THE CONTRIBUTIONS OF GORDON
MCLENDON TO THE BROADCAST PROFESSION

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THE CONTRIBUTIONS OF GORDON MCLENDON TO THE BROADCAST PROFESSION

THESIS

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By

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Statement of the Problem</td>
<td></td>
</tr>
<tr>
<td>Significance of the Problem</td>
<td></td>
</tr>
<tr>
<td>Source of Information</td>
<td></td>
</tr>
<tr>
<td>Scope of Study</td>
<td></td>
</tr>
<tr>
<td>Delineation</td>
<td></td>
</tr>
<tr>
<td>Post-War Expansion</td>
<td></td>
</tr>
<tr>
<td>II. BIOGRAPHY</td>
<td>18</td>
</tr>
<tr>
<td>III. GORDON McLendon's Early Contributions to Broadcasting</td>
<td>36</td>
</tr>
<tr>
<td>IV. GORDON McLendon's Contributions to Broadcasting After Termination of The Liberty Broadcasting System</td>
<td>54</td>
</tr>
<tr>
<td>V. GORDON McLendon's Attitude Toward Broadcasting</td>
<td>75</td>
</tr>
<tr>
<td>VI. CONCLUSION AND EVALUATION</td>
<td>84</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>89</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>95</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

In November, 1947, Gordon McLendon began a career in broadcasting with a 250-watt radio station, KLIF, located in the Oak Cliff section of Dallas, Texas. By March of 1952, McLendon had built a giant 458-station network, called the Liberty Broadcasting System, which emphasized national sports. In addition, his other contributions to contemporary radio are so significant as to make him one of the major figures to emerge in American broadcasting since the end of the Second World War.

In order to reveal as much information as possible about the contributions and impact of Gordon McLendon upon the broadcasting industry, it was proposed that an investigation be made into the life and professional activities of this noted broadcasting innovator. It was believed that not only would such a study have value to those associated with broadcasting, but, at the same time, it should be of value to others who are interested in the contributions of Gordon McLendon as an important figure in the broadcasting industry.

There have been two books published relating to Gordon McLendon. These books are North Toward Home, by Willie Davis, and Backstage At The Nets, by Lindsey Nelson and Al Hirshberg. They both deal solely with his role in the
Liberty Broadcasting System. These books cover a four-and-a-half-year period of his career from 1947 until 1952.

The object of this thesis is to provide a comprehensive study of McLendon's impact upon the broadcasting industry as well as to present a basic attitude of broadcasting as reflected in one of the industry's most influential members.

Statement of the Problem

The purpose of this study is to describe Gordon McLendon's contributions to the broadcast profession and to explain why he is regarded as a leader of that profession. Although much has been written about Gordon McLendon, there has been no effort to provide a unified statement of the contributions made by him to the broadcast profession. To provide a complete picture of McLendon's contributions to the broadcast profession, an account is needed of his various innovations and activities.

Significance of the Problem

The major objective in writing this thesis is to provide the reader with a source of information on Gordon McLendon, with an evaluation of his contributions. Owing to the availability of information through primary sources and close proximity of the writer to McLendon's Dallas headquarters, it was felt that this created even a stronger justification for writing this thesis.
It is hoped that this report will provide detailed information of interest and value to those people interested in the contributions of Gordon McLendon as an important figure in the broadcasting industry.

Source of Information

The major source of information was the College Oral Library of Distinguished Citizens Collection tapes on Gordon McLendon. This tape collection was furnished by Harding College, Searcy, Arkansas. Two seven-inch reels of tape, recorded at 3 3/4 inches per second, were received with McLendon's life story and general philosophy taped in the first person.

Other sources of information were the local newspapers, the Dallas Morning News and Dallas Times Herald. Information was also obtained from the New York Times newspaper. Numerous pamphlets and periodicals were used, with McLendon's Biography and Basic Philosophy, furnished as unpublished material, being the main source of information. This written material was obtained from Gordon McLendon personally.

Books which were found to be especially helpful were North Toward Home, by Willie Davis, and Backstage At The Mets, by Lindsey Nelson and Al Hirshberg.

Interviews were very helpful in the compiling of information for this thesis, since it was possible to interview Mr. McLendon on several occasions and to interview several of his business associates. Gordon McLendon's private secretary,
Mrs. Billie Odom, who has been an employee of McLendon for sixteen years, assisted to a great extent in compiling pertinent information to be used in the formulation of this thesis.

Scope of the Study

In the investigation, several questions arose. An attempt was made in the following chapters to give clear answers to these specific questions:

1. What is Gordon McLendon's attitude of radio and television?

2. What is Gordon McLendon's attitude regarding the place of broadcasting in the following areas of American life:
   A. Politics
   B. Education and Information
   C. Human Relations
   D. Economics
   E. Entertainment
   F. Cultural Dissemination

3. To what does Gordon McLendon attribute his success?

4. What has been McLendon's impact on broadcasting?
   A. How has McLendon's attitude affected the program policy of the McLendon stations?
   B. What contributions, if any, has he made to advertising?
   C. What is his role in the television industry?

5. Why did McLendon decide to start editorializing after the 1949 Mayflower Decision?

6. Why did McLendon initiate the "Top Forty" format?
It is hoped that the answers to these questions and others will better enable the reader to determine what contributions and innovations Gordon McLendon has provided for the broadcast profession.

Delineation

Chapter I is intended to present the reader with adequate information to better enable him to understand and comprehend exactly what this report intends to reveal.

Chapter II will familiarize the reader with Gordon McLendon by presenting a biographical account of his life. Included will be specific events in his life which exerted a major influence on his success.

Chapter III deals with McLendon's early contributions to the broadcasting profession. The first part of the chapter is concerned with the origin of his professional career. The second part of the chapter is related to the development and growth of the Liberty Broadcasting System and its eventual demise.

Chapter IV is concerned with Gordon McLendon's contributions to broadcasting after the termination of the Liberty Broadcasting System. This chapter discusses McLendon's basic attitude as related to his editorial interests and also places emphasis on his innovations in the broadcasting profession.

Chapter V deals with Gordon McLendon's attitude toward broadcasting.
Chapter VI contains a series of conclusions and evaluations of Gordon McLendon's contributions to the broadcast profession.
Post-War Expansion of Radio

It seems necessary at this time to focus attention on the historical basis of the radio industry during the post-war era of radio in an effort to present a survey of events in radio leading to Gordon McLendon's initial professional entry into radio broadcasting in 1947.

The post-war era for broadcasting began officially on October 8, 1945, the date the Federal Communications Commission returned to peacetime licensing procedures. The years 1937-1944 had been extremely prosperous for the radio industry. Total annual revenue had more than doubled, and income had risen from twenty cents on the dollar of revenue to thirty-five cents. In 1944 alone the income of the industry amounted to more than a hundred per cent of the value of tangible broadcast property, computed at original cost.¹

Little wonder that the resumption of peacetime licensing found would-be licensees waiting in line to qualify for a share in so lucrative a business. In fact, so many new stations opened that the Federal Communications Commission felt it necessary to issue a cautionary report less than two years after the rush began, pointing out that, after all, there were limits to the number of stations the economy could

support. ² By 1945, there were four national radio networks competing for the national advertisers' dollar. These four networks were the National Broadcasting Company, Columbia Broadcasting System, Mutual Broadcasting System, and the American Broadcasting Company. ³ Moreover, on October 8, 1945, after a history of 24 years of radio broadcasting, there were over 900 commercial standard broadcast stations authorized in the United States. By February 7, 1947, sixteen months later, approximately 600 new commercial stations were either on the air or under construction and more than 700 applications were still pending for new stations. ⁴

It was at this stage in the radio industry, that the national networks began an even stronger campaign for the number-one network position. Columbia Broadcasting System challenged the National Broadcasting Company to an all-out battle for this number-one position. ⁵ It might seem that in such a battle the National Broadcasting Company would have insuperable advantages because of the enormous resources of its parent company, Radio Corporation of America. But

²Ibid., p. 49.

³Sydney W. Head, Broadcasting in America, (Boston, 1956), p. 44.


⁵Head, op. cit.
Columbia was able to take advantage of National Broadcasting Company by having greater maneuverability. One Columbia maneuver was to capture the lead in programming. Another was to delay the coming of television as long as possible in order to give Columbia Broadcasting System time to develop its own television potentiality.

What of the other two networks in the meantime? The Mutual Broadcasting System, whose complaints had precipitated the Chain Broadcasting Investigation, started on a different basis from the other networks. Originally the two remaining non-network-affiliated major stations on clear channels, WGN, Chicago, and WOR, New York, arranged to sell time jointly with WXYZ, Detroit, and WLIW, Cincinnati. Programs were exchanged on a network basis among the four stations. Their chief asset was WXYZ's program "The Lone Ranger." Thus, Mutual Broadcasting System was originally a network owned by stations, rather than a network organized as such; only after the Chain Broadcasting Investigation started was it able to expand sufficiently to justify setting up a regular network organization, including a program department. The only way in which Mutual could expand, of course, was in the direction of small stations. Some of the larger regional networks

6 Ibid., p. 147.
7 Ibid.
9 Ibid., pp. 104-105.
joined Mutual Broadcasting System in a body. In the post-war period, when the numbers of small stations increased very sharply, Mutual's affiliations also increased sharply.\textsuperscript{10} This was to be the very same method in which Gordon McLendon would eventually begin his Liberty Broadcasting System in 1947 and build it up to the second largest radio network in history, with the Mutual Broadcasting System as the world's largest radio network.\textsuperscript{11}

The American Broadcasting Company automatically assumed the third rank among the networks in 1945-1946 upon its separation from National Broadcasting Company. Like Mutual, American had to seek new sources of advertising revenue and new program materials and talent, since there were not enough national and regional advertisers to go around.\textsuperscript{12}

Mutual Broadcasting System's "Kate Smith Show" was the first major program to be sold on a "co-op" basis, with over 200 local advertisers sharing the bill.\textsuperscript{13} The first nighttime network program to be sold on a "co-op" basis was American Broadcasting System's "Abbott and Costello," in 1947.

\textsuperscript{10}Head, \textit{op. cit.}, p. 147.

\textsuperscript{11}"Gordon McLendon's Life Story," taped interview, Harding College Oral Library, Distinguished Citizens Collection (Searcy, Arkansas, 1969), Tape Reel I.


\textsuperscript{13}Slate and Cook, \textit{op. cit.}, p. 109.
American and Mutual shattered another tradition by using recordings on network programs.\textsuperscript{14} In the earliest days of broadcasting, recordings had been frowned on as somewhat of a fraud on the public. The Department of Commerce actually forbade their use at one time, and one of the first rules of the Federal Communications Commission was the requirement that recordings be clearly announced as such.\textsuperscript{15} From the point of view of National and Columbia Broadcasting System, of course, the most valuable asset of networks was the fact that they brought major live-talent programs to a national audience. American started using transcribed programs in 1946, quickly followed by Mutual. Columbia Broadcasting System relaxed the long-standing ban as far as one-time playback of network programs was concerned in 1947. Not until 1949, however, did both National and Columbia permit general use of recordings.\textsuperscript{16}

It must be noted at this point that the advent of television had already disrupted the radio industry to a certain extent by the time the post-war era arrived. Even though the radio industry was in a prosperous era and was expanding to a great degree, several of the major national networks were

\textsuperscript{14}Ibid., p. 110.


\textsuperscript{16}Head, \textit{op. cit.}, pp. 143-149.
taking out insurance against the future of television by getting a foothold in the industry.\textsuperscript{17} Columbia and National were preparing to compete in television manufacturing as well as in the broadcast field. American Broadcasting Company's role was as yet doubtful. Mutual's radio position was precarious, for it depended largely on small stations, many of which might be expected eventually to founder as the television service penetrated more deeply into the country and made its effects known.\textsuperscript{18} Mutual's fate, however, was postponed by the fact that television did not progress as fast as its natural economic potentialities would have permitted; instead it was artificially limited and retarded, first by World War II, later by the Federal Communications Commission.\textsuperscript{19}

Another new element in the radio picture in the post-war era was frequency modulation broadcasting. The principle of frequency modulation had long been recognized, the first United States patent on the principle dating back to 1905.\textsuperscript{20} But it was not until the patent of Edwin Armstrong improved the frequency modulation technique in 1933 that practical application became feasible. In 1940 the Federal Communications Commission assigned frequency modulation channels in the 42–50 megacycle band and authorized commercial operation.

\textsuperscript{17}Ibid., p. 151.  
\textsuperscript{18}Slate and Cook, \textit{op. cit.}, p. 119.  
\textsuperscript{19}Head, \textit{op. cit.}.  
\textsuperscript{20}Ibid., p. 148.
By this time, of course, the war was imminent and the free
development of frequency modulation was to be held up by the
freeze on construction and manufacturing. Nevertheless,
forty frequency modulation stations were on the air by 1942.
In 1945, however, after another extensive hearing and on the
basis of highly controversial engineering evidence, the
Federal Communications Commission moved frequency modulation
up to the 80-108 megacycle band. This was a serious blow,
since it outmoded all the sets built originally for the lower
band. Nevertheless, most of the major amplitude modulation
stations felt obliged to move into frequency modulation.
They obtained licenses, as insurance against the possibility
frequency modulation would really outmode amplitude modula-
tion, as its enthusiasts predicted. Frequency modulation
licenses reached their high-water mark in 1948, when there
were over 1,000 outstanding. This was also the same year
that television began to expand rapidly, and therefore shows
the tremendous competition that the independently owned radio
stations were receiving.

With the advent of the television industry and the popu-
larity of frequency modulation stations, the post-war expan-
sion of commercial broadcast stations was rapid.

21 William Tension, "Is FM Here to Stay?," Broadcasting
Magazine, XXXI (December 23, 1946), p. 103.
22 Ibid., p. 105
23 Ibid., p. 105.
24 Ibid., p. 106.
The independent station owners were afraid of the coming of television or the frequency modulation stations, but if they were, they were also willing to take a chance on the increasing percentage of revenue that was being made. Most of the new licenses were Class IV or Class II stations located in smaller cities. Whereas at the close of the war only 2 per cent of cities under 5,000 population and only 13 per cent of cities of 5,000-10,000 population had stations, by the end of the period under study 16 per cent and 43 per cent of these two classes of communities respectively had radio stations. The total number of radio communities nearly doubled in the sixteen-month period from October 8, 1945 until February, 1947.

Surprisingly enough, this great expansion, coming as it did on the eve of the advent of the television boom, did not completely disrupt the economy of the industry. One reason, of course, is that many new stations, being located in communities not hitherto served by local stations, opened up sources of local advertising revenue not previously available to radio. As competition grew more keen, means were devised

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25 McLendon, Tape Reel I, op. cit.
26 Federal Communications Commission, Order No. 189463, op. cit., p. 48.
27 Ibid., p. 49.
to entice more and more small local businesses into using radio advertising. The reason for this is owing to the fact that only a limited number of companies were large enough to use national or regional advertising at the local level. The great unexploited potential lay in the tens of thousands of small, local merchants. Until 1945 network advertisers had contributed the largest share of radio's revenue. In 1947, for the first time, revenue from local advertisers surpassed that from network advertisers.

Increased radio competition made itself felt in the program field in forms both good and bad. The emphasis on selling led to an emphasis on program popularity ratings which amounted to a fetish. Periodically, there developed a tendency to devise programs which would "buy" audiences and thereby inflate ratings artificially; there was, for example, the "giveaway" program, which reached a zenith in radio in 1948. On the local level, the narrow margin of profit of the smaller, independent stations made it difficult to turn down advertising of doubtful ethical standing, and a resurgence of some of the pitchman and patent-machine-show atmosphere of the earliest days of radio occurred.

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29Ibid., p. 143.
30Ibid., p. 142.
31Ibid.
33Ibid., p. 16.
34Ibid., p. 17.
On the other hand, competition shook the industry out of its complacency and stimulated networks and stations toward more imaginative, creative programming.\textsuperscript{35} For instance, the documentary program—the presentation of important factual matter in an effective semi-dramatic format—came into prominence in 1947.\textsuperscript{36} Many stations took the advice the Federal Communications Commission offered in its 1946 study on the outlook for the industry and began to serve special minority groups which had hitherto not seemed important enough to merit more than passing attention.\textsuperscript{37}

\ldots increased attention should be given to the possibility of developing more listening by groups of potential listeners who do not listen to the radio at any given hour of the day. The development of such "minority groups" into commercially feasible objects of local advertising efforts is the most obvious avenue for expansion. \ldots A small segment of the listening audience, carefully selected as a minority group may, if loyally attached to the station, give it unique attraction for advertisers.\textsuperscript{35}

In communities served by all four networks, some kind of specialization by independent stations became almost essential to survival. The result was and still is an extensive development of classical-music stations, foreign-language or racial-minority stations, sports stations, and the like.\textsuperscript{39}

\begin{itemize}
  \item \textsuperscript{35}Ibid., p. 16.
  \item \textsuperscript{36}Ibid., p. 17.
  \item \textsuperscript{37}Federal Communications Commission, Order No. 189463, op. cit., p. 1.
  \item \textsuperscript{38}Ibid.
  \item \textsuperscript{39}"Metropolitan Areas Grow: Income Rises," \textit{Broadcasting Magazine}, XXXII (February 3, 1947), p. 58.
\end{itemize}
Gordon McLendon was soon to become a part of this vastly growing radio industry. His initial entry into the radio broadcasting profession in 1947 was a result of this interest shown by ambitious individuals who wanted to become part of independently owned and operated radio stations. McLendon knew what was ahead of him as far as competition and resourcefulness was concerned, and he was willing to take a chance.

This was the picture as it was presented by the many voices of radio during the post-war era when Gordon McLendon began his professional career in radio broadcasting. A discussion of McLendon's professional broadcast career will be presented in Chapter III and Chapter IV.
CHAPTER II

BIOGRAPHY

On June 8, 1921, one of the most important innovators in broadcasting, Gordon McLendon, was born in Paris, Texas. During McLendon's formative years, his mother was ill, so he lived with his grandparents in Idabell, Oklahoma. McLendon's grandfather was a successful criminal lawyer and had a profound influence on McLendon's life.¹

Gordon McLendon's childhood and adolescence were spent in a climate of learning and rich experiences which affected his education and development. When he was a boy of twelve, his grandfather discovered an article in a magazine that he thought might interest McLendon. It stated that an all-expense paid trip would be awarded to a boy or girl who submitted the best theme on "What I would do if I were President." McLendon paid little attention to this article.²

Shortly after reading the article his grandfather concluded that McLendon needed a stimulus to probe him into a realization of his own potential. So his grandfather forced him into entering the literary contest. He won the contest

¹McLendon, op. cit., Tape Reel I.
²Ibid.
to his absolute amazement. McLendon regards this incident as an important event in his life, since it made him realize that he had the ability to achieve those goals that he set for himself.  

Gordon and his grandfather went to Washington, D. C., upon winning the contest. While in Washington he met Mrs. Roosevelt, Joseph Burns, and many senators and congressmen. He found himself quite a celebrity and enjoyed the trip thoroughly. This trip, for the first time in his life, pointed out all the things that could be achieved, and he saw greater horizons. He felt that he had been put on a pedestal.

In the club car, on the way back from Washington, McLendon met J. Edward Ray, sports editor for the Saint Louis Post Dispatch. Ray was amazed at McLendon's knowledge of sports. Ray called him a "walking encyclopedia of sports." To show his excitement over finding a young boy with this vast knowledge, he sent McLendon an autographed baseball from the "Old Gashouse Gang", a possession which he still cherishes. McLendon's early interest in sports was to have a profound influence on his later career.

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3 Ibid.
4 Ibid.
5 Ibid.
6 Ibid.
When he came back from Washington, McLendon decided that if he was going to live up to the expectations of his family and community, he would have to learn to write well. He began reading the school newspaper and newspapers from the surrounding area. For the first time in his life, he felt a connection with people in the news. These people, whom he had only read about before, had become real to him through his trip to Washington. It was at this stage in McLendon's life that he began his journalistic efforts by assuming the responsibilities of editing the school newspaper.  

Obtaining this journalistic experience and building on it, he sought to find a way to enhance his position as a young journalist. He realized that the town's newspaper carried very little news from the city of Atlanta, Texas, which was just across the state border between Texas and Oklahoma. His solution to this problem was to go to the Marshall News Messenger and then later to the Texarkana Gazette. He asked them if he might serve as their correspondent. He was paid by the word for submitting stories from his particular area of coverage. After receiving this job at the age of fourteen, he was able to extend his area of coverage to such towns as Longview, Shreveport, Dallas, and the Associated Press for Idabell, Oklahoma. McLendon was soon earning $100 a week while attending high school. 

Ibid.
By the time he was fifteen, he owned his own hand-pressed newspaper, *The Atlanta News.*

Besides journalism, McLendon was very interested in sports. He was an avid tennis player, and he participated in regional competition in a state contest. McLendon liked to play both baseball and football, although football was somewhat difficult for him because of his size.

His other interests were debate and typing. During his sophomore year in high school, McLendon and his partner won the Texas State Championship in debate. He won a district title in typing. As one can see, Gordon McLendon was an ambitious young man interested in many areas. These interests continued throughout his college career.

Around the age of fourteen, McLendon first became interested in commercial radio. During high school, he drove every day to Texarkana, to visit a girlfriend. While driving, he listened to Ted Husing giving his sports casts and broadcasting the news. McLendon began imitating Husing's energetic style of delivery. Out of this "make-believe" sports announcing he originated his own style of broadcasting which he has used throughout his broadcast career. Gordon McLendon believes that one should never hesitate to imitate the style

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of someone who is good, as he did, as it will help in formulating one's own style.\footnote{11}{Ibid.}

Because of his fascination with radio broadcasting and his interests in journalism, he decided that he needed an expanded vocabulary. He set out to add five words a day to his speaking and writing vocabulary. He knew that simply memorizing the words would be of little value so he attempted to use the words at least once in his conversation each day. His friends called him "The Walking Lexicon."\footnote{12}{Ibid.} Even though it was difficult at first for him to adjust his speaking style in order to use these words, his vocabulary developed at a very rapid rate, and he continued the practice for almost three years. Later he used this self-taught vocabulary in his linguistic studies in college and in his broadcasting style.\footnote{13}{Ibid.}

At the age of fourteen, McLendon moved to Atlanta, Texas because of a severe case of asthma. The asthma cleared up within a short period of time.\footnote{14}{Ibid.} He maintains that the teachers in Atlanta caused him to excel in his studies and in many areas of extracurricular interests, which later proved to be valuable to him. With this thirst for knowledge, he was able to graduate from high school in only three years.\footnote{15}{Ibid.}

\footnote{11}{Ibid.}
\footnote{12}{Ibid.}
\footnote{13}{Ibid.}
\footnote{14}{Ibid.}
\footnote{15}{Ibid.}
Upon completion of high school McLendon sold his newspaper, The Atlanta News, and attended Kemper Military School for one year. During his stay at Kemper, he was the only boy to win all four of the school's honor awards in his first year. He was also the number one man in his class.16 McLendon decided, upon completion of his first year at Kemper, that he was not getting as much out of school as the rest of his friends, so he applied to Yale, Princeton, and Harvard for admission. To his surprise, Princeton and Harvard offered him scholarships. McLendon did not accept either of these scholarships, as he reasoned that Yale must be the best school, since they did not offer him an unsolicited scholarship. His credits at Kemper were not accepted at Yale, so he began again as a freshman.17

At Yale University McLendon discovered what was, to him, a new world. He became interested in poker and spent much time on the tennis courts. The first year passed quickly, and with the sophomore year facing him he had to decide on a field of study. Acting upon the advice of friends, he registered as an Oriental Languages major, unaware that he was being deliberately directed to a difficult course of study as a prank. Much to his surprise, he discovered that the course requirements included learning two oriental

17 McLendon, op. cit., Tape Reel I.
languages fluently, but he made up his mind to abide by the decision.  

While at Yale, McLendon maintained his interest in broadcasting and became affiliated with Yale's radio station WOCD. His zeal for sports and sports reporting resulted in the first play-by-play broadcasts of all Yale baseball and basketball games over WOCD. McLendon's broadcast partner was James Whitmore, who later became a motion picture actor. The training that McLendon received at WOCD became useful later in broadcasting sports over his coast-to-coast network, the Liberty Broadcasting System network.

Besides the broadcasting of sports at Yale, he was an active participant on the tennis and golf teams. He also retained his interest in journalism and was appointed chairman of the Yale Literary Magazine, which was regarded as a great honor. This appointment enabled him to continue to develop the writing talents which had begun through his experience with the Atlanta newspaper.

World War II interrupted McLendon's college career. One morning in December, 1942, an officer of the United States Navy came to oriental language class and inducted the entire class into the armed services. They were all told to pick

18Ibid.
20McLendon, op. cit., Tape Real I.
up their diplomas immediately. They were told that they would be assigned as Japanese translators for the Navy to alleviate the serious shortage of translators existing at that time.22

McLendon was promptly sent to the University of Colorado for extensive training in Japanese language. He remained there for fourteen months. When he completed the study, he received his commission as an ensign in Naval Intelligence. He was sent to the South Pacific, where he served as an interpreter, interrogating Japanese officers and translating Japanese documents. In recognition of his translation of an important secret document which was found on a Japanese pilot, he received a special commendation from Brigadier General Twitty, Commander-in-Chief of the Joint Intelligence Center, Pacific Theatre.23

During his Navy enlistment, McLendon was able to continue his broadcasting activities. He worked for the Armed Forces Radio Service while in the South Pacific, broadcasting a nightly program that was aired for five minutes. In this program he called himself Lowell Gram Caltenheater, a compound of the names of various contemporary broadcasters: Lowell Thomas, Raymond Gram Swing, H. V. Kaltenborne, and

22McLendon, op. cit., Tape Reel I.

23Ibid.
Gabriel Heatter. The program was a satire on news broadcasts, and it proved to be very successful as entertainment for United States servicemen.\textsuperscript{24}

When the war ended in 1945, McLendon returned to the United States to his wife and his two-year-old daughter, whom, because of the war, he had never seen. Shortly thereafter he enrolled in the Harvard Law School. Since his grandfather and father were both lawyers, he had always had an interest in law. After one year, however, he decided against a career in law and turned again to his interest in broadcasting.\textsuperscript{25}

McLendon's initial professional entry into radio broadcasting came in the early months of 1947, when he purchased a half interest in a radio station KNET in Palestine, Texas.\textsuperscript{26} His father aided him in the purchase of this station and was to be of valuable assistance from this point on in McLendon's broadcasting career. Gordon McLendon served as owner-manager-production chief of his station in Palestine. It was here that he learned the business of radio broadcasting, and it proved to be a valuable experience in his later career. McLendon became familiar with the management and executive responsibilities under difficult circumstances at KNET, as

\begin{itemize}
\item \textsuperscript{24}Ibid.
\item \textsuperscript{25}McLendon, \textit{op. cit.}, p. 1.
\item \textsuperscript{26}Ibid.
\end{itemize}
the market there was small and not easily reached through any specific advertising campaign.\(^{27}\)

While in Palestine, Texas, McLendon applied for a radio station grant from the Federal Communications Commission and was permitted to construct a radio station in the Oak Cliff section of Dallas. He sold his half interest in KNET to the original owner for a slight loss and began planning the operation of his new station that was to become KLIF, currently the number-one-rated independent radio station in the Dallas-Fort Worth market.\(^{28}\)

In the early part of 1947, McLendon's wife, Gay, gave birth to a son, Bart. McLendon claims that the birth of his son inspired him even more to succeed with his new station. He began working on a new idea in radio broadcasting. He noticed, while overseas, that when the New York Yankee baseball broadcasts were being carried by short wave, all work stopped and nearly everyone listened attentively to the broadcasts. McLendon began thinking about broadcasting all of these games, rather than just the World Series. He developed the idea of broadcasting these baseball games to the general public after they had been presented, using the telegraph system to interpret the actual playing situation.\(^{29}\)

\(^{27}\)Ibid. \(^{28}\)Ibid. \(^{29}\)"Gordon McLendon's Life Story," taped interview, Harding College Oral Library of Distinguished Citizens Collection, (Searcy, Arkansas, Spring, 1969), Tape Reel II.
From this innovation he derived the name "The Old Scotchman." McLendon picked this title since, he reasoned, no one had anything against the Scotch people and it would provide an attention device for his station. The Old Scotchman was to be a man of eighty-seven who would merely act as a viewer of ball games and would transmit what he saw to the listeners in the radio audience. This became known as baseball re-creation and utilized various sound-effects to create a realistic setting. This system soon became so popular that other radio stations wanted to join the McLendon station and carry the broadcasts. Soon the station KLIF, spread into a network of stations that reached into Louisiana and Oklahoma.30

The innovation of the baseball re-creations was not the only reason that the new network began to take shape. The popularity of McLendon's music-sports-news format was also an instant and far-reaching success in broadcasting.31 Ailing independent radio operations over the country quickly noted the success of the McLendon venture, which was succeeding in spite of the strength of long-established network giants. At the enthusiastic urging of these independent radio owners, who were excited about the new McLendon technique, Gordon McLendon and his father Barton McLendon founded the Liberty Broadcasting System. The Liberty Broadcasting

30 McLendon, op. cit., p. 2.

31 Ibid.
System grew from one station in 1947 to a 458-station network chain before its eventual downfall in 1952.\textsuperscript{32}

The eventual demise of Liberty Broadcasting System was brought about by the advent of television, plus the fact that the major leagues would not allow it to re-create their games. In addition, Mutual Broadcasting System was broadcasting these baseball games live; thus re-creation had less appeal to the listener.\textsuperscript{33}

McLendon filed an anti-trust suit on restraint of trade against the major league teams, as they would not permit the Liberty Broadcasting System to broadcast these games from the game site. Although he won this anti-trust suit against the major leagues, he was forced to disband the Liberty Broadcasting System and to begin work on another chain of radio stations with a popular music-news format.\textsuperscript{34} The Liberty Broadcasting System still stands as the second largest radio network in broadcast history.\textsuperscript{35}

After the Liberty Broadcasting System was disbanded in 1952, McLendon methodically created what ranks today as America's top-rated chain of independent radio stations. Using KLIF as a flagship station and base of production

\textsuperscript{32}\textit{Ibid.}
\textsuperscript{33}\textit{Ibid.}, p. 3.
\textsuperscript{34}\textit{Ibid.}, p. 2.
\textsuperscript{35}\textit{Ibid.}, p. 1.
operations, McLendon now owns KABL-AM, Oakland, California; KABL-FM, San Francisco, California; WYSL-AM/FM, Buffalo, New York; WNUS-AM/FM, Chicago, Illinois, as well as KLIF's FM counterpart in Dallas, KNUS-FM. McLendon also owns KOST, Los Angeles, California and WWW, Detroit, Michigan—both highly-rated good music stations in their respective cities. 36

These present holdings of Gordon McLendon help to exemplify the impact and success that he has had in the radio broadcasting profession. 37

Another innovation, which has contributed to McLendon's success is his use of the radio editorial. He was the first broadcaster to use major controversial editorials over the air. This was a result of the Federal Communications Commission Mayflower Decision, June 1, 1949, in which radio broadcasters were given permission to editorialize regarding controversial issues so long as they gave free equal time to qualified individuals who wished to refute the editorials. 38

As a result of one series of editorials, he was given a special award in 1967 by the American Mothers' National Committee in New York for his industry-wide campaign "to clean up or ban" objectionable and suggestive lyrics invading the recording industry. His campaign was credited with

36 Ibid., p. 2.
37 Ibid.
38 Ibid., p. 4.
initiating the bill HR18328 submitted by Representative John D. Dingell (D-Mich.) requiring all recordings "of any song or other verbal material set to music" to be accompanied by printed copy of words if offered for sale in interstate commerce.39

When McLendon decided to use editorials in his broadcasts, he concluded that the best place for an editorial would be between a popular record and a news spot. This would gain the listeners' attention more readily. McLendon reasoned that since the editorial page in the newspaper is the least read of all the sections, many controversial topics of the day went unnoticed. These one-minute radio spots would tend to bring the topics to the attention of the radio audience. One of the reasons that his editorials have been so popular is the fact that they present many interesting ideas to the radio public. These radio editorials have an advantage over newspapers in that they reach many people the newspapers fail to contact and they convey their messages more quickly and easily.40

Another area where Gordon McLendon has had a great influence is in the advertising of motion pictures through radio campaigns. McLendon first began using motion picture campaigns over radio in 1952, when he was publicizing motion

39Ibid.
40McLendon, op. cit., Tape Reel II.
pictures that were presented at his Casa Linda Theatre in Dallas. Following the same principle used in his baseball re-creations, he tried to paint a "word picture" in the audience's mind. These campaigns soon attracted the attention of several motion picture producers.

As a result, McLendon has written and produced more than 150 motion picture campaigns since he began in 1952. Some of these campaigns have been for major motion pictures such as The Alamo, Cimarron, and The Guns of Navarone. He was under exclusive contract to United Artists to create a specific number of campaigns annually for significant motion picture products from 1963 to 1966. Among his United Artists assignments were the Ian Fleming-James Bond pictures: Dr. No, From Russian With Love, and Goldfinger. His most recent successes have been The Secret Ceremony, Where Eagles Dare, Mayerling, and The Night of the Generals.

Gordon McLendon also has interests in the motion picture production field. An independent feature-length producing organization, McLendon Radio Pictures, has filed The Killer Shrews and The Giant Gila Monster, released nationally by the American International Pictures Corporation, and My Dog Buddy, a Columbia Pictures Corporation property. These

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41 McLendon, _op. cit._, p. 3.

42 McLendon, _op. cit._, Tape Reel II.

43 McLendon, _op. cit._, p. 3.
productions were filmed at McLendon's 500 acre studio, Cielo, on the shores of Lake Dallas, thirty-five miles from Dallas, Texas.  

While his father, B. R. McLendon, assumes the primary responsibility for theatre management and acquisition of motion picture theatres, they work in concert, with Gordon McLendon producing the motion picture advertising campaigns and his father, Barton, merchandising the film product. In February, 1969, the McLendons announced a $100 million expansion program in theatre installations (primarily multi-screen outdoor complexes) expected to be located over a 20-state area. In Dallas they operate three of the country's largest multi-screen complexes.

Still another innovation that has been introduced by Gordon McLendon is the McLendon Educational Audio Library Tape courses, which he introduced in 1967. During the mid-1960's following the introduction of highly portable tape cassettes, Gordon McLendon envisioned and introduced a new, almost subliminal form of education and instruction. Originally titled "Car-Teach" (since learning could now be accomplished in an automobile), McLendon Educational Audio Library Tape courses were introduced to the general public and they have had wide acceptance. These courses are created,
written, and produced on pocket-size tape cassettes employing an imaginative, dramatic format. Among those produced by Gordon McLendon are "How to Succeed in Broadcasting," "Style in the Use of English," "100 Years of America in Sound," and "The Fun Way to a Colorful Vocabulary." 46

In February, 1964, Gordon McLendon revealed his political interest by announcing his candidacy for the Democratic nomination for position as a United States Senator. Though he had never before run for public office, even on local levels, he amassed almost 700,000 votes in a three-month campaign. Some political observers maintain that although he did not win the election, this first bid for the Senate seat was the boldest, most forceful campaign in Texas history, including W. Lee O'Daniel's astounding upset victory in 1939. Actually, the McLendon vote surpassed the O'Daniel total by more than 125,000 votes. 47

Again in 1968, Gordon McLendon entered politics. At the strong urging of his 1964 supporters, he announced his candidacy for Governor in the Democratic gubernatorial primary in Texas. Later, however, in opposition to policies of the federal administration which, as party leader for the state, he would have been obligated to support, he reluctantly withdrew his name from the ballot. 48 McLendon believed that he

46 Ibid., p. 4.
47 Ibid., p. 3.
48 Ibid.
could do much more outside of politics, since as a candidate he could no longer editorialize politically over his broadcast stations.\textsuperscript{49}

Gordon McLendon has been acclaimed as an innovator, an outstanding broadcaster and civic leader. A long succession of awards which span most of his career and which attest to his leadership have been presented to McLendon. These awards are detailed in Chapter IV.

\textsuperscript{49} McLendon, \textit{op. cit.}, Tape Reel II.
CHAPTER III

GORDON MCLENDON'S EARLY CONTRIBUTIONS
TO BROADCASTING

Shortly after the end of World War II, in 1945, McLendon returned to the United States and enrolled in the Harvard Law School. He believed that this was the most sensible path for him to take, since he had always had the desire to be a lawyer, and because both his father and grandfather were lawyers. ¹

After one year in law school, McLendon turned again to his interest in broadcasting. There were two reasons for this change of plans. First, McLendon was tired of "cramming information into his brain."² He had studied intensely at Yale, prior to World War II, and during the war he had learned the Japanese language under considerable pressure. After the war, as a law student, he again found it necessary to continue intense studying and decided that he would leave his academic pursuits and enter into a profession. The second reason was his continuing interest in broadcasting. He felt that radio broadcasting was the profession in which he would someday excel.³

¹Mclendon, op. cit., Tape Reel I.
²Ibid.
³Ibid.
In 1946, McLendon began looking for a job as a radio announcer with the existing radio networks, but was unsuccessful. Since he could not find a job as an announcer, he decided to start a station of his own. The outright purchase of a radio station would have been too expensive, so he purchased half interest in radio station KNET in Palestine, Texas. McLendon's father was to be of valuable assistance from this point on in McLendon's broadcasting career.  

Gordon McLendon served as owner-manager-production chief of radio station KNET in Palestine, Texas. Even though it was difficult for him, as he was inexperienced, he soon became familiar with the operation of his newly acquired station. 

McLendon had picked a good starting point to begin his professional career in broadcasting. Radio station KNET was doing poorly in its advertising attempts and in its ratings prior to McLendon's purchase of the station. He began work on various advertising promotions to increase the sales of the station. He also worked on the programming policy of the station, relying on a music-news format which was to become, in the not-too-distant future, a trend in radio programming.

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4 Ibid.
5 Ibid.
6 Ibid.
Within a few months, McLendon learned the business of radio broadcasting. He became familiar with the management and executive responsibilities of radio station KNET. Even though the market was small and the selection of a proper advertising campaign was difficult, McLendon brought the station out of the financial difficulty it was in prior to his entry as owner-manager-production chief.\(^7\)

While working at radio station KNET, McLendon applied for a radio station grant from the Federal Communications Commission and was permitted to construct a radio station in the Oak Cliff section of Dallas, Texas.\(^8\) When his new radio station was built, he sold his half interest in KNET to the original owner for a slight loss.\(^9\)

After receiving the permission to construct his new station in Dallas, McLendon began planning the operation of his station. Since his new station was to be in the Oak Cliff section of Dallas, the call letters KLIF were chosen as a means of identifying his station with the area it would eventually serve.\(^10\)

Since McLendon had always been an ardent sports fan, he began work on a program format that later became one of the most successful innovations in the radio broadcasting

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\(^7\)Ibid.

\(^8\)McLendon, op. cit., p. 1.

\(^9\)McLendon, op. cit., Tape Reel I.

\(^10\)Ibid.
industry. The foundation of KLIF and later the Liberty Broadcasting System, was built on a system of broadcasting ball games known as re-creations. This system was handled by an announcer in a studio relaying telegraphic reports to his audience over the air. The reports, direct from the ball park where the game was being played, consisted of the barest information transmitted in a simple code that any baseball fan could easily interpret. Baseball fans had been acquainted with this technique during the mid-30's and early 40's, but not to the extreme that McLendon brought these games to the audience, with crowd noises and sound effects. This lent an aura of realism to the broadcasts that had never been present before.

McLendon made his first sports appearance in November, 1947, with the re-created broadcast of a football game. He used recorded football crowd noises to add realism. The station proprietor, then 26 years old, identified himself as "Gordon McLendon, the 'Old Scotchman', 83 years old this very day..."

Gifts poured in, attesting to the popularity of the ancient announcer; hot water bottles, false teeth, a bottle of

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12McLendon, op. cit., Tape Reel I.

13Nelson and Hirshberg, op. cit., p. 38.

tonic, also notes from ladies seventy or more years of age. This was to be the beginning of a fascinating and adventurous broadcast career for McLendon.¹⁵

"The Old Scotchman" made his first major league baseball broadcast March 21, 1948. In defiance of the minor leagues' protective rule, which did not permit a radio station to broadcast a game in the vicinity or area of coverage, McLendon made the broadcast from KLIF, only a few blocks away from the ball park of the Dallas club.¹⁶

This broadcast was presented from a wired report of a Saint Louis Cardinal–New York Yankees spring training game in Florida. The agent who supplied KLIF with the wired report was not at the game or even in Florida. He was listening to a New York City station which was reporting the game, and then relaying the information to KLIF.¹⁷

McLendon added crowd noises to create the illusion of immediacy. It all added up to a considerably more colorful and "live sounding" show than most broadcasts coming directly from the field.¹⁸

There were two quick reactions to his broadcast:

1. Texas Baseball League owners tried unsuccessfully to keep "The Old Scotchman" from airing his recreations in the Texas area.

¹⁵McLendon, op. cit., Tape Reel I.
¹⁶Tolbert, op. cit., p. 58.
¹⁷Ibid.
¹⁸Ibid., p. 59.
2. A radio station in Sherman, Texas, asked to hook up with KLIF, "So we can carry your wonderful daily reports of a big league baseball game."\textsuperscript{19}

When McLendon received requests from surrounding radio stations to link up with his re-created broadcasts, he prepared a rate sheet for those stations and formed his Liberty Broadcasting System. He sold his re-creations for $10 a game, with the station paying its own telephone line charges. As more stations joined the network, the line charges for any individual station were lowered, because each had to pay the charges only to the nearest city.\textsuperscript{20}

In the network's early days Western Union furnished a telegraphic description of any major league game for a flat rate of $27.50, as long as McLendon had the permission of the home team. After some early resistance, the ball clubs agreed to let their games be broadcast to distant far-off communities since it was good publicity and it would not hurt the attendance.\textsuperscript{21}

At that time none of the franchises had yet been moved, so the big leagues were still confined to the Northeastern and Midwestern part of the country. McLendon was able to expand his network broadcasting system to the West Coast, the Southwest, and the South, where he and his network soon

\textsuperscript{19}McLendon, \textit{op. cit.}, Tape Reel I.

\textsuperscript{20}Nelson and Hirshberg, \textit{op. cit.}, p. 38.

\textsuperscript{21}\textit{Ibid.}, p. 38.
became better known among sports fans than more famous announcers and far more solid companies.\textsuperscript{22}

When there were no major league baseball or football games to broadcast, the Liberty network would broadcast "The Basketball Game of the Day." These were usually re-created, complete with appropriate sound effects.\textsuperscript{23}

McLendon became popular by the original and lively manner in which he and his staff re-created games. Many announcers customarily broadcast ball games in a straightforward manner, simply repeating to their audiences the bare facts that came over the telegraphic wire. This resulted in somewhat dull presentations with long gaps between pitches or plays. The better announcers filled the gaps with appropriate comments about the game and the players.\textsuperscript{24} Gordon McLendon went further. By using various kinds of mechanical devices, he made a re-creation sound as if the game were being broadcast directly from the ball park. His excitement, and the excitement he demanded from his announcers, made Liberty's re-creations more interesting to many listeners than the broadcasts originating from the scene of action.\textsuperscript{25}

For the re-created broadcasts, four turntables of recordings were employed, two with general crowd noises and

\textsuperscript{22}\textit{Ibid.}, p. 39.

\textsuperscript{23}McLendon, \textit{op. cit.}, Tape Reel I.

\textsuperscript{24}Nelson and Hirshberg, \textit{op. cit.}, p. 39.

\textsuperscript{25}\textit{Ibid.}. 
two with excited crowd noises. The audio engineer faded these in and out to fit the narration. The announcer wore a head-set so he could hear the crowd, which had a decided psychological effect on him. His voice rose automatically, and he transmitted his excitement to the audience. Sometimes the engineer would bring up the crowd noise, even though nothing was happening on the field to justify it. The announcer then had to invent a reason for the sound, perhaps a spectator making a sensational catch of a foul ball into the stands, or a peanut vendor falling downstairs, or a fight among the spectators.

In the interest of accuracy McLendon sent an engineer to every ball park in the major leagues to tape the playing of the national anthem and other local music, as well as crowd sounds. When, for example, somebody yelled above the crowd at Fenway Park it was in a Boston accent and was thus used in a Red Sox re-creation. When a Liberty announcer told his audience that Gladys Gooding would play "The Star-Spangled Banner" on the organ from Ebbets Field in Brooklyn, listeners actually heard organ music played by Gladys Gooding from Ebbets Field.

When McLendon began re-creating oldtime games he referred to himself as "The Old Scotchman," to perpetrate a character

26Ibid., p. 40.
27McLendon, op. cit., Tape Reel I.
28Ibid.
of such ancient vintage that he could recall the incidents from personal memory. At the time Gordon McLendon himself was not yet thirty, but millions of listeners pictured him as a very old man. Even when broadcasting a modern game, McLendon liked to identify himself as the "Old Scotchman." 29

McLendon used every device he could to make his games sound as realistic as possible. On one occasion, one day while Lindsey Nelson was re-creating a game from Griffith Stadium in Washington, McLendon dropped by the studio. Nelson said, "Coming into our booth right now is the president of the Liberty Broadcasting System, Gordon McLendon." 30 McLendon leaned over and said into the microphone, "Ah, yes, Washington, D. C., and at this time of the year the cherry blossoms are beautiful." He did not say they were in Washington—only that the cherry blossoms there were beautiful—which, of course, they are. He was careful not to use the words "here" and "there." At Liberty, such terms were prohibited during re-creations since they would constitute direct lies. 31

In accordance with the Federal Communications Commission regulations, the Liberty Broadcasting System always announced before and after a game that it was a re-creation, but this

29 Ibid.
30 Nelson and Hirshberg, op. cit., p. 39.
31 Ibid.
announcement went unnoticed by most of the audience. Everything sounded so realistic that people forgot the announcer was in a studio in Dallas or New York instead of on the scene.32

In order to enhance the re-creations, McLendon assigned someone each day to act as the public-address announcer at the ball park. When there was a substitute or a change of pitchers or a pinch hitter, the announcer talked in the background, so that to listeners he sounded as if he were at the field. This required an echo effect. One of Gordon McLendon's engineers decided the best place for this was the men's room, which was small and conveniently located to the studio. Whenever Liberty did a re-creation the men's room was closed to everyone but the "P.A. Announcer." He would sit in the studio with whomever was broadcasting the game, watching the telegraphic ticker for his cue to go to his post. When he got there the broadcaster would say, "There's a new pitcher coming in, but we'll wait for the announcement."33 From the men's room would come a muffled bellow, "Smith, No. 27, now pitching for Chicago." The man at the microphone would then say, "We have it now. Smith No. 27, is in to pitch for the White Sox."34

32McLendon, op. cit., Tape Reel I.
33Nelson and Hirshberg, op. cit., p. 40.
34Ibid.
Sometimes Liberty managed to win listeners from its competitive networks. The Mutual Broadcasting System did certain major league ball games live, resulting in competitive broadcasts in many cities around the country if Liberty happened to be broadcasting a re-creation of the same game. Fans often switched their dials back and forth to make comparisons. When the game was dull or the live crowd apathetic, Mutual suffered. They could not make excitement where there was none, but Liberty could. Mutual could not anticipate what might happen either, but Liberty was not afraid to anticipate anything that seemed logical.35

Liberty Broadcasting System did as many games live as those re-created. McLendon had long since obtained permission to put Liberty's telephone lines into most of the major league parks. Later, in 1949, probably on the theory that McLendon would do the games anyhow, every major league team except the Saint Louis Cardinals granted him broadcasting rights to any game on their regular season's schedule.36

McLendon's favorite program was a series called "Great Days in Sports" in which ancient ball games and boxing matches were redone in play-by-play or blow-by-blow fashion.37

McLendon also re-created famous tennis matches at Wimbledon,

35 Tolbert, op. cit., p. 58.
36 Ibid.
with an assistant clicking his tongue to simulate the sound of a tennis ball hitting the racket and with other Texas assistants standing around the microphone and mumbling in low, vaudeville-British accents. McLendon also re-created such highlights of the past as the Dempsey-Firpo fight and the spectacular games of Notre Dame's Four Horsemen. 38

Since McLendon loved both baseball games and travel, he personally did as many games at the contest site as he could. The 1951 National League race was a frantic stretch run between the Brooklyn Dodgers and the New York Giants. Gordon McLendon was on the road with one or the other for most of the month of September, while Liberty re-created whatever other game had any bearing on the race. 39

The Giants closed the season in Boston and the Dodgers in Philadelphia on a Sunday afternoon. McLendon decided to report the Giants game, play-by-play, sent to the Liberty main office in Dallas. Naturally, Liberty could not do both games at once, but if the Dodgers game continued after the Giants game ended, Liberty could start re-creating it when McLendon went off the air. 40

Liberty's big competition that day was Mutual Broadcasting System, which also did the Giants game live. When the Giants won in Boston, that ended Mutual's baseball

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38 McLendon, op. cit., Tape Reel I.
40 Ibid.
play-by-play, but Liberty picked up the Dodger game, which lasted fourteen innings. Although a re-creation, it sounded live, and, as Lindsey Nelson states, "From the reaction of the audience after the game, they though it was a live broadcast.\textsuperscript{41}"

The season ended in a tie, so Gordon McLendon went to New York to do the three-game playoff between the Giants and the Dodgers. The first game was in Brooklyn, with the next two in New York. Although these games were not part of the regular season's schedule, McLendon simply went in and broadcast them without asking anyone for the permission to do so. Because he had permission to broadcast the other games he was unconcerned about obtaining additional permission.\textsuperscript{42} The Giants won the first game and the Dodgers the second, so the playoff went down to the final game.\textsuperscript{43}

As soon as the second game ended Liberty had a telephone call in Dallas from a New York advertising agency asking if Liberty would be interested in buying the broadcast right to the third game. McLendon had already broadcast the first two. The main office of Liberty decided to stall off the advertising agency. McLendon's representatives told them that they would let them know, and closed the switchboard.\textsuperscript{44} It stayed closed for the next twenty-four hours. The Liberty Broadcasting System did not reopen for business until that

\textsuperscript{41}Ibid.
\textsuperscript{42}Ibid.
\textsuperscript{43}Ibid., p. 45.
\textsuperscript{44}Ibid.
third playoff game was over. That was the day of Bobby Thompson's historic home run, which won the pennant for the Giants. With no phones to answer and no re-creations to make, all the Liberty staff in Dallas sat entranced as they listened to it at the studio. "It was one of the most dramatic sports broadcasts I ever heard," as Al Hirshberg remembers it. McLendon's opening line was something like, "From the bay of Tokyo to the tip of Land's end....this is that day." From then on he pulled out all the stops. Lindsey Nelson says, "That was the high point of his announcing career." It was also the high point of the network's programming.  

Liberty Broadcasting System had a heavy football schedule after the baseball broadcasts were concluded. On Friday nights Liberty broadcast University of Miami games, followed by West Coast college games, on Saturday nights Louisiana State games, and on Sundays two National Football League games, usually one from the East, the other from the West.  

In 1951, McLendon was honored by Sporting News Magazine as America's Outstanding Football Broadcaster. The award was presented to McLendon for his creation of the "Game of the Day" broadcasts. This was the first of several awards he received for his contributions to the broadcasting profession.  

45 Ibid. 
46 McLendon, op. cit., Tape Reel I.  
47 McLendon, op. cit., p. 3.
As Gordon McLendon states, "They had already presented the award for America's Outstanding Baseball Broadcaster to someone else, so they compensated me by awarding me with the football broadcaster award." He felt that his play-by-play broadcasts of the baseball games were much more effective than his football games and, therefore, that if he was to receive an award at all it should have been for his broadcasting games. 48

The Liberty Broadcasting System continued to grow, until it was exceeded only by Mutual Broadcasting System in the number of affiliate stations. By 1951, McLendon used station breaks identifying his network—with perfect accuracy—as "America's second largest network." 49 Gordon McLendon believes that his network's success can be traced to what he calls the fact that "folks liked to listen to his sports, music and news format." 50

Attesting to the truth of this, he had forty affiliates within eight months of his first baseball broadcast. By September, 1949, Liberty Broadcasting System had seventy-one stations. In September, 1950, there were 241 outlets in thirty-three states. The Network had spread over the nation by June, 1951, when KMEX of Boston, Massachusetts, became Liberty's 400th outlet. By 1952, there were 458 stations affiliated with the Liberty network. 51

48 McLendon, op. cit., Tape Reel I.
49 Nelson and Hirshberg, op. cit., p. 40.
50 Ibid., p. 41. 51 Tolbert, op. cit., p. 50.
This was a peculiar period in the broadcasting industry. Television was still in its infancy, but everyone recognized it as the coming giant, and the major networks paid little attention to their radio facilities, which were thought to be dying. Their heaviest concentration was turned to television.\footnote{McLendon, \textit{op. cit.}, Tape Reel I.}

There were vast areas of the country that were not yet interconnected and could not get live television broadcasts. Only kinescope television reached these areas. Programs were often a week old, and reached only those who could afford television sets. In those sections of the country, radio was still very much alive.\footnote{Ibid., p. 40.}

It was in this atmosphere that the Liberty Broadcasting System flourished. McLendon built it into a news operation that included some of radio's biggest names, people like William L. Shirer, Raymond Gram Swing, Joseph C. Harsh, Lindsey Nelson, Al Hirshberg, and Westbrook van Voorhis. At one point, Mickey Rooney did a daily sports show for Liberty. Besides the Dallas building, the network had offices and studios in New York and in Hollywood.\footnote{Nelson and Hirshberg, \textit{op. cit.}, p. 39.}

The Liberty Broadcasting System was growing at a much faster pace than the radio broadcasting industry as a whole. The basic reason for this was that McLendon was not afraid...
of the advent of television, as the rest of the radio broadcasters were. He continued to extend his chain of radio stations without much consideration of the possibility that he might not be able to continue his re-created ball games.

McLendon prophesied:

"Television is going to settle down as an after-dark entertainment. In the daytime, millions of radios are being used all over the country and being listened to even by people at work. We have been concentrating all our time on day programs of sports, music and news—with the hot accent on sports, especially daily big league baseball broadcasts. We have reason to believe that we often have 90,000,000 people listening to our Game of the Day."

Lindsey Nelson stated:

"While it was a delight to work for him, his casual optimism led to the undoing of the whole network. He trusted everyone, a dangerous thing to do when one is dealing with 455 affiliates all over the United States. We did everything on credit, with the result that we actually operated almost continually on a cash shoestring."

The demise of the Liberty Broadcasting System was partially due to the loss of its sponsor, the Falstaff Brewing Corporation, because of a disagreement on price. They switched over to Mutual for the 1952 season, and that was the beginning of the end for the Liberty Broadcasting System. An added problem was the increasing difficulty in purchasing broadcasting rights. The ball clubs were not willing to let Liberty broadcast their games anymore.

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55 Tolbert, op. cit., p. 56.
56 Nelson and Hirshberg, op. cit., p. 48.
57 McLendon, op. cit., Tape Reel I.
Gordon McLendon filed an anti-trust suit on restraint of trade against the major league teams for not permitting the Liberty Broadcasting System to broadcast major league games over their network. Even though McLendon won this suit against the major leagues for $250,000 he was forced to disband his Liberty System.58

McLendon had built his network from a small radio station, KLIF, in Dallas, to a giant 458-station chain which stretched throughout the United States.59 He suddenly realized that his blossoming dream of a nation-wide network was now over. Even though he declared bankruptcy, he had the knowledge and the ingenuity now to build another network of stations in the near future.

Chapter IV will discuss his contributions to the broadcasting profession after the demise of the Liberty Broadcasting System.

Chapter V will discuss several attitudes that Gordon McLendon has formulated through his years of work in the broadcasting profession.

Chapter VI will discuss conclusions and evaluations reached about Gordon McLendon's contributions to the broadcasting profession.

58Ibid.
CHAPTER IV

GORDON MCLENDON'S CONTRIBUTIONS TO BROADCASTING
AFTER TERMINATION OF THE LIBERTY BROADCASTING SYSTEM

After the termination of the Liberty Broadcasting System in 1952, Gordon McLendon was left with only one radio station, KLIF in Dallas.\(^1\) Even though he had lost his network of radio stations that stretched across the United States, he was still able to use KLIF once again as a starting point to try to build another radio empire.

Billie Odom, McLendon's private secretary for sixteen years, stated that McLendon was much depressed over losing the Liberty Broadcasting System.\(^2\) At that period of time, she was a secretary at KLIF studios in Dallas. After working there for over a year, she had never seen Gordon McLendon until one morning in April, 1952. McLendon introduced himself to her and asked her if she would like to serve as his private secretary. McLendon asked her to assume the position, as she had done excellent work and was familiar with the operation of the station. Billie Odom accepted McLendon's offer and has been his private secretary since April, 1952.\(^3\)

\(^1\)Statement by Mitch Lewis, McLendon Corporation Business Manager, Dallas, Texas, May 18, 1969.

\(^2\)McLendon, op. cit., Tape Reel I.

\(^3\)Ibid.
Mrs. Odom said that the experience of losing the Liberty Broadcasting System was good for McLendon. The blow of losing Liberty gave him new energy and forced him to use his creative efforts to try to build his one station into a new chain of stations, with new objectives and a different program format that McLendon placed into effect in November, 1952, at KLIF.4

The new program format was the "Top Forty", and it consisted of a music-news-sports program format, with the station playing the top forty tunes of that particular week.5 McLendon is credited with being one of the innovators of the "Top Forty" format, along with Todd Storz. Storz used this format system at radio station WHB in Kansas City, Missouri, about the same time McLendon initiated it at KLIF.6 Todd Storz is credited with the very first introduction of the "Top Forty" format, which he based on the forty records a juke box holds.7 Although Todd Storz first used the "Top Forty" format, McLendon introduced it a few weeks later and had more success with it than Storz did at WHB in Kansas City.8

4Ibid.
5McLendon, op. cit., p. 129.
6Ibid.
7McLendon, op. cit., Tape Reel I.
8Ibid.
Besides McLendon's use of the "Top Forty" format program system, he also popularized the radio editorial during this period, 1952-1953.\(^9\) McLendon began using radio editorials after the historic Mayflower Decision on June 1, 1949.

The Mayflower case involved the application of Mayflower Broadcasting Corporation for the facilities of radio station WAAB, then operated as part of the Yankee Network in Boston, and the application of WAAB for license renewal. Mayflower was found to lack financial qualifications and to have made false representations.\(^10\)

The WAAB Renewal case involved charges that the station, in years past, had taken sides in political campaigns and public controversies. The Federal Communications Commission took cognizance of the fact that this policy had been abandoned and granted renewal, but, in so doing, it enunciated its own policy against editorializing.\(^11\) After several long, hard months of battle from the National Association of Broadcasters, the Federal Communications Commission reversed its decision on June 1, 1949. It gave approval for stations to editorialize over the air, as long as the editorials were not slanted or politically oriented.\(^12\)

\(^9\)Ibid.
\(^11\)McLendon, op. cit., Tape Reel I.
\(^12\)Ibid.
Gordon McLendon has been credited as being one of the first radio broadcasters to begin using radio editorials on a national basis in 1949. He actually began a very concentrated effort at radio editorializing, starting late in 1952, at KLIF in Dallas, when he combined his editorials with the "Top Forty" format. It proved to be a successful system of programming and he was able to purchase several other stations within the period from 1953 to 1955.

During this period of growth, McLendon formed the Trinity Broadcasting Company, now the McLendon Corporation, a sprawling semi-chain of radio stations in Dallas, El Paso, Milwaukee, and affiliates in Fort Worth, New Orleans, and Monroe, Louisiana.

It was also about this period of time, in 1955, that McLendon introduced an innovation that stemmed from his "Great Days of Sports" program with the Liberty Broadcasting System. He introduced the use of vignettes of recordings of the great sounds of recent history, and they were aired over 100 stations throughout the country. McLendon also had a Sunday program entitled "This Week's Business", and it was broadcast over a twenty-nine-station hook-up solely in Texas. "This Week's Business" discussed recent trends in

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13 Lewis, op. cit., Tape Reel I.  
14 Ibid.  
15 McLendon, op. cit., Tape Reel I.  
17 Ibid.  
18 Ibid.  
19 Ibid.
the business world and showed the development of business enterprises in Texas. His two programs "Vignettes" and "This Week's Business" were a great aid to his expansion in the radio industry, as the profits from these and other programs were used for the expansion of the Trinity Broadcasting Company.\textsuperscript{20}

In March 1959, Gordon McLendon bought a thirty-three-year-old San Francisco Bay station, called KROW and named it KABL, in honor of the cable cars in San Francisco.\textsuperscript{21} He switched the programming from popular music to a format of serious music. This was surprising, since out of the seven radio stations that McLendon owned across the United States, five programmed popular music exclusively. McLendon was, in fact, one of the innovators of the trend in popular music programming.\textsuperscript{22}

Yet with what The Wall Street Journal called a blend of "syrup, sophistication, whimsey, and a ga-ga love affair with the city of San Francisco," McLendon proved that he could capture seventeen to twenty-five per cent of the local radio audience in San Francisco.\textsuperscript{23}

McLendon used, and still uses, a great deal of satirical humor on KABL, as he does on many of his other popular music

\textsuperscript{20}Ibid.


\textsuperscript{22}Ibid., p. 129.

\textsuperscript{23}Ibid.
stations. A querulous woman would constantly interrupt the programs with such comments as "Did you ever try washing diapers to Mozart?" Another typical query: "Are KABL announcers fed a tablespoon of honey every 20 minutes?" This referred to two butterscotch baritones who rhapsodized thus:

First Announcer: "This is a time of limelight, a gentle lowering of the sun over the Golden Gate."

Second Voice: "On Treasure Island, flocks of gulls scream over the dry docks." These "poems in praise of San Francisco" were recorded in McLendon's Dallas office and ran every fifteen minutes on KABL's twenty-four-hour schedule. Usually, one of the voices was McLendon's. McLendon also did some sports announcing on the station.

KABL, actually based in nearby Oakland, was identified over the air like this: "This is KABL, Oakland, in the air, everywhere in San Francisco...." and a female voice sometimes interrupted with: "What's the matter with the air over Oakland?"

Along with the whimsy and sweet music were many ideas for startling listeners. McLendon even played practical jokes on his audience, which he still does to this day. Many listeners, and some advertisers, were alarmed one day.

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24 Ibid., p. 130.  
25 Ibid.  
26 Ibid., p. 131.  
27 Ibid.  
28 Ibid.
in April, 1960, when large ads appeared in San Francisco papers proclaiming:

"KABL changes to Rock-N-Roll; ....effective April 25, San Francisco's most listened-to-station will broadcast "Top Forty" Tunes and Rock-N-Roll exclusively ....Such artists as Fats Domino, Elvis Presley, Bo Diddly, Rickey Nelson and Little Richard will be featured...."\(^{29}\)

In a corner of the ad, in small type was "Late April Fool"--not noticed by most readers. The KABL switchboard and mailroom were swamped with protests. KABL then ran even larger ads in all the papers, pointing out it was a joke.\(^{30}\)

KABL sometimes had commercials and station breaks in Chinese and Japanese. McLendon occasionally repeated, in quiet Japanese, the same words that an announcer was reading in English.\(^{31}\) He believed that this background added "an exciting atmosphere to a newscast."\(^{32}\)

Many San Franciscans maintain KABL succeeded because the city has so many cultivated people.\(^{33}\) McLendon thinks KABL would have succeeded equally well in any metropolitan area, oversupplied with rock-'n'-roll stations.\(^{34}\)

Commercials on KABL were, and still are, timed on the quarter hour, at the rate of twelve per hour. Many stations

\(^{29}\)Ibid., p. 132.  
\(^{30}\)Ibid.  
\(^{31}\)Ibid., p. 131.  
\(^{32}\)Ibid.  
\(^{33}\)Ibid., p. 130.  
\(^{34}\)Ibid., p. 131.
have as many as twenty-five each hour during prime time. New or naive listeners sometimes got the impression that KABL had a good deal more than twelve commercials per hour, however.35 Pompous voices frequently made tongue-in-cheek announcements, urging San Franciscans to patronize the Brooklyn, New York Sixty-Ninth Street Ferry or to do Christmas shopping in Paterson, New Jersey.36

Another "commercial" urged:

When you contemplate the purchase of your next yacht, consider a U. S. Navy 'surplus cruiser.' Imagine your exultation as you stand on the flying bridge steaming westward under the Golden Gate. Your privacy is insured by a battery of six-inch Naval rifles with effective range of 9.8 miles. Other sources of comfort are 40-millimeter guns, gun tubs and adequate antiaircraft. Write today to Supply Officer, New York Naval Shipyard, Brooklyn, N. Y. 37

The response was heavy, often idignant, from those who took the spoof seriously. These people actually thought that the Navy might sell cruisers as pleasure yachts.38

McLendon's KLIF kept its high rating with popular music and endless "treasure hunts," in which clues have provoked some disturbing scenes. For example, in the spring of 1960, it was announced that a $100,000 check was hidden on grounds named for an explorer. This caused hundreds of treasure hunters to descend on the local Knights of Columbus—on the night of their annual picnic and swimming party.39

36 Ibid. 37 Ibid., p. 131.
38 Ibid., p. 132. 39 Ibid., p. 131.
A typical KABL contest, on the other hand, offered a prize of ten cents for the best theory explaining the Joilet-Curie crater on the far side of the moon. Over 1,000 listeners, mostly college students, submitted serious papers on the subject.\(^{40}\)

Gordon McLendon was expanding his enterprises at such a rapid pace that, by 1960, he changed the name of the Trinity Broadcasting Company to McLendon Enterprises. This change was made because Gordon McLendon had instituted the purchase of several movie theatres with his father, who owns a large movie theatre chain in the Texas-Louisiana-Oklahoma area.\(^{41}\) Gordon McLendon also was expanding into the areas of real estate, banking, and motion picture production by 1960, and this was another reason for the change from the Trinity Broadcasting Company to McLendon Enterprises.\(^{42}\)

In the early 1960's the McLendon Enterprises began seeking permits from the Federal Communications Commission, to expand the per-hour schedule of several of its radio stations to twenty-four-hour schedules, as it was evident to Gordon McLendon that the twenty-four-hour schedule for popular music stations was very popular and that more money could be made off the advertising promotions of a twenty-four-hour radio station.\(^{43}\) One of the stations that was petitioned to turn

\(^{40}\)Ibid., p. 132.

\(^{41}\)Lewis, op. cit., Tape Reel I.

\(^{42}\)Ibid.

\(^{43}\)Ibid.
into a twenty-four-hour station, in 1961, was radio station WYSL-FM, Buffalo, New York, which was then, and still is, one of the most highly rated popular music FM stations in the United States. The Federal Communications Commission granted approval to McLendon Enterprises to turn the station into a twenty-four-hour schedule station. Besides WYSL-FM, McLendon operated two other twenty-four-hour stations, KLIF-AM in Dallas and KABL-FM in San Francisco.

McLendon continued to expand his broadcast facilities by purchasing radio stations that had poor programming and then changing the program format and advertising campaigns. By working on the improvement of program formats and advertising, McLendon was able to raise the ratings of these individual stations and turn them into profitable ventures. Besides the purchase of radio stations, McLendon Enterprises also expanded its theatre business. By August 1964, the McLendon Enterprises operated, through a wholly owned subsidiary called Tri-State Theatres, twenty theatres—one in Oklahoma, one in Louisiana and eighteen in Texas. It also operated the following radio stations: KLIF-AM and FM in Dallas,

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44 Ibid.
46 Lewis, op. cit., Tape Reel I.
Texas; KILT-AM and FM in Houston, Texas; KTSA-AM and FM in San Antonio, Texas; WNUS-AM in Chicago; WYSL-AM and FM in Buffalo, New York; KABL-FM in San Francisco; and XTRA-AM serving Los Angeles. In November of 1964, McLendon purchased Chicago FM radio station WFMQ for $400,000. Upon Federal Communications Commission's approval, WFMQ's call letters were changed to WNUS-FM and the station was, and still is, operated as an adjunct of McLendon's AM station, WNUS, which was purchased for $2,000,000 in 1959. This brought the total number of stations McLendon owned in November, 1961 to nine stations.

McLendon continued to broadcast his "Top Forty" format of programming over a majority of stations and also maintained his radio editorial policy. His policy permits airing editorials covering either international, national, or state affairs, but prohibits editorializing on local affairs. Editorials on local matters are left to the discretion of the radio station managers.

In May, 1965, McLendon sold KTSA-AM of San Antonio, a pioneer Texas radio station founded in 1922. Even though he did not purchase this station until 1958, he played a role in making KTSA the popular "Top Forty" station that it had become by 1965. Since McLendon's editorials were sold to

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48 Ibid.  
49 Ibid.  
50 Lewis, op. cit., Tape Reel I.
several affiliated stations, KTSA continued to use these editorials in conjunction with the other affiliated stations. 51

In November, 1965, McLendon asked the Federal Communications Commission for permission to buy Los Angeles radio station KGLA-FM for $400,000 and also to turn the FM station into the first "want ad stage of the air." 52 In an application filed on November 22, 1965, McLendon proposed to eliminate all programming, as such, and broadcast nothing but classified advertising sixteen hours a day, 112 hours a week. The only exceptions to the proposed classified advertising rule would be from 300 to 400 public service announcements a week, "sound effects," such as a chime to separate the classified ads, and station identifications. 53

McLendon also asked the Federal Communications Commission for permission to change the name of the station to KADS. The application said the station name would be pronounced "Kay-ads" at times other than station identification. 54 This would be the first radio station devoted only to advertising. 55 McLendon said that specific hours would be designated for each advertising category. For instance, "Help Wanted Male" might be broadcast from eight to nine a.m. The application said, "This way people would tune into the station for the particular


53 Ibid.

54 Ibid.

job category in which they were interested and would not have to listen all day." And if there were not enough ads for each category, ads would be repeated without extra charge to the customer.56

The application also stated:

A radio station cannot perform a classified advertising service if...ads are scattered throughout the broadcast day between other programs. The effectiveness of classified advertising depends upon classification.57

McLendon likened it to newspaper advertising. He said that "research indicates that classified advertising service cannot be performed by newspapers if various classified ads are scattered at random throughout the newspaper, instead of being concentrated into a single section."55

The Federal Communications Commission was actively interested in the quality of the programs of radio stations and, since the McLendon plan called for no programs, there was to be a long battle between the Federal Communications Commission and Gordon McLendon over this "want ad stage of the air."59 McLendon admitted that it violated established commission policies, but he was ready for the long battle that ensued, as he thought that what he was doing could be successful.60

56Ibid. 57"McLendon Seeking Ads-only Station." 58Ibid. 59Ibid. 60Ibid.
McLendon wanted to try an experiment to see just how commercial a radio station can get by broadcasting nothing but commercials. Despite the critics of advertising, advertising men were able to show that it drew a significant amount of reader and listener interest in the communications media. The standard practice of radio stations, up until December, 1965, had been to combine entertainment, news and other general-interest programming with advertisements.\(^61\)

If McLendon was to win his battle with the Federal Communications Commission, it would indicate whether advertising alone could draw enough listener interest to make a radio station profitable. If so, the people could determine the outcome of the issue, as they are free to vote with their radio dials in relation to which station they would rather listen to.

The Federal Communications Commission finally granted approval to McLendon to turn station KGLA-FM into KADS and to run a sixteen hour ad campaign over the air.\(^62\) Since this was to be the first station devoted exclusively to advertising, the Commission was interested in the station's effectiveness.

Within a two-month period of time, radio station KADS-FM in Los Angeles, California, became one of the most popular stations of the Los Angeles area.\(^63\) McLendon continued to

\(^61\)"The Gall of Gordon," p. 84.
\(^62\)Ibid.
\(^63\)Lewis, op. cit., Tape Reel I.
run this station as the "want ad stage of the air" for a period of eight months, after which time he decided that he would be better serving his public by turning this station into a popular-music station.\textsuperscript{64} It only took the station three months to become the number one popular-music station on the air in the area. Within a year, the station was honored as one of the highest rated popular-music FM stations in the country.\textsuperscript{65}

Another field that McLendon was actively interested in and which is closely connected with his radio broadcast efforts, was the writing and producing of motion picture campaigns. These campaigns were created, written, and produced by McLendon. They were broadcast over radio stations throughout the United States.\textsuperscript{66} He was under exclusive contract to United Artists to create a specific number of campaigns annually for significant motion picture products, from 1963 to 1966.\textsuperscript{67} McLendon actually began those campaigns late in 1950, by writing and producing radio campaigns for motion pictures that were being shown at his Tri-State Theatres.\textsuperscript{68} He served as his own announcer for these campaigns.

Among his United Artists assignments were the Ian Fleming-James Bond pictures \textit{Dr. No}, \textit{From Russia With Love}, \textit{Dr. No}, \textit{From Russia With Love}, \textit{Dr. No}, \textit{From Russia With Love}, \textit{Dr. No}, \textit{From Russia With Love}.\textsuperscript{64}\textsuperscript{Ibid.} \textsuperscript{65}\textsuperscript{Ibid.} \textsuperscript{66}McLendon, \textit{op. cit.}, p. 3. \textsuperscript{67}\textsuperscript{Ibid.} \textsuperscript{68}\textsuperscript{Ibid.}, p. 4.
and Goldfinger. His most recent successes have been The Secret Ceremony, Where Eagles Dare, Mayerling, The Night of the Generals, and True Grit. United Artists chose McLendon to create, write, produce these campaigns because, "He has a way with words that makes the radio campaigns blossom into a full picture for the radio audience. And the audience can actually visualize the picture that is being advertised."  

Even though McLendon's contract with United Artists ended in 1966, he has been sought after to do individual picture campaigns since the 1966 season. At present, McLendon does more individual campaigns than national campaigns. These individual motion picture campaigns are used to stimulate the radio audiences in areas where his Tri-State Theatres are located. Evidence that his radio campaigns are effective may be seen in the fact that his promotion for Secret Ceremony was run in the Dallas area and in no other area in the country. The gross receipts at the Dallas theatres, for attendance, were higher in the Dallas area than in any other area in which the picture was exhibited in the United States. An inventory of McLendon radio movie advertising campaigns is listed under Appendix A.

In 1963, McLendon became the first representative from the radio broadcasting industry to be cited by the American Academy of Achievement at the Fifth Annual Banquet of the

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69Ibid., p. 3. 70Ibid. 71Ibid., p. 4. 72Ibid. 73Ibid., p. 3.
Golden Plate, honoring "men and women of exceptional accomplishment in the great walks of life." McLendon describes these awards as the Nobel Prize Awards for the United States. He goes on to say that this award banquet is the major awards dinner in the United States for people in all walks of life. McLendon received the award for innovations in the field of radio. In 1968, McLendon was appointed to the Academy's Distinguished Board of Governors.

By the end of 1966, McLendon had created one of America's major chains of independent radio stations. Using KLIF in Dallas as a flagship station and base of production operations, he now owns KABL-AM, Oakland, California; KABL-FM, San Francisco, California; WYSL-AM/FM, Buffalo, New York; WNUS-AM/FM, Chicago, Illinois, as well as KLIF's FM counterpart in Dallas, Texas, KNUS-FM. The McLendon Corporation also owns KOST, Los Angeles, California and WWWW, Detroit, Michigan--both highly-rated good music stations in their respective cities.

Additionally, McLendon formed The Texas Triangle, Incorporated, with his father and several business associates, of which McLendon is president. The Texas Triangle, Incorporated owns the exclusive American sales rights for XTRA

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74 Ibid.  
75 McLendon, op. cit., Tape Reel II.  
76 Ibid.  
77 Ibid.  
78 McLendon, op. cit., p. 2.  
79 Ibid.
Music, a 50,000-watt clear-channel radio station with studios in Tijuana, Mexico. XTRA's signal blankets Los Angeles as well as a major portion of southern California.\textsuperscript{80}

McLendon continued to use his radio editorials over the chain of radio stations, and in 1967 he was given a special award by the American Mothers' National Committee in New York, for one of his editorial campaigns.\textsuperscript{81} The award was made for his campaign "to clean up or ban" objectional and suggestive lyrics invading the record industry.\textsuperscript{82} This was a result of McLendon's becoming extremely concerned with suggestive lyrics and lyrics concerned with sex relationships and dope. While he made no concentrated effort towards a nationwide campaign against these records, some 1700 radio stations joined him in an effort to attempt to force the major record distributors to clean up the lyrics of their new records.\textsuperscript{83} Because of McLendon's efforts, radio stations began looking closely at records that were being broadcast over the air. For the first time, the record companies became very strict in their own censorship of record lyrics.\textsuperscript{84} These 1700 radio stations forced the record companies into a "self-censorship" of their own records.\textsuperscript{85} The McLendon stations demanded that the record companies send the sheet music for inspection of lyrics. McLendon has said, "I would listen to the music and

\begin{itemize}
\item \textsuperscript{80}Ibid.
\item \textsuperscript{81}McLendon, \textit{op. cit.}, Tape Reel II.
\item \textsuperscript{82}Ibid.
\item \textsuperscript{83}Ibid.
\item \textsuperscript{84}Ibid.
\item \textsuperscript{85}Ibid.
\end{itemize}
I couldn't understand what the words were--and I knew that it wasn't just slang, but that it was done in such a way that not only I couldn't understand it, but the teenagers couldn't either."\(^{86}\)

McLendon's campaign was credited with initiating a bill (HR18328) which would require all recordings "of any song or other verbal material set to music" to be accompanied by printed copy of words if offered for sale in interstate commerce.\(^{87}\)

During the same year, 1967, McLendon received the "Man of the Year" award from Pulse, Incorporated,\(^{88}\) a nationally acclaimed audience measurement firm for the broadcasting industry. McLendon was particularly gratified at receiving this award, as such noted people as Frank Stanton, Bob Hope, and Arthur Godfrey have received this award in the past.\(^{89}\)

This award was presented to McLendon as "a recognition as an innovator and one who contributed new ideas to the radio broadcasting industry."\(^{90}\)

In 1967, McLendon also received the "Betty" award from the Associated Broadcast Executives of Texas for "his unending creative contributions to the field of radio."\(^{91}\)

McLendon was inspired by receiving this award, as he had

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\(^{86}\) Ibid.  
\(^{87}\) McLendon, op. cit., p. 4.  
\(^{88}\) Ibid.  
\(^{89}\) McLendon, op. cit., Tape Reel II.  
\(^{90}\) Ibid.  
\(^{91}\) Ibid.
been a member of this association for many years and had seen the award presented to many outstanding people in the field of radio broadcasting. 92

In January, 1968, McLendon introduced an editorial campaign opposing Charles De Gaulle, President of France. The result was one of the most controversial radio editorial campaigns in broadcast history. 93

For years, McLendon used the air waves to criticize the French, taking issue with such events as their failure to pay their World War I debt and their withdrawal from the North Atlantic Treaty Organization. 94 In January, 1968, his attacks became personal. In editorials composed and delivered by McLendon, he called the French President an "eiderly nut," an "ungrateful four-flusher" and suggested the United States "tell him to go straight to hell." 95 As a result, the French Embassy asked for, and received, time to reply to McLendon’s anti-de Gaulle remarks.

Gerard de la Villebrunne, sixth-ranking official in the French Embassy, was dispatched to Dallas at the end of January, 1968, to tape his government’s reply. 96 M. de Villebrunne said:

All we can do, is answer when attacked— all the more when it is done in such a clumsy

92 Ibid. 93 Ibid. 94 Ibid.

95 "The Gall of Gordon," op. cit., p. 84.

way. For one thing, France has paid America more on her World War I debt than any other country but Britain. For another, France is ahead of her repayment schedule for the $2,200,000,000 she owes for World War II, with only $300,000,000 more to go. As for the slander against de Gaulle, it was too vulgar to bother with.97

McLendon's reaction to de Villebrunne's statement was:

I won't rebut everything he said, just 95 per cent of it. I won't rebut the part where he said hello.

When the fifty-two-year-old French diplomat was asked why he chose to reply to the McLendon editorials, rather than others being published and broadcast throughout the United States, he told the Dallas Morning News, "Because they were particularly brutal in their attacks."98

The French reply to McLendon's editorials serves as evidence that his editorial campaigns, even though heard at some twenty stations throughout the United States, have been very effective in creating a climate of controversy and discussion over the issues that are the subject of his editorials.

In the spring of 1969, McLendon received another honor. Harding College, in Searcy, Arkansas, presented him with the college's Distinguished Citizen Award. His career, and attendant achievements, were documented and added to the College Oral Library Distinguished Citizen Collection. This collection is distributed to more than fifty other colleges and universities throughout the country.99

97Ibid. 98Ibid. 99McLendon, op. cit., p. 4.
CHAPTER V

GORDON MCLENDON'S ATTITUDE
TOWARD BROADCASTING

It is the primary objective of this chapter to furnish the reader with a comprehensive view of the attitude of Gordon McLendon toward broadcasting. He has developed certain attitudes which affect the way in which he handles broadcasting.

In examining the recorded life story of Gordon McLendon and by studying speeches by him, it became apparent that he is a man who believes in individual liberty, hard work, and ingenuity. McLendon's belief in the value of individual initiative is reflected in the following statement:

I made up my mind that I probably could not learn to write a very good radio script without learning proper and succinct writing form and punctuation and paragraphing. So I spent quite a lot of time working as a journalist on school papers, and later as a string correspondent writing news stories of various description.¹

He believes that one should not expect maximum success in radio or television without a good vocabulary, as one can only express himself to the fullest effect to others through the use of good vocabulary. He frequently read whole columns

¹McLendon, op. cit., Tape Reel I.
of newspaper copy aloud to attempt to improve his sight-
reading facility. 2

McLendon suggests that if a person is interested in radio
or television, he should start marking phraseology in books
and news magazines that is dramatic or otherwise illustrates
an effective use of language. He further suggests that one
listen to Edward R. Murrow's and Fred Friendly's Columbia
album series, "I Can Hear It Now," as a means of improving
one's diction and phraseology. 3

Other areas that McLendon believes are important, in re-
lation to broadcasting, are history and geography. He be-
lieves that one should have a good working knowledge of
American and world history. Geography is also emphasized as
an important area of study by McLendon. 4

McLendon's belief in working hard through studying vo-
cabulary, phraseology, history and geography, tends to sub-
stantiate the fact that he believes in a man doing his job
well in order to succeed. His support of a strong liberal
arts education for broadcasters is a direct reflection of the
type of education that he pursued, independently, when he was
interested in becoming a broadcaster.

A complete inventory of books that Gordon McLendon en-
dorses for the person interested in the field of radio and
television broadcasting is listed under Appendix B.

2Ibid. 3Ibid. 4Ibid.
McLendon's attitude of one working hard and using ingenuity is also reflected in his ideas on programming.

All departments of a broadcast station, however, are merely components of the finished product—programming: What comes out is called programming and it is there, on that field of battle, that you must take on the enemy and vanquish him unless you are to be an "also-ran" in radio and television. This is the field, the program field, the field of the cloth of gold, that has held me entranced since I first sat beside my old Majestic.  

McLendon points out that the heart of broadcasting is found in programming.

Nothing has ever happened to change me in all of those years and I feel now, as then, that it is the programs which come out over radio's loud-speaker or on television's screen, that matter in the end. If those programs are good enough, you will have many listeners, thus a high rating, and inevitably excellent sales. But to put it even simpler, if your programs are not good enough, you will suffer from want of listeners, and even the most adroit and perservering salesman will find your product difficult to sell without cheating.

He further develops the idea that programming is the reason for purchasing and expanding his interests in broadcasting:

I can never be anything but a program man. I have never bought a radio station for other than one reason: because I believed I could improve its programming and make it a success. I have never bought a successful station. I have always bought sick stations, stations sick because of their sick programming, and because of their sick sales. I have never taken over a station and improved its programming that its sales problems did not shortly disappear. I have never owned a 50,000 watt clear-channel station that could be

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5 McLendon, op. cit., p. 1.  
6 Ibid., pp. 1-2.
neglected or even abused and still shove its way, through sheer kilowatts, to a position of power. Our philosophy in deciding whether to buy a certain station in a certain market has always been: Is there some program service of utility to a large enough group here that is either (a) not being provided or (b) not being provided as well as we can provide it?\footnote{Ibid., p. 2.}

McLendon reveals his readiness for adventure and pioneering in the area of broadcast programming:

That is what makes it all so colorful and so fascinating these days—the frequent thrill of experimenting in some program area, daringly, even before you know from the FCC what it has found out to be the correct answer. It is almost like Russian roulette, in a way, but I would not give a fig for anyone who did not love a good, red-blooded Russian gamble.\footnote{Ibid., p. 3.}

McLendon continues to display his belief that a person can succeed only through hard work and perseverance in his remarks concerning Civil Rights. This is reflected in the statement:

The Negro has, through demonstrations, even through his riots, sad to say, won a great deal of what he wants to win—but not all of it; and, unfortunately, the remainder of what the Negro wants to win can no longer be won by tactics pursued up to the present time. He has gotten all out of the riots that he is going to obtain.

From this point, it is up to the black man, to the individual black man, to better himself mentally and to prepare himself mentally for free enterprise to combat on the field of business.\footnote{McLendon, op. cit., Tape Reel II.}

McLendon maintains that one cannot legislate equality. One cannot earn freedom by taking it away from another.\footnote{Ibid.}
This attitude supports his belief that individual freedom and initiative can only be won by hard work and perseverance.

McLendon's philosophy concerning the need for absence of governmental control over the individual businessman substantiates his belief in individual initiative. This aspect is also reflected in his opposition to the Federal Communications Commission and their placing restrictions on the individual initiative that broadcasters can use in radio and television programming. This is revealed in the statement:

The Federal Communications Commission has for some years now required that in programming a radio and television station, the proposed licensee conduct a survey of community leaders, ostensibly to determine from said survey the direction and percentages which your station should take. The FCC has never been too explicit about how such a community survey should be conducted, or who should be interviewed, up to recently. In the last few months, however, the FCC has realized that it did not spell out the rules for making these community surveys clearly enough to furnish an absolutely accurate program guide to the station—down to 1% accurate—but now the FCC has finally and happily spelled it all out for us so that we will no longer have to survey in the dark. Furthermore, to make certain that all broadcasters henceforth keep firmly in mind what the FCC now has published as a guideline for making surveys, the Commission has already proceeded to punish those wrongdoers who failed to anticipate what the commission has had in mind all these years with regard to how to make surveys.

What fun would there be if you knew all the FCC's basic rules in advance? What fun, indeed, if there were no longer the little game of duck and dodge the licensee could play trying to guess what new retroactive law the FCC would pass next year and in what field. How invigorating not to have to be stultified with knowledge of what the FCC meant by the wordage of a given rule, and, in fact, outline what rules you, as the gladiator, should have guessed he was thinking about before the vital
contest started. I tell you, it is both a tonic and a purgative to stand there in the middle of the ring and wait to see if the referee hasn't made up some brand new set of rules and has in fact made punishment retroactive for your failure to outguess him. I tell you, by golly, that's real sport for you and, if that's true, think of the charge the FCC referee gets as he jovially booms out his little surprise and watches you launch into something like an epileptic version of the green apple four step.12

McLendon's apparent opposition to the Federal Communications Commission is one that is shared by many professional broadcasters throughout the United States. He has made it clear that a broadcaster, or anyone wishing to become a broadcaster, needs to have enough individual freedom and initiative to succeed in the industry; and in his estimation the federal government, through its handling of the Federal Communications Commission, has placed restrictions on the amount of initiative and freedom that a broadcaster can possess.13

McLendon maintains that there is this same governmental interference with individual initiative and freedom in connection with big business in the United States. Since McLendon is an avid believer in a total free-enterprise, laissez-faire system of economics, his attitude of conservative ideas is formulated in relation to business and governmental regulations.14 This same conservative philosophy is reflected in his ideas on Civil Rights, and it is expressed

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11Ibid. 12Ibid.
13McLendon, op. cit., p. 3.
14McLendon, op. cit., Tape Reel I.
in his belief that one should work hard and achieve high goals in life through the use of perseverance and ability.\textsuperscript{15}

McLendon expresses his philosophical ideas of economics and government by pointing out that in 1913-1914, the federal government decided that a laissez-faire system was not working. He says that the government thought it was necessary to enact the Sherman-Clayton Anti-Trust Laws, which McLendon believes was a threat to big business in the United States.\textsuperscript{16}

In his connection with his attitude of a free-enterprise system of government, he believes that the laws of supply and demand play an important role in determining the economic structure of the United States. He believes that the Sherman-Clayton Anti-Trust Laws are not needed to oversee these laws of supply and demand, and that they are ineffective in a free-enterprise society.\textsuperscript{17}

Gordon McLendon believes strongly in a democratic governing body. He is disturbed about the various government bureaus and their effect on our free enterprise system. His support of our democratic governing body and his fear of a trend toward Socialism in the United States is consistent with his ultra-conservative attitude toward government.\textsuperscript{18}

\textsuperscript{15}Ibid., Tape Reel II. \textsuperscript{16}McLendon, \textit{op. cit.}, p. 4.
\textsuperscript{17}McLendon, \textit{op. cit.}, Tape Reel II.
\textsuperscript{18}Ibid. \textsuperscript{19}Ibid.
McLendon believes that whether or not the United States wishes to do so, it will have to eventually become a neutralist nation like Sweden, Switzerland, or Portugal:

Alexander Hamilton once said that the free enterprise system was not meant as one with which to wage continuing war. Because by the very nature of the system, it brought to its citizens, military or civilian alike, such high standards of living that we simply could not compete with totalitarian countries in waging wars.

The United States will, therefore, have to become a neutralist nation and in so doing, it will then continue to trade with other countries. It will be able to spend the same amount of money we are spending today.19

These remarks help to substantiate his conservative views on government and economics. It is evident that McLendon is an ardent believer in individual freedom and initiative in all areas of endeavor, from broadcasting to business.

One may conclude that McLendon's attitudes contain the following ideas: (1) He is a strong advocate of individual effort and innovation, (2) he supports a free-enterprise, laissez-faire system of government, which is evident in his attitude that the Federal Communications Commission exercises too much control over the individual broadcaster.

All of these attitudes are consistent with one another in that they reflect an admitted extreme conservative philosophy in political and social matters.

These attitudes are not unexpected in a man who pulled himself up by his bootstraps by the age of fifteen, in a

19 Ibid.
highly competitive business world, to acquire a hand-pressed newspaper; a man who made a success out of one radio station that he started with little help from anyone; a man who built the second largest radio network in the world until its demise in 1952; a man who possessed such innovative talent as establishing the "Top Forty" format in radio programming; a man who ranks today as one of the best motion picture radio advertising producers and writers; a man who has received many awards for his contributions and innovations in the field of broadcasting. Such a man is living proof that success can be achieved through hard work, initiative, and perseverance.
CHAPTER VI

CONCLUSION AND EVALUATION

The Biographical Encyclopedia and World Who's Who in Commerce and Industry stated that "Gordon McLendon has made many contributions to the field of radio broadcasting through his innovations and relentless efforts to establish an atmosphere of creativity and ingenuity for the radio broadcasting industry."¹

What the past chapters have shown was not the rise to power of a professional radio broadcaster, but the major contributions of Gordon McLendon and their effect upon the radio industry.

The most winning attribute of Gordon McLendon is that his success in the radio industry has not satisfied him. McLendon's attitude of "keeping something happening all the time—or your audience will lose interest in your station programming" has made him one of the leading radio programmers of the United States.²

McLendon has been responsible for the development of radio in many areas and on various levels. His successful use of the "Top Forty" program format followed by the music-news-sports format are examples of innovations which he has

¹Lewis, op. cit. ²McLendon, op. cit., p. 3.
created or fully developed. The expansion of McLendon's Liberty Broadcasting System into America's second largest radio network is another example of McLendon's ability to expand on ideas that he has developed.

Another important accomplishment of Gordon McLendon was the creation of one of America's top-rated chain of independent radio stations, after he had lost his Liberty Broadcasting System in 1952.

An accomplishment that helped to expand this chain of radio stations after the demise of the Liberty Broadcasting System was his use of radio editorials. He was one of the first radio broadcasters to use radio editorializing and has been successful in the use of controversial and timely editorials written by McLendon and recorded in his own voice. An example of his effectiveness was the interest created by a series of anti-de Gaulle editorials that McLendon aired in 1968 and which has been described in Chapter IV.

McLendon's creativity in the area of motion picture radio advertising campaigns serves as another example of his contributions to the broadcast industry. He has been acclaimed by United Artists and Paramount Studios as one of the most outstanding radio advertising producers, in the field of motion picture campaigns, in the United States.

In evaluating McLendon's contributions to the broadcasting profession, one cannot omit the list of awards and

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\(^{3}\)Ibid., p. 4.  \(^{4}\)Ibid.
honors that have been bestowed upon him. McLendon received his first award in 1951, when he was voted "America's outstanding football announcer" by Sporting News Magazine.5 The same year he was voted one of the "Ten Outstanding Young Men in the United States" by the Junior Chamber of Commerce.6

In 1966, he became the first representative from the radio broadcasting industry to be cited by the American Academy of Achievement for "his innovations in the field of radio broadcasting." The Academy honors "men and women of exceptional accomplishment in the great walks of life."7

In 1967, McLendon was given a special award by the American Mothers' National Committee for his industry-wide campaign "to clean up or ban" objectionable and suggestive lyrics invading the record industry.8 This was a direct result of a series of radio editorials that McLendon aired in 1967. This helps to substantiate his effectiveness in creating a climate of controversy through his radio editorials and shows the influence that these editorials can exercise on the general public. During the same year (1967), he received the "Man of the Year" award from Pulse, Incorporated (a nationally acclaimed audience measurement firm for the broadcasting industry) and the "Betty" award by the Associated Broadcast

5Ibid. 6Ibid., p. 5.
7McLendon, op. cit., Tape Reel II.
8Odom, op. cit.
Executives of Texas for "his unending creative contributions to the field of radio." 9

In the spring of 1969, McLendon was honored by Harding College in Searcy, Arkansas, receiving the College's Distinguished Citizen Award.

These awards and honors that have been bestowed upon Gordon McLendon serve in themselves as an evaluation of his contributions and innovations to the broadcasting profession. Based upon the material gathered for this thesis, it is the opinion of this writer that Gordon McLendon has indeed dedicated his life toward the improvement and creation of better programming for the broadcast profession.

McLendon's achievements have been recorded in this thesis because it is felt they serve as pertinent information for those interested in the broadcast industry. The efforts made by McLendon in adventurous endeavors represent a form of achievement in that they offer guide lines and inspiration to those who might wish to make some future reassessment of those efforts and achievements.

Gordon McLendon's life has contained both achievement and failure. That which brought about failure helped to inspire achievement. His basic aim in life has been the improvement of the radio industry. 10 It has been said that

9 McLendon, op. cit., p. 5.
10 Lewis, op. cit.
his career has been, "A challenge to those individuals who plan on entering the field of radio broadcasting."\textsuperscript{11}

\textsuperscript{11}Odom., op. cit.
### APPENDIX A

**MCLENDON RADIO MOVIE ADVERTISING CAMPAIGNS**

<table>
<thead>
<tr>
<th>King Solomon's Mines</th>
<th>My Dog, Buddy/Barefoot Mailman</th>
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<tbody>
<tr>
<td>Mark of Zorro</td>
<td>House of Intrigue</td>
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<tr>
<td>Dr. Switzer</td>
<td>But Not For Me</td>
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<tr>
<td>Naked Jungle</td>
<td>Please Don't Eat The Daisies</td>
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<tr>
<td>Hell to Texas</td>
<td>Sunset Boulevard</td>
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<tr>
<td>Glenn Miller Story</td>
<td>Silent Enemy</td>
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<tr>
<td>Sound of Fury</td>
<td>The Rat Race</td>
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<tr>
<td>Union Station</td>
<td>Samson &amp; Delilah</td>
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<tr>
<td>The Bat</td>
<td>Northwest Territory</td>
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<tr>
<td>Room at the Top</td>
<td>Parrish</td>
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<tr>
<td>Yellowstone</td>
<td>I Bombed Pearl Harbor</td>
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<tr>
<td>Pork Chop Hill</td>
<td>Goliath</td>
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<tr>
<td>Mr. Roberts</td>
<td>Never So Few</td>
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<tr>
<td>Hell to Eternity</td>
<td>The Best of Everything</td>
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<tr>
<td>Sunrise at Campobello</td>
<td>Country Girl/Bridges at Toko Ri</td>
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<tr>
<td>The Transparent Man</td>
<td>War of the Worlds</td>
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<tr>
<td>Man on a String</td>
<td>Streets of Laredo</td>
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<tr>
<td>Why Must I Die?</td>
<td>Tom Sawyer</td>
</tr>
<tr>
<td>Strangers When We Meet</td>
<td>Susan</td>
</tr>
<tr>
<td>The Detective Story</td>
<td>Girls Town</td>
</tr>
<tr>
<td>The High &amp; Mighty</td>
<td>Love &amp; War</td>
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<tr>
<td>The King &amp; I</td>
<td>Anatomy of a Murder</td>
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Cimarron
Shane
Ruby
Dream Wife
Hounds of Baskerville
The Young Philadelphians
FBI Story
Citizen Kane
Monkey Business
Night to Remember
The Tender Trap
Earth to Moon
Imitation of Life
Blue Denim
Wake Me When It's Over
Giant
Tarzan Goes to India
Susan Slade
The Fugitive Kind
Crack in the Mirror
The Apartment
Duel In the Sun
Rosemary
On the Waterfront
The Wild One
Masters of the Congo
Buddy/Mailman
Buddy/Gypsy Colt
Rio Bravo
Houseboat
Five Bold Women
Cheaper by the Dozen
From the Terrace
Porgy & Bess
From Here to Eternity
A Summer Place
House of Usher
Tomango
Edge of Eternity
Hound Dog Man
Country Girl
Gene Krupa Story
Guns of the Timberline
The Killer Shrews
God Created Woman
The Hunters
A Woman Like Satan
The Mating Game
On the Beach
Cape Fear
It Started in Naples
One Eyed Jacks
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<th>Movie Title</th>
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<td>The Snows of Kilimanjaro</td>
<td>Toys in the Attic</td>
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<tr>
<td>Lonely Are the Brave</td>
<td>Union Station</td>
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<tr>
<td>State Fair</td>
<td>Seventh Dawn</td>
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<tr>
<td>The Guns of Navarone</td>
<td>Bridge on the River Kwai</td>
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<td>Satan Never Sleeps</td>
<td>Spencer's Mountain</td>
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<td>The Crowded Sky</td>
<td>Greatest Story Ever Told</td>
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<td>Never on Sunday</td>
<td>Sons of Katie Elder</td>
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<tr>
<td>Inherit the Wind</td>
<td>The World of Henry Orient</td>
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<td>Hoppity</td>
<td>Lilith</td>
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<td>Ocean's 11</td>
<td>Where Eagles Dare</td>
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<tr>
<td>Angel Baby</td>
<td>Ambush Bay</td>
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<tr>
<td>The Devel at 4 O'Clock</td>
<td>Return of the Seven</td>
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<tr>
<td>Elephant Walk</td>
<td>Never Too Late</td>
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<tr>
<td>Fail Safe</td>
<td>Harper</td>
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<td>Dr. No</td>
<td>Big Hand for a Little Lady</td>
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<td>The World of Suzy Wong</td>
<td>Mayerling</td>
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<td>Wild in the Country</td>
<td>Night of the Generals</td>
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<tr>
<td>Bad Day at Black Rock</td>
<td>True Grit</td>
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<tr>
<td>Gun Hill</td>
<td>Say One for Me</td>
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<tr>
<td>The Chapman Report</td>
<td>Liberty Valance</td>
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<tr>
<td>The Satan Bug</td>
<td>Tarzan</td>
</tr>
<tr>
<td>Shenandoah</td>
<td>Ice Palace</td>
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<tr>
<td>McLintock</td>
<td>Walk on the Wild Side</td>
</tr>
<tr>
<td>Johnny Cool</td>
<td>Fanny</td>
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<tr>
<td>633 Squadron</td>
<td>Flute &amp; Arrow</td>
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The Misfits
Two Rode Together
Portrait of a Sinner
The Hanging Tree
The Alamo
Picnic
Sweet Bird of Youth
Honeymoon Machine
Counterfeit Traitor
12 O'Clock High
Time Limit
My Six Loves
The Train
Goldfinger
One Man's Way
Stagecoach

Rampage
The Longest Day
From Russia with Love
The Secret Invasion
The Caretakers
The Saboteur: Code Name Morituri
Tammy Tell Me True
A Rage to Live
A Very Special Favor
The Detective
Casablanca
Secret Ceremony
The Night of the Following Day
A Man and A Woman
Frankie & Johnny
Tarzan and the Valley of Gold
APPENDIX B

A FEW BOOKS I HAVE LIKED

Gordon McLendon

<table>
<thead>
<tr>
<th>BOOK</th>
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</tr>
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<tr>
<td>The Man Who Laughs</td>
<td>Victor Hugo</td>
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<td>Baruch: My Own Story</td>
<td>Bernard Baruch</td>
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<td>The Elements of Style</td>
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<td>Donald E. Cooke</td>
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<td>The Ugly American</td>
<td>Lederer-Burdick</td>
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<tr>
<td>The Story of the Bible</td>
<td>Hendrick van Loon</td>
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<tr>
<td>Vocabulary Builder</td>
<td>Johnson O'Connor Institute</td>
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<td>Geography</td>
<td>Hendrick van Loon</td>
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<tr>
<td>The Epic of America</td>
<td>James Truslow Adams</td>
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<tr>
<td>The Art of Selfishness</td>
<td>David Seabury</td>
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<tr>
<td>So to Speak</td>
<td>Elizabeth van Hesse</td>
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<td>The Sands of Karakorum</td>
<td>James Ramsey Ullman</td>
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<td>The Fountainhead</td>
<td>Ayn Rand</td>
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<td>Atlas Shrugged</td>
<td>Ayn Rand</td>
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<tr>
<td>The Bridges at Toko-ri</td>
<td>James Michener</td>
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<tr>
<td>Knight Without Armor</td>
<td>James Hilton</td>
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<td>True Grit</td>
<td>Charles Portis</td>
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</table>
The Golden Greek
Roget's Thesaurus
Webster's Dictionary
Fun & Laughter
What Happened When
The Lessons of History
I Can Hear It Now
Hark! The Years

Warren Tute
(from Reader's Digest)
S. M. Mirkin
Will & Ariel Durant
Edward R. Murrow (3 albums)
Frederic March (Columbia album)
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