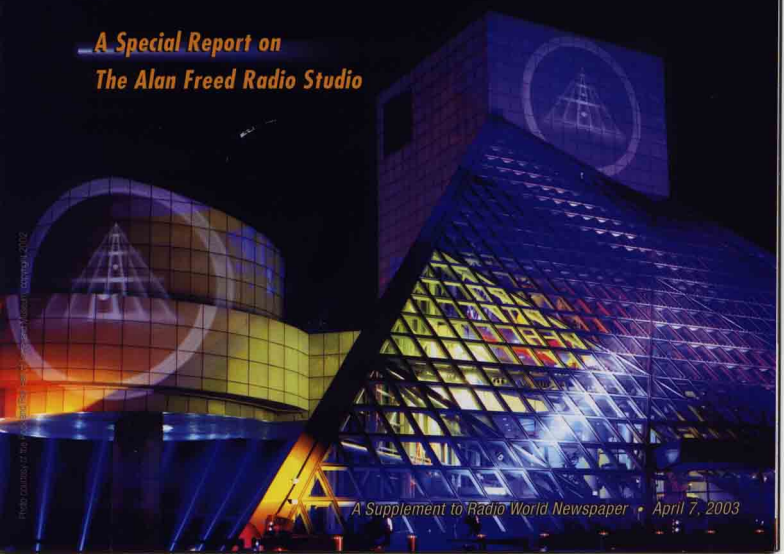




Facility Focus

*Remote Broadcasting From
The Rock and Roll Hall of Fame and Museum*

*A Special Report on
The Alan Freed Radio Studio*



A Supplement to *Radio World* Newspaper • April 7, 2003

Photo courtesy of the Rock and Roll Hall of Fame and Museum, © 2003

Auralex Acoustics, Inc. is proud to have provided the acoustical treatment to the **Allan Freed Radio Studio** at the **Rock and Roll Hall of Fame Museum**.



Allan Freed Radio Studio/Rock and Roll Hall of Fame Museum, Cleveland



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INSIDE THE ALAN FREED RADIO STUDIO

What do several hundred radio stations, program syndication companies and networks from coast to coast and around the world have in common? They've all originated remote broadcasts from the studio at the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio.

Since its opening in September of 1995, the glass-enclosed studio has hosted an array of radio performers from locations as distant as Alaska and Australia, Louisiana and London.

Wanting to take advantage of the natural link between radio and rock and roll, the organization included plans for a studio in the late 1980s original design of the facility. Perched on the fifth-floor landing, the studio was functional but had limitations.

"In the years since, we have learned what technology we needed to pull off better remote broadcasts for our visiting stations," said John Grayson, the Rock Hall's donor relations manager.

"The new studio enabled us to get firmly into the digital age."

The room is now the Alan Freed Radio Studio, commissioned March 1, 2003. It was Grayson's task to rebuild that studio.

INDUSTRY SUPPORT

Grayson turned to Broadcasters General Store and asked if the company would like to get involved.

"We jumped right in and saw it as a two-fold opportunity — a great way to help out the Rock and Roll Hall of Fame and to pay

Author David E. Reese is adjunct assistant professor in the Department of Communications at John Carroll University and director of campus radio station WJCU. He has worked in programming, sales and management at commercial radio stations; he has written numerous articles on college radio and book reviews for the *Journal of Radio Studies*, and co-authored broadcast texts for Focal Press, "Radio Production Worktext" and "Broadcast Announcing Worktext."



Photo by Alan R. Peterson

back the broadcast industry for its 20-plus years of loyalty to Broadcasters General Store," said Gary Tibbot, broadcast sales representative at BGS.

Vendors who work with Broadcasters General Store also were excited about becoming involved and donated equipment and manpower.

Frank Foti, president of Telos Systems, was one. "Our company grew out of broadcasting, and the Rock Hall experience is one way to give something back to radio."

While the planning took several months, the actual studio installation took about two and half days. With good footwork by the Rock Hall staff, with vendors pitching in and with the help of prewiring by Gepco, the setup was essentially a "plug-and-play" operation.

The result, according to Tibbot, "is everything, I think, that most talent wants in a studio."

A visitor is likely to be impressed.

A small table-and-chairs setting greets you as you enter — a nice area from which to view the action in the studio. Broadcast teams

often bring listeners and contest winners.

The eye is drawn quickly to a red-on-gray Rock Hall logo on a wall and the sweeping counter of the studio.

SIGNATURE BACKDROP

The logo is part of the acoustic treatment. Dave Paxton at Auralex Acoustics Inc. came up with the idea.

"I had just finished doing one when I saw the Rock Hall logo and I off-handedly said, 'If I could cut this out, would you want to incorporate that?'" Paxton said.

Auralex's ELiTE acoustical treatment and wedge-cut Studiofoam are used to control the sound environment, and the logo has become a signature backdrop. According to Paxton, "We designed and installed a new acoustic treatment system inside the room. I was trying to make it feel really comfortable."

Vince Fiola at Studio Technology planned a sweeping U-shaped counter with ample space for a morning crew to spread out or a

continues on pg. 4 >



The Alan Freed Studio

➤ continued from pg. 3

single announcer to control an interview with the latest rock band.

"I went to see John and took measurements of the space," Fiola said, "tried to find out what they wanted to accomplish and came up with a design that would meet all the parameters guest-wise and operator-wise."

The counter and cabinets were manufactured at Studio Technology's East Coast facility in Pennsylvania, then delivered and assembled in Cleveland. Studio Technology continues to service the Rock Hall, building a new storage cabinet in the studio to house additional equipment.

MIXED MEDIA

Situated around a large structural column, the studio counter locates most of the playback equipment in a double pedestal module on the right. You'll also see classic chrome-plated on-air lights by CBT on the column and on one of the studio walls.

A plaque naming the studio and honoring the major equipment suppliers finishes off that column.

In the equipment module, three Denon DN-C635 CD players make compact disc playback convenient. Those who still use vinyl will find two Technics SL-1200 MKII turntables just to the left of the console.

Recording and playback equipment includes a Tascam MD-301MKII MiniDisc recorder, Tascam CD-RW2000 CD burner and dual-well Marantz PMD-510 cassette deck. Looking in from outside, one's attention is drawn to the equipment module because of the pulsing lights of a Dorrugh 40-A2 loudness monitor and the changing LEDs of a Radio Systems CT2002 digital clock.

The heart of the studio is a Logitek audio console/routing system.

"Its flexibility is the thing that makes it well suited to the Rock Hall," said Cam Eicher, director of sales at Logitek. The board is situated to the left of the bottom of the U-shaped counter so that the operator can see out and be seen through the glass wall. There's a 12-channel Numix control surface consisting of two fader wedges with assignable P+G faders and a control selector wedge. The Audio Engine mainframe, rack-mounted below the counter, is a 72 x 72 router with analog and digital I/O cards.



Photo by Alan R. Peterson

The studio is equipped with the latest technology including codecs, CD/MP3 players, MiniDisc and profanity delay.

"You can have any of those 72 audio channels available to you very easily without having to use patch bays or outboard switchers. It's like having a router/switcher on every fader of the console," Eicher said.

"It's easy for operators to come into the Rock Hall and configure the board to make it similar to the environment they're used to working with."

AUDIO ON DEMAND

The Rock Hall has an ENCO DADpro32 system for storing and reproducing digital audio on demand. It consists of a couple of rack-mount workstations that mirror each other; in case of a hard-drive failure, audio is backed up.

The live-assist touchscreen interface operates on a Windows 2000 computer. The system ENCO provided for the Rock Hall uses a Digigram PCX822NP DSP card for I/O inter-

face and has a 180 GB hard-drive capacity. For stations broadcasting from the Rock Hall, there are plans to make available artist interviews and Rock Hall facts and anecdotes.

Don Backus, VP of sales and marketing at ENCO Systems, feels broadcasters will like using the system.

"They'll find it easy to accomplish the things they want to without a massive amount of training," Backus said.

Across the back of the U-shaped counter, you find six Shure SM7B microphones mounted on LPB Silent Boom mic arms. According to Michelle Zenner Kohler at Shure, "This particular microphone has a very warm sound, an adjustable frequency response and very reliable 'pop' protection, so it's used in a lot of radio studios."

While these dynamic, cardioid microphones have earned a reputation for

continues on pg. 6 ➤

When the **Rock and Roll Hall of Fame and Museum** started planning its new state-of-the-art Alan Freed Radio Studio, help came from **Logitek**.



Alan Freed Radio Studio Console Configuration

Logitek Audio Engine with 6 IO24A I/O cards, providing up to 72 analog inputs and 72 analog outputs

- 24 mix-minus buses
- Supervisor software for complete control of fader assignments and router functions

Numix-12 Console

- 12 fully assignable faders, easy access to 8 stereo buses

vMix "Virtual" Console software

Logitek is proud to support the Alan Freed Radio Studio

Our digital audio routing and console designs were a perfect fit for a studio that would both showcase their beautiful facility and provide the flexibility that hundreds of visiting DJ's and station personnel would want. The Logitek Numix console can easily be configured for visiting talent, providing access to equipment and guest mics in an arrangement that makes sense for each operator. The Audio Engine provides routing and control functions throughout the studio, making it the heart of this 21st century operation.

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BROADCASTING FROM THE ROCK HALL

What's a broadcast like at the Rock Hall?

In mid-January, rock station KAWW(FM) sent Program Director Fred Young from Arkansas to Ohio for the station's first broadcast as part of a promotion in which a listener and a friend were flown to Cleveland for a weekend adventure.

"You really can't beat being able to broadcast live from the 'Taj Mahal' — I mean, you know, it's the Rock and Roll Hall of Fame," Young said. "I had my winners who came along on the contest, and we coordinated the broadcast with their trip."

Broadcasting here provides a number of programming opportunities. KAWW took advantage of them.

The contest winners "were actually in the studio with me. So they'd go out into the museum for a time and look at some things,



PHOTO BY ALAN R. FRIEDMAN

then come back and tell me on-air what they saw," Young said.

FINDING A SPONSOR

"We approached a possible sponsor and told them, 'We're going to do a live show from the studio at the Rock and Roll Hall of Fame, and we're going to make it your show!' They loved the idea.

"I read the sponsor's ads live during the show, and that basically paid for the broadcast, the transportation and the accommodations. Of course, we didn't pay to use the studio because it's free."

There is no fee required to broadcast from the Alan Freed Radio Studio. Subject to the studio's availability, multiple-day broadcasts are possible. The remote call connection (ISDN or POTS) must originate from your station, so the line charges are yours, not the Rock Hall's.

Your station may also be required to read promotional announcements during the broadcast, promoting the sponsorship partners or the Rock Hall itself.

You can understand Young's enthusiasm about the station's first broadcast at the Rock Hall. But what about a station that keeps

continues on pg. 8 >

The Alan Freed Studio

> continued from pg. 4

producing a great vocal sound, each is sent through a Rane VP12 voice processor to create exactly the sound desired.

Shure is the official microphone of the Rock Hall, providing wired and wireless microphones for use throughout the facility. The studio turntables use Shure M44-7 phono cartridges.

Each guest enjoys the comfort of a stool adjusted for the stand-up design of the studio counter. If you want to immortalize yourself at the Rock Hall, you can do so by sponsoring one of the stools. Your name will appear engraved on the back of the chair.

Announcer and guests monitor studio sound through AKG K240M headphones powered by a Rane HC6 or Ward-Beck POD6 headphone amp.

"We provided the K240M headphones because they're an industry staple found in the

majority of broadcast stations across the U.S., and this studio renovation was an exciting, quality project that we wanted to be a part of," said AKG Marketing Manager Sarita Stewart.

Additional monitoring comes from Tannoy System 800 speakers wall-mounted on Omnimount 30.0WB brackets. These are driven by a Hafler P3000 power amp.

Rock Hall visitors will hear the broadcast through a Hafler P1000 power amp driving JBL Control 1 speakers in the hall outside the radio studio. Talent can talk with visitors standing outside the studio; a visitor mic, a Shure MX391A0 boundary model, has been added. This also allows you to mix a little ambient Rock Hall "noise" into the remote.

If your broadcast needs to include phone calls, the studio is set up for them.

"In the original studio, we donated telephone hybrids and audio codecs, which we've done for the new one as well," said Foti of Telos Systems.

"The Telos TWOx12 is part of the system there, along with the Zephyr Xstream codecs."

Telos Desktop Directors allow for icon-based call management of the three lines coming in, and the studio employs an Eventide BD500 delay to keep profanity from going over the air. Shows can leave the studio via a Telos Zephyr Xstream or a Comrex Matrix.

Broadcasters who need interface equipment at the station end during a broadcast can call on Comrex.

"We've offered to loan equipment to any station that doesn't have any," said spokeswoman Kris Bobo. "Just tell us you're doing a broadcast at the Rock Hall and you need some help with telephone interface equipment."

According to Broadcasters General Store's Tibbot, "We see this an evolving studio, too. We want to be able to keep current and up-to-date. If there's new equipment that comes along and displaces the old equipment, we want to make sure that's taken care of." ■

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Broadcasting From the Rock Hall

➤ continued from page 6

coming back?

WJER in Dover-New Philadelphia, Ohio, has broadcast from Cleveland every January since the Rock Hall opened. Program Director Steve Kelly said it's special.

"You just get that feel of the ambience of rock and roll—the music we're playing. Usually the main exhibit is right outside the studio. For example, the John Lennon exhibit was there, and now it's the U2 exhibit and



Photo by John R. Romano

Judith Fisher Freed launches the new studio as John Grayson watches.

that's all right there ... it's a neat feeling," he said.

Kelly compared the old and new facilities. "Everything was gutted," he said. "They turned the setup, so now people coming up on that level can have a better look at the studio. The equipment has been upgraded, all brand-new. It's just really a fabulous studio.

"People walking by had no real clue to what was going on. They're now going to have a two-way communication system so that visitors can talk to the people doing the broadcast and vice versa."

WJER usually broadcasts its midday show for two days at the Rock Hall and offers sponsor packages. Major sponsors get the bulk of the commercials and mentions, but

other advertisers get sprinkled in.

"It has become so successful," Kelly said. "We take some of the clients with us, and most of them tell us not to worry about selling them on this next year — just tell us what the date is and when we're going.' It has worked out well for us."

TO SIGN UP

To schedule a broadcast, contact Doris McVay, general manager at McVay Media. This Cleveland-based broadcast consultancy is a long-time friend of the Rock Hall. Fax a request for a broadcast date to (440) 892-8817 or send e-mail to radio@rockhall.org.

You'll need to know the date/s and time/s you want for your broadcast, or you can ask for available dates. Fridays book quickly because stations want to build their remote broadcasts around weekends.

The radio studio is available 24 hours a day, seven days a week, regardless of museum hours. While there will be more activity around your broadcast if the museum is open, you can schedule a broadcast to fit a specific time slot or event at your station.

The museum is open daily from 10 a.m. to 5:30 p.m., with extended hours on Wednesdays to 9 p.m. It is closed on Thanksgiving and Christmas days. If your broadcast does happen after-hours, a charge for technical assistance will apply, and you must schedule such a broadcast at least 30 days in advance.

ONLINE, ON THE AIR

A Rock Hall broadcast will be an exciting event for your station and listeners.

A live studio camera will transmit pictures during your broadcast via the Internet. A fish-eye shot of the studio can be seen at www.rockhall.com/radiostudio. The image is updated minute-by-minute so listeners anywhere can take part in your remote.

There's also a computer with Web access so you can surf prep sites and take e-mails in the studio.

Maybe you'll talk with a celebrity who happens to be visiting the Rock Hall during your broadcast. While there's no guarantee, many stations have enjoyed great spur-of-the-moment interviews. In the last year or so, radio studio visitors have included Barenaked Ladies, STYX, Burton Cummings



Photo by Paul J. McLean

Terry Stewart with Freed-era WINS microphone, from Stewart's personal collection

of the Guess Who, Bad Company, Jethro Tull and Bono of U2.

You also can tap the expertise of the staff to offer listeners insight into the workings of the Rock Hall and stories about the artists, artifacts and music that make up the experience.

If you want answers to questions like "What's special about Ringo Starr's Sgt. Pepper uniform?" or "What kind of guitar did Bono first play?" or "How did the Rock Hall end up with Janis Joplin's psychedelic colored Porsche?"—key Rock Hall staffers frequently are available.

Terry Stewart is president and chief executive officer of the Rock and Roll Hall of Fame and Museum. If it's a behind-the-scenes look you need, Stewart can provide it.

What questions is he asked most often?

"Why is it in Cleveland?"

"How do people get inducted?"

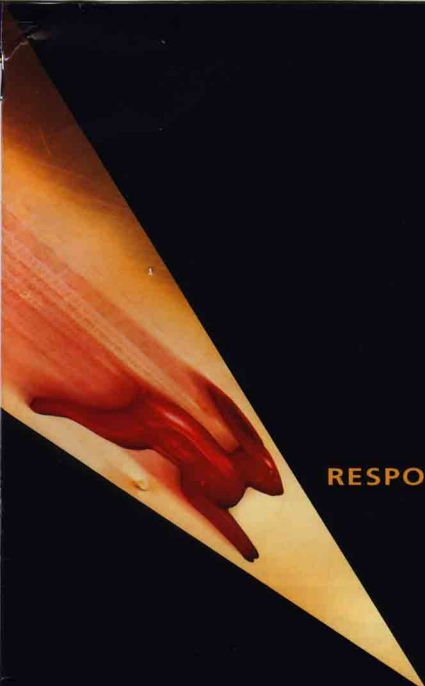
"Why are the induction ceremonies always in New York?"

Stewart has excellent answers. Ask him yourself when you're broadcasting from the Rock Hall.

James Henke is vice president of exhibitions and curatorial affairs. He joined the staff in 1994 after 18 years as an award-winning music writer and historian with Rolling Stone Magazine.

He wrote cover-story articles on many of the artists enshrined in the Rock Hall, including Bruce Springsteen, Eric Clapton and Paul McCartney. He's often asked to define rock and roll.

"I take a pretty broad definition of it. At the Hall of Fame, we try to have everything from the roots of rock and roll—blues, rhythm and blues, country—up to the present. Anything that is popular music, has a beat and some ties to rock and roll is rock and roll." ■

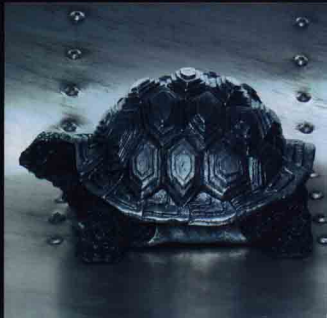


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STABLE





Alan Freed Timeline

- 1921** Born Dec. 15 near Johnstown, Pa.
- 1936** Salem, Ohio, High School; forms "Sultans Of Swing"
- 1942** First radio job, WKST, classical music host
- 1943** WKBN, Youngstown, Ohio, news/sportscaster
- 1945** WAKR, Akron, Ohio, favorite jazz/pop music DJ
- 1949** WXEL(TV), Cleveland, afternoon movie host
- 1951** WJW, Cleveland, first "Moondog" broadcasts
- 1952** Moondog Coronation Ball, first "rock" concert
- 1954** WINS, New York, Alan Freed's "Rock & Roll Party"
- 1956** Movies; "Rock Around the Clock," "Don't Knock the Rock" and "Rock, Rock, Rock"
- 1957** ABC-TV show, "The Big Bear"
- 1958** From WINS to WABC after Boston stage show flop
- 1959** Payola scandal; fired from radio and TV jobs
- 1960** Returns to radio at KDAY, Los Angeles
- 1962** Pleads guilty, \$300 fine; WQAM, Florida
- 1963** Moves to Palm Springs, California
- 1965** Died Jan. 20, Palm Springs
- 1986** Inducted into Rock and Roll Hall of Fame and Museum

FREED, ROCK AND ROLL, RADIO AND CLEVELAND

It's 1954 in Cleveland, 11:15 in the evening. Your AM radio is dialed to 850. WJW tunes in a blasting song called "Blues for the Red Boy" by Detroit pianist and band leader Todd Rhoades and His Orchestra.

Over the top of this big-band R&B instrumental you hear:

"Hello, everybody! How are y'all tonight? This is Alan Freed, the ol' 'King of the Moondoggers,' and it's time again for another of your favorite rock-and-roll sessions ... blues and rhythm records for all the gang in the Moondog kingdom, from the Midwest to the East Coast ..."



Alan Freed, WJW, Cleveland

DISCOVERING ROCK AND ROLL

Alan Freed didn't invent rock and roll; "discovered" is a better term.

It was there all along, those rhythm-and-blues songs by black artists like Ivory Joe Hunter and LaVern Baker. Freed liked the big beat. When the music was pounding out over the airwaves, he was in the studio with the mic open, ringing a cowbell and thumping on a telephone book, occasionally yelling "rock and roll!"

Some historians think Freed took the term from the 1951 song "60 Minute Man" by Billy Ward and His Dominoes. They sang, "I rock 'em, roll 'em all night long," lyrics commonly understood as black slang for sex.

Others think Leo Mintz, owner of Record Rendezvous in Cleveland, gave him the term. Mintz noticed that a lot of black kids, and a few white ones, were buying "race" records at his store. He convinced Freed to host a show he would sponsor called "The Moondog Rock and Roll Party."

Rock Hall Inductee Bo Diddley thinks Freed used the term to describe one of his songs.

There is no doubt Freed popularized the term and the music. "The importance of Freed is he did champion this music," said Jim Henke, vice president of exhibitions and curatorial affairs at the Rock and Roll Hall of Fame and Museum.

"He and a couple of others, like Sam Phillips, were white guys who championed

what had been primarily black music, rhythm and blues, and stuff like that. At the time, the late '50s, it wasn't a popular thing to do ... He went on the edge with his radio show here (in Cleveland) and in New York, and he did play a big role in spreading the music out to a much broader audience."


EARLY RADIO DAYS

He was born Albert James Freed on Dec. 15, 1921, in Windber, a small town near Johnstown, Pa. Before he got to high school, he had moved to Salem, Ohio. There he formed a band, the Sultans of Swing. The trombone-playing bandleader took the name from an old Harlem group.

Freed went on the air at WKST in New Castle, Pa., in 1942, earning \$17 a week playing classical music. Within a year, he was a newsman and sportscaster at WKBN in Youngstown, Ohio, and became a popular jazz/pop music DJ at WAKR in Akron by 1945.

By 1949, Akron wasn't big enough. He took a job in Cleveland hosting an afternoon movie show for WXEL(TV). But 1951 found him back on radio with his "Moondog Rock and Roll Party" on WJW.

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STUDIO HEADPHONES

Many of Alan Freed's on-air successors use AKG headphones, and they are featured at the state-of-the-art radio studio built in his honor at the Rock and Roll Hall of Fame and Museum. For over 30 years, more studio professionals have relied on AKG headphones than any other brand.

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Freed, Rock n' Roll...

> continued from pg. 10

There was no other DJ like Alan Freed, with his music and legions of "moondoggers" tuning in each evening. Freed played what he liked. If he really liked a song, he might give it several spins back to back, all the time pounding out the beat.

The 1952 Moondog Coronation Ball at the Cleveland Arena has been called the first rock concert, but it gained notoriety for a different reason.

The show poster billed The Dominoes, Paul Williams and His Hucklebuckers, Tiny Gimes and His Highlanders, Danny Cobb and Vanetta Dillard for \$1.75 ticket. There was little publicity except on the "Moondog" broadcasts.

The exact circumstances and audience estimates vary with the storyteller, but it seems certain that some 10,000 moondoggers were inside the arena and another 10,000 wanted in, with or without tickets, when the doors closed. A near-riot broke out and doors broke down as kids streamed into the arena.

Freed and others tried to gain some semblance of order, but the show had to be stopped after less than 30 minutes. Freed would deliver an on-air apology and conduct many more stage shows, although a concert would get out of hand in Boston in 1958 and help contribute to his forced resignation from WINS.

THE BIG TIME

In 1954, New York's WINS had become home for the King of the Moondoggers.

It wasn't Cleveland. A New York City street performer, Louis Harden, claimed he'd been using the title "Mr. Moon Dog" for more than 20 years and sued Freed over his use of it. Freed gave up the name, and his new radio show became "Alan Freed's Rock & Roll Party," with greater emphasis on the music.

But Freed's national reputation would grow, along with the popularity of rock and roll, through radio, stage shows and teen movies. In 1956, he had roles in three movies: "Rock Around the Clock," "Don't Knock the Rock" and "Rock, Rock, Rock." Later he would star or be portrayed in movies such as "Mr. Rock and Roll" and "American Hot Wax."

By 1957, ABC-TV wanted him on television, and "Alan Freed's Big Beat" program went on the air. But on an early program,

black teen performer Frankie Lyman was shown dancing with a white girl. Hardly noticed by the Freed crew, this was unacceptable to southern ABC affiliates and led to cancellation.

Shortly Freed would have a much bigger problem.

PAYOLA OR FEE?

In the late 1950s, the House Subcommittee on Legislative Oversight began looking into certain practices within the radio business, specifically the relationship between record labels/promoters and radio disc jockeys.

The most prominent of them, Freed would be caught up in the investigation. He had received payments and gifts from record manufacturers and distributors like Cosmat Distributing Corp., Roulette Records and Superior Record Sales. The small, independent record companies promoting rhythm-and-blues artists often used such enticement. It was common practice; like many DJs, Freed felt it was more a consultation fee than a "pay-for-play" payment.

However, as the practice grew, it wasn't uncommon for a "record of the week" or similar promotion of a song to be available for a set price, usually several hundred dollars.

By 1958, Freed's radio show had moved to WABC. In light of the investigations, ABC asked performers to sign an affidavit stating, among other things, that they had not accepted payments for radio play. Although many DJs signed the form, Freed felt he could not without perjuring himself.

Eventually Freed would be forced off the air from his radio and TV shows and subpoenaed to appear before a grand jury. After a couple of years of legal maneuvering, he pleaded guilty to two counts of commercial bribery. A \$500 fine later was reduced to \$300. Freed paid it in 1963.

Many historians say Alan Freed served as the scapegoat for the payola scandal because he was not willing to stretch the truth and, of course, because he was the "king of the rock and roll airwaves."

Between 1960 and 1963, Freed would have a short stay at KDAY in Los Angeles, return to New York, promote a few live "Twist" shows during that dance craze and host another show on WQAM in Florida for a couple of months.

But he failed to get his career on track after



At WAKR in Akron, late 1940s

Courtesy BWA Archive

the payola scandal. Alcohol abuse and other ailments caught up and his health began to fail. In 1963, he moved to Palm Springs, Calif., where he died on Jan. 20, 1965.

In 1986, Freed was among the first inductees into the Rock and Roll Hall of Fame, in the "non-performer/early influence" category.

In a subsequent article in Scene magazine, Freed's brother David said, "I'm convinced that Cleveland would not have been considered (for the Hall of Fame and Museum) had not Alan Freed been from Cleveland. There were many other reasons, but it has to be the base."

Freed memorabilia has remained on exhibit here. Now the radio studio is named for the pioneer.

"Sometimes he's thought of strictly because of his conviction with the payola situation," said Terry Stewart, Rock Hall president and CEO. "But when you look at what he did to bring the music to America, coining the phrase 'rock and roll'—he was a pivotal person in the history of popular culture.

"I'm not saying it would not have happened without Alan; but it wouldn't have happened as it did, and when it did, without Alan."

In 2002, Freed's remains were brought here from the Ferncliff Memorial Mausoleum in New York following the wishes and consent of his family. The brass urn containing the ashes of the "King of the Moondoggers" and the original marble plaque from Ferncliff now reside at the Rock Hall. The plaque states simply, "FREED-ALAN 1921-1965." ■

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Auralex Acoustic Treatment		Radio Systems Pushbutton Panels	
Broadcasters General Store Project Coordinator		Rane HC6 Headphone Amplifier	2
Carillon AC-1E Digital Audio Computer	1	Rane VP12 Voice Processor	6
CBT On Air Light	3	RDL STPH1 Phono Preamp	2
Comrex Matrix POTS Codec	1	SBS MatchIt Interface	2
Denon DN-C635 CD/MP3 Player	3	Shure Beta 87A Microphone	6
Dorrough 40-A2 Loudness Meter	2	Shure M44-7 Phono Cartridge	2
ENCO Systems DADpro32 Digital Audio Storage, Editing & Playout System	1	Shure PSM700 In-Ear Monitor	2
Eventide BD500-010 Profanity Delay	1	Shure SM7B Microphone	6
Gecco Prewire Cable Assemblies, Mic Cable		Shure U2/Beta87A Wireless Mic	1
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