



In Search Of American Top 40's Original Stations - by Lee Chambers

After thorough and exhaustive research from numerous sources including **AT 40** books by **Pete Battistini** and **Rob Durkee** as well as industry publications such as **Billboard** in addition to discussions with industry folks on the topic of who were the original stations that carried **AT 40** when it started over the **July 4th** weekend of **1970**, here are the most logical contenders along with the justifications as to how they were among the pioneering stations to run the show.

But first, in the interest of historical accuracy and journalistic integrity, what follows is an in depth examination of those stations that were not. As to confusion regarding the line-up of the original stations, there are several reasons covered herein:

- A) Erroneous call letters of stations.
- B) Factually incorrect attributions in trade publications.
- C) Faulty memories of AT 40 staffers not with the show in 1970.
- D) Station mentions heard on the show itself in non-linear fashion.
- E) Emotional attachments to stations that weren't Original ones.
- F) Erroneous attributions in the show itself conflicting with hard data.

Section A: Call Letter Confusion - The Station That Never Was

Perhaps the most frequently attributed source of the Original stations is Rob Durkee's book, '[American Top 40, Countdown of the Century](#)' in which he recounts the story of Tom Rounds traveling to Boston early in 1970 to meet with Max Richmond, owner of WMEX in Bean town as well as sister station, WPGC in Washington.

Reference is made to 'Mac' agreeing to carry the show on his other stations besides WMEX. This is correct as it applies to WPGC. However, great confusion has resulted over the years from the mention of another Richmond Brothers station, identified as 'KPGC'.

While much deserved praise is due Rob for his efforts in correctly identifying 6 of the Original stations, a review of the facts clearly dismisses the claim that 'KPGC' in Las Vegas was one of them:

1) According to the FCC's Official Call Letter database, the combination, 'KPGC' were not in use on any station in any market in the country in 1970.

2) Although the Richmond Brothers did also have a property in Las Vegas (Henderson, NV), the actual call letters were KBMI. It was located in the lobby of the Flamingo Hotel.

3) Unlike its 50,000 watt brethren in DC & Boston, it was only a meager 250 watts and could barely be heard throughout Vegas proper with such a limited coverage area. Watermark would have had little interest in such a puny signal.

4) KBMI was deliberately operated as a loss as a tax dodge to offset profits from WPGC & WMEX. As such, Max Richmond would not have wanted a show like AT 40 to increase ratings on KBMI in that its entire raison d'être was to purposely lose money.

5) According to Pete Battistini's [first book](#), no station in Vegas carried AT 40 until KRNG-FM picked it up on 01/05/74.

All of which adds up to one clear conclusion; 'KPGC' was not one of the original stations and Las Vegas was not one of the Original markets to carry AT 40. Rob himself now concurs with this assessment.

Section B: Billboard's Blunder(s) Makes One Wonder

One of the most significant factors contributing toward confusion regarding the Original stations is the misinformation propagated by Billboard itself. Generally regarded at the time as the bible of the industry, it is shocking years later to discover how many inconsistencies, misleading stories and downright slipshod reporting a major publication of its type got away with without some kind of factual oversight.

Repeatedly, factually incorrect information was merely repeated virtually verbatim in article after article, taking on a life unto itself, to the point where myth eventually superseded actual facts. For the purposes of this discussion, only Billboard articles specifically having to do with the Original stations are included here.

1) The seed of this syndrome began before the show even made its on air debut in an article from **06/20/70** entitled, '[American Top 40](#)

[Bows At Forum; On Air July 1'](#). The article coincided with the 3rd annual Billboard Radio Programming Forum held in New York on June 18th - 20th, 1970 (the 20th being the same date as the article).

Watermark had a booth at the Forum touting both American Top 40 as well as Increase Record's collection of the 'Cruisin' Series of LPs. Tom Rounds manned the AT 40 booth and no doubt was visited by numerous representatives from stations around the country (at least those that could afford the expense of traveling to New York and the convention).

In the article, 10 markets are identified as those that would become the initial stations to carry the show. The dead giveaway here was that NONE of the stations were mentioned by name, only by market. A more accurate description of what actually transpired might have been, these were the 10 markets Tom Rounds had discussions with about the *possibility* of them adding AT 40 and were 'hoped for' by Watermark to sign contracts and become affiliates.

Some of these stations did come through by the debut broadcast the weekend of July 4th, 1970 including (call letters inserted by me, not Billboard) Boston (WMEX), Detroit (WWWW-FM), San Diego (KDEO), San Bernardino (KMEN) and Honolulu (KPOI).

Other markets mentioned however did not. Among them were Philadelphia (Philly wouldn't have an AT 40 affiliate until WIBG on 07/07/73), San Antonio (KTSA by 09/05/70), Minneapolis (KDWB didn't add the show until 01/05/74) and Albany, NY (WABY waited until 12/05/70 to pick up the program).

Beyond that, two markets that did acquire AT 40 and were among the Original group weren't even mentioned in the article at all, namely WPGC in Washington and KHYT in Tucson.

Suffice to say, of the 10 markets identified in the article as having been lined up for the debut broadcast, a whopping 50% were incorrect! So much for crack journalism!

2) Perpetuating inaccuracies even further was a story called, '[Top 40 Rock Show Aims For 150 U.S. Cities](#)' which was published in the 07/11/70 issue, concurrent with AT 40's second broadcast. Rather than go to the effort of fact checking, the unnamed staff writer merely regurgitated the same exact erroneous list of the 10 markets listed in the 06/20/70 article with not a single set of call letters to substantiate the claim.

The same wrong 5 markets were included as well as the 5 stations in markets that did clear the show, along with the 2 markets that weren't even mentioned in the original article. The old adage, 'Garbage In, Garbage Out' applies here!

The credibility issue really came in to play when elsewhere in that same article, a related story about KDEO securing a 52 week advertising buy in support of the show listed the station as being in San Francisco instead of San Diego (The Bay Area would not have any station carry the show until KNEW began doing so on 10/09/71), never mind the fact that KDEO only carried the show once as a holiday special on the evening of Friday, July 3, 1970. One wonders how clearly false information like this ever made it past the editor's desk!

3) An oft quoted source as to the identities of the Original stations is the article which appeared in the **10/10/70** edition of Billboard, ['American Top 40 Gets 26 Stations'](#). By October, 1970, over two dozen stations had signed up for AT 40 (though ironically only 25 of the 26 were identified in the article).

The list spelled out the call letters and markets these stations were in, yet neglected to focus one of the Original ones, KDEO in San Diego! At least the other stations of the Original bunch were included in the list of 26, though none were identified that way. Concluding the piece was a statement that Watermark expected to add 10 additional stations in the next two weeks.

4) Just two weeks later, Billboard published an entry on **10/24/70**, ['KRLA Hops on Top 40 Show Bandwagon'](#). Significantly, KRLA where Casey honed the genesis of AT 40 with a local Sunday afternoon countdown show in 1969 was the 31st affiliate and only agreed to carry the show as part of Casey's exit agreement.

His talent contract was still in force at the time and knowing the critical importance of having the show cleared in Los Angeles, he mandated the show be carried on Sunday afternoons for a year thereafter. Realizing the continuity of having Casey's dulcet tones on the air in the same time period, KRLA agreed. (When they dropped it in **1971**, the program was then picked up by **KGBS in Los Angeles**).

Reflective of the show's rapid growth after its launch, the article also pointed out that AT 40 was now being carried by major stations in 7 of the Top 12 markets, again neglecting to even identify them by name! As before, Watermark again stated they expected another 10 stations to

sign up in the next two weeks (though only 5 had since the last time they made that assertion two weeks earlier).

5) As time went on, the anything but factual statements from earlier issues of Billboard were referenced in later stories, typically coinciding with anniversaries of the show. ['Syndication -The Success Story - Part 1'](#) / ['Part 2'](#) published on **04/12/75** called attention to AT 40 having started on 7 stations, but did not say which ones they were.

Not long afterwards when American Top 40 hit its 5 year milestone, Paul Grein at Billboard took the occasion on 07/12/75 with an article entitled, ['American Top 40 Celebrates Its 5th'](#) to once again reference the Original stations and made some attempt at identifying them not by call letters but their market of license. Predictably, 4 of the 7 were wrong (the last of these was, 'Hollywood', presumably KRLA which as mentioned previously herein was #31!).

Section C: It's Hard To Recall Something When You Weren't There!

The question of who was and who wasn't an affiliate at the beginning in 1970 was also clouded by staffers (some of whom were not with the show at the start) who attempted to construct a list from distant memories, long after the debut of the show by which time the program had literally hundreds of stations. Researching **Pete's first book** however demonstrates the limitations of human recollect in that many of these erroneous memories have also been disproven by reputable sources within the industry.

Case in point was the crediting in the **07/12/75** article of Watermark's Chuck Olsen, a salesman who wasn't even with the company when the show launched with the Original stations! By the 5th anniversary, the program was now running on over 300 stations domestically and on as many or more on Armed Forces Radio. Is it any wonder then that an unqualified source was so off-target in wrongly isolating the Original ones?!

This pattern of false attribution perpetuated itself each time another major anniversary came to pass, with distant memories from the past becoming increasingly unreliable with the passage of time. Sadly, the very place where AT 40's chart information came from was the same source of insufficiently researched articles in a long line of lies, albeit likely unintentionally.

Section D: **Station Mentions**

Another commonly attributed justification for inaccurate listings of the Original stations were the mentions heard each week on the show. If these mentions had been done in the exact order in which stations actually acquired the show, it could be considered to be an authoritative source.

However, it was not done in that way. Though many of the earliest mentions did include some of the Original ones, stations which signed up within weeks of the launch of the program were sometimes heard before all of the Original group had been, likely as an affiliate 'thank you' for the new stations signing up.

For the record, here are the mentions I have listened to from the first few shows using original air dates, not Billboard chart dates from one week in the future:

1) (Air Date: **08/22/70** / Chart Date: **08/29/70**)

- [KMEN](#) / San Bernardino

First mention beginning with the 7th show. Only one station was mentioned in the entire show.

2) (Air Date: **08/29/70** / Chart Date: **09/05/70**)

- [KPOI](#) / Honolulu ... [KHYT](#) / Tucson ... [WWWW](#)-FM (W4) / Detroit.

Only show with three of the original stations mentioned, likely due to not enough other stations signed up yet.

3) (Air Date: **09/05/70** / Chart Date: **09/12/70**)

- [WMEX](#) / Boston ... [KSEL](#) / Lubbock ... [KACY](#) / Ventura

[KSEL](#) and [KACY](#) also joined after the first few shows.

4) (Air Date: **09/12/70** / Chart Date: **09/19/70**)

- [KIRL](#) / St. Louis ... [WAIR](#) / Winston-Salem ... / [WPGC](#) / DC

5) (Air Date: **09/19/70** / Chart Date: **09/26/70**)

- [KTSA](#) / San Antonio ... ([WVIC](#)) / Lansing

[WVIC](#)'s call letters were not mentioned.

The pattern up to this point seems to have been one of the Original stations were mentioned in **Hour 1** and then other new affiliates in **Hours 2 & 3**. An exception was the show that aired on **08/29/70** which mentioned three Original stations, [KPOI](#), [KHYT](#) and [WWWW-FM](#)

probably because there weren't enough other stations yet.

As mentioned previously, **KRLA**, Casey's alma mater, was not mentioned until the program that aired on **10/17/70**. Also mentioned that week, **KINT / El Paso** became the first station mention to be recycled, after having been referred to just three weeks earlier on **09/26/70**, again most likely due to there not being enough other affiliates at that point.

Section E: The Rose Colored Glasses Syndrome

Whenever the topic of the Original stations comes into play, it is inevitable that someone, be it an industry veteran or simply a fan of the show and radio in general will recount with great earnestness how 'their' station, the one they listened to faithfully or worked at early in their career was one of the Original ones. 99% of the time, they are wrong!

Human nature being what it is, we all have a tendency to remember positive attributes from our past which have made an emotional imprint on us indefinitely. The result can be quite comical at times when pointed out that the station they vividly 'remember' as being one of the Original affiliates did not in fact sign up for the show for a year or more after it debuted!

It bears mentioning that we owe a tremendous debt of gratitude to Pete Battistini who tirelessly researched [which stations were mentioned in which shows](#) throughout the years. Coupled with the fact that some affiliates ran the show year after year for an extended period of time yet were not one of those that did so when it came on the air in July, 1970, it seems probable that this occurrence will likely

continue ad infinitum, no matter how mistaken the participants may be with their protestations to the contrary.

Section F: Is Don On The Phone?!

Confusing matters significantly are conflicting accounts heard in the show itself regarding the number of stations which carried the show when it launched. Most often, this was in response to a listener Question Letter. On the show's one year anniversary on 07/03/71, Casey is heard at the show's closing mentioning it all began on '7 stations' and was now heard on over 118 stations.

In the early days of its existence, Don Bustany was the show's original writer. He was also Producer of the show and clearly had much on his plate. It is reasonable to conclude that due to the pressures of time, Don may simply have recalled '7' off the top of his head without further research, feeling confident enough to go with that unsubstantiated number.

In direct contrast, a mere 21 months later on 04/22/72, in response to a letter from Sharon Thompson, a listener in Columbia, Missouri, Casey states the show started the weekend of July 4th, 1970, and more importantly, identifies 8 cities (not the widely attributed 7) carrying the show and was now heard in over 160 cities (not counting Armed Forces Radio worldwide). He also stated the show had always been produced in Hollywood and always hosted by Casey and the #1 song on the first show was Three Dog Night's, 'Mama Told Me (Not To Come)'.

By 1972, Don's responsibilities with Mary Tyler Moore's shows were growing and he began to spend less time with AT 40. Staffers would routinely research and answer Question Letters that arrived. One very notable addition to the staff that year was Nikki Wine. Although it cannot be verified who might have answered Sharon's letter, it

certainly could have been Nikki (who would eventually go on to become the show's Producer).

As a new employee looking to impress higher ups with her thoroughness, it is quite possible she may have taken the time and made the effort to look up the actual list of Original stations, as she would have had no way of knowing the number and identity of them previously having recently joined the show. This would account for Casey clearly stating AT 40 ran on 8 stations when the show was launched, not 7 as long held by numerous sources, including in Rob Durkee's book.

As to those frequent references to there being 7 Original stations, compelling evidence has now arisen as seen below to there being an 8th. As attributed earlier in this discussion, once erroneous information is propagated long enough and often enough, it often is accepted as fact. Numerous Billboard articles for example have inferred there being 7. Their credibility has sadly been disproven.

And then there is the unique status of the number '7'. Long believed in Western cultures to be a token of good luck, it has enjoyed a special stature and positive association for as long as anyone can remember. Ancient Egyptians held the digit 7 to be a holy number, with Pharaohs often ordering things in groups of 7. The number 7 may even draw its special significance back to the 7 days of creation. '7' may simply have been an easier and more positively recalled number than 8, explaining the common description of there being 7 Original stations instead of 8.

With all that in mind, here then are the most likely Original Stations:

1 & 2) WMEX / Boston & WPGC / Washington

As detailed in Rob's book, early in **1970**, **Tom Rounds** was eager in getting two major stations such as **WMEX** and **WPGC** to sign up for the program, thus justifying his trip to Boston to meet with the stations' owner, **Max Richmond**. Getting two powerhouses in Top Ten markets like **DC & Boston** to run the show would go a long way in convincing stations in the smaller markets to do the same.

'**Mac**' was receptive to the idea of carrying the show, if for no other reason it was free at the time and he didn't have to pay on air weekend personnel to fill those shifts. Agreeing to add the show for both facilities, **WMEX** and **WPGC** became the first two stations to agree to clear the show and became two of the original affiliates to carry it on **Sunday, July 5th, 1970** from **9a-12p**.

WPGC-AM / FM was a **100%** simulcast. Both stations in **DC** continued to carry the show for 13 years until the show was taken away in **1983** by **ABC** which had acquired **Watermark** the previous year and then began giving the show to **ABC Owned & Operated** stations in markets where they had them. Hence, the show was forcibly taken away from **WPGC** and given to **Q107** in **DC**. At the time, **WPGC** was the longest running affiliate, the only one of the original stations still carrying the show and ran it twice each weekend on **Sunday** mornings and **Sunday** evenings.

3) KDEO / San Diego

The first station to actually air the program was **KDEO** just outside of **San Diego** in **El Cajon, CA** who ran it as a **July 4th Weekend** special from **7-10p** on **Friday, July 3rd, 1970**. **AT40** staffers, **Stew Hillner**

and **Capt. Billy Hergonson** drove down from **LA** to hear the show's broadcast debut that night. **KDEO** never aired the show again. In fact, no station in **San Diego** did so until **KGB**, beginning on 03/04/72. The **Program Director** of that station was (wait for it...), **Ron Jacobs!**

4) **KMEN / San Bernardino**

In one of several **AT40** coincidences, **KMEN** had been one of the stations that **Ron Jacobs** had previously overseen the programming of while **Vice President** of **Colgreene Broadcasting** before going to **KHJ** in **LA** and later to **Watermark**. Undoubtedly, his influence played a role in their picking up the show. **Casey Kasem** had been within listening range while at **KRLA** in **Pasadena** until just before beginning **AT40** and was already a familiar name in the market.

5) **KPOI / Honolulu**

In another **AT40** connection, the **General Manager** of **KPOI**, **Tom Moffat** was one of the financial backers in **Watermark**. It was a no brainer for him to run the show on his station. Interestingly, one of the air personalities who worked there at the time was **Dave Roberts** who many years later would be a 4 time guest host of the show in the '80's while he worked at **KYA** in **San Francisco**, it too being an **AT40** affiliate.

6) **KHYT / Tucson**

KHYT also had a prior relationship with one of the **AT40** principals. **Owner, Bob Scholz** had been **News Director** at **KFRC / San Francisco** in the mid '60's while **Tom Rounds** had been **Program Director** there. **Tucson** was an up and coming market when the show began airing in

1970, not too small and not too large. Numerous famous radio folk went through the market at one time or another, many of them spending time at KHYT. Of the Original stations, KHYT was one of only 2 that did not air AT 40 on Sunday mornings from 9a-12p, instead running it on Sunday afternoons from 12p-3p.

Within a very short time after the show launched, many other new affiliates were announced. The majority of these came from solid, medium sized markets such as Tucson which served as a model for many other stations in similarly sized markets.

AT 40 was fortunate from the start to land on stations that were typically ratings leaders in their market. Acquiring a show such as AT 40, which demonstrated its rating effectiveness from the very start, only fortified the lead that many of these stations had and contributed to their dominance in their market.

7) WWWW-FM / Detroit

Detroit was an oddity, yet still had an AT 40 connection, albeit more of a Casey Kasem association. WWWW-FM (W4) was an Oldies station that once a week on Sunday afternoons would break format to carry current music on AT 40. Tom Rounds approached GM, Don Barrett and pitched him on the notion of Casey being from the Motor City and by carrying the show, Casey's parents would then be able to hear him every weekend.

The ploy worked when Casey himself called Don the next day to thank him. Years later when Casey was searching for movie roles, he often would run into Barrett who by then had moved in the producing end of motion pictures in LA.

8) KIRL / St. Louis

Evidence exists as to KIRL being one of the very earliest affiliates from just two weeks after the show's launch in a music survey from that station which promotes Casey & AT 40 on the front cover on [07/18/70](#). It would be hard to imagine the station hadn't already picked up the show for its debut broadcast two weeks earlier.

Jim Channell arrived at KIRL in the Spring of 1970 and did afternoons at the station at the time. He recalls someone from Watermark, perhaps Tom Rounds coming to the station and playing a demo for them. That convinced Dave Scott, the Program Director of the station to add the show in time for the first airing on the July 4th weekend.

Other early affiliates, though not in the Original group were:

KACY / Ventura
KCPX / Salt Lake City
KEYN / Wichita
KINT / El Paso
KJOY / Stockton
KRLA / Pasadena
KSEL / Lubbock

WAIR / Winston - Salem
WFLI / Chattanooga
WJTO / Bath, Me
WVIC / Lansing

In Summary

No matter how accurate any research methodology may be, one must accept the possibility that we may never know the exact listing of the Original stations, or even if there may have been more than 8 to have run **AT 40** on its first airing 50 years ago.

Regardless, a greater issue of significance is the profound impact the program had on both the industry as well as countless listeners and

fans of the show. It therefore seems fitting to use terminology originating in Billboard from which the show based its rankings by suggesting **American Top 40** was nothing less than **#1** (with a bullet!). And to channel **Casey Kasem** himself, '**Now, on with the Countdown**'...

More On The Author - An Early Adopter

In the syndication biz, it is absolutely critical to get clearance for a show in **New York** and **Los Angeles**. As discussed before, **LA** wasn't a problem as **Casey's** exit agreement with **KRLA** secured airplay for the first year of the show's existence. **New York** was a much harder nut to crack. A mega station like **WABC** would hardly consider airing an unheard of show from a largely unknown syndicator that featured songs not on its playlist.

Mass acceptance of **FM** happened much later in **NY** than some other markets. **WPIX-FM** had never been considered to be in **New York City's** elite group of broadcasters. A standalone **FM** without an **AM** sister, it was owned by the **New York Daily News** with **Channel 11, WPIX-TV**. Still, it was a listenable enough station in the early '70's, a good third choice behind **WABC** and **WOR-FM** (later **99X** where **AT 40** would run in the late '70's after **WPIX** dropped it following a format change to **Album Rock**). **WMCA** had completed its transition to **Talk** by then.

My father, who was an audiophile, upgraded his system and gave me my first **FM** tuner at 14. Jumping around the dial, I discovered **WPIX** and listened to it if only to hear songs **WABC** wasn't playing yet. And so it was on one fateful **Sunday** in **May, 1971** when **WPIX** added the show that I first heard **AT40** less than a year after it had been created. For the first month or so, **WPIX** aired in on **Sunday** afternoons. Soon however, they moved it to **Sunday** mornings. As a result, being dragged off to church by my parents prevented me from hearing the show each

week in its entirety. My workaround was to use my father's reel to reel tape deck. Setting it on slow speed with a very long tape, I could record the whole 3-hour show on one side of the reel. Then, I would listen to a portion of it after school every day, finishing up by the end of the week in time to flip the tape to record the next show on the other side, a system I used successfully for many years.

A Really Big Break

There is no question that hearing **Casey** was a major contributing factor in getting into radio myself in the mid '70's. By the early '80's, I was working on the air and as **Music Director** at **WPGC** in **DC** and lived through the painful experience of losing the show. I had seen the same thing happen in other markets where **ABC** owned stations of their own. Among these was **WBBM-FM** in Chicago which lost the show to **ABC's WLS**. Knowing that as other contracts were to come up for renewal, I correctly predicted the same thing would happen in **New York**.

Sure enough, **66 WNBC** which carried the show twice each weekend, once on Saturday nights (a repeat of the previous **Sunday's** show with custom **Casey** promos running throughout encouraging listeners to check out the all new countdown tomorrow) and on **Sunday** mornings. As a result, when the show was taken away from **WNBC** and given to **ABC's WPLJ**, **WNBC** had 8 hours of weekend programming to fill.

Jim Collins who had been the **Program Director** at **WPGC** in the mid '70's when I started college at the **University of Maryland** was by then the **Asst. Program Director** at **WNBC**, whose acquaintance I had made earlier. I called him to inquire what they were going to do when losing the show and learned he would fill one of the shifts himself but they didn't know about the other. Asking if I could send him an audition tape, he said 'yes'. I overnighted it to him. The next day he called me

at **WPGC** and had me fly up for an interview the following day.

48 hours later, following a **New Jersey Nets** game, on the **Saturday** night of **Thanksgiving Weekend, 1983** (with '**A Christmas Story**' playing at **Radio City Music Hall** across the street from **30 Rock**), I made my on air debut as the youngest air personality on what was still the most listened to station in **the nation** (at least until **Z100** came along). Thus, the single biggest break of my entire 45-year career thus far happened indirectly due to **AT 40**. **Casey** was amazed years later when I told him that story one day when I ran into him in the hall at the **Premiere Radio Network**.

A Site Worth Seeing

For those interested in reading further on the history of **AT 40** including a salute to the four founding fathers of the show, you are cordially invited to visit **Casey Kasem's** page on the **WPGC Tribute Site** (the site celebrated its 20th anniversary on 07/04/20 as **AT 40** did with its 50th) where, through the kind assistance of **Pete Battistini** over the years, you can listen to countless **WPGC** station mentions on the show, **Long Distance Dedications** and **Question Letters** sent in by **WPGC** listeners as well as read the remembrances of **AT 40 Guest Host, Dave Roberts**.

You can also hear a re-creation of the first **AT 40** show from Sunday, July 5, 1970, 9a-12p as it would have been heard on one of the Original stations with vintage commercials, jingles, promos, **Sound Offs** and custom **Casey WPGC** elements complete and unscoped for your listening enjoyment.

The 50th anniversary show re-creation as heard on **WPGC** will be re-posted on Monday, July 5th, 2021, 9a-12p EDT.