

## San Juan... 1970.



DAVID F. GLEASON  
GERENTE GENERAL  
WUNO  
P.O. BOX 0  
HATO REY  
PUERTO RICO  
00919  
(809) 758-6720

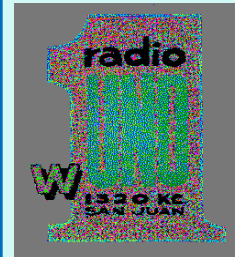
WUNO was purchased by Mooney Broadcasting Corporation of Knoxville, TN when its efforts to acquire WPDQ in Jacksonville were delayed due to an FCC investigation of the seller.

With cash in hand, MBC found that well rated WUNO in San Juan was on the market. When the purchase was negotiated, WUNO was rated third in San Juan, and profitable.

Those were the years when a transfer application could take the better part of a year. This deal was approved in 10 months, during which time the station had lost most of its staff, 90% of its audience, and the lease on its building.

### SAN JUAN, PUERTO RICO JAN 1972 AUDIENCE COMPOSITION IN THOUSANDS M-S 6:00 AM-10:00 PM

STATION	RTG.	SHARE	TOTAL LISTENERS
WAPA	1.7	6.9	11.2
WBMJ	1.9	7.7	12.0
WHLA	0.3	1.2	2.0
WUAC	1.1	4.5	7.2
WIPR	0.1	0.4	1.3
WJIT	0.8	3.3	5.4
WKAQ	5.5	22.4	35.5
WKVP	3.7	15.0	23.9
WLUZ	0.7	2.8	4.3
WGBS	0.9	3.7	6.9
WKA1	0.8	3.3	5.3
WRSJ	0.5	2.0	3.7
WUNC	4.7	19.1	30.5
WVCZ	1.1	4.5	6.7
CTHER AM	0.0	0.0	0.5
FP	0.8	3.3	5.0
TOTAL	24.6	100.0	161.5



The old logo gave way to a new one just as the station rebounded in the ratings.



WUNO had been losing more than it billed in late 1970; within 3 months it was profitable and on its way to ratings success. This is the 1971 Clapp & Mayne ratings summary.

**WUNO** SAN JUAN, PUERTO RICO

Operation of Station WUNO by Mooney Broadcasting Corporation commenced May 1, 1970, after considerable renegotiation between MBC and the Carpenter-de la Cruz organization. The station showed a great loss in sales and listener ratings during the period of time required by the FCC to approve the transfer.

An excellent "want to win" staff was organized. Within four months the B R I Radio Index showed WUNO climbing listenerwise from seventh to a tie for third. Independent surveys now reflect WUNO in second position. With WUNO's strong air personalities, it is indicated that WUNO will rank in this market as do the other Mooney stations, NUMERO UNO.

Sales had dropped to \$20,000 a month in May. WUNO's account execs built this up to \$51,000 a month before the year's end.

A new modern building is scheduled to be completed this summer. WUNO's entire operation and staff will move into these beautiful new quarters which will be the radio showplace of San Juan.

Mr. David Gleason has had a decade of experience in all facets of broadcasting. He was selected from numerous applicants to head WUNO based upon his successful radio results in Mexico and Ecuador. Mr. Gleason engineered and built five stations in Quito; he programmed each station differently, sold time, and in general, was Mr. Radio of Ecuador. His arrival at WUNO met with instantaneous results from staff members for the growth of MBC.



The Mooney Broadcasting Corp. 1970 annual report detailed the efforts to rebuild WUNO under new ownership.

## San Juan 1971.



... IN SAN JUAN IT'S  
**WUNO**  
Leading the Paradel

**ST.**  
**\*1**

**IN TOTAL AUDIENCE**  
upper and lower  
income, all ages

**TOTAL AUDIENCE**  
upper and lower  
income, ages 12-29

**UPPER INCOME**  
men and women,  
all ages

**WOMEN**  
upper income,  
ages 18-49

\*Clapp and Mayne, Inc., from  
June 1 through June 21, 1971



Besides beaches, San Juan has nearly 30 radio stations in fierce competition. WUNO had a severe signal disadvantage, with only 5000 watts days and 1000 watts nights on 1320. Focusing on urban middle-class listeners, the station was able to compete with higher powered stations on lower dial positions.

By 1971, WUNO had become the top-rated station in San Juan with its Top 40 music and high profile personalities.

## San Juan, Puerto Rico - WUNO

WUNO is a 24 hour station with 5000 watts at 1320 serving nearly 1,000,000 persons in greater San Juan.

Under the capable leadership of manager David Gleason and program director Alfred Herger WUNO achieved its rightful position atop survey reports - Numero UNO, Radio UNO - Numero UNO mas horas durante el dia en programacion musical.

Within the space of one year, Manager Gleason and commercial manager Manuel Rivera Morales turned a revenue loser into one of MBC's most profitable operations. WUNO's 1970 loss became a profit in 1971. The turn-around exceeded \$200,000. January, 1972 sales exceed those of 1971 by 75%.

Radio UNO is very conscious of the role it can play for the welfare and betterment of the Puerto Rico community. The staff has been complimented on the general knowledge programs which have been presented. These are informative capsules which cover such topics as Puerto Rico History, reasons for various Puerto Rico holiday celebrations, origination of traditions, origination of customs, origination of unusual words in the Spanish language and colloquialisms. Simple interpretation of the meanings of the constitution have been favored by UNO listeners.

Listener opinions instigated by UNO have resulted in numerous improvements for San Juan citizens. UNO was instrumental in getting hot water installed in island medical facilities. A park was provided with nighttime illumination for young people to enjoy sport and recreational facilities as a result of UNO's efforts. UNO's efforts have also resulted in numerous street and sanitation improvements.

UNO's Alfred Herger was honored by the Record World as Latin American dee jay of the year. He was also selected as Master of Ceremonies for the world renowned Latin American Song Festival held in Buenos Aires, Argentina.

WUNO is moving into its new building. This modern new structure, with the latest up-to-date technical equipment, and

modern furnishings is a facility of which we can be proud. These improved working conditions for our employees should reflect an even greater sales and profit increase in 1972.

The capable "want-to-wh" staff which David Gleason selected is justifiably proud of its accomplishments and they are aiming to become the overall radio leader in the Mooney Broadcasting organization.

"Hasta cuando el sol se pone radio UNO brilla." [Even when the sun goes down Radio UNO shines.]



This page, taken from the Mooney Broadcasting Corp. 1971 annual report, reflects the major improvements in ratings and cash flow at WUNO!



## Birmingham, 1972...

In 1972, Mooney Broadcasting purchased WBRC AM & FM from Taft; calls were changed to WERC.

The AM was an established, if tawdry, full service station.

The FM was automated oldies.

WERC FM became 107 Kicks and was one of the first half-dozen FM Top 40 sta-

## Birmingham - WBRC am & fm

A pioneer station in Birmingham, WBRC Radio was established in 1925 as a part of the Bell Radio Company.

Ownership has changed several times, but for more than forty-six years, WBRC has served the people of Greater Birmingham with the best possible entertainment, religious, public affairs, news and sports programs.

WBRC, under Taft ownership has become the leading general audience or MOR station in the market, featuring University of Alabama football and basketball, selected national sporting events, twenty-four hour news and weather and the best in currently popular music.



*The 107 Kicks transmitter is next to the famous statue of Vulcan on Birmingham's Red Mountain.*

*Mooney 1971 Annual Report*



*J. W. Jason, first evening rocker on WERC-FM.*



*The influence of playing Allman Brothers Band and other music product of the era had its natural effect on personal appearance!*

## Phoenix, 1973...

While consulting KWKW in Los Angeles, also assisted with sister KRUX and KTKT in Arizona. Here is my snapshot of (l-r) KWKW News Director Antonio González, KRUX's Gerry Ackley, Henry Kissinger and the President of Mexico at Nogales, AZ in 1974.



*KRUX control room, circa 1973.*



*Native Arizonans in their habitat.*



*KRUX transmitter site in Glendale, AZ.*



## San Juan, 1975...

WQII had previously been WJIT, an ill fated and poorly managed Top 40 station that was somehow attached to the Holsum Baking operation in San Juan.

When Holsum was acquired by the Island's major supermarket chain, losses exceeded \$15,000 a month and the physical plant was in a shamble.

At the time, San Juan was a \$12 million a year radio market.

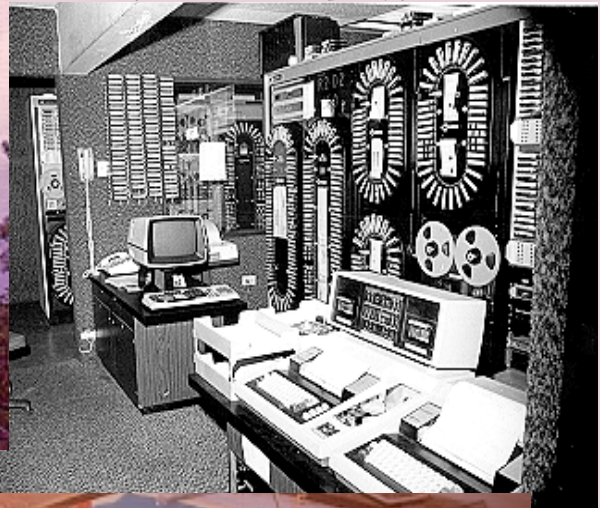
WJIT had an AM-FM combo rate of \$13 for 60's. Five years later, the minute rate was well in excess of \$100.

SPOT ANNOUNCEMENTS			
	15 SECOND	30 SECOND	60 SECOND
"AA" TIME	\$5.50	\$7.00	\$13.00
"A" TIME	4.50	6.00	10.00



*The WJIT transmitter site was in such poor condition that the station was often off the air for one and two day periods. The 4-tower directional system was redesigned by Jules Cohen and Bob duTreil and returned to the air with new equipment and improved coverage.*

*New studios, featuring live-assist automation were ready for 11-Q to debut on August 28, 1975 with Puerto Rico's first Adult Contemporary format.*



*The studio site was inadequate; a defunct UHF TV facility was purchased and renovated for radio use.*

## San Juan, 1975...



WQII rapidly became the San Juan market's top station in 18-49. Both listener and sales promotion were a major part in the success of this station.

The ad layout here features "Kanga-Q" the 11-Q mascot.



11-Q debuted with a 10 share 12+ and first place in 18-49 listeners. This position was maintained through the "FM revolution" of 1979 in Puerto Rico.

STATION	6 AM-12 MID				
	R.S.A.		CENTRAL ZONE		
	AVG. PERS. (00)	CUME PERS. (00)	AVG. PERS. (00)	AVG. PERS. RTG.	CUME PERS. (00)
WAPA			60	1.2	506
WRMJ			139	2.7	1032
WEVA			14	.3	130
WFID			21	.4	110
WHOA			9	.2	111
WIAC			46	.9	483
WIAC-FM			33	.6	286
WIOB			23	.4	158
WKAO			139	2.7	1516
WKAO-FM			25	.5	317
TOT					
WKVM			89	1.7	639
WLUZ			44	.8	537
WULA			24	.5	222
WORO			16	.3	179
WPRM			71	1.4	661
WQBS			42	.8	477
WQII	★		163	3.1	1234
WRAI					68
WRSJ			8	.2	135
WSRA			52	1.0	364
WUND			93	1.8	534
WVOZ			40	.8	502
TOTAL			1194	22.9	5030





## San Juan, 1975...

WQII returned to the air in August, 1975 after extensive rebuilding; WSRA followed 5 months later.

"Those who work in the radio business, those in the know, agree in stating that what happened with 11-Q and Sonorama 93 has all the elements of a miracle. There is no other explanation for the extraordinary growth achieved by both stations in such a short time. We will start by mentioning that, in only 9 months on the air, both stations have jumped, insofar as audience is concerned, over most of the other stations in the metropolitan area, stations that have been on the air for years."

-Opening paragraph of article in a 1976 newspaper. Full translation



WQII returned to the air in August, 1975 after extensive rebuilding; WSRA followed 5 months later.

EL NUEVO DIA—Miércoles 11 de Agosto de 1976

# FORNINIC / TELERADIODLANDIA

## Dos milagros radiofónicos

**Por FRANCISCO VERGARA**  
Redactor de Teleradiodlandia

LOS QUE están en esto de la radio, los que saben, coinciden en proclamar que la de 11-Q y Sonorama 93 tiene mucho de milagroso. No se explica de otra manera el extraordinario avance logrado por ambas emisoras en tan poco tiempo. Respuestas por informar que con sólo nueve meses de funcionamiento, las dos plantas se han trepado, se cuenta a audiencia, sobre la mayor parte de las otras que, instaladas en el área metropolitana, llevaban muchos años de estar en el aire.

Antes de que las que ahora se han instalado en 11-Q y Sonorama 93 compusieran los radiorretróscopos que aquí se identificaban con otros nombres, éstas eran algo así como esos maracatones que se escuchaban todo el tiempo en carrera, pero allá, a la cota, a miles y miles de metros de los punteros. Si los maracatones del desierto corrian sólo por correr, por la leña, estas dos plantas de la realidad saltan al aire todos los días por salir, por la honra...

Cuando los contraproprietarios hicieron cargo de las dos empresas radiales fracasadas, trajeron consigo, además de los recursos pecuniarios requeridos, a David Gleason. Éste, como garante general, iba a poner en práctica, en cuanto a la nueva programación de ambas, todo lo que había aprendido desde que, a los 33 años había comenzado a trabajar como asistente de despensa de una emisora de su pueblo, en los Estados Unidos, de la que fue, después, uno de sus mejores disc-jockeys... Luego de esto, Gleason pasó a prestar servicios en una radioemisoras de Ciudad México; después vino a Puerto Rico, de garante de Radio Uno, para después trasladarse a Columbia. Más tarde fue

joven Gleason —sí, joven; todavía le faltan varios años para arribar a los 40— afirma que es esta de la radio se las sabe todas...

Y LE CEDEMOS la palabra a nuestro visitante para que nos explique qué es lo que ha estado haciendo entre nosotros.

—Cuando nosotros nos hicimos cargo de estas plantas, se aparecieron a sí en los centros espiritistas —comienza diciendo Gleason—. Lo primero que hicimos fue sacarlas de donde estaban. Y nos instalamos en el edificio que tenía el Canal 13, en Los Filtros. Pero, desde luego, le hicimos grandes reformas, le adaptamos a todas nuestras necesidades. Y montamos allí nuestros equipos que acababan de salir de la fábrica.

—¿Y qué pasó con los equipos viejos?

—Están en Santo Domingo. Los vendimos para esa empresa de allá. Y con 11-Q, en AM y Sonorama 93, en FM, programadas debidamente, echamos a andar.

—¿En qué consistía la programación de 11-Q?

—Es un proceso muy largo para explicarlo detalladamente. Primero nos dedicamos a estudiar al público puertorriqueño, sus gustos, sus preferencias. Una bien planeada encuesta, es la base, es el área metropolitana y pueblo de la isla, nos proporcionó los datos que necesitábamos. Avesiguamos qué discos se vendían más, qué tipo de música tenía mayor aceptación, todo... Y llegamos a la conclusión de que lo que había falta llevar al aire era "música moderna internacional latina". En salsa, boleros, merengues al tango. Lo que pedía el público era "música de la última década", en las voces de Davay Riveca, Sopy, Wilkins, Lucinda Laetia, Camilo Sesto,

Para ello rastreamos toda la América del Sur, México, Centroamérica...

—De modo que 11-Q también está transmitiendo canciones que gastaron hace diez años...

—Sí. Nos nos limitamos a lo último grabado por un artista, por ser más reciente. Buscamos también lo que de ese cantante haya gustado más en el pasado, y lo lanzamos al aire en el presente, pues esto es lo que hemos podido saber que el público quiere. Lo que no hacemos es transmitir grabaciones de esta década que nunca gustaron. Las grandes dallas de antes siguen siendo muy bien recibidos ahora.

—¿Usted cree que 11-Q se ha ido arriba tan rápidamente sólo por la música que le sirve al oyente?

—Es lo que ha influido más en su auge. Pero hay algo más que en estos tiempos necesita una planta de radio: concursos. Y nosotros siempre tenemos uno en el aire, que también

plaza y ya tenemos la grabación de su frase, pero supimos que iba a salir lo tenía en un long-play que iba a salir a la venta, y también esperamos por el "Best-seller" de Olguita.

GLEASON ACLARA algo más:

—Ah, mira... Un número que está bien pegado, en 11-Q no se transmite cada cinco minutos. Nosotros lo transmitimos cada cinco horas. Y otros que se han ido "esfriando" se transmiten cada tres días, y luego... No, pero eso mejor es no decirlo, todo, porque la competencia va a agradecer mucho. Moreta vuelve a hablar. Nos dice:

—También lo que hicimos en su programación tuvo que ver con otra encuesta que realizamos en la calle —nos cuenta Gleason—. Por eso es la frecuencia de FM que brinda música instrumental, suave "para nosotros días"...

Roy Moreta agrega algo más:

—Y, en cuanto a concursos, en Sonorama 93 hay unos. Sólo se transmi-



## San Juan, 1976...

FM arrived late on the scene in Puerto Rico. Although San Juan had long been home to a dozen FM stations, none achieved over a 2 share well into the mid-70's.

WSRA frequently achieved a 4 share, and was appealing to advertisers looking for upscale listeners.

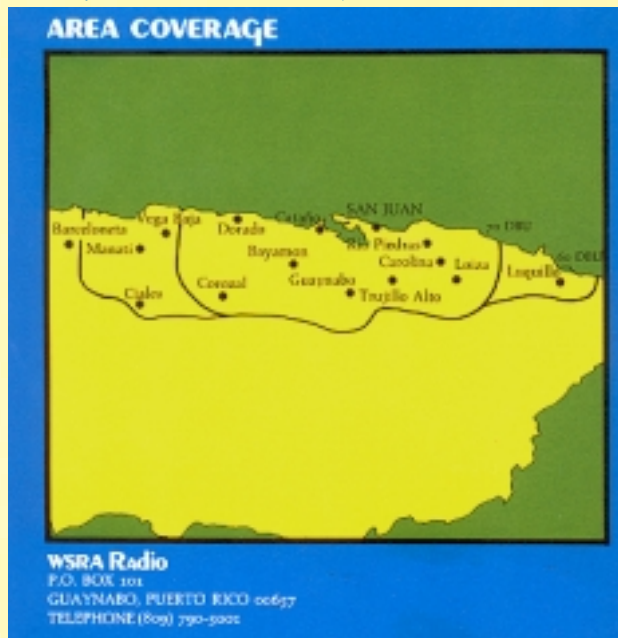
The band generally had less than 12 total share points until the 1979 appearance of mass-appeal programming. Up 'till then, WSRA was both an FM ratings and billings leader.



*Sonorama newspaper ad. "Music Never Sounded So Beautiful" was the positioner in both English and Spanish... as WSRA did all its liners and positioners in both languages on an alternating basis!*



*In 1975, no FM station appeared in San Juan ratings. WSRA became the first to show with its locally produced mix of American and Latin easy listening music and a bilingual on air approach. The station continued to be successful through 1979, despite having four direct format competitors in San Juan.*



*One of the direct competitors to WSRA contracted with Bonneville for its syndicated music programming. Bonneville's consultant advised them that "they should not plan on beating WSRA" because that station "is perfectly executed."*



## San Juan, 1979...

By late 1978, WSRA found itself constrained by the direct format competitors it had attracted. Rates had been stagnant for a year and there appeared to be other opportunities with greater revenue potential.

A competitor, Salsoul FM, was achieving moderate success with a mix of, logically, salsa and soul music. I thought that an all-salsa FM would be more focused and more successful. A research project consisting of intercepts and focus groups proved that the all salsa concept would be "monotonous and boring."

I was unconvinced and believed listeners could not visualize what they had not heard. A week was spent in record shops, watching consumer patterns. Salsa buyers bought no soul. Soul buyers bought no salsa.

The concept of an all-salsa FM went ahead, despite the formal research. The station's launch as WZNT on December 29, 1978 was accompanied by extensive advertising over a 3 week pre- and post-airdate



*Z-93's "Masked Salsa Man" stops for a preannounced street intercept.*



*Z-93 gave away over 20,000 Z-shirts in its first year. So popular were the shirts that a retail version was designed and sold to clothing retailers. The profit from the retail shirts paid for all the ones given as prizes!*



*With the theme, "Salsa has a Station" WZNT hit newspapers and TV on New Year's weekend, 1979.*



*Teaser ads like the one above were on every San Juan bus and in all four newspapers for 21 days prior to the station launch. The campaign won a national transit advertising award for San Juan Bus and WZNT.*



## San Juan, 1979...

Consistent promotion, identification with the stars of Salsa music and top DJs allowed WZNT to go from a pre-format 4 share to a 33.5 just four months into the new format. 20 days after going on the air, a 22.5 share was achieved!

### Summary Report



**Mediatrend  
Radio  
Audience  
Report**

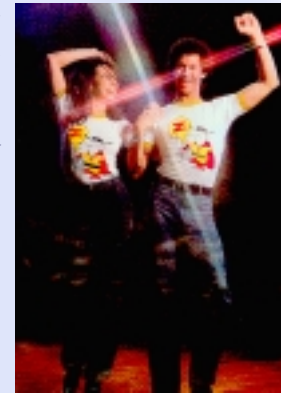
STATION	SHARE SAN-12H (Mon-Fri)			SUMMARY (N-J-M)
	NOVEMBER 1978	JANUARY 1979	MARCH 1979	
WRPA	2.4	2.7	1.7	2.8
WOMJ	14.8	9.3	4.2	8.7
WFID-FM	1.0	0.4	0.9	0.7
WIDA	0.8	0.6	0.6	0.6
WIAC	3.8	3.6	3.3	3.6
WIAC-FM	1.7	2.3	3.4	2.5
WIDB-FM	1.7	2.5	0.6	1.6
WKAQ	12.4	13.1	10.1	11.9
WKAQ-FM	5.5	2.5	2.0	3.2
WKVH	6.7	5.2	3.0	4.9
WKVH-FM	1.7	1.7	3.6	2.3
WLUZ	3.5	4.9	4.0	4.2
WOLA-FM	2.6	1.9	0.8	1.7
WORO-FM	1.2	1.6	3.1	2.0
WOSO	0.7	0.6	0.6	0.6
WPRH-FM	5.3	1.7	0.8	2.4
WQBS	2.6	2.7	2.7	2.6
WQII	12.2	8.5	8.2	9.5
WRAI	0.4	0.7	0.6	0.6
WRSJ	1.1	0.2	0.7	0.6
WSRA-FM/WZNT-FM†	4.0	22.5	33.5	20.9
WURO	3.6	2.1	1.1	2.2
WVOZ	1.5	1.2	0.6	1.1

†Radio Station WSRA-FM changed call letters to WZNT-FM on December 29, 1978

**MEDIASTAT**

WSRA-FM/WZNT-FM†      4.0      22.5      33.5

All FM stations had a total of 18 shares before WZNT went on the air. Within a year, the combined FM shares were nearly 50%



Superstars like Cheo Feliciano often went on WZNT van stops.



Z-93, WZNT, became the market's most promotional station. The "Masked Salsero" was present at concerts, schools, factories... in fact, everywhere that listeners could be found, giving away Z-shirts and prizes.



## San Juan, 1979...



Z-93 produced many record-breaking concerts, including one with famed Salsa pioneer Ismael Rivera. At the right is salsa artist and movie star Ruben Blades, one of 10 stars at this press conference for an early 1979 concert in San Juan. To his right is Ismael Rivera, Lucecita Benítez and Ismael Miranda.

Prior to Z-93, FM rates seldom exceeded \$12. WZNT achieved \$60 rates in its first year on the air.

Z-93 promoted extensively, including advertising on TV, transit and local magazines. So popular were a series of station posters that they were published free by the island's largest magazine, "Vea."

**Z 93**  
WZNT/WZNT-TV, INC., 2701 BOULEVARD OF THE AMERICAS, SAN JUAN, P.R. 00907

**WQII/WZNT combination rate card #1**  
**MAY 1, 1979**

AAA Time	Per Week	30 Seconds	60 Seconds
1	\$82	\$70	\$110
5	\$24	\$24	\$24
10	\$48	\$48	\$48
15	\$72	\$72	\$72

AA Time	Per Week	30 Seconds	60 Seconds
1	\$43	\$30	\$50
5	\$13	\$13	\$13
10	\$26	\$26	\$26
15	\$39	\$39	\$39

A Time	Per Week	30 Seconds	60 Seconds
1	\$22	\$15	\$25
5	\$7	\$7	\$7
10	\$14	\$14	\$14
15	\$21	\$21	\$21

TAP PLAN (1/3 AAA 1/3 AA 1/3 A - Guaranteed)	Per Week	30 Seconds	60 Seconds
1	\$41	\$30	\$50
5	\$13	\$13	\$13
10	\$26	\$26	\$26
15	\$39	\$39	\$39

WQII or WZNT only: 80% of WQII/WZNT Combination  
**TIME CLASSIFICATIONS**  
 AAA - Mon-Fri 7:00AM-10AM & 5-7PM, Sat 5:30 AM-10AM  
 AA - Mon-Fri 7:00AM-9PM, Sat 10AM-7PM  
 A - Mon-Fri 9:30AM-12:00PM, Sunday 9:30AM-12PM

WQII 1140 kHz/AM, 10,000 Watts Day & Night  
 WZNT 92.7 MHz/AM, 10,000 Watts



**San Juan—The 31st SMSA**  
**WQII - AM 10,000 w Clear Channel, Contemporary**  
**WZNT - FM 50,000 w, All-Salsa**

In 1978, the San Juan SMSA was 31st in U.S. Metro Rank with a population of 1,245,470 or 39% of Puerto Rico's total population. Up 33% since 1970 — San Juan is one of the best growth markets in the U.S., spending \$2,243,028 in retail sales.

**WQII and WZNT #1 in Appeal to Total Adults, 13-34, 25-49 and Teens.**  
Represented Nationally by Bernard Howard & Co., Inc.  
 San Juan Mediatrend, January, 1979. Avg. 1.4 hr. M-F 6A-10M

After nearly a year of unassisted campaigning, SRDS accepted our petition based on population figures by listing San Juan as the nation's 31st largest metro. This somewhat self-serving effort led to considerable new national revenue... over double the national business in the first year!