

Chapter 5

WLS and The Fun Years

I became the WLS program director in 1965 and was both flattered to work with a smooth running, first class management team, and a bit taken aback. Even though I had no experience in radio management when Gene Taylor was moved up to operations director, he asked me to take on the task, all the while providing assurances that he would work with me until I grew confident in the job.

While I was no Jack Welch (later CEO of General Electric), I did have experience as a Navy petty officer and learned that if I took care of my people they would take care of the “store.” When I made the decision to accept the position, it certainly wasn’t for the money since the job only paid another \$250 a week. And, it meant that not only did I get up at 2:30 A.M. to be the DJ on the WLS morning show each Monday through Saturday from 6 to 10 A.M., including making the preparations for the show, but I would begin dealing with the questions, problems, and promotional challenges of being the station’s program director. Thanks to the help of my two secretaries, Maxine Brannigan and Darlene Carr, an enormous amount of time was spent meeting with various record promotion people and listening to their pitches for new records. I allotted the promotion people 15 minutes each over a period of three days every week to promote their new records. Then, on Friday, the new weekly play list came out at 3:00 P.M., the new “Silver Dollar Survey” was released, and, on Monday, the whole process was repeated all over again.

In order for me to select records for the play list, I had to hear a certain hit quality and something that had a “hook” which I thought the kids would find interesting. The selection was also based, to some degree, on what was happening to those songs in the smaller radio markets, and the record promotion men would provide me with additional information about how the songs were moving in those other markets. There were times I got burned in my choices, because I would hear “hit” and it wouldn’t happen, and, of course there were the other times when I didn’t recognize a hit record and it became very popular. For example, I really missed it on one song by the Mommas and the Poppas called *California Dreaming*. I thought it was a West Coast record and was late by a week in programming it on WLS.

Otis Redding was one of those soul singers who struggled most of his musical life. He once complained to a fellow musician that life on the road singing where ever he could make a buck was hard on him. Plus his family thought he was wasting his time as a singer and didn’t respect his career. He decided to write a song about that struggle and recorded it in 1965. While it made the R&B charts hitting number #4 nationwide, it sputtered its way to only number #35 on the pop charts and it promptly died. WLS never played the song. In late 1967 Redding finally hit the big time when he recorded the song, “Sitting on the Bay.” Three days later at age 26 Redding died in a plane crash. His chartered twin engine Beechcraft smashed into Lake Mendota while attempting to land at the Madison Wisconsin airport.

What you may not have known was that Redding’s real success as a singer came from that song about his career struggle he had written a few years earlier and was all but forgotten. In 1966 a singer decided to include that song in her new album and Otis became a very wealthy man. For you see the singer was Aretha Franklin and Otis’s song was R-E-S-P-E-C-T!

A record myth started by a disgruntled employee continues to this day regarding Aretha’s hit record RESPECT. The claim is that as the WLS Program Director I didn’t play that hit single long enough. Not True. It debuted on the Silver Dollar Survey on May 5, 1967 and it peaked at #10 on June 2, 1967 and then began to fade. The song spent a total of eight weeks on the WLS charts. While the song hit #1 nationally, the Chicago audience didn’t feel that strongly about it. Even on the WCFL charts, the song only reached its peak at #7.

A record myth started by a disgruntled employee continues to this day that I didn’t program Aretha Franklin’s hit song, *Respect!* Not true. It debuted on the Silver Dollar Survey on May 5, 1967 and peaked at #10 on June 2, 1967. The song spent a total of eight weeks on the WLS charts. While the song hit #1 nationally, Chicago audiences didn’t feel that strongly about it. Even on the WCFL charts, the song reached its peak at #7!

Another source for determining a hit song was to sometimes take obscure records to record hops and watch the kids’ reactions to the music. Of course, other stations around the country would monitor our music because if WLS played a song, our competition would immediately jump on it. The promoters also used that information to get support for their songs at other radio stations by referring to the fact that WLS was playing the record.

After I took the new job, my schedule was such that I would get home around 3:00 or 4:00 P.M. just in time to play with our four young daughters, chat with Joan, eat dinner, and get under the covers at 7:30 P.M., the same time the kids went to bed. In addition, the record hop and personal appearances continued nonstop, and that meant at least one or two such events every week. When I made those appearances, I would get home around 1:00 A.M., sleep for a short time, and then go back to the station for another day’s work. I was thankful that Joan shouldered most of the parental load because I wasn’t around that much. At the same time, my freelance commercial voice work was taking off and I soon discovered that I had begun spreading myself much too thin. It became so much of a grind that only one year after I took the program director job at WLS, I made the decision to inform Gene Taylor that the dual role of being on the air and working as PD was much too hard on me and my family. I asked him to consider finding another program director. Much to my relief, one year later, ABC did hire another person for that role, but it turned out to be a decision that I would later regret. When it came to hiring disc jockeys, WLS maintained an updated “hot list” of national DJs who showed a lot of promise. This information was compiled from secret “air checks,” audition tapes, and the all-important promotion men who called on radio stations throughout the country while peddling their records. Many of them knew which DJs were good, bad, hard to handle, and trustworthy. When the time came that we needed another disc jockey, we weren’t caught “flat footed,” because we knew who we might want to hire.

When Dick Biondi suddenly left WLS in 1963, we quickly reached out to Ron Riley, an old friend and DJ whom I had known in Milwaukee. Riley was working at WOKY, and we asked him to do Don Phillips’ “East of Midnight Show” for two weeks while Don was on vacation. It served as a trial by fire, and because Ron sounded great he was offered a full-time job at WLS. Shortly after he came on board, Riley and I met to discuss a promotional idea that had worked well during the 1930s and 1940s and which I felt could be used successfully again. Radio icons Jack Benny and Fred Allen had their own network radio shows during those years, and they would take pot shots at each other on the air. The audiences had eaten it up, so Riley and I decided to try to create the same type of “feud.” It was the perfect way to get his huge nighttime teen audience to dial into my morning show and hear me say something bad about Riley, feed my morning ratings, and vice versa.

For example, Riley told his listening audience that I was a jerk of a boss and that if you spelled “boss” backwards it became “double s.o.b.” He told his fans that “old baldy locks” was posing as a summer blond thanks to a yellow magic marker. Ron had also created an alter ego named Bruce Lovely who helped to further fuel the controversy. I would occasionally either go on his show and bawl him out or leave a memo that would infuriate his audience. For example, about that time, the Beatles had descended on the American entertainment world and teenage girls quickly fell in love with the “Moptop Four.” To compound our so-called controversy, I announced that I considered the Dave Clark Five a far superior group of singers in comparison with the Beatles, and the kids went bananas!

CLASS OF SERVICE This is a fast message unless its deferred character is indicated by the proper symbol.	<h1>WESTERN UNION</h1> <h2>TELEGRAM</h2> <p>W. P. MARSHALL, President</p>	SYMBOLS DL=Day Letter NL=Night Letter LT=International Letter Telegram	
			SF-1201 (4-60)
			The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

YCA115 (33)(17)BB290
 N EJA044 PD EJ NEWYORK NY 19 508PEDT
 CLARK WEBER
 RADIO STATION WLS CHGO
 DEAR CLARK: CONGRATULATIONS REGARDS
 JOHNNY TILLOTSON
 (10).

1965 JUL 19 PM 4 37

CLASS OF SERVICE This is a fast message unless its deferred character is indicated by the proper symbol.	<h1>WESTERN UNION</h1> <h2>TELEGRAM</h2> <p>W. P. MARSHALL, President</p>	SYMBOLS DL=Day Letter NL=Night Letter LT=International Letter Telegram	
			SF-1201 (4-60)
			The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

YCA122 (40)(17)BA277
 N EJA045 PD EJ NEWYORK NY 19 511PEDT
 CLARK WEBER
 RADIO STATION WLS CHGO
 BRING IT ON HOME REGARDS
 THE ANIMALS
 (12).

1965 JUL 19 PM 4 37

CLASS OF SERVICE This is a fast message unless its deferred character is indicated by the proper symbol.	<h1>WESTERN UNION</h1> <h2>TELEGRAM</h2> <p>W. P. MARSHALL, President</p>	SYMBOLS DL=Day Letter NL=Night Letter LT=International Letter Telegram	
			SF-1201 (4-60)
			The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

YCA116 (35)(11)BA268
 N EJA035 PD EJ NEW YORK NY 19 501PEDT
 CLARK WEBER
 RADIO STATION WLS CHGO
 DEAR CLARK: WE "BLOKES" WISH YOU A WONDERFUL WORLD
 HERMAN'S HERMITS
 (04).

1965 JUL 19 PM 4 37

CLASS OF SERVICE This is a fast message unless its deferred character is indicated by the proper symbol.	<h1>WESTERN UNION</h1> <h2>TELEGRAM</h2> <p>W. P. MARSHALL, President</p>	SYMBOLS DL=Day Letter NL=Night Letter LT=International Letter Telegram	
			SF-1201 (4-60)
			The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

YCA110 (44)(35)LA231
 L HDA300 CGN PD 6 EXTRA FAX HOLLYWOOD CALIF 30 231P PDT
 CLARK WEBER
 WLS RADIO STATION CHGO
 CONGRATULATIONS ON YOUR NEW APPOINTMENT. WE KNOW YOU WILL DO
 A FANTASTIC JOB
 FRED FLINTSTONE HUCKLEBERRY HOUND YOGI BEAR DON BOHANAN
 (35).

1965 JUL 30 PM 4 46

*Clark Weber preflighting
the plane at Sky Harbor Airport
in Northbrook.*



“Ron Riley and I decided to try to create a “feud.” It was the perfect way to get his huge nighttime teen audience to dial into my morning show and hear me say something bad about Riley, feed my morning ratings, and vice versa.”

It wasn't simply the "theater of the mind" at work, and it worked beyond our wildest dreams. At appearances, Ron's audience would yell out for him to "say something bad about Weber!" WLS also had an on-air promotion called the "Emperor Weber's Commandos" that quickly became very popular. Listeners were told that if they sent a stamped, self-addressed envelope to WLS, the station would send them a Lieutenant's commission in "Weber's Commandos." We sent out over 300,000 of those "commissions," and, to this day, I'm asked to autograph the commissions. Riley countered with his "Riley's Rebel Raiders" and people actually took sides in this feud to the point where Ron and I couldn't be seen dining together. Everywhere we went the other side was represented and our listening audience became wound up tighter than a cheap watch.

One night, while appearing in Champaign, Illinois, and after accidentally bouncing my airplane while landing at the Champaign Airport, I received a communication from the control tower: "Wait until Riley hears about this!" Then, another time, while visiting Peoria for a record hop, two cops came on stage, put me in handcuffs, drove me out onto a lonely road, and told me to get out of the squad car. As they drove away they shouted, "We're Riley's Rebel Raiders." Lucky for me, a few minutes later they came back to pick me up. In 1966, the Armed Forces Radio Network called us in and asked Riley and me to tape a show for the GIs over in 'Nam. We "took a bite out of each other," played a little music, and it was a huge success. Today that tape is considered by many to be a WLS classic.

Our feud served as an opportunity for the audience to become directly involved in the radio station...and they did just that. WLS also created the same reaction from our listeners when they introduced the "WLS Personality Magazine" which featured pictures of each of the deejays and their families. We had an initial print run of 50,000 copies of the magazine, but when the demand hit 150,000, we stopped printing it because of the unexpected cost of production. The same thing happened with the WLS Record Album.

Requests for personal appearances came from all over the Midwest. If one's health could handle the stress, you could be emceeing record hops or concerts every night of the week. In order to cover the states of Illinois, Indiana, Michigan, and Wisconsin, I began flying my own plane. It meant that I could roam far and wide and still be home by 1:30 A.M. and in bed for a short two-hour nap before going back on the air.

However, one summer night in 1964, the fatigue of my schedule finally caught up with me. I had just finished a Wednesday night record hop at the Lake Tippecanoe Ballroom in Warsaw, Indiana about midnight, and soon after, I slid into the cockpit of my twin engine Piper Comanche and headed back to Chicago. As I flew over Knox, Indiana and began heading north, I turned on the autopilot and relaxed. I didn't realize how tired I was and fell sound asleep at the controls. The autopilot kept the plane on course and it continued to drone along at 175 mph on a northerly course. I estimate that I was asleep for perhaps 25 minutes, long enough so that the plane had headed out over the middle of Lake Michigan. When we hit a slight air pocket, the bump woke me up. Talk about panic, I didn't know where I was, and when I looked around it was "darker than a hooker's heart." Fortunately, there was plenty of fuel in the plane and when I took a radio bearing I discovered that I was just south and east of Milwaukee. When I eventually landed back in the Chicago area, I vowed that from then on, and especially if I was doing personal appearances at night, I would always fly with a copilot.

In 1964, when Ford introduced its first Mustangs, their ad agency, J. Walter Thompson, decided it would be a good idea to do something different with their commercials. They asked me to simply talk about the car on my morning show... but they carried it one step further.

*Art Roberts "polishing my
Chrome Dome."*



“The program director is responsible for everything that goes on the air, including the music. The job also involves making sure that the station doesn’t lose its license because of what is said or played on the air, and that included songs with suggestive lyrics. That was easy in the ‘50s and ‘60s, but as we entered the mid ‘60s, some lyrics began to cross the line.”



*left to right
Don Phillips, Ron Riley,
Larry Lujack, Art Roberts,
Clark Weber, and
Bernie Allen.*



*left to right
Ron Riley, Don Phillips,
Bernie Allen, Art Roberts,
and Clark Weber.*

Gene Taylor joins Clark Weber for a luncheon meeting at the Brief Encounter restaurant on Michigan Avenue.



Every 30 days, for a year, the deal was that they would give me a new and different Ford Mustang to drive. Not only did I experience the car and talk about it, but the audience saw me driving one and it certainly helped Mustang sales in the Chicago area soar off the charts.

Of all of the WLS DJs, Art Roberts, who had been working at WKBW in Buffalo, New York, was the most unlikely person to become a rock and roll disc jockey. Art was neither flashy nor “guffaw funny,” but rather soft spoken, kind to a fault, a real student of music, and not just rock, but country, rhythm and blues, and folk. Art even understood the bizarre and what I considered to be the boring music styles of the day. These included such diverse artists as Bob Dylan, Patti Smith, Joni Mitchell, and Jimmy Hendricks. Art taped a Sunday show in addition to his regular six-day week schedule in order to expose his audience to those different types of music. He called them “hooty, sapperticker nights,” and Art and his audience not only had a ball but the listeners actually learned about different musical genres that weren’t being heard normally on WLS.

Don Phillips came to the station from WRIT in Milwaukee and had, without a doubt, the toughest shift on the station: the all-night “East of Midnight Show.” My hat goes off to anyone who clocks in from midnight to 5:30 A.M. When you work during that time slot, you sometimes feel like there isn’t another person in the world listening to you. In reality, there were thousands of night owls in his radio audience. When you do that job, you are tired all the time and your health tends to suffer. But that didn’t slow Don down a bit. He also had his own airplane, a 260 hp Navion, and he used it extensively for record hops, arriving back in Chicago at Meigs Field on the lakefront, jumping into a cab, and arriving in time to hit the airways at midnight. Don later went on to a very successful career as a stockbroker.

Steve King, who was on WLS from 1973 to 1978, and later worked with me at WIND, knows a thing or three about overnight shows. He went on to star on WGN-AM beginning in 1984, and he and his wife, Johnnie Putman, have done overnight shows for more than 20 years. They deserve a medal and more money because it truly is a topsy, turvy life.

The name Ray Van Steen wasn’t well known to the WLS audience, yet he had a vital part in what went on the air. Ray was the production director who created all the wonderful contests and promotional ideas that were heard on the station. He was also the alter ego, “Peter Fugitive,” who was heard on Art Robert’s show.

The WLS Play List consisted of 60 to 65 songs each week. As record titles were dropped from the “Silver Dollar Survey,” new ones were added. We also had what we called the “Local Playlist” which included Chicago garage bands that had demonstrated some promise. Some of those bands became huge national stars, such as the Buckingham’s with *Kind of a Drag*, the Crying Shames with *Hey Baby*, the South Bend Riveras with their West Coast sound on *California Sun*, the New Colony Six with Ronnie Rice on vocals, the Flock, and a great group, the One Eyed Jacks from Champaign, Illinois, who never had a national hit, but had a great sound. The Local Playlist not only put many local kids in the spotlight but it promoted the station to their fans, friends, and families, was one of the greatest promotions WLS ever had, and it didn’t cost us a dime!

The program director is responsible for everything that goes on the air, including the music. The job also involves making sure that the station doesn’t lose its license because of what is said or played on the air, and that included songs with suggestive lyrics. That was easy to do in the ‘50s and early ‘60s, but as we entered the mid ‘60s, some lyrics began to cross the line.

In fact, the strangest local group came about because of another group and an objectionable lyric. The Zombies were a British group that released a song with “hit” written all over it. However, one of the lyrics was, “I knocked on her bedroom door, and she let me in!” In the

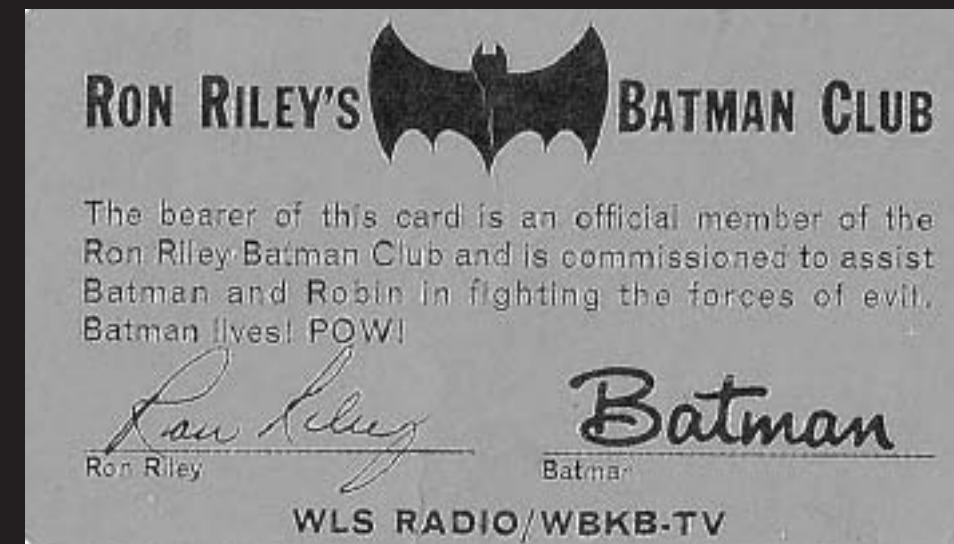
mid '60s, believe it or not, radio stations did a good job of policing such lyrics for two reasons: they didn't want to lose their FCC broadcasting license for playing objectionable songs; and, we programmers felt an obligation to keep the air waves clean. Today that sounds quaint, but it was very much on our minds in the '60s. While I was listening to the Zombies song, a Chicago record producer named Bill Trout came in to my office. I commented that the song was great, but I couldn't play it because the lyrics included the idea about a boy knocking on a girl's bedroom door and her letting him into her room. Trout asked, "Would you play that song if it didn't have that objectionable line in it?" I said, "sure," but I didn't give his comment another thought. The next morning, Bill was in my office with a test pressing of the revised record. He had been up all night rehearsing and recording the song with an unknown band. I put the new version on the WLS playlist, and the rest is history. The group was called the Shadows of Night and the million-seller was the song *Gloria*.

Another group, the Fuggs, had a song with the title of *Coca Cola Douche* that was easy to keep off the air. Then, there was Lou Christie who, in 1966, recorded a song called *Rhapsody in the Rain* for MGM and it included the lyric, "We were making out in the car when suddenly we went too far." Now, that is pretty tame today, but not the case in 1966. I wouldn't play the song on WLS, and Christie was irritated with my decision. I recall that he barged into my office and complained to me that there was nothing wrong with the lyric. I told him I was sorry but it was my decision, so Lou went back into the recording studios, re-recorded the song without that line, and it sold rather well.

In fact, I can only recall a few records that were either dumped by WLS or taken off the air. Two that come to mind were released in 1965: Barry McGuire's *Eve of Destruction*; and, a year later, Napoleon XIV with *They're Coming to Take Me Away*. Both records were initially aired, but because of many protests from listeners, we removed them from the WLS playlist. Many of the protests we received about *They're Coming to Take Me Away* were from mental health organizations which felt that the song was making fun of mental illness, while reactions to *Eve of Destruction* were concentrated on those who thought that the song was emphasizing anti-American attitudes about the Vietnam War.

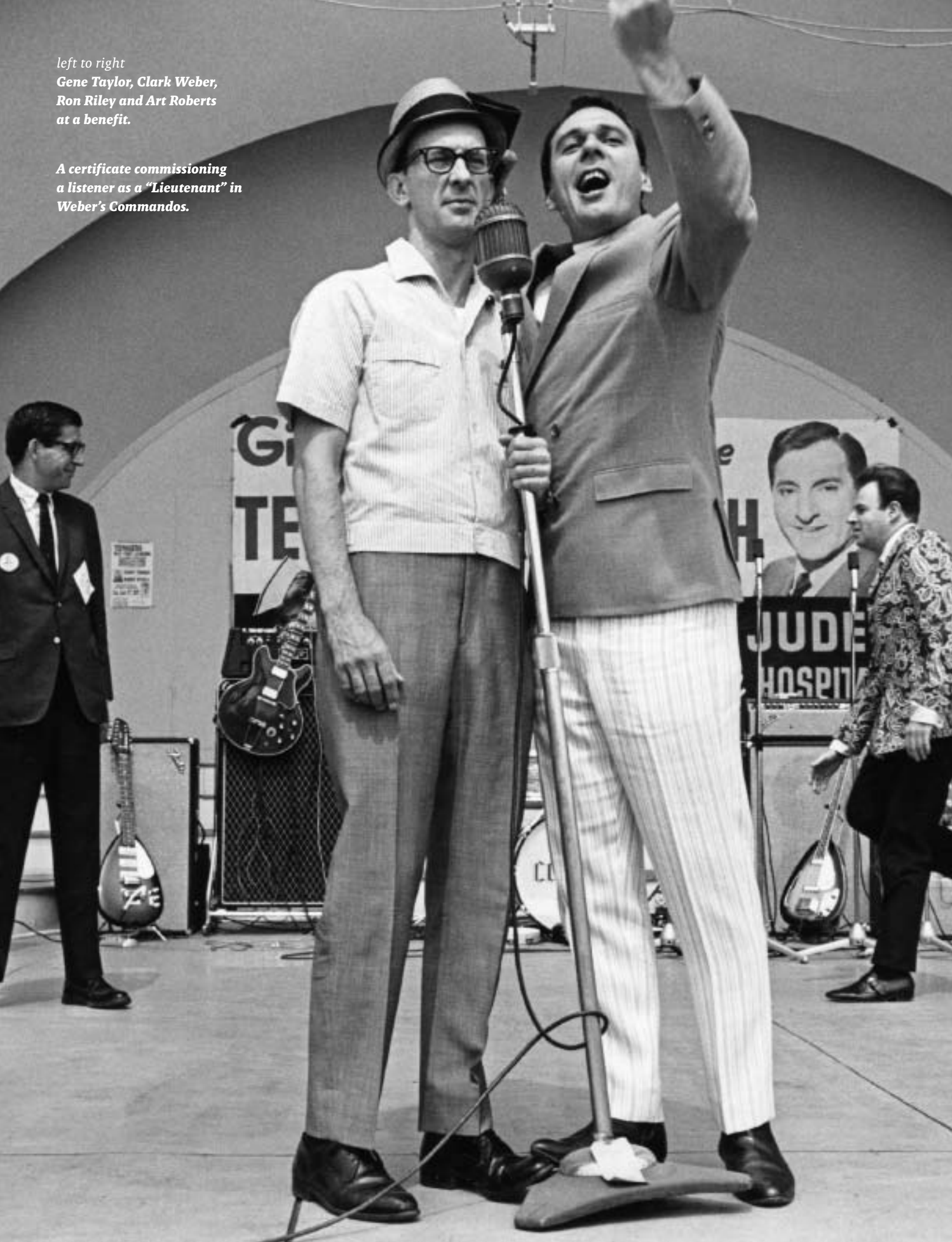
I want to give a special "tip of the hat" to the WLS newsroom. While the newsmen and news writers weren't as glamorous as the disc jockeys, they were certainly an important part of the overall sound of the station. Some of the staff newsmen and announcers came over from the old WLS Prairie Farmer Station, including Jerry Golden, Jerry Mitchell, Bill Guthrie, and Stan Dale. By the mid 1960s, WLS expanded the news staff and suddenly the station took on a very well-schooled group of newsmen who wrote and reported their own news. Lyle Dean joined WLS from KOIL in Denver in 1968, and he reported the news until 1977. Lyle's voice was once described as so authoritative that if he said it was going to snow in July, you had better go out and buy tire chains. Lyle spent nine years at WLS, then on to WFYR before spending the next 24 years of his broadcasting career at WGN. He was a true Chicago news legend! Lyle and I remain best buddies to this day.

Mort Krim was also a part of the WLS Newsroom and went on to be the number one 10:00 P.M. news anchor on Detroit television for many years. In addition, those who worked at the station in the newsroom included Bob Benson, Bud Miller, Dick Harley, Jeff Henricks, and Chuck Scott. One of the news writers at that time, Jim Johnson, has remained at WLS to this day, spending over 40 years reporting the news for ABC and WLS.



left to right
Gene Taylor, Clark Weber,
Ron Riley and Art Roberts
at a benefit.

A certificate commissioning
a listener as a "Lieutenant" in
Weber's Commandos.



HEAR YE By all means, let this be known amongst ye:
That upon this day, His Imperialness, Emperor Weber of
Weberland, Extinguished Candle that Lights the Way and Starts the
Day, hath, by affixing His Imperial Marke, decreed, declared, demanded,
and furthermore commissioned one:

as
Lieutenant
of the Imperial Forces of Weberland, justly designated as Weber's
Commandos, Guardians of the Empire!

Be it further known by these presents, that the Commissioned
shall, as just reward for faithful following, share the fruitful bounty
of Weberland, without interference, throughout the length and breadth of
the Empire, as long as both ears shall listen!

Declared to be an
Imperial Signature upon
Imperial Paper by
His Imperialness



Printed in U.S.A. WLS-1947-64

Clark Weber
Marke of His Imperialness

Nº 21355

*Maxine Brannigan
and an Andy Frain usher
handing out the new
Silver Dollar Survey to
visitors in the
WLS studio lobby.*



Two unknown fans who had won lunch with Clark Weber at the Brief Encounter restaurant on Michigan Avenue.



**KEEP YOUR DIAL SET ON RADIO 890 AND HEAR
THE "NEW" BEATLES**



**CLARK
"BEATLE"
WEBER
6-9 AM**



**"RINGO"
TAYLOR
10-12 NOON**



**"BEATLE
BERNIE"
ALLEN
12:30 PM-
3:00 PM**



**"BOB
THE
BEATLE"
HALE
3:00-6:30 PM**



**"RINGO
RON"
RILEY
7:30-
9:00 PM**



**ART
"THE
EXCELSIOR
BEATLE"
ROBERTS
9:00-12 MIDNIGHT**



**DON
"BEATLE
ALL-NIGHT"
PHILLIPS
MIDNIGHT-
5:00 AM**

WLS
The bright sound of Chicago Radio

SILVER BEATLE SURVEY
Chicago's Official Radio Record Survey
THIS WEEK FEBRUARY 21, 1964

RANK	TITLE	ARTIST	WEEKS PLAYED
1	I Want To Hold Your Hand	The Beatles - Capitol	7
2	The Love Me Do	The Beatles - Swan	5
3	Don't Stop Believin'	Four Seasons - Philips	7
4	For You	The Four Tops - West	7
5	Get It Together	The Markeys - WB	7
6	Use The Force Little Steven	Bobby Goldsboro - CS	8
7	My Blue Heaven	Gene Autry - 20th Century	8
8	You Can't Run Me	Lesley Gore - Mercury	10
9	A Letter From Henry	Billy May - Gal	9
10	My Little Darling	The Righteous - Columbia	10
11	For You	Mark Nelson - Decca	9
12	Woolly Bullets	Tubby Turner - Checker	9
13	A Good Never Lovers	Andy Williams - Columbia	9
14	See	Elmer - RCA	11
15	You Can't Stop Me	The Beach Boys - Capitol	4
16	California Sun	The Flippers - Oriole	10
17	Stop And Think It Over	Sam & Dave - Atlantic	7
18	Please Please Me	The Beatles - Parlo	2
19	The Clavier Of Your Soul	Johnny Rivers - Mercury	2
20	My Blue Heaven	Freddie Cannon - WB	7
21	I Love You More And More	Elton John - Capitol	7
22	See You See	Major Lance - Epic	7
23	Up To The Mountains	The Revelators - Roulette	5
24	Southern U.S.A.	The Statelike - Sound Stage	7
25	True Love Goes On And On	Sam Cooke - Scepter	8
26	Woo Woo Woo	The Beatles - Swan	7
27	Use It Or Lose It	Gene Clark - Epic	6
28	Older Than Me	The Truckee - Capitol	5
29	My Blue Heaven	Johnny Rivers - Mercury	4
30	I Love You More And More	Sam Cooke - Scepter	4
31	It's All In The Game	Cliff Richards - Epic	6
32	Play Something	The Chiffons - Gal	7
33	Good News	Sam Cooke - Scepter	4
34	Play Something	Barbara Lewis - Mercury	5
35	Long Gone Lonesome Blues	Sam Cooke - Scepter	4
36	Think Nothing About It	Gene Chandler - Capitol	4
37	You Can Stop	The Drifters - Atlantic	4
38	Little Steven	Pete Seeger - Columbia	5
39	Greeny Shoney	The Grass - Scepter	2
40	We Say The Same Things	Boyz n the Bz - RCA	4

FEATURED ALBUMS
THE GREAT HITS OF FOUR SEASONS - FRANK SINATRA - CAPITOL
THE SERENDIPITY SINGERS - PHILIPS

LISTEN TO THE NEW WLS BEATLES

WLS • DIAL 890 • 24 HOURS-A-DAY
ABC RADIO IN CHICAGO

This survey is compiled each week by WLS Radio/Chicago from reports of all record stores gathered from listening record outlets in the Chicago area. Hear, buy, play and the SILVER BEATLE SURVEY can be heard from 1:30 to 2:30 P.M. "Mersey Sound" heard in Chicago on WLS.

Almost all of the broadcast engineers came from the old WLS. They were part of the National Association of Broadcast Technicians Union, and you couldn't turn on a switch at the station until the engineers gave their okay. The DJ had no controls inside the studio and could only get his mike turned on by pointing to the microphone. A slash sign across the throat meant "kill the mike." If a DJ touched a microphone to move it around, the engineer could declare the studio "dead" for the next 24 hours until an engineer was brought in to move that piece of equipment. To put it mildly, that union was very protective of its membership. All records had to be recorded by an engineer, and the record had to be placed on the turntable, played by a member of the Musicians' Union, and then taped before the disc jockeys could play it on the air. It was an awkward system, but it worked. And, if that engineer became your "enemy," he could make life rough on you. Fortunately, the engineers were a happy lot. However, by the 1970s, the contracts of both the engineers and the musicians were bought out by ABC and, from then on, the DJs were able to operate the equipment in their studios.