## [The Washington Post]

VOLUME 6, ISSUE 1



## **INSIDE**

R TWP Launches WTWP

The Format Clock

Special
Assignment:
Listen

A Quiet Storm of Applause

## A Word about From Print to Air

Individuals and U.S. media concerns are currently caught up with the latest means of communication — iPods, podcasts, MySpace and Facebook. Activities in this guide focus on an early means of media communication — radio. Streaming, podcasting and satellite technology have kept radio a viable medium in contemporary society.

The news peg for this guide is the establishment of WTWP radio station by The Washington Post Company and Bonneville International. We include a wide array of other stations and media that are engaged in utilizing First Amendment guarantees of a free press. Radio is also an important means of conveying information to citizens in widespread areas of the world. In the pages of The Washington Post we learn of the latest developments in technology, media personalities and the significance of radio in transmitting information and serving different audiences.

"To participate in a global society, we continue to extend our ways of communicating. ... Teachers and students need to expand their appreciation of the power of print and nonprint texts. Teachers should guide students in constructing meaning through creating and viewing nonprint texts," states The National Council of Teachers of English. In "On Viewing and Visually Representing as Forms of Literacy," the NCTE resolved in 1996 that its "publications, conferences, and affiliates support professional development and promote public awareness of the role that viewing and visually representing our world have as forms of literacy." Listening and responding to radio extend this statement.

In addition, developing a daily reading habit during the school year should be encouraged. Each section of The Post offers material that can be used in the classroom and in family reading and discussion time.

The online guides provided by The Washington Post NIE program suggest activities to use with Post articles and the reproducibles that we have created for you. Select the ones that are appropriate for the age of your students, time available and curriculum fit.

Lesson: The news media has the responsibility to provide citizens with information. The articles and activities in this guide assist students in answering the following questions. In what ways does providing news through print, broadcast and the Internet help citizens to be self-governing, better informed and engaged in the issues and events of their communities? In what ways is radio an important means of conveying information to individuals in countries around the world?

Level: Mid to high

Subjects: Media Studies, Journalism,

English

**Related Activity**: Mathematics, American Culture, Ethics, Careers

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## **From Print to Air**

### **Post Launches a Radio Station**

At 5:30 a.m. on March 30, 2006, The Washington Post and Bonneville International, owner of WTOP, launched a new radio station. "Because there's always more to the story," WTWP began service, airing a different take on radio news. Washington Post Radio provides the usual mix of weather, traffic and news updates. Its features and discussions with Post reporters at home and abroad add depth and define the station.

Distribute "What's On Air?" to students. The first section (1-5) is a survey of students' listening habits.

Compiling the responses and creating bar graphs to organize data is the first of several mathematics applications embedded in the suggested activities of this guide. Form five to six groups to tally the information and to create bar graphs to present their findings to the class. Use Question #6 to get each student's evaluation of the compiled data.

Distribute copies of "TWP Launches WTWP." This article introduces the intended audience and purpose of the new Washington Post Company venture. Visit www. washingtonpost.com and select WTWP schedule. Have students read the chart. What program is broadcast during your class? Do students see any programs that might interest them? If possible, listen to a segment of the current broadcast.

This article can serve as a springboard for several approaches. Teachers may wish to keep the focus on media — why a newspaper company would want to own a radio station, how an older technology (radio) is using current technology to keep and reach new audiences

(podcasts, streaming), why the FCC regulates radio and TV companies, and how newspapers and radio are expressions of First Amendment guarantees. Teachers may wish to take a business approach — what financial benefits and risks come from a newspaper company owning a radio station, how is a target audience determined and how a station knows it is a success (Arbitron, listener interaction/e-mails, and community events).

## **Use a Format Clock**

Regulations that affect broadcasters are contained in Title 47 of the U.S. Code. Licensees (stations) must keep accurate records in program logs. This includes the time each station identification announcement (call letters and location) is made and an entry briefly describing each program broadcast, such as "music," "drama," "speech," with its title, the sponsor's name, and when the program began and ended.

In addition to maintaining logs, stations keep track of programming with a format clock. Distribute "Format Clock." Explain that the circle graph is used to present information for the host, station manager and others. This is called a format clock by radio stations. Discuss the kind of information that is provided, for example:

- Kind of programming (news, music, listener comments),
- Specific content (songs and performers),
- Required information (promos, time of broadcast, and station ID in the U.S.).

CONTINUED ON PAGE 4

## **Teaching about Radio**

#### **Radio Curriculum**

highschooljournalism.org/broadcast
A four-course radio curriculum, lessons
begin with the basics and build to advanced
radio skills. Includes journalism, English
Language arts, technical skills and sound
engineering, law and ethics, and history of
radio. Student activity sheets, vocabulary
and Web resources accompany lessons.

### **Radio Pioneers & Core Technologies**

www.fcc.gov/omd/history/radio/
The Federal Communications Commission
provides a succinct history of radio
personalities and technology: "The Ideas
that Made Radio Possible," "The Power that
Made Radio Realistic" and "The Quality
that Made Radio Popular."

## **Museum of Broadcast Communications**

www.museum.tv/

"The MBC examines popular culture and contemporary American history through the sights and sounds of television and radio." Check out the archives and the Radio Hall of Fame.

### **Museum of Television and Radio**

www.mtr.org/

The MT&R collects and preserves television and radio programs and makes these programs available to the public. Their programs include distance learning classes for teachers.

## **Library of American Broadcasting**

www.lib.umd.edu/UMCP/LAB/
The library is located on the campus of
the University of Maryland, College Park.
Explore the site for online exhibits and
resources.

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## **Apply Mathematics Skills**

Review the key to "An Hour of Radio." Ask students to answer the following questions:

- How many minutes in the hour are spent on music? On station promotion?
- A consultant who helped design the broadcast formula said "in a typical hour, 16½ minutes of programming is devoted to news." Is the example format clock representative of a typical hour? In what portion of the hour is most news broadcast?
- For what percent of the hour are Persian songs heard? Western songs? What percent is given to listener comments? To U.S. headlines?

Have students create a format clock either for WTWP programming or that of a station of their choice. The circle graph could relate one hour of programming, a portion of a day or a 24-hour period. Each task will offer a challenge in visually presenting and accurately determining the segments of the circle to represent the total number of hours and minutes.

#### **Radio Informs**

Teachers may wish to introduce students to the Voice of America and Radio Free Europe before they distribute, read and discuss "U.S. Station Seeks Ear of Iran's Youths." An activity sheet with questions, "Radio Farda," is also provided in this guide.

### **Radio Reaches a Diverse Population**

Within the Washington region, many radio stations, television programs and newspapers reach residents who speak languages other than or in addition to English. In the early 1980s there were two radio stations that broadcast in Spanish, now there are nearly a dozen in the Washington area, for example. Distribute "Reporting in Familiar Languages" to students. This is not an all-inclusive listing, so teachers may wish to add to it or have students add media that they are aware of from their homes or neighborhoods. The purpose of this activity is to acquaint students with the ethnic media in the D.C. area.

In addition to making students aware of alternative media, this can be used as a research assignment. Do your student journalists and other students know how to locate information about businesses? The phone book and the Web are natural starting points. At cdrtv.com am stations (www.dcrtv.org/mediawa. html) teachers will find some background information on the AM stations.

After research is completed, students should share their findings in written and oral presentation forms. Students who are proficient in a second language may discover that they may submit pieces for airing or publication.

Teachers who wish to explore the business side of radio should download "Spanish-Language Radio's Big Voice: Stations Act as Community Center and Tutor to Bridge the Gaps Between Homeland, United States." This July 3, 2006, Washington Business section article by Krissah Williams and Paul Farhi introduces readers to Alejandro Carrasco, host of WACA AM. This article would be an interesting comparison-contrast piece to "A Quiet Storm of

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## In the Know

**Actuality:** In print, a quotation; in television, a sound bite or SOT. In radio, the recorded voice of a speaker; recording on tape of an interview for later use.

**Ambience:** Sound occurring naturally in a location. This sound captured on tape brings realism to a report or story; listeners feel as if they are on site.

**Anchor:** The person who delivers the news on air from a studio.

**Call Letters:** The radio call signs that identify a station. The FCC compares them to "license plates that identify communication traffic on the radio highways." There are exceptions, but most that begin with the letter W are located east of the Mississippi River and those that begin with K are west of the Mississippi River.

**ID:** The identification of a radio station, its call letters and location. "This is K'MON, country radio from Great Falls, Montana, coming your way."

**Promo:** An on-air promotion of a station or programming — spoken or preproduced

**Top of the Hour:** At the beginning of an hour of scheduled programming

**Wrap:** News read by a host/reporter with an actuality. It follows the order of news-actuality-news.

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Applause" which is included in this guide.

## Radio as a Career and as an Impact on Lives

President Reagan, Vin Scully and Cathy L. Hughes all have one thing in common — radio has been an important part of their lives. The following articles could all be used in an exploration of radio as a career choice. Other possibilities for use follow.

## • President Ronald Reagan

Do your students remember President Ronald Reagan? Perhaps they lived in the Metro area and witnessed the procession of the horse-drawn caisson bearing his body at his state funeral on June 9, 2004. Discuss what they know about him. Distribute and read "Former President Had a Passion for Sports; He Played Football, Announced Baseball," an article appearing in the Sports section at his death. Students will learn about early sports announcing over the radio and glimpse the role of sports in the personal, early professional and official lives of a former President as revealed by himself and others.

## • Vin Scully

The math: Baseball was first broadcast over the radio in 1921. Vin Scully began calling the games in 1950. What percent of baseball's entire over-the-air lifespan has Scully announced games?

Read and discuss "A Legendary Career That Speaks for Itself." Students are introduced to the respected voice of the Dodgers, Vin Scully. Teachers can use the article to teach the elements of a profile, the inclusion of details and intertwining interviews, and broadcast sports announcing and local color analysis style. Students who love sports will enjoy meeting one of the greats while learning these other lessons.

There is also a lesson in ethics. In the biographic summary, one paragraph reads: "Never uses 'we' when referring to the Dodgers." This important insight into his professionalism may be lost. Although his salary is paid by the Dodgers, he is there to report the game to listeners, to relate what both teams are doing, and to be informative. Print and broadcast journalism students should discuss this important point: Are they fans or reporters when covering sports events for their schools?

## • Cathy L. Hughes

Readers are initially set in the midst of the glamour of the "silver-anniversary shindig" by reporter Paul Farhi. The real focus of "A Quiet Storm of Applause" is the "compelling rags-to-riches" story of Radio One founder Cathy Hughes and her son. Students gain insight into the steps Hughes took from working at Howard University's WHUR-FM to building a broadcasting empire.

#### Listen

During this school year, "Special Assignment" will emphasize a different skill in each guide and will present two approaches, one for younger students and one for older students.

Radio requires active listening. "Special Assignment: Listen" for younger students explains radio station call letters as the "license plates of the airwayes."

CONTINUED ON PAGE 6

## **Classroom Radio**

One teacher shares some of the many ways radio may be included in classroom projects.

## **English**

In a decades project, students research people and culture of WWII and the 1940s. Students have the option of researching "real" people as well as Mickey Mouse, Superman and characters featured on radio. Musicians and performers who were heard by families gathered around the radio are included.

#### **Social Studies**

When teaching primary sources, examples include surviving recordings of FDR's Fireside chats.

## **National History Day**

Include projects related to communication in history.

## Reading

When students have to read biographies, they might include Marconi and others who had a role in developing radio.

— Linda White, Parkland Magnet Middle School for Aerospace Technology, Rockville, Md.

## **Editor's Suggestion**

D.C. Renaissance (April 27, 2004, NIE online guide) found at www.washpost. com/nie features radio, Art Deco and the musicians, writers and artists who were significant contributors to the D.C. Renaissance. Suggested resources include a trip to the Radio-Television Museum in Bowie, Md.

**CONTINUED FROM PAGE 5** 

"Special Assignment: Listen" for older students" provides three devices that may be used to develop better listening skills: use of a station's posted daily schedule, promo and top of the hour.

Teachers who wish to spend more time on the content of the top-of-the-hour format should visit www. highschooljournalism/org and select Broadcast. At this Radio and Television News Directors Foundation section on the ASNE site, select lesson 1.38.0 "And Top of the Hour to You." For more information and a lesson on writing promos, go to the same Web site and select 2.13.0 "Write and Produce an On-Air Promo." There are several handouts, including "On-Air Promo Vocabulary" for use with this lesson.

### It's the Law

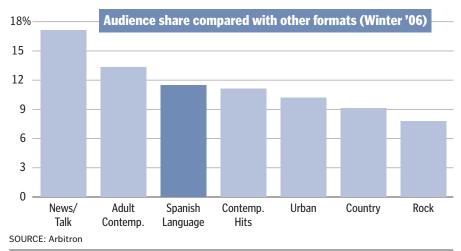
The balance between community standards and Freedom of Speech now comes with a larger price tag as the maximum penalty for broadcasting indecent material on radio and television increased. Many Post articles reported passage of the Broadcast Decency Enforcement Act in 2006. "Six-Figure Fines For Four-Letter Words Worry Broadcasters," a Business article, reports on the responses to the legislation.

## **Keep Listening and Watching**

In addition to the articles in this guide, teachers should look in the following sections of The Post for more recent reporting on radio, ethnic media in the area and WTWP: In the daily paper — News, Metro, Style, Washington Business, Business — and in Sunday's Post — articles in Style, Sunday Source, Arts and "The Listener" column in the Arts section.

## **Strong and Growing**

Spanish-language radio's nationwide audience share has grown. Its audience has passed that of many English-language formats.



THE WASHINGTON POST



## What starts in The Washington Post plays all day.

Washington Post Radio keeps the news you read each morning in play all day, with continued reaction, new developments, analysis and commentary—even more of the in-depth Washington Post approach you rely on.

So now when you have to put The Post down, you can turn it up. **Listen.** 



There's always more to the story.

Survey your listening habits, learn about a new radio station	and suggest changes to improve radio programming.
1. Do you listen to the radio?  Never Occasionally Often  2. If you do listen to the radio, how often?  Less than an hour weekly 1-3 hours weekly, 4-6 hours weekly, An hour a day 2-3 hours daily 4 or more hours daily  3. For what purpose do you listen to the radio? (To indicate the main purpose write "1" on the line before the choice, the next usual purpose "2" and the third with "3." If you occasionally, listen to radio for one of the other choices, put a checkmark on the line.  News Music Podcasts Sports Traffic report, Weather report Other:  4. When do you most often listen to the radio? A In the morning In the afternoon At night  B Getting ready for school Commuting to/from school, Doing homework Exercising Before I fall asleep  5. To which station do you most often listen?	6. What do our responses tell us about the radio listening habits of our class? Write your answer on your own paper.  7. WTWP is a new radio station. Have you heard of or listened to WTWP?  No Yes Heard of it, but never listened to it.  Read "WTWP Radio Debuts."  8. An area high school has a radio station. If you could produce a program for grades 3-6 students to air on that station, what would you suggest? DJ and music interviews Homework help Local history News Reading of books and author interviews, Topics that relate to science, history and language arts testing Other:  9. Many Washington Post reporters appear on WTWP. If you were program manager of WTWP, what new program would you recommend to attract teen listeners and which Post reporters would you want to appear on the show?

Name \_\_\_\_\_

Date \_\_\_\_\_

## TWP Launches WTWP

By Marc Fisher
Washington Post Staff Writer

In the 1920s, when many of the first radio stations were owned by newspapers, the news consisted of editors sitting in front of a microphone to read the morning paper to listeners. The goal was to boast newspaper sales.

The Washington Post and Bonneville International, owner of all-news WTOP, are launching a radio station, Washington Post Radio, on which no one will read stories from the newspaper. Instead, the station, WTWP, will try to appeal to listeners who might find all-news radio too superficial yet think of public radio as too dull. The idea is to make better use of the newspaper's wide-ranging expertise, develop Post personalities and give Washingtonian's a new reason to stick with broadcast radio. And boost newspaper sales.

When Washington Post Radio debuts March 30 on 1500 AM and 107.7 FM — dial positions that had been home to WTOP's 24-hour headline service — listeners will hear twice-hourly news bulletins from washingtonpost. com, morning and afternoon drive-time programs featuring Post reporters and columnists discussing the news of the day, and midday talk shows focusing on business, sports, health, family and the arts.

The station will include the voices of Post movie critic Stephen Hunter, Reliable Source reporters Roxanne Roberts and Amy Argetsinger, business writer Jerry Knight, baseball columnist Thomas Boswell, media writer Howard Kurtz and hundreds of other writers and editors, from foreign correspondents describing the scene in Baghdad or Bali to suburban reporters delivering the latest from crime scenes or neighborhood disputes.

"This is local, accessible, hometown, conversational radio," says Tina Gulland, The Post's director of TV and radio projects and an architect of the new station. "In eight years here, I've been seduced by how funny and witty and knowledgeable the people in this newsroom are — and what fabulous storytellers they are."

The station also will feature journalists from *Slate* and *Newsweek*, both owned by The Washington Post Company. But because most print journalists lack radio experience, the station's anchors will be professional broadcasters, among them Mike Moss, the morning man on WTOP; Bob Kur, a longtime NBC News correspondent; Sam Litzinger, a veteran of CBS and public radio; and Hillary Howard, a local TV weathercaster turned WTOP news anchor.

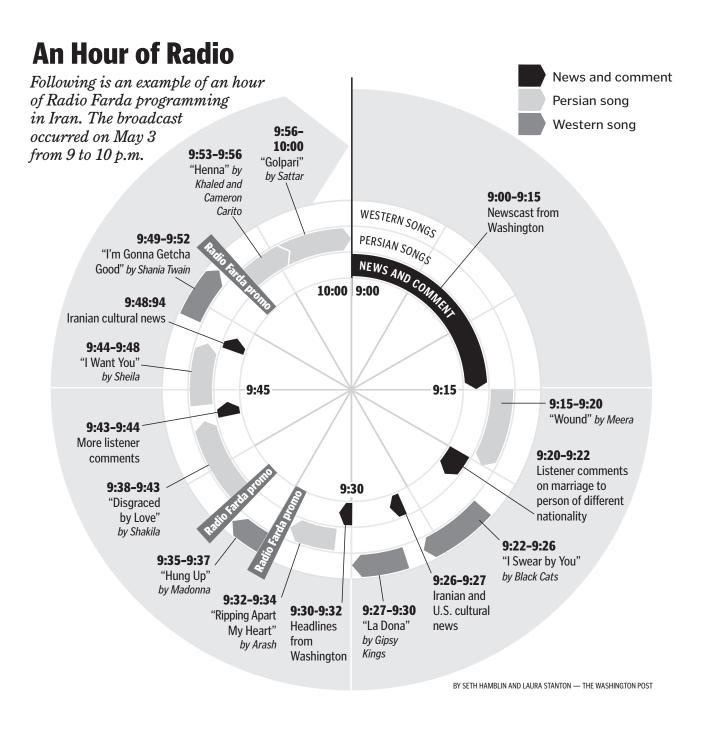
The anchors will work out of studios at Bonneville's local headquarters in the McLean Gardens section of Northwest Washington, while most of The Post's participants will join programs from a new studio constructed in the newspaper's downtown (fourth floor) newsroom.

- ► A partial reprint of Fisher's March 19, 2006, column.
- For daily schedule, visit www. washingtonpost.com and click on WTWP.



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## **The Format Clock**



The typical listener is probably a male (but might be a female), most likely under 30 (but might be over), and is almost certainly listening in a house (but might be in a car). When it comes to knowing its audience, the U.S.-funded Radio Farda knows only two things for sure: that the audience is surreptitiously listening somewhere inside Iran,

and that the Iranian government doesn't want anyone to hear what a U.S.-funded radio service has to say.

How, then, does Radio Farda — which receives about \$7 million in federal funding and is hoping for substantially more as the United States expands its push for democracy in Iran — decide on what to broadcast to such an audience?

## U.S. Station Seeks Ear of Iran's Youths

David Finkel
Washington Post Staff Writer

• Original Date of Publication: June 5, 2006

The typical listener is probably a male (but might be a female), most likely under 30 (but might be over), and is almost certainly listening in a house (but might be in a car). When it comes to knowing its audience, the U.S.-funded Radio Farda knows only two things for sure: that the audience is surreptitiously listening somewhere inside Iran, and that the Iranian government doesn't want anyone to hear what a U.S.-funded radio service has to say.

How, then, does Radio Farda — which receives about \$7 million in federal funding and is hoping for substantially more as the United States expands its push for democracy in Iran — decide on what to broadcast to such an audience?

The answer can be found in an anonymous office building off Interstate 95 in Northern Virginia. There, past the guard, past the magnetometer, through the controlled-access doors and at the very far desk in a quiet room, Sara Valinejad is about to click a computer mouse and determine what any Iranian with an AM or shortwave radio, or an Internet connection, will be able to hear the following day.

The guiding philosophy: "In Iran, they don't allow you to be happy," says Valinejad, 30, who emigrated from Iran 10 years ago. Radio Farda, she says, is intended to do the opposite. "It puts you in a good mood when you listen to this radio station." Click.

And so it is that in Iran they'll soon be hearing "Hung Up" by Madonna.

It is not frivolous, this decision of how best to portray U.S. values and ideals via radio transmission. From surveys of Iranian ex-pats to market tests in Dubai, Radio Farda has been a work in progress since its debut in late 2002. The one constant, for which it has been both lauded and criticized, is that unlike Cold War-era transmissions by the Voice of America and Radio Free Europe that relied primarily on news programming, Farda blends news and music as a way to reach a country where two-thirds of the population is said to be under 30.

"A little bit of entertainment" is how Bert Kleinman, a consultant to Radio Farda, describes the broadcast formula he helped design. "The core of the mission is news and information" — in a typical hour, 16½ minutes of programming is devoted to news — but "we were tasked to reach out to the younger generation there. And quite frankly, you just can't do it with news."

So in addition to a 10-member news staff in Washington and a 28-member news staff in Prague, there is Valinejad, whose duties as the person in charge of the non-news include sifting through the 300 or so phone messages a day left by listeners who call in their responses to the interactive feature "What Do You Think?"

"We try in the American tradition to have respectful dialogue," Kleinman says of this feature, which airs twice an hour. An acceptable topic, he says, is, "What should be done to improve the relationship between Iran and the United States?" An unacceptable topic would be, "Should the mullahs be overthrown?"

There are also station promotions that air several times an hour, along with features about health issues (acceptable: "why Vitamin E is good for you," says Kleinman; unacceptable: "boil your water so you don't get bubonic plague").

More than anything else, though, there is music. "Happy music," Kleinman says.

No hip-hop. No alternative. No rap.

"Adult contemporary," Kleinman says. Music

with "a happy beat to it."

"Madonna. Michael Jackson. The Gipsy Kings.

"Madonna. Michael Jackson. The Gipsy Kings. Bob Marley," Valinejad says, looking over her playlist. "Abba. Enrique Iglesias. Phil Collins. Celine Dion."

Those are the English singers, but there are Persian singers, too, including Googoosh, Dariush, Siavash Ghomayshi, Mansour, Hayedeh and Ebi.

"I know every single Persian singer," Valinejad says, largely from watching the satellite feed of several Los Angeles-based TV stations that beam programming into the homes of Iran's elites. The elites get TV and the masses get Farda, and for them Valinejad creates another day's programming.

She sorts the songs into categories such as West Gold (Eagles, Elton John, Michael Bolton) and Persian Gold (2 Fun, Andy, Sandy, Aref). She listens to every one of the recorded answers to "What Do You Think?" — giving her the odd sensation of hearing cars honking and children hollering and other background sounds of a country she lived in for 20 years.

She enters the song lists, the chosen answers, the health tips and promos into a computer program, and one click later everything is arranged into minute-by-minute programming for an entire day.

"It's easy," she says, but in one way it isn't: In taking the job, she realized she would be giving up any chance of seeing Iran again anytime soon. "Because the organization is part of the U.S. government and Iranian officials don't like that," she explains. "Maybe I could go back, I'm not sure, but the fear is there, always. They can put you in trouble for anything there. Anything."

What makes it worth it, Valinejad says, is the idea of sending music into such a place. One thing she remembers from her time in Iran is that love songs weren't allowed, unless they were songs about love of God or Islam. So into Iran goes a Celine Dion ballad and eight or so other songs every hour on a route from Northern Virginia to Munich, then to a transmitting facility in Dubai, and then into a country where the Iranian government tries to jam the signal and there's no way to tell who's listening at any given moment.

There have been attempts to find out. One survey — done by calling Iranian phone numbers and asking the person on the other end whether he listens to Radio Farda — put the number of adult listeners per week at 13.6 percent of the adult population. It is only an estimate, though, because how many Iranians will speak honestly with a complete stranger who has telephoned them out of the blue?

Nonetheless, Valinejad is sure they are out there in droves, waiting to hear what song America is sending their way next because if she were in Iran that's what she would be doing, too. "It gives you energy," she says of the music. "It gives you hope. It gives you something to look forward to."

And it gives you what's up next for the people of Iran: Shania Twain, singing, "I'm Gonna Getcha Good!"

Name	Date
Radio Farda	
Post reporter David Finkel takes readers to a nondescript of the office of Radio Farda, the voice of American values and	ffice building in Northern Virginia. Beyond secured access is news transmitted by radio to listeners in Iran.
After reading the article, answer the following questions on yo	ur own paper.
1. By what means do Iranians hear Radio Farda?	
2. On a map trace the transmission route from Northern Virgi	nia to Iran.
3. Why is \$7 million in federal funds given to support Radio F	Farda?
4. What does it mean to "jam" a signal? Why would the Irania	an government do this?
5. In what ways does Radio Farda "portray U.S. values and ide	eals via radio transmission"?
6. How and why does Radio Farda differ from Voice of Americ	ca?
7. Why do you think hip-hop, alternative and rap will not be h	neard on Radio Farda?
8. Radio depends on audio to communicate its entire message attitude toward one's audience. Give and explain examples	e. Word choice is very important in conveying information and from the article.
9. Through producer Sara Valenjad the personal side of the st her personal life and why she has chosen to work for Radio	ory is told. What do readers learn about her job, its impact on Farda?
10. What other questions about Radio Farda would you ask if	you were the reporter?
•	decision of how best to portray U.S. values and ideals via radio vould you add to present U.S. values and ideals? Why do you

think this addition would attract younger listeners and what would be communicated about the American people and

culture?

Name	Date	

# Special Assignment: Listen

Students around the world listen to radio. They listen to sing with their favorite vocalists or sway to the beat. They listen to hear the latest news at home or faraway. In emergency situations they turn to the radio to get instructions to find shelter or to stay where they are. Why do you listen to the radio?

Think of radio stations to which you listen. With what letter do most of them begin? Most likely they begin with W as in WTOP since most radio stations east of the Mississippi River and U.S. territories and possessions are assigned W as the first letter. If you lived west of the Mississippi River, your station call sign would most likely begin with K. Locate the Mississippi River. In what states do most of the stations have call

signs beginning with K?



Why do stations need a call sign? The Federal Communications Communication on their Web site states, "Radio call signs, in effect, are the 'license plates' that identify communication traffic on the radio highways. ... [There are] "85 different kinds of radio services providing land, sea, air and space communication services."

When do you hear the call signs of a station? Title 47 of the U.S. Code requires stations to "make station identification announcement (call letters and location), at the beginning and ending of each time of operation and during the operation on the hour."

Listen to the radio beginning two minutes before the hour and for three minutes after the hour. This is called the "Top of the Hour."

- 1. When do you hear the call sign or call letters?
- 2. What is the station's call sign?
- 3. What other information is given at this time?

Listen again at another Top of the Hour. Is the same kind of information given? What does this tell you about the kind of information to expect at the Top of the Hour?

Name	Date

# Special Assignment:



When looking for news, finding entertainment options or getting a quotation, you can read and re-read a page or section of a newspaper. *The Washington Post* even provides reader aids that guide you to the best section of the newspaper to find what you are seeking.

Radio requires listeners to pay attention to get the information when it is presented on-air. If you don't listen actively, you may have to wait a half hour or hour before the same news or an update is given. If there is no podcast or transcript service, you may not be able to get information presented by a radio show's guest.

Let's use WTWP, a new radio station, to illustrate the ways you can be prepared to be a better listener.

## **Review the Published Daily Schedule**

Radio and TV stations make use of Web sites to communicate with their listeners and viewers. Visit WashingtonPostRadio. com or washingtonpost.com and select "Washington Post Radio: Today's Schedule." Review the listing.

- What type of programming is found on this radio station?
- Do any of them interest you?
- Would you listen to one of the shows if a particular Washington Post writer or local guest is scheduled? For example, if Michael Wilbon were scheduled to talk about sports in D.C., would you make time to listen to him?

When you are prepared to hear a certain kind of information or particular speaker, you can be a more involved listener.

## **Listen for Promos**

Stations promote upcoming regular shows and special guests and programs that will be aired in the near future. A radio promo is usually 29 seconds. These programming advertisements are written in a lively style that is meant to capture a listener's attention. The information may be accompanied with music, actualities (the radio term for quotations) and sound effects to engage listeners and interest them in the future program.

## **Be Alert at the Top of the Hour**

At the beginning of a radio or TV news program, the host or anchor provides a quick summary of upcoming stories to be covered. This is known as the "Top of the Hour." The pace is fast, sometimes glitzy, and contains several stories to interest a variety of listeners and viewers.

Listen one minute before and three minutes after the hour to hear the transition from one show to another, the station ID and top of the hour information.

- How many items are presented?
- Are they presented with just enough information that you are teased to stay tuned to hear the whole story?
- Was it the topic, a phrase of the host, a quotation, music or sound effect that caught your attention?

Name	Date

## **Reporting in Familiar Languages**

News in the D.C. area is heard in many languages through varied media. As Post reporters William Branigin and Phuong Ly in April 2003 reported, ethnic television programs, radio stations and newspapers reach to the area's expanding immigrant population. The new media are a reflection of demographic changes that have transformed the Washington region.

Listed below are the ethnic newspaper, television and radio stations in the Washington region that were mentioned in the article and some new ones. How many of them still exist, reaching their target audiences? Why have additional companies emerged since 2003? If they no longer exist, why did they close?

You are to research one of the companies listed or one that your teacher assigns you. Skim the News, Metro, Business and Style sections of The Post to see if your company or something about that media is in today's newspaper. Information that you should find includes:

- Date established, distribution and/or area reached, ownership, and office and Web addresses.
  - In which language(s) is the content presented?
- What is the range of the content? News from the homeland? Local issues affecting immigrant business owners and workers? Education? Other?
  - What is the mission of the media company?

## **NEWSPAPER**

Al-Nashra (The Report)

Chosun Daily

Doi Nay (Our Times)

El Tiempo Latino LLC

El Pregonero (The Town Crier)

Epoch Times

Express India

India This Week

Korea Daily

Korean Weekly

La Nación USA

Los Tiempos

Mach Song (Life Line)

The Korea Times

Thu Do Thoi Bao

Washington Chinese News

#### **TELEVISION**

Al Jazeera

Korean Broadcasting Network (KBN)

Telefutura, WMKDO-CA 47

Telemundo, WZDC-LP 64

Univision

Vietnamese Television

### **RADIO**

WBZS/WBPS, Mega Clasica, 92.7 FM/94.3 FM

WCTN, Spanish Talk/Music, 950 AM

WDCT, Koran Music/Talk, 1310 AM

WILC, Viva 900, 900 AM

WKDV, Radio Universal, 1460 AM

WLZL, El Zol, 99.1 FM

WLXE, Ethnic Mix, 1600 AM

WMMJ, 102.3 FM

WPWC, Radio Fiesta, 1480 AM

WYSK, Union Radio-La Positiva, 1350

AM

# Former President Had a Passion for Sports

## He Played Football, Announced Baseball

By William Gildea
Washington Post Staff Writer

• Published: June 6, 2004, Sports, E1
Sports were in Ronald Reagan's blood.
Reagan once said that as a young
man he loved acting, politics and sports
— and was not sure in which order.

Growing up in small-town Illinois, he made the most of his opportunities to do the things he liked. He played football at Dixon High School, graduating in 1928. A natural swimmer, he worked summers from 1927 through 1932 as a lifeguard — and by his count, he pulled 77 people from the water to safety. At Eureka (Ill.) College, near Peoria, he played football as an undersized but overachieving lineman known for his determination despite being matched against much larger opponents. He also ran track and was captain of the swim team.

Eventually, he became an excellent horseback rider, his interest in riding sparked from his earliest days when he enjoyed cowboy movies in Dixon's only theater. Tom Mix was one of his favorites. Reagan would swim and ride horses well into his later years.

Although Babe Ruth was in his prime when Reagan was in high school, he was unable to take up baseball because he was nearsighted. The condition was detected in his early teenage years and prevented him from seeing pitches or balls hit toward him until they were only a few feet away.

Graduating from Eureka in 1932, Reagan knew he had no future as an athlete. But he hit upon a way to combine two of his loves, acting and sports: He could be a sports announcer, which more often than not in the 1930s meant recreating events from telegraph reports. That required some flourish, and Reagan had honed that ability from his acting roles — encouraged by his mother — in high school and college.

With radio becoming an integral part of American life in 1932, Reagan auditioned for a sports announcer's job at WOC, Davenport, Iowa. He had to stand in front of a microphone in a studio and make up a game. With extraordinary detail and excitement in his voice, he recounted much of the fourth quarter of a game in which he played for Eureka — only in his fictitious version, Eureka won a game it actually lost.

"When the red light went on," he told Mark Shields in a 1981 interview for *Inside Sports* magazine, "I said, 'We're just going into the fourth quarter now. It's late afternoon, the long blue shadow is settling over the field, the chill wind blowing in through the end of the stadium. . . ."

WOC hired him to broadcast football. "How do you do, ladies and gentlemen. We are speaking to you from high atop the Memorial Stadium of the University of Iowa. . . ." he recalled in an early autobiography, Where's the Rest of Me? He was paid \$35 total to do four Iowa games.

Then came a four-year stint at a major station, WHO, in Des Moines. He broadcast college football from dozens of Midwest sites and recreated from telegraph reports more than 600 big-league baseball games. Behind the WHO microphone at the events, he looked debonair and confident; he wore tailored suits, neckties, often sweaters, with his black hair combed back and parted in the middle. More often, though, he was tucked away in the studio, recreating the games, using his imagination to flesh out the minimal

description of the action available to him from the dots and dashes sent from the ballpark by a telegraph operator to the telegraph operator sitting across from him. Reagan essentially became "the voice of the Chicago Cubs," at least on WHO.

He recreated the 1932 World Series game in which Babe Ruth supposedly pointed to the Wrigley Field outfield and delivered his "called shot" home run off Charlie Root. Reagan sounded a bit melancholy in later years when mentioning Root, for Reagan had become a Cubs fan while behind the mike. When recalling stories about the Cubs, he sometimes referred to players as "our" players.

As inevitably happened in those days, Reagan suffered the agony of having the telegraph connection go dead on him. It happened to him as he recounted in *Where's the Rest of Me?* with the Cubs' Augie Galan at bat. In his game description, Reagan already had the pitch on the way when his in-house telegraph operator, Curly, slipped him a note saying he had lost contact with the ballbark.

"So I had Augie foul this pitch down the left-field foul line. I looked expectantly at Curly. He just shrugged helplessly, so I had Augie foul another one, and still another; then he fouled one back into the box seats. I described in detail the red-headed kid who had scrambled and gotten the souvenir ball. He fouled one into the upper deck that just missed being a home run. He fouled for six minutes and 45 seconds until I lost count. I began to be frightened that maybe I was establishing a new world record for a fellow staying at bat hitting fouls, and this could be tray me. Yet I was into it

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so far I didn't dare reveal that the wire had gone dead. My voice was rising in pitch and threatening to crack — and then, bless him, Curly started typing. I clutched at the slip. It said: 'Galan popped out on the first ball pitched.' Not in my game he didn't — he popped out after practically making a career of foul balls."

In 1937, Reagan used vacation time at WHO to join the Cubs at their California spring training site on Catalina Island. That trip enabled him to visit Hollywood, get a screen test and a new and bigger career.

Tall and broad-shouldered, Reagan was athletic-looking. And, indeed, he was athletic. But his identification with sports is not so much because he played the games, but because of his football and baseball broadcasts and, later, his portraval of athletes on the screen. He was halfback George Gipp in the 1940 film Knute Rockne All American. As president, Reagan was often referred to as "The Gipper." Though a remarkable athlete, Gipp is remembered largely because of Reagan's acting, in particular the deathbed scene in which the doomed hero looks to Rockne, played by Pat O'Brien, and says: "... Some days when things are tough, maybe you can ask the boys to go in there and win just one for the Gipper."

In 1952, Reagan was pitcher Grover Cleveland Alexander in a film called *The Winning Team*.

During his political life, Reagan enjoyed meeting athletes and conversed easily with them. Typically, he was in high spirits hosting 32 baseball Hall of Famers at a White House luncheon in 1981. "I can't tell you how thrilled I am to have you here . . . to look at your faces, you span the years for me," he told them. "The nostalgia is bubbling in me. They may have to drag me out of here."



ASSOCIATED PRESS

Des Moines radio broadcaster Ronald Reagan is ready at the microphone at "WHO" in 1937. That was the year Wheaties had a contest for the best baseball broadcaster of the Midwest area. Reagan won. His prize was a trip to Hollywood.

And his upbeat attitude rubbed off. At that event, the often withdrawn Joe DiMaggio was exuberant. "Nobody's ever seen him like this," thencommissioner Bowie Kuhn remarked. "He's used up 10 years of words in the last hour. He's talking to everybody."

Reagan enjoyed ceremonial occasions that brought him back in touch with sports. After the Redskins won the Super Bowl in January 1983, he happily met the team at Dulles International Airport; Coach Joe Gibbs quoted him as saying, "Congratulations, you really brought the city together." In October of that year, he attended a World Series game between the Philadelphia Phillies and Orioles in Baltimore.

Less than two weeks after attending that game, he was expecting to have another enjoyable time, playing golf at Augusta National. But while he was on the 16th hole, a gunman crashed a pickup truck through a club gate and demanded to speak with the president. The gunman kept several people hostage in the pro shop for about two hours before surrendering, as Reagan, in the interim, was rushed from the course in his armored limousine.

Reagan liked football best of all sports. In January 1985, he flipped a coin to begin Super Bowl XIX in Palo Alto, Calif. — the coin toss in Washington was beamed by satellite to the game site and shown live on ABC-TV. Reagan once said that playing football gave him "inner confidence because you've met your fellow man in that kind of physical combat."

One of the remarkable things in Reagan's life was how much he accomplished after claiming to have achieved his goal as a sports announcer. "If I had stopped there," he wrote in his 1990 autobiography, *An American Life*, "I believe I would have been happy the rest of my life."



BY JOHN SOOHOO — LOS ANGELES DODGERS

Former baseball commissioner Bud Selig says hearing Vin Scully's voice during a baseball game "just makes me feel better."

# A Legendary Career That Speaks for Itself

By Dave Sheinin Washington Post Staff Writer

• Originally published July 5, 2005
His might not be the Voice of God
— not deep enough, someone might
quibble, not scary enough — but surely
it is the Voice of Heaven. Surely, Vin
Scully's is the voice you hear, elegant
and neighborly, as you lower yourself
into the Great Easy Chair in the Sky and
reach for the dial. "Hi, everybody," the
voice would say, "and a very pleasant
good afternoon to you wherever you
might be. It's a beautiful day here in
heaven ..."

Here on earth, we have it nearly as good. The Voice of Heaven is still as alive as a triple in the gap, and more accessible to more people than ever before. As some baseball fans have known for 56 years and others are just learning, heaven on earth is a good car and an open road, or a soft chair and a cold beer, and Vin Scully calling the action, painting word-pictures, soothing souls.

"I don't know how to say it, really ... but hearing Vin's voice," says Commissioner of Baseball Bud Selig, an unabashed Scully fan, "just makes me feel better."

Yes, Scully, now 77, is in his sixth decade as the voice of the Dodgers—first in Brooklyn, then, for the past 48 seasons, in Los Angeles. There is perhaps no more universally beloved and respected figure in the game

today. He is a baseball treasure, which means he is also a national treasure. You cannot watch Babe Ruth play the game anymore, but thanks to marvels of technology, anyone can hear Vin Scully call one.

"He's the perfect voice," said author Curt Smith, who ranked Scully No. 1 (with a perfect 100 out of 100 score) in his book, *Voices of Summer: Baseball's Greatest Announcers.* "Conservatively, I probably spoke to five dozen broadcasters around the country [for the book], and not one quarrels with Scully [being ranked] number one. It was a *fait accompli.* ... And you know, I hear him

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now, and if he's lost anything, I can't tell it."

Baseball was first broadcast over the radio in 1921, which means Scully, whose tenure with the Dodgers began in 1950, has been calling games for nearly two-thirds of baseball's entire over-theair lifespan.

Kids who grew up listening to Scully on transistor radios at their bedsides have grown into ballplayers or broadcasters themselves — or sometimes both — and had kids of their own, or even grandkids, who still listen to Scully.

"I listened to him every night, fell asleep to that voice," said Hall of Fame pitcher Jim Palmer, who spent much of his youth in Beverly Hills, Calif., and who is now a television analyst for the Baltimore Orioles. "There was nobody better, and there still isn't."

"There's Vin Scully, then there's the rest of them," said former Dodgers second baseman and current San Diego Padres coach Davey Lopes. "I once heard him say that the responsibility of an announcer on the radio is to paint a picture, so the listener has a sense of what it all looks like. And he does that better than anyone else."

Until recently, for those not fortunate enough to have grown up within signal range of a Dodgers radio affiliate, Scully was only available on special occasions, and even then primarily on television — where his poetry is muted in deference to the power of the visual image. He was a mainstay on NBC's *Game of the Week* in the 1980s and a regular presence on postseason games.

Otherwise, to hear Scully, one had to be exceedingly creative.

"To this day," Selig says, "whenever I call the Dodgers, I ask to be put on hold. And when they ask why, I say, 'Because I want to hear Scully for a few minutes."

Thanks to the Internet and the advent of satellite radio, Scully's daily

artistry is now available nationwide. On MLB.com's "Gameday Audio" package (subscription required), listeners can tune in live over the Internet, and even go back and listen to archived broadcasts — an endless trove of Scully.

Pick a date (let's say, April 10), move the media player's seek button until you find the top of the broadcast, and prepare to be delighted:

"Hi, everybody, and a very pleasant good afternoon to you wherever you may be." Scully always starts with that line.

Fast forward to a random spot: "Dodgers leading 1-0," Scully says as he comes back from commercial break, which he obviously had spent gazing into the stands. "A little boy sitting in his dad's lap. Another youngster, maybe six years old with a glove. And another one, a restless two-and-a-half to three, a little tow-head. [Chuckle.] So you look around the stands and you see kids of all ages, sizes and shapes. And we're ready to go for another baseball afternoon, and pizza and other things go right along with it."

Additionally, XM Satellite Radio this season began carrying the home team's broadcast of every big league game, nationwide, meaning there are 81 opportunities per season to carve out your own little slice of baseball heaven.

"One of the things we hear from our listeners is how much they love being able to hear Vin Scully," said David Butler, director of corporate affairs for XM Radio. "Many of them are people who may have seen him on TV or who are baseball fans who have heard about the legend of Vin Scully but had never had the luxury to hear him call a game on the radio."

But listen early and listen soon. Although he insists he has no timetable for retirement, Scully has made concessions to age in recent years. His contract (always year-to-year, never long term) stipulates he is not required to travel east of Denver, and he only does three innings per night on radio
— always solo. Those three innings
are simulcast on radio and TV, and
beginning with the fourth, he is only
on TV — and it is a poor substitute, as
even Scully admits.

"With radio — and I've almost made this a cliche — you come into the booth, and there's an empty canvas," Scully says, describing the difference between the media outlets. "And you get all your paint and brushes, and you mix your paints. And then you have a broad swath here and fine line there. And at the end of three hours, you say, 'Well, that's the best I can do today.' On television, you walk in and the picture's already there. So what you're doing is shading, subtle things."

In a typical three-hour baseball game, the ball is only in play for perhaps six minutes, and Scully is a master at interspersing biographical material and anecdotes about the batter or the pitcher between pitches — information he keeps on notebook pages in front of him.

Here is what his page on Vincent Edward Scully might include:

Born in the Bronx on Nov. 29, 1927, to Irish immigrant parents. Played baseball at Fordham University. Served a year in the Navy.

Began his professional radio career in 1949 at WTOP-AM in Washington. Was hesitant to apply to such a large station, but figured he had nothing to lose except another three cents for the stamp.

Lives in Los Angeles with his wife, Sandra.

Attributes the "musical" quality of his voice to the fact he is a prolific singer — but only in private. Only public singing appearance: "Take Me Out to the Ball Game" at Wrigley Field.

Never smokes. Drinks only an occasional glass of wine at dinner. Avoids air conditioning at all cost.

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Never uses "we" when referring to the Dodgers.

It says everything about Scully that he has no world-famous calls, no well-worn catch phrases (except perhaps for his introduction). His trademark style, if you can call it that, is one of understatement.

In 1955, five years after being hired by the legendary Red Barber to be the number three man on Barber's Dodgers broadcast team, Scully was at the mic on television when Brooklyn won its only World Series title.

"As the fates would have it, I was the one who got to say, 'The Brooklyn Dodgers are the champions of the world,'" Scully says. The silence that followed that call, as he allowed the crowd noise to tell the story, would become a Scully trademark. "People would say all winter, 'How could you be so calm?' But it wasn't that I was so calm. It was that I couldn't say another word without breaking down and crying."

Scully has witnessed and called many of baseball's greatest moments, from Don Larsen's World Series perfect game to Hank Aaron's 715th homer, but his calls are typically not the most famous ones. On Aaron's historic homer, for instance, that is Milo Hamilton's familiar call on all the old clips, saying, "There's a new home run champion of all time, and it's Henry Aaron!"

Similarly, when Dodgers pinch hitter Kirk Gibson famously limped to the plate and hit the game-winning homer in Game 1 of the 1988 World Series, Jack Buck's radio call was the one immortalized: "I don't believe what I just saw." (On television, Scully said simply, "She is gooonne!!" then remained silent until Gibson had crossed the plate, and said, "In a year that has been so improbable, the impossible has happened.")

"Vin had a very good call," NBC broadcaster Bob Costas says. "But if



you just compare calls, Jack's might have been the better of the two. It might have raised more goose bumps. But Vin's entire call — Gibson limping out of the dugout, the crowd's reaction, the drama of the situation, the mounting tension — that's where Vin excels. And he has a way of summing things up afterwards that is just beautiful."

To wit, here is what Scully said after the final out of Fernando Valenzuela's 1990 no-hitter: "Fernando Valenzuela has pitched a no- hitter! If you have a sombrero, throw it to the sky!"

"And then," Costas says, "don't forget Koufax's perfect game."

Ah, yes.

To hear Scully call the ninth inning of Sandy Koufax's Sept. 9, 1965, perfect game (http://www.doubledogmusic.com/baseball/ Scully\_Koufax\_Perfect.mp3) — or to read a transcript of it (http://www.baseball-almanac.com/quotes/vin\_scully\_quotes.shtml) — is to make a baseball writer contemplate a career as a roofer.

Off the top of his head, without the benefit of a delete button or an editor, Scully composed one of the most gorgeous pieces of baseball literature you will ever encounter, expertly capturing the drama and tension without overcooking it.

Scully's call begins thusly: "Three times in his sensational career has Sandy Koufax walked out to the mound to pitch a fateful ninth where he turned in a no-hitter. But tonight, September the ninth, nineteen

hundred and sixty-five, he made the toughest walk of his career, I'm sure, because through eight innings he has pitched a perfect game."

"I've heard other announcers with great, great calls of home runs, great calls of exciting plays," Costas says, "but what Vin is really great at is all the moments of anticipation leading up to the big moment. It isn't just the last pitch of the Koufax game. It's that whole inning, and how he perfectly captures the scene and the passion."

Ten years ago, Costas was introduced to the late musician Ray Charles, and the two struck up a conversation about baseball.

"And Ray says, 'You know who I'd really like to meet?" Costas says. "I said, 'Who?' And he said, 'Vin Scully.' I was a little surprised, and Ray said, 'Because to me, the picture doesn't mean anything. It's all about the sound. And his broadcast is almost musical. Would you introduce me to Vin?'

"So I took him to Dodger Stadium. Vin was gracious and clearly appreciated who Ray Charles was. But Ray was so excited to meet Vin Scully. You could tell it was the highlight of his year. He was just beaming."

Somewhere in heaven, then, Charles is nestled in the easy chair, and the home team is winning again, on its way to another 162-0 season.

Down here, meantime, we boot up the computer, or tune the radio dial, searching, until we find it, and we feel better: the Voice of Heaven on earth.

# A Quiet Storm of Applause

For more information

about Radio One, visit

www.radio-one.com.

Homegrown Radio One Gets a Starry Salute On Its 25th Anniversary

By Paul Farhi Washington Post Staff Writer

• Originally published August 18, 2006

You stay in business, particularly the radio business, for 25 years, and you make quite a few friends. Radio One, the homegrown D.C. broadcast giant, has done that — and about a thousand of its friends showed up last night to mark the occasion.

This was not your usual silver-anniversary shindig, however. Radio One's friends included enough boldface names — from music, politics, business and (naturally) the radio industry — to draw sweating packs of paparazzi to the J.W. Marriott Hotel downtown. And during dog-days August, too, when this glam crowd is usually in the Hamptons, or Biarritz, or wherever the more fortunately famous go when the humidity can steam the starch out of your

Janet Jackson, looking bench-press buff in a strapless black dress, showed up. So did Sean (insert latest nickname here) Combs, Jay-Z and Russell

fux.

Simmons. So did Ruben Studdard, Danny Glover, go-go music pioneer Chuck Brown, roughly half the record industry and just about every major African American political figure, elected or trying to be.

The entertainment was provided by Natalie Cole. And Aretha Franklin. And Beyonce.

The real stars of the evening, of course, were the hosts, Radio One founder Cathy L. Hughes and her son, Alfred C. Liggins III. Hughes and Liggins are such compelling rags-to-riches stories that they're approaching the legend category. The short version: A young single mother — a black woman in a decidedly male-dominated field — Hughes helped develop the now widely syndicated "Quiet Storm" musical format (slow, sensuous R&B, heavy on the Luther Vandross) while she ran Howard University's station, WHUR-FM, in the mid-1970s.

She then bought a small AM radio station (WOL) for just under \$1 million and set about building a broadcasting empire from a run-down trailer in Northeast Washington. When she couldn't afford to hire a morning DJ, Hughes herself took to the airwaves, broadcasting community news and talk, and sometimes scathing political and social commentary.

The company subsequently bought small, threadbare stations elsewhere, under the leadership of Liggins, who took over as CEO from his mom in 1989. (Hughes has remained chairwoman and a formidable force throughout the company's history.)

Today, Radio One is the only publicly traded company headed by an African American woman, with some 71 stations around the country, including its Washington flagship, WMMJ (102.3 FM). It also has ventures in cable TV (the TV One channel) and other media.

Radio One wasn't the first or only broadcaster to put hip-hop and other genres of urban

music on the airwaves, but it was, and is, one of the most formidable forces in the country in introducing, promoting and sustaining black musical artists. Radio One and urban music have been good for each other. Hip-

hop and R&B helped revive the stations Radio One acquired. The company now owns one of every five U.S. stations with a black-oriented musical format and reaches about 14.5 million listeners a week, according to Liggins's estimate.

Hughes, who spent a good part of the evening shepherding her famous guests to their seats, said she owes a debt of gratitude to God and the Washington area (in that order) for Radio One's success. "I didn't get here by myself," she said during a brief respite. "The Washington, D.C., community wanted Radio One to succeed. They built us. They're the most sophisticated community in the country, but no one had taken them very seriously until we came along. ... I think they appreciated the respect, because they paid us back."

Since we don't do fashion reporting, we had to be told by someone who knows about these

things that Hughes wore a strapless, floorlength, multicolored chiffon evening gown, and that her jewelry consisted of multicolored pearls with a diamond-heart accent. Suffice to say, the whole getup looked mighty pretty.

Liggins said Radio One couldn't take credit for the proliferation of hip-hop, "but I think we were part of it. I think we helped." Sometimes the help was pretty direct. He told a brief story about a young man named Christopher Bridges, whom Radio One hired as a night DJ at one of its stations in Atlanta. Bridges went on to become a recording star, going by the hip-hop handle of Ludacris.

Liggins thinks the next big thing is a really old thing — gospel music. The company has taken the unusual step of spreading the gospel on FM radio, switching stations in Houston, Atlanta, Richmond, Columbus, Charlotte and other cities to the format.

Guests and presenters were overflowing with a different kind of praise last night — for the work of Hughes and Liggins. Among others, the Radio One honchos were saluted by Tom Joyner and Russ Parr, two of the pillars of black morning radio, and both affiliated with the company. Joyner joked that Radio One, which bought a majority stake in Joyner's company last year, must be headed by smart businesspeople "because they've left us on our own to make money for them."

Several people took note of Hughes's upby-her-bootstraps personal story. Michael Steele, the Maryland lieutenant governor and Republican Senate candidate, said Hughes's achievements reflected the kind of "ownership society" Republicans are trying to promote. He got an unwitting amen on this from Michael Eric Dyson, the intellectual and Radio One talk host, who noted that Hughes (and later Liggins) succeeded without the benefit of affirmative action programs.

Dick Gregory, the comedian and health food aficionado, put this theme in its most colorful terms: "Twenty-five years ago," he told the packed ballroom, "Cathy Hughes was a black woman who decided she wanted to do something other than someone else's laundry. And she did."

## Six-Figure Fines For Four-Letter Words Worry Broadcasters

By Frank Ahrens
Washington Post Staff Writer

• Originally published July 11, 2006
Last month's tenfold increase in broadcast indecency fines has sent radio and television stations and media giants scurrying to protect themselves, as the cost of uttering a dirty word over the air has turned a minor annoyance into a major business expense.

The new law is a boon for companies that make time-delay machines for broadcasters, which are designed to catch offensive language before it hits the airwaves, and a potentially powerful reason for performers, directors and producers to take their talent to cable and satellite outlets, where federal decency standards do not apply.

Since President Bush signed a law in June upping the maximum Federal Communications Commission indecency fine to \$325,000, business has spiked at California-based Prime Image Inc., which makes an electronic box that lets television stations edit out offensive language. Orders for the device have jumped to nearly three dozen from an average of less than one per day, and the company has increased production to keep up.

Other repercussions from the escalating crackdown on broadcast indecency: On-air personalities at one radio giant are contractually obligated to pay indecency fines if they say anything that causes their stations to be penalized. Lawyers at another radio company are advising superstar deejays on what material to avoid on air. Public television, still puzzling over a March fine for a Martin Scorsese-produced documentary, is sending periodic legal advice to its member stations.

One stand-up comedian took out an indecencyliability policy on himself. Another said he was forced to sign a waiver before he went on the air at a radio station, promising to pay any indecency fine that might result from his appearance.

Parent groups pressured Congress to do something after the brief exposure of singer Janet Jackson's right breast during the 2004 Super Bowl halftime show. Members of Congress quickly drafted bills to raise the amount the FCC could fine radio and television stations for broadcasting indecent material.

But bills in both houses stalled in 2004 and 2005. This May, Majority Leader Bill Frist (R-Tenn.) picked up one version of the legislation and sped it through the Senate. The House passed it soon after, and on June 15,

Bush signed it into law, raising the ceiling on indecency fines from \$32,500.

Under the law, cable channels such as MTV and HBO and satellite radio companies such as Sirius and XM remain unpoliced by the federal government.

Advocates of the higher penalties said small fines had not deterred big broadcast companies, such as CBS and Fox, from airing indecent material. In addition to raising the ceiling for a single instance of indecency, the law allows the FCC to fine a broadcaster as much as \$3 million a day for multiple violations.

"This is like a blessing for us," said Prime Image chief executive Peter J. Jegou. The company's devices, which provide a time delay and a "dump button" to zap offensive language and images, cost \$9,000 for standard-definition television and \$12,000 for a high-definition version. "People are saying, 'Oh, for \$12,000, we can avoid a \$325,000 fine?' You don't have to be a rocket scientist to figure that out."

The same is true at Symetrix Inc., which makes a \$2,399 device that allows radio stations to delay their broadcasts to catch objectionable material. "We'd been wondering what was going on," said Dan Gallagher, executive vice president of global sales and marketing for the Mountlake Terrace, Wash., company. "Sales have been skyrocketing."

Broadcast companies are taking further measures protect themselves by training their talent and cutting them loose at the first sign of trouble. Radio giants such as Clear Channel Communications Inc. have adopted "zero-tolerance" policies for on-air personalities, meaning that they can be fired for offensive language even before an FCC fine is levied.

Further, Clear Channel — the industry's largest radio chain with more than 1,200 stations — has reworked its talent contracts to include "indemnification language," said Andy Levin, executive vice president for government affairs. Translation: If a Clear Channel host says anything that prompts an FCC fine, that host — not Clear Channel — is responsible for paying.

Indianapolis-based Emmis Communications Corp. worked to contain further damage after it paid \$300,000 in 2004 to settle its radio fines, prompted largely by the morning-drive star of its Chicago station, Erich "Mancow" Muller.

Emmis corporate counsel David O. Barrett has become known as the indecency czar, traveling to the company's 25 U.S. radio stations and briefing general managers, program directors and talent.

It's a tough job, Barrett said, because the FCC provides no clear guide to what can and cannot be said. The agency says such rules would amount to unconstitutional prior restraint of free speech.

Emmis created a computer-based training program on indecency — similar to sexual-harassment training tutorials common in workplaces that are meant to indemnify employers — that all relevant radio employees must complete. And the company recently sent a notice to all of its stations, reminding them that the indecency fines just went up to \$325,000, or as Barrett puts it, "a lot of money, even for a big broadcast company."

PBS has been attempting to interpret the FCC's indecency guidelines for its member stations for more than a year, said Lee Sloan, a spokeswoman. "But it's a moving target," she said.

On March 15, California public television station KCSM was fined \$15,000 for airing a profanity-laced documentary on bluesmen, produced by Scorsese. KCSM is appealing the proposed fine, and PBS is taking the unusual step of filing an additional brief with the FCC arguing that documentaries should have special status under indecency guidelines, especially now that fines are higher. In KCSM's filing, Scorsese expressed "deep concern over the adverse impact that the FCC's actions will have ... on the ability and willingness of filmmakers to produce authentic documentaries and other valuable programming for presentation on broadcast television."

Even before Congress increased the indecency fines, performers, producers and directors saw signs that they interpreted as the long-feared "chilling effect" on free speech and artistic expression. Last summer, it seemed likely that Congress would raise the indecency fine to \$500,000, and broadcasters and performers were bracing for it.

Comedian Ralphie May, whose act often includes sexually oriented material and profanity, took out indecency insurance. Though the FCC has never fined an individual for on-air indecency, profanity or obscenity, it may have the legal right to do so, say those who have studied the governing statutes.

May's insurance company performed a risk analysis on him in late 2004 — "to see where I was deficient," he said. As a result, May increased his coverage, which also included slander and lawsuit protection, to include indemnity against possible indecency fines. He pays \$22,000 a year for the \$1 million policy.

"Basically," May said at the time, "I'm buying a big shield."

## **Academic Content Standards**

This lesson addresses academic content standards of Maryland, Virginia and the District of Columbia.

## **Maryland**

Reading/ELA: Students will demonstrate effective listening to learn, process, and analyze information. (Standard 6.0 Listening)

Reading/ELA: Analyze important ideas and messages in informational text. (Standard 2 Comprehension of Informational Text, Indicator 4)

English Language Arts: Students will read, comprehend, interpret, analyze, and evaluate literary texts. (Standard 3.0 Comprehension of Literary Text)

Mathematics: Students will algebraically represent, model, analyze, or solve mathematical or real-world problems involving patterns or functional relationships. (Standard 1.0, Knowledge of Algebra, Patterns, and Functions)

## **Virginia**

English: The student will listen, draw conclusions, and share responses in subject-related group learning activities. (Oral Language, Grade 5, 5.1)

English: The student will read and understand information from varied sources. Distinguish fact from opinion in newspapers, magazines, and other print media. (Reading/Literature, Grade 7, 7.6)

Mathematics: The student, given a problem situation, will collect, analyze, display, and interpret data in a variety of graphical methods, including a) line, bar, and circle graphs; b) stem-and-leaf plots; and c) box-and-whisker plots. (Probability and Statistics, Grade 6, 6.18)

Journalism: Students will be afforded an opportunity to develop an understanding of the importance of journalism in a democratic society (Journalism 1)

Standards of Learning currently in effect for Virginia Public Schools can be found online at www.pen.k12.va.us/VDOE/Superintendent/Sols/home.shtml.

## Washington, D.C.

English Language Arts, Media: Compare and contrast how media genres (nightly news, newsmagazines, documentaries, Internet) cover the same event. (9.M.1)

English Language Arts, Media: Analyze the effect on the reader's or viewer's emotions of text and image in print journalism, and images, sound, and text in electronic journalism, distinguishing techniques used in each to achieve these effects. (10.M.2)

English Language Arts, Media: Analyze the impact of media on the state, nation, and democratic process (influence on elections, creating images of leaders, shaping attitudes). (11.M.1)

English Language Arts, Media: Evaluate the aural, visual, and written images and other special effects used in television, radio, film productions, and the Internet for their ability to inform, persuade, and entertain (e.g., anecdote, expert witness, vivid detail, tearful testimony, humor). (12.M.1)

Learning Standards for DCPS are found online at www.k12.dc.us/dcps/Standards/standardsHome.htm.

The Maryland Voluntary State Curriculum Content Standards can be found online at http://mdk12.org/mspp/vsc/index.html.