

**THE DEVELOPMENT
OF
COMMERCIAL RADIO
IN SAN DIEGO
TO 1950**

By:

**Marie Brenn Crane
Fall, 1977**

Phil Wells
8585492220

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IN SAN DIEGO TO 1950

A Thesis
Presented to the
Faculty of
San Diego State University

by
Marie Brenn Crane
Fall 1977

Approved by:

Hayes S. Johnson 11-30-77
Thesis Chair Date
James K. Buckalew
Hayes S. Johnson

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CHAPTER I

BACKGROUND

Introduction

There are 4,493 licensed commercial radio stations on the air in the United States today, 3,729 FM stations, and 290,000,000 radio receivers. Including automobile sets, 34,515,000 radio units were manufactured in the nation in 1975, representing \$725,000,000 in sales.¹ Total amounts paid by advertisers for use of broadcast facilities for 1975--commissions, broadcast time and programs, materials, facilities and services supplied by broadcast stations and networks in connection with the sale of time--were 1.4 billion dollars for local time, 416 million dollars for national non-network time, and 73 million dollars for national network time, resulting in a total of 1.9 billion dollars for total time.²

¹ Sydney W. Head, Broadcasting in America, 3d ed. (Boston: Houghton Mifflin Co., 1976), p. 2, citing statistics from Unesco Statistical Yearbook 1971 (Paris: Unesco, 1972); Broadcasting Yearbook 1977 (Washington, D.C.: Broadcasting Publications, 1977), pp. C-310-12.

² FCC records cited in Broadcasting Yearbook 1977, p. C-211.

There were only thirty licensed AM radio stations broadcasting on 1 January 1922; but by the following year, this number had grown to 556, and to 612 in 1930. There were 814 stations in the country in 1940 just prior to World War II, and 945 immediately after the war in 1945. FM radio began to develop in the post-war era; and by 1 January 1946, 456 FM stations were authorized, with fifty-five actually on the air.³

As of 1 January 1977, six AM radio stations were operating in the city of San Diego; fifteen FM stations; three commercial television stations: an ABC, a CBS and an NBC channel; and one educational television station operated by San Diego State University. Outlying cities in the county also have radio stations, and are included in most market reports for this area. Two of the FM stations are operated by educational institutions--KPBS by San Diego State University, and KSDS by San Diego City College.

The metropolitan area population ranking of San Diego for 1975 was twentieth in the nation, based on a population of 1,662,800. The spendable income for these 578,390 households was \$8,940,690.⁴ In the same time

³ Broadcasting Yearbook 1977, p. C-312.

⁴ Standard Rate & Data Service, vol. 59, no. 7 (Skokie, Ill.: Standard Rate & Data Service, Inc., 1 July 1977), p. 1.

period, 1975, the Federal Communications Commission report listed San Diego area broadcasting revenues for ten AM and AM/FM stations reporting as follows:

Total broadcast revenue: \$9,510,834

Total broadcast expenses: 9,749,824

Total broadcast income: \$ -238,991⁵

In order to evaluate and interpret the commercial broadcasting industry in San Diego, it is first necessary to study the development closely. What are the bases for the lack of profit in this industry? What has been the financial history of the radio industry throughout its growth? What changes have occurred in San Diego radio? What is known about the influences that shaped it? Did San Diego radio keep pace with the rest of the nation in its development?

What were the conditions that existed in the nation in the early days of commercial radio? Radio historians have carefully recorded the inventions and experimentations of such men as Guglielmo Marconi, Reginald Fessenden and Lee DeForest; and that Charles D. Herrold built a "radio" station in San Jose, California in 1909, from which he broadcast the human voice.⁶

⁵FCC, "Public Notice," Washington, D.C., 8 November 1976-B, Table 20. (Mimeographed.)

⁶Erik Barnouw, A Tower in Babel: A History of

Until after World War I, however, radio had had limited use. During the war the use was mostly for naval and military purposes in largely point-to-point communications. The war ended in November 1918, but it was February 1920 before the government relinquished control of wireless facilities.⁷ The only guidelines existing for radio-telephone experimenters who wished to operate commercially at this time were expressed in The Radio Act of 1912. As Secretary of Commerce Herbert Hoover soon became woefully aware, the Act was grossly inadequate for those who wished to transmit "important news items, entertainment, lectures, sermons, and similar matter."⁸ There were but two frequencies usable for this type of broadcasting at that time and air time had to be shared, since the Navy still controlled the other frequencies. Stations shared 360 meters (833.3 kilocycles) for news, entertainment and lectures; 485 meters (618.6 kilocycles) was for government information such as weather reports.⁹ All licenses had to come from

Broadcasting in the United States to 1933 (New York: Oxford University Press, 1966), chap. 1 passim, 34; Head, Broadcasting in America, pp. 90-92, 96-99, 100-101 passim.

⁷ Head, Broadcasting in America, p. 102.

⁸ Broadcasting Yearbook 1977, p. A-1.

⁹ Barnouw, A Tower in Babel, p. 91, citing U.S. Department of Commerce, Radio Division, Radio Service Bulletin, 1 April 1922.

Hoover; and he had no authority to regulate anything, and further was compelled by law to issue a license to anyone who requested one. There was confusion and interference along the spectrum. A press release from Washington declared that

Everyone wants a permit to broadcast by radio . . . and this is but the beginning. The air is full! But if too many broadcasters are established on the same wave length, there is bound to be a lot of dissatisfaction.¹⁰

Being able to hear the human voice transmitted over the airwaves was an exciting experience for people in the early 1920s. Heretofore, the printed word was the mode of communication; and visionaries predicted that the broadcast word was an important new development. Those becoming involved included makers of electrical equipment, telephone and telegraph companies, educational institutions, newspapers, department stores, religious organizations, theaters, banks and other businesses. Amateurs would become the audience for commercial radio, as well as

. . . the cadre from which many broadcasters were to spring. Many of those who started and directed radio broadcasting stations in the 1920's . . . were "amateurs" in the fertile time before World War I.¹¹

¹⁰ San Diego Union, 8 April 1922, p. 1:5-6.

¹¹ Barnouw, A Tower in Babel, p. 28.

When radio station KDKA Pittsburgh announced the returns of the Harding-Cox presidential election in 1920, radio had its practical beginning.¹² "Radio almost unconsciously passed into broadcasting," according to historian E. P. J. Shurick.¹³ AM broadcasting was developing so rapidly that the air resembled a tower of babble. The new medium was providing news, weather reports, culture and entertainment, all free.

Secretary Hoover listened to the pleas from earnest broadcasters and scheduled a series of four radio conferences, beginning in 1922, for the purpose of bringing some sort of order out of the chaos. The nation was ready for novelty, for inventions, for new frontiers and new toys. Radio helped to fulfill those needs. A war had ended, and the tone of the twenties was one of inflation, individualism and disillusionment. However, there was more spending money.

At this point a method had already been devised to pay the costs of broadcasting, and in 1922 the first commercial was heard over WEAF New York.¹⁴

¹² Head, Broadcasting in America, pp. 109-10.

¹³ E. P. J. Shurick, The First Quarter-Century of American Broadcasting (Kansas City: Midland Publishing Co., 1946), p. 22.

¹⁴ Time-Life Books, ed., This Fabulous Century, Vol. III: 1920-1930 (New York: Time-Life Books, 1969), p. 101.

Radios soon became recognized as a new source of possible revenue by the government, as well as by private enterprise--manufacturers, retailers and broadcasters through time sales. The Senate Finance Committee voted a tax on Mah Jong and radio sets in April 1924.¹⁵

This, then was the scene in the radio industry across the nation as Secretary Hoover called his radio conferences, in hopes that the industry could regulate itself. A famous court case involving radio stations WJAZ Chicago and a Denver station which had been sharing time (known as the Zenith case) finally proved to Congress that a new regulatory agency or act was needed. Congress did respond; and the Radio Act of 1927 resulted, creating the Federal Radio Commission as an independent regulatory agency concerned with enacting and enforcing rules and regulations over the broadcasting spectrum. This five-member commission devoted its first year "almost exclusively to clearing up the broadcast situation."¹⁶ License duration was shortened, standard broadcast band was defined, channel designation was standardized (by frequency rather than

¹⁵ San Diego Union, 4 April 1924.

¹⁶ Head, Broadcasting in America, p. 132.

wavelength), and portable broadcast stations were disallowed. Broadcasting was to be for "the public interest, convenience and necessity."¹⁷ The Federal Radio Commission did work diligently to bring order to the radio broadcasting industry.¹⁸

The new regulating agency called for frequency reallocations in 1928 to improve conditions on the spectrum. President Franklin Delano Roosevelt wanted all communications--wire as well as broadcast--under one regulatory agency. As a result of his suggestions, Congress created the Federal Communications Act of 1934, which added more provisions and created a seven-member commission, the Federal Communications Commission (hereinafter referred to as the FCC).

Another new concept had appeared, in the form of "chain" broadcasting, later to be called "network" broadcasting. As local stations realized the value of more extensive program offerings resulting from network

¹⁷ Public Law No. 632, FRA of 1927, 69th Congress.

¹⁸ These decisions were duly noted in the San Diego Union, 11 July 1928, p. 11; and complaints of the Independent Broadcasters Association were that "chain stations are permitted to use as many as 25 frequencies for the same program" while at the same time an effort was being made to cancel licenses of smaller stations. It was regretted that the Act placed no restriction on the number of stations to be licensed, only on the allotment to zones.

broadcasting (and financial remuneration from advertising revenues as stations could promise larger audiences), network affiliation became more and more popular. The newspaper industry had also become interested in and deeply involved in broadcasting. Eventually, networks and newspapers were both forced to divest themselves of multiple ownerships of radio stations.¹⁹

The postwar period from 1946 to 1950 represented another new frontier in the communications field, reminiscent of the period of innovation in radio in the early 1920s. This time, the new themes were Frequency Modulation (FM) and television. Both of these services were shelved during the war. Radio had become network oriented and was seriously threatened by these new fields of broadcasting.

The Research Problem

There has been no overall study of the development of radio in San Diego. No history has been compiled; no written record exists. Records of early stations have been lost or destroyed. Those who participated or directly observed early development of

¹⁹ An explanation of FCC decisions appeared in the San Diego Union, 25 January 1941, p. 5:2.

San Diego radio are dying. All that remains are a few anecdotes, a scrapbook or two, and information buried and nearly forgotten in the minds of early personnel. Radio has been an important social force in San Diego and is of concern to the historian. A study is needed to determine the motivating forces of these pioneers in broadcasting, to understand their problems and contributions, to provide a written record, and hopefully to gain an insight into the relationships of the past to the present, and possibly to the future of San Diego radio.

Broadcasters today do not know the history of early commercial radio in San Diego, or even the history of their own stations, in most cases. There is little documentation available locally for study to understand the problems, the reasons for development, the successes or failures, the persons involved, or the type of market that existed for commercial radio in the early years of broadcasting.

This study seeks to determine when San Diego's first commercial radio stations went into operation, who owned them, and their purposes. What significant contributions were made to the field of radio by San Diego broadcasters? What kinds of programming were utilized in early broadcasting? What were the

motivating forces for location of a radio station in San Diego? Was commercial radio profitable in the early 1920s and the next two decades? Did proximity to strong Mexican stations create problems of interference? Was network radio interested in San Diego stations? Answers to these and other questions are essential to an understanding of the development of commercial radio in San Diego.

This study will investigate the development of all licensed commercial AM radio stations in San Diego, regardless of their purpose, from the chaotic beginning years to 1950. The changes in radio were so great after 1950 that another study would be needed to understand that era. In the mid-1940s World War II had ended and radio had begun to expand again with new AM stations becoming licensed, plus the development of the new concept of FM radio. Commercial television was also ready for public consumption, and this also resulted in a significant change in radio. Long-playing records became available and programming formats changed. Disc jockeys became the popular new personalities of radio, as opposed to the smooth-voiced, grammatically correct announcers of radio's golden age of the thirties and the forties.

Methodology

This study is an historical survey of the development of commercial radio in San Diego to 1950. All stations licensed commercially will be considered, regardless of purpose for operation. Some of the pioneers who were instrumental in putting these early stations into operation are still living and have been contacted in person, by mail and/or telephone. These owners, operators, builders and personnel of early stations provide primary sources of data, which have been checked carefully against existing documents of the original licensing agency, the Department of Commerce, Bureau of Navigation, Radio Division; Federal Communications Commission records of licensing and sales; invitations to openings, radio station histories and records; personal diaries and scrapbooks; and any other primary sources available for the study. This method provides for external validity, or the authenticity of the evidence. Other radio and broadcasting related publications, newspapers, magazines, the San Diego Historical Society's archives in the Serra Museum, the California Room files of the San Diego Public Library, and the newly organized San Diego History Department files of San Diego State University Love Library provide data of a secondary nature. These data also strengthen

the authenticity of the evidence.

The evidence will be carefully searched, evaluated and interpreted to extract the meaning therein. Comparisons of the experiences of San Diego broadcasters and study of other related operations will be made. In this manner the worth of the evidence, or external criticism, can be determined.

Abbreviations

Radio Division refers to the licensing agency that existed before the FRA of 1927--the Department of Commerce, Bureau of Navigation, Radio Division (or Radio Service, as it was sometimes called).

FRA indicates the Federal Radio Act of 1927, from which the FRC--Federal Radio Commission--derived.

FCC refers to the Federal Communications Commission, established as a result of the Federal Communications Act of 1934. This committee has seven members.

Names of radio stations are indicated by the call letters officially assigned them at licensing time, i.e., KFSD, KYOR, KGB.

National networks are designated by their initials, as follows:

ABC is the American Broadcasting Company.

CBS is the Columbia Broadcasting System.

MBS is the Mutual Broadcasting System.

NBC is the National Broadcasting Company.

NARBA is the North American Regional Broadcast

Agreement.

CHAPTER II

THE DEVELOPMENT OF RADIO IN SAN DIEGO

Since the beginning of the twentieth century, there had been considerable activity, interest and innovation in radio in San Diego. There was involvement in experimental and amateur radio in the first decade, as well as early entrance into the field of commercial broadcasting in the second decade. San Diego had grown from a population of 17,700 in 1900 to 74,683 (excluding Navy personnel) in 1920. When the Fleet was out, however, the population decreased considerably.

Dr. Lee DeForest, "the father of radio," who invented the audion (vacuum tube), had put San Diego "on the air" as early as 1906. His company worked with Navy personnel in establishing a wireless installation at Point Loma. Messages were sent between the DeForest Granger and Navy Point Loma stations.² The American

¹U.S., Department of Commerce, Bureau of the Census, Twelfth Census of the United States, 1900: Population, 1:439; Fourteenth Census of the United States, 1920: Population, 1:184.

²The exact installation date is lost. The American DeForest Wireless Telegraph Company was listed in the Directory of the Home Telephone Company of San Diego, California (San Diego: n.p., 1906), p. 7; and

DeForest Wireless Telegraph Company was located in Room 511 of the Granger Building on Fifth and "D" (now Broadway) Streets, Southwest corner. The crude equipment consisted of a two-kilowatt transformer in a big mahogany box, above which was a battery of twelve Leyden jars (condenser); on top of this arrangement was another glass-fronted mahogany box which held a massive spark gap and a "helix" with which they more or less tuned the transmitter. These "broadcasters" made such a racket with their equipment that neighboring tenants were displeased.³

Dr. DeForest also conducted experiments with ship-to-shore radio communications at the Navy's Point Loma radio (wireless) station, which began operation on 12 May 1906 and successfully received, transmitted and delivered more than three thousand messages in its first year of operation.⁴ A "Massie" type spark transmitter was installed in a little cottage atop Point Loma by Robert B. Stuart, a Chief Petty Officer in the U.S. Navy, a specialist in wireless installations. It was

in Dana Burks, San Diego City and County Directory 1906 (San Diego: San Diego Directory Co., Inc., 1906), p. 53.

³G. F. "Jerry" MacMullen, San Diego Union, 12 March 1967, sec. G-2, p. 1:3. (Author does not document his source.)

⁴San Diego Union, 12 May 1906.

intended for communication with ships at sea and in the harbor. The equipment was received and loaded into a horse-drawn wagon at the Santa Fe wharf in San Diego, and nine hours later reached the Point Loma site. By nine o'clock that same evening the transmitter was completely installed, and was then commissioned by the enlisted Navy personnel at the station. A newspaper reporter wrote this account of one of the men involved in the installation:

After Chief Stuart completed installing the transmitter, he gave Mare Island a hesitant call and was astounded by an immediate answer. This communication set a new record for Navy wireless communication over land. The previous record has been 110 miles.⁵

Navy personnel operated, repaired and maintained this station. There were no precedents and no new parts, for radio repair shops were as yet unknown in San Diego.

Developments significant to the growth of radio in this area occurred at the Point Loma station. A phonograph record was played on impulse in 1908, and the music was heard aboard the Battleship Kentucky in San Francisco Bay. This was credited with being the first long distance sound heard by air in the Navy.⁶ The

⁵ San Diego Union, 12 May 1906.

⁶ San Diego Evening Tribune, 18 August 1958.

Point Loma radio facility took over all communications between San Diego and the rest of the world when heavy rains burst the Otay Dam in 1916 and washed out railroad and telegraph facilities.⁷ Radio had not prior to this time been considered as a mode of long-distance civilian communication in San Diego.

The numerous amateur operators in this area contributed to the understanding and use of "new" radio inventions, as they constantly experimented with long distance and improved reception. Everett Litchfield, now of San Marcos, was credited with being the first local operator to use an audion (vacuum tube) receiver.⁸

A high level of interest in radio had been evidenced steadily in San Diego as citizens took note of new developments in the "wireless" field. Local amateurs in 1910 might well have earned exclusive credit for causing the Navy to regulate amateur operators as a direct result of causing torpedo boats so much trouble by sending and answering signals intended strictly for Navy use.⁹

⁷ San Diego Union, 5 December 1956, p. S-13:5-6.

⁸ G. F. MacMullen, Memorandum to the Files, Subject: Amateur Radio, 16 October 1958 (in Serra Museum); Letter from Everett Litchfield, 27 November 1976.

⁹ G. F. MacMullen, San Diego Union, 1 July 1961, pp. H-3, 5, 8.

Yet another radio communication first occurred in the air over North Island in 1916. The first air message flashed between airplanes in flight was: "National aviation field sets new world record."¹⁰

The experiences and training acquired while in the Navy created radio "experts" and some of these men helped to build San Diego's first commercial radio stations, such as Jack Wiseman of Holzwasser's KON, and Chief Armstrong of the Savoy Theater's KDYM. Wayne Prather of Boulevard Express Company's KVU went on to help the Navy run its modern operations, and was in charge of NPL on 7 December 1941 when the notice arrived of the Japanese attack on Pearl Harbor.¹¹

The local newspapers made a diligent effort to educate the citizenry and build an audience for this new phenomenon of radio. An editorial appeared in the San Diego Sun in April 1922 entitled "A Radio of the Future." It reasoned in part:

When science, in these modern days, sets out to accomplish something, it may be accepted by the laity as "inevitable." Even the "impossible" may be expected if it is promised by the scientists.

...
The latest wonder is "broadcasting" by radio. It is now "inevitable" that every home in the land will be eventually equipped with an apparatus for

¹⁰ San Diego Union, 7 October 1932, p. 3:1.

¹¹ Interview with Wayne Prather, 16 July 1977.

"receiving" sounds uttered many thousands of miles away . . . All we will have to do will be to "put ourselves in tune" with New York and . . . listen to the singers of the Metropolitan Opera . . . or to the music of the Coldstream band parading in London . . . "the music of the spheres." Science bids us to be prepared even for that, and who knows, perhaps our grandchildren will hear this "music" "broadcasted" out of the depths of the universe on the radio vibrations attuned to the pulsations of the Infinite.¹²

The unnamed San Diego journalist had opened his imagination to explore the wonders that had been made possible by the release from government control of communications after World War I. He must have heard broadcasts from one or more of the twenty-five stations that had been licensed nationwide in the year 1921 to transmit "important news items, entertainment, lectures, sermons, and similar matter."¹³ Or perhaps he based his assumptions on information gleaned from local radio enthusiasts who were at this time beginning to build their own radio "stations" which they would soon be licensing.

The San Diego Sun enlisted Major General George O. Squier to explain to readers how his development of "wired wireless" could be applied to practical problems of radio broadcasting and receiving. By his method,

¹² "A Radio of the Future," San Diego Sun, 17 April 1922, p. 4.

¹³ Broadcasting Yearbook 1977, p. A-1.

. . . radio can be made exclusive. Now by this system of controlled radio, we simply broadcast radio waves over a definite network of wires and into homes and offices in a definitely known zone, instead of sending them out at random to help confuse the other.

A caption under the accompanying photograph announced that one had only to "plug in a vacuum cleaner and hear a concert." An announcement was made in the story that "a series of fascinating articles written by the foremost radio experts in the country would appear in the 'Sun,'" and called radio "this rapidly evolving science and sport."¹⁴

True to their word, the Sun brought "Radio Radiations" to their readers on 6 April 1922, an article explaining the principle of radio.¹⁵ Similar stories describing the theory of radio appeared on 12 and 14 April 1922.

Other uses and positive results therefrom were being constantly discovered for radio, and San Diegans learned that a barber in Connecticut happily reported that he just turned on a radio receiving set in his shop when cutting hair, thereby not needing to talk to his customer.¹⁶

¹⁴ San Diego Sun, 4 April 1922, pp. 1, 7.

¹⁵ Ibid., "Radio Radiations," 6 April 1922, p. 3:3.

¹⁶ Ibid., 13 April 1922.

Although the newspapers attempted to prepare San Diegans for radio, they did not record licensing information or the advent of a new station going on the air. The one exception was the abundant publicity in the Union in April 1922 accompanying the opening and program offerings of the Union-Tribune Publishing Company and Southern Electrical Company's jointly owned radio station, KDPT.

Another reason for the difficulty in extracting data regarding early San Diego stations can be contributed to the fact that many new stations were issued temporary licenses with which they went on the air. When the official license was issued, that date was recorded in the records in Washington with the Department of Commerce, Bureau of Navigation, Radio Division (hereinafter called Radio Division). This practice also added to the confusion locally as to which station actually began broadcasting first. Unless local documents and records were preserved, some of these questions will remain unanswered.

Early stations often began broadcasting in a home or store and were built from old telephone parts. Some of the stations were built primarily as playthings for their pioneering owners, but usually they existed to sell something, as was the trend across the nation.

This seemingly haphazard development of commercial broadcasting stations has created difficulty for radio historians in other areas of the country as well. Bruce A. Linton lamented the absence of records and old scripts as he attempted a history of Chicago radio station programming from 1921 to 1931. He found it difficult to determine purposes, trends and philosophy due to lack of records.¹⁷

Similar problems with incomplete or nonexistent records as well as similarity of direction in development have been found in various studies of early radio in Dallas, Texas; Shreveport, Louisiana; and Detroit, Michigan.¹⁸

These early stations exhibited concern with technical development and experienced struggles through the early network years. The listening market expanded

¹⁷ Bruce A. Linton, "A History of Chicago Radio Station Programming, 1921-1931, with Emphasis on Stations WMAQ and WGN" (Ph.D. dissertation, University of Chicago, 1953).

¹⁸ George Mitchel Stokes, "A Public Service Program History of Radio Station WFAA-820" (Ph.D. dissertation, University of Texas, 1954); Lillian Jones Hall, "A Historical Study of Programming Techniques and Practices of Radio Station KWKH, Shreveport, Louisiana: 1922-1950" (Ph.D. dissertation, University of Louisiana, 1959); Maryland Waller Wilson, "Broadcasting by Newspaper-owned Stations in Detroit, 1920-1927" (Ph.D. dissertation, University of Michigan, 1952).

during the depression of the thirties and the war years of the early forties, but there were few new stations licensed. Programming matured during these two decades; and expansion was nationwide in the postwar years.

Radio across the nation began a decline in importance as an entertainment and information medium with the arrival of television station. Comedian Henry Morgan thinks that radio actually died when "Stop the Music" got higher ratings than Fred Allen.¹⁹

Another trend was toward newspaper ownership of radio stations, as well as for businesses to build a station to sell a product.²⁰ San Diego exhibited examples of both these national trends, in that the Union Tribune Publishing Company, the Copley Press, and the owner of the San Diego Daily Journal all at some time have owned an interest in a San Diego radio station.

Although local stations were few and low in power in 1922, other cities had "powerful stations that give programs," as noted in the Sunday Magazine Feature section of the San Diego Sun on 2 April 1922. Readers were informed that a Los Angeles station reached a

¹⁹ Frank Buxton and Bill Owen, The Big Broadcast: 1920-1950, with an Introduction by Henry Morgan (New York: Avon Books, 1973), p. ix.

²⁰ Barnouw, A Tower in Babel, p. 91, citing Radio Service Bulletin, May 1929.

100-mile range, broadcasting news and concerts; Seattle, a sixty-mile range; Denver was broadcasting news twice daily, with concerts on Sunday evenings; and Dallas offered weather forecast, news and concerts daily.²¹ The article explained that the newest thrill in indoor sport (radio), a scientific invention taken up as a fad by boys, had become a source of delight to millions of grown-ups in the nation. The receiving instruments, the San Diego readers were told, did not need aerials, and radio phones were further depicted as being a boon to the sick.²²

Before crystal sets gave way to radios, the sale of Quaker Oats in San Diego increased as they did across the nation. The cylindrical shape of the box was ideal for wrapping the copper wire tuning coils needed for these crystal receiving sets.²³

The next decade evidenced problems among broadcasters, regulation agencies and performers, as in the case of San Diegan W. E. Phillips who went on the

²¹ San Diego Sun, 2 April 1922, p. 6.

²² Ibid.

²³ Interviews with husband of author, Russel W. Crane, Jr., November 1976; Herbert Lockwood, "Embryo Radio," Fallout from the Skeleton's Closet: A Light Look at San Diego History, 2d ed. (San Diego: San Diego Independent, 1968), p. 55.

air illegally and was cited in August 1931 for "unauthorized air time."²⁴ Another incident involved performers who were unhappy with developments in the radio industry. In 1933, local musicians registered a complaint against San Diego radio stations for importing Los Angeles talent to provide the music for advertising local products.²⁵

As the industry in San Diego matured, local radio capabilities were brought to the attention of the entire nation when on Christmas Day, 1933 St. Joseph's Cathedral broadcast a Mass for the first time on a national network.²⁶

The Chamber of Commerce had also begun to realize the potential of network radio to promote the city, and so placed a commercial citing the "cultural, industrial and recreational progress" of San Diego on the popular CBS "Myrt and Marge" show in Chicago in 1934.²⁷

San Diego radio stations were assigned new frequencies as a result of the reallocations of 24 March 1941 (see Appendix) which were the result of the North

²⁴ San Diego Union, 19 August 1931, p. 5:2.

²⁵ Ibid., 23 June 1933, p. II-12:4.

²⁶ Ibid., 25 December 1933, p. 1:3.

²⁷ Ibid., 28 February 1934, p. II-1:4.

American Regional Broadcast Agreement (NARBA). The communications act authorizes and charges the FCC with carrying out international treaty provisions, and this agreement was needed to assure proper allocation of frequencies in order that stations in the United States, Canada, Mexico and the Caribbean Islands could all operate without interference on their assigned wavelengths. Strong Mexican stations created the problem that disturbed southern California stations.

As San Diego's radio industry developed, such well-known programs as "America's Town Meeting of the Air" and "Horace Heidt" appeared live in the Russ Auditorium at various times from 1942 to 1948. Local public service programs were included as well, with such offerings as the popular "Quizdown," which featured elementary school children every Saturday morning at the Spreckels Theatre from 1946 to 1947.²⁸

Neil Morgan, writing in San Diego Magazine in 1948, did not think that San Diego radio was producing much of value. He reprimanded advertising agencies, station owners and local performers for producing mediocre fare. He considered folk singer Sim Hinton the only performer sufficiently talented to be national

²⁸San Diego Union, 13 October and 13 April 1946.

network material. Morgan further suggested that the listeners should demand better programs and considered Hooperatings to be completely unsatisfactory. Morgan lamented that this system of rating programs showed only what the listeners heard, and did not say what the public would rather hear.²⁹

Overview of San Diego Commercial Radio Stations

Several radio stations began broadcasting with commercial licenses in San Diego in 1922. All were 360-meter stations, with power varying from 10 to 50 watts. Nine of these stations can be documented closely, if not exactly, as to date of going on the air. No local written records have been located for radio station KVU.³⁰ In April 1922, Jack Wise put KON on the air for Holzwasser's Department Store and the Blue Bird Talking Machine Company. The basic purpose was to promote Blue Bird records. This endeavor was followed shortly thereafter by the appearance of KDPT and KYF. KDPT was licensed to the Union-Tribune Publishing Company and the Southern Electrical Company, and existed to sell

²⁹ Neil Morgan, "San Diego Radio," San Diego Magazine, October 1948, pp. 16-17, 36.

³⁰ FCC records have not been made available to the researcher for KVU and other stations included in this study wherein dates are lacking.

radio sets for the electrical company. KYF was in the Thearle Music Company building, built to promote records and other merchandise.

In May of that same year, 1922, two more stations appeared, KDYM and KDYO. Scott Palmer, owner and operator of the Savoy Theater, had KDYM built to advertise the performances at the theater. KDYO was located in the automotive repair firm of Carlson and Simpson, and its purpose is not known; but it possibly was for the promotion of the business.

KFBC (later renamed KGB) was put on the air from a Normal Heights location by its builder, W. K. Azbill, in July 1922. Sometime later that summer, station KEN began broadcasting, sharing the airwaves with the other San Diego stations. KEN and the next commercial station to receive a license, KFFA, were probably intended primarily as an extension of the hobby of wireless operations by their doctor owners.

The final station thought by former operators Wayne Prather and Juan Luna to have begun broadcasting in the year 1922 was purely a commercial venture. KVU, owned by the Boulevard Express Company, advertised the trucking company which maintained a similar radio station in Los Angeles.

Of all these stations, KGB (originally KFBC) is the only one still broadcasting in San Diego today.

The next commercial radio station to be licensed in the city was KFWW (later renamed KFSD, and now known as KOGO). This station first broadcast in June 1925, and is San Diego's second oldest continuously licensed broadcasting station.

No additional stations emerged during the 1930s. A construction permit was issued to owner K. L. Banning for Pacific Acceptance Corporation, licensee, in 1937 for radio station KVSD. It was assigned 1200 kilocycles with 100 watts of power; but the station never went on the air.³¹

Warren B. Worcester put KFMB on the air in 1941. This station is San Diego's third oldest continuously licensed station. No more stations were licensed during World War II; but by 1946 KSDJ, a CBS affiliated station owned by Clinton D. McKinnon of the San Diego Daily Journal, was broadcasting. Next came KFLR (which went on the air as KYOR in January 1947). KYOR was a joint venture of several local business persons. KUSN followed later in 1947, and was San Diego's most powerful independent station. Principal owner of this

³¹ Broadcasting 1937 Yearbook Number (Washington, D.C.: Broadcasting Publications, 1937), p. 52.

station was C. Arnholt Smith of the U.S. National Bank. In July 1947, KSON, owned by the Studebaker Broadcasting Company, went on the air. At this time a construction permit was issued to KLIK, to be located in the Bank of America Building. Plans were never completed, and KLIK never went on the air.

FM radio broadcasting began in San Diego when existing stations exercised their options and put their FM stations on the air. KFMB-FM was the first, airing in 1947. KWFM-FM (KSON's adjunct) followed in 1948. In 1949, KFSD-FM began broadcasting.

In 1949, KSDO (applied for as KSDB) went on the air and put KSDO-FM into operation during that same year, making four FM stations in San Diego. Stations had begun to combine, and KSDO was actually a renaming of the recently merged stations KYOR and KUSN, and represented no new owners in the field of San Diego broadcasting. Another change was effected in 1949 when McKinnon's KSDJ--the CBS affiliate--became KCBQ.

The development of these commercial radio stations of San Diego follows. Where logical, the stations are presented in chronological order. Special emphasis is placed on the three oldest continuously licensed stations, KGB, KFSD (aired first as KFWW, now renamed KOGO) and KFMB.

CHAPTER III

COMMERCIAL RADIO STATIONS IN
SAN DIEGO TO 1950Radio Station KON

The builder and sole operator of this small 20-watt station recalls that KON actually went on the air "sometime late in 1921," operating on a temporary license. Jack Wiseman still has a letter, dated 14 April 1922, specifically outlining the agreement between the Blue Bird Talking Machine Company of Los Angeles and Wiseman for construction of this station.

In confirmation of our recent conversation, we will agree to allow you not more than \$200.00 for equipping a satisfactory broad-casting station in the Music Dept. of Holzwassers, Inc. in San Diego. This set is to be completely installed and under proper operation at the above figure.

Although Wiseman had a thorough background in military telegraphy from his years in the U.S. Army Signal Corps, Blue Bird was taking no chances with their San Diego investment; and the letter continued:

If at any time you sever your connections with this concern, it is to be thoroughly understood that the entire broad-casting apparatus is to remain in our name and to be our property.

The temporary license which you have received is to be forwarded to us for our files. When

the final license is granted to us by the government, it is to be forwarded to this point to be filed away.¹

Wiseman was to be paid one hundred dollars a month, fifty dollars to be paid him by each of his two employers--Holzwasser's, Inc. and Blue Bird.²

Holzwasser's, Inc. was a department store located on the corner of Fifth and Broadway, in the building now occupied by the Walker-Scott Department Store.

Wiseman explains that KON went on the air expressly to sell Blue Bird records "and we sold quite a few." Joe Stone, in writing of KON, calls Wiseman "San Diego's first disc jockey."⁴ Holzwasser's advertisements usually appeared on the outside back page of the San Diego Sun, and although no announcement of the radio station was located, on 9 April 1922 the advertisement proclaimed the store the "San Diego 'HOME' of the Bluebird Phonograph--plays any make of record.

¹ Letter to John Wiseman, Jr. from M. F. Fybush, General Manager of Blue Bird Talking Machine Company, Los Angeles, California, 14 April 1922.

² Ibid.

³ Interviews with John Wiseman, Jr. ("Jack"), 11 November 1976 to August 1977.

⁴ Joe Stone, "KON Was San Diego's First," San Diego Union, 19 November 1972, pp. G-1, 2:5-6.

8th Floor."⁵

KON's operator was innovative. In order to bring organ music played by Paul Maiss to the radio listeners, Wiseman put a telephone on the organ in the Superba Theater (at Fourth and "C" Streets) and another in the KON studio in front of the microphone. The broadcast was successful, and it was because of this endeavor that Wiseman claims to have effected San Diego's first remote broadcast in 1922.⁶ Maiss and his wife, a singer, also went to the KON studio and performed for an audience in the Superba Theater who were listening on the theater's radio receiver.

Not all of Wiseman's ideas were successful, as in the case of his attempt to broadcast the weekly early morning songfests of the Holzwasser employees. Wiseman announced the intended program, the singers performed, and the telephone rang in the studio. The caller was Eugene Merritt, an engineer who was building station KDPT for the Union Tribune Publishing Company and the Southern Electric Company. Merritt informed Wiseman that no singers could be heard over the airwaves. Wiseman did not relate this sad news to the would-be

⁵ San Diego Sun, 9 April 1922.

⁶ Interview, Wiseman.

radio stars.⁷

Jack Wiseman had more ideas that he wished to try, and one involved placing a tube set--a radio--in an automobile. A dealer thought having an antenna on a car would advertise his product very well, so Wiseman placed one aerial on the back and another on the front of a National "Sextet" Touring Car. A reporter came, and together they set out for Campo. The car had to be stopped frequently to tune in the set. Unfortunately, the set picked up the KON station in downtown San Diego for only about ten miles--almost to El Cajon.⁸

KON was costly to operate. Repairs were expensive and hard to find, and record sales could not cover maintenance costs. It was decided to discontinue operation in less than a year. Radio Division records indicate that KON went off the air on 9 March 1923; and by June 1923 the license was cancelled and the station deleted from the listings.⁹ Wiseman remembers taking the equipment to some person in East San Diego who wanted to broadcast religious programs. Evidently Blue

⁷ Stone, "KON"; Interview, Wiseman.

⁸ Interview, Wiseman.

⁹ Ibid; Broadcast Pro-File, "Station Profile of KON," Los Angeles, California, 1977. (Typewritten.) Information obtained from Radio Division records, National Archives and FCC documents.

Bird rescinded their earlier request to have the entire broadcasting apparatus remain in their name and to be their property. Jack Wiseman is now retired and resides in Alpine, California.

Joe Stone has dubbed radio station KON "San Diego's First."¹⁰ This statement is substantiated by Jack Wiseman, although actual dates of licenses do not bear out these facts. The discrepancy seems to come from the fact that temporary licenses allowed stations to begin operation earlier than official permanent licensing records indicate.

Radio Station KDPT

A six-column, two-line, bold headline in the San Diego Union of 16 April 1922 proclaimed: "Union, Evening Tribune to Broadcast News, Music by Radio Every Evening," followed by two more headlines:

Giant Plant Installed to Give People Benefit of Bulletins, Entertainment Programs

Realizing Strides Made by Radio Telephony, Papers Arrange With Southern Electrical Company for Sending Outfit to Be Installed on Roof of Pythian Building, Third and E; Broadcasting to Be on 360-Meter Wave Length

As excited as the journalist was, he still was not totally convinced that this phenomenon would actually take place, for he wrote with caution that

¹⁰ Stone, "KON."

In keeping with their policy of rendering the best and most up-to-date service to the people of San Diego and surrounding places, The "Union and Evening Tribune" have arranged to broadcast the latest news bulletins, the best music selections and similar information in programs to be sent forth by radio every evening. If plans completed last night can be carried out--and tests indicate that there will be no hitch--the first program will be given by The Union and Evening Tribune tomorrow night, starting at 7:30 o'clock.¹¹

Superlatives reigned in the description of this worthy endeavor as the article continued, crediting this plant as being the "most advanced type obtainable," and that it had been tested by experts "and pronounced perfect." These same experts had declared that this mighty giant would have a broadcasting range of several hundred miles, "and if used for straight radio, its range would be greatly increased."¹²

A headline on the following day announced that the "ENTIRE OPERA 'LA TRAVIATA' WILL BE SENT." But, once again, a note of caution crept into the ebullience: "Barring unforeseen accidents, the broadcasting will begin with an announcement of the service at 7:30 o'clock tonight."

Having issued proper warning, enthusiasm continued as it was stated that radio fans interested in

¹¹ San Diego Union, 16 April 1922, p. 1.

¹² Ibid.

the transmission of the human voice were "expected to form a great audience." This "fine" program that KDPT would "flash out" was to last for an hour and a half. The musical portion of the program was arranged by the Thearle Music Company. In addition, there were to be "news bulletins, including baseball scores." Before the musical offerings in their entirety were listed, a brief resume of the story of the opera was provided.¹³

This new giant radio station received the largest headlines, and shared the front page on this mid-April day in 1922 with much smaller headlined news events such as:

1. The Sherman Indians defeated the San Diego high school [baseball] team at the Stadium
2. A "Remarkable Feat of Surgery Performed By Physicians in New York Hospital" "Doctors Transplant Eyes From Dying Man; Blind Boy Sees"
3. Immediately following listing of the final offering of "La Traviata" was the important news that the "Granddaughter of Governor Loses Tooth"¹⁴

The rival San Diego newspaper, the Sun, duly noted the opening of the "first huge broadcasting station, KDPT," with a radius of 1,000 miles, and suggested that readers tune in at 7:30 that night. The

¹³ San Diego Union, 17 April 1922, p. 1.

¹⁴ Ibid., p. 3.

Sun further explained that "should a fire, a robbery or any other exciting and interesting occurrence take place in San Diego tonight, all those with receiving sets will know of it within a few minutes."¹⁵

Neither newspaper mentioned the fact that KDPT's 50-watt station had been licensed officially on 7 March 1922. Broadcasting dates did not always coincide with licensing date. Some stations aired with a temporary license, thus being recorded officially as having begun broadcasting later than they actually did. Old records indicate that an application for this station, KDPT, was made to the Department of Commerce Radio Division in early 1921.¹⁶

The newspaper treated the announcement of the daily program of station KDPT as a feature story, with headlines lauding some facet or other of this great radio station. There was no reticence to praise the efforts, as it was stated that "with the completion of the third night's program, the Union-Tribune-Southern Electrical company radio plant is an established success and is spreading the fame of the radio like wildfire."¹⁷

¹⁵ San Diego Sun, 17 April 1922, pp. 1, 2.

¹⁶ Broadcast Pro-File, "Profile of KON," citing Radio Division material.

¹⁷ San Diego Union, 20 April 1922, p. 3.

It was announced that more and more receiving stations were being installed around the city, due to the great demand to hear these fine programs. Cards had been received from stations 1,000 miles away, saying that they would hear the musical numbers and news bulletins clearly. However,

Due to some peculiar conditions, certain kinds of music do not carry well on the radio. Violin music, for example, is difficult to transmit and most receiving stations are unable to get the true tone values when this kind of music is sent.¹⁸

Eugene P. Merritt, "the radio operator in charge of the broadcasting station, is a judge of tone values and can tell unerringly which kinds of music can be broadcast with best results." His advice: play jazz.¹⁹ This information had significant results in local radio development, for stations had previously tended to play classical music. A lighter format began to be offered.

Eleven days later, enough San Diegans had expressed interest and curiosity concerning how this "big station" operated that pictures of the studio and an explanation of procedures appeared in the newspaper.²⁰

¹⁸ San Diego Union, 20 April 1922, p. 3.

¹⁹ Ibid.

²⁰ Ibid., 28 April 1922, p. 22.

Pioneers in San Diego broadcasting often knew each other and gave each other advice. E. P. Merritt, the engineer for Southern Electric Company who had fashioned KDPT equipment from old telephone parts, shared knowledge and problems with Jack Wiseman of station KON.²¹

Station KDPT was installed primarily to sell radio sets and newspapers, and it served its owners well. Early listeners were quick to express their interest and their choices of music. Dance music was featured very early, by 22 April 1922, and soon opera was interspersed with popular tunes on each program. One article announced that "Willie's Radio Receiving Set Will Be in Demand Tonight to Get Earful of Latest Jazz."²²

But, on Sunday, "The big station will be silent," and the newspaper promised that Monday's program would be announced in Monday's paper.²³

The Hughson Automobile Agency at Columbia and Broadway opened its doors to the public. Many came to

²¹ Interview, Wiseman.

²² San Diego Union, 22 April 1922, p. 1.

²³ Ibid., 23 April 1922, News and Classified Section, p. 1.

listen and stayed to dance, as this well-publicized radio station broadcast its nightly offerings.²⁴

Lest the public should not be aware of the real purpose of this station, a three-column, one-half page advertisement appeared on 27 April 1922, ten days after the initial program.

Are you enjoying our Radio Concerts?

We operate the only government licensed radio broadcasting station in San Diego.

Place your radio set order immediately.

\$25-\$500. Deliveries start May 1st.

Southern Electrical Co., 3rd & E; 7th & Broadway²⁵

This advertising claim ignored or denied existence of Holzwasser's KON. On the day that Azbill's station KFBC first went on the air--14 July 1922--the newspaper co-owner of KDPT announced only the feature selections of KDPT in keeping with Bastille Day.²⁶

The early newspaper articles praising radio station KDPT had also to explain to San Diegans that the broadcasts would not be through megaphones, and that a prospective listener must have a receiving set--he could not hear the program by standing on the sidewalk outside

²⁴ San Diego Union, 23 April 1922, News and Classified Section, p. 1.

²⁵ Ibid., 27 April 1922, p. 10:4,5.

²⁶ Ibid., p. 20:6-7.

the studio.²⁷

The first commercials featured on KDPT were fashioned to sell records for Thearle's, as "You will now hear a musical number played on the Ampico Player Piano from Thearle Music Company, at 640 D Street . . ."²⁸

Radio Station KDPT made it possible for San Diegans to be entertained--by providing music for listening and dancing--to be informed of local and world news events, and to hear products advertised over the airwaves as the era of the "Roaring Twenties" began.

KDPT was assigned 1230 kilocycles in August 1923. By Manuary 1924 the station bore the slogan "San Diego--At the End of the Trail," and operated daily between 1:30 P.M. and 2:30 P.M. and from 6:00 P.M. to 6:45 P.M. Wednesdays the hours were 8:00 P.M. to 10:00 P.M., and Sundays they broadcast from 10:00 A.M. to 11:00 A.M.²⁹

The Union was still publishing KDPT programming schedules and articles about the operation as of 4 April 1924. By March 1925, however, KDPT went off the air and

²⁷ Norman Tolle, ed., "Early Day Radio in San Diego," Union Title Trust Topics, March-April 1950, pp. 12-13.

²⁸ Ibid.

²⁹ San Diego Union, 4 April 1924, p. 12:2.

returned its license for cancellation. No reason was given for the decision to cease operation, but Jack Wiseman of Holzwasser's KON recalls that Southern Electrical Company went broke at about this time; and he does not think that the newspaper had a monetary investment in the radio station.³⁰

Radio Station KYF

The Thearle Music Company, at 640 Broadway, supplied records for KDPT, beginning with that station's initial broadcast. Commercials were broadcast to sell Thearle's records as well (see page 43). It is not surprising, therefore, that the music company also decided to install a radio station in the top of its building. This 360-meter station, KYF, was licensed on 27 April 1922. Store records do not indicate the presence, purpose or duration of this enterprise; however, William Callaway, son of owner Harry Callaway, deceased, remembers his father speaking of "someone broadcasting up there in the top of the store." Callaway thought the Saturday afternoon concerts were probably broadcast live from the store, as well as recorded musical selections from the merchandise that

³⁰ Radio Division records cited in Broadcast Profile, "Station Profile of KDPT," Los Angeles, California," 1977; Interview, Wiseman.

Thearle's offered for sale.³¹

KYF returned its license with the statement that it did not desire renewal on 27 November 1927.³²

Radio Station KDYM

KDYM, licensed in May 1922, occupied the top floor of the Savoy Theater Building, on the northwest corner of Third and "C" Streets (236 "C" Street). The owner of the theater had the station built mostly for fun, according to his son, James Palmer, and also to entice people who came in to listen to the radio program to stay on for the theater production. The radio listening was free, but tickets were required for the Savoy performances. KDYM was a 50-watt, 360-meter station.³³

Scott Palmer, builder and operator of the Savoy Theater, had always been innovative. In 1896, when denied permission to marry his chosen lady, Palmer, aged nineteen, had taken his bride-to-be aboard a navy ship

³¹ Interview with Frances Callaway, widow of Harry Callaway of Thearle Music Company; interview with William Callaway, son of Harry and Frances, November 1976.

³² Letter from Jan D. Lowry, Los Angeles, 21 July 1977.

³³ Interviews with James Palmer, 7 October, 11 November 1976 and August 1977; interviews with Alden Jesse Fulkerson, 6 October 1976 to August 1977.

and had the Captain marry them at sea, "where the Captain's word is law."³⁴

This new scientific invention of radio spurred his interest, and so Palmer brought a retired U.S. Navy Chief Petty Officer named Armstrong to San Diego to build a radio station in the theater. Although a 50-watt station was not very powerful, it did reach Los Angeles. James Palmer, son of Savoy Theater owner Scott Palmer, was at this time a film-maker in Los Angeles. He would go over to a radio station in Los Angeles to listen, then call his father in San Diego to report on the quality of the reception.³⁵

By November 1922, the Savoy Theater was joined by the Radio Shop in the operation and programming of KDYM. Most programming was of a local nature, featuring concerts, vocalists, news, weather and market reports received on "the broadcasting wave of 360 meters" by San Diego area "radioists."³⁶

In the spring of 1923, the station was assigned to operate on 1190 kilocycles. KDYM preferred to have its license renewed for operation on the familiar

³⁴ San Diego Union, 30 August 1896, p. 2:4.

³⁵ Interview, Palmer.

³⁶ Lowry, letter citing Radio Division records.

360-meter band, but was instead assigned to 252 meters by the Radio Division. Power was increased to 100 watts in November 1923, and the following month, the station was assigned 1070 kilocycle operation. By 1924 KDYM was in operation Mondays, Wednesdays and Fridays from 8:00 P.M. to 10:00 P.M., and on Saturdays from 2:00 P.M. to 5:00 P.M. After nearly three years of continuous operation, KDYM was silenced by its owners by March 1925.³⁷ Octogenarian James Palmer recalls that his father sold the station to a Mexican.³⁸

Wayne Prather, a San Diego broadcasting pioneer, remembers listening to station KDYM, as does Savoy Theater builder Scott Palmer's nephew Alden Jesse Fulkerson of San Diego. Fulkerson sat in the theater listening to the concerts "because we didn't have a crystal set at home." He recalls that his uncle used these "brief and sporadic" broadcasts to encourage customers to advertise the theater performances.³⁹

Radio Station KDYO

This station existed little more than six months and was located at Union and "C" Streets in the Carlson

³⁷ Lowry, letter citing Radio Division records.

³⁸ Interview, Palmer.

³⁹ Interview with Wayne Prather, 26 July 1977; interview, Fulkerson, October 1976.

and Simpson automotive business establishment. Station KDYO was also a 360-meter station, and received its license and call letter assignment in May 1922.⁴⁰

Owners of the Carlson and Simpson operation are now deceased, and no records of the programming and purpose of this small station have been located. It is probable that the station was utilized to advertise the business. In later years, the business did a great deal of automobile radio repairs.

In January 1923, KDYO went off the air and the station was deleted from the records of the Radio Division.⁴¹

Radio Station KGB

KGB--The Period of the Twenties

Long-time residents, including pioneers in San Diego broadcasting, do not agree as to which is the oldest continuously licensed broadcasting station in the city. KGM is the oldest, but the confusion arises from the fact that the station began as KFBC, "The Normal Heights Station," on Friday, 14 July 1922, and did not become KGB until 1927. By this time, the second station

⁴⁰ Lowry, letter citing Radio Service Bulletin, 1922.

⁴¹ Ibid., citing Radio Service Bulletin, 1923.

still to be broadcasting, KFSD, had gone on the air. W. K. Azbill was the owner/builder/operator of KFBC, a 10-watt station which operated on the available 360-meter wavelength; and the station shared air time with the other small stations then operating in the city. Wayne Prather remembers Azbill's station as a "crazy, homemade set-up."⁴² KFBC was located at 5038 Cliff Place, and operated initially on "Limited Commercial" license number 549.⁴³

KFBC remained in operation in Azbill's Normal Heights residence at its original 10 watts of power until early 1923, when power was raised to 20 watts. As was often the case with these small early stations, power changed often. In February 1924, KFBC returned to the 10-watt level, only to be raised once again to 20 watts in April 1924. Now a "Class A" station, KFBC was assigned to operate on 278 meters (equal to 1080 kilocycles) using a power of 15 watts, in May 1924. At this time, the station was in operation on Thursdays and Sundays from 8:00 P.M. to 9:00 P.M., and was also

⁴² Interview, Prather, 26 July 1977; Broadcast Pro-File, "Station Profile of KGB," Los Angeles, California, 1976. (Typewritten.)

⁴³ Broadcast Pro-File, "Profile of KGB," p. 1.

broadcasting a Sunday sermon.⁴⁴

Radio Division records indicate that KFBC continued this trend to power changes, as follows:

July 1924, licensed power was reduced to 5 watts.

Spring 1925, licensed power was increased to 10 watts, assigned to 1340 kilocycles.

In early 1926, power was still 10 watts, but KFBC was shifted to 1390 kilocycles.

February 1926, licensed power was raised to 30 watts.⁴⁵

Radio station KFBC changed ownership frequently over the years, beginning in September 1926, when the Union League Club of San Diego County "acquired" KFBC from Azbill "through the lease of all operating hours," according to the only records located on the station. These records further indicate that later in 1926, Arthur Wells Yale, M.D., "acquired all Union League holdings, including the radio station." No mention was made of sales or prices involved in these acquisitions. Still later in 1926 the station moved downtown to the

⁴⁴ KGB files of Rick Leibert, researched from Commercial & Government Radio Stations of the United States, issued by the Department of Commerce, Radio Service, 1976; Broadcast Pro-File, "Station Profile of KGB," p. 1.

⁴⁵ Broadcast Pro-File, "Station Profile of KGB," p. 1.

Balboa Theater Building. Dr. Yale took charge of programming and used KFBC to air his political views.⁴⁶

A new dial position of 1210 kilocycles was assigned KFBC in June 1927, and the station was elevated to 100 watts of power. In August 1927, Dr. Yale became the sole licensee. In November of this same year, the station moved to 207 Electric Building, on Ash Street between Seventh and Eighth Streets. Station records indicate that "at about this time, KFBC became a commercial enterprise with the hiring of George Bowles as Station Manager"; and that on 27 March 1928, as a result of a change requested by Bowles on behalf of Dr. Yale, call letters were changed to KGB.⁴⁷ By June 1928 Bowles, according to station records, had risen to Vice-President as well as Station Manager, and on 11 July 1928 KGB was sold by Dr. Yale to the Pickwick Stages System. Pickwick owned bus lines and hotels on the Pacific Coast, and the new owners subsequently formed the Pickwick Broadcasting Company to operate their new station. KGB's slogan at this time was "The Voice of Sunny San Diego." Studios and transmitter were moved to the Pickwick Terminal Hotel Building at the corner of

⁴⁶ Broadcast Pro-File, "Profile of KGB," p. 1.

⁴⁷ Ibid.

First and Broadway, where the station remained until 1944.⁴⁸

The Pickwick Broadcasting Company later acquired KNRC Los Angeles and KTAB San Francisco, to form a three-station "chain."⁴⁹

From this point, KGB's history becomes more confusing, for sales and affiliations occurred rapidly, as follows:

July 1928: KGB sold by Yale to Pickwick Stages System, who formed Pickwick Broadcasting Corporation, who then formed a three-station chain including KNRC-LA and KTAB-SF.

December 1928: KGB became an affiliate of the Don Lee-owned chain.

January 1929: KGB licensee becomes Pickwick Broadcasting System.

August 1929: Don Lee chain affiliated with nationwide Columbia chain (KGB thereafter a full-time CBS-Don Lee affiliate.

May 1931: KGB sold by Pickwick Broadcasting Corporation to Don Lee, Inc.

August 1932: KGB licensee becomes Don Lee Broadcasting System, Inc.

⁴⁸ Broadcast Pro-File, "Profile of KGB," p. 1.

⁴⁹ Ibid.

1936. Don Lee (and KGB) joined MBS and dropped the CBS affiliate.⁵⁰

When KGB became a CBS-Don Lee affiliate, the station had an air slogan of "Music for the Sick," intended to reflect the interest in programming for those who were unable to leave their beds or homes.⁵¹

Broadcasting Advertising of May 1929 announced a staff addition, stating that

Ernest L. Landsberg, formerly with KFWC, Pomona, California, . . . has been appointed sales manager of the Pickwick Broadcasting Corporation, owners of KGB San Diego. . . . Luther L. Putnam, formerly with national exploitation and publicity department of Paramount Famous Lasky Corporation, New York, is now in the sales department, and writing some of the continuity for KGB.⁵²

This same trade magazine listed commercial radio stations and their time on the air, with the additional information that Robert G. Binyon was manager "full time" of KGB.⁵³

The Union reported the sale of KGB to Don Lee, Inc. as occurring on 9 May 1931, and added that the station was to join CBS. Mr. Don Lee was quoted, as

⁵⁰ Broadcast Pro-File, "Profile of KGB," p. 1.

⁵¹ KGB has a history of programming with concern for handicapped persons, as will be described later.

⁵² Broadcast Advertising, May 1929, p. 32.

⁵³ Ibid., April 1930, p. 18.

well as program contents for the dedicatory program to be aired that day. Lee predicted that San Diego was on the threshold of its greatest growth era. Programs to be heard included the Sunkist musical cocktail, Gus Arnheim's band, Sierra Symphonies, and something entitled "Social Growth." The newspaper also added that Binyon would be Station Manager.⁵⁴

The San Diego unit of CBS-Don Lee, KGB, was taken over in 1932 by C. Ellsworth Wylie. Power was raised to 1000 watts by the end of that year, and KGB was well launched into its second decade of broadcasting.⁵⁵

KGB--The Period of the Thirties

As the new decade began, KGB's programming was attempting to interest a diversified audience. The local newspaper recorded KGB's program for each day. The following sample indicates a partial listing for one day, 19 August 1930:

7-7:30 am. The Lark
7:30-9 am. Sponsored programs
9-9:15 am. Health Talk
7:45-8 pm. Chiropractic program
8-9 pm. Highway Highlights
9-10 pm. Male quartet⁵⁶

⁵⁴ San Diego Union, 5 November 1930, p. II-6:1,
8 May 1931, p. 1:7.

⁵⁵ Ibid., 22 October 1932, p. 2:2.

⁵⁶ San Diego Union, 19 August 1930; also see
Appendix.

The first eight years of radio station KFBC (KGB) had evidenced a series of growing pains, with successes and failures, with those involved in its operation learning the commercial radio business from day to day. As the 1930s began, KGB was in a secure position financially, and the station had enough power to reach a large audience. It was during the decade of the thirties that innovation in programming emerged, and talented announcers and writers trained at KGB began leaving to become even more successful in New York and Hollywood. San Diego was considered an excellent market by advertisers, due to the large Navy population.⁵⁷

Jack Bailey began his broadcasting career at KGB early in the 1930s. Lincoln Dellar became Station Manager in 1933, and during his tenure, the staff included neophyte broadcaster Arthur Gordon Linkletter. Linkletter was first an announcer, in 1933, Program Director in 1934, and Station Manager by 1936. Gary Breckner was Program Director when Linkletter joined KGB. It was at KGB that Art Linkletter originated the "Man on the Street" shows, "which began the deluge of audience participation shows of all kinds--quiz, stunt,

⁵⁷ Interview with Hobby Myers of the Sentinel, in Pacific Beach, San Diego, 11 July 1977.

and talk."⁵⁸ Further contributions, not all noteworthy, of this famous broadcasting personality included broadcasts from Balboa Park during the Exposition in 1935, and a series:

My first series, which I helped to sell, write and announce, was the Benbough Mortuary Bulletin of the Air, which was a five minute, twice weekly show announcing events of interest around town involving clubs and other groups' celebrations. My career almost ended right there when my unbridled laughter over something carried over into a cremation, burial, and entombment commercial--which the sponsor was listening to. Mr. Dellar saved my neck and I went on to better things.⁵⁹

Although Linkletter left San Diego for radio work in Dallas for the Texas Centennial in 1936, he came back to stage his radio show "People Are Funny" at the Fox Theater in May 1947, as a benefit sponsored by the Thursday Club.⁶⁰ He performed a similar service for the Lion's Club in 1950.⁶¹

Sidney W. "Sid" Fuller replaced Art Linkletter as Station Manager of KGB in the spring of 1936; and in June, Don Lee joined the Mutual Broadcasting System,

⁵⁸ Letter from Art Linkletter, 24 November 1976.

⁵⁹ Ibid.

⁶⁰ San Diego Union, 1 April 1936, p. 5:8; 25 May 1947, p. F-2:4.

⁶¹ Ibid., 19 February 1950.

dropping the CBS affiliation.⁶²

Programming during the early thirties included numerous live, local shows, such as contests for a role in a movie, Hollywood Hotel. A San Diegan, Naomi Woodruff, won in San Diego; but she placed second in the final contest in San Francisco.⁶³ "Keyboard Varieties" was a popular program on Friday mornings, sponsored by Westgate Sea Products Company. Gary Breckner, the new Program Director, was the Master of Ceremonies for this program.⁶⁴

CBS published a brochure on "Day and Night CBS Listening Areas" in 1935, stating that KGB (by now 1330 kilocycles, 2500 watts daytime and 1000 watts evening) "has swiftly risen to first place in popularity and prestige in the San Diego market. . . . KGB proved to have an audience consistently 60% greater than the next most popular station." The promotion continued:

KGB is particularly effective in getting advertising returns from its responsive audience because of the active support it has won from dealers throughout the San Diego territory.

The city is the center of the third largest market area in California, and fifth on the Pacific Coast. . . . Army and navy activities in

⁶² San Diego Union, 1 April 1936, p. 5:8; 8 June 1936, p. 2:6.

⁶³ Ibid., 4 August 1934, p. 8:3.

⁶⁴ Ibid., 6 June 1934, p. 5:2.

San Diego, with a personnel of 20,000 whose annual pay-roll alone amounts to \$24,000,000, help maintain the high-above-the-average retail purchasing power of the city and KGB's audience.⁶⁵

The following year, KGB, as noted earlier, dropped the CBS affiliation and joined MBS.

Programs for shut-ins began in 1935, being broadcast on the fourth Friday of each month, with visitors welcomed to the studios.⁶⁶ Much publicity attended another of KGB's programs involving the handicapped. A program was broadcast entirely by blind persons reading from a Braille script in 1937.⁶⁷

A familiar name in music and broadcast advertising circles by now, Thearle Music Company sponsored "Fun at the Piano" beginning 19 July 1937, as announced by store owner Harry E. Callaway.⁶⁸

During the mid-1930s another KGB personality was earnestly working his way up the broadcasting ladder. Larry Rhine, currently head writer for the television show, "All in the Family," says that Lincoln Dellar hired him as a combination writer-announcer "for purposes of being paid one salary instead of two." At

⁶⁵ Day and Night Listening Areas (N.p.: 1935), n.p.

⁶⁶ San Diego Union, 12 January 1936, p. II-2:1.

⁶⁷ Ibid., 29 November 1937, p. 10:1.

⁶⁸ Ibid., 8 July 1937, p. 9:2.

this time the station was "on the first two floors of the Pickwick Hotel, entering from the side street off Broadway to the reception and business office, then upstairs to a large broadcast studio and compact announce booth." Harry Witt (later to become Manager) was Business Manager, Bob Elliott was a Time Salesman, and announcers were Gary Breckner, Jim Dillon, and the younger men Hal Chambers, Art Linkletter and Larry Rhine. Rhine created his own early morning show, "The Seven O'clock Club," spun records "and initiated those who wrote in to be Early Birds." Rhine also wrote and produced "Public Enemies," which "dramatized the onslaught of villainous germs against heroic blood-streams." He was even "somehow connected" with "The Bathmat Revue," "Five Minutes with Big Five"--"a rather interesting explainer of how things like the word 'candidate' came to be . . . , " "Pioneers on Parade," "To the Ladies," and "my own giant creation of 'Baron Gonkerdonk and his Helpful Hints to the Housewife.'" On this show, Rhine recalls that

Came Thanksgiving and I'd be deluged with requests for recipes for the turkey which I hashed up literally and figuratively.

Facilities in these days were crude by today's standards. Rhine explains:

The announce booth had a panel for punching

in or out the CBS network, the booth mike, or the hanging-from-the-ceiling carbon mikes in the big studio. To the announcer's right were twin hand-spin turntables with knobbed gains under each platter so you could segue from one 78 record to another. To the announcer's left were "transcription" tables for the 33 1/3's, with a large dial gain on the wall.

There was a button on the panel which you could double-buzz for the engineer on the roof to fade out the network, if it was a sustaining program, and fade in what we would broadcast locally.⁶⁹

On occasion, KGB would originate to the entire CBS network, plus Canada, and Rhine remembers that "we announcers vied to be heard coast-to-coast and we shouted a little to make sure we'd be heard that far away." There were exciting moments, such as during an earthquake which caused the hanging mikes to swing "like pendula looking for clocks" and announcing a remote from Gay's lion farm, only to have the owner open the lion's cage in front of the now-nervous Rhine.

Rhine recalls spinning dance records from midnight to one, except on "Sunday nights classical music because Don Lee wanted it that way." Rhine's sign-off was Longfellow's "The Day is Done." Becoming weary of reciting the same poem every night, Rhine took matters into his own hands:

. . . I scribbled out one myself, horribly cliche, about the moon gleaming o'er the wave crests, and

⁶⁹ Letter from Larry Rhine, 14 July 1977.

when listeners called in to rave over the sheer beauty of it all, I told them it was written by Shelley or Keats or whoever I happened to think of. And they bought it!⁷⁰

"All in the Family" has gained, and KGB has lost Larry Rhine; but this talented writer remembers KGB as "one of the early loves" of his life.

By 1936, Lewis Allen Weiss was General Manager of all Don Lee-owned West Coast stations, including MBS-affiliated KGB. By mid-1938, KGB was in daily operation from 7:00 A.M. to 1:00 A.M., Sundays from 8:00 to midnight. The station was expanding so rapidly that in 1939 it requested FCC permission to raise power to 5000 watts and relocate its transmitter and antenna. The permit was issued on 27 November 1939, but allowed to expire in 1940.⁷¹

A name well-remembered and a personality much-loved and respected in San Diego radio circles was that of the late Molly Morse, who began what was to be a twenty-six-year career in broadcasting in 1938 at KGB. Her program was devoted to women's interests, and was very popular. In a program schedule for the week of 9 June 1946, a notation followed the listing of her program, stating "women's interest participation program

⁷⁰ Letter, Rhine.

⁷¹ Broadcast Pro-File, "Station Profile of KGB," p. 2.

limited to three sponsors daily."⁷²

KGB--The Period of the Forties

As a result of the NARBA Treaty frequency reallocations, KGB's dial position was altered on 29 March 1941 from 1330 to 1350 kilocycles. Sidney W. Fuller was now Station Manager of this Don Lee Mutual station. San Diego radio expansion was seriously affected by World War II, and programming took on a war theme wherever possible. The Navy used station KGB for ship signal guidance during the war. F. D. Ide, known as "Fran," became Station Manager in 1942, and recalls that the local stations cooperated and worked together to further the war effort. KGB originated a show that was heard coast to coast which featured the Marines. Ide still has the certificate of award that KGB received for this program. One of these military shows emanated from the Marine Corps Recruit Depot, and another from the Naval Training Center, and featured important movie stars of the day such as Ginger Rogers, Henry Fonda and Tyrone Power.⁷³

⁷² KGB Program Schedule: Week of June 9, 1946
(New York: John Blair & Co., 1946), n.p.

⁷³ Interview with Beth Mohr of the San Diego Union, 19 July 1977.

KGB, according to Ide, was the number one station in San Diego at this time. The market, Ide continues, was very good. Automobile dealers furnished a great deal of advertising revenue, with J. R. Townsend and City Chevrolet the largest advertisers.⁷⁴ Among those with whom Ide worked were Beth Mohr, Traffic Manager from 1941 to 1947; and "Hobby" Myers, who became Commercial Manager in 1945. Both Mohr and Myers are now well-known newspaper personalities. When Myers left KGB to work for KFMB, he took the popular Molly Morse with him.⁷⁵ "Molly" was subsequently fired from KFMB in 1964, when the station management decided to employ all males.⁷⁶

Another well-remembered personality in San Diego radio is John Paul Jones, known as Paul.⁷⁷ Jones went from KFSD to KGB in 1940. He left to enter the Armed Forces in 1941, but returned to KGB for two more years in 1945. He was a respected newscaster, and had become

⁷⁴ Interview with Fran Ide of La Mesa, 12 July 1977. Ide, now retired, is highly respected in San Diego radio circles. Former employees comment on his expertise and kindness.

⁷⁵ Interview, Myers.

⁷⁶ Frank Rhoades, San Diego Union, 27 May 1970, p. B-2:1-2.

⁷⁷ Interview with John Paul Jones and his wife, the former Loomis Nolen, 11 July 1977. See also radio stations KFSD, KUSN and KSDO.

known for his sign-off slogan of many years: "It's a privilege to live in the United States." An Ocean Beach fan, Richard E. Weeks, wrote a penny postcard on 23 February 1946 to Jones in care of KGB, San Diego, California, which stated:

When the war began, there was a newscaster who always wound up with this remark. This is John Paul Jones reminding you that it's a privilege to live in the USA. Now I have been hearing the same clear voice, and I'm glad you are back again at your old job.

Salaries were never very high for the employees of the radio stations; and as well-known and experienced as Jones was, his highest salary in broadcasting was \$130 per month.⁷⁸

Management at KGB was interested in establishing a broadcasting site, including transmitter, in Balboa Park in 1941. The plan was strenuously protested by citizens, and the City Council received so many letters in opposition to the proposal that they repeatedly postponed their final decision, as reported almost daily in the newspapers. Finally, due to citizen objections, KGB withdrew its request and dropped "for the present" its expansion plans.⁷⁹

⁷⁸ Interview, Jones. Verbal information substantiated by Internal Revenue Service records of Jones.

⁷⁹ San Diego Union, 8, 13, 14, 20 August 1941; 9 October 1941, p. 1:34.

Studio location did vary slightly, however, in late 1944, with a move to 1017 First Avenue. KGB's licensee, the Don Lee Broadcasting System, was transferred to the Don Lee Holding Company in 1947; and by 1950, ownership of KGB's licensee had passed to Thomas S. Lee Enterprises, Inc. The FCC approved a major station sale on 27 December 1950 in which all stock in Thomas S. Lee Enterprises, Inc.--including the Don Lee network, a 19 percent interest in the Mutual Broadcasting System, and its group of radio stations plus a Los Angeles television station--were acquired for \$12,320,000 by the Akron, Ohio-based General Tire and Rubber Company. The East Coast-based Yankee Network (similar to the Don Lee network) was also acquired at this time.⁸⁰

The new ownership assumed control on New Year's Day 1951, and West Coast broadcasting veteran Wilt Gunzendorfer was appointed KGB General Manager. Other well-known San Diegans became involved in operation of KGB, with the late Marion R. Harris becoming General Manager in 1952. More changes in licensee name occurred, with Harris becoming lessee in 1954; and

⁸⁰ San Diego Union, 28 December 1950, p. 4:1.

licensee name became KGB, Inc. in 1956.⁸¹ Bob Regan, now with the Unified School District, had been with KGB since 1954, and in the late fifties Harris, by now President as well as General Manager, appointed Regan Station Manager. Subsequently, Regan became Vice-President and Station Manager.⁸² Fred Lewis was KGB News Director from 1963 to 1968, "when the station made the interesting transition from ABC Middle of the Road to Rock and Roll music."⁸³

Today, KGB, San Diego's oldest, continuously licensed broadcast station, operates twenty-four hours a day on 1360 kilocycles with 5000 watts of power by day and 1000 watts of power by night. Studios are at 4141 Pacific Highway. Willet H. Brown is President of licensee KGB, Inc.; and Michael J. Brown is Vice-President. Jim Price is General Manager and Rick Liebert is Program Director of this independent station. KGB's format is mellow music.

⁸¹ Interviews with Mrs. Marion Harris, November 1976 and June 1977; interview with Joe Harris of Potrero, son of Mrs. and Mrs. Marion Harris, in November 1976.

⁸² Interview with Bob Regan, former Station Manager of KGB, 10 November 1976.

⁸³ Interview with Fred Lewis, former News Director of KGB, 10 November 1976.

Radio Station KEN

Amateur licensee, 6ZB, Dr. Alfred E. Banks, received Provisional Limited Commercial License No. 660 after June and prior to November 1922. Call letters assigned were KEN, and the station was a 360-meter station. Dr. Banks held the commercial license until 11 May 1923, when radio station KEN went off the air and the license was deleted.⁸⁴

Information as to programming and purpose are not available, but it is probable that Dr. Banks considered the venture as a part of his hobby of radio transmitting.

Radio Station KFFA

Dr. R. O. Shelton had also been an amateur operator, licensed as 6XZ for a special land station. This listing appeared in the 30 June 1921 edition of Radio Stations of the United States, along with Dr. Alfred E. Banks, licensed as 6ZB.⁸⁵

Dr. Shelton received his commercial license for radio station KFFA on 13 November 1922. This was a 360-meter, 50-watt station, and was located alongside

⁸⁴ Radio Service Bulletin, 1921; Lowry, letter.

⁸⁵ Ibid.

the doctor's experimental amateur station 6XZ and his regular amateur station 6BKH, at the Shelton residence at 3443 Fifth Street.

KFFA was assigned 1240 kilocycles in the spring of 1923, and remained a 50-watt operation.⁸⁶

Little is known of KFFA's programming, but Dr. Shelton operated the station primarily as a hobby.

The license was returned for cancellation on 19 November 1923, as Dr. Shelton preferred to remain active on the amateur band instead of the commercial one. The Radio Division deleted radio station KFFA San Diego one day later--on 20 November 1923.⁸⁷

Radio Station KVU

Sometime in 1922, the Boulevard Express Company, a trucking firm which operated between San Diego and Los Angeles, began operating radio station KVU San Diego and KVT Los Angeles. The purpose of the stations was to check on shipping schedules for the trucking operations of the company. Free radiograms were sent in exchange for utilizing the trucking company services. Wayne Prather, a relief operator during vacation periods from San Diego High School, recalls that Western Metal was a

⁸⁶ Radio Division records cited in Lowry, letter.

⁸⁷ Ibid.

good customer. Prather "hated those messages because they had so many figures in them!" The station had three time schedules for broadcasting daily, 8:00 A.M., 12:00 M., and 4:00 P.M. In actuality, however, there was such heavy interference from the NPL (Navy Point Loma) spark transmitter, that the operator usually had to stay on the air all day, working to clear the traffic. KVU, although it was commercially licensed,⁸⁸ also had amateur licenses 6BAS and 6WK.

Station KVU received notoriety from a service it provided during the flood of 1927. KVU handled traffic for thirteen hours straight, according to an article in the Static Sheet and Ralph Doherty, Radio Repair Manager at the time for Southern California Music Company.⁸⁹

Juan Luna, known formerly by the surname of his godparents Rodriguez, was the last operator of station KVU. He recalls that the Los Angeles affiliate, KVT, had only one operator, whereas San Diego's KVU had two. It therefore was the responsibility of KVU to send a man to Los Angeles when repairs were needed on that facility. Luna says that the first location of KVY was at

⁸⁸ Interview, Prather, 16 July 1977.

⁸⁹ Interview with Ralph Doherty, 26 July 1977; Static Sheet, 23 February 1927, p. 1.

301 West "G" Street. Mr. Charles E. Boynton was owner of the trucking firm and manager of the station. "It was a family affair. Mrs. Boynton worked in the office, too."⁹⁰

Radio Station KFVW (KFSD, KOGO)

The Period of the Twenties

The Airfan Radio Corporation, a San Diego radio dealer with two retail stores, received authorization from the Department of Commerce, Bureau of Navigation, Radio Division for a new broadcast station on 2 June 1925. Call letters KFVW were assigned, and the new station went on the air the next day, 3 June 1925, from 402 "B" Street. KFVW was a 245.8-meter station (equal to 1220 kilocycles), and used a Western Electric 500-watt transmitter. The name Airfan was derived from an avid listener--fan--of what was on the air.⁹¹

The transmitting location was poor and the financial position inadequate, and KFVW was reported inactive by the end of the year. A more suitable

⁹⁰ Interview with Juan Luna, 17 July 1977. Luna is currently employed part-time by the San Diego Hardware Company. No records have been located to verify date this station ceased operation.

⁹¹ "KOGO History," [San Diego, California], n.d. (Mimeographed.); Radio Division records cited in First Decade of American Broadcasting: 1920-1930 (New York: Broadcast Pioneers, 1958), p. 31.

location was found, and two new towers were installed atop the eleven-story U.S. Grant Hotel at 326 Broadway early in 1926. The top floor of the hotel was fitted with elaborate studios, offices and transmitting rooms. The Radio Division authorized KFVW to resume operation in March 1926, and the invitation read:

The Airfan Radio Corporation cordially invites you to be present at the opening of its Radio Broadcasting Station KFVW, eight o'clock, Saturday evening, March twenty-seventh, Nineteen hundred and twenty-six, Studio--U.S. Grant Hotel.⁹²

One of the guests at the opening was the Radio Inspector for the district, Colonel Dillon, who authorized the station to broadcast FOR OPENING NIGHT ONLY on 1000 watts of power.⁹³ Ralph Evans, KOGO engineer, recalls that the new towers were not yet completed, so temporary wooden ones had to be used. These were later sold to some Mexicans when the permanent towers were completed.⁹⁴

Due to similarity to other call letters beginning with "KFW" on the West Coast and at the request of listeners who expressed confusion, new call letters

⁹² Mrs. Amy Dickson's personal invitation to opening ceremonies of radio station KFVW.

⁹³ Interview with Mrs. Amy Dickson, 31 October 1976; "KFSD History," [San Diego], 1936. (Mimeographed.)

⁹⁴ Interview with Ralph Evans, 6 October 1976.

KFSD (From San Diego) were requested. Permission came from Colonel Dillon on 13 April 1926, and at the same time power was raised to 1000 watts.⁹⁵

KFSD's financial situation was not improving. Mrs. Amy Dickson, the secretary who was involved in the formation of the Airfan Radio Corporation and who later became Secretary-Treasurer and a member of the Board of Directors of the Corporation, recalls that the corporation was formed like a promotion deal. The "promotion stock" and later methods of inducements for sale of stock "was not really legal." Air time was given to the Theosophical Center on Point Loma and to the Unitarian Church in consideration for purchasing stock. The incorporators of the Airfan Corporation were Hal C. Rogers, Lou Kirby, Louis Blanken and his brother-in-law, and Robert Jackson (Secretary of the local Musician's Union). Graybar Electric furnished the electrical equipment, and Mrs. Dickson says they didn't get all their money paid to them for many years.⁹⁶

Rogers was Station Director at this time, and "Gene" Merritt, formerly of radio station KDPT, was Chief Engineer of KFWV when it went on the air.⁹⁷

⁹⁵ "KFSD History," p. 1.

⁹⁶ Interview, Dickson.

⁹⁷ Ibid.

One of KFSD's first announcers was T. F. (Tom) Sexton, later San Diego County Clerk.⁹⁸

Early KFSD programming was unsophisticated and amateurish. Mrs. Dickson recalls the first program with a shudder. It was called "Town Topics," and the sponsor read ads that he had sold--one after the other for fifteen minutes. It was a disaster, assures Mrs. Dickson. The nightly live broadcasts of the orchestra that played in the basement ballroom of the hotel provided much better listening. The first local programs were sponsored by Union Title Insurance Company, of which James Forward was president.⁹⁹ These sponsored programs featured classical music, string quartets, and musicians from the ballroom of the Hotel del Coronado. Organ concerts were soon being broadcast from Balboa Park at noon. Dr. A. E. Banks (owner of early radio station KEN) enticed the City to finance these recitals, recalls Mrs. Dickson.

Until 1927, Mrs. Dickson explains, radio broadcasting licenses were issued every three months by the Department of Commerce. It was on 15 June 1927 that KFSD received its first license issued by the Federal

⁹⁸ Tolle, Union Title-Trust Topics, p. 13.

⁹⁹ Later his brother, Frank Forward, would become an owner of radio station KYOR.

Radio Commission, and at that time the wavelength was changed to 680 kilocycles with a power of 500 watts. In November 1928, at 3:00 A.M., under the new allocation KFSD was assigned 600 kilocycles, 500 watts night and 1000 watts daytime, "a most enviable position in the broadcast spectrum."¹⁰⁰

Financial problems were becoming worse and the radio station underwent reorganization. Among those involved were Wayne Hood and J. O. Miller of the First National Bank. This attempt was unsuccessful, however, and the station was sold. One of the new controlling stockholders was Glen Perkins, San Diego High School Principal.¹⁰¹

It was during this year of turmoil, 1928, that Thomas Edward Sharp, a former Australian now residing in Coronado, became Station Director. Sharp soon discovered bills outstanding and employees unpaid; and as he became involved in KFSD operations, Mrs. Dickson remembers gratefully that Sharp paid all debts.¹⁰²

Les Earnest, who began broadcasting in San Diego in 1923, was an engineer with KFSD in the summer of 1928

¹⁰⁰"KFSD History," p. 1.

¹⁰¹Interview, Dickson.

¹⁰²Ibid.

when a real crisis occurred over an announced planned broadcast. The principals were KFSD, RCA Victor and Madame Ernestine Schumann-Heink. The famed singer was scheduled to broadcast live from Balboa Park on Sunday 19 August 1928, and the newspaper had announced the event. One hour before broadcast time, a telegram arrived at the KFSD studios from RCA Victor stating that if Schumann-Heink sang, they would sue; for they had exclusive rights to her voice. Earnest quickly arranged to play a recording in the studio of the selection being sung in the Park, cutting off Madame Schumann-Heink's voice. The synchronization was not very good, but the lady sang for her audience and RCA did not sue KFSD.¹⁰³

Reorganization continued, and in December 1929, radio station KFSD joined the NBC-Blue chain, becoming San Diego's first national network affiliate. "Amos 'n Andy" was KFSD's first network show.¹⁰⁴

KFSD--The Period of the Thirties

Even though the national economy had been severely crippled, radio station KFSD began a steady upward trend in its financial position as the new decade

¹⁰³ San Diego Union, 19 August 1928; Interviews with Leslie Earnest, June and July 1977.

¹⁰⁴ "Our Respects to: Thomas Edward Sharp," Broadcasting Telecasting, 18 June 1951, p. 54.

began. Broadcasting times had not yet become continuous throughout each day (see Appendix).¹⁰⁵ On 11 June 1930, the station switched from the NBC-Blue network to the NBC-Red chain, and has broadcast NBC programs continuously since that time.¹⁰⁶

"Tom" Sharp acquired part ownership of the station in early 1933, and KFSD's licensee became Airfan Radio Corporation, Limited. The Station had by now been raised to 1000 watts full time.

Programming began to be more professional for the most part. Local advertising agencies were beginning to write the commercials for sponsors. One popular live program well remembered by San Diego children of the early thirties was "Buttercream Buddies," the antics of brothers Sonny and Buddy. Cramer's Bakery sponsored this Saturday morning show which eventually became syndicated and moved to Los Angeles. Norman Tolle worked for the Norman Barnes Advertising Agency and prepared the commercials for this show.¹⁰⁷ Martha "Petie" Perrill Wyttenbach, a station employee at this time, explains how one episode was produced:

. . . the boys [were] in a shack, with a flood coming and glass breaking, a door being broken

¹⁰⁶ San Diego Union, 5 June 1930, p. 1:3; "KFSD History," p. 2.

¹⁰⁷ Interviews with Norman Tolle, November 1976.

down, etc. The program director was furnishing sound effects. He had a door in a frame to rattle, drums to beat for thunder, a glass over a box, to break with a hammer and a crate to jump on for the breaking door. Having so much to do, he put his script on the box and then at the crucial moment jumped on it, script and all.¹⁰⁸

Everyone who worked at KFSD was subject to sudden occupational changes, as the need arose. Mrs. Dickson even tried her hand at a recipe show--"Amy Lou,"^g from 9:45 A.M. to 10:30 A.M.--which flopped.¹⁰⁹ She went back to her typewriter. The program director also often put on a musical program on Sunday evenings, which featured his "fine baritone voice." Tommy Clark Ralston, whose father Guy C. Clark was Station Manager by 1935, recalls without glee having to join employees and family members to count "millions of those cardboard bottle tops" for some content. Ms. Wyttenbach explains that this bottle cap promotion resulted in (1) advertisers selling products, (2) the station getting advertising revenues, (3) the movie theater getting patrons, (4) the kids getting prizes, and (5) the employees getting sticky fingers.

Some of the problems could be potentially very serious. Ms. Wyttenbach recalls being relief on the

¹⁰⁸ Letter from Martha (Petie) Perrill Wyttenbach of Oceanside, 3 November 1976.

¹⁰⁹ "Today's Radio Programs," San Diego Union, 19 August 1930, p. 6:3,4,5.

switchboard when a call came in asking if the song being played, "Smoke Gets in Your Eyes," was not on the barred list--which meant it could not be played without compensating ASCAP. The concern "was that it was our rival station KGB, catching us in violation, only to find it was our chief engineer calling from home."¹¹⁰

KFSD's impressive studios and broad listening area was heralded in the newspaper as well as in the station's "History."

The area served by Station KFSD includes San Diego, Orange and Imperial Counties and portions of San Bernardino, Riverside, Los Angeles, Ventura and Santa Barbara Counties, California, and lower California, Mexico.¹¹¹

The San Diego Union of 1 January 1930 acclaimed the "Mighty Voice of KFSD" that "broadcasts San Diego's Charms," and said that the popular radio programs were heard around the world. The article, plus fourteen large pictures, covered three-fourths of the page and stated that KFSD

. . . has become a part of the cultural, educational and economic life of the widespread community which it serves. The prime purpose of a radio station is to serve the public to entertain, educate, uplift and inform.¹¹²

¹¹⁰ Wyttenbach letter; letter from Tommy Clark Ralston of Santa Barbara, 31 October 1976.

¹¹¹ "KFSD History," p. 2.

¹¹² San Diego Union, 1 January 1930, n.p.

Featured artists and staff were Blanche Wood, girl baritone; Dorothy Durham, contralto; Katherine Pike Skedden, concert pianist; Leslie Adams, general manager and announcer; Mildred Marini, lyric soprano; the Kenney-Rowe Trio; Gene Perry, assistant announcer; Leah McMahon, Program Director; and Walter B. Neil, Advertising Manager. There followed an intricately detailed explanation of the workings and equipment of the station, plus a long presentation of the "inspiring" programs offered on a typical day by station KFSD (see Appendix for sample of program).

Newcomers seeking their fame in radio sometimes were highly successful as a result of performances first heard over KFSD. A trio of highly talented and versatile musicians from Kansas City auditioned successfully at KFSD in the early thirties, and went on to become an important part of San Diego's music life. They were Pauline Gleason and her husband Robert Leib and his father, Julius Leib.¹¹³

Guy Clark's life as a KFSD announcer was not always smooth. On the day of the Long Beach earthquake, his daughter remembers her father's concern with the swaying building as he attempted to announce the news.

¹¹³ Interviews with Pauline Gleason, July 1977.

. . . from 11 stories up the swaying of the chandelier and the feeling of rocking caused him to excuse himself for a moment while he contemplated whether the building would fall on top of him, or if he would be on top and spring free. He looked down below and people were walking by the U.S. Grant bldg. in their usual fashion, so he concluded the height made it seem stronger than it was and mentioned the quake feeling and continued the news.¹¹⁴

Meanwhile, the air over KFSD was "dead."

⁹ KFSD-NBC broadcast Secretary of the Treasury Ogden Mills' speech in 1932, in keeping with their policy of serving their listeners.¹¹⁵

On the day in 1933 that KFSD's first Station Manager, Hal C. Rogers, died, the local newspaper was carrying program listings for only three stations: KGB, KFSD, and TLA.¹¹⁶

KFSD, as well as its rival station KGB, had a booth at the 1933 electrical exhibit at the Municipal Pier. The fair was for the purpose of exhibiting the industry's latest models in radios, electric refrigerators, and other electrical appliances, and was sponsored by the San Diego bureau of radio and electrical appliances. KFSD demonstrated rebroadcasting, and broadcast special music programs from the main

¹¹⁴ Letter, Ralston.

¹¹⁵ San Diego Union, 7 October 1932, p. 3:2.

¹¹⁶ Ibid., 16 March 1933, p. 1:2.

studio. Costs were low by today's standards:

Orchestra, 11 pieces and leader for 1/2 hour broadcast, 1 hour at pier	\$98.50
Rhythm Rowdies (trio), 1 broadcast (\$9), 3 pier appearances (@ \$6)	27.00
Lois Reese, Solist with Orchestra	3.00

Total costs for two announcers and two technicians daily, plus all the artists appearing during the exhibit, totaled \$170.50.¹¹⁷

Tom Sharp was President as well as General Manager of the station by the mid-thirties, and KFSD once again switched network affiliations in 1935--from NBC-Red back to Blue (the weaker of the two networks) again. Glen Litten became Station Manager in 1936, as KFSD launched its eleventh year on the air.¹¹⁸ Sharp was quoted:

"It's not hard to remember the days when we never knew when we would suddenly be forced to go off the air for repairs of one kind or another. . . . The progress of radio equipment since 1928 has been astounding. It's close to perfection at the present time."¹¹⁹

Sharp also recalled with affection that KFSD's broadcast from Agua Caliente on 20 March 1952 was sent out by shortwave and picked up by his native Australia.¹²⁰

¹¹⁷"Recap. to G. Clark," 6 October 1933, from KFSD files. (Mimeographed.)

¹¹⁸San Diego Sun, 27 March 1936.

¹¹⁹Ibid.

¹²⁰Ibid.

KFSD's history (to 1936) records the population of San Diego as being approximately 185,000 in 1936, with an additional 15,000 military personnel. The history further assures the reader that the station policy is for clean broadcast material, and that KFSD had a published rate card from which no deviation was permitted.

Advertising rates for KFSD, effective 1 March 1933, differed as to purpose and air time desired. The station also offered an announcement service, wherein one paid by the number of words, time of day or night, and length of time contracted for (as one month or twenty-six times, three months or seventy-eight times). Political talks--in person, by proxy or transcription--could run for a minimum of five minutes, maximum of thirty minutes, and sold at five dollars per minute. Commissions to advertising agencies were 15 percent on Station time only. Coverage indicated that 74 percent of homes in San Diego were radio equipped, and that population within the "excellent" service area was 2,678,752; and within the "good" service area was 2,924,995. It is interesting to note that a weekly hour-long entertainment program on prime time (6-10:30 P.M.) in 1933 cost eighty dollars, but the following year the price had dropped to fifty dollars.

By 1936, the cost raised to seventy dollars.¹²¹

Community and service programs free of charge were lauded as well. Hours of operation at this time were 7:00 A.M. to midnight weekdays and 8:00 A.M. to midnight Sundays.¹²²

Not all of the community felt as confident with KFSD's service as did its historians: San Diego State College History Professor Dr. Lewis B. Leslie submitted his script in 1938 for a radio talk on the League of Nations, and KFSD cancelled the broadcast at the last minute with the statement that the talk was too controversial. The college president, Dr. Walter Hepner, was upset and said that the taxpayers have a right to hear what the college is thinking. Dr. Abraham Nasatir, history professor, was so infuriated that he cancelled his forthcoming talk over the station. Three other professors sent strongly worded letters of reproach to the radio station with copies to the press.¹²³

Another hard-working pioneer began her radio career as "Chief Flunkie" at KGB--Loomis Nolen Jones,

¹²¹ KFSD Rate cards, 1 March 1933, 20 May 1934, and 1 May 1936.

¹²² "KFSD History," pp. 3, 4.

¹²³ San Diego Union, 9 April 1938, pp. 1:6, 2:7.

who joined KFSD in 1935. Hers was a newspaper background, but at KFSD she did everything from being TWX operator, acting with Jack Bailey on a live hillbilly show which Leah McMahon originated, to sweeping and cleaning so the janitor could go on vacation. Loomis Nolen worked with McMahon on programming, and praised the latter's efficiency, stating that all personnel depended on McMahon.¹²⁴ As was often the case with early San Diego broadcasters, Loomis Nolen worked with several stations, going to KGB, finally helping to put KFMB on the air. Loomis Nolen married a fellow broadcaster, John Paul Jones, in 1939.

John Paul Jones began as a part-time employee in 1937. He was a pioneer in newscasting. In those days, he recalls, they were called "news peddlers," and had no staff or wire service or reporters. He would go to the Sun offices and read their teletype machine. They let him have the sheets from one of the machines. He would tear off these sheets, allow himself thirty minutes to "edit," and then read the news on the air--morning, noon and night. He soon became able to judge the amount of news plus two or three commercials that could be

¹²⁴ Interview with Loomis Nolen Jones, 11 July 1977. Mrs. Jones met her husband, broadcaster John Paul Jones, during her association with radio station KFSD.

announced in a fifteen-minute time period. He watched the clock and timed himself. His sign-off, even in those early days was: "It's a privilege to live in the United States." Jones left KFSD in September 1940 to join the Armed Forces, later returning to San Diego with KGB and KUSN (KSDO).¹²⁵

Tom Sharp's interest in KFSD continued to grow, and by 1938 he held 21.66 percent interest in the station's licensee, of which he was President. Sam Lipsett was appointed General Manager by Sharp.¹²⁶ Sharp later moved into an apartment in the U.S. Grant Hotel to be even closer to his great interest, KFSD. His was an actively important and influential name in broadcasting in San Diego for three decades.

Local programming continued to be a part of KFSD radio and spelling bees were held on Sunday afternoons at the studios, sponsored by Lipton Jewelry Store. The contest was open to "any member of the June, 1939 graduating class . . ." according to the Pointer of the Point Loma Junior-Senior High School. Winners received Gruen watches.¹²⁷

¹²⁵ Interview with John Paul Jones (known as "Paul"). See also radio stations KGB, KUSN and KSDO.

¹²⁶ Broadcast Pro-File, "Station Profile of KOGO," Los Angeles, California, n.d., p. 1.

¹²⁷ Pointer [Point Loma High School], 3 March 1939, p. 1.

KFSD--The Period of the Forties

The twenties represented a time of trial and error for KFSD, a time of learning and broadcasting business and of financial insecurity. With the appearance of Thomas Edward Sharp, the station became stabilized; and the thirties evidenced a positive period of expanded offerings, of network affiliation and of increased power. The station had an excellent position on the frequency spectrum, and was serving its audience efficiently.

Yet another giant increase in power was requested; and in May 1940 the FCC granted a construction permit for KFSD to increase power to 5000 watts, install a new vertical radiator, and move its transmitting site. World War II was just around the corner, and KFSD ultimately dropped expansion plans due to the national crisis. It was 1946 before the subject was reactivated. The War also brought about numerous changes in experienced personnel, and KFSD President Sharp once again assumed the additional role of General Manager in 1941.¹²⁸ As with other stations, programming and slogans began to reflect the war theme.

¹²⁸ Broadcast Pro-File, "Station Profile of KOGO," p. 1.

In the midst of the conflict, the FCC required the networks to divest themselves of multiple ownership in 1943. San Diego radio stations were affected, and KFSD--the NBC-Blue affiliation--now became the NBC Radio Network. The breakdown was as follows:

NBC-Blue network sold to Noble, with San Diego Radio Station KFMB becoming NBC-Blue (with the name of the network changing later to ABC)
NBC-Red network became the NBC Radio Network, known thereafter as NBC, and in San Diego the affiliate was KFSD.¹²⁹

With an FCC construction permit issued, KFSD began installation of a new transmitter in Emerald Hills. By July 1948 power was raised to 5000 watts full time, and the station had a two-tower directional antenna utilizing an RCA 5kw transmitter with the same pattern day and night.¹³⁰

KFSD was also interested in FM radio, and put its new adjunct, KFSD-FM (94.1 kilocycles) on the air in 1949. KFSD-FM was operated from the AM transmitter site, utilizing a 10kw RCA transmitter, with 10,000 watts E.R.P. John C. Merino, formerly the station's Chief Engineer, was General Manager of KFSD at this

¹²⁹ San Diego Union, 31 August 1943, p. 7:1;
"KOGO History" [San Diego], n.d., n.p.

¹³⁰ "KOGO History."

time.¹³¹

The forties and fifties saw the rise of the Disc Jockey in radio. Don Howard (Max Schwimley) who joined KFSD in 1948 calls this a time when "the disc jockey was king of the airwaves," being able to structure his own programs, build an audience of loyal followers, and shape the tastes in music for that audience. Disc jockeys exhibited much inventiveness overall, and Howard recalls that there were times during these years that he received as many as 10,000 letters a week from fans.¹³²

Howard also remembers the very real scare that television put into radio during the late forties. It was feared that once television became popular, radio would be abandoned. "As it turned out, though, TV enhanced radio because it [TV] put it [radio] on a local level."¹³³

The force that actually damaged radio in San Diego at the end of the forties and into the next decade was the competition from "The Mighty 690"-XEAK--in

¹³¹"KOGO History"; Broadcasting Telecasting 1949 Yearbook Number (Washington, D.C.: Broadcasting Publications, 1949), p. 300.

¹³²Interview with Don Howard of radio station KOGO, 6 October 1976.

¹³³Ibid.

Tijuana, Mexico. The sales rights to this station, explains Howard, were in the United States, with facilities owned by Mexicans. Monies were being paid out for advertising on XEAK rather than on local stations, for XEAK was a powerful 50,000 watt clear channel station that reached a much larger audience.

Tom Sharp had commented to Broadcasting-Telecasting magazine in 1951 that

. . . television is probably the greatest advertising medium ever conceived but owing to the constant attention demanded of its viewers he believes that it will never entirely replace AM radio.¹³⁴

KFSD interests had installed a television transmitter on top of Mt. Soledad in La Jolla; and in March 1954, KFSD-TV (Channel 10) went on the air.¹³⁵ Thus KFSD had expanded during the forties to include both AM and FM radio stations and San Diego's second television station.

Airfan Radio Corporation (Sharp and Charles E. Salik interests) sold to KFSD, Inc. in 1954 for over two million dollars. Executive Vice-President and General Manager of KFSD, Inc. William E. Goetze announced groundbreaking ceremonies for new offices on

¹³⁴"Our Respects to: Thomas Edward Sharp," p. 54.

¹³⁵"KOGO History."

23 May 1957, and by 1958 the three units were housed at Highway 94 and 47th Street in East San Diego.¹³⁶

Other sales occurred. Thomas Edward Sharp died on 29 November 1959; and new call letters were selected from a possible 17,576 combinations, with KOGO finally selected from the computer printout. Call letters were officially changed from KFSD to KOGO on 15 February 1961.¹³⁷ Later that year, the licensee name was modified by the FCC from KFSD, Inc. to the KOGO Broadcasting Corporation. KOGO has been sold to Post-Newsweek Stations, to Time-Life Broadcast, Inc., and to Retlaw Enterprises, Inc. At the time of the sale by Time-Life to Retlaw, the KFSD-FM radio station was separated from the package ownership of AM, FM and TV stations.¹³⁸

Today KOGO, San Diego's second oldest continuously licensed broadcasting station, operates on 5000 watts of power, directional at all hours, on 600 kilocycles from studios at its Broadcast City on Highway

¹³⁶"KOGO History"; Broadcast Pro-File, "Station Profile of KOGO," p. 2.

¹³⁷Letter to KFSD, Inc. from Ben W. Waple, Acting Secretary, FCC, 25 January 1961. Reference number 7000.

¹³⁸"KOGO History"; principals of the family-owned Retlaw enterprise were Sharon Disney Lund, Diane Disney Miller and Mrs. Walter E. Disney.

94 and 47th Street, and continues as an NBC Radio Network affiliate. Joseph C. Drilling is President of licensee Retlaw Broadcasting Company and Jerry Jackson is Station Manager of the Middle-of-the-Road popular music formatted station. Ernie Myers, a popular San Diego disc jockey, is heard daily on KOGO beginning at 6:00 A.M.

9

Radio Station KFMB

The FCC granted a construction permit for a new 250-watt broadcasting station to the Worcester Broadcasting Corporation on 27 November 1940. Warren B. Worcester, an aircraft designer and engineer from a prominent Worcester, Massachusetts family, was President. His wife Henrietta was Vice-President and held a small interest; attorney Glen H. Munkelt, Secretary-Treasurer, also held a small interest. Worcester's widow explained that her husband had a scientific mind and enjoyed inventing as a hobby. "This was a real innovation in his family!" she added. This radio station was his dream, and he thoroughly enjoyed its realization. The call letters were to be KFMB, with the "M" designating their daughter Mary and the "B" designating their son Warren Burnham Worcester.¹³⁹

¹³⁹ Interview with Mrs. Henrietta Worcester.

Frequency changes were being made by the FCC during the time of KFMB's construction, and on 1 March 1941, the new station was reallocated 1450 from its original position of 1420 kilocycles.¹⁴⁰ KFMB, San Diego's third radio station to be broadcasting at that time, was to be housed in a new building, Pacific Square, at Pacific Highway and Ash Streets, and was installed by engineer Leslie G. Hewitt. Worcester was both President and General Manager of the independent station when it aired its initial broadcast on 19 August 1941 at 8:00 P.M. A large advertisement appeared in the newspaper, saying "HELLO, SAN DIEGO--KFMB, 1450 on your dial," and it was endorsed by Benbough, Ace Electric and other businesses.¹⁴¹ The Tower was on the Spreckels Building and had "3 miles of copper wire installed . . . surrounding the base of the 130 foot vertical tower." The opening, it was announced, would "fulfill a four and one-half year dream of Warren B. Worcester, builder of the station," and

KFMB will feature an exclusive San Diego presentation of world famous bands from KFMB's own Pacific Square studios. Special events will be

Harris (Mrs. Earl E. Harris of Rancho Santa Fe), widow of the late Warren B. Worcester, 23 June 1977.

¹⁴⁰ San Diego Union, 25 January 1941, p. 5:2.

¹⁴¹ Ibid., 19 August 1941, p. A-7:2,3,4.

transcribed at the actual point and broadcast later. The programs will also include the highest type of entertainment and interesting news features.¹⁴²

Featured on opening night were Miss Emily Hardy of the San Francisco opera; Thomas Paluso, conductor of Grand Opera for CBS; the U.S. Marine band; and Boyd Keller's orchestra.¹⁴³ It is interesting to note that programming grand opera for a San Diego station opening was repeated, KDPT having broadcast La Traviata at its opening in 1922.

Worcester's daughter, Mrs. Mary Zink, recalls going through the new station and observing the disc jockeys at work. She also remembers that there were "lots of lightning storms during those early years" which would knock out power to the station. "Dad got upset, and would get on the phone and chew somebody out." She does not remember that this method restored power any quicker.¹⁴⁴

KFMB's enthusiastic owner also placed an advertisement in Broadcasting magazine, heralding his new radio station.¹⁴⁵

¹⁴² San Diego Union, 19 August 1941, p. A-7:2,3,4.

¹⁴³ Ibid.

¹⁴⁴ Telephone interview with Mrs. Mary Worcester Zink, in Roseburg, Oregon, 2 August 1977.

¹⁴⁵ Broadcasting, 24 November 1941, p. 5.

Warren Worcester died on 19 July 1943. The First National Bank of San Diego was the estate trustee. Jack O. Gross, from Los Angeles, was named General Manager of KFMB. The FCC refused to let a bank run a radio station, so Mrs. Worcester was forced to sell the station and its television license.¹⁴⁶ Gross wanted very much to purchase the station. Howard Chernoff, another important San Diego broadcaster, remembers how all Gross's friends did their best to support him in his bid to become the owner of KFMB.¹⁴⁷ The announcement came on 31 August 1943 that radio station KFMB had been sold to Jack O. Gross of San Diego and O. L. Taylor of Amarillo, Texas, for \$95,000 and that the station would join the NBC-Blue network on 1 September 1943.¹⁴⁸

It was also reported that the Blue network "recently was separated from the National Broadcasting Company upon its sale to Edward J. Noble and Associates in New York," and "that the San Diego NBC station, KFSD will carry NBC's Red network programs."¹⁴⁹ Gross

¹⁴⁶ Interview, Henrietta Harris.

¹⁴⁷ Interviews with Howard Chernoff, July 1977. Chernoff is currently assisting Congressman Lionel van Deerlin in rewriting the FCA of 1934.

¹⁴⁸ San Diego Union, 31 August 1943, p. 7:1.

¹⁴⁹ Ibid.

remembers that Noble, owner of Lifesaver candies, had acquired five stations plus the network "for a song-- \$8,000,000," and that "this was a very big deal in the early Forties."¹⁵⁰

Gross brought his family down to Pacific Beach from Los Angeles, assuring them that they were going to hear a great new sound from his new radio station. Unfortunately, KFMB, which had come in loud and clear in Los Angeles, was almost inaudible a few short miles north of the transmitting station atop the Spreckels Building in downtown San Diego. A Mexican station was cutting in, and KFMB did not impress the owner's wife and children.¹⁵¹

KFMB was a small station, operating on 250 watts of power. Gross says that network broadcasting was everything at that time, and that there was strong though friendly rivalry between stations. He had great respect for his arch rival Thomas E. Sharp of KFSD, whom he calls "a fine, marvelous, colorful person."¹⁵²

Chernoff and other broadcasters praised Gross for entering broadcasting at a time when the country was at war, recalling the hard work and determination

¹⁵⁰ Interviews with Jack O. Gross, 2 November 1976 to August 1977.

¹⁵¹ Ibid.

¹⁵² Ibid.

required to run a radio station under such conditions.

Gross also operated the popular ballroom, Pacific Square, in conjunction with Wayne Daillard.

San Diego in 1943 was a war town, overrun and overcrowded with servicemen and their families, and with defense workers. There were no new homes, very few apartments, rationing of shoes, gas and meat, crowded conditions beyond the comprehension of those who were not here. The population of San Diego, by U.S. Census of 1940, was 202,028; but that number was greatly increased due to wartime conditions. Attending the movies, going to the beaches in summer, dancing to big name bands and USO local or military orchestras, and "swing" or "graveyard" shift bowling leagues were popular forms of entertainment. Radio was an important form of at-home entertainment (gas was rationed, as mentioned, and public transportation was incredibly overcrowded), and most important of all: radio was the source of current news of the war. It was a difficult decision for the teenager of 1943 to decide whether to go to a movie (and stand in line for hours) on Saturday night, or stay home and listen to "Your Hit Parade" and discover--thanks to "Lucky Strike"--which was the most popular tune of the week! Pacific Square was packed each weekend, as top bands offered solid dancing; and

the USOs took over for somewhat less crowded dancing during the week nights.

Thousands of people working hard, playing hard, and hiding anxiety and grief turned to radio for diversion during these years. San Diegans little noticed or cared that big decisions of "Red" and "Blue" networks were being made, and that KFMB would become an ABC affiliated station (on 15 June 1945 when the Blue network changed names), and eventually CBS, with KBCQ joining ABC.¹⁵³

On the light side, Mr. Gross recalls that the night the change at KFMB was made from 1450 to 550 on the dial, he had worked a deal with Walter Winchell to make the switch on this highly popular nightly news program. Winchell agreed to herald the change by announcing: "Now--San Diegans, switch from 1450 to 550 on your dials to hear KFMB." This sentence put San Diego on the map nationally, as coast to coast, people were advised of this occurrence in Southern California.¹⁵⁴

¹⁵³ Personal experiences and observations of the author, a resident of San Diego at the time; see also the Appendix.

¹⁵⁴ Interview, Gross.

Jack Gross expanded the program concept of KFMB, which had been an independent station originally, playing mostly recorded music. Network affiliation made a radical improvement in programming. Local programs were still carried, but were overshadowed by the network offerings. Gross recalls that as soon as they trained a good announcer, a larger network station would hire him away from KFMB.

KFMB continued to prosper under the leadership of Gross, with the February 1948 switch to 550 kilocycles. Power was raised from 250 to 1000 watts, and a new directional antenna system was inaugurated (one pattern, all hours). The transmitter was also moved from atop the Spreckels Building to a new suburban site in Grantville (now called Allied Gardens).¹⁵⁵

Early local broadcasts included a nightly airing of Gus Arnheim's band from a popular night club, Sherman's, in downtown San Diego. Hal Cotton was the announcer. Sherman's was large, and "home" for numerous service personnel. Mail was even received at that address for servicemen, according to Gross. One of the reasons for the success of this establishment was that the owners were the "Yacht Club Boys" of former radio

¹⁵⁵ Interview, Gross; FCC records cited in Broadcast Pro-File, "Station Profile of KFMB," Los Angeles, California, n.d. (Typewritten.)

fame; and people remembered them and wanted to see them in person.

In the 1940s, Gross says that there was no exclusive way of selling programs. Each network affiliate had a national advertising representative, and each station had a local salesman.

KFMB programming continued to serve the community needs, and time was allocated from 8:00 P.M. to midnight in November 1948 for a fund-raiser for the Community Chest. Nostalgia was also included, as in 1950 when Carmen Conger presented a program of "Starlight Memories."¹⁵⁶

A true broadcasting pioneer, Gross took the advice of the network to "get an FM station and have no problem." San Diego's first FM station, KFMB-FM, was thus built by Gross in 1947. It operated at 101.5 on the dial for about a year from a dressing room in the North Park Theater. The station site was chosen because it was the highest spot available, and the transmitters were placed on top of the building. Robert E. Lee, Jr., was Chief Engineer.¹⁵⁷ The 250-watt station,

¹⁵⁶ San Diego Union, 24 September 1950, p. D-7:
1-2.

¹⁵⁷ Interview, Gross; Broadcasting Telecasting 1948 Yearbook Number (Washington, D.C.: Broadcasting Publications, 1948), p. 288.

however, was not adequate to cover the San Diego area. Gross remembers sadly that there was no interest of any kind in FM radio in 1948, and no one could generate any. He attributes this failure in part to the fact that a separate receiver was required, so a listener had to purchase a new set and also a separate FM antenna. The fact that FM sound was far superior in quality, then as now, made no difference, he said. Gross was not unhappy, therefore, when he heard that San Diego State College had a radio class, "and so I gave San Diego State College the entire FM station."¹⁵⁸

Gross also built the first television station in San Diego--KFMB Channel 8--in 1948, at an estimated cost of \$250,000.¹⁵⁹

The name of Jack O. Gross is well known in radio circles, for he has owned other stations during his long career in broadcasting. He negotiated to sell KFMB in 1950 to the Charleston Broadcasting Company, of whom

¹⁵⁸ Interview, Gross; in an interview on 18 November 1976 with Professor Kenneth Jones of San Diego State University Department of Telecommunications and Film, Professor Jones substantiated this statement of Gross' gift of the FM equipment to the college.

¹⁵⁹ San Diego Union, 21 January 1948, p. 10:2-3; Professor Ken Jones and his San Diego State College radio students assisted Gross in putting Channel 8 TV on the air. The classes would go to the station and participate wherever needed, according to Jones.

J. A. Kennedy was Chairman, and Mrs. Kennedy was President. The television adjunct was included in this sale, at a reported \$925,879.¹⁶⁰

The studios of KFMB at Pacific Square were gutted by fire in February 1951, and the new temporary headquarters were located at 1370 Pacific Highway.

KFMB's new owner, Kennedy, appointed an associate, Howard A. Chernoff, as General Manager. Chernoff soon made the important announcement that Paul White, eminent broadcast journalist, would be Executive Editor with responsibility for supervision of station news, special events and public service broadcasting.¹⁶¹

Studios were moved in 1952 to the former offices of the now-defunct San Diego Daily Journal, at 1405 Fifth Avenue. KFMB dropped its ABC affiliation and switched to the CBS radio network on 12 December 1952, trading affiliations with radio station KCBQ.¹⁶²

Another sale occurred in the early fifties, as the Wrather-Alvarez Broadcasting Co., Inc., purchased KFMB on 25 March 1953. In 1956, Mrs. Helen Alvarez (now

¹⁶⁰ San Diego Union, 15 November 1950, p. 1:7-8; and 1 May 1955, p. 9:5-6.

¹⁶¹ Ibid., 30 May 1951, p. 6:4-6.

¹⁶² Ibid., 16 May 1951, p. 10:1; Broadcast Profile, "Station Profile of KFMB," p. 1.

Mrs. C. Arnholt Smith), who owned 38 percent of KFMB's stock, took the owner to court in an attempt to force an accounting of funds. The dispute was later settled out of court, and Mrs. Alvarez sold her interest in 1958.¹⁶³

The station continued to change, and on 22 July 1954, KFMB moved down to 540 kilocycles and raised power to 5000 watts, dropping daytime directionalized operation.¹⁶⁴

Today, radio station KFMB operates on 760 kilocycles, with 5000 watts of power (directional nighttime hours) and is licensed to Midwest Television, Inc. August C. Meyer is President, Robert L. Myers is Vice-President and General Manager; and Paul E. Palmer is Station Manager. KFMB is affiliated with ABC's Entertainment network, and programs an adult Middle-of-the-Road format of popular music, with news on the hour. The third oldest continuously licensed broadcasting station in San Diego, KFMB operates twenty-four hours a day. Its studios have recently been moved from 1405 Fifth Avenue, former site of the Journal, to a new location at 7677 Engineer Road on Kearny Mesa.

¹⁶³ San Diego Union, 14 November 1956; 14 February 1957; 11 May 1958, p. 1:3-4.

¹⁶⁴ Broadcast Pro-File, "Station Profile of KFMB," p. 2.

Radio Station KSDJ

The owner of the San Diego Daily Journal, Clinton D. McKinnon, put radio station KSDJ on the air as a CBS affiliate in 1946. His son Dan, currently an owner of ABC station KSON, punched the button to put the station on the air at 1170 kilocycles. KSDJ was located at Fifth and Ash Streets, with transmitting towers near College Avenue and El Cajon Boulevard. This was the first 5000-watt station in San Diego, and there was great competition between owners of KSDO--C. Arnholt Smith and Copley Press, Inc.—for acquisition of a CBS affiliate station in San Diego. Purnell Gould was General Manager and Commercial Manager when KSDJ went on the air. Edgar L. Tidwell was the station's first Program Director.¹⁶⁵

Existing stations were always curious about competition, and Ralph Evans of KFSD recalls air checking KSDJ's initial broadcast. He recorded the Sign-on on a disc.¹⁶⁶

McKinnon said that KSDJ broadcast several live shows in those early days. Izetta Jewel (Mrs. Hugh Miller) was in charge of Women's Activities at KSDJ, and

¹⁶⁵ Interviews with Clinton D. McKinnon and his son, Dan McKinnon, 27 July 1977.

¹⁶⁶ Interview, R. Evans, 13 July 1977.

it was reported in the newspaper that she would be broadcasting three times a week.¹⁶⁷

McKinnon arranged the sale of KSDJ in July 1948, pending FCC approval.¹⁶⁸ In December 1948, it was accounted that Charles E. Salik had bought radio station KSDJ from McKinnon, and that call letters would be changed to KCBQ beginning at 12:01 A.M. on 1 January 1949.¹⁶⁹ KCBQ announced its new twenty-four hour broadcasting schedule to be effective 28 May 1951, becoming the first network (CBS) station in San Diego to broadcast round the clock.¹⁷⁰ KCBQ's development was heralded by Barbara Greaves in San Diego Magazine in May 1950.¹⁷¹

When KCBQ celebrated its fifth anniversary with CBS in November 1951, the event was marked by the opening of new studios in the Hotel Manor on El Cajon Boulevard. The studio covered 750 square feet in the west wing of the hotel.¹⁷²

¹⁶⁷ San Diego Union, 14 September 1948, p. A-8:12.

¹⁶⁸ Ibid., 2 July 1948, p. A-10:2-3.

¹⁶⁹ Ibid., 11 December 1948, p. A-8:2-4.
McKinnon subsequently ran successfully for Congress.

¹⁷⁰ San Diego Union, 12 May 1951, p. A-6:1.

¹⁷¹ Barbara Greaves, "The Daring Young Man," San Diego Magazine, May 1950, pp. 31-32.

¹⁷² San Diego Union, 20 November 1951, p. 10:1-2.

Other sales were effected. Bartell Broadcasters, Inc. purchased the station for a reported sum of \$250,000 in 1955, with Lee Bartell becoming Managing Director.¹⁷³ KCBQ subsequently dropped the CBS affiliation (now held by KSDO), and currently operates as an independent station, still at 1170 on the dial. The format is rock music.

Radio Stations KFLR (KYOR),
KUSN and KSDO

Introduction

Each of these stations will be considered separately first, but ultimately the manner in which KYOR--originally applied for as KFLR--became KUSN, the current CBS radio affiliate KSDO, will be explained.

Radio Station KFLR (KYOR)

A group of San Diegans formed the Silver Gate Broadcasting Company of San Diego and received FCC approval on 13 July 1946 to construct radio station KFLR. The new station was to be positioned at 1130 kilocycles on the radio dial, and the studios were to be in the San Diego Hotel. This station was to be a 250-watt standard radio station, daytime operation only. Partners were Albert E. Furlow, General Manager; Frank G. Forward;

¹⁷³ San Diego Union, 15 September 1955, p. 20:2.

Dr. Roy M. Ledford; Fred H. Rohr; and Mary W. Ketzler.¹⁷⁴

The new station was ready for its premier broadcast by early 1947, and went on the air as KYOR on 25 January 1947, at twelve noon in the hotel's Continental Room. Mayor Harley Knox threw the switch. John W. Swallow was the station consultant and Master of Ceremonies for the opening.¹⁷⁵ Approximately four hundred persons witnessed the ceremony, and the newspaper ran excerpts from the mayor's speech.¹⁷⁶

KYOR was billed as "Your community radio station," offering service: weather, frost, market reports, agriculture and industry information, highway development, harbor facilities and shipping, aid to law enforcement and crime prevention, and help in building tourist interest.¹⁷⁷

This enthusiastic station began having difficulties very soon, and grave misunderstandings between other partners and management ensued. One member of an owner-family declared that the problems arising from running this station greatly vexed Fred Rohr. Manager Furlough left the city. Another owner,

¹⁷⁴ San Diego Union, 14 July 1946, p. 8:3.

¹⁷⁵ Ibid., 23 January 1947, p. A-7:5.

¹⁷⁶ Ibid., 25 January 1947, p. 7:6-7.

¹⁷⁷ Serra Museum files, program of opening of KYOR.

Dr. Ledford, tried to persuade his son to leave medical school and come home to run the station. This idea did not succeed; and finally, in desperation, Mrs. Ledford--"a housewife with zero management and zero business training"--accepted the challenge to put this troubled radio station back on its feet.¹⁷⁸ This "irate" and "gutsy" lady found bad management to be largely the problem, and proceeded to run the station for over a year. Dr. Ledford had declared that this was his most disastrous business deal.¹⁷⁹ It was with a definite sense of relief that the owners sold KYOR, at a loss, to another relatively new station, KUSN, in March 1948.¹⁸⁰

Radio Station KUSN

A full page advertisement in the Union announced the opening of the most powerful independent radio station in the city--KUSN, 1510 on the dial. The premier broadcast was to be Friday night, 3 October 1947. An open house was scheduled from 5 to 12 October so that the public could view the new studios in the U.S. National Bank Building.¹⁸¹

¹⁷⁸ Interview with Anne Ledford Evans, July 1977.

¹⁷⁹ Ibid.

¹⁸⁰ San Diego Union, 5 March 1948, p. A-1:3.

¹⁸¹ Ibid., 4 October 1947, p. B-14:1-8.

Harry Von Zell, a former San Diego broadcaster, was Master of Ceremonies for the gala opening. Alan Mowbray and Evelyn Knight were guest stars, along with other featured performers. Lieutenant Governor Goodwin Knight spoke to this invited audience.¹⁸²

KUSN was owned by the San Diego Broadcasting Company, whose stockholders were C. Arnholt Smith,¹⁸³ President; J. A. Smith (a brother); and Franke Burke of Los Angeles. The station operated on a clear channel on carrier wave of 5000 watts at 1510 on the dial. Jack Heintz, formerly associated with a Copley owned station in Illinois, was the Assistant to the President and General Manager. Paul Jones was Station Manager; Wilson Edwards, Program Director; and Vern Milton, Chief Engineer.¹⁸³

The choice of KUSN as the call letters for this new station met with disapproval from the U.S. Navy, who did not like the "USN" portion of the name. The FCC also questioned this possibly confusing combination of letters. When the owners explained to the FCC that the "USN" was actually for "U.S. National Bank," the FCC withdrew its objections and the Navy said no more.¹⁸⁴

¹⁸² San Diego Union, 4 October 1947, p. B-14:1-8.

¹⁸³ Ibid., pp. 1:1-4, 5:7.

¹⁸⁴ Interview, Paul Jones.

The Copley Press, published in 1953, explains the situation in this manner:

The new station had been the dream of C. Arnholt Smith, San Diego banker, businessman and shipbuilder. He had selected the call letters KUSN, which were appropriate to the U.S. Navy background of San Diego and to the U.S. National Bank, of which he was president.¹⁸⁵

This station was a success, not having the problems of operation and finances of its smaller predecessor, Silver Gate Broadcasting Company's KYOR. It was announced in the newspaper on 5 March 1948 that "KUSN and KYOR may consolidate. . . . San Diego Broadcasting Company has applied to the FCC." By this time, Copley Press was a third owner and Franke Burke was no longer involved.¹⁸⁶

C. Arnholt Smith consulted a local advertising executive, Norman Tolle, for suggestions for a station manager. Tolle suggested Paul Jones, who was still in the Navy when Smith contacted him. Jones had formerly been with KFSD and KGB in San Diego. Jones went to work for Smith's KUSN on 15 January 1947, staying with the station until 15 July 1950. Jones helped Smith get the license, and worked closely with Vern Milton,

¹⁸⁵ The Copley Press (Aurora, Ill.: Copley Press, 1953), p. 416.

¹⁸⁶ San Diego Union, 5 March 1948, p. A-1:3.

Chief Engineer.¹⁸⁷

San Diego's current City Manager, Ray Blair, has mixed emotions when he recounts his adventures as a Disc Jockey at radio station KUSN in 1947. He does not share Don Howard's enthusiasm for the job of disc jockey. He recalls the format as "dull--just come into the studio in the morning and play records and announce the news and see no one, then leave. It was boring."¹⁸⁸

Jones remembers a coup in 1948, when arch broadcasting rivals, Thomas Sharp of KFSD and C. Arnholt Smith of KUSN, were brought together under one roof to view a Red Feather charity live broadcast in the El Cortez Hotel. All local stations broadcast the program for one hour, and all talent was donated.¹⁸⁹

For a time, KUSN was top-heavy with management, when Copley Press wanted a voice in hiring the manager. Jack Heintz became Vice-President, and Paul Jones began to handle commercial sales. Jones subsequently sold the Padres first broadcast.¹⁹⁰

¹⁸⁷ Interview, Paul Jones.

¹⁸⁸ Interview with Ray Blair, 26 July 1977.

¹⁸⁹ Interview, Paul Jones.

¹⁹⁰ Ibid.

KUSN played the first long-playing record locally--from a window of Thearle's Music Company.¹⁹¹

Radio Station KSDO

Silver Gate's KYOR had merged with the Smith-Copley KUSN, with KUSN call letters remaining, in 1948. KUSN call letters were changed to KSDO on 7 August 1949. The broadcast frequency was changed from 1510 to 1130 kilocycles (formerly KYOR's position before its merger with KUSN). Opening ceremonies were 16 October 1949.¹⁹²

It is necessary, for historical accuracy and a clear understanding of radio station KSDO, to retrace its beginnings. A construction permit for building radio station KSOB at 1510 kilocycles was issued to San Diego Broadcasting Company, 1029 Second Street, in 1947. C. Arnholt Smith was President; Frank Burke, Vice-President, and Paul L. Jones, General Manager.¹⁹³ This is the station that went on the air as KUSN.

The Copley Press reported:

From the beginning, it had been realized that the 1510 frequency was far out of the "traffic zone" of long years of San Diego listening habits.

¹⁹¹ Interview, Paul Jones.

¹⁹² San Diego Union, 16 October 1949, p. A-11:1-4.

¹⁹³ Broadcasting 1947 Yearbook Number (Washington, D.C.: Broadcasting Publications, 1947), p. 86. The Copley Press reported Jones as Station Manager. See text for n. 183 (p. 108).

Much discussion had gone into the final solution of the problem as it was a toss-up as to whether the wisest plan was to set aside a staggering budget to promote listening on this unknown frequency or to try to obtain a better frequency on the dial. A solution was presented in 1948, when KUSN principals were approached by the owners of a local daytime station (KYOR) on the desirable frequency of 1130, who were seeking to sell their station. Purchase of this station was favored by Smith, half-owner of KUSN, James S. Copley and Shipton. . . .¹⁹⁴

* In addition to the change in call letters and frequency, a new transmitter site was necessary. It was announced that three new 265-foot 5000-watt towers were being constructed in Mission Valley at Ward Road.¹⁹⁵

A novel means of introducing the new broadcast facility was utilized. The San Diego Union and Tribune-Sun had announced the opening through many advertising promotions and stories. A ship's bell would begin ringing on KSDO at 1510 during an exhibition baseball game between the San Diego Padres and the Los Angeles Angels. In a few seconds, the bell would cease ringing, and listeners were asked to find it ringing on the new frequency of 1130.¹⁹⁶

FM radio was thought to be the radio of the future during this time, and KSDF-FM began operation on

¹⁹⁴ The Copley Press, p. 417.

¹⁹⁵ San Diego Union, 16 October 1949, p. A-11:
l-4.

¹⁹⁶ The Copley Press, p. 428.

14 October 1949 as an adjunct to KSDO-AM. This station duplicated the AM broadcasts during a six-hour daily operation, but was discontinued after less than a year of operation on 19 July 1950. Costs were prohibitive and there was very little hope for income.¹⁹⁷

Since its early days as KUSN, this station had broadcast sports events in San Diego. At its fifth birthday celebration in 1952, it was recalled that Los Angeles broadcasters had questioned the advisability of building up an unknown station "at the wrong end of the dial" in what they thought was an overcrowded market. Officers of the company at this time were C. Arnholt Smith, President and Treasurer; James S. Copley, Vice-President; Jack Heintz, Vice-President; and D. R. Giddings, Secretary.¹⁹⁸

During the first years, KSDO had become a part of the Liberty Network, the nation's second largest radio network; and H. R. Cullen of Houston bought an interest in the station in 1951.¹⁹⁹

KSDO was sold by the San Diego Broadcasting Company for \$500,000 on 23 July 1959 to the Gordon

¹⁹⁷ The Copley Press, p. 429.

¹⁹⁸ Ibid.

¹⁹⁹ San Diego Union, 9 August 1951, p. 8:1-2.

Broadcasting Company. Sherwood R. Gordon was President.²⁰⁰

Today, KSDO is a CBS affiliate, still located at 1130 on the dial, and broadcasts news--"All news, all the time"--from 5:00 A.M. until 7:00 P.M.

Radio Station KSON

* When principal owner Dr. John W. Studebaker received the construction permit to build station KSON in San Diego in 1946, the temporary address of the Studebaker Broadcasting Company was listed as 411 Green Street, Alexandria, Virginia. FCC authorization for broadcasting bears the date of 4 June 1947. John Gordon Studebaker, son of the owner, was General Manager when the station went on the air in July 1947. The new station was authorized to broadcast twenty-four hours a day, and was positioned at 1240 kilocycles on the dial. KSON's FM station, KWFM-FM, began broadcasting in 1948 from studios in the Maryland Hotel.²⁰¹

"K-son" (rhyming with "Don") followed a middle-of-the-road format in its early days, evolving through several changes in ownership and management to its

²⁰⁰ Broadcasting 1959 Yearbook Issue (Washington, D.C.: Broadcasting Publications, 1959), p. B-116.

²⁰¹ San Diego Union, 5 June 1947, p. A-6:6. Broadcasting 1947 Yearbook Number, pp. 86, 225; Broadcasting Telecasting 1949 Yearbook Number, p. 300.

present ABC Information Network affiliation and modern country music format.

Fred Rabell and Dorothy Johnson purchased the station in 1951, pending FCC approval.²⁰² Another San Diego broadcaster and former owner of radion station KFMB, Jack O. Gross, purchased KSON in 1957.²⁰³ Other sales occurred, and yet another name familiar to San Diego broadcasters and newspaper personnel received FCC approval to purchase station KSON from the estate of Kenyon Brown.²⁰⁴ Dan and Michael McKinnon, sons of former Congressman Clinton D. McKinnon of station KSDJ and the San Diego Daily Journal purchased KSON for an announced price of \$436,167 in 1962.²⁰⁵

Dan McKinnon says that KSON was one of three radio stations in the United States to originate modern formatted country music, and that this has been a very successful format for KSON.²⁰⁶

²⁰² San Diego Union, 6 August 1951, p. 10:1-2.

²⁰³ Ibid., 30 July 1957, p. 14:3.

²⁰⁴ Brown had been the owner of KSON since 1959, having purchased the station for \$675,000. See the San Diego Union, 17 April 1959, p. 29:7.

²⁰⁵ San Diego Union, 18 January 1962, p. 34:3.

²⁰⁶ Interview with Dan McKinnon, 17 July 1977.

KSON still broadcasts modern country music from 1240 on the dial, and is on the air twenty-four hours daily.

Radio Station KLIK

A construction permit was issued in 1947 to the Balboa Radio Corporation, in the Bank of America Building. The radio station to be built was to be KLIK, 5000 watts, 740 kilocycles. Emil Klicka, a name well known in San Diego business circles, was President of the corporation; and Paul L. Dodd, a former employee of Jack Gross of KFMB,²⁰⁷ was Manager.

One year later the construction permit was still valid, but the station did not go on the air. Klicka had been involved in many businesses, beginning in banking in San Diego with the founder of the Bank of America before branch banking was allowed in California, according to his nephews Bob and George Klicka.²⁰⁸

Jack Gross explains the KLIK attempt in this manner:

KFMB, at 1450 on the dial, 250 watts, was not adequate and we wanted 550 full time 1000 watts, so we applied to the FCC. Emil Klicka, Executive Vice-President of the Bank of America in San

²⁰⁷ Broadcasting 1947 Yearbook Number, p. 86.

²⁰⁸ Interviews with Robert and George Klicka, 13 August 1947.

Diego, also wanted a full time facility. They applied against us for the 550 frequency. A hearing was set. Prior to the hearing . . . we asked if they'd withdraw from 550 if we'd give them the equipment for 1450 and they could reapply. . . . KLIK applied to amend [from 740 to 550]. . . .

Now 740 is gone. . . . The FCC granted KFMB the 550 frequency, 1000 watts, and denied KLIK the transfer to 1450. So they [KLIK] dropped the whole thing.²⁰⁹

According to Gross, the technicality was that the FCC had at that time determined not to grant any more 250-watt licenses to large areas. This meant that the 1450 frequency was no longer to be available to the San Diego area; and it was thus that the Escondido station ultimately was granted the 1450 frequency.²¹⁰ It was 1948 before these problems of frequency allocation were resolved; hence the second year of the listing of a construction permit for radio station KLIK, but never an airing date for the would-be station.

The events surrounding the proposed station KLIK represent another attempt by a prominent San Diego businessman to expand his financial interests into the realm of radio broadcasting.

²⁰⁹ Interview with Jack Gross, 13 August 1977.

²¹⁰ Ibid.

CHAPTER IV

SUMMARY, CONCLUSIONS AND
RECOMMENDATIONSSummary

The development of commercial radio in San Diego to 1950 followed twenty years of activity in the related fields of experimental and amateur radio in the area.

Dr. Lee DeForest, the United States Navy Station on Point Loma, and the hundreds of skilled amateur operators had kept the airwaves filled with the sound of the human voice being transmitted. As soon as the Government released control of communications, San Diegans began commercial radio operations. In 1922, there were nine small stations vying for spectrum space in the city. By 1930, eight of these stations had ceased operation, and one other had achieved sufficient financial success to continue broadcasting into the second decade of commercial radio. Thus, San Diego had two strong stations--KGB and KFSD--which became network affiliated and served the area without other local competition until 1941, when KFMB was built. Mexican and Los Angeles stations provided strong competition, however. After World War II, four more commercial

stations began broadcasting, and mergers occurred. Before the decade of the forties ended, four FM stations had begun operating, but FM broadcasting did not prove financially successful during these early years.

Commercial radio developed in San Diego and the nation during the twenties, began to mature during the depression years of the early thirties, and enjoyed golden years even with the nation at war. It would take an innovation in sound to crumble the assurance of this successful industry, and FM sound began this erosion. Television appeared by the late forties, as well, and the supremacy of radio was seriously and successfully challenged. San Diego radio broadcasting had been built by pioneers who were intensely interested in radio ownership and operation, who had weathered the "growing pains" of the industry and had succeeded in producing highly profitable operations. Strong leadership had brought KFSD to the top, changes in ownership had eroded KGB's position among listeners and advertisers, radio personalities had been developed locally who had become leaders in national radio--Art Linkletter, Jack Bailey and Harry Von Zell--and writers such as Larry Rhine, and technicians such as Eugene Merritt went on to "big time" radio and television positions. Pioneer engineers in San Diego continued in radio locally,

adding their expertise to new and continuing radio stations. The trend away from single and local to conglomerate ownership of stations had begun.

Conclusions from this study of San Diego radio development follow. (See Appendix.)

Conclusions

* Problems common to the very early San Diego radio station owners and operators were lack of funds for high costs of equipment and operation, and lack of technology. San Diego pioneers of the year 1922 faced dilemmas similar to other broadcasting hopefuls across the nation. Studios were often in homes or stores; and costs were paid by the station owners themselves or by providing free air time for landlords or suppliers.

Spectrum crowding on the 360-meter allocation necessitated sharing of air time, overlapping of broadcasting sounds from other stations, and much static and chaos. Advertising was not yet providing revenues to balance costs, and power was low.

These enthusiastic broadcasters did, however, develop the interest of citizens in radio; and an audience and a market for radio sets began to grow rapidly.

The potential for the power that could result from broadcasting was realized early, and competition

rapidly developed for station ownership, as was evidenced by the large number of stations airing in San Diego in 1922. First thoughts had to be economic in nature, for survival in the fledgling industry. A decade passed before stations concerned themselves with satisfying a mass audience. The research has also shown that radio as a profitable business venture has been the prime interest of San Diego stations over the years.

The research has also shown that early pioneers enjoyed radio and had fun being involved in it, although they recognized that broadcasting was hard work and profitable only to the station owners themselves. Later attitudes of local radio personnel have been that broadcasting is not fun anymore, because of competition and regulations.

Competition was strong in the early years of San Diego radio, also, as owners vied for audiences, low frequency positions and higher power. As "chain," or network broadcasting developed, local owners also competed seriously for this added advantage for improved programming and more sponsors--which in turn meant more profits from time sales to sponsors. San Diego stations affiliated with ABC, CBS and MBS, and the Liberty Network had an interest in a San Diego

station at one time.

Significant contributions of San Diego radio have been successful and innovative programs which were syndicated, such as Sonny and Buddy, the "Buttercream Buddies" of KFSD; personalities Art Linkletter, Jack Bailey and Harry Von Zell of KGB; "All in the Family" television writer Larry Rhine from KGB. It is interesting to note that the successful program came from the station with strong, one-man ownership; and the successful personalities emanated from the station that experienced several changes in management.

Type of ownership has had significant bearing on the direction of station development. The research has shown that by the time financing had changed from private sources to sales of time to sponsors, those stations that had one dynamic, strongly interested owner in control over a long period of time were more successful than those whose ownership and leadership constantly changed. KFSD, under Sharp, exhibited continued growth and affiliation with one network; whereas KGB, at first the stronger of the two continuing stations, through many changes of ownership and network affiliations began to lose its favored position with listeners. The personal wealth of the licensee helped a station to keep pace with competition, and KFSD had

both these advantages in Thomas Sharp. His sole interest was his radio station, and he fought its battles to the best of his ability for many years.

Although the current FCC figures show a loss for ten stations in San Diego this past year, broadcasters interviewed have always considered this area a good market, pointing out that not all stations included in the survey lost money. Mexico has always provided keen and sometimes unfair competition (with its early powerful stations); but over time, San Diego stations have managed to build up a strong local audience. Only one Los Angeles station offers significant competition in listening, but it is no threat in advertising revenues. The evidence seems to indicate that the automobile industry was the most important single source of revenue to stations in the mid-1930s and through the 1940s.

Evidence of radio's ability to shift with the times was seen in San Diego's trend, as with the rest of the nation, to switch to more news and music and less soap-opera and comedy during the emergency of World War II.

Expansion in San Diego radio was halted due to World War II, but a radio population explosion occurred after the war that resembled the pace of 1922 in airing

of new stations. Another new frontier had presented itself to broadcasters.

A trend that influenced broadcasting in the nation was established early in the development of San Diego radio, that of newspaper ownership and control of stations. By the spring of 1922, San Diego had its first newspaper-owned radio station, KDPT; and this station was the first one powerful enough to reach a large audience. KDPT provided a market for Thearle's Music Company's products, Southern Electric Company's radio sets, and had the distinct advantage of daily publicity in the owner-newspaper. The newspaper did not use the radio station to editorialize, however, as was happening in other areas. KGB's second owner, Dr. Yale did use his station to air his political views--another problem that was developing early in commercial radio years.

More local newspaper owners purchased radio stations after World War II--the Copley Press and Clinton D. McKinnon of the San Diego Daily Journal. Both owners took an active part in running their stations. McKinnon was forced to divest himself of his radio station when he decided to run for Congress.

An evaluation of San Diego radio development must include several "firsts," which have occurred over

the years. KON builder Wiseman was San Diego's first disc jockey, and four decades later, the city had its own School for Disc Jockeys. Wiseman may possibly have installed the nation's first car radio; and this innovative radioman also produced San Diego's first remote broadcast. All these experiments of Jack Wiseman's occurred in 1922. Leah McMahon of KFSD was possibly the nation's first female radio program director. Art Linkletter initiated the interview/talk man-on-the-street type radio show in the early 1930s which became so popular across the country. Gene Merritt's discovery that violin music did not transmit clearly and should be replaced by jazz music undoubtedly established the trend away from classical and toward popular dance music and jazz programs. Much later, in the late 1940s, long-playing records were introduced to San Diegans by KUSN's broadcast from the window of Thearle's Music Company by Paul Jones. KFMB established a record NOT to be envied by firing the popular Molly Morse in order to have an all male staff in the 1960s.

Certainly the legitimate complaints San Diego broadcasters lodged with the FCC against the high power Mexican stations XEAQ and XEMO greatly influenced the North American Radio Conference in Havana in 1937 to place restrictions on international broadcasting.

Programming reflected the interests of the listeners over the years, as the two stations KFSD and KGB aired lighter music, more comedy and drama and showed a concern for quality announcers. The most recent programming change to be noted in local and national radio has been the trend to programming by and for minority groups, to cater to specialized audiences, and even for stations to specialize in all news, all music, or a specific type of music.

FM broadcasting and television caused great concern but had not affected the AM radio stations significantly by 1950. FM radio was unsuccessful in its first years; and television caused radio to restructure its format from national emphasis to local once again. As a result, AM radio rallied and survived. Long-playing records and disc jockeys came into popularity on San Diego radio.

The lack of records kept by radio stations in San Diego has greatly hampered the search for data in compiling a complete history of local radio development. FCC records give dates and names, but little else. Much evidence of programming practices and details of operation have been forever lost to posterity. It is hoped that this practice will be reversed as a result of this research, and that station management will now

realize the importance of keeping records of their station's development for future study. In this manner future trends can perhaps be predicted, and past mistakes and weaknesses avoided. This study should offer greater understanding of the past events in San Diego radio growth which should make the present more comprehensible, and possibly supply some necessary stepping stones for predicting future radio development.

Recommendations for Further Study

An historical survey of commercial radio introduces to the researcher many related areas in which there have been no studies undertaken, thereby resulting in a void in the total picture of San Diego radio. Research is needed in the area of amateur operations and their significant contributions to communications by radio in San Diego. A study is needed to understand local amateur efforts in connection with the military branches in both World War I and World War II. Navy communications systems in San Diego are capable of sending five million messages daily, and this incredible development in communications technology has not been studied. Radio scholars have much to learn from an investigation of this huge local installation and the relationships, if they exist, to local commercial radio operations. Educational radio and

television have existed locally for many years, and both need to be studied to determine the practices and problems and how they correlate with those of commercial radio. FM radio stations now greatly outnumber local AM radio stations. What has been the story of FM success, and why is it now seemingly the preferred frequency? Will FM radio replace AM sound? What are the predictions in these areas? Broadcasters of the future need to know.

Effects of television on local radio need to be studied, as well as the development of radio since 1950. An analysis of programming and advertising would give further insight into understanding and evaluating successful formatting in these two important areas of radio. The contributions to and influences upon radio formats of important San Diego disc jockeys have never been investigated.

If this early developmental study could be compared and added to a later study of broadcasting to date, and if studies were available in these other suggested areas, an enormous contribution will have been made to a complete understanding of San Diego broadcasting.

New RADIO Log

EFFECTIVE MARCH 29th, 1941

Under the far-reaching "Reallocation" of Radio Station frequencies becoming effective March 29th, every Radio listener will find most of his favorite Stations coming in at new Dial locations. This is bound to be confusing for a time, but it is easily the most important change from the listener's standpoint that has ever come to broadcasting. It represents several years of tireless work in coordinating the interests of the United States, Canada, Mexico, Cuba and Haiti in order that Radio Reception might be vastly improved for the benefit of the many millions who listen. In cooperation with its Dealers, the Bureau of Radio and Electrical Appliances of San Diego County is glad to issue this ready reference Log of the more popular Standard Broadcast, Short Wave and Police Call Stations heard from this area.

STATION	CITY	NOW	FORMERLY	WATTS	AFF.
KSPQ	San Francisco	560	560	1000	CBS
KMTR	Los Angeles	570	570	1000	IND
KFSD	San Diego	600	600	1000	NBC-B
KFRC	San Francisco	610	610	5000	MBS
KTAR	Phoenix	620	620	5000	NBC
KFI	Los Angeles	640	640	50000	NBC-R
KPO	San Francisco	680	620	50000	NBC-R
KMPC	Beverly Hills	710	710	1000	IND
KEGA	Los Angeles	790	780	5000	NBC-B
KGO *	San Francisco	810	790	7500	NBC-B
KCA	Denver	850	830	50000	NBC-R
KHJ	Los Angeles	930	900	1000	MBS
KROW *	Oakland	960	930	1000	IND
KFWB	Hollywood	980	950	5000	IND
KJR *	Seattle	1000	970	10000	NBC-B
KFVD	Los Angeles	1020	1000	1000	IND
KEX	Los Angeles	1070	1050	50000	CBS
KRLD	Dallas	1080	1040	50000	CBS
KGLW	Stockton	1130	1100	1000	MBS
KFSG	Los Angeles	1150	1120	1000	IND
KRED	Los Angeles	1150	1120	1000	IND
KSL	Salt Lake City	1160	1130	50000	CBS
KEX *	Portland	1190	1160	5000	NBC-B
KFOX	Long Beach	1280	1250	1000	IND
KFAC *	Los Angeles	1330	1300	1000	IND
KGB	San Diego	1350	1330	1000	MBS
KCFB	Long Beach	1390	1350	1000	IND
KFMB	San Diego	1450	1420	250	IND
KVOE	Santa Ana	1490	1500	250	MBS
KXO *	El Centro	1490	1500	250	MBS
KFEE	Sacramento	1530	1490	10000	NBC
KPMC	Bakersfield	1600	1550	1000	MBS

* indicates broadcasting Coast League Baseball

A TYPICAL PROGRAM ON KFSD, 1930

The following excerpts are taken from the San Diego Union article on KFSD, 1 January 1930.

The day starts with a 15-minute period of good cheer which has filled the spiritual need of many people who have their dials set for KFSD. From then (9 a.m.) until noon, KFSD presents a light type of popular music, interspersed with announcements of general interest. These morning hours, which are conducted by G. L. Clark, Amy Lou and Lloyd Peck, respectively, afford the housewife an opportunity of learning where she may purchase any commodity which she finds she needs in her daily life.

At noon an organ recital from a local theatre goes on the air lanes from the popular San Diego station. This in turn is followed by a rather informal program called "KFSD Matinee Hour" . . . on the air from 1 until 2 p.m. . . .

The matinee program is followed by the story time broadcast . . . chosen from a collection called "The World's Best 1000 Short Stories." This is followed by varied programs throughout the afternoon, one of which is the broadcast of the organ from Balboa Park. . . .

Immediately following the organ recital KFSD entertains its fair listeners-in with the latest information on styles

Other afternoon features include a book review in conjunction with the San Diego public library. There is then another period of light music followed by the closing prices on the stock market and the latest news items furnished KFSD through the co-operation of The San Diego Union and Evening Tribune. . . . frost reports [are] broadcast each night

Then come three hours of entertainment which taxes the ingenuity of the KFSD program department. . . . the programs must be varied to suit all types of people. . . .

Nightly, except Sunday, KFSD presents the Keeney-Rowe trio. . . . This trio is augmented each Wednesday evening to become a sextet

These nightly programs bring to listeners the better type of music, while the remaining time, until the rebroadcast of ballroom music, is devoted to novelty programs. . . .

KFSD presents a DX (long distance) program every Monday night beginning at 11 p.m. and lasting until 2 a.m. . . .

Leslie Adams, general manager of the station, is a pianist of no little merit and entertains listeners twice weekly with whistling and piano programs.

On The Air Today

Pacific Standard Time

(Station reserves the right to change programs without notice.)

NATIONAL BROADCASTS

5 p.m.—College Memories, KFSD.
 5:15 p.m.—News, KGO.
 5:30 p.m.—Pleasure Bound, KGO.
 6 p.m.—Haley, Stuart, KFL.
 6:30 p.m.—Palmolive hour, KPL.
 7:00 p.m.—Coca-Cola, KFSD.
 8 p.m.—Amos 'n' Andy, KFSD.
 8:15 p.m.—Vermont Lumberjacks, KFSD.
 8:30 p.m.—Rendezvous, KFSD.
 9 p.m.—Piano Pictures, KGO.
 9 p.m.—Rin-Tin-Tin Thriller, KPO, KOA.
 9:30 p.m.—John and Ned, KGO.
 9:45 p.m.—R. J. Reynolds program, KFSD.
 10 p.m.—Richfield news, KFSD.
 10 p.m.—National Concert orchestra, KGO.
 11 p.m.—St. Francis dance orchestra, KFL.
 12 mid.-12:30 a.m.—Organ, KGO.
 (Numerals appearing at the right of station names indicate kilocycle calibrations on radio set dials.)

KFSD, SAN DIEGO, 600

12:30 p.m.—Western Farm Home, NBC.
 1 p.m.—Ad club.
 1:30 p.m.—Studio program.
 2 p.m.—Matinee, NBC.
 3 p.m.—Orchestra, NBC.
 3:30 p.m.—Business and Pleasure, NBC.
 3:45 p.m.—Musical Moments, NBC.
 4 p.m.—Nick Lucas, NBC.
 4:15 p.m.—Melodians, NBC.
 4:30 p.m.—Dental clinic.
 5 p.m.—College Memories, NBC.
 5:15 p.m.—Leonard Spaulding.
 5:30 p.m.—Popular program.
 6 p.m.—News, courtesy Union-Tribune.
 6:15 p.m.—Sponsored program.
 6:30 p.m.—Altarist Kent Shibley.
 7 p.m.—Community Chest.
 7:30 p.m.—Coca-Cola, NBC.
 8 p.m.—Amos 'n' Andy, NBC.
 8:15 p.m.—Vermont Lumberjacks, NBC.
 8:30 p.m.—Hawaiians; Leah McDonald.
 9 p.m.—Rin-Tin-Tin Thrillers, NBC.
 9:15 p.m.—Richfield auto races, NBC.
 10:15 p.m.—Richfield news, NBC.
 10:30 p.m.—Dance music.
 11:15-12 mid.—Organ, Frank Lanterman.

Thursday, Oct. 8

7:30 a.m.—Studio program.
 7:45 a.m.—Van and Don, NBC.
 8 a.m.—Morning musicalie.
 9 a.m.—Good cheer program.
 9:15 a.m.—Amy Lou.
 9:45 a.m.—Beatrice Mable, NBC.
 10 a.m.—Woman's Magazine, NBC.
 10:20 a.m.—Mrs. Dossell.
 10:40 a.m.—Woman's Magazine.
 11 a.m.—Standard School broadcast, NBC.
 11:45 a.m.—Youth Matinee, NBC.

KGB, SAN DIEGO, 1330

12 noon—Records.
 12:15 p.m.—Salon orchestra, CBS.
 12:30 p.m.—Three Doctors, CBS.
 12:45 p.m.—De Witt orchestra, CBS.
 1:30 p.m.—James Ramsay Macdonald, London, CBS.
 1:40 p.m.—Artists' recital, CBS.
 2 p.m.—Happy Go Lucky, CDLBS.
 3 p.m.—Records.
 3:15 p.m.—Feminine Fancies, CDLBS.
 4 p.m.—Bing Crosby, CBS.
 4:15 p.m.—Radio gardener, CDLBS.
 4:45 p.m.—Records.
 5 p.m.—News.
 5:05 p.m.—Records.
 5:15 p.m.—Walkathon.
 5:30 p.m.—Frank Gace, CDLBS.
 5:45 p.m.—"Plain Facts About Science," CDLBS.
 6 p.m.—Sharmova trio, CDLBS.
 6:15 p.m.—Hallelujah quartet, CDLBS.
 6:30 p.m.—Dinner music, CDLBS.
 6:45 p.m.—Records.
 7:15 p.m.—Columbia Concerts Corp., CBS.
 8 p.m.—Chevrolet Chronicles.
 8:15 p.m.—Records.
 8:30 p.m.—Camel quarter-hour, CBS.
 8:45 p.m.—Kaufman orchestra.
 9 p.m.—Records.
 9:30 p.m.—Terror Ship, CDLBS.
 10 p.m.—News.
 10:05 p.m.—Records.
 10:15 p.m.—Walkathon.
 11 p.m.—Gresham orchestra, CDLBS.

Thursday, Oct. 8

7 a.m.—Records.
 7:35 a.m.—News.
 8 a.m.—Hallelujah Hour, CDLBS.
 8 a.m.—Don Biglow's orchestra, CBS.
 9:30 a.m.—Columbia Review, CBS.
 10 a.m.—Blanche Wood.
 11 a.m.—Bingina Vassabonda, CBS.
 11:15 a.m.—Columbia Artist recital, CBS.
 11:45 a.m.—Town Topics.

Source: Evening Tribune, Wednesday, 7 October 1931.
 Printed but not included herein: KFL and KHJ,
 Los Angeles; and KFWB, Hollywood.

On The Air Today

(ARRANGED IN PACIFIC STANDARD TIME)

The Tribune publishes data on radio programs exactly as released in advance by local radio stations. Any inaccuracies or errors for additional information should be taken up with the station responsible. Local phone numbers: — Franklin 6388; KGB; Franklin 6101.

SATURDAY, APRIL 29
(Numerals appearing at the right of station names indicate kilowatt calibrations on radio set dials.)

KGB, SAN DIEGO, 3350

Afternoon Programs
12:15—To be announced.
12:30—News; stock.
1:15—Tony Wong, CBS.
1:30—Penn relays, CBS.
2:15—U. S. C campus charities football game, CDLBS.
4:15—Orchestra, CDLBS.
4:45—Street Singer, CBS.
5:15—Fay and Braccioffii, CBS.
5:35—News; local topics; Hard of Hearing League.
5:30—Orchestra, CBS.
Evening Programs
—Willie Best, CBS.
6:30—Boswell Sisters, CBS.
6:30—Charles Carlile, CBS.
6:45—Frivolities, CBS.
7:15—“Chandu.”
7:35—Public Affairs Institute, CBS.
7:45—Gertrude Niesen, CBS.
8—D. State College Symphony, CDLBS.
8—Band of Distinction, CDLBS.
8:30—Orchestra, CBS.
9:30—Serenaders from Honolulu, CBS.
10—News, CDLBS.
10:10—Orchestra, CDLBS.
12:1—Records.

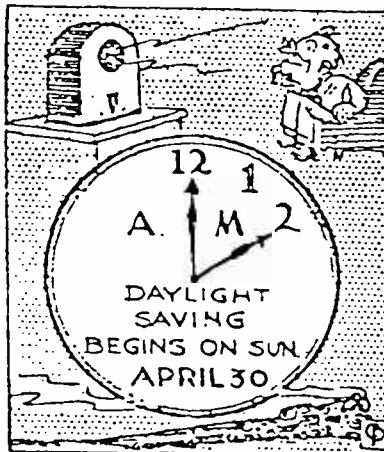
Sunday, April 30
Morning Program
8—Sell Lake Tabernacle choir and organ, CBS.
8:30—Deutsch's orchestra, CBS.
8:45—Street Singer, CBS.
9—Columbia Church of the Air, CBS.
9:30—Little Concert, CDLBS.
9:45—Book Review, CDLBS.
10—Home Sweet Home Concert, CDLBS.
11:15—To be announced.
11:30—Cathedral Hour, CBS.
11:30—Los Angeles Symphony orchestra, CBS.

Afternoon Program
1—Poet's Gold, CBS.
1:15—Four Clubmen, CBS.
1:30—Chicago Kniebels, CBS.
2—Bible talk, CDLBS.
2:30—Professor Lindsley, CDLBS.
3:15—Rabbi Maxnin, CDLBS.
3:30—Fay & Braccioffii, CBS.
3:45—News events, CBS.
3:50—Romantic Hour, CBS.
4:15—Bridge in the Bazaar, CBS.
4—John Henry Black River Gorge, CBS.
4:15—Andre Kostelanetz Presents, CBS.
4:45—John Heart, CBS.
5—Guthrie, CBS.
5:30—Melody Hour, CDLBS.
5:45—Famous Voices, CBS.
6—Columbia review, CBS.
Evening Program
6:30—Ann Leslie & Madison Singers, CBS.
7—Dwight's dance orchestra, CBS.
7:15—Ameri-Pairl, CBS.
7:30—Abe Lberman's orchestra, CBS.
8—Pollack's orchestra, CBS.
8:30—Cummins orchestra, CBS.
9—Merrymakers, CDLBS.
10—News, CDLBS.
10:10—Florida Dancer orchestra, CDLBS.
11:30—Midnight Moods, CDLBS.
12—Records.

KFSD, SAN DIEGO, 664
Afternoon Programs
12:10—News.
12:15—Western Agriculture, NBC.
1—Dance Masters, NBC.
1:30—Concert favorites, NBC.
2:30—Cosmopolitan NBC.
3:30—Bouquet of melodies, NBC.
3:30—Ole! Scou, NBC.
3:45—Laws that Safeguard, NBC.
4—Orchestrus, NBC.
4:30—American choir, NBC.
4:45—Chart matinee, NBC.
5—Orville Tirado, tenor, NBC.

Gain Hour Sunday

The drawing below shows the hour daylight-savings time becomes effective tomorrow. Radio programs and train schedules will be changed accordingly.



Associated Press

About one-third of the population of the United States will set clocks ahead one hour tomorrow in obedience to daylight-savings regulations. These states will conform to daylight saving either in whole or part: Illinois, Indiana, Michigan, North Dakota, Maine, Connecticut, New York, Delaware, Pennsylvania, New Jersey, Rhode Island and West Virginia. In those communities time jumps ahead from 2 a.m. to 3 a.m. tomorrow.

8:15—Walk-a-derby.
8:30—Studio.
8:45—Program highlights.
8:50—News.
Evening Programs
6—Boston Symphony, NBC.
7—Serenaders.
7:30—Public Schools talk.
7:30—American Weekly.
7:45—Thurman Robertson.
8—Trio.
8:30—Marie Krieta.
9—Duelo Yucatan.
9:30—Orchestra.
10:30—Musical echoes, NBC.
11:12—Orchestra.
Sunday, April 30
Morning Program
7:45—Guy the Funny Man.
8:15—Radio City Concert, NBC.
8:30—Pop Concert, NBC.
9:30—Moonshine and Honeysuckle, NBC.
10—Popular.
10:15—International Radio Forum, NBC.
10:30—Northwestern Chronicle, NBC.
11—Concert.
11:30—Hour of Worship, NBC.
12 noon—Singing the Wellspring of Music, NBC.

Afternoon Programs
12:15—To Be Announced.
12:30—Youth Conference, NBC.
1:30—National Vesper Service, NBC.
2—Old-time program.
3—Our American Schools, NBC.
3:15—Morin Sisters, NBC.
3:30—Symphony Concert.
—Morale's entertainer.
3:30—To Night hour.
—David Lawrence, NBC.
Evening Programs
6:15—To Be Announced.
6:30—Memories.
6:45—Orkan.
7:30—Echoes of the Palisades, NBC.
—Charles Hart, NBC.
8:30—Orchestra, NBC.
9—Reader's Guide, NBC.
9:30—University of California program, NBC.

10—Mrs. Hassler, NBC.
10:15—Prince in Dreamland, NBC.
11-12 midnight—Dal Tahanian Orchestra, NBC.

KFSD, LOS ANGELES, 664

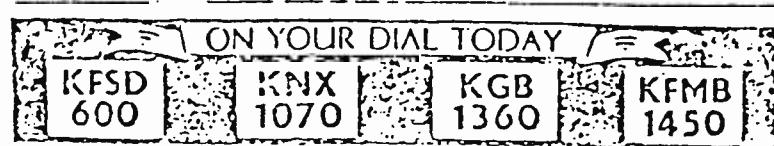
NBC programs featured same hours on KFI and KFSD listed under KFSD.
Afternoon Programs

1—Stringwood ensemble, NBC.
2:30—Rainie Bennett.
3—Orkan.
4—Tea dance.
4:45—News.
5—U. S. C. Lecture.
5:15—Round the World club, NBC.
5:30—Little Orphan Annie, NBC.
5:45—“Can-canette,” NBC.
Evening Programs
6—Los Angeles Philharmonic.
7—Dancing party, NBC.
8—Concert.
8:15—Murder mystery.
8:30—Family Reunion, NBC.
9—Associated Sonlight, NBC.
10:30-11—Orchestra.

KFMB, HOLLYWOOD, 850

Evening Programs

—News.
6:15—Price Dunaway.
6:30—Political talk.
7—Concert orchestra.
7:15—“King's Men.”
7:30—Ruth Durrell.
7:45—American Weekly.
8—“Musical News.”
8:30—“Bowl of the Robot.”
8—Slumber time.
9:30—Dance orchestra.
10—News.
10:05-11:35—Orchestra...



RADIO LOG FOR FRIDAY

6:00 p.m.	8:15 p.m.	10:15 p.m.
KGR—Gabriel Heatter	KFSD—Fleetwood Lawton	KFSD—News
KFSD—Waltz Time	KNX—Erskine Johnson	KFMB—Freddie Martin
KFAIB—Sports Time	KFSD—Duffy's Tavern	KGB—Ted Strader Orch.
KNX—Money on the Line	KFMB—Raymond Paige	KFSD—Billmore Hotel
6:15 p.m.	Orchestra.	Orch.
KFMB—News	KNX—Pays to Be Ignorant	KGB—True Detective
XGB—Inside Story	9:00 p.m.	KFSD—Bill Taber
6:30 p.m.	KGB—Nurs	KNX—Jim Wyatt
KGB—Double or Nothing	KFSD—Furlough Fun	KFMB—Dan Hatch
KFSD—People Are Funny	KFMB—Ted Fim Bill Orch	KGB—Curt Maxey
KFMB—Spotlight Bands	KNX—Aldrich Family	11:00 p.m.
KNX—Eileen Farrell	9:15 p.m.	KNX—Frankie Carle
7:00 p.m.	KGR—Cecil Brown	11:30 p.m.
KGB—Music and Lyrics	9:30 p.m.	KGR—Benji Carter's Orch.
KFSD—Amos 'n' Andy	KGR—Freedom of	KFSD—St. Francis' Orch.
KFMB—Tanner Varieties	Opportunity	KFMB—Saneman
S. Kaye	KFSD—Time for Music	KNX—Jan Garber
KNX—Durante Show	KFMB—Arnhem Time	11:45 p.m.
7:15 p.m.	KNX—Thin Man	KGB—News
KGB—Lowell Thomas	9:45 p.m.	12:00
7:30 p.m.	KFMB—Songs of a City	KFMR—Midnight Final
KGB—Lone Rancer	10:00 p.m.	News for Daily Journal
KFSD—Bill Stern	KGR—Fulton Lewis Jr.	KNX—Midnight Merry-
KFAIB—Tom Breneman	KFSD—Richfield News	Go-Round
Highlites	KNX—News	1:00 a.m.
KNX—Stage Door	KFMB—Fights	KNX—Swing Shift News
7:45 p.m.	10:15 p.m.	1:15 a.m.
KFSD—Night Editor	KFSD—Symphonette	KNX—Allen Morris
8:00 p.m.	KNX—Pacific Report	1:30 a.m.
KGB—Boxing	KGB—News	KNX—Diana Gayle
KFSD—Supper Club	10:30 p.m.	1:45 a.m.
KFMB—This is Your FBI	KNX—World's Music	KNX—Allen Morris
KNX—Jack Kirkwood	KGB—Eddy Orcutt	

Source: Evening Tribune, 13 April 1945.

RADIO LOG FOR SATURDAY

6 a.m.		
KGB—Dawn o' Day	9:15 a.m.	
KFSD—Morning Jamboree	10 a.m.	
KFMB—Musical Round-up	KFMD—Collins Calling	
KNX—News	KGP—News	
6:15 a.m.	KFSD—Make Believe	
KTATB—Musical Clock	House	
KNX—Sunrise Salute	KFMB—Teen Time	
6:30 a.m.	KNX—Grand Central	
KFSD—Slumber Buster	10:15 a.m.	
6:45 a.m.	KGB—Al Williams	
KFMB—Haven of Rest	10:30 a.m.	
KNX—News	KGB—Shep Field Orch.	
7 a.m.	KFSD—The Baxters	
KGB—News	KFMB—Fighting A.F.F.	
KFSD—Grame Fletcher	KNX—Nation Reminisces	
KNX—Sunrise Salute	10:45 a.m.	
7:15 a.m.	KFSD—James Abbe	
KGB—Morning Melodies	11 a.m.	
KFSD—Novelties	KGB—Hal Aloma Orch.	
KFMB—Martin Agronsky	KFSD—Theater	
7:30 a.m.	KNX—Mary Lee Taylor	
KNX—Bank of America	KFMB—News	
7:35 a.m.	KFMB—Therodora Lynch	
KNX—Dave Lane Songs	11:30 a.m.	
7:38 a.m.	KFSD—Rhythm	
KFSD—OPA Dist. Director	KNX—Bill Haworth News	
KFMB—News	KFMB—It's a Hit	
KNX—News	KGB—Musical Memoirs	
7:45 a.m.	KFSD—Convair News	
KGB—News	KGB—Sterner's Orch.	
KFSD—Sam Hayes	KNX—Carolina Hayride	
KFMB—Marty Dale	12 Noon	
KNX—News	KFSD—Nation's Orchestras	
8 a.m.	KGB—News	
KGB—Fairy Tales	KNX—Land Is Bright	
KFMB—Jamboree	KFMB—Senior Swing	
KNX—Sal Swing Time	12:15 p.m.	
KNX—News: Let's Pretendo	KGB—Swing Club	
8:15 a.m.	12:30 p.m.	
KGB—Rainbow House	KGB—Elcart's Orch.	
KFSD—Coffee with Crosby	KNX—Talks	
8:30 a.m.	KFMB—The Fibercalds	
KFSD—Ed McConnell	12:45 p.m.	
KFMB—Breakfast Club	KNX—Builders for Victory	
KNX—Billie Burke Show	1:00 p.m.	
8 a.m.	KFSD—Lockett Field	
KGB—Hello Mom	KGB—Memo for Tomorrow	
KFSD—Alex Dreier	KNX—Washington Reports	
KFMB—What's Cookin'	KFMB—Sal. Symphony	
KNX—Theater of Today	1:15 p.m.	
8:15 a.m.	KFMB—Art Mooney's Orch.	
KFSD—Boy Scout Prog.	KNX—Music	
8:30 a.m.	KGB—Al Trace Orchestra	
KGE—Virginia Spencer	1:30 p.m.	
KFSD—Atlantic Spotlight	KGB—Music	
KFMB—Lois Long	KNX—Assignment Home	
KNX—Stars Over Holly-	1:45 p.m.	
wood	KGB—1/2 Hour Music	
		2:00 p.m.
		KGB—Sports Parade
		KNX—Symphony
		KFSD—Grand Hotel
		Barry's Orch.
		KFMB—Duke Ellington
		2:30 p.m.
		KFSD—John Vandercrook
		KGB—Dunham's Orch.
		2:45 p.m.
		KFSD—Zorava Songs
		KFMB—Tea For U
		KFMB—Cummin's Orch.
		3 p.m.
		KFSD—News
		KFMB—News
		KNX—Welcome Home
		KGB—Halls of Montezuma
		3:15 p.m.
		KFSD—Saturday Swing
		KFMB—Harry Wissner
		KNX—People's Platform
		3:30 p.m.
		KFSD—Rupert Hughes
		KFMB—Ed Tomlinson
		KGB—Hawaii Calls
		3:45 p.m.
		KFSD—Religion n News
		KNX—World Today
		KFMB—Treasury Salute
		4 p.m.
		KFSD—Our Foreign Policy
		KFMB—S. D. Forum
		KNX—Afternoon Dance
		KGB—Eagle Club
		4:15 p.m.
		KNX—Music
		4:30 p.m.
		KGB—Flying High
		KFSD—Person to Person
		KFMB—Land of the Lost
		KNX—Western Theater
		6 p.m.
		KFSD—Sports
		KNX—Danny Kaye
		KFMB—Sports Cast
		KGB—News
		6:15 p.m.
		KGB—Canary Pet Shop
		KFSD—News
		6:30 p.m.
		KGB—Symphony for America
		KFMB—Boston Symphony
		KNX—N. Flannery
		KFSD—Blues in the Afternoon
		6:45 p.m.
		KFSD—Elmer Peterson
		KNX—Truman Bradley

Source: Evening Tribune, 13 April 1945.

RADIO LOG FOR TUESDAY

KGB—Gabriel Heatter	KFMB—Lum and Abner	10:15 p.m.
KFSD—Mystery Theater	KNX—Music That Statistics	KFSD—News
KFMB—Sumner Welles	KGN—n.a.	KNX—Behind Scenes at CBS
KNX—Inner Sanctum	KGD—Rev Roberts	KGD—American Forum
6:15 p.m.	KFMB—Alan Young	11 p.m.
KGB—Jimmy Fidler	KFSD—Ginny Simms	KNX—Jim Walt
KFMB—Hedda Hopper	KNX—Theater of Romance	KFSD—Tropical Dance
6:30 p.m.	KGB—News	KFMB—Bal Tchaeria
KFMB—Spooluchi Bands	KNX—The Town	11:15 p.m.
KCB—Arch Oboler Play	KFSD—Dick Haymes	KFMB—Don Hatch
KFSD—McGee & Molly	KFMB—S.D. Conference	KNX—Names in News
KNX—My Best	KGB—Rex Miller	11:30 p.m.
6:55 p.m.	KFSD—KFSO Precente	KNX—Tony Pastor
KFMB—Coronet Story Teller	KGE—Voice of Liberator	KFSD—St Francis Hotel
7 p.m.	KFMB—Armenian Time	KGB—Blue Room
KGB—Time For Music	KNX—Edwin C. Hill	11:45
KFSD—Bob Hope	KNX—Tapestry	KGB—News
KFMB—Transatlantic Quiz	KFME—Radio 10 yrs Ago	KNX—Shorty Shrock
KNX—Service to the Front	KGB—Acme of Song	11:55 p.m.
7:15 p.m.	KFSD—Richfield News	KNX—News
KGB—Lowell Thomas	KNX—News	KFSD—News
7:30 p.m.	KFMB—Fulton Lewis	12 Midnight
KFSD—Hildegarde	KFMB—Murder Will Out	KNX—Merry Go-Round
KGB—Red Ryder	10:15 p.m.	KFMB—News
KNX—Hollywood Preview	KGB—News	1 a.m.
KFNS—One Man's Family	KNX—Pacific War Report	KNX—Swing Shift News
8 p.m.	KFSD—Ethelma	1:15 a.m.
KFSD—Supper Club	KFMB—Bob Wills	KNX—Alice Morris
KFMB—Ted Malone	KGB—Eddy Orcutt	1:30 a.m.
KNX—Jack Kirkwood	KNX—Congress Speaks	KNX—Diana Gayle
KGB—Count of Monte Cristo		1:45 a.m.
8:15 p.m.		KNX—Allen Morris
KFSD—Fleetwood Lawson		

Source: San Diego Journal, 8 May 1945,
p. 10.

RADIO LOG FOR WEDNESDAY

KGB—Dawn o' Day	10:15 a.m.	2:15 p.m.
KNX—News	KFSD—P.T.A.	KFSD—Portia Faces Life
KFMN—Yawn Patrol	KFMB—Jack Borch	KGB—Melody Time
KFSD—News	KGB—Something to Talk About	KNX—News on the News
6:15 a.m.	10:30 a.m.	2:30 p.m.
KFMB—Musical Clock	KNX—B. Flynn	KFMB—Feminine Fancies
KNX—Sunrise Salute	KFSD—Homemaker Hour	KNX—Meet the Missus
KFSD—Morning Jamboree	KFMB—My True Story	KFSD—Just Plain Bill
6:30 a.m.	10:45 a.m.	2:45 p.m.
KFSD—Sleep Busters	KNX—Young Dr. Malone	KGB—Radio Tour
6:45 a.m.	KFSD—Art Baker	KFSD—Front Page Farrell
KNX—News	KFMB—Aunt Jemima	3:00 p.m.
KFMB—Bible Institute	KGB—John J. Anthony	KFSD—News
7 a.m.	KFSD—Guiding Light	KGB—Griffin Reporting
KFSD—G. Fletcher	KGB—Cedric Foster	KNX—Protective League
KGR—News	KNX—Two on a Clue	KFMB—Report From Europe
KNX—Sunrise Salute	KFMB—Bankhouse	3:15 p.m.
11:15 a.m.	KFSD—Today's Children	KFSD—Road of Life
KFSD—Farm Reporter	KNX—Rotary	KGB—USO, Rest Haven
KGB—Morning Melodies	KGB—Jane Cowell	KFAB—S. D. Looks Ahead
KFMB—Martin Atronsky	KFMB—Ethel & Albert	3:30 p.m.
7:30 a.m.	11:30 a.m.	KGB—Casa Loma Time
KGB—Maxine Keith	KFSD—Woman in White	KGR—Music
KFMB—James Abbe	KGB—Queen for a Day	KNX—Jimmy Carroll Sings
KNX—News	KNX—Perry Mason	KFAB—Devotional Time
KFSD—Reveille Roundup	KFMB—AP News	KFSD—Musicals
7:45 a.m.	11:45 a.m.	3:35 p.m.
KFSD—Sam Hayes	KFSD—Convair News	KFMB—Matinee Melody
KFMB—Listening Post	KNX—Tens and Tens	3:45 p.m.
KNX—News, Flannery	KFMB—Noontime Roundup	KFSD—Aunt Mary
KGB—News	12:00 Noon	KGB—Johnson Family
8 a.m.	KFSD—American Women	KNX—World Today
KFSD—Finders Keepers	KGB—News	3:50 p.m.
KGB—Arthur Gaeth	KFMB—Neighbors	KFMB—Health Week
KNX—Smile in the Morning	KFMB—Ladies Be Seated	4:00 p.m.
KFMB—Correspondents Abroad	12:15 p.m.	KFSD—This Woman's Secret
8:15 a.m.	KFSD—Ma Perkins	KFMB—News
KNX—Valiant Lady	KNX—News, Howard Petrie	KGB—Fulton Lewis Jr.
KFMB—Coffee with Crosby	KGB—Sweet Land	KNX—Potluck Party
KGB—Korn Kobblers	KGB—George Olson's Orch.	4:15 p.m.
8:30 a.m.	12:30 p.m.	KGB—Rex Miller
KFSD—News	KFSD—Pepper Young	KFSD—News
KGB—Take It Easy	KGB—The Smothers	KFMB—Ray. G. Swing
KNX—Light of the World	KNX—Brigit Horizon	KNX—Music
KFMB—Breakfast Club	KFMB—Shirley Bradley	4:30 p.m.
8:45 a.m.	12:45 p.m.	KFSD—Black 'n White
KFSD—David Harum	KFSD—Richie to Happiness	KGB—Song of Praise
KGB—Wax Shop	KNX—Bachelor's Children	KFMB—Tea Time
KNX—Aunt Jenny	KFMB—John B. Kennedy	KNX—Inglewood Pk. Code
8:55 a.m.	KGB—Gracious Living	4:45 p.m.
KGB—Lanny and Ginger	KFSD—Backstage Wife	KFMB—Hop Harrigan
9 a.m.	1:00 p.m.	KFSD—Kaltenborn
KFSD—Tune Shop	KNX—G. E. House Party	KGB—Sketches
KGB—News, Wm. Lang	KFMB—Westbrook Van Voorhis	5:00 p.m.
KNX—Kate Smith	KGB—Walter Compton	KFSD—O. K. for Release
KFMB—Glamor Manor	1:15 p.m.	KFMB—Terry and Pirates
9:15 a.m.	KFSD—Stella Dallas	KNX—Man Named Jordan
KFSD—Larry Smith	KFMB—Bob Nichols	KGB—Sam Hayes
KNX—Big Sister	KGB—Ella Maxwell	6:15 p.m.
KGB—Morion Downey	1:30 p.m.	KFSD—News
9:30 a.m.	KFSD—Lorenzo Jones	KFMB—Dick Tracy
KFSD—Leland Time, Ann Gibson	KGB—Never Too Old	KGR—Superman
KGB—Prayer	KNX—Feature Story	KNX—Thru A Woman's Eye
UNX—Helen Trent	KFMB—Gil Martyn	6:30 p.m.
KFMB—Tom Breneman	1:45 p.m.	KFSD—Tropical Moods
9:31 a.m.	KFSD—Widder Brown	KFMB—Jack Armstrong
KGB—Serenading You	KFMB—News Review	KGB—Torn Mix
9:45 a.m.	2:00 p.m.	KNX—H. W. Flannery
KFSD—Voice of a Nation	KFSD—Gib Martyn	8:05 p.m.
KGB—Molly Morse	KGB—News	KFSD—Elmer Peterson
KNX—Our Gal Sunday	YNN—Evelyn Winters	KGB—Night News
10:00 a.m.	KFMB—What's Doing?	KFMB—Capt. Midnight
KFSD—Good Cheer		KNX—News
KGB—News		
KNX—Beautiful Life		
KFMB—Tony Morse		

Source: San Diego Journal, 8 May 1945,
p. 10.

TIME LINE, SAN DIEGO RADIO

- 1906 American DeForest Wireless Telegraph Co.,
Granger Block
- 1906 U.S. Navy wireless installation, Point Loma
- 1907 Passenger Steamer "Queen" has wireless on
commercial shipboard
- 1910 Navy has problems with interference from
amateur operators
- 1916 First air message flashed between airplanes
in flight, over North Island
- 1922 KON (Walker-Scott Building)
KDPT (Pythian Building)
KYF (Thearle Music Company)
KDYM (Savoy Theatre)
KDYO (Carlson & Simpson Company)
KFBC (KGB) (Normal Heights)
KEN (Dr. Banks)
KFFA (Dr. Shelton)
KVU (Boulevard Express Company)
- 1925 KFWW (KFSD, now KOGO) (downtown, 1926 to U.S.
Grant Hotel)
- 1930 Ramona Mfg. Co., Inc., makes radio machines
- 1930 KFSD joins NBC
- 1935 Panama Pacific Exposition broadcasts; Opening
of California Pacific International
Exposition in Balboa Park broadcast hampered
--Columbia and NBC networks had great
difficulty; sabotage hinted.
- 1937 Power failure from storm between LA and SD:
no radio, just short wave communication by
amateurs

- 1938 Weather and navigational information will be broadcast two times daily on frequency of 2662 kilocycles under direction of light-house service and Coast Guard
- 1941 FCC changed dial frequencies on March 1: KGB to 1360, KFMB (new station to be in Pacific Square) 1420
- 1941 KFMB
- 1947 KYOR, KUSN, KSON, KFMB-FM
- 1948 KYOR merged with KUSN; KWFM-FM (KSON's FM)
- 1949 KSDJ became KCBQ (CBS); KFSD-FM, KUSN became KSDO; KSDO-FM
- 1950 KSDF-FM (San Diego Junior College Station)

"Reallocation" Insures Improved Reception

After years of negotiation, the Radio Stations of the United States, Canada, Mexico, Cuba and Haiti have simultaneously (as of March 29th) shifted frequencies wherever necessary to make possible a quality of reception that now brings the ultimate in modern listening enjoyment. No longer are Border Stations conflicting with those we wished to listen to. Interference between Stations is now a thing of the past, due to this far-reaching Treaty, under which the five countries involved have adjusted the dial positions of nearly 1000 Stations.

Possession of a fine Radio has never before held such promise of so much in listening satisfaction. And never have Radios themselves offered so much for so little. Today, a superb instrument capable of bringing programs from far and near, with record playing and recording facilities, costs no more than an ordinary set did a few years ago. Be sure that your Radio is properly adjusted to the new conditions. If it needs replacing, now is the time to consider the exceptional values available today. Begin at once to thoroughly enjoy the new "Freedom of the Air."

Short Wave Stations

CITY	CALL	BAND METERS	FREQUENCY KILOCYCLES	BROADCASTING PAC. COAST TIME
Havana	COCH	31	9346	5:00 A.M. to 8:00 P.M.
London	GBC	31	9580	12:45, 5:00, 5:45, 8:30 P.M.
London	GSD	25	11750	2:45, 5:00, 5:45 P.M.
Berlin	DXB	31	9510	1:30, 2:30, 5:15, 7:30 P.M.
Berlin	DjD	25	11770	1:15, 5:15, 7:30 P.M.
Guatemala City ..	TGWA	31	9685	7:00 - 8:30 P.M.
Rome	2RO4	25	11810	2:30, 5:00, 7:15 P.M.
Tokyo	JZJ	25	9500	4:45 A.M. - 9:30 A.M.
Mexico City	XEWFW	31	11800	7:30 P.M.
Boston	WRUL	25	11790	
Cincinnati	WLWO	31	9590	
New York City	WCBX	25	11830	
Schenectady	WGEA	31	9550	
Chungking	XGOY	25	11800	4:00 P.M.

The effects of War and Weather on foreign Short Wave broadcasts tend to make any regular schedules uncertain. However the above listed programs will help you in Short Wave reception.

Police Calls

KNGX Los Angeles 1712 KADJ Sacramento 1682
KGZD San Diego 2490

For further details regarding adjustments see your Dealer.

A. B. APPLIANCE CO.
3011 UNIVERSITY AVE.

ABSTRACT

This study documents the development of commercial radio in San Diego from 1921 to 1950. There has been no written record compiled to determine when radio began in San Diego, the purposes for the early stations, the problems, type of market that evolved, ownership, affiliations or programming formats. The study provides insight into the relationships of the past to the present.

Federal Communications Commission records, local museum files, newspapers, books and periodicals were researched to compile an accurate history of the development of San Diego's broadcasting industry from 1921 to 1950. Scrapbooks of pioneers in local radio contain a partial history of some of the early stations; and interviews with station builders, owners and operators have provided additional data to complete this study.

The research has revealed wireless operations in San Diego as early as 1906, with Dr. Lee DeForest's company in the Granger Building and the Navy wireless installation on Point Loma. With the release of control of radio operations by the Navy after World War I,

commercial radio in San Diego began. Late in 1921, station KON began broadcasting. (The permanent license was issued early in 1922.) Eight other stations went on the air in 1922, but only KGB (originally KFBC) remains. Seven other stations were licensed at this time but within a year had ceased operation. In 1925, San Diego's second continuously licensed station, KFWW (renamed KFSD, now KOGO) began broadcasting. No more stations were licensed until 1941, when KFMB was built. Station expansion ceased during World War II, but KSDJ began operation in 1946, to be followed in 1947 by KYOR, KUSN, KSON and KFMB-FM. KWFM-FM, KSON's adjunct, went on the air in 1948. In 1949, KFSD-FM first broadcast; stations KYOR and KUSN had merged, and became KSDO; KSDO-FM went on the air; and San Diego's last station of the 1940s, KSDJ (later KCBQ) went on the air. By 1950 there were six AM and three FM radio stations operating in San Diego.

This study has shown that early stations were unsuccessful due to frequency crowding, low power, and poor equipment and locations. Many of these stations were built as hobbies for their owners, whose interest in broadcasting soon lagged. For others, product sales failed to cover operation costs of the radio stations. KGB and KFSD survived through station sales,

serious-minded management who were determined to make the stations profitable, and early network affiliation which broadened the advertising market for each. Post-World War II radio ownership included newspapers and prominent businessmen. By 1950, television had become a serious competitor, and San Diego radio combated this threat by decreasing network programming, returning to local emphasis, taping shows, and introducing long-playing records and disc jockeys.