! and IMMEDIATE! Would you please send me the Patterson, New Jersey jingle. I thought we had it here, but I've been unable to find it. It's scheduled to start next week. Incidentally, Brooklyn created tremendous interest this time.

D. SF Symphony is in dire financial straits. They owe \$72,000 and need a quarter of a million dollars to get thru this year. KABL is going behind them all the way. December 8 I have a recording appointment with every "first chair" of the SF Symphony Orchestra. This ties in with a gigantic campaign that we will start on December 10th on behalf of the SF Symphony. ## mapped out, and Homer has approved, the following: I have

Would appreciate this for each of the following: Quiet Hours, Morning Overture, Serenade in the Morning, Serenade in the Afternoon, Lullaby, Candlelight & Gold, Symphony Hall, and Garland.

December 5, 1959

a. A series of personalized promos from symphony orchestra members. These will be produced and used as public service announcements throughout the day. They will be very complimentary to KABL and will be 20 - 25 seconds each.

b. A series of 10 local celebrity endorsements for the symphony orchestra, including some of San Francisco's most prominent people. Approximately 45 seconds each. These will be used as commercials on newscasts. We have already lined up five of the necessary ten people. Recording date - Dec. 10.

c. Editorials. We have ordered three editorials on the symphony orchestra and will start those Saturday, December 12.

E. I have about 15 or 20 more program intros for you to record, but I'll hold them for a few more days while we gather enough to make a session worth while. I should have them to you before Gordon returns. I'd also appreciate it if both of you would cut "wild tracks" for me on each show which says ...

a. "Join us now as we continue with PROGRAM TITLE."

b. "PROGRAM TITLE continues"

Would appreciate this for each of the following: Quiet Hours, Morning Overture, Serenade in the Morning, Serenade in the Afternoon, Limelight, Candlelight & Gold, Symphony Hall, and Gaslight.

December 5, 1959

F. Mercury came across with another 20 LP's yesterday. Still leaves 60 of our original order. They are well aware of that. Also, I'm dickering with the local RCA man for a freebee on the "Music You Want" series. Will let you know how we make out on this. The other company is coming across fine. The London man was in here last week and promised a big shipment of classics within a month.

G. Monitored the station a bit on Tuesday and found production slightly sloppy and a little too much "scratch" on the air, plus some individual discrepancies in readings by the announcers. We're now working on each of those items and they should be back in top shape in the next few days.

H. Have you had any action yet on the celebrity promos I sent you? We could use a few new ones about now.

I. We'll have the staff Christmas greetings on the air approximately December 19th. They are being written right now.

J. As I told you when I was in Dallas, we're not starting any Christmas music until Saturday, December 19th and will never get any heavier than just two per hour the days just prior to Christmas. We're already the only station in the area not playing Christmas music.

cc: Homer

December 5, 1959

K. I have ordered a copy of the complete Messiah by Sir Thomas Beecham on RCA. It's the newest and the only complete version. We'll plug the hell out of this performance for Christmas Eve. The show runs approximately 2 hours and 20 minutes. We'll start it at 8:00 PM.

L. Our Thanksgiving call contest was excellent. Over 600 entries. Winner called his mother in Poland whom he hadn't seen or spoken to since 1939# when he was carted off to a concentration camp. We have a very nice letter on file from him. I'd like to do this again for Christmas Day and/or New Year's Day. What do you think?

M. Two items still standing by ... have not had an opportunity to discuss the jingle situation with Homer. Your public service memo arrived just about the time they were carting Homer off to the local hospital. Will memo you as soon as we take some action on it.

As you undoubtedly know by now, Homer was taken ill Thursday, taken to the hospital Thursday night and as of yesterday morning ### is without his appendix. The staff sent flowers with the following card ... "We've heard of sympathetic labor pains ... but this is ridiculous!"

cc: Homer

Art Holt

April 10, 1960

cc: B. R. McLendon

Don Keyes

Gordon McLendon

PERSONAL AND CONFIDENTIAL

Dear Art:

Remember that in running WYSL there will be no substitute for keeping small promotions on the station--promotions which keep people talking. Whether these be tongue-in-cheek contests, actual contests such as the phone call on Easter, editorials or other forms of attention-getting promotions, they are all vital. They are especially vital to a daytime-only radio station where we do not get full exposure. It would be easy for businessmen, particularly in those months where there are shorter hours, to forget us.

I also caution you that, due to the fact that people listen to stations like WYSL over a long period of time, it is necessary to make frequent changes in copy and voice on your promotional spots. Keep in mind as months wear on that the promotional spots should be done with economy of wordage. You can't just run on and on like we do on some pop-music stations. Every word has to count. It must be clear, complete and yet in maximum brevity. I say this because in an air check of KABL we are discovering some flow periods run as long as six minutes. Since there is only three minutes of commercial involved, it is obvious that there is some material in there which needed to be vastly abbreviated. No flow period should run longer than four and one-half minutes.

Although Hooper may or may not show us well with a daytime station, I think we are going to have to depend on Pulse for our sales effort. There are fewer fluctuations in Pulse and I think it will give us a more stable picture than Hooper. Therefore, it would be well that we avoid building Hooper as our major sales tool in Buffalo. Sometimes you drop badly in a given month in Hooper, but this never occurs in Pulse.

Also, Art, I think you should be thinking about replacing announcers with men who show the potential of being salesmen also. If for any reason things don't go on the very big scale that we want them to go in Buffalo, we may choose to go with a much smaller operation. I think it can be done with a minimum of loss of quality, if any. As I told you, I believe that the station could be operated quite easily with five people, three of whom act as combination salesmen and announcers and one person with you in the office to take care of any details. If I am wrong, I am not wrong by more than two people. I would keep this constantly in mind. As a matter of fact--pertinent to our discussion in Buffalo--whatever happens, we want to start a steady reduction of expenses the moment we feel we are established in the market.

Best regards,
Gordon

bh

Art Holt

April 11, 1960

Gordon McLendon

Dear Art:

As I wrote you, we are making many changes in KABL's structure to cut down talk. Although you are not yet in a situation where we feel that we have the same problem, there are certain items which you should note since we will be putting them into effect when Don and I next visit Buffalo--probably May 13 and 14.

Toward that end, I am sending you a big sheaf of notes taken during our two-day meeting here with Homer and Jack. Some of the notes, maybe most of them, will be unintelligible but you will be able to get the general gist of what we have done in San Francisco and are going to do in Buffalo.

There are certain items that need discussion now. In the first place, Anthony should be instructed that we now need two lengths of mood intros for each hour--ten seconds and thirty seconds. To insure proper timing, the copywriter is to be instructed that the ten-second mood intro is not to exceed twenty words and the thirty-second mood intro must not exceed fifty words. We will pay \$1.50 for the fifty word intros, \$1.00 for each twenty-word intro. Both are to be mood intros--built around the specific in Buffalo, Niagara Falls or the Niagara frontier. I've marked up his last copy (the only copy we've received) and enclose not only that mark-up but also my written revision of same so that he will have a guide for his future work. Right now, don't worry about how much stuff he turns out, so long as it is good; we can easily stand fifty ten-second pieces and fifty thirty-second things for each show. Ultimately, we will need even more since sustained listening to our type of radio station makes continuing change vitally important.

This is the main thing I want you doing right now. When you and Ron have time to study the notes, some of the more self-explanatory items will prompt you to make immediate changes but don't worry too much about it until Don and I get there. Practically all KABL changes are dictated by a sold-out situation. It is imperative that the changes be made before such a condition exists but we should be in plenty of time for that by effecting the changes in the middle of May. Note particularly the exact two-hour KABL format which is faxed to you in the notes.

Best regards,

Gordon

bh

Les:

Suggestions ...

Morning Overture 6-10

- a. Belle Of the Ball - Fennell
- b. Song Of the Belles - "
- c. Waltz in Swingtime -

Serv. in the Morning 10-12

- a. Belle Of the Ball - Fennell
- b. Song Of the Belles - Fennell
- c. Waltz in Swingtime -

Midday Masterpieces 12-1

Serv. in Afternoon 1-4

- a. Make Waste My Love -

Limelight 4-7

- a. Limelight - Checkfield

Candlelight + Gold 7-8

- a. Ecstasy - Cesana

Symphony Hall 8-10

- a. Make Waste My Love
- b. Opus D min. 2nd moven C. Franck

Gaslight Review 10-12

- a. Enchantment - Cesana

The Quiet Hours 12-6

- a. C'est Tout - Aguirre

Don - per return boom
KROW

INTEROFFICE CORRESPONDENCE

Misc

To Gordon B. McLendon

Date September 23, 1959

From Homer H. Odom *HL*

Subject I.B.E.W.

Dear Mr. Larsen:
Here is a copy of the letter which I will send Marv Larsen of I.B.E.W.

Fred Gwynn gave his two weeks notice on the 15th of September. I decided at that time to hold off sending this letter until Gwynn had left our employ. His last day at work will be September 29th. I'll mail this letter to Marv on September 30th. At the time Larsen receives this letter, Howie Immekus will be the only employee covered by the I.B.E.W. contract. Therefore, it'll not even be necessary to petition for an election, and when the contract expires, we'll automatically be a non-union shop.

I checked this out with Donald Connors, the Labor man at Brobeck, Phleger & Harrison, and he concurred.

Immediately prior to mailing this letter, I'll make a final check with Connors just to be completely certain we're moving in the right direction.

Enclosure

Dear Mr. Larsen:

In response to your letter of August 25, 1959, in which you requested a meeting to discuss certain changes in the current collective bargaining agreement between KABL and I.B.E.W., please be advised that we do not think that the I.B.E.W. represents a majority of the employees in the collective bargaining unit and for that reason we see no purpose in discussing changes in the current contract.

Please be advised also that we regard your letter of August 25th as a termination of the contract as provided therein.

We should be happy to discuss these matters with you if you desire, with the explicit understanding that no such discussion will prejudice our current position that we are no longer under a duty to bargain with the I.B.E.W.

KROW

INTEROFFICE CORRESPONDENCE

14isc'

To Gordon McLendon

Date September 2, 1959

From Homer H. Odom

Subject _____

KABZ *Wohay* *Boyle*

Under the terms of our present I.B.E.W. contract, a staff engineer is paid \$715.00 per month (\$165 per week), plus \$15.95 Kaiser Health Plan fee which is paid to I.B.E.W. As things now stand, an engineer costs us \$730.95. If we can get away with adding engineers at the transmitter only when we go 5,000 watts, it will cost us \$2,923.80 a month more. If we have to add a full shift of studio engineers as well, the increased cost will be \$6,578.55 per month, provided there is no wage increase when the contract is re-negotiated. Should a wage increase and additional benefits up the cost of an engineer to \$800 a month, it would then cost us an additional \$7,200 per month.

for 9 additional eng's

mb

MEMORANDUM

Misc.

CONFIDENTIAL

TO: All McGavren Offices

FROM: Gordon McLendon

DATE: May 19, 1959

KABL music is off and running.

Initial response from San Francisco columnists (and listeners) has been highly gratifying.

Not confidential: KABL music's signing of John K. Chapel. He is by far San Francisco's top Hooperated personality. Check your latest San Francisco comprehensive.

You'll soon be receiving your KABL music presentation tape, as well as a tape of the typical KABL music hour.

Please let the writer, Homer Odom or Bok Reitzel know about anything that you don't understand about KABL music, its policies, formats, purposes, commercial requirements, selling points, etc. We're all on the same team - don't hesitate to speak up if you missed the signal.

Hike!

S. E.: Sound of Newsroom

ANN.: KLIF brings you another exclusive Cliff feature - the guest editorial page. In its editorial entitled "Now It's Canned Rifles", the Milwaukee Journal says

EDITORIAL

ANN.: So says the Milwaukee Journal editorially. Keep tuned to KLIF for guest editorials throughout the day.

You may, on the other hand, care to use them once in a while in your broadcasts. No time for response need be offered since we are merely quoting.

Please let me hear from you if you have any questions.

MEMORANDUM

WYSL - R.P.B.

TO: All Station Managers
All Program Directors

June 6, 1961

FROM: Gordon McLendon

EARS, INC., will supply your station exclusively in your market 30 editorials per week from top publications around the world. These editorials are all one-minute or less in length. In addition, you will receive at least one editorial each week which you can adapt to a local community problem.

All editorials are marked with a Title, Reading Tune, Number, Date and its Source. They are further identified as Feature, Humor, Local, State, National or World editorials.

We pay \$40.00 per week total for this service, cancellable at any time. Arbitrarily, we divide the cost as follows: KLIF \$7, KILT \$7, KABL \$7, X-TRA NEWS (which has also asked to be included) \$7, KTSA \$4, WAKY \$3, KEEL \$3, WYSL \$2. You should receive your first 30 editorials on June 22 by air, and weekly thereafter on Wednesdays. You will receive full details on a national editorial writing contest which can and should be extended to your local high schools. You should have the full cooperation of every school, teacher and civic leader.

You must quote the source of an editorial. You should give its title. You might want to attempt a sale of this feature to a bank, savings and loan, or other sponsor concerned with prestige.

My thought is that you might want to have your newsman cut in once a show (or fewer times if you strike certain of the editorials) with a different editorial. The format might go thusly:

S. E.: Sound of Newsroom

ANN.: KLIF brings you another exclusive Cliff feature - the guest editorial page. In its editorial entitled "Now It's Canned Rifles", the Milwaukee Journal says

EDITORIAL

ANN.: So says the Milwaukee Journal editorially. Keep tuned to KLIF for guest editorials throughout the day.

You may, on the other hand, care to use them once in a while in your newscasts. No time for response need be offered since we are merely quoting.

Please let me hear from you if you have any questions.

MEMORANDUM

TO: ALL STATION MANAGERS

June 2, 1961

FROM: Gordon McLendon

We have subscribed to a new radio service, called EARS, INC.

We will prorate the cost among all stations but it will amount to a pittance each week. The organization furnishes 30 editorials a week culled from many, many newspapers throughout the world. I would suggest that it would make an excellent morning feature, and perhaps you could use these editorials at other times during the day.

I will, in short order, give you a complete plan under which I think the maximum use may be made out of this service. In the meantime, I am asking Ears, Inc., to send you a brochure and would urge that you give it a most careful reading. As you know, I don't subscribe to things easily and would not have done so in this case if I hadn't felt that it would be of tremendous benefit to all our radio stations.

Gordon McLendon

GBM:us

Music P.B.

K251 P.B.

WYSL

BUFFALO

TO: Don Keyes

DATE: 10-4-60

FROM: Ron Baxley

SUBJECT: Wysl Reccomended Albums

Here's a bit to get Wysl into all the record shops. We could have reccomended albums, coming of course from the play list, and could identify them with a sticker of some sort. Something on the order of the GoodHouse Keeping Seal. I've talked to a few record men in the area and they ate it up. Each record shop would have a special bind for the Wysl Albums and each album would have the sticker on it. The sticker would plug Wysl naturally. I would call the shops and tell them which albums to put the stickers on. Also either mail or deliver the stickers.

Ron

...the music sheets from KABL as well as from WYSL were needlessly repetitions.

I am convinced that we must expand our play list in the early hours. A play list of 400 cuts for the early morning hours is simply too small. I realize that we want more sprightly music in the early morning hours but I cannot believe that a thorough research of our library--PLUS A SEARCH FOR NEW ALBUMS--will not produce a morning play list of at least 1000 numbers.

Music P.B.
KABE FWYSL

Ron Baxley

October 10, 1960

cc: Art Holt Marcia Young

Don Keyes

Your idea concerning a sticker for recommended albums is basically a good one. We discussed this for San Francisco some months ago and for some reason the idea was discarded. However, if you would like to explore it further, go right ahead. There is one thing in your thinking, however, that I think needs re-examination. It occurs to me that you are depending too much on the individual record shops by counting on them to put the stickers on the various albums each week. Couldn't this be best handled from a central point such as the distributors which handle that particular album? By the way, I would keep this promotion to a minimum on the air because it actually is a merchandising idea for L.P. records and nothing that would cause a great deal of comment even if promoted heavily on WYSL.

Don Keyes

I have strong doubts that even the albums presently cleared for play, according to Homer's memorandum of recent date, have been conditioned thoroughly enough. I think it is quite possible that when these are re-auditioned, we might be able to come up with 300 or 400 more selections from these albums. I would further suggest that Carnegie and Baxley work together as soon as possible to audition these albums, providing, of course, they merit addition to category 3. For instance, I mentioned to Homer while I was in San Francisco that I had just heard KPOL play a number from a Kathryn Grayson album and that I did not recall ever having heard a Kathryn Grayson record played at KABL. She has made several albums that I think merit addition and the only reason I see that they are not played is simply that we don't have them.

I think we have covered the matter of repetition enough in previous memos. I don't mind repetition where it is necessary. It is only needless repetition that bothers me, and the music sheets from KABL as well as from WYSL were needlessly repetitious.

I am convinced that we must expand our play list in the early hours. A play list of 400 cuts for the early morning hours is simply too small. I realize that we want more sprightly music in the early morning hours but I cannot believe that a thorough research of our library--PLUS A SEARCH FOR NEW ALBUMS--will not produce a morning play list of at least 1500 numbers.

"Music" P.B. # 2
KABL FWYSL

Homer Odom
cc: Don Keyes, Art Holt, Ron Baxley,
Jack Carnegie, Marcia Young
Gordon McLendon

1. When one of our "good music" stations criticizes another about its music, it is not anything to feel hurt about personally. We like good, honest criticism. One of the recent memorandum on this subject says "out of the list of 48 Baxley claimed were not used, 46 had been deleted from the playlist". It is obvious from this that the albums were, indeed, not being used. It was not a "claim" that anyone was making--it was a fact. I think that all of us are able to accept criticism in the thought that the only possible motive for such criticism is to increase the proceeds, and thus, take-home pay of each individual.
2. I should like to be kept advised of the total number of selections cleared for play at KABL, and then along with this, I would like a breakdown of the number of the albums from which these total numbers are being taken, and a third breakdown into numbers 1, 2, 3 and 4 selections.

I have strong doubts that even the albums presently cleared for play, according to Homer's memorandum of recent date, have been auditioned thoroughly enough. I think it is quite possible that when these are re-auditioned, we might be able to come up with 300 or 400 more selections from these albums. I would further suggest that Carnegie and Baxley work together as soon as possible to add albums, providing, of course, they merit addition to category 3. For instance, I mentioned to Homer while I was in San Francisco that I had just heard KPOL play a number from a Kathryn Grayson album and that I did not recall ever having heard a Kathryn Grayson record played at KABL. She has made several albums that I think merit addition and the only reason I see that they are not played is simply that we don't have them.

I think we have covered the matter of repetition enough in previous memos. I don't mind repetition where it is necessary. It is only needless repetition that bothers me, and the music sheets from KABL as well as from WYSL were needlessly repetitious.

I am convinced that we must expand our play list in the early hours. A play list of 400 cuts for the early morning hours is simply too small. I realize that we want more sprightly music in the early morning hours but I cannot believe that a thorough research of our library--PLUS A SEARCH FOR NEW ALBUMS--will not produce a morning play list of at least 1500 numbers.

AUDIO DEPARTMENT REPORT

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If we are to be consistent on the hour and half hour with "big openers", we must not do so at the expense of extreme repetition. I simply leave you with this rule of thumb: We would prefer "big openers" wherever it is feasible to do so without needless repetition.

I note a remark as to avoiding too many Latin-American selections. I agree with it thoroughly, but I must say that I have certainly not noticed any tendency to do so in the past. I don't recall ever having made such a stipulation. This music department report also shows that we must avoid programming too much show music. I don't know where any such rule ever arose. As a matter of fact, in a KABL air check in Dallas, we particularly noticed a lack of show music.

In closing, I believe that a comprehensive search for new albums will produce a treasure of new material for the KABL library. I remind you that we are now able to procure any albums handled by a local distributor since we now have an advertising tradeout agreement with them. They are able to charge any albums to their station account.

Again, let me make clear that we want, invite, and hope for continued criticism of the music. I lists a total of 441 albums cleared for play. All of these albums are active and the selections therein contained are now being programmed according to the corresponding cards.

Albums with the exception of the above mentioned 441 should be taken out of the WYSL library until such time as they can be re-auditioned and replaced into the library.

5. Total number of selections cleared for play-----	2716
Number 1 selections--(these may also be 4's)-----	541
Number 2 selections---	750
Number 3 selections---	385
Number 4 selections---	690

6. With regard to the obvious repetitions within certain hours: I have been aware of this and have been making every effort to overcome this by bringing it to the attention of Marcia Young, who has been handling music programming for only two weeks.

Kahlke *Progr. + Prod.*
MUSIC DEPARTMENT REPORT

TO: Homer Odom

CC to: Gordon McLendon
Don Keyes
Art Holt
Ron Baxley
Marcia Young

1. Out of the list of 48 albums Baxley claimed were not being used, 46 of these have been deleted from the play list during the past few months through our constant effort to program only the finest selections consistent with our music policy.
2. Baxley would have been informed of this fact in due time, as we are now in the process of compiling a completely new master list, a copy of which he will receive.
- 3/ KABL currently lists a total of 441 albums cleared for play. All of these albums are active and the selections therein contained are now being programmed according to the remarks on the corresponding cards.
4. ALL albums with the exception of the above mentioned 441 should be taken out of the WYSL library until such time as they can be re-auditioned and replaced into the library.
5. Total number of selections cleared for play-----2716
Number 1 selections--(these may also be 4's)----- 941
Number 2 selections-- 750
Number 3 selections-- 385
Number 4 selections-- 690
6. With regard to the obvious repetitions within certain hours: I have been aware of this and have been making every effort to overcome this by bringing it to the attention of Marcia Young, who has been handling music programming for only two weeks.