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THE WHITE HOUSE  
WASHINGTON

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# THE AMERICAN FORCES NETWORK EUROPE



## 40<sup>TH</sup> ANNIVERSARY

TO THE AMERICAN FORCES NETWORK/EUROPE:

Forty years ago, on July 4, 1943, American Forces Network signed on the air from a basement in London. Thus began a remarkable record of achievement in broadcasting to Americans serving with our allies in defense of freedom in Europe.

Since that time, American Forces Network Europe has touched the lives of millions of our soldiers, sailors, airmen, and marines, bringing them news, information, and entertainment. AFNE has assured them of the value of their service to the nation and made their separation from home and loved ones easier to bear.

It was the intent of Generals Marshall and Eisenhower when they established this system forty years ago to make American military personnel the best informed in the world. Military broadcasters have contributed to that goal by setting high professional standards for their work. Indeed, many former AFNE staffers attribute their success in commercial communications to their experience in military broadcasting.

On behalf of the millions of military personnel you have served so well, I send my warmest congratulations on this significant milestone. Happy anniversary and good luck in the future.

*Ronald Reagan*

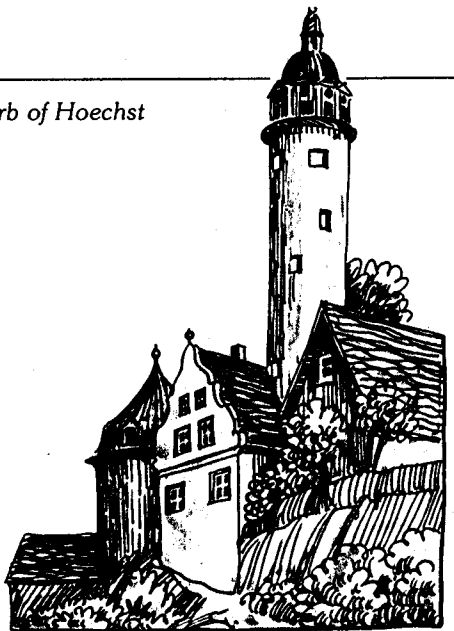
*Von Bruning Castle in the Frankfurt suburb of Hoechst was AFN's home for over twenty years.*

TRENT CHRISTMAN:

### "This is AFN ..."

**AFN's forty years of broadcast service to the American Forces in Europe.**

**How it started, and how it has grown into the vast radio and television network that it is today.**



The Fourth of July, 1943, was anything but a "slow news day." Allied troops were completing mopping-up operations in Sicily and getting ready to invade Italy. The British Royal Air Force lost 32 bombers over Cologne and the American Eighth Air Force lost eight in raids on Le Mans and submarine pens in France. The first battalion of WAACs to arrive in the United Kingdom was still aboard ship in the harbor but excitement ashore was running high. (Several weeks later the women lost an "A" for "auxiliary" and became the Women's Army Corps).

Heavy fighting raged in Russia and in the Pacific on this date, and all of it was reported on one of *Stars & Stripes'* mere four pages that day.

In spite of a glut of news to fit into the few pages available, editors featured three-fourths of a column on the front page headlining the start of a new radio service for United Kingdom-based troops. There can be no doubt that it was a start, but looking back from the perspective of forty years it can be debated that it was a service. Not, at least, for the first few faltering weeks when the broadcast day

consisted of less than five hours of recorded shows, a BBC newscast and a sportscast read by an AFN announcer but supplied and written by *Stars and Stripes*.

The mere fact that the broadcast infant was squalling on the airwaves for even five hours a day is a miracle, almost as great a miracle as the fact it continued to thrive and grow in size and importance for the next forty years.

To understand the beginnings, it's necessary to go back to those early war years of 1941 and 1942. There were a few primitive military broadcast operations already in existence. Kodiak, Alaska, had started the whole thing because gung-ho Signal Corps troops built a transmitter and began playing records.

Thule, Greenland, had a home-made station also — called KRIC which, the staff explained, stood for "Kee-Rist It's Cold." It soon became obvious that there had to be some sort of order to military broadcasting, particularly supplying music and programming from home to be played for the troops overseas. That need was filled by the formation of AFRS, the Armed Forces Radio Service, in 1942. AFRS added a "T" for television many years later and to this day continues to do the job for

As America mobilized its forces for worldwide conflict, troops poured ashore in Britain and Northern Ireland for training and eventual invasion of the continent. So many troops and so much equipment came ashore, in fact, that the British claimed the only thing



Most radio broadcasts today are done from studios under tightly controlled conditions. The early days of radio, though, often had “remotes” — broadcasts originating away from the studio. The STARS & STRIPES of July 6, 1943 tells of AFN’s very first remote broadcast. If any historians are keeping track, the program came from the Belfast (Northern Ireland) Service Club, was heard from 06:30–07:00 July 7 and featured a 9-piece band called “The Sad Sacks.” The title of the program was pretty terrible — “Uncle Sam’s Boys Entertain” — but what can you expect from a network that was only 4 days old?

keeping the islands from sinking into the sea were the barrage balloons. The troops were eager and ready to fight. They were also lonely and homesick. The idea of a GI radio operation first saw the light of day in an early-1943 meeting between Army Chief of Staff Gen. George C. Marshall and Supreme Allied Commander Gen. Dwight D. Eisenhower. They decided a voice from home featuring the radio programs the troops were used to, news and U.S. sports would help fight loneliness and homesickness. When two men with eight stars decide something should be done, something is done. AFN sprang into existence. Perhaps "sprang" isn't exactly the word. "Crawled quickly" might more accurately describe what happened. Lieutenant General Jacob Devers, Ike's chief of staff, took the ball handed him by his boss and passed it on to the best man he could find to get the job done, a young captain named John S. Hayes. Hayes, who had a background in civilian radio, suddenly found himself the first AFNer although at this point the network not only didn't have a name, it didn't have a studio, a transmitter, a microphone, a turntable, a staff, a filing cabinet, or a listener.

[illegible]

*The next time you run out of things to toast, raise your glass to good old Syl Binkin. Who? Surely you remember good old Syl Binkin! He was AFN's very first announcer and his was the first voice heard on the first broadcast on the first day back in 1943. History doesn't record what good old Syl said on that historic occasion. Nor does it reveal what happened to G. O. Syl. No one's heard of him since.*

It had a targeted completion date, though: 4 July 1943. Now there were *eleven* stars pushing for completion; powerful motivation for a young captain. Somehow, in the chaos of wartime London, he wheedled office space and a secretary. For clout he turned to the Office of War Information.

Brewster Morgan, radio chief of the OWI and Richard Condon, OWI's chief engineer, offered to help. Between them they got the BBC to waive its monopolistic rights to broadcasting in the United Kingdom.

When they got Britain's Wireless Telegraphy Board to give its blessing, AFN, though certainly a small child, was suddenly legitimate.

The BBC offered its own cramped emergency facilities at 11 Carlos Place, London, just off Grosvenor Square. It was from these studios that Edward R. Murrow was making his famed "This is London" shortwave reports to America each night and from which the BBC itself occasionally broadcast during the height of the blitz.

There were no computerized personnel records in those days and it took Captain Hayes and Army personnel clerks three weeks of combing records before they came up with twelve experienced radio people.

Finally it was 5:45 p.m. July 4, 1943. Hayes no doubt breathed a sigh of relief as the network signed on to the strains of "The Star Spangled Banner."

Listeners on that first evening heard the *Bing Crosby Music Hall*, the *Edgar Bergen and Charlie McCarthy Show* and the *Dinah Shore Show* crackling through the air from five 50-watt transmitters located in troop concentrations throughout the British Isles.

This was a period of explosive growth. D-Day was 11 months away, but troops were pouring in by the shipload. AFN grew, too. The broadcast day was gradually lengthened to 19 hours daily. More than 50 transmitters were installed, including six in Northern Ireland, all linked to the temporary London studios at 11 Carlos Place. Personnel were added to handle the additional air time and engineering duties including Corporal Johnny Vrotsos who stayed around (later as Mr. Vrotsos) to become over the next twenty years AFN's best known personality. Many longtime AFN listeners still fondly remember Johnny Vee.

Preparations for the invasion of mainland Europe had reached a crescendo by May of 1944 — and so had the V-1 rocket bombs. AFN staffers didn't particularly like being knocked off the air by buzz bombs landing near Carlos Place, so as May rolled around no one was sorry to move to 80 Portland Place. Besides, it also gave everyone a little more room. The D-Day preparations included plans for a combined broadcast operation to include AFN, the BBC and the Canadian Broadcasting Corporation. The mobile broadcast vans were prepared, and AFN staffers accompanied the allied troops as they stormed ashore in France on the 6th of June, 1944.

The combined allied broadcasters covered the initial phases of the invasion and, shortly thereafter, went their separate ways. AFN continued to maintain its headquarters back in London, but the

broadcasting was done from near the rapidly moving front. Each of the First, Third and Ninth Armies was assigned a mobile station complete with people and platters. As the armies moved forward, so did AFN.

This was hardly the much-touted glamour of show business. Bombings and shellings were a daily occurrence for long periods. The Seventh Army mobile unit was strafed regularly and Sergeant Jim McNally became AFN's first fatality when he was killed while operating it.

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#### REMEMBER THESE?

*Here are the ten most requested songs on AFN's FIRST anniversary...*

1. *Long Ago and Far Away*
  2. *I'll Be Seeing You*
  3. *I Love You*
  4. *I'll Get By*
  5. *Amor*
  6. *I'll Walk Alone*
  7. *It Had to be You*
  8. *San Fernando Valley*
  9. *Besame Mucho*
  10. *Trolley Song*
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Shortly thereafter Sergeant Pete Parrish, an AFN news correspondent, was killed while accompanying a paratroop unit into France.

Although the shooting has long stopped, this kind of dedication to the job continues after 40 years. As recently as 1982, two AFN staff members — Airman Mike Sutton and Private Bruce Scott — lost their lives in a helicopter crash near Mannheim, Germany, while covering a story for AFN Television.

The mobile units broadcast music and news to the frontline troops and fed news reports back to studio locations as well. The First Army unit scored a newsbeat on the whole world when First Army Commander LTG Courtney H. Hodges dropped in to announce the capture of Cologne.

While the armies were moving into Germany, troops were being stationed in liberated France, Belgium, Luxembourg, and the Netherlands. It was necessary to provide radio service to these men and women as well and the now rapidly expanding AFN began putting more and more stations on the air.

Radio people have never been particularly noted for their modesty and the predecessors of today's AFNers were no exception. War may, as General Sherman said, be hell, but its hellishness was lessened somewhat when AFN studios were opened in Paris. No cramped basement quarters this time. They were in former Emperor Napoleon III's Parisian palace. These elegant digs became the operating headquarters for the network although the administrative headquarters remained in London.

With Paris as a hub, other stations were opened in such hard-to-take locations as Nice, Cannes, Biarritz, Marseilles and Le Havre.

And Reims. The guys that chose Reims weren't modest either. They opened the station in the De Polignac castle which happens to be the home of Pommery champagne — nine million bottles of which were stored in the basement. At least there were that many when they moved in. No record exists of the inventory when they moved out.

The good life in France ended in 1946 when all these stations closed. It would not be until 1958 that AFN would return to broadcast again from French soil although never again from such lavish surroundings.

The wartime period saw some of the finest entertainment — and entertainers — visiting or working in front of the AFN microphones. Just a few to visit the London studios were Bing Crosby, Bob Hope, Jerry Colonna, Marlene Dietrich, Edward G. Robinson and Major Glenn Miller who, with his entire band, had joined the Air Corps and played frequent concerts for AFN from English bases. Actor Broderick Crawford was on the staff. Actor David Niven was on the staff of the combined AFN-BBC-CBC operation. Roy Neal, now NBC news chief in Los Angeles, was there too.

Although AFN today prides itself on its objectivity, it wasn't always that way. John Hayes recalls being ordered to play some totally obscure and totally terrible song such as "Lily From Laguna" at a precise time of day such as 1:06 p.m. "Once," he recalls, "we had to play *Sur le Pont d'Avignon* fourteen times in a single day." No one on the staff ever found out why, but it was obvious they were sending signals to the underground in France or some other occupied territory.

By May 1945, shortly before AFN's second birthday, the Russian offensive in the east and the allied offensive in the west led to the surrender of Germany. AFN had grown into a mammoth operation. John Hayes, the young captain who helped start it all, was now a lieutenant colonel. The network had grown to 63 stations scattered from Biarritz to Czechoslovakia; from London to Marseilles. The initial staff of eleven had grown to more than 700 who boasted their own airplane, vehicles and even their own shoulder patch which was, according to Hayes, "designed and approved by ourselves."

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*Although censorship of the news is happily a thing of the long-ago past on AFN, there was indeed censorship during World War II when the network was broadcasting from Great Britain.*

*The British assigned a full-time censor to the young network to insure that new and inexperienced broadcasters didn't inadvertently reveal wartime secrets on the airwaves.*

*His name?*

*A.C. Ensor.*

*Really!*

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## AFN/EUROPE 40th ANNIVERSARY

The end of the war found the Seventh Army mobile unit in Munich where it quickly put down roots into a permanent home. With typical modesty the permanent home was the mansion of famed German artist Kaulbach, used before AFN moved in as headquarters of the Nazi *Gauleiter*. Neither he nor his evicted staff could have dreamed that his no doubt unwelcome houseguests would stay until 1983 when they planned to move several blocks down the street.

Although the war was finished, AFN's job wasn't. The first phase of AFN's history was over. A new one was about to begin.

It was obvious the Americans were going to be around for a while. Those that had fought their way into Germany from the Normandy beachheads were soon heading home. They were being replaced by new troops arriving overseas for the first time. Like AFN's original audience in the U.K., they were lonely and homesick. A voice from home was every bit as important to them as it was to the earlier audiences.

AFN took on the challenge and began to dig in.

The first station on the air in Germany was AFN Munich.

Its debut was not exactly auspicious, according to its first commander, Major Bob Light.

Light, now a prominent Southern California broadcaster, moved his Seventh Army AFN mobile van into Munich on June 10, 1945 and began broadcasting June 11th. He signed on the station the

Nowadays radio and television networks — including AFN — pay great attention to who is in their audience at a given time of day.

That problem wasn't a problem at all when AFN began broadcasting from Germany in 1945-46.

MEN and more men... that's who the network was talking to.

At that time there were 335,000 troops in the listening area — almost all of them men.

Total dependents amounted to a mere 3,126 but even then AFN was trying to please everyone. The network developed and broadcast a show called "Women's World" just for the 1 percent of the audience made up of females.

very first morning with a cheerful "This is AFN Munich, the voice of the Seventh Army."

Unfortunately there were a couple of details about which Major Light was unaware. One was that the Seventh Army had moved out and General George Patton's Third Army had moved in.

Another was that Patton was listening while he shaved. Still another small detail was that the short-fused general lost control of both his temper and his straight razor when he heard that he was listening to the "Voice of the Seventh Army." He lived up to his nickname "Blood & Guts" that morning as the blood streamed down his face and he screamed to his aide that he wanted "that blankety-blank court-martialed."

Within a few weeks AFN Stuttgart went on the air although initially it was fed from the Munich studios. The combined power totalled 200,000 watts and because the radio band was much less crowded and average power much lower in those days, this giant voice was heard throughout Europe with ease.

AFN Frankfurt, then just another station, began operation on July 15, 1945 from a requisitioned house on Kaiser Sigmund Strasse, only a few blocks away from today's headquarters. The staff sound-proofed it by lining the walls with blue-grey *Wehrmacht* uniform cloth. Before the job was done, the Glenn Miller band showed up to do a concert. It had to be held outdoors on the lawn to the delight of the neighbors and passers-by.

In August 1945 both AFN Berlin and AFN Bremen began broadcasting. Berlin is now still very much in operation and still located in the suburb of Dahlem although in a brand-new building especially designed for its combined radio-television program center. AFN Bremen moved slightly north to Bremerhaven in 1949 and continues today to serve the Port City area.

AFN Headquarters remained in London at this time, 1945, but when General Eisenhower announced he was moving his headquarters from London to Frankfurt, it didn't take any particular genius on Colonel Hayes' part to know he didn't have much choice but to follow suit.

Hayes sent First Lieutenant Jim Lewis to Frankfurt to search for a home for AFN

### 1942: AFN cuts its own records.

According to industry sources, a poll taken in 1945-46 showed that only one person in ten in the United States owned a radio.

Apparently AFN was doing something that appealed to its listeners in those days because an Army Exchange Service spokesman at that time announced the PX had sold 102,000 radios the first year it operated in Germany. That's about one radio for every three soldiers.

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Longtime listeners to AFN can remember with pleasure some of the great programs of yesteryear. Maybe "Music in the Air" or "Midnight in Europe" or "Week-end World" or "Sunday Syncopation." There are probably as many opinions about what was the "best" show as there are opinions. On the other hand, what about the WORST show? Certainly a strong contender has got to be a program called "Hear Your Lyrics". It was broadcast from AFN Berlin to the entire AFN network every Saturday afternoon back in '46. On it, the DJ played all the records at half speed so listeners could copy down the lyrics of currently popular songs.

Headquarters. Lewis quickly decided the already overcrowded AFN Frankfurt radio station wouldn't do. By now this facility had moved from its poorly sound-proofed house on Kaiser Sigmund Strasse to the Frankfurt Military Compound.

Lieutenant Lewis quickly decided this was too close to the flagpole for his rather free-wheeling broadcasters. He realized that it might make the then restrictive non-fraternization and curfew regulations a bit easier to take if the staff could be moved out of the shadow of the highest headquarters in Europe.

Besides, he reasoned correctly, being located in a more isolated location might make "drop-in" inspections by the brass somewhat less frequent.

In 1945, Hoechst was a comparatively small, quiet village perched on the banks of the Main a few miles downstream from Frankfurt.

Dominating the skyline of the village, as it had since medieval days, was the Hoechst Castle. Construction was first begun on the castle in 1356 when Charles IV declared Hoechst a fortified town. It was destroyed by fire in 1396 and rebuilt between 1397 and 1404.

In the late 16th century a Renaissance addition was added. It was damaged again by fighting during the Thirty Years War in 1622 and again during a siege in 1635. Perhaps its most famous guest was Napoleon who stopped in on his way home from Russia after his chilly reception there.

It passed through many hands over the centuries and in 1908 was purchased by the Count von Bruening from the Prince of Nassau-Usingen. The von Bruenings were still living there in 1945.



**Announcer awaits cue in one of the first AFN stations, in Paris, France.**

At least they were until Lieutenant Lewis dropped by in August 1945 on the pretext of a "fire inspection."

AFN had found a home and the "castle era," which was to last until 1966, had begun.

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*It's absolutely standard policy throughout the broadcasting business to let your listeners or viewers know what's happening when things go wrong.*

*There were at least three times during 1943 when AFN wasn't able to do this. The network would momentarily go silent and then mysteriously resume broadcasting without a word of explanation. If anyone has been wondering about this for the past 40 years, we can now explain that V-1 rocket bombs exploding nearby knocked the needle off the record.*

*AFN staffers were forbidden to mention such annoying incidents on the air on the perfectly sound theory that there was no point in telling the senders of the bombs where the darn things were landing.*

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#### **1949: AFN works quite closely with Hessischer Rundfunk.**



The oldest part of the castle, the tower which had loomed over Hoechst since the 14th century, was converted into billets for the unmarried staff. The renaissance addition, connected via a bridge across the moat, became offices and studios. To this day the eyes of old-timers on the AFN staff and former staffers cloud with nostalgia as they invariably think back to the peaceful gardens, the winding river beneath the walls and the elegant statuary gracing the grounds. And it is inevitable that they will retell the stories of the castle era which by now have become enduring legends of the wild and wonderful days when they lived and worked in a romantic castle on the Main.

Perhaps they will remember the overly realistic Halloween broadcast called "The Thing in the Tower" in which a terrible Teutonic monster took over the tower with intent to do unimaginable things to the staff. The choking gasps of the cast were so realistic a contingent from the 793rd MPs showed up, sirens screaming, to rescue the beleaguered AFNers.

They will talk about the lovely tradition which continues to this day and started with a vow by a local village family that they would offer music from the top of the tower each Christmas in exchange for the safe return of their sons from the war of 1870.

They'll remember the long string of anniversary parties held in the castle gardens each Fourth of July.

Some remember the memorable interview with King Hussein of Jordan which began "How about telling us, King..." Or the newly assigned officer who met the Beach Boys coming down the stairs after an interview and ordered them to get their hair cut immediately. Memories of Yehudi Menuhin playing his violin in studio A, of Senator Styles Bridges writing his report on his European visit in a borrowed office and of Ella Fitzgerald and Louis Armstrong dropping by for a visit, all are fresh.

Celebrities were a common sight during the early occupation days. The war was over, the boys overseas wanted to see shows and the celebrities were anxious to oblige. And, it seemed, they all visited the castle for an interview, a performance or just a short libation in the AFN Club located in the former castle stables. A few of them included Bing Crosby, Bob Hope, Dorothy Lamour, Leopold Stokowski and Lily Pons, Eddy Arnold, Les Paul and Mary Ford, Hank Williams and Hank Snow. The list is endless.

Mickey Rooney was assigned to AFN for a period shortly after the War. Later Gary Crosby, Bing's boy, joined the staff. The military personnel system failed to assign Vic Damone — instead it had him counting sequins in a Special Services Depot — but he found AFN more fulfilling and managed to spend much of his tour in Europe as an AFN volunteer. Rosemary Clooney's brother Nick and Johnny Cash's brother Tommy both served their military time with AFN.

Raymond Burr often dropped in and appeared on the frequent dramatic presentations produced by AFN. So did Vincent Price and even Buster Keaton. Visitors might run across Bill Holden or Jayne Mansfield or General Curtis LeMay or Lowell Thomas or Paul Anka. Mostly though, they would see the staff rushing frantically to meet deadlines.

AFN London signed off for the last time on December 31, 1945 and, as 1946 began, Germany became the focus of operations. It was necessary to shut down some of AFN's sprawling operations and Colonel Hayes handed the job to a captain named Robert Cranston, his deputy. Soon shut down were stations in Nancy, Dijon, and the Riviera. A few years later, Cranston would reappear.

The period between the end of the war in Europe and in the Pacific saw AFN feeding a super-powerful captured transmitter

in Munich which served an audience in, of all places, China-Burma-India. Someone then got the idea that China was a little outside the area of AFN's area of responsibility and the transmitter was turned over to the Voice of America.

Lieutenant Colonel Oren Swain became AFN commander in 1946 and it fell to him to shape up the "civilians in uniform" who had manned the network during the free-wheeling wartime days. As former staff member Ted Shoemaker says, "They had run a great network but mili-

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*Although both by U.S. and German regulations AFN is chartered to only broadcast in English, there are exceptions. By a special ruling, some Spanish is used on certain occasions for the benefit of Spanish-speaking troops.*

*But Russian?*

*Well, it did happen once. In 1945 when American and Russian troops finally joined forces in the final days of World War II, an AFN mobile van was nearby and produced a program in Russian for its then-allies.*

*It was a radio first. And last!*

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tarly they gave a new meaning to the term 'sad sack'."

Colonel Swain also did some "civilianizing" while he was doing his "militarizing." Talented military personnel were encouraged to take overseas discharges and stay with the network in a civilian capacity.

Swain says at that time he was by no means certain AFN would continue to operate for long into the post-war era. Money with which to operate was based on no solid foundation and the military now ran by firm rules, not the "let's do it and worry about regulations later" wartime attitude.

Then history stepped in.

AFN proved its worth by its complete coverage of the Nuremberg War Crime Trials. Then came the Russian blockade of Berlin and the biggest news challenge of the post-war years.

During the bleak days of the Berlin airlift, AFN Berlin went on the air 24 hours a day as an audible reminder to Berliners of the American presence in the city. It became proof to many that the Americans intended to stay. (And it also provided an entertaining homing signal to the American airlift pilots because the transmitter lay right on the flight path into Tempelhof.)

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**Paul Anka, here with LTC Robert Cranston, is a long-time friend of AFN.**

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*Broadcasting has changed a lot since the early days before tape recorders made it possible to eliminate many mistakes before they ever got on the air. When AFN first started, announcers and on-the-air personnel only had one chance to say the right thing at the right time.*

*Consider, then, the situation in which AFN Munich announcer Sergeant Lee Schulman found himself in June 1946. He was doing a live broadcast about GI students at a mountain-climbing school on top of the Zugspitze. While the broadcast was on-the-air, one of the students fell and was injured. Schulman covered the rescue.*

*Nothing any good reporter-announcer wouldn't do, of course, but to get close to the scene, Schulman had himself and his 40-pound transmitter lowered to the site of the accident, talking all the time. ... which isn't easy when you're swinging from the top of Germany's highest mountain at the end of a 200-foot rope.*

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With the end of the blockade, the thinking of the Western occupying powers changed; Germany, they soon realized, was an ally. The NATO treaty was drawn up and ratified and, with it, AFN was assured it would be around to play its part in continuing to serve the Americans assigned to the NATO alliance in Northern Europe.

Network newsmen continued to cover the major events of the day. AFN microphones were in Bonn for the live coverage of the formation of the West German Government although not much in evidence. Newsman Tom Weriu had neglected to wear the formal clothing protocol demanded and found himself describing

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*'Way back in 1954, the STARS & STRIPES used to run a column of GI poetry called PUPTENT POETS. Just to prove that things don't change all that much in 30-odd years, the following ode is reprinted. It was written by a nameless budding Shakespeare whose sentiments aren't much different from those of some of the letter writers in STARS & STRIPES today.*

*I wake up at six  
And what do I hear?  
Screamin' an' hollerin'  
Right in my ear.  
Sounds like the scream  
of a dyin' pig,  
Or maybe the roar  
of a Russian MIG.  
So I jump out of bed,  
And what do I find?  
Hillbilly jumpin'  
With "Rise and Shine".  
Egad! What a way  
To start the day.  
That stuff should be played  
Far, far away!*

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events while peering out through a potted palm behind which officials had hidden him.

AFN covered the Berlin riots in 1953 and the construction of the wall in 1961. When President John Kennedy made his famous "Ich bin ein Berliner" speech, AFN was there.

The network, which had been shrinking in size, began to grow again with the signing of the NATO treaty. As large troop concentrations were developed, AFN installed stations and transmitters to serve these audiences. AFN Nuernberg went on the air in 1950. AFN Kaiserslautern signed on from a van in an open field in February 1953 and moved into its present permanent home in April 1954. Because so many Americans were stationed in France, which was then a member of the military arm of NATO, negotiations were started with the French

government to begin broadcasting from there once again. The negotiations proved to be a nightmare. In those pre-de Gaulle days, French governments came and went with persistent regularity. Negotiations dragged on and it was 1958 before AFN once again broadcast from French soil with small 50-watt FM transmitters at most bases and studios in Verdun, Orleans, and Poitiers.

French sensitivity to the predilection of American comics to poke fun at a nation which, at the time, seemed unable to govern itself resulted in an agreement in the final negotiations that AFN would not broadcast such material. This included a restriction on commentary about France of any kind, even if rebroadcast from an American commercial network. To insure compliance, a French government official was assigned to the network.

AFN's return to France was to last only nine years. In 1967 de Gaulle withdrew French forces from NATO control and forbid foreign troops to be stationed inside France. Once again AFN sadly signed off. The final record played over AFN France, according to legend, "accidentally" happened to be titled "Good-bye, Charlie."

The equipment in France was packed and moved out, much of it right along with NATO and SHAPE headquarters who moved to Belgium, closely followed by AFN.

The 1950's and early 1960's were probably AFN's glory days. The draft was catching large numbers of experienced radio broadcasters who were anxious to hone their skills while on active duty. Funding allowed full-time news bureaus in Paris, London, Bonn, and at most affiliates. Television was beginning to boom in the States, but was just a dream for AFN. U.S. television, however, was causing many old favorite radio programs to disappear and it became necessary for AFN to increase production of programs. For a time the network was churning out

a phenomenal 75 hours of live programming each week including live drama, band pickups, play-by-play sports, and specially prepared extended news and special events programs.

If ever there was a "Mister Military Broadcaster" it would have to be Robert S. Cranston who, as a lieutenant colonel, was AFN commander from 1960-1964. His entire career, military and civilian, spanned the history of military broadcasting. During World War II he served as executive officer to AFN Commander John Hayes. After the war he commanded the "Blue Danube Network" headquartered in Austria. Back in the U.S. he was the Army's first television officer and technical advisor on Phil Silver's "Sergeant Bilko" shows. He was a combat correspondent in Korea before coming to AFN as Commander. This was the period the network under his direction reached its productive peak in radio including such still-remembered programs as Weekend World, Tempo and many others.

On leaving AFN, Cranston was promoted to Colonel and became Commander of the Armed Forces Radio and Television Service (AFRTS) in Los Angeles. Following his military retirement in 1973, he returned to Washington where he became head of the Armed Forces Information Service (AFIS) and continued to direct the activities of military broadcasters world-wide.

On the occasion of his retirement from Federal Service effective April 1, 1983,

AFN's Commander LTC Charles R. Crescioni, sent a message telling Cranston he "would always be on active duty with AFN." Cranston replied:

*"Thank you for your kind message... AFN is my alma mater and I appreciate your offer, which I accept, to always be on active duty... my special thanks to all the staff, especially those who are my personal friends, for the magnificent accomplishments of the network during my time here at AFIS. Bigger things are yet to come... I know that all of you are more than equal to the challenge..."*



## AFN/EUROPE 40th ANNIVERSARY

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*... and then there was the time back in 1970 when AFN, in the person of one of its most creative staff members, took on the prestigious New York Times — and won. It all started when The New York Times printed a piece written by its publisher C.L. Sulzburger which read in part: "Broadcasts of the U.S. Armed (sic) Forces Network... are, as everyone knows, aimed at the L'il Abner I.Q. of the average GI."*

*This caused a hackle or two to rise on the head of Bob Matthes, then as now the creative mind behind the better spot announcements heard on AFN. He sent off a letter to the Times and they printed it. It read in part: "AFN is on the air daily with the types of radio reminiscent of American networks before the advent of television. It has newscasts which in terms of completeness, civilized delivery and mature journalistic judgment, are as good as anything this listener has ever heard from an American broadcasting source. The pace of the American Forces Network is more leisurely, much less noisy and far freer from synthetic urgency than its counterparts in the States. All in all, it is an admirable ambassador on the airwaves." It was only after the Times printed his letter that Matthes revealed it was written by someone else: famed New York Times columnist Jack Gould, who had printed it in 1966 in Mr. Sulzburger's very own newspaper.*

\* \* \*

*Ever since men with mouths have faced microphones, mental malfunctions have caused announcers and newsmen to say things they had no intention of saying when they opened their mouth. Such slips of the tongue cause dismay to the boss and glee to the listener.*

*AFN is no exception. One of the more recent slips was on a newscast which reported with all due solemnity that an accident victim was taken to the hospital suffering from "eternal bleeding."*

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## **AFN/EUROPE 40th ANNIVERSARY**

It was during the last year of Colonel Cranston's command that AFN faced the kind of nightmare situation that every broadcaster dreads.

November 22, 1963 was a slow news day. At the castle, news editor David Mynatt was getting ready to broadcast "Report from Europe," a roundup of events from around the continent.

The regular quarterly program meetings had just concluded and Program Director Don Brewer was hosting the affiliate program chiefs at a cocktail party in the Frankfurt Officers' Club. Also attending was V Corps Commanding General Creighton Abrams.

Colonel Cranston was stuck in a traffic jam on the autobahn trying to return to Frankfurt from a meeting with USAREUR Headquarters in Heidelberg. The biggest challenge in AFN's broadcasting history began at 7:34 p.m. when the teletype in the castle newsroom typed out a message:

**PRECEDE KENNEDY**

**DALLAS, NOV 22 (UPI) — THREE SHOTS WERE FIRED AT PRESIDENT KENNEDY'S MOTORCADE TODAY IN DOWNTOWN DALLAS.**

"Music in the Air," then one of AFN's most popular programs, was on the air hosted by Sergeant Lloyd Eyre. Specialist Four John Grimaldi, in the newsroom, noticed the wire immediately but because there was no indication of injuries to members of the motorcade, refused to panic and decided to stand by for further developments. They weren't long in coming. At 7:39 the machines typed out:

**FLASH**

**FLASH**

**KENNEDY SERIOUSLY WOUNDED  
PERHAPS FATALLY BY ASSASSIN'S BULLET.**

Grimaldi ripped the copy from the machine and ran it in to Mynatt.

AFN policies have always been extremely conservative about breaking into programming for news flashes. Although completely aware of policies and knowing that there would be a regular newscast in 20 minutes, Mynatt didn't hesitate. He grabbed the copy and burst into the "Music in the Air" studio, telling Eyre to put him on the air.

At 7:41 AFN listeners heard Mynatt, his voice quivering with emotion, say "Ladies and Gentlemen, we interrupt this program for a special news bulletin. President Kennedy... on a visit to Dallas, Texas... has been reportedly seriously

wounded — perhaps fatally." His voice broke as he continued, "We'll have more as it is received here at AFN."

It would be days before broadcasting would get back to normal. Newsmen taking their dinner break in the AFN club heard the announcement on the house speaker and rushed back to the newsroom. The Charge of Quarters was trying frantically to reach Brewer and the program staff at the Frankfurt Officers' Club. Cranston heard the news and continued fighting traffic to get back to Frankfurt. A second update came over the wire and Mynatt again pre-empted the airwaves and read a report that both President Kennedy and Texas Governor Connally had been hit.

Inexorably the clock continued to move to 8 p.m. when "Report from Europe" was due to begin. No further news came over the wire by 8 o'clock so Mynatt, having no choice, began the regularly scheduled program. As short bulletins came across the wires, Grimaldi ran them in to Mynatt for airing and he interspersed them into the show.

When he went off the air at 8:15, AFN had cancelled all its regularly scheduled programming and was not to resume it until after the President had been buried in Arlington Cemetery.

Colonel Cranston managed to get through on the telephone which was being blocked by the hundreds of listeners who wanted a personal report on the situation. He ordered up the Atlantic Cable for direct reports from the U.S. and, because in those days the stations normally signed off at midnight, ordered continuous broadcasting.

Brewer and his program staff were reached and en masse rushed back to the studios in the Hoechst Castle.

At 8:25 a flash came from CBS Radio that Kennedy was dead.

Wilhelm Loehr, then as now an AFN music librarian, rushed back to the castle to begin preparing special music programming. AFN newsmen fanned out to gather European reactions for insertion into the continuous news coverage. It was four days of high drama. The arrest of Lee Harvey Oswald. Oswald's death at the hands of Jack Ruby. The funeral. Reports to the public by new President Lyndon B. Johnson.

AFN's reputation for fast, accurate and objective news coverage took a quantum leap because of its total coverage of the tragic events of November 1963. Several German newspapers criticized the penny-pinching coverage of the German radio as compared to AFN's. (Nobody could accuse AFN of penny-pinching. The cost of the Atlantic cable was four dollars a minute, a large sum in those days, and AFN stayed with it four days.) The network's days in the romantic von Bruening castle were numbered. The *Farbwerke Hoechst*, Germany's giant chemical combine, bought the castle from the Von Bruening family in 1962 and told the Bonn Government it would like to reclaim it for its own use to include a city and company museum.

Bonn quickly agreed, as did AFN. While most staff members appreciated the beauty and charm of the castle, no one was so romantic that they would not have preferred a building without creaking floors in the studios, no wintery drafts on the back of the neck and — hallelujah! enough lavatories so no one had to queue up in the hallway waiting for a vacancy. Bonn selected a site next door to the extensive *Hessischer Rundfunk* facilities in Frankfurt. The choice couldn't have been more fortuitous, at least for AFN. Socially, personally and professionally, the contacts between the two broadcasting organizations have grown steadily, to the benefit of both staffs and audiences through the years. The first set of plans were turned down flatly by the U.S. authorities because there were no outside fire escapes.

This was a bit of American quaintness as far as the German designers were concerned. They preferred fireproof construction and fire stairs.

Finally plans were approved by both governments which incorporated the latest ideas in broadcast engineering. Costs, to be borne by the German government in return for the right to reclaim the castle, were about \$2.3 million. The plans included highly sophisticated soundproofing including burying the studios deep inside the core of the building and mounting them on gigantic springs. Air conditioning for the highly heat-sensitive equipment was provided. All metal used in construction was bonded together and completely grounded. Ground was broken in 1964 and in 1966 AFN moved out of its 14th century home and into the 20th century. What the new building lacked in esthetics and romance, it more than made up for in convenience and efficiency.

All the speeches at the dedication ceremonies made note of the wonderfully adequate space and the numerous large radio studios — facilities, everyone pointed out, that would be more than adequate for as long as AFN existed.

The speakers were partly right. The facilities were perfectly adequate for seven years. Then came television!

American television in Europe had actually begun on an extremely limited scale in 1957 when the Air Force installed small black and white transmitters in Spangdahlem, Wiesbaden, Rhein-Main, and Vogelweh which were fed from a studio at Ramstein Air Force Base. It took until 1971 before the first Army installation (at Bad Kreuznach) was able to tie in to the system. From then on things moved quickly.

Robert Froehke, then Secretary of the Army, visited Europe in 1971 and declared that "... the one biggest boost to morale in Germany would be to give our troops and their families American television."

This statement set Army wheels in motion and Project J7 (Scope Picture), with the object of expanding television to U.S. Forces in Germany, was energized. Involved in the planning and execution were such disparate bedfellows as

USAREUR, USAFE, U.S. Army Communications Command, 5th Signal Command, U.S. Army Television Audio Support Activity, AFN and others. Then Commander in Chief, USAREUR, General Michael S. Davison, gave first priority to the troops in more isolated, forward areas. Next to get television, he instructed, would be non-headquarters units away from major population areas. Headquarters in large cities would be the last to receive it. The first two of these three phases would be handled by the Air Force. Then, as the Army became the numerically dominant recipient of the service, it would assume responsibility for phase three and the operation of the completed network.

Transfer of control of television to the U.S. Army — to be operated by AFN — was made in July of 1973 as the network celebrated its thirtieth birthday. By then the Air Force had completed Phase II of the Scope Picture expansion with the completion of 46 television transmitters and 64 microwave links. Black and white service was now available to 41 per cent of the U.S. Forces in Germany.

Planning and engineering the Phase III installations was complicated by the need to limit signals, as much as technically possible, to troop and dependent audiences only. This had to be done to avoid interference with German TV transmissions and to restrict wide dissemination of programs which are supplied at low cost by the owners for reception by DoD personnel only.

In August 1973 it was directed that by 1976 all AFN television facilities would be color-capable. Since Phase III was already designed to accept a color signal, it was necessary to up-grade the earlier phases.

While expansion of the television distribution system was going on, the programs originated from rather primitive studios at Ramstein Air Force Base near Kaiserslautern. Programing was in black and white only and transmitted in the European PAL system. This caused numerous problems, not the least of which was the restriction to AFN of more than twenty hours weekly of program material by the owners. They feared the availability of their programs to the general public would work against possible commercial sale in Germany. Broadcasting in PAL also meant persons who had brought their American sets with them from home could not receive the TV picture without set modification.

Finally the system was completed. The Frankfurt radio studios had undergone more than a year of reconstruction and modification to accommodate the brand new color television complex.

At midnight October 27, 1976, the last reel of black and white film ran through the antiquated projector at Ramstein. Fifth Signal Command crews began the job of reversing the microwave paths so the network could feed FROM Frankfurt instead of TO it.

At noon October 28, not without a lot of crossed fingers and eyes raised toward heaven, a camera was symbolically uncapped by AFN Commander LTC Floyd A. McBride, assisted by the USAREUR

Deputy Chief of Staff, MG Dean Tice. And, as planned, there was AFN — in blazing, living color.

The new color signal was in the American NTSC standard and very quickly programing restrictions were dropped. Within the first color season, AFN was telecasting virtually all of the most popular programs then being seen in the U.S.

The assumption of the television mission in 1973 marked the beginning of a period of unparalleled activity for AFN. Succeeding commanders challenged the staff to accept more and more responsibility and provide better and more professional service to the radio and television audiences. It seems self-evident that the staff rose to the challenge.

Under the present Commander, LTC Charles R. Crescioni, the staff numbers about one-half of what it was on AFN's twentieth anniversary. In spite of this dramatic drop in numbers, his staff

... provides a 24-hour radio service instead of 19-hours as in 1963.

... broadcasts a 24-hour FM service in a number of locations, a service which did not exist 20 years ago.

... provides extended television broadcasting from four locations (about 120 hours a month from Frankfurt and in Berlin; slightly less in Bremerhaven and SHAPE, Belgium.)

... provides around the clock news, 24 hours a day, seven days a week.

... produces daily, award-winning radio and television newscasts (with a news staff slightly more than half the size of the 1963 radio-only staff).

... has added a full time radio station (AFN Wuerzburg) to the family of AFN affiliates — without any increase in authorized personnel.

... copes with the greatly increased technical requirements such as maintenance, installation and procurement made necessary by these added services.

... has assumed responsibility for training an increasingly younger staff on more advanced techniques and equipment.

... provides more live radio air time devoted to broadcasting information more needed by the listener than ever before in AFN history.

... attempts to cover activities of interest to the television audience — and does it darn well considering only two, three or (if very lucky) four special events teams daily cover an area larger than the state of Oregon.

How does AFN cope with a constantly expanding mission and a constantly decreasing staff? Just like the rest of the military establishment — better planning, better leadership, a sense of dedication, and damn long hours.

On the occasion of the network's 40th Anniversary, the staff can look back with pride at the thousands of dedicated men and women who preceded them in providing four decades of uninterrupted information and entertainment to Americans and their families.

By turning their eyes to the future, they can see increasingly complicated technology, a continuing need for the services historically provided so well and, more than likely, a mission which will continue to grow.

With 40 years of organizational pride behind them and with a half-million viewers and listeners figuratively looking over their shoulders as they work, they wouldn't want it any other way.

## This is AFN... today!

When AFN Berlin signed on the air August 4, 1945, sixty percent of the city lay in ruins and the station consisted of an improvised hut on the back of a truck with a transmitting antenna strung between two trees.

Today the ruins are gone and the Berlin affiliate is a modern broadcasting show-

place. The story of AFN Berlin is also the story of the post-war history of this exciting city.

By 1948 when the Soviets drew a blockade around the city, AFN Berlin was established in modern studios, broadcasting from a 400-foot antenna. Normal broadcast times were only 19





hours a day, but because Air Force pilots requested the station stay on around the clock so they could home on the signal, the station began a 24-hour operation. When the airlift ended in 1949, AFN resumed its 19-hour schedule. Then, in the 60s, the East Germans began broadcasting an English language propaganda program called "Berlin International" which they put on AFN's frequency the instant the station signed off.

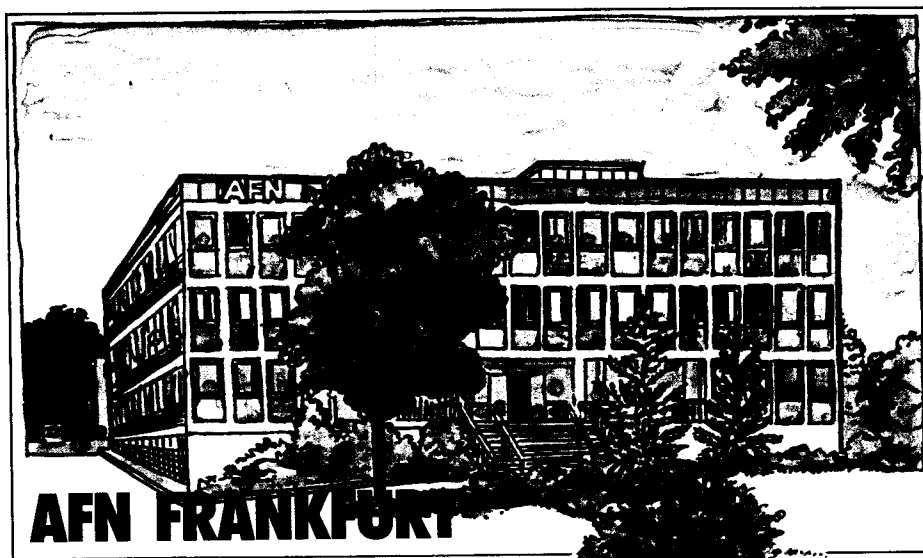
Visiting officials from Washington heard tapes of this anti-American propaganda effort and ordered AFN Berlin to stay on the air around the clock.

The station has reported history in the making. Stories covered in depth include the East German uprisings in 1953, the construction of the infamous Berlin wall in 1961, President Kennedy's "Ich bin ein Berliner" speech in 1963 and subsequent

visits by Presidents Nixon, Carter and Reagan. Almost every world figure to visit Berlin faces an AFN microphone or camera.

Today AFN Berlin is located in one of the most modern radio/television facilities in the world. Located across from U.S. Army Headquarters, Berlin, at 28 Saargemunderstrasse, the AM-FM radio portion of the facility has two stereo studios, two mono studios and a news studio. The TV studio can accommodate six separate sets and is equipped with three color cameras and the latest video control equipment.

AFN Berlin serves a community of about 15-thousand U.S. military members and their families. Major units include the Berlin Brigade, Field Station, Berlin and the 7350th Air Base Group at Tempelhof Air Base. □



Perhaps one of the most common misconceptions about AFN is the thought in many listeners' minds that AFN Headquarters and AFN Frankfurt are one and the same. — Not so.

Although the Frankfurt station shares office and studio space with Headquarters, the station operations are — like those of its eight sister stations — geared exclusively to the local audience it serves.

AFN Frankfurt has a giant voice. Its 150-thousand watt transmitter is three times more powerful than any commercial radio station in the U.S. It also transmits from lower powered transmitters in Fulda, Bad Hersfeld, Wildflecken, Bonn and Giessen.

Although the story of AFN Frankfurt parallels that of the network, the station started out as just one more outlet. At the end of the Spring offensive in 1945, AFN moved into Germany with the troops and set up radio operations in Frankfurt, Munich, Stuttgart, Berlin and Bremen. Opening day for the Frankfurt station was July 15, 1945 and the first studios were in a residence located only a few blocks from its present home. When Gen-

eral Eisenhower selected Frankfurt to be his headquarters, AFN did the same and the Frankfurt station took on a new importance. When the network headquarters moved into what was to be its home for twenty-one years, AFN Frankfurt moved right along with it, into the von Bruening castle in Hoechst. In 1966 the Castle era came to a close. The new headquarters was completed at Bertramstrasse 6, next door to the German radio and television studios of *Hessischer Rundfunk* and across the street from the Frankfurt Exchange. Once again, as the headquarters moved, so did the Frankfurt affiliate — this time to an ultra-modern facility with eight, count 'em, eight studios. This idyllic state lasted until 1976 when television moved in to share space. Four of the original radio studios are now dedicated to television operations. The remaining studios still serve as mono- and stereo-recording, production and broadcasting studios. FM became a reality on November 12, 1973 and this second stereo service is now heard from a powerful transmitter located on top of the Feldberg, Hesse's highest mountain. □

## AFN KAISERSLAUTERN

AFN was in its tenth year when the Kaiserslautern studios joined the family. As a station, it was great. As a studio, it wasn't much. In fact, it was a van parked in the middle of a muddy field on Kleber Casern with a transmitter radiating a measly 350 watts.

Power soon was increased to 10,000 watts and construction began on a building to house the station on 5th Avenue, Vogelweh. The on-the-air light went on from the new building for the first time on October 21, 1954 after Major General Miles Reber, Commanding General, Western Area Command, cut the ribbon. The Western Area Command no longer exists but AFN Kaiserslautern does and so does the building, the first in the AFN system constructed specifically as a radio station. It is still home to the staff of twelve who serve what is said to be the largest concentration of Americans outside the Continental United States.

The station also feeds its programming to audiences in Bitburg, Pruem and Pirmasens. It is also heard, on a limited scale, in AFN's ancestral home in the United Kingdom. The signal is transmitted to a number of American air bases in England by way of tactical circuits and put on closed circuits there to various clubs, shops and messes.

Service originally was only on the AM radio band. But in recent years, 26-year veteran engineer Johann Huber and his engineering staff have installed 24-hour, fully-automated FM stereo with transmitter at Pulaski Barracks. This offers alternative programming to the giant audience in the AFN Kaiserslautern listening area, which also includes USAF Headquarters at Ramstein Air Base. □

## AFN BREMER- HAVEN

Since the day AFN Bremerhaven signed on the air (from Bremen in those days) on 28 July 1945, the station has always shown a certain amount of inventiveness. For example, soon after going on the air the station lost its First Sergeant due to rotation home. Who could now sign passes, morning reports and other vital documents? Being good broadcasters, the staff advertised for a new First Sergeant on the air. They got one!

Initially the station operated out of a mobile van located on Gabriel-Seidl Strasse in Bremen. In those days Bremen, in the British Zone, had the majority of the troops although more and more were moving in to Bremerhaven. Suddenly

"by command direction" it was announced that the station in Bremen would be closed. Once more inventiveness took over and Major General Harry Vaughn, the local commander, (and who was to be heard from again soon as President Truman's aide in Washington) received a petition signed by 10-thousand listeners — and the station remained in Bremen for three more years.

By October 1948 the majority of the listeners were in Bremerhaven and the station moved to Building 2, Carl Schurz Kaserne. A 1-thousand watt transmitter occupied the basement. This was soon moved to the dock area where it remains. In 1962 the station moved to Building 1 where it still is but the power of the transmitter was increased to 5-thousand watts. On 21 August 1979 the station began transmitting to troops in Osterholz-Sharmbeck on FM 92.9 MHz.

One month after its 30th birthday in 1975, AFN Bremerhaven became the first of AFN's color television stations. The AFN Headquarters in Frankfurt was still converting its building to accommodate color. Bremerhaven signed on with color TV on 25 August 1975.

Once again staff inventiveness paid off. Although not designed to do "live" television, they wanted to produce local interviews. Unfortunately there was no room big enough for guests AND a camera. The inventive solution? Put the guests in the studio and the camera in the latrine across the hall. Things have improved considerably since that primitive beginning but AFN Bremerhaven continues to serve well its radio and TV audience in *Norddeutschland*. □

## AFN STUTT GART

AFN Stuttgart is one of AFN's "old timers," having signed on the air from its own studios on March 17, 1948.

Actually AFN broadcast from Stuttgart from the very beginning of its Germany operation, but originally the Stuttgart transmitter was fed from AFN Munich. Because so many American troops were moving into the Stuttgart and surrounding areas, it became necessary to construct studios in order to serve them.

The station's first home was on the top floor of the Graf Zeppelin hotel in downtown Stuttgart. In the autumn of 1953, the station was relocated to the *Mittnachtbau* on *Koenigstrasse*. This building was later returned to the host government and in March 1959 AFN Stuttgart moved to its present location in the American Elementary School at Robinson Barracks.

The facility consists of two on-air studios, one of which is stereo. There is also a stereo production studio, a master control, FM automation area and a large record li-

## AFN MUNICH

brary as well as administrative and technical offices.

In October 1970 FM became a reality in Stuttgart, first in mono and, in 1972, 24-hour stereo. FM is on 102.4 Mhz, and AM is transmitted on 1142 KHz with 10,000 watts. AFN Stuttgart also feeds transmitters in Mannheim, Heidelberg, Karlsruhe, Goepfingen and Ulm.

Although television is not originated from Stuttgart, the station is a part of the AFN TV system. The staff has been trained to produce television stories and has its own Electronic News Gathering (ENG) unit which it uses frequently to cover important events in the area which are sent to Frankfurt for telecasting throughout Germany.

Important organizations served by the Stuttgart station include EUCOM and VII Corps Headquarters, USAREUR Headquarters, numerous units of the 1st Armored Division and VII Corps Artillery plus the many support units in the Baden-Wuerttemberg Support District. □

AFN Munich enjoys the distinction of being the first American radio station in Germany. It first took to the air 8 June 1945. Although today it serves Southern Germany 24 hours a day with a total staff of eleven, it wasn't always thus. By 1948, the station had grown to include a staff of ten announcers, five music librarians, forty German nationals, two musical groups including a salon orchestra and a special group to provide music for dramatic shows, thirty-five enlisted men and five GI musicians on detached service. AND it was the only station in AFRTS history, as far as can be determined, to

have its own symphony orchestra — sixty-five musicians led by the former conductor of the Sophia, Bulgaria, City Opera.

The station's programs must have been good. In 1947 the local area commander asked the station to sign off the air at midnight because he felt his troops weren't getting enough sleep.

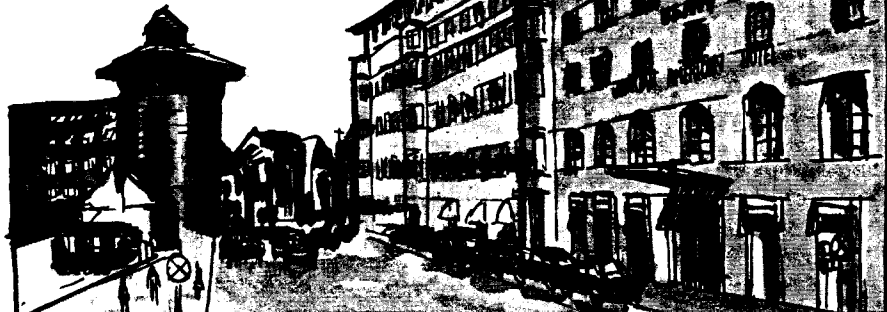
In those early years, the military's problem was what to do with its excess personnel and the many talented displaced persons for whom it was responsible. By the early 1950's, this was no longer the case and AFN Munich was down to a more realistic staff of eighteen.

When AFN reopened stations in France in 1958, the network Headquarters remained in Frankfurt, AFN France Headquarters opened in Orleans, France, and AFN Munich became Headquarters for Germany. During this period Munich originated about eight hours daily of programming for the Germany portions of the network. After the French stations closed in 1967, all Headquarters were again consolidated in Frankfurt but AFN Munich continued to be an active contributor of programs to the network.

The station has been housed from its very beginnings in the former mansion of famed German artist Kaulbach. As the station entered its thirty-eight year, AFN Munich was getting ready to move to a new home just up the street.

The new facility will have everything the original home had, except thirty-eight years of memories ... memories of daily programs like "Bouncin' in Bavaria" and the noon show with the title that always gave local German listeners a chuckle — "Luncheon in Munchen." □

## AFN NUERNBERG



AFN Nuernberg may well set the standard for the most colorful — though confusing — history of any AFN station.

Radio stations tend to take on a distinct personality, and Nuernberg has always prided itself on being slightly off-beat. Little wonder, considering that buried in its past are an upside-down antenna and

an under-water transmission system. Not to mention the fact it was born twice.

Today AFN Nuernberg seems perfectly normal. Located "under the eaves" of the Bavarian-American Hotel across from the *Hauptbahnhof*, the station feeds its local programs to eleven transmitters. Its audience includes the 1st Armored Divi-

sion, the 2nd Armored Cavalry and the 7th Army Training Center. That's today. But back in 1949 there was no studio in Nuernberg — only a transmitter fed from the Munich station. For reasons lost in the mists of time, the transmitter was in the tower of the Faber Castle and the antenna was a wire running down to a water faucet in the yard. It worked fine, although it shouldn't have. The station's first birth was January 28,

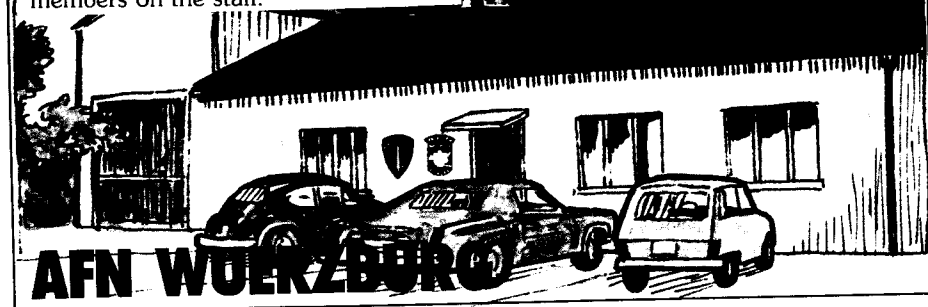
1950, when studios were opened in the prestigious Grand Hotel. (When the local Commanding General threw the switch, he didn't know the switch had been purchased on the black market for two pounds of coffee. Neither did the AFN management until 1983, when the perpetrator admitted his "crime" as he retired.) Again, for reasons not quite clear, the upside-down antenna was moved in late 1949. This time the ground system was a metal web on the bed of the nearby Pegnitz River. But by mid-1956, the owners of the fancy hotel which then housed the station indicated they'd prefer a quieter tenant, and again the station became a satellite of AFN Munich. It was reborn a second time when the sergeant in charge of the underwater transmission system discovered the unused space on the top floor of the Bavarian-American Hotel. Permission to build studios was granted, money secured, construction completed and the station reopened May 18, 1960. It is still on the air from the same location, staffed by totally dedicated broadcasters. □

Often children who arrive late in their parents' lives are particularly cherished. That might well be the case of AFN Wuerzburg. When Mamma AFN reached 40, Baby Wuerzburg was barely three. Although just a toddler compared to its eight older brothers and sisters, AFN Wuerzburg has shown a precocity during its short life that belies its age.

During its second year of operation in 1982, the baby of the network picked up three Keith L. Ware Awards in competition with Army radio and television stations around the world. It then proceeded in the same year to pick off a Thomas Jefferson Award in competition with all-services stations.

Within the network, a monthly competition for the best spot announcement was won three times in 1982 by Wuerzburg, including Spot-of-the-Year.

All of this was done by a station so young it still has one of its original enlisted members on the staff.



## AFN SHAPE

It took a bit of doing to make AFN SHAPE a member of the AFN Europe family of stations.

When NATO and SHAPE moved from France in 1967 to the present Headquarters in Belgium, AFN installed a transmitter which fed programming from AFN Frankfurt. It was obvious from the beginning that much of the material the folks in SHAPE were hearing was of little or no local application to them and they needed a studio of their own.

Negotiations and the funding problems caused considerable delay. In early 1970, SHAPE "studios" were located in Frankfurt and, until the problems could be licked, programs especially for SHAPE were broadcast daily from Frankfurt.

On February 5, 1974 everything was "go" and AFN SHAPE signed on the air as the eighth studio location of AFN Europe. General Andrew J. Goodpaster, Supreme Allied Commander, Europe and Commander-in-Chief of the United States European Command cut the ribbon and since then AFN SHAPE has never looked back.

Today the station serves not only the SHAPE community but six other transmitter sites in Belgium and Holland as well. These include NATO Headquarters in Brussels, Headquarters of the 32nd Tactical Fighter Squadron at Camp New Amsterdam, Brunssum, home of the Allied Forces Central Europe Headquar-

ters, and a number of others in Benelux. All the Benelux transmitters are on the FM band but originally they fed listeners the regular AFN AM service.

On February 7, 1977, a second Stereo FM service was begun at SHAPE to provide a fully automated, 24-hour easy listening service.

The station gave its host community a real Christmas present in 1980 when it signed on with television on the 22nd of December. It was, and is, a small facility but it brings viewers the identical AFRTS programming seen elsewhere plus a number of AFN-produced programs.

By November 1981, it had become possible to bring local viewers live satellite sports along with the remainder of the television network. The first live game was the Alabama-Penn State contest, much to the delight of the Honorable William J. Dyess who drove in from The Hague where he served as the U.S. Ambassador to The Netherlands. Being a native of Alabama, he wasn't about to miss that one.

The AFN SHAPE audience requires and gets considerably different kinds of information than that broadcast by the AFN stations in Germany. Because of this, the station has earned and kept the respect of the communities that it serves in locations which are far removed geographically and culturally from the AFN areas in West Germany. □

For many years Marneland — Wuerzburg, Kitzingen, Wertheim, Giebelstadt, Schweinfurt and Bad Kissingen — was served from the AFN studios in Nuernberg. Because of the distances involved, it was a difficult situation both for AFN and the 3rd Infantry Division.

It took a lot of coordination — and cooperation — between the Division, the AFN Headquarters and USAREUR Public Affairs officials but without adding a single person to the network, it was possible by

borrowing a Sergeant here and a SP4 there to get a staff together. Other affiliates and the Headquarters in Frankfurt were able to find enough equipment to get started and — on 1 May 1980 — there was a new baby in the AFN family.

SSG Clark Taylor transferred to Wuerzburg from the affiliate in SHAPE, Belgium, and became one of AFN's first enlisted station managers. Today this slot is filled by SFC Mike Pervel, back with AFN after a tour earlier at AFN Munich.

The old-timer on the staff is SGT Mike Anthony who was there the day the doors opened for the first time. Today he is broadcast supervisor.

AFN Wuerzburg is still too new to have built up legends such as the other stations have — but it's working on them. Already the staff is looking back on the time they had an official leprechaun appointed for a "Luck of the Irish" contest. And the time the staff delivered singing Valentines. Or the "DJ for a Day" contest.

The baby looks like it's going to grow up to be a pretty good kid! □

## An Eye to the Sky

### AFN/EUROPE 40th ANNIVERSARY

From time to time an irate viewer who finds fault with a program writes AFN and demands to know "who selects the junk you run?"

The answer is that he or she does — indirectly.

Colonel David Cole, commander of AFRTS in Los Angeles, the organization which selects and purchases programming for the worldwide system, pointed out in a recent message to AFRTS stations that AFRTS audience tastes parallel closely those of similarly-aged viewers in the United States as determined by Nielsen and Arbitron ratings.

He explained that these ratings are used to (along with other factors such as availability) select which programs will be contracted for.

In other words, if a program is popular nationwide, and if it is available, AFRTS will definitely try to get it for overseas audiences.

How is their record?

Great!

At press time, the A. C. Nielsen average ratings for the just completed television season were published. (These are ratings for regularly scheduled series and do not include one-time programs.) Just take a look at our list.

That's mighty impressive, to say the least. AFN (and the other AFRTS outlets) got nine out of the top ten programs. Actually they got ten out of ten if you count the delayed version of Monday Night Football which came to it by priority air shipment.

Of the top twenty programs, AFN telecast *eighteen* (counting "Fall Guy" which starts this month). Negotiations are underway for the remaining two, so it's pos-



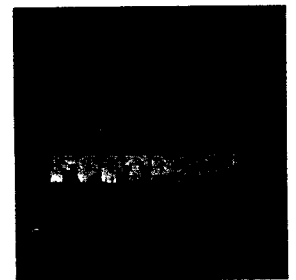
As AFN reached its fortieth birthday, its eye was on the sky.

Although broadcasting television events live and direct from the United States was nothing new, the problems involved became more difficult with each passing year. As an "occasional user"

of the Atlantic satellite, AFN had to compete with regular users for the limited time available. (Satellite time is already booked to the year 2009 by some users.) The dream for years has been a satellite entirely dedicated to AFRTS users such as AFN. And

now that dream seems within reach.

AFN is able to say on its fortieth birthday that negotiations are proceeding well and although it is still too early to pinpoint a starting date, many viewers now in Europe will be seeing more live and direct satellite programming from the U.S. during their tour. Pictured here is a military Satellite Antenna earth terminal — the ground receiving equipment needed to bring AFN viewers pictures via the Atlantic satellite will be similar in appearance and measure approximately thirty-three feet in diameter. □



*The spot announcement shown here is one of the most welcome sights for the AFN TV audience: LIVE satellite football is about to start.*

sible that AFRTS will score 100% for the season.

In other words, if a program meets popular acceptance at home, chances are very, very, very good you'll be seeing it here.

There is a much lesser possibility you'll see shows from the bottom of the list, by the way. Of the twenty lowest rated shows — numbers 81 through 100 — AFRTS only had two.

We won't tell you which ones they were as both have been cancelled by the networks at home and you won't be seeing them again anyway. But that, in the final analysis, has been the viewers' own decision. □

**"Who's the wise guy who selects AFN's TV programs?"**

RANK	TITLE
1	60 Minutes
2	Dallas
3	MASH (Tie)
	Magnum, P.I. (Tie)
5	Dynasty
6	Three's Company
7	Simon & Simon
8	Falcon Crest
9	Love Boat
10	The A Team (Tie)
	Monday Night Football (Tie)
12	Jeffersons (Tie)
	Newhart (Tie)
14	Fall Guy (Tie)
	The Mississippi (Tie)
16	9 to 5
17	One Day at a Time
18	Hart to Hart
19	Gloria (Tie)
	Trapper John, M.D. (Tie)

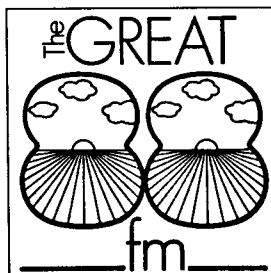
## ... AFN Berlin THIS IS YOUR LIFE



Historian Arnold Toynbee once said that people who ignore the lessons of history are bound to repeat it. The staff of AFN Berlin has no intention of

ignoring its fascinating history — but repeating it might not be such a bad thing either. Pictured is a bulletin board which graced the entry of the Berlin radio

station for many years. It reminded the staff of Berlin's unique history. To the sorrow and dismay of all concerned, this reminder of past days was inadvertently destroyed during the move to new quarters several years ago. And all that remains now is this picture of pictures. Among the pictured events were photos of just a handful of personalities who appeared before the AFN Berlin microphones including: Douglas Fairbanks, Jr.; director Stanley Kramer; actress Angie Dickinson; President John Kennedy; then vice-president Richard Nixon; comedian Danny Kaye; author John Steinbeck; astronaut John Glenn; comic Milton Berle; Berlin Mayor Willy Brandt; actor Richard Widmark, and other celebrities. □



## AFN Berlin's Coverage of President Reagan's Visit to Berlin has received highest praise.

President Reagan's historic visit to West Berlin in June 1982 was covered by both AFN Berlin Radio and TV. The "live" coverage began with the touchdown of Air Force One at Tempelhof Air Base on a warm, sunny morning, June 11. AFN Berlin's OIC, MAJ Douglas Frey, and News Director, MSG Monte Jones, spent weeks preparing for the joint radio and television broadcasts with three separate remote sites. Jones was the anchor person in the studio for the combined radio and television feeds.

The radio feed was sent to AFN-Europe Headquarters in Frankfurt for network feed to the affiliates for both AM and FM. The Berlin community was also able to view the visit "live" from start to finish on AFN Berlin Television. The Presidential arrival at Tempelhof was covered by SP4 Kyle King and A1C Jerry Cormier. President Reagan drew a hearty applause from the more than 3,000 service members and their families when he said: "I can guarantee you that while there may be some alterations,

basically the budget for the military of the U.S. will be what is necessary to enable you to do the job you're doing." Following his short speech, the President and his wife, Nancy, shook hands with many of the Americans serving in Berlin.

The President then drove to one of the most celebrated landmarks in Berlin's postwar history, Checkpoint Charlie, at the infamous Berlin Wall. He posed for the media at the dividing line with West Germany's then-Chancellor Helmut Schmidt and West Berlin's Mayor Richard von Weizsaecker.

The motorcade returned to Tempelhof where the Presidential party, including then Secretary of State Haig, took off in their special Marine Corps helicopters for the short flight to the famous Charlottenburg Castle.

AFN Berlin reporters TSGT Rick DeLisle and SP4 Peter Dolle described the scene of over 20,000 Berliners who had been waiting hours for the President's inspiring words, in addition to messages from the Chancellor and the Mayor.

German officials had arranged for a garden-type party on the Castle grounds with beer tents and various bands from Dixieland to traditional German band music.

City officials had erected a display in one of the tents on the palace grounds, showing AFN Berlin's involvement with the City since 1945. Included in the display were media articles from local newspapers, historical photos, and pictures of the many celebrities who have visited the station over the years.

President Reagan then flew back to Tempelhof and returned to Bonn after a whirlwind four hour visit.

Over one thousand members of the media from the United States and Europe covered the President's visit to Berlin. German TV provided excellent TV coverage at all points where the President stopped.

AFN Berlin's technical team did an outstanding job in getting the Presidential visit on the air, and recognition must be made of Henry Rodgers and his professional staff led by German Chief Engineers Klaus Kraner, Alfred Lindemann, and NCOIC/Technical, SFC Everett Johnson. The whole AFN Berlin team, in fact, did a superb job in their coverage of this Presidential visit, as attested to by the many congratulations which the station has received.

The highlights of President Reagan's visit were edited into a one-hour information special and broadcast a couple of

days later by AFN TV-Europe, including AFN Berlin TV, of course.

For the record (and here's hoping you AFNers in Berlin won't get too conceited over this): a group of American, German and other European TV journalists — all from major networks — happened to watch this info special in Frankfurt. And they agreed that what AFN Berlin TV had put together here was substantially better (not just a bit better, but a whole lot) than anything either of the two German networks (ARD and ZDF) aired on



this Presidential visit. Or which they themselves had beamed back to their own central news desks. Top work, they called it. "Wish our News Director could have seen that," said one of them. Coming from seasoned television broadcasters, their observations must be understood as real fine compliments. □

## ARE AFN ANNOUNCERS HUMAN?

Despite possible rumors to the contrary, they are. While trained to do their thing competently and well. But even the perfectionists among them are not totally immune to the tricks of the tongue. The pressure of addressing a live radio or television audience can get tremendous. That's no different at AFN than it is at ABC, CBS or NBC. At AFN, however, the announcer has the added thrill of knowing that his First Sergeant is listening. May God bless all the First Sergeants — we do need them! But there are also few things in life more thorough than a First Sergeant's scrutiny. Not to mention his flexibility in responding to anything less than perfection. Add to that AFN's unique role and position in Europe, and the potential size of its audience. During the hourly newscasts for instance, a large number of Europeans routinely listen to AFN; they respect them for their objectiveness.

**4<sup>th</sup>  
afn**  
**Anniversary**

During times of world crises, for example, the number of listeners in East and West Europe who are tuned to AFN News may rise dramatically. Some estimates place the number near 300 Million. Let's face it, Friends, if you sat at a mike and knew that your audience is bigger than the entire U.S. population, you might get just a tiny bit nervous yourself. Let's look at the lighter side of it, though. Every organization develops its own legends, and AFN is no exception. When AFN old-timers get together, they often remember some of the more memorable "fluffs" perpetrated on its listeners by announcers trying but failing to say the right thing: "All interesting women in the area are invited to attend." "At the sound of the toad, it will be 22 hours, Central European Time." "Next on Swap Shop we

have for sale an ultra violent lamp."

"A World News roundo follups in 55 minutes."

"Due to circumstances beyond our control, we are unable to prevent the remainder of this program."

For years AFN's spoken logo was "This is AFN... Serving American Forces in Europe." It remained that way for years... until a rattled announcer one day said, "This is AFN... Forcing Americans to Serve in Europe."

A rather unique foot-in-mouth incident occurred during President Reagan's 1982 visit to the Federal Republic of Germany. The AFN-Radio remote-site reporter really was caught up in the excitement of Air Force One arriving... coming to a halt... and everybody waiting for the President to appear at the door.

When the Commander-In-Chief finally did show, a

U.S. Army Band began playing as he started to come down the stairs, while AFN's man-one-the-spot told his live radio audience "... and so... as the band strikes up a happy tune, the President descends..."

Which would've been perfectly allright to tell the folks out there in radioland, if... yes if that "happy tune" wasn't also known by the name, "Hail To The Chief!"

Or how about the TV weather man who, after explaining where the "partly" action was expected to be the next day, finally pointed to Bavaria saying, "there isn't going to be much in the way of weather in this part of Germany tomorrow..."

Finally, there was the announcer who in his grandest, most pompous voice introduced the National Anthem this way: "Ladies and Gentlemen, The Star Spangled Banana." □

## "B 14" ... "N 32" ... "I 20" ...

*Would an hour of that excite you over the radio? Probably not.*

*High on the list of programs long gone and happily forgotten is an effort by AFN Bremerhaven back in 1948. It was called "Radio Bingo." The audience would go to their nearest club once a week and get a bingo card. Then, at a predetermined time, the numbers would be drawn at the station and read over the air. Winners would call the station and get their names read on the radio, and the next game would start. Somehow this program failed to gain popular acceptance. At least it wasn't too popular with the audience who wasn't playing the game and failed to find excitement of an hour's worth of letters and numbers.*

## ...From the Wires of AP and UPI

A brand new announcer, so legend has it, once said, "From the wires of App and Uppl, here is the News." We don't know if it really happened or not. We do know that these are the wires of AP and UPI — Associated Press and United Press International. Pictured is SP4 Dave Bowen of the AFN Headquarters News and Sports Department taking his turn checking the wire copy which pours into the newsroom twenty-four hours a day, seven days a week. Words! Tens of thousands of them pouring in from every corner of the world. They never stop, night or day. And AFN news and sports people are on duty around the clock making sure the important words get on the air and the unimportant, the trivial or the dull ones don't.

Much of the copy coming over these teletypes is written in "journalese;" meant to be read but not spoken. This means much of the copy must be rewritten for the ear. Long stories must be shortened so as much news as possible can be broadcast. The wires of App and Uppl — like the news, they never stop. □

## Music By The Numbers

The AFN music library is a fantastic place. Estimates of how many songs are on file vary (no one has time to count them) but it's way up in the millions.

Gisela Breikopf (shown above), who has been an AFN librarian since the network was just about two years old, did a little counting, however. And she discovered, among other things, that:

... Frank Sinatra has more records in the library than anyone. (Twenty-two double-sided, single-spaced, letter-sized card listings. Ella Fitzgerald is runner-up with 15 double pages.)

... Although recent records sell many more copies, not as many versions are made. The most recorded versions of a modern song in the library are 86 different renditions of "Yesterday." (It contains 38 versions of "Michelle.")

... The second most recorded song in the library is "St. Louis Blues" with a giant 207 versions — everyone from the New York Philharmonic to Tiny Tim recorded that one. Third place winner is "Stardust." The library has 178 versions of it.

The all-time winner — at least at AFN — is "White Christmas" with a grand total of 217 renditions. □

ATTENTION LOW-FI FANS! You won't have any trouble believing that this isn't the very latest state-of-the-art recording equipment.

BUT... if you can give the Model Number for this tape recorder, you'll win a lifetime supply of vitamins and two weeks at a geriatric home.

Never mind. It's called a "K-4" and it's one of the very first tape recorders in existence. At the end of World War II AFN managed to liberate a few of these very much sought after machines from the German Army — and was happy to press this highly advanced model into service.

AFN's Wilhelm Hein, whose service with the network goes back to 1948, says he remembers this model very well. Without his memory we would never know that the strange contraption at the top of this page is two blowers to cool the motor and a loop of cable which controlled hum by putting part of the signal 180° out of phase.

Sorry, we can't tell you where you might order one of these unique machines, should you be interested in getting into low-fi. □

## Attention Low-Fi Fans...

## ...Slides, slides, slides Can You Picture That?

PFC Floyd Vasquez of the AFN News Department is spending a part of his long working day looking at slides — but they aren't snaps of a vacation trip to Sunny Spain or Gay Paree. They're an important part of the daily television newscasts and provide visual emphasis to news stories.

Viewers at home see the blue rectangles behind the news and sports anchor-people fill with pictures and lettering. What may not be realized by everyone is that, should the anchorperson turn around, he or she would see only a blue rectangle. Only the viewer sees the composite picture. Vasquez is selecting such a picture. They are all stored on more than 6,000 35 mm slides in the AFN newsroom. The slide will be added to the transmitted picture by technicians at the time of broadcast. It's called "Chroma Key" and it's part of the electronic wizardry practiced daily. Tina Franz, AFN's graphic artist, produces special slides by the dozen. Wire services supply others. They are constantly being changed and updated. It's all a big part of keeping the viewer in the picture. □



"Go ahead and call me 'Artie,' Sarge — all my fans do!"

## The More Things Change, The More They Stay the Same

One thing broadcasters really need is the ability to make fun of themselves.

AFNers have been doing it for a long time, as witness this cartoon which appeared in an AFN Newsletter way back in 1962.

It was done by then-disc jockey Mike Lane to poke a bit of fun at some of his contemporaries who, to be perfectly honest, sometimes lacked a certain degree of humility.

Today? Well, it DOES take a tiny bit of ego to get on the air and project your personality (if any) to a whole lot of people.

Is it a problem? One AFN management-type says it's not. "After all," he says, "how big an ego can you develop when you know you're going to stop being a star the moment the program is over and you are scheduled to police up the area before you go on CQ?" □

# Searching the Stars for the TV Stars

**AFN/EUROPE**  
**40th ANNIVERSARY**

## EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT AFN and now you do!!!

This is a compilation of the most commonly asked questions by AFN listeners and viewers. Questions about why AFN does the things it does in the way it does.

First, though, you should know a little about the American Forces Network. So here is the what, who, where, when and why of AFN in a nutshell:

### WHAT?

AFN is an interconnected (that's a fancy term for "tied together by broadcast circuits") radio network of forty-nine transmitters and nine originating studio locations broadcasting on both AM and FM in three countries and West Berlin.

It is also a television network originating programs in Frankfurt feeding transmitters in almost 100 locations in West Germany plus three additional television studios providing TV service to Berlin, Bremerhaven and SHAPE, Belgium. And AFN manages more than 100 "Mini-TV" sites in isolated areas ranging from the Sinai desert to Norway, each receiving videotapes of prime programs each week.

### WHO?

AFN is a multi-service organization commanded by an Army Lieutenant-Colonel who has a staff of about 250 people — Army, Air Force, Navy and civilians, both U.S. and local nationals.

The Commander's chain of command is to the Army Broadcast Service (ABS), a

function of the Secretary of the Army for Public Affairs. ABS, in turn, reports to the American Forces Information Service (AFIS), a Department of Defense activity. The military staff is generally trained in various service schools and receives additional training after assignment to AFN; this includes both broadcasters and technicians.

The Commander's civilian staff is composed of broadcast professionals (many of whom have served as military broadcasters) who are most often in supervisory positions.

### WHERE?

Headquarters for AFN is in Frankfurt, Germany, which also has a local radio station. Other fully staffed radio stations are in Kaiserslautern, Stuttgart, Munich, Nuernberg, Wuerzburg, Berlin, Bremerhaven and SHAPE, Belgium. Each of these in turn feeds repeater transmitters in its area and each broadcasts about 36 hours a week of locally produced, locally oriented programming. The remainder of the broadcast week is filled by programs from network headquarters. Television studios are located in Frankfurt (which feeds most of West Germany over microwave links) and in Berlin, Bremerhaven and SHAPE.

### WHEN?

AFN radio has been on the air every day since July 4, 1943 when it began operations in London prior to the Normandy landings. Currently the radio network broadcasts 24 hours a day, seven days a week. Five of the radio affiliates also broadcast a second (FM) service around the clock.

AFN assumed the television mission for Germany and the Benelux in July 1973. The Berlin and Frankfurt studios now telecast about 120 hours weekly; SHAPE and Bremerhaven slightly less.

### WHY?

AFN operates with appropriated funds with the mission to provide the military audience, family members and DoD civilians information and entertainment. In practice, AFN is the only English language broadcaster readily available to listeners and viewers.

### Q: A: Q: A: Q: A: Q: A: Q: A: Q: A: Q:

AFN receives thousands of letters each year along with innumerable telephone calls asking about various phases of its operation. Listeners and viewers take their programs seriously and the AFN Commander and his staff try very hard to

A German Bundespost unit visited AFN Headquarters in Frankfurt in February as part of a search for an appropriate location on which to place receiving equipment to capture the satellite signals from the United States.

When the spot which does not have excessive electronic interference is found, an eleven-meter (35 foot) dish will be installed. This gigantic antenna will then be able to receive and forward to AFN the very latest news, sports and special programming live and direct from the major U.S. networks.

No one can say at this time how long the search will continue. The problem, according to technicians, is that the electronic spectrum is so crowded in Europe it is difficult to find a location without interference.

And interference makes terrible things happen to the TV picture — not to mention the utter frustration it causes among the viewers.

But when it finally comes, however, it will bring home just a little bit closer for the AFN audience. □

answer audience queries honestly and completely.

What follows is a compilation of the most commonly asked questions, some of which YOU might have felt like asking.

### Q: A: Q: A: Q: A: Q: A: Q: A: Q: A: Q:

#### Q: Who picks your programs?

A: The Armed Forces Radio and Television Service Broadcast Center in Los Angeles selects and purchases programs for the world-wide AFRTS system. AFRTS negotiates with program suppliers, guilds, unions, producers, program owners, performers, sponsors, advertising agencies and others who control program rights and who are the only ones who can grant permission to broadcast. That covers about 1,000 series and individual programs each year.

#### Q: What is the basis for the selection of programs?

A: Most important is popularity as indicated by surveys both in the U.S. and overseas. For example, in one recent year 57 of the 60 most popular programs in the U.S. were shown on AFN. This figure changes only slightly from year to year and depends entirely on the availability of programs. In a typical week 7 or 8 of the top 10 programs will be seen.

Although general popularity is far and away the most important basis for selection, some programs are also selected to fill specialized needs. Examples are children's programming, specialized music programs, cultural programming of various sorts and sports. Programmers know very well that all programs don't appeal to all people. The intent is to provide as many wide-appeal shows as possible and, at the same time, give people with specialized interests something to attract them.

#### Q: Why do you run so many lousy shows?

A: Because many shows are lousy — at least to some people. What we run is

what you would be seeing at home because that's where the shows come from... the great ones, the good ones and, unfortunately, the lousy ones.

**Q: Why doesn't AFRTS just buy "good" shows?**

**A:** It would be great if every show appealed to every viewer or listener, but that will never happen on AFN any more than it will ever happen anywhere. The most popular programs in history only managed to get slightly over half the viewers watching at the time to tune in. A regular weekly series is considered a blockbuster if 35% of the people watching TV are watching it. (In other words, a program can be a huge success even if 65% of the audience doesn't like it.)

What is "good" to one person isn't necessarily good to another. "Good" and "bad," as they apply to programs, are subjective and depend on your own personal taste. As evidenced by the share of audience programs receive, no one has ever managed to produce a program with universal appeal. And chances are, no one ever will. In the meantime, AFRTS continues to try to buy all the programs the majority seems to want to see plus as much specialized programming as the budget will allow.

**Q: Why do you cancel popular series so often?**



**A:** We don't, but a lot of people seem to think we do if our mail and phone calls are an indication. Several things contribute to this misconception. One is that series are frequently cancelled on the Stateside network, often in mid-season and with little or no warning. When that happens, of course, the series stops here too.

Most important, though, is the fact that series generally only have 20 to 25 episodes a year. In the States the networks rerun episodes to fill up a year. AFN, (AFRTS) gets all the episodes and runs each one. Then it switches to another series and does the same thing. When viewers see "Dallas" or "Dukes-of Hazzard," for instance, go off they sometimes assume AFN has cancelled the series. Not so. It's simply that all available episodes have been run.

If the program is renewed in the States, it will be back on AFN as soon as more episodes are produced. In the meantime, they'll be seeing a different series in the same time period.

**Q: Why not buy more of the excellent foreign programs?**

**A:** We do manage to get some but others

are priced out of our reach, often because foreign guilds and unions do not waive their charges as do U.S. organizations, and programs are not available at a realistic price.

**Q: Could AFN become self-sustaining and buy better programs if it sold commercials?**



**A:** This question is asked frequently. The answer is that it is both illegal and impractical. It's illegal because military regulations forbid direct or implied endorsement of commercial products and our agreements with the host government do not let us compete with their commercial broadcast services. Even if these restrictions could be overcome, the moment we went commercial we would be paying commercial rates for programs. One source estimates this would raise program costs ten-fold.

**Q: Why don't you have more... (movies, comedies, dramas, etc?)**

**A:** Because the bulk of AFN's shows come from the major networks, our schedule is bound to reflect what Hollywood is turning out — and Hollywood seems to run in cycles. Cop shows one year, comedies the next. AFRTS, and AFN, try to provide balance in the schedule but it isn't always easy when six or seven top shows all happen to be comedies or whatever. We recognize that perfect balance is probably an unrealistic goal. If you hate soap operas, or comedies, or dramas, one is too many. If you like them, you'll never get enough. We just keep trying to provide something for everybody at sometime during the viewing week.

**Q: Why do you run repeats in daytime?**

**A:** One reason is for the benefit of shift workers and others who might have missed the late movie or a favorite show the night before. The other reason is mathematics. AFN receives about 90 hours of new programming a week. The TV Network and AFN Berlin are on the air about 120 hours a week. (SHAPE and Bremerhaven slightly less.) Repeating some current programming and some older material from our library is the only way to fill these additional hours.

**Q: Why doesn't AFN run more children's shows?**

**A:** All programming is bought for worldwide release; that includes ships at sea and isolated areas with no family members. For this reason, children's shows are admittedly in fairly short supply. AFN, and other locations with large family audiences, get some added children's and

female-oriented programming that the predominantly adult male locations don't get. (Sesame Street, Electric Company, some cartoons and kid-appeal movies are examples.) To add additional children's (or other) programming to the present television package would mean that for every extra hour added, another hour would have to be dropped in order to stay within the budget. AFN's primary responsibility is to the adult service member. It seems doubtful many of them would be willing to give up a top-rated prime time show so that Captain Kangaroo could be added to the schedule. It is certainly a problem that AFN management is sympathetic to and aware of. So is AFRTS. Just as a matter of information, they negotiated for ten years before they were able to get the Disney series.

**Q: How about running more family-oriented movies?**

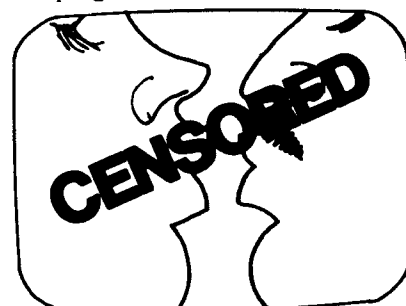
**A:** This is a pretty discouraging situation. The problem is that the movie makers don't produce many of this type any more. Even Made-for-TV movies more often than not feature adult themes. The most recent figures we have are for 1982 when only three G-rated films were produced. That same year 57% of all films were R-rated and the rest PG. All this leaves film buyers scratching their heads trying to figure out where to get family films and programming personnel wondering just how many times they can take "Heidi" off the library shelf. There seems to be no acceptable solution in sight for that large segment of the audience that wants family films.

**Q: Can't you keep adult films and series out of time periods during which children watch TV?**

**A:** No, not always, although we certainly try to put material which is blatantly unsuitable for kids into later time periods. Even this isn't always possible. Soap operas, for example, certainly belong in the daytime but they often have extremely graphic story lines. The same holds true for certain daytime talk shows. Often, too, a normally inoffensive series will produce a single episode in questionable taste. In all cases, AFN tries to advise parents both by on-air announcements and in published schedules that parents should exercise discretion in selecting programming for their children.

**Q: Why don't you edit out offensive portions of shows?**

**A:** A lot of reasons. First of all, that's censorship and we would hate to be accused of that. Also, contractual agreements with producers generally forbid editing their programs. DoD regulations do the



same. Next, all programs seen over AFN have already been seen in the same form in the U.S. and we feel strongly that our audience has the same rights as the audience at home to view — or not to view — what is currently being seen on television. All series and most feature films have already been screened and approved by the Program Practices and Standards Departments of the major networks.

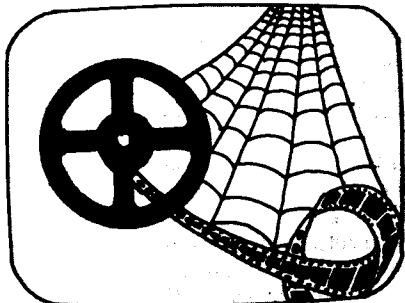
It's important to remember that what is offensive to one person isn't necessarily offensive to another. No broadcaster, including AFN, wants to be forced into making value judgments for others. To watch or not to watch is everyone's individual right and the decision to do so or not can only be made by an individual.

**Q: Where do you get your people?**

**A:** Except for civilians who are hired on the basis of their professional qualifications like all Civil Service employees, the AFN military staff has many veterans of long military broadcasting experience or, if first-termers, recent graduates of the various service schools. One such school trains on-air broadcasters, writers and producers. Others train technicians or camera and studio crews. They continue to train after assignment to AFN. Occasionally it is possible to find and acquire men and women with a commercial broadcasting background but this is fairly rare.

**Q: How old are your shows when you run them?**

**A:** It's impossible to be as specific as you would probably like because there are so many exceptions. In general, series are delivered to AFRTS by the producer after the season has completed production. This means a series could be months old by the time it is delivered by the producer, copies made for world release and shipment made. A few examples: Johnny Carson is four and a half months behind. "Three's Company" and "Too Close for Comfort" are six months. "Family Feud" and the Soap Operas are five months. If negotiations to secure a series have



gone on for a long time, it is possible it would be several (or more) seasons behind before you see it here. In such a case, the series would start with episode number one. Time dated programs such as "60 Minutes," "Washington Week in Review" and tape-delayed sports are sent out as quickly as they can be reproduced in Los Angeles and are two to three weeks old when broadcast. Feature films can be of any age from a Made-for-TV film of recent vintage to a Charlie Chaplin silent film. Some of the series from

the AFN permanent library which are run in afternoon or late evening time blocks date back to the 60's and 70's. Mostly, however, prime time shows are a year or less old.

**Q: Couldn't you keep your library more up to date by retaining the newer programs as they come to you?**

**A:** No, they must be sent on to other stations. In the case of AFN, they move on to Berlin from Frankfurt. Then to Bremerhaven, San Vito, Italy, Vicenza, Italy and Sigonella, Sicily, in that order. Then they're returned to Los Angeles. Most programs are purchased for use within one year and it takes almost that long to complete some of the longer circuits. When AFRTS is able to contract for longer periods of usage, it is often possible to secure them for the AFN library.

**Q: Where do your "commercials" come from?**

**A:** Two basic sources. One is an agency of the Department of Defense called the American Forces Information Service (AFIS). One function of AFIS is to both contract for and have produced announcements on various subjects which are considered important by the service components and government agencies which request them. The same office selects announcements from a number of public service agencies and organizations. Both types are approved by AFIS and given to AFRTS for inclusion in programs. The second source is AFN itself. AFN produces many hundreds of announcements each year on subjects which are applicable to viewers and listeners in its coverage area. AFN affiliate stations produce their local announcements.

**Q: Can one request a particular movie?**

**A:** Yes, if it happens to be in our permanent library of about 500 feature films. No, if it isn't. The movies sent to us weekly — six or seven of them — are moved on to other stations after we show them. Once the film or tape has been returned to Los Angeles it might be possible to get it back for another showing providing the rights have not run out. As for requesting AFRTS to purchase rights to a particular film, this usually isn't possible. Movies are sold in "packages" of 50 or 100 or more and it is not usually possible to buy rights to one specific film.

**Q: Does it help, if we don't like something, to call up and complain to AFN?**



**A:** Sometimes. It depends on the complaint. We get about 50,000 letters a year and thousands of phone calls. Many of them are comments on particular shows.

If a large number of people complain about the same program, we'll move it or remove it. Probably we wouldn't do anything if only one or two complaints were received, provided we were satisfied in our own professional judgment we were doing the right thing. Often complaints are about one particular scene, phrase or word and there is little we can do about it once it has appeared on the air. After years of dealing with viewer/listener input we are quite finely attuned to what people object to and often are able to make corrections before the audience even knows we have done anything. Often changes are made on the basis of comments received. Letters and calls are invaluable to us (we prefer letters so we can be sure they get to the proper place) and we welcome all comments.

**Q: Mini-series such as "Roots" or "Shogun" or "Winds of War" are extremely popular in the States. Why can't AFN get them sooner?**

**A:** It's a matter of availability. Production costs are extremely high on series like these. Networks normally buy these high priced series for two, three or more runs so they can get their money back. They don't usually become available for sale until the network has completed the contracted for runs. "Roots," for example, did not become available for sale to AFRTS until four years after its initial network broadcast.

**Q: Why do listings in TV-Guide differ occasionally?**

**A:** First, you should understand that TV-Guide is a commercial publication and has no connection with AFN. AFN furnishes its schedules to TV-Guide for the benefit of the viewers. But because of printing and distribution deadlines it is necessary to supply schedules about six weeks in advance. It is often necessary to make program changes after the magazine has been printed. The magazine should be used as your prime guide. Late program changes are given daily at noon, at 6 p.m. and throughout the evening hours on television.

These announcements are the most accurate source of information about our television schedule.

**Q: How can a person, or organization, get on Gasthaus or other AFN program?**

**A:** Perhaps the best way — if you or your organization has an interesting story to tell — is to contact your local Public Affairs Office and ask them to contact AFN on your behalf. They all know the proper channels to use. Remember, though, you are competing with many others for air time. In general, the story you want to tell should be of interest to a wide variety of viewers and listeners throughout the command.

If your story is of only local or area interest, contact the Station Manager or Program Director of your nearest AFN radio station. They are always looking for interesting interviews or stories.



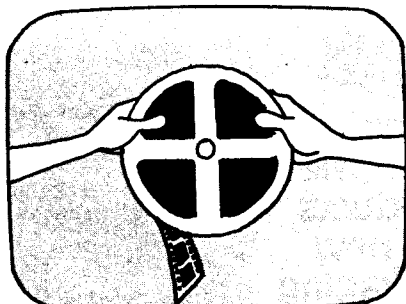
**Q: Can AFN make copies of programs available to schools, libraries, groups or organizations?**

**A:** Sorry, no. We realize that much of it is useful or educational but the sad fact is it isn't AFN's to give away. Everything we broadcast (except that material we produce ourselves) is contracted for with the strict stipulation it will be used for broadcast purposes only and will not be reproduced. Any non-broadcast use is a violation of contracts and, in some cases, a violation of the U.S. Copyright Laws. If someone wants to purchase a particular program, AFN is often able to put them in touch with the owner.

**Q: A lot of people have a collection of VTR movies at home. Why don't you ask these people to share them with AFN so we can all see them?**

**A:** These movies are licensed for home use only. Any public performance, such as broadcasting, requires permission of and payment to the copyright owner or his representative. Quite simply, any such use is illegal and is, in effect, the theft of someone's property. In addition, any such illegal use could seriously jeopardize the excellent relationships with the broadcast industry which AFRTS and AFN have developed over the years.

**Q: Why don't you exchange more programs with the German TV?**



**A:** A number of reasons, but mostly language problems and technical standards. AFN is required to broadcast in English, with few exceptions. Translating and dubbing programs into another language is a terribly difficult process which is beyond our capability, both financially and technically. Also, European broadcasters use entirely different technical standards which are incompatible with American equipment. Their tapes won't play on our system (and vice versa) without a very expensive conversion from one standard to the other. Film works on both systems and on occasion AFN has used film programs produced by the German networks. There is still no practical way to exchange videotaped or live programs, however.

#### **NEWS AND SPORTS COME IN FOR THEIR SHARE OF QUESTIONS, TOO...**

**Q: The Army runs AFN. Does this mean the Army tells you what news to run or what to say on newscasts?**

**A:** No way! Every link in the chain of command from the Department of Defense down to Department of Army to the Army Broadcasting Service to the AFN Commander to the entire AFN news staff



## **Part 6**

# **AFN/EUROPE 40th ANNIVERSARY**

is totally dedicated to the concept of the "free flow of information."

AFN viewers and listeners have available to them the same information they would have if they were at home in the U.S. Like all responsible broadcasters, AFN does try to balance its coverage of controversial issues so that each side of the controversy gets fair and equitable coverage. The network also avoids sensationalizing the news and attempts to present stories in a balanced, responsible manner. It reports all major stories no matter how potentially embarrassing the story might be to public officials or the military.

AFN is, however, sensitive to stories which might compromise the security or safety of the forces and, in rare instances, might temporarily hold a story, or a portion of it, which could affect security.

Stories involving deaths of members of the command are used immediately but names are withheld until next of kin are notified. We also tend to be cautious in the treatment of stories which might tend to be misunderstood and could create panic.

**Q: Where do you get your news?**

**A:** Probably from more sources than almost any other broadcast organization. The backbone of our news coverage is 24-hour teletype service from the major American news services — AP and UPI. We also have several special news wires from the States. There is a 24-hour feed of radio audio material which gives AFN access to all major network radio newscasts including ABC, CBS, NBC, PBS, Mutual and AP Radio. (On this circuit AFN also receives a wide spectrum of commentary, opinion, features, sports and other special material). A special courier brings in the previous days' ABC and NBC television newscasts from which AFN extracts video reports. ABC also sends a special additional video news package. Each AFN affiliate sends in both voice reports and has camera equipment allowing it to cover news in its particular area. Finally, there are AFN camera-reporter teams which travel all over Europe gathering material for stories.

**Q: Who decides which stories will go on the air?**

**A:** Generally the news editor on duty, often in consultation with the news director. His or her judgment and experience is used as well as the ability to hear many other newscasts from a variety of sources to determine how other broadcasters are treating a story. Hundreds of thousands of words are processed in the AFN news-

room daily and obviously a human being has to make the final determination as to whether a particular story will get on or not. There just isn't time to run every story. Stories of wide interest and importance will always get on. Stories of lesser interest may or may not get on, depending on the flow of news for that particular day. Basically it all comes down to human judgment based on experience and common sense.

**Q: Why don't you plug in the satellite more often and bring us more live sports from the States?**

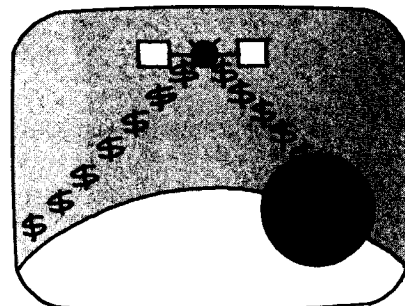
**A:** It's not quite that easy. To "plug in" the satellite, here's the process you have to go through: identify funds to buy the event and the satellite time; secure the broadcast rights from the owner; place an order for the U.S. carrier to pick up the event at the source and get it to the State-side earth station; the carrier then places a satellite booking order with Comsat (the U.S. operator of the satellite); Comsat passes on the order to Intelsat (the consortium of more than 100 countries, who control the satellite); if Intelsat determines the satellite is available, they query the German Bundespost to see if their in-country circuits are available; if the Bundespost says they can deliver the signal to Frankfurt, Berlin, SHAPE and Bremerhaven, the word "go" is passed back through the same channels. This whole process can easily take a week or more. But that's what it takes to "plug in."

**Q: Why don't you have more satellite live sports?**

**A:** Money and availability of the satellite are the key. Both AFN and AFRTS bud-

get for about 40 events a year. (AFRTS pays to get the signal to the receiving point in Germany; AFN pays to get it to Frankfurt, Berlin, Bremerhaven and SHAPE.) On the average, a two and a half or three hour event will run about \$30,000, split approximately 50-50 between AFRTS and AFN.

While budget is always critical, the past few years the availability of the satellite has been even more so. It can only



handle a limited number of transmissions at a given time and each year sees more and more regular users who contract well in advance for a permanent or semi-permanent time slot. Occasional users such as AFN can be "bumped" by a regular user who has a standing order for the time period AFN has requested. This problem intensifies each year as more and more traffic is carried by satellite. On a number of occasions, AFN and AFRTS have spent extra money to get the signal to Europe by way of the Pacific and In-

dian Ocean satellites.

The only solution is a dedicated satellite circuit available all the time. This ideal situation, as of AFN's 40th Birthday, is considerably past the initial planning stages and should become a reality during the tour of many who are reading this in July 1983.

**Q: Why so much emphasis on live football? Why not more (pick one) baseball, hockey, basketball, track, golf, etc.?**

**A:** Every survey here and in the U.S. shows that professional football, closely followed by college football, are far and away the most popular television sporting events. AFN's experience bears this out. We try to present a wide representation of all major sports throughout the year. Basketball has been fairly well represented during past seasons. Baseball fans struck out two years running – first during the baseball strike and the next year because the Falklands war. A Middle East crisis, a Presidential visit to Europe and the month-long soccer World Cup matches all came during baseball season and completely tied up the satellite. AFN's only source of sports is from the major networks and because they don't broadcast hockey we don't have access to that sport. Other sports, unhappily for their fans, are of such limited appeal in comparison to the big three that it isn't considered financially feasible to pay the high costs to bring them in except on a delayed basis on videotape. You can count on radio coverage of most major events, however.

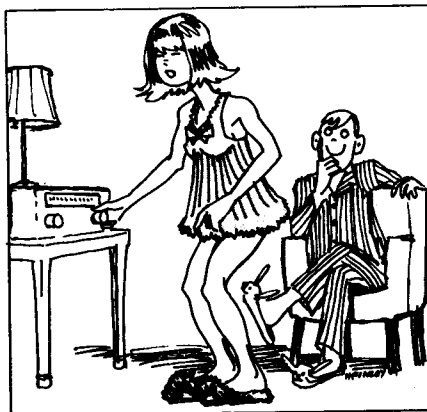
**Q: Sports! Sports! Sports! That's all we ever see. Why do you have so many sports?**

**A:** It's true that during end of seasons and playoff times, sports coverage increases and this adds to the perception of an excessive amount of sports. A check of a complete year, though, shows that only six percent of the total television schedule was sports. Considering the high male population in the AFN audience, this doesn't strike us as excessive. As 94% of the AFN schedule is entertainment or information, possibly it's the sports fan who has a complaint.

#### TECHNICALLY SPEAKING...

**Q: Why don't you increase your power so more people on the economy can see television?**

**A:** Power and frequencies are assigned by the host government and on the condition that there will be no interference with broadcast or other official transmissions of the host nation. AFN was originally designed to cover bases, posts and housing areas. There seems to be no way the system can be restructured so it can remain within the authorized power limits imposed on it and still cover wide areas of the economy. In some cases a proper antenna will bring the signal to economy locations. Many local firms are able to provide this service and can determine what kind of antenna is needed.



*"Gosh, no more radio reception for tonight. What would you like to do now, Honey?"*

**Q: The radio signal is terrible at night. Can't something be done?**

**A:** Probably not, except for installing a very specialized antenna. After sundown radio waves are propagated by bouncing off a layer high in the sky which gives them a greater distance but also makes them more prone to interference from distant transmitters on the same or near-by frequencies. The radio band in Europe is so crowded and there are so many stations on a given frequency that nighttime interference is a problem experienced by broadcast stations all over the continent, not just AFN.

**Q: How can we get FM service from AFN in our community?**

**A:** Five of the nine radio studio locations now provide a second (FM) service. Applications have been pending for the remaining four for a number of years but with the existing shortage of FM channels, it is doubtful that these applications will be acted on in the near future. Negotiations with the host government and neighboring nations – all of whom must approve – continue, however.

**Q: Is it possible for me to buy a small antenna and receiver and pick up direct satellite broadcasts of U.S. television?**

**A:** No, unfortunately it isn't. Probably the smallest dish that would satisfactorily pick up the Atlantic satellite is about 10 meters (more than 30 feet) in diameter. Even if you had the real estate on which to put it and the money to buy it, you wouldn't see much. Regular American programming is not normally put on satellites which can be seen from Europe. Save your money.

**Q: How come I can get a picture on my German TV set but not the AFN sound?**

**A:** It's a matter of technical broadcast standards. The German system (PAL) puts the sound channel in a different part of the composite signal. A competent TV repair shop can probably make the necessary conversion to your set.

\* \* \*

#### RADIO COMES IN FOR ITS SHARE OF QUESTIONS, TOO ...

**Q: Why don't you play more of MY kind of music?**

**A:** This is a question which is never answered to anyone's satisfaction. Listeners, and rightly so, want to hear their favorite kind of music whenever they are in the mood. This presents a dilemma which AFN programmers can never completely resolve. In the U.S. a listener can spin the dial and probably find a station that plays his or her kind of music around the clock. As a single-channel, AFN has a responsibility to present a wide spectrum of music with something for everyone at some time during the day. From about six in the morning to six at night, where the majority of our listeners are, AFN plays "Mass Appeal" music. Simply put, the music you will hear during these hours is a mixture of current pop hits as well as great hits from the soul, country and album charts. The trick to "Mass Appeal" is in playing songs that upset the fewest number of AFN listeners.



*"Here's something everyone will like: Five minutes of silence!"*

If you're a listener who only likes one kind of music, you'll hear it during evening, late night and weekend hours when we play more thematic programs with everything from soul to Latin to country to rock. Everyone can find his or her favorite style of music on AFN, but it is quite true that it might not be on at a time it is wanted by every individual. The radio schedule is adjusted frequently to try and bring it more in line with the expressed desires of listeners but the programmers are aware of, and resigned to, the fact that it will never be possible to please all of the people all of the time.

**Q: Why don't you just play music and stop running all those announcements?**

**A:** Because we're broadcasters, not a hi-fi system. AFN is probably the single most important source of information available to Americans in Europe. Announcements inform listeners of everything from the weather to be expected, to when

the various facilities they use will be open or closed, to what's available for their entertainment, to traffic delays on the autobahn, to community events. Announcements are also used by the command to get needed information out quickly and accurately. Obviously, not every announcement is of interest to everyone of our listeners. But we feel that if we can keep just one person from drowning, prevent one automobile accident or perhaps save someone a useless drive to a closed commissary or bank, we will have done our job.

**Q: Who does AFN program for – the military and their families or the Germans?**

**A:** The military and their families. The Germans, and residents of other countries in which we are heard, have their own excellent radio services. Although we welcome them among our audience and take care to be good neighbors on the air waves, our programming is solely directed toward the American Military Community. In rare instances, and by official request of host nation authorities, we announce

information affecting the health, convenience or safety of everyone who might be listening. That, of course, includes the traffic advisories which AFN airs frequently.

**Q: Can people borrow records from your music library for use at parties?**

**A:** No, sorry. They are government property and by agreement with the suppliers cannot be used for any purpose except broadcasting and may not be reproduced for any other use.

**Q: How do I get an announcement on AFN?**

**A:** Either type it up and send it to your local Public Affairs Office or, if you represent an authorized activity, send it directly to your nearest AFN station. All requests should be signed. It need not be written in radio style – the station will do that for you.

**Q: Why does AFN radio carry sports so late at night?**

**A:** We're trapped by the time difference between Europe and the States. The ma-

jority of radio games are carried live and that means daytime events hit Europe in the middle of our night.

**Q: Can you stop your announcers from talking over the music? It ruins our home recording.**

**A:** Sure we could – but we won't. We're fully aware that taping off the air (and off other people's records) is common in this electronic age. We exist on music and the good will and cooperation of the music industry. Industry sources estimate that because of this piracy (which is exactly what it is) they lose about one billion dollars in sales each year. We can't stop anyone from taping but there seems to be no reason to help, either. □

**TV HERE AND THERE...**

Bob Hope once explained:  
"They have a different kind of TV system in Russia – there it watches you!"



## A SALUTE TO AFN

*for all the years of  
outstanding service to the  
American Forces in Europe*



US ARMY ELEMENT  
AMERICAN FORCES NETWORK, EUROPE  
APO 757 US FORCES

CONFIRMING YOUR REPORT OF RECEPTION  
OF AFN BITBURG ON 1394 kc/s

*AFN-Serving American Forces in Europe*