

They are relay broadcast, international broadcast, television broadcast, facsimile broadcast, high frequency broadcast, and experimental broadcast stations. They are extensively covered in the Commission's regulations, and considerable space might profitably be devoted to a summary of definitions of these stations, allocations of frequency bands to them, restrictions on their use and operation, programs of research and experimentation that are required in connection with some of them, the practice and procedure that is specially applicable to them, and the problems, international and domestic, that are peculiar to them. It is not unlikely that a development of some of these services will take on proportions fully as interesting and important as the class of stations now occupying the broadcast band, and the day may not be far off when other portions of the radio spectrum (possibly the very high frequencies used by sound and visual broadcast stations) will be as much the object of attention on the part of the radio public. Within the past two or three years the sale of so-called all-wave receivers is evidence enough that listeners are not limiting themselves to stations in the band from 550 to 1500 kc.; millions are listening to high frequency broadcast programs from all over the world.

These classes of stations must, however, be passed over if this article is to be kept within reasonable bounds. With the exception of certain strictly auxiliary services, the Commission's regulations still clothe these classes with a more or less experimental status, excluding direct commercial use and sale of time. In fact, with respect to some of them to which the word "experimental" no longer applies in its scientific sense, the restriction is nevertheless maintained for various purposes although there are indications that it may soon be modified or done away with in such cases.

The Communications Act directs the Commission, subject to the standard of public interest, convenience or necessity, to

"study new uses for radio, provide for experimental uses of frequencies, and generally encourage the larger and more effective use of radio in the public interest."

As pioneering in the very high frequency portions of the radio spectrum gives more and more promise of successful achievement, it may be assumed that the future will provide ample work for the Commission to do under this clause. The reader who is interested in Federal regulation of broadcasting cannot, therefore, safely confine his study to the class of broadcast station now most in evidence.

X. RADIO REGULATION IN TIME OF WAR OR OTHER EMERGENCY

Whatever may be the breadth of the Commission's powers over radio stations in times of peace, they are as nothing when compared to the power of the President in time of war or other emergency.

"Upon proclamation by the President that there exists war or a threat of war or a state of public peril or disaster or other public emergency, or in order to preserve the neutrality of the United States"

the President is given extraordinary authority. He may suspend or amend, for such time as he may see fit, the rules or regulations applicable to any or all stations. He may cause the closing of any station and the removal therefrom of its apparatus and equipment. He may authorize the use and control of any such station, its apparatus and equipment by any department of the Government

under such regulations as he may prescribe, upon just compensation to the owners. A method for ascertaining what is just compensation is provided in the statute.

The language of the statute justifies us in concluding that, under the circumstances which it specifies, there is virtually no right in a licensee as against the President even during the period of the license.

XI. INTERNATIONAL RADIO REGULATION

At several points in this article mention has been made of international agreements having to do with radiocommunication, together with some reference to matters covered by these agreements. Let us now make a rapid survey of the nature of these agreements and of such international organization as has been established under them for the regulation of radio.

The principal agreement now in force is the International Telecommunications Convention, signed at Madrid, Spain, on December 9, 1932, after a protracted conference of over three months. Some 73 nations signed this Convention, including the United States. This Convention represented a merger of two treaties, very much as the Communications Act of 1934 represented a merger of the functions of the Federal Radio Commission and certain functions of the Interstate Commerce Commission. Since 1875 there had been in force an International Telegraph Convention to which the United States had never been a party, largely because the Convention contained provisions based on government ownership of telegraph and telephone systems or on a degree of government control over them which our Federal Government did not have. Since 1906 (preceded by a preliminary agreement in 1903), there had been in force a series of International Radiotelegraph Conventions (Berlin, 1906; London, 1912, and Washington, 1927) to which the United States had been a party. These two Conventions were combined into one International Telecommunication Convention at Madrid.

To the Convention are annexed three bulky sets of Regulations, and some other documents which need not concern us. These are the Radio Regulations, the Telegraph Regulations and the Telephone Regulations. The Convention contains provisions only of a rather general nature; the details are in these three sets of Regulations. The Convention provides that a nation which signed it need sign only one of these sets. The United States signed only the Radio Regulations.

The next major international conference takes place beginning February 1, 1938, at Cairo, Egypt. The Convention will not be revised at this conference; the three sets of regulations will undoubtedly be considerably amended. For the first time, the United States is seriously considering signing the Telegraph Regulations if they are satisfactorily revised. Some of the issues that will occupy the attention of the delegates, so far as radio is concerned, have already been mentioned. The chief issue is, as at past conferences, the allocation of bands of frequencies in the radio spectrum to the various kinds of radiocommunication.

The administrative work under the Convention is performed by a bureau at Berne, Switzerland, known as the International Telecommunications Bureau. It publishes a monthly journal in French.

During the interim between the major international conferences, there are minor conferences designed largely for the discussion and solution of technical problems. These are under organizations set up by the Convention, one under each set of Regulations. In radio, this organization is known as the Inter-

national Radio Consulting Committee. It held its most recent meeting at Bucharest, Rumania, in May, 1937, attended by a delegation from the United States.

The Convention permits the making of regional agreements, for example, between the countries of a given continent, on matters of regional interest, so long as such agreements do not conflict with the Convention and the annexed Regulations. The United States has a regional agreement with Canada, and, at a conference held in Havana in March, 1937, and another to be held beginning November 1, 1937, is attempting to reach a regional agreement between the countries of North America, as well as of Central and South America. The chief problem at these conferences is usually the allocation of channels for broadcasting. Europe and certain regions adjacent to it also have regional agreements which (not very successfully) have attempted to regulate this allocation problem. An important factor in Europe and indeed at all international conferences, is the International Broadcasting Union, composed principally of European broadcasting organizations and companies, but also having members elsewhere in the world, including several in the United States.

XII. CONCLUSION

The reader will recognize that in this article an attempt has been made to embrace what might well be the subject of a lengthy legal treatise. Of necessity, the treatment has been superficial and subject to legitimate criticism for its omissions as well as perhaps an undue emphasis on certain features of the Communications Act of 1934. It is offered with the hope that the reader will be sufficiently interested to pursue his study further with a reading of the Act itself and an examination of authoritative sources of information as to its interpretation and administration.



COPYRIGHT: A PANORAMA OF THE LAW

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Editor's note: Radio being an aural medium, it has naturally drawn many of its materials from the domain of intellectual properties for the ear. Music is a case in point.

Because intellectual properties belong to some one, and still cannot be measured by the ton, like steel, nor by the yard, like cloth, the law as it relates to them vis-a-vis tangible property is at first hand a confusion of fought and unfought legal battles. In this article Francis Gilbert essays a panorama of the legal qualities of intellectual property, its history, its uncharted regions, and the relationship of intellectual to tangible property.

That this condensation of a necessarily complicated topic should serve as a penny-pocket-lawyer, enabling even the most uninitiated to step into court and defend his rights, is neither the intention of the author nor the VARIETY RADIO DIRECTORY.

That even the most uninitiated, however, may have an insight into the legal rights of materials with which he deals every day as a member of the broadcasting industry, is the hope of all parties concerned. Perhaps no other phase of radio has occasioned the sweeping controversies that intellectual property has aroused. Perhaps no other phase of radio stands in need of (like Knickerbocker's History of New York) "beginning at the beginning."

The author of this article, Francis Gilbert, has over a period of years been in intimate legal contact with all phases of intellectual property, and has figured prominently in numerous court cases in this domain. It is the opinion of the editors that his position, from time to time, "on every side of the fence" has cut personal opinion on controversial subjects to a minimum. He is a member of the bar of the State of New York, and a principal in the law firm of Gilbert & Gilbert.

To the most casual observer it must be obvious that literary and musical property, more accurately referred to as intellectual property, is an essential to a successful radio program. Radio not only uses such property, the creation of others, but also, to some extent, creates its own. Consequently, those charged with the responsibility of providing radio programs must of necessity become acquainted with the peculiarities of this unique property.

It is essential so to do, not alone to avoid the penalties resulting from the unlicensed use of property but also to protect that which has been created.

Common Law Rights

The protection with which the law safeguards intellectual property is known as "Copyright." Under the ancient law of England intellectual property was treated as any other kind of personal property. The artisan who created a chair had a property right in the chair only so long as he continued to own it. When he sold it, he naturally lost all right with respect to it. To the same extent the author or composer was protected in the ownership of his manuscript until he sold it, or sold or gave away copies of it.

The distribution of copies was called "publication"; therefore the ancient law of England provides that so long as the work was not published, that is to say, reproduced in copies for general and unrestricted distribution to the public, the creator or his successor was protected in the ownership of the manuscript, and no one other than the creator could make use of the work.

The creator could exhibit the work to a restricted group, or could even permit public performances to be given; but such exhibition or performance did not constitute a publication. As soon, however, as the creator caused his work to be reproduced in copies and the copies distributed unreservedly to the public, the law then provided that anyone who purchased or lawfully acquired a copy could,

in turn, make further copies of the work and give performances, or make such other use of the work as he desired without further permission of the creator.

This ancient law of England, which was known as the "common law," was adopted by the American colonies, and thereafter became the basic law of our various states.

This simple statement of the law affecting intellectual property is still the law of the land except in so far as it has been modified by statute.

Copyright (Statutory) Law

Unless a work has been published the common law right of the author endures forever, as distinguished from the statutory right which endures for 28 years from the first publication, with right of renewal for another 28 years.

The first Copyright statute, called the "Statute of Anne," was adopted by the British Parliament in the year 1710. This statute for the first time gave to the creator, after publication of his work, the exclusive right to make copies thereof. This exclusive right to make copies after publication came to be known as the right to copy or, as we know the term today, "copyright." The term "copyright" as originally used meant precisely what it indicated, namely, the exclusive right to make and distribute copies. Since those early days many statutes have been passed, in England, in the United States, and in practically every civilized country of the world, extending to the creator of a work exclusive rights with respect thereto after publication.

Under these statutes the creator enjoys not only the exclusive right to copy and vend, but also the exclusive right to publicly perform, to translate, to adapt, to arrange, to mechanically record, to convert a novel into a play, and vice versa, etc.

Notwithstanding the amplification of the exclusive rights created, the usage of the term "copyright" has continued. Today the term "copyright," however, must be understood as meaning, not one right but a group or collection of exclusive rights as enumerated in the statute and as interpreted by the courts.

Thus, intellectual property, while possessing all of the characteristics of other personal property, has, in addition, certain unique characteristics with which the creator must be well acquainted if he desires complete protection, and with respect of which the user must be fully informed lest he find himself in the uncomfortable position of a trespasser.

Neither time nor space will permit of an exhaustive presentation of the law of copyright. Accordingly, only such aspects of the law as more or less directly affect radio will be presented.

It would appear to be logical to first consider what is entitled to the protection of the copyright law and who is entitled to apply for such protection.

Scope of Copyright Protection

Copyright may be secured under our United States statute with respect to "all the writings of an author." The author or the proprietor of a work is entitled to the copyright. A corporation may be an author and entitled to all of the rights of an author if it has caused a work to be created under a contract of employment.

It is essential, however, that the work for which copyright is claimed must be *original* and *it must have been reduced to writing*. Copyright does not protect the idea itself but only the *expression of the idea*. One may have an idea for a book, a play, a novel radio program, etc., but so long as the idea is not expressed in words protection therefor cannot be found under the copyright law. If an

idea is communicated to another in trust or in confidence, and the confidence is abused, some measure of relief may be had, but not by virtue of the copyright law.

It is also of importance to note at the outset that the title of a work or the title to a radio program is *not* included in the protection of the copyright. Notwithstanding the failure of the copyright law to give protection with respect to titles, the courts have held that the title of an intellectual property partakes of the character of a *trade name* or *trade mark* and, consequently, any attempt to simulate a trade name or trade mark will be enjoined as a species of unfair trade.

Titles: Their Analogy to Trade Marks

The law of unfair competition has not remained static; on the contrary, it has developed as rapidly as business conditions and new forms of business enterprise required. For many years the courts have held that when a trade mark or title was used in connection with a particular kind of merchandise, the owner of the title or mark had the exclusive right to use it only in connection with the kind of merchandise to which it had been applied, and with all merchandise of the same general classification; but that his rights were not invaded if the said trade name or mark or title was used in connection with merchandise of an entirely different class.

Recently this doctrine of trade mark protection has been still further extended. The court had before it the case of a motion picture producer which, in its corporate title, had used the name of a well-known jewelry house. It was argued that there was no competition between these two businesses and that therefore there could be no conflict in the use of the name. The court held, however, to the contrary, stating that, "The more distinct or unique the mark, the deeper is its impress on the public consciousness and the greater its need for protection against vitiation or disassociation from the particular product in connection with which it has been used."

Radio broadcasting has developed a unique form of entertainment. Substantial sums of money are invested in the production of entertainment programs, intended primarily for creating good will either for the advertiser whose merchandise is being exploited or for the broadcasting station whose facilities are being used. *Names or titles used in connection with these programs are of the same general nature as the titles to theatrical, motion picture or other forms of entertainment, and as trade marks or trade names used in connection with merchandise.*

Although no case has as yet been reported, it would appear by analogy that the courts will apply to radio program titles, the principles of law already applied to other forms of unfair competition.

If a title is used for a sustaining program there can be no question that this title is the property of the station which created it. Where, however, the title has been created with respect to a sponsored program the question may arise as to whether the title belongs to the advertiser who sponsored the program or to the station. This question need never arise if proper provision with respect to such ownership is included in the contract between the parties.

Method of Obtaining Copyright

The "Copyright Act" provides two methods for obtaining copyright:

If the work is to be published, the copyright is obtained by the act of publication, with the notice of copyright, as required by the Act, affixed thereto and to each copy subsequently published or offered for sale in the United States. After

publication, with the copyright imprint, it is essential that the claim of copyright be registered. The registration is accomplished by forwarding to the Register of Copyrights, in Washington, D. C., two complete copies of the best edition then published, accompanied by a claim of copyright and application for registration. No action or proceeding can be maintained for infringement until these provisions with respect to the deposit of copies and registration of such work shall have been complied with.

Copyright may also be had of works, of which copies are not reproduced for sale, by the deposit in the Copyright Office with claim of copyright of one complete copy of such work if it be a lecture or similar production, or a dramatic, musical, or dramatico-musical composition.

Provision is also made in the Act for copyright with respect to other works, copies of which are not reproduced for sale; for example: motion picture photo-plays, photographs, plastic works or drawings; but such works of no interest to radio are here ignored.

It is to be noted it is only a lecture or similar production, or a dramatic, musical, or dramatico-musical composition which can be copyrighted by the deposit of one copy without publication.

The Act provides that this privilege of registration of copyright without publication shall not exempt the copyright proprietor from the depositing of the two copies where the work is later reproduced in copies for sale.

The Copyright Office has uniformly held that it will not receive for registration any unpublished work unless it is one of the kind enumerated. A story in manuscript has been rejected by the Copyright Office because it was not a lecture or similar production, or a dramatic, musical or dramatico-musical composition.

Radio Scripts

Although the Copyright Office has no judicial functions, nevertheless, the tendency of the courts has been, wherever possible so to do, to follow the interpretations of that office. Accordingly, a practical problem is presented to the station desiring to copyright the script for a radio program. *In passing, it must be remembered that it is not essential that such radio script be copyrighted. This script, never having been published, is entitled to protection under the common law.* If, however, one desires to copyright a script for a radio program (assuming, of course, that such program is not reproduced in copies for sale or other distribution) the script must be in the form of a dramatic or dramatico-musical work. It is not necessary to incorporate any of the musical compositions to be included. In fact, unless permission to copy a copyrighted work has been obtained it would be extremely dangerous so to do. A radio script should contain all of the dialogue and proper references to the musical compositions which are to be played. The script, in any event, should be designated as a dramatic or dramatico-musical work.

The mere fact that the script contains words advertising a commercial product will not destroy its copyrightable status.

The decisions of the courts on this point, as in many others, illustrate the tendency of the courts to give copyright protection in an ever-increasing area. The courts have held that so long as the work is original and has even a low degree of artistic or literary merit it is entitled to copyright protection notwithstanding that it serves as an advertisement.

Separate Rights Under Copyright

At the outset of this article we stated that the term "copyright" signifies a group or collection of separate rights. These separate rights, all of which are exclusive, may be briefly stated as follows:

- (a) To print, reprint, publish, copy and vend the copyrighted work.
- (b)
 - (1) If it be a literary work to translate it into other languages or dialects; or to make any other version thereof;
 - (2) If it be a non-dramatic work to dramatize it;
 - (3) If it be a drama to convert it into a novel or other non-dramatic work;
 - (4) If it be a musical work to arrange or adapt it;
 - (5) If it be a model or design for a work of art to complete, execute and finish it.
- (c) If the work is a lecture, sermon, address or similar production, to deliver or authorize the delivery of it in public for profit.
- (d) If it be a dramatic work and not reproduced in copies for sale to vend any manuscript or any record whatsoever thereof; to make or to procure the making of any transcription or record thereof by or from which, in whole or in part, it may in any manner or by any method be exhibited, performed, represented, produced or reproduced.
- (e) If it be a musical composition to perform it publicly for profit and to make any form of record thereof from which it may be read, or by means of which it may be reproduced.

The foregoing enumerated rights may be separately dealt with, and the conveyance of one right or the grant of a license with respect thereto does not give to the vendee or licensee any rights beyond that which was expressly granted. The sale of a musical composition, for example, does not carry with it a right to perform, nor does the grant of a right to perform carry with it the right to copy.

Public Performance

The terms "public performance" and "public performance for profit" have been judicially interpreted. The United States Supreme Court has held that the words "for profit" do not mean a direct profit, and accordingly that court held that a performance in a restaurant to which no admission fee was charged was a public performance for profit.

Subsequently, and in the early days of radio it was contended that a performance given in a broadcasting studio to which the public was not admitted was not a public performance, but the court held that such a performance was public because it was given under such conditions as made it available to the public.

Poems: Their Status

The statute gives the exclusive right of public performance to a lecture, sermon, address or similar production, and also to a drama, dramatico-musical work and a musical work. No exclusive right of public performance is given to the copyright proprietor of any other work. It has been argued, therefore, that a reading from a book or the recitation of a poem over the radio does not require the consent of the copyright proprietor of the work. In fact, in a recent

case a Federal Judge has held that the recitation in public for profit of a copyrighted work other than a lecture, sermon, address or similar production, a drama or musical composition, did not constitute an infringement of copyright. He stated, "The point is of some moment, now that radio broadcasting of novels, poems, and so on, is widespread."

This case was not appealed, and until the higher courts have passed on the same question the decision cannot be considered as authoritative. The decision that the copyright proprietor of a poem has no redress against a public recitation of the poem for profit was exact in its conformity with the words of the statute. The tendency of the courts, however, has been, in other instances, toward a more liberal construction of the copyright law to the end that the copyright proprietor may be protected against any use of his property without his consent.

In a fairly recent case the owner of the copyright of a book of cartoons sought to enjoin the manufacturer of toys fashioned after the character shown in the cartoons. There is nothing in the statute which states that the copyright proprietor of a cartoon has the exclusive right to manufacture dolls fashioned after the cartoon character; nevertheless, the Federal Court of Appeals held that the creator is entitled to *any lawful use of his property whereby he may get a profit from it*.

Is it not fair to assume that an appellate court may likewise hold that the copyright proprietor of a poem is also entitled to any lawful use of *his* property whereby *he* may get a profit from it?

Mechanical Recordings

The exclusive right to mechanically record is considerably diluted by the provisions for compulsory license inseparably connected therewith. The statute contemplated only phonograph records of the type known at the time of the enactment of the law, namely, in the year 1909. The law provides that if a copyright owner manufactures phonograph records of his work, or licenses others so to do, he must file notice thereof in the Copyright Office, whereupon any other person may make a similar use of the work upon filing a notice to the copyright proprietor of his intention so to do and the payment to the copyright proprietor of a royalty of two cents for each record manufactured.

If a copyright proprietor does not desire to make a mechanical recording of his work, or permit any other person so to do, no such recording can be made without his consent. If, however, he permits a recording to be made, then the provisions of compulsory license come into effect. The right to record, thus obtained through the medium of the compulsory license, does not carry with it the privilege of adapting, arranging or transposing, nor does it include the right to perform. For this reason and others not necessary to discuss at this time those manufacturing the so-called electrical transcription records, realizing that in the manufacture thereof it is essential to adapt, arrange and transpose; moreover, in order to insure that the person for whom such electrical transcription has been manufactured may not be deprived of the right to perform the same publicly the manufacturer usually deals with the copyright proprietor so that thereby, for the payment of an additional consideration, he may obtain from the copyright proprietor not only the right to use the work in a medley in association with other literary material, or in connection with advertising announcements—but also the assurance that the right to perform the work will not be withdrawn.

Although no case has been decided on the subject, grave doubt has been cast

on the right of the owner of an ordinary commercial phonograph record to use such record for the giving of a radio broadcast performance.

The Act also provides that if any person desires to obtain the protection of the compulsory license, before making any recording, he must serve notice of his intention so to do by registered mail on the copyright proprietor and send to the Copyright Office a duplicate of such notice. The practice, therefore, of making what is known as the "off the air" recordings is attendant with great risk unless permission has first been obtained from the copyright proprietor of the musical compositions which are to be thus recorded.

Conveniences of Copyright

It has already been stated that the common law right endures in perpetuity and that the owner of the common law right is not required to register his claim of ownership, or to comply with any formalities whatever.

The statutory copyright, however, endures only for twenty-eight years, with a right of renewal for an additional twenty-eight years, and, in addition, the law requires that the ownership of the copyright be registered in the Copyright Office as a condition precedent to the institution of any action for infringement. The provision of the Copyright Act is as follows:

"No action or proceeding shall be maintained for infringement of copyright in any work until the provisions of this act with respect to the deposit of copies and registration of such work shall have been complied with."

It is thus obvious why those dealing with, or making use of, intellectual property, prefer to deal with property protected by statutory copyright and not by the common law.

One dealing with a work, the ownership of which is not registered under the statute, is always acting more or less at his peril. On many occasions, claims of common law ownership have been asserted with respect to musical compositions which have been publicly sung for many years, and in many instances have appeared in print.

The danger is well illustrated by the experience of a phonograph recording company, which made a record of a song that had been known and sung by the public for so many years that it had come to be accepted as a folk song. After the record was made, a claimant appeared who, to the satisfaction of at least one judge, established that he was the author of the song; that he had never given permission to print it, and that the manufacturer had made records without his consent.

The court held that his common law property right still existed, and that he was therefore entitled to an accounting from the manufacturer for all records thus made, the innocence and good faith of the manufacturer being immaterial.

With respect to a work copyrighted under the statute, such a situation could not arise. Under the statute, if the work was published, on every copy sold in the United States must appear the notice of copyright claim. Copies of the work must have been deposited in the Copyright Office. Unless the registration is made, no action for infringement can be maintained. If the copyright is thereafter assigned, the assignment must be recorded in the Copyright Office within a limited time after its execution, in default of which it is voided as against any subsequent purchaser or mortgagee for a valuable consideration without notice, whose assignment has been duly recorded. This danger, inherent in all transactions, having to do with common law copyrights, furnishes one of the most important grounds of objection to the United States becoming a party to the international copyright convention known as the "Berne" or "Rome Convention."

“Berne” or “Rome” International Convention

This international convention provides, in substance, that authors and composers within the jurisdiction of one of the countries of the convention, or union, as it is called, enjoy for their works, whether published or unpublished for the first time in one of the countries of the union, a full measure of copyright protection in all other countries of the union.

It is further provided:

“The enjoyment and exercise of such rights are not subject to any formality.”

Accordingly, it is assumed that if any country desires to join this international convention, it will be impossible for such country, by its domestic law, to require publication, printing and registration, as formalities conditioned precedent to copyright.

It is because of this necessity to refrain from imposing the formality of publication and registration as a condition of copyright that fear has been expressed lest the United States, by becoming a party to such an international convention, may be compelled to discontinue the provisions for registration heretofore referred to, which today serves to some extent at least as a protection against inadvertent use of copyrighted works, with its ensuing serious consequences.

The term “infringement” has been used frequently in this article and deserves some attention.

Definition of “Infringement”

The “infringement” of an intellectual property is somewhat similar to a trespass of real property, or the unauthorized use or appropriation of personal property. Any use of a substantial portion of a copyrighted work, without the consent of the copyright proprietor, constitutes an infringement for which the law gives relief in various forms. It is to be noted that in order to constitute infringement there must be a use or appropriation of a substantial portion of the work involved. What constitutes such substantial portion depends upon the nature of the work. For example, in the case of a popular song called “I Hear You Calling Me” the use of that phrase only, with the music accompanying the phrase, was stated by a judge to be a substantial portion of the musical composition from which it was taken.

The words “substantial portion” cannot be defined with accuracy. Many illustrative instances could be given of the application of the rule, but nothing by way of a more definite guide can be offered. The question is always one to be determined by the court in its discretion.

Quotation under proper circumstances is permitted, but the quotation must be in good faith and must never be permitted to assume such substantial proportions as to constitute, in effect, an appropriation of a substantial portion of the work.

Irrespective of whether a work is protected by the common law or by the statute, an infringement of the work renders the wrongdoer liable to the injured party in damages. The injured party may also recover all of the profits derived by the wrongdoer from the infringement. A court of equity will also grant an injunction restraining a continuing infringement on either a common law or statutory copyright, and will also give such further relief as may be necessary to protect the property against further injury, as, for example, requiring the delivery up to the owner of any infringing copies and the destruction of plates, etc.

Penalties of Infringement

Congress, realizing that in many cases it is difficult, if not impossible, to determine either the amount of damage suffered or the profits which have accrued, undertook, in the Copyright Act, to see to it that, notwithstanding such difficulty, the copyright proprietor should nevertheless receive some redress. Accordingly, the Copyright Act provides that, in lieu of damages and profits, the Court may allow such damages as in the discretion of the Court may appear just, but the exercise of that discretion is limited by a schedule of damages which may be awarded and minimum and maximum limits are established. For example, in the case of an infringing performance of a dramatic or dramatico-musical work, the Court may allow \$100 for the first and \$50 for any subsequent infringing performance.

In the case of works other than dramatic or dramatico-musical works, for example, an ordinary popular song, the Court may allow \$10 for every infringing performance. In no event, however, may the court allow less than \$250 for any one infringement, nor more than \$5,000. These limitations do not apply with respect to any infringements which occur after actual notice has been given to the wrongdoer.

Criminal Aspect of Infringement

In addition to protection by injunction and by the award of damages and profits, the Copyright Act provides that any person who wilfully and for profit shall infringe any statutory copyright, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon the conviction thereof shall be punished by imprisonment not exceeding one year, or by a fine of not less than \$100 nor more than \$1,000, or both, in the discretion of the court.

Performing Rights: A.S.C.A.P., Etc.

Not only is it essential for those who have to do with the commercial utilization of musical copyrights to have more than a passing acquaintance with the legal aspect of this kind of property, but it is also very desirable, and, in fact, rather necessary for them to have a complete knowledge with respect of the nature and functions of the various organizations which exercise a significant influence in the field. Among the most important of those organizations are the "performing right" societies.

The most important of these "performing right" societies is the "American Society of Composers, Authors and Publishers," better known as "ASCAP." This society, organized in the year 1914 by a handful of writers and publishers, today comprises in its membership practically every important publisher of music in the United States, and practically all of the writers of the so-called popular music and many of the writers in fields other than popular fields.

"Small" and "Grand" Performing Rights

To this society for a limited term of years all of the members convey a performing right with respect to their compositions. The society in turn grants to radio stations, hotels, restaurants, dance halls and other similar places, a license to publicly perform for profit all of the compositions within its repertoire. The right to publicly perform granted by the society is what is known as a "small right" of performance as distinguished from a "grand right." While it may be difficult to accurately define these terms, those in the industry in actual practice seem to have very little difficulty in their application.

Generally speaking, the performance of a composition as part of the stage pro-

duction or motion picture production in connection with which it was originally written, is deemed a "grand right" performance; while the performance of the same composition, separate and apart from its original setting in a non-dramatic form, is deemed a "small right" performance.

While ASCAP's license would authorize the performance of each of the compositions contained in an operetta, it would not authorize the giving of the performance of all of those compositions at one time connected by dialogue or associated with dramatic atmosphere. The "small right" of performance granted by ASCAP authorizes the licensee to give public performances of individual musical compositions in a non-dramatic form, unaccompanied by dramatic incident or dialogue, or any of the appurtenances of a stage or dramatic performance.

With respect to those compositions intended exclusively for instrumental rendition, such as symphonies, suites, concertos, etc., the differentiation between "small right" performances and "grand right" performances is more difficult. If a work of this kind is performed in its original form, the performance may be deemed a "grand right" performance. The performance of a given work by a symphony orchestra might be deemed a "grand right" performance, while the performance of the same work by a small orchestra might be deemed a "small right" performance.

Restricted Performing Rights

By virtue of the contract between ASCAP and its members, the member reserves the right, to be exercised in good faith, to restrict, limit or prohibit the public performance by radio broadcasting of any of his works otherwise included in the society's repertoire, it being particularly provided that in the case of a restriction, limitation or prohibition directed by the owner in respect of separate numbers, songs, fragments or arrangements, or melodies or selections forming part of a musical play, or other dramatico-musical composition, such notice of restriction, in order to be binding upon the society, shall require the approval of the composer and author, as well as the publisher of said work.

The members of ASCAP frequently exercise this right of restriction and accordingly ASCAP from time to time notifies its licensees with respect to the compositions placed on the restricted list, the practical effect of which is, for the duration of such restriction, to withdraw such compositions from the repertoire of ASCAP and consequently from the protection of the performing license granted.

ASCAP does not grant a license for the performance of any one work or any group of works. The license granted by ASCAP authorizes the licensee, in consideration of the payment of a fixed compensation, to perform any or all of the unrestricted works comprised in the society's repertoire. ASCAP and its method of licensing have been the subject of much controversial discussion. With respect to one aspect, however, there seems to be a unanimity of opinion. It is conceded that the broadcasting stations of the United States require for their programs thousands of musical compositions each year. These compositions must be made readily available, and a broadcasting station must have reasonable assurance, when it gives a performance of a composition, that it has been duly licensed so to do by the person having the right to grant the permission. Were each station to maintain its own bureau for this purpose, and were each station compelled to deal separately with the owners of these thousands

of compositions, the cost to each station of maintaining such a bureau would undoubtedly amount to a substantial sum in addition to the amount of royalty which would necessarily have to be paid for the right of performance.

The existence of ASCAP eliminates such necessity, with the consequential saving to the stations in time, effort and money, and in addition, reduces to a minimum the danger to the stations, of claims of copyright infringement.

There are other similar performing rights societies operating in the United States, but ASCAP is the most important, and the others so closely resemble ASCAP as to require no special attention.

Mechanical Rights: M.P.P.A.

The "MPPA," or Music Publishers Protective Association, is a trade association of music publishers having to do primarily with the problems of the industry. During the last ten years, however, this organization, through the medium of a separately and independently operated agency or trusteeship, has endeavored to facilitate the commercial relations between the publishers and those desiring to be licensed under the copyrights owned by the members with respect to the various rights comprised in the copyright other than the right of public performance.

By reason of this central agency or trusteeship, motion picture producers, manufacturers of electrical transcription records, and others who desire to obtain licenses under musical copyrights, have been facilitated in their operations.

In this article it has not been our purpose to present a detailed legal exposition of the law of copyright. On the contrary, our purpose has been only to point out some of the characteristics of "intellectual property." Those dealing with this kind of property may save themselves from many difficulties and from much expense if they view the creations of the author and composer as a property to be respected as all other property is respected.

Summary and Review

By way of summary, we again call attention to the following:

(1) Intellectual property is recognized by the law as a species of personal property. It may be bought, sold, mortgaged or transferred. It has certain characteristics which give it a unique value and for the protection of these special aspects the law provides, and the Court enforces, special remedies.

(2) In the United States, by the common law, the creator of an intellectual work is protected with respect thereto in perpetuity, or until he publishes it. Congress, in its desire to promote the development of the arts, has provided for the creator a protection in the exclusive enjoyment of his property after publication, but the statutory protection is limited to the statutory period, namely, twenty-eight years, with a renewal period of twenty-eight years.

(3) Under the Common Law there is no obligation to register ownership, but under the statute the copyright proprietor must register his ownership, and until he does so, his right of recourse to the courts is suspended.

With respect to both the so-called Common Law Copyright and the Statutory Copyright, the courts are empowered to protect the copyright from invasion or trespass by awarding damages, profits, by granting injunctions, or by ordering the seizure of the offending copies and the plates and type from which they were or may be made. An infringement of a common law copyright is not a crime, but a wilful invasion of the statutory copyright is a crime and punishable as such.

THE LAW IN REGARD TO DEFAMATION, LOTTERIES, AND "PROPERTY RIGHTS" IN NEWS

By ISAAC WATLINGTON DIGGES

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Editor's Note: Three legal concepts are herein grouped into a united series of articles with this point in common—the law relating to them is also, in the main, the law as it has applied (prior to radio) to the press.

As in other articles on law set forth by the VARIETY RADIO DIRECTORY, this digest is in no way intended to equip the layman with the detailed tools of the profession. Rather, the aim has been to sketch in clear outline strokes the panorama of the law as it appertains to subjects of imminent importance.

All three matters broached by this authority are currently much discussed in radio. Defamation is an ever-present topic. Lotteries, or near-lotteries, have become a spectre since the advent of the "novelty" program. And "property rights" in news have gained a wide distinction following the famed "Battle of Bellingham."

Introduction

The scope of this article (dealing briefly with questions of libel and slander, lottery, and "property rights" in news, in their application to radio) roughly approximates the relationship of radio to the public at large as an instrumentality of public information and education, in contrast to its availability as a medium of publicity for the dissemination of the merchant's message.

By a similar token, it also touches the three points at which radio takes on the attributes of the public press.

While the cases dealing with these several questions are few, there have been a sufficient number to trace the general trend of the judicial mind, and to apply to that newest instrumentality of information those concepts which appertain to its maturer but less flexible kinsmen.

Defamation by Radio

Is defamation by radio properly classifiable as libel or as slander?

The distinction is not academic, for slander is the lesser offense, and cases have held that while some utterances are libelous if reduced to the written word, those same utterances are not slanderous if orally uttered.

The spoken word—prior to the advent of radio—was thought of as the spontaneous act of the speaker, its effectiveness varying with the personality of the speaker, his gestures, the tone of his voice, the character of the audience, or the nature of the community where the utterance came into being.

Libel was different; it presumed premeditation; greater forethought and greater care were imputed to him who reduced to writing a defamatory aspersion upon the person or the business of his neighbor. There was the added factor of permanence; the defamatory publication remained in circulation, and the person defamed might find himself continuously besmirched long after the original writing had first come to the attention of the public.

When these considerations are applied to the contemporary methods of radio broadcast, in superficial outline the defamatory message transmitted by ether

waves would seem to place that type of communication in the realm of slander, but the more penetrating view dictates the conclusion that defamation by radio, in principle, *is more nearly like libel than slander.*

This might appear to be an arbitrary result. Assuredly, there is nothing permanent (except by transcription) in the sounds which reach the ear of the listener through the receiving set. An engineer might contend that the life of the radio sound is even more brief than that of the average spoken word, in that radio waves disappear more rapidly in space than the ordinary word travelling from a speaker to his audience.

But there the resemblance ceases. Time on the air is a salable business commodity. Doubtless there is as great a degree of care (premeditation) displayed in selecting the script for a radio broadcast as there is in selecting the language for a newspaper article or editorial, or for an advertisement that reaches the public through the public press. The words of radio pass from one end of the land to the other. They are rarely localized, as in the case of a speech or conversation; if it were to be presumed that they would be so localized, there would be slight demand for radio licenses. An added degree of care is applied in the very words chosen—they are selected for their universal meaning, as distinguished from sectional *argot*, in order that they may be correctly understood by the vast audience reached.

Two cases bear directly upon the distinction between libel and slander in their application to radio. The first is **Sorenson v. Wood**, decided in the State of Nebraska, in the summer of 1932; the second is **Miles v. Wasmer, Inc., et al.**, decided in the State of Washington, in the late summer of 1933. The Nebraska case, a leading case in the sense that it was one of first impression, was quoted with approval by the Court in the Washington case. It might be interesting to examine the facts before the Courts in those two instances.

In Nebraska, an election was on; it was a heated campaign. Things were said over the radio which, in the opinion of the Court, exceeded the bounds of propriety, even in a political contest. The person defamed sued the *radio station* upon its liability as a publisher, and the form of the suit was an action in libel. The plaintiff won in the trial court, and the judgment was sustained by the Supreme Court of Nebraska. Three principles seem to have been laid down by that Court:

First: *Defamatory words, read aloud, by a speaker, from a written article, and broadcast by radio, constitute libel rather than slander.*

Second: *The defense that the holder of a Federal license for a broadcast station is a common carrier, within the meaning of the Interstate Commerce Act, is unavailable.*

Third: *The Federal prohibition of the censorship of material broadcast over a radio station by candidates for public office merely prevents the licensee from censoring words as to their partisan or political trend, but does not give a radio station the privilege to join and assist in the publication of a libel.*

The Court drew an interesting analogy in reaching these conclusions; it looked to the law of fair competition for guidance; it laid down legal rules which assim-

lated the field of radio to the domain of the daily newspaper. The following language is very significant:

“The defendant company, like most radio broadcasters, is to a large extent engaged in the business of commercial advertising for pay. It may be assumed that this is sufficient, not only to carry its necessarily large overhead, but to make at least a profit on its investment. For it appears that the opportunities are so attractive to investors that the available airways would be greatly overcrowded by broadcasting stations were it not for the restriction of the number of licensees under federal authority. Such commercial advertising is strongly competitive with newspaper advertising because it performs a similar office between those having wares to advertise and those who are potential users of those wares. Radio advertising is one of the most powerful agencies in promoting the principles of religion and politics. It competes with newspapers, magazines and publications of every nature. The fundamental principles of the law involved in publication by a newspaper and by a radio station seem to be alike. There is no legal reason why one should be favored over another, nor why a broadcasting station should be granted special favors as against one who may be a victim of a libellous publication.”

Miles v. Wasmer, Inc., et al., decided by the Supreme Court of the State of Washington ten months after the Nebraska case, approves the earlier case in so far as the liability of the radio station is concerned.

The Washington case had its *raison d'être* in the late prohibition amendment. Plaintiff was the county sheriff; one of the defendants was a broadcasting station. It appeared on trial that a newspaper, dedicated to the cause of repeal, had purchased “time” on the air from the defendant radio station in which to broadcast a statement to the general effect that the sheriff was engaged in confiscating moonshine stills and selling the stills cheaply to any willing purchaser, thus permitting other and less experienced moonshiners to go into business with a considerably smaller overhead. It was suggested that perhaps the county needed the money. In point of fact, it was proved that the stills were broken up before they were sold, and then sold as copper. The Court held that the broadcast constituted an imputation of incompetence on the part of the sheriff and that he was entitled to recover damages against the radio broadcast station. Here again the Court drew an analogy between the radio broadcast station and its competitor, the newspaper. It reached the same conclusion as the Nebraska Court, as to the radio broadcast station, and said that the “views there expressed are sustained by reason.”

Coffey v. Midland Broadcasting System, et al., decided in Kansas City in 1934, by implication reaches the same conclusions as heretofore set forth.

The judicial reasoning which applies to radio broadcast legal concepts applied to previously existing mediums of publication, would appear to find historical and logical justification.

Radio and Lottery

A Federal law of 1934 (the only one which will be here considered) specifically prohibits the use of radio to report or disseminate news concerning lotteries. The statute is all inclusive; it relates to sponsored as well as to sustaining broadcasts.

This statute gives consideration to radio as an instrumentality of public edu-

cation and influence comparable to the United States mails, for, in general, it is modelled upon the Postal Lottery statute*.

There is no great difference between the two statutes**. The ether belongs to the people, just as, presumably, the Post Office Department belongs to the people; individuals addressed receive communications through the mails; radio transmits simultaneously to the entire public. Federal jurisdiction over the former is expressly conferred in Article I, Section 8 (7) of the United States Constitution, over the latter, by the interstate commerce clause thereof.

What is a lottery?

Its essential elements are three: consideration, chance and prize. Any combination of circumstances which results in these three elements being present constitutes lottery. The absence of any one of the three means that there is no lottery.

“Consideration” means something of value. It, of course, includes the payment of money; it also includes, under “postal” decisions, performance of any act advantageous to the sponsor of the lottery.

“Chance” is more difficult to define. The law prohibits lotteries which are “dependent *in whole or in part* upon lot or chance.” Chance may be said to exist where the possibility of greater return (prize) depends upon some determinative element without the control of the participant, and independent of any act of his, *even though some return is guaranteed*, the gambling spirit being engendered by the uncertainty of the enrichment and the appeal to cupidity.

A “prize” is that which a contestant receives in excess of that which he has invested and which has not been earned by merit.

The best defense to a charge of lottery is to prove that “chance” has been replaced by “skill.” A person may lawfully be rewarded for skill, ingenuity, or acumen, whereas he might have no right to participate in a scheme where the roll of a die or the drawing from a hat would determine the extent of his reward.

It is of common knowledge to all in the radio broadcasting industry that the grant, or continuance of Federal licenses hinges upon the question of whether the station will, or does, operate in the public interest, convenience and necessity. *It being established by a long line of Federal decisions that lotteries are not in the public interest, the broadcast station which participates in such a scheme finds itself not only liable to fine, and its officers to imprisonment, but runs the chance of losing its very birthright, its license to broadcast.*

How about publishing winners of a lottery, after the lottery has taken place, such, for example, as the Irish Sweepstake? The answer is conjectural, for the language of the 1934 statute is susceptible of two interpretations, and appears not to have been interpreted by the Courts. *It would, however, seem safer not to broadcast even the names of winners.*

“Property Rights” in News

The title is a misnomer. It is here used (in quotation marks) because it has been given a wide discussion in recent years both in and out of Court.

There is no property right in news, as such.

News content is never subject to the exclusive right of one person. News reports, once published, and unless protected by copyright, are common property

* 35 Stat. 1129 (1909), 18 USCA, 336 (1934).

** 48 Stat. 1089 (1934), 47 USCA, 316 (1934). “The Broadcasting of *any* advertisement of or information concerning *any* lottery . . . (etc.)” (Italics added.)

in the public domain, which may be transmitted by word of mouth, by radio, or otherwise.

There is, however, a right in the collector of news to be protected from unfair competition.

A situation involving the so-called "piracy" of news, either by a rival press association, a rival newspaper, or a radio station competing with a newspaper, in order to be illegal, must contain two elements: First, there must be an unfair appropriation of the news, through tapping in on the wires of a competitor, subsidizing or bribing the competitor's employes, or some similar device; and second, there must be a use of the news so appropriated in competition with the collector thereof, without independent investigation either prior or subsequent to the lifting.

The mere appropriation of news is condoned, for unless used, there can be no damage to the competitor, and hence, no unfair competition; the mere use of news as "tips" followed by a subsequent investigation and verification is not unlawful, for, as the Supreme Court of the United States has recognized, the taking of "tips" is common practice among all press associations.

The most pertinent unanswered question, and it is solely a question of unfair competition, and not one of "property rights" in news, is whether a radio station, in competition with a local newspaper, can buy the first edition off the press and broadcast it, in whole or in part, before the newspaper has had a chance to reach all, or a large part, of its subscribers; that question is still unsettled.

The point was raised in **Associated Press v. KVOS** (sometimes referred to as the Battle of Bellingham), but technical considerations of jurisdiction have left the matter in a state *where the uncertainty of the law dictates utmost caution on the part of the broadcaster**.

This question would be most successfully tested in a suit between a daily newspaper and its local competitor, the broadcast station, where realistic questions of unfair competition and unjust enrichment take the place of a Don Quixotic jousting at such an ephemeral concept as "property rights" in news.

"CHANNEL" A FIGURE OF SPEECH

The word "channel" is, after all, only a figure of speech, and, like all figures of speech, it is subject to extravagant and misleading implications. All too easily it is used to convey the impression of a paved highway in the ether (which itself is only an hypothesis found convenient by scientists) clothed with the incidents of ownership, government or private, that attend a right of way over real estate. The fact is, that the only property used in radiocommunication consists of the radio transmitter (and auxiliary equipment) at one end and a radio receiver at the other. The transmitters are *regulated* (not owned) by the Government so that they will operate in such a manner as not to cause undue interference. In other words, the Government performs the functions of a traffic policeman, imposing restrictions on the use of private property in the interest both of the owners thereof and of the public. (*From a comment by Louis G. Caldwell.*)

* Editor's Note: The "Battle of Bellingham" ended in the Supreme Court of the United States in favor of the defendant (KVOS). The case was terminated via a technicality of failing to show specific damages requisite to Federal jurisdiction.

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Washington, D. C.
- Price, T. Brooke**
195 Broadway
New York City, N. Y.
- Prime, Edward G.**
30 Rockefeller Plaza
New York City, N. Y.
- Proffitt, James L.**
1030 National Press Bldg.
Washington, D. C.
- Quigley, Frank**
195 Broadway
New York City, N. Y.
- Rainey, Garnet C.**
1300 Quimby Bldg.,
620 S. Grand Ave.
Los Angeles, Calif.
- Randall, Cuthbert P.**
Telephone Bldg.
Omaha, Neb.
- Randall, Frank E.**
Telephone Bldg.
Omaha, Neb.
- Ray, John H.**
195 Broadway
New York City, N. Y.
- Ream, Joseph H.**
485 Madison Ave.
New York City, N. Y.
- Roberson, Frank**
Federal Comm. Comm.
Washington, D. C.
- Roberts, Glenn D.**
1 West Main St.
Madison, Wis.
- Rollo, Reed T.**
914 National Press Bldg.
Washington, D. C.
- Ronon, Gerald**
1907 Packard Bldg.
Philadelphia, Pa.
- Rosenthal, Isador Stanley**
50 Court St.
Brooklyn, N. Y.
- Rosenzweig, Manheim**
2 Columbus Circle
New York City, N. Y.
- Russell, Charles T.**
140 West St.
New York City, N. Y.
- Russell, Percy H., Jr.**
914 National Press Bldg.
Washington, D. C.
- Ryan, William**
122 West Washington Ave.
Madison, Wis.
- St. Clair, Orla**
311 California St.
San Francisco, Calif.
- Sammond, Frederic**
First Wisconsin National
Bank Bldg.
Milwaukee, Wis.
- Scharfeld, Arthur W.**
750 National Press Bldg.
Washington, D. C.
- Scott, Frank D.**
215-217 Munsey Bldg.
Washington, D. C.
- Segal, Paul M.**
1010 Shoreham Bldg.
Washington, D. C.
- Senneff, John A., Jr.**
Northwest Savings Bank
Bldg.
Mason City, Iowa
- Shea, George F.**
931 Tower Bldg.
Washington, D. C.
- Sherley, Swagar**
602 American Security Bldg.
Washington, D. C.
- Smith, Miss Elizabeth**
Federal Comm. Comm.
Washington, D. C.
- Smith, George S.**
1010 Shoreham Bldg.
Washington, D. C.
- Smith, Karl A.**
Colorado Bldg.
Washington, D. C.
- Smith, William Montgomery**
739 Shoreham Bldg.
Washington, D. C.
- Smith, William P.**
409 Metropolitan Bank Bldg.
Washington, D. C.
- Socolow, A. Walter**
580 Fifth Ave.
New York City, N. Y.
- Spearman, Paul D.**
903 National Press Bldg.
Washington, D. C.
- Sprague, E. Stuart**
117 Liberty St.
New York City, N. Y.
- Stevens, Richard K.**
Packard Bldg.
Philadelphia, Pa.

BAR ASSOCIATION—Continued

Stollenwerck, Frank
National Press Bldg.
Washington, D. C.

Sullivan, Francis C.
Alworth Bldg.
Duluth, Minn.

Sutton, George O.
1030 National Press Bldg.
Washington, D. C.

Temin, Henry
1420 Walnut St.
Philadelphia, Pa.

Tyler, Varro E.
109 South Ninth St.
Nebraska City, Neb.

Van Allen, John W.
1008 Liberty Bank Bldg.
Buffalo, N. Y.

Van Den Berg, George,
Evans Bldg.
Washington, D. C.

Van Orsdel, Ralph A.
725 Thirteenth St., N. W.
Washington, D. C.

Vesey, Howard W.
914 National Press Bldg.
Washington, D. C.

Walker, Ralph
Federal Comm. Comm.
Washington, D. C.

Walker, Henry B.
403 Old National Bank
Evansville, Ind.

Wallace, Harold E.
530 Judge Bldg.
Salt Lake City, Utah

Wayland, Charles V.
Earle Bldg.
Washington, D. C.

Webster, Bethuel M. Jr.,
15 Broad St.
New York City, N. Y.

Welch, Francis X.
1038 Munsey Bldg.
Washington, D. C.

Wharton, John H.
67 Broad St.
New York City, N. Y.

Whissell, George B.
2305 Telephone Bldg.
St. Louis, Mo.

Wiggin, Chester H.
66 Broad St.
New York City, N. Y.

Willebrandt, Mabel Walker
739 Shoreham Bldg.
Washington, D. C.

Williams, A. Rea
Union Trust Bldg.
Washington, D. C.

Wing, John Edwin
72 West Adams St.
Chicago, Ill.

Wozencraft, Frank W.
30 Rockefeller Plaza
New York City, N. Y.

Wright, James Warren
642 East Capitol St.
Washington, D. C.

FEDERAL COMMUNICATIONS COMMISSION

COMMISSIONERS

Prall, Arning S.; Democrat; Chairman of the FCC and member of each division.

Payne, George Henry; Republican; Vice Chairman of the Telegraph Division.

Sykes, Eugene O.; Democrat; Chairman of the Broadcast Division.

Brown, Thad H.; Republican; Vice Chairman of the Telephone Division.

Walker, Paul A.; Democrat; Chairman of the Telephone Division.

Case, Norman S.; Republican; Vice Chairman of the Broadcast Division.

Stewart, Irwin; Democrat; Chairman of the Telegraph Division.

SECRETARY

J. Thomas Slowie.

ASSISTANT SECRETARY

Reynolds, John B.

GENERAL COUNSEL

Gary, Hampson.

ASSISTANT GENERAL COUNSELS

Porter, George B.

Arnold, Carl F.

CHIEF ENGINEER

Craven, T. A. M.

ASSISTANT CHIEF ENGINEERS

Ring, A. D.

Jett, Ewell K.

CHIEF EXAMINER

Arnold, Davis G.

CHIEF ACCOUNTANT

Norfleet, William J.

DIRECTORS

Killeen, John F.

Bartley, R. T.

Patterson, A. G.

CHIEF, INTERNATIONAL SECTION, ENGINEERING DEPARTMENT

Gross, Gerald C.

CHIEF, FIELD SECTION, ENGINEERING DEPARTMENT

Terrell, W. D.

CHIEF, LICENSE BUREAU

Massing, Wm. P.

CHIEF, AUDITS AND ACCOUNTS

Corridon, L. A.

CHIEF, PRESS SECTION

Wisner, G. F.

CHIEF, MAIL AND FILES

Pierson, W. Theodore

CHIEF, SUPPLIES

Gates, Theodore A.

CHIEF, DUPLICATING

Sheehy, Paul H.

EXAMINERS

Bramhall, John P.

Dalberg, Melvin H.

Hill, George H.

Hyde, Rosel H.

Irwin, Robert L.

Seward, P. W.

Walker, Ralph L.

FEDERAL TRADE COMMISSION

Functions of the Federal Trade Commission cut directly across the field of radio and radio advertising. The duties of this body are the following:

1. To prevent unfair methods of competition in interstate commerce. 2. To make investigations at the direction of the Congress, the President, the Attorney General, or upon its own initiative. 3. To report facts in regard to alleged violations of the anti-trust laws. 4. To prevent price discriminations, exclusive dealing contracts, capital stock acquisitions, and interlocking directorates in violation of the Clayton Act. 5. To prevent unfair methods of competition in export trade.

The following article describes the Commission's functions with regard to detecting false and misleading advertising (construed as unfair competition when commodities are sold in interstate commerce). This description is a condensed excerpt from the Commission's Annual Report.

(Note: If a complaint to the FTC is sustained, and violation of the law is established, a "cease and desist" order may be issued. This means exactly what the term implies. A "cease and desist" order carries no penalties as such, but a respondent to whom it is directed is required within a specified time, usually 60 days, to report in writing the manner in which the order is being obeyed. If the respondent fails to obey an order, the Commission may apply to a United States Circuit Court of Appeals for enforcement, and failure to obey the court's enforcement order may result in the respondent being held for contempt of court.)

An alternative to the Commission's formal complaint procedure in legal cases is the "stipulation procedure" which is made available in a large number of cases. It provides an opportunity for a respondent to voluntarily cease and desist from an unfair practice by signing a stipulation to that effect).

SPECIAL F. T. C. PROCEDURE IN CERTAIN TYPES OF ADVERTISING CASES

False and misleading advertising matter as published in newspapers and magazines and as broadcast over the radio is surveyed and studied by a special board set up by the Federal Trade Commission in 1929. This board, known as the Special Board of Investigation, consists of three Commission attorneys designated to conduct hearings and specialize in this class of cases.

Misrepresentation of commodities sold in interstate commerce is a type of unfair competition with which the Commission has dealt under authority of the Federal Trade Commission Act since its organization. By 1929, it had become apparent that misrepresentations embodied in false and misleading advertising in the periodical field was of such volume that it should receive specialized attention from the Commission.

Since that time the Commission, through its special board, has examined the advertising columns of newspapers and magazines, and since 1934 commercial advertising continuities broadcast by radio. It has noted any misleading representations appearing in this material, and has also received from the public complaints of false and misleading advertising. **Each representation so noted and each complaint received from the public is carefully investigated, and, where the facts warrant, and informal procedure does not result in the prompt elimination of misleading claims and representations, formal procedure is instituted.** While a number of orders have been issued requiring the respondents to cease and desist from advertising practices complained of, in a majority of cases the matters have been adjusted by means of the respondent signing a stipulation agreeing to abandon the unfair practices.

I. Radio Advertising

Beginning with September 1934, quarterly calls have been issued to individual radio stations according to their licensed power and location in the five radio zones established by the Federal Communications Commission. These returns cover specified 15-day periods.

National and regional networks, however, respond on a continuous weekly basis, submitting copies of commercial continuities for all programs wherein linked hook-ups are used involving two or more affiliated or member stations.

Producers of electrical transcription recordings submit regular weekly and monthly returns of typed copies of the commercial portions of all recordings manufactured by them for radio broadcast. As the actual broadcast of a commercial recording is not always known to the manufacturer of a commodity being advertised, the Commission's knowledge of current transcription programs is supplemented by special reports from individual stations from time to time, listing the programs of recorded transcriptions with essential data as to the names of the advertisers, and the articles sponsored.

The combined material received from the individual stations for specified periods, from the weekly returns on regional and national network broadcasts, and from the special transcription reports, furnishes the Commission with representative and specific data on the character of radio advertising which has proven of great value in its efforts to curb false and misleading trade representations.

During the last fiscal year, the special board received copies of 299,334 commercial broadcasts by individual radio stations and 38,109 commercial broadcasts by networks, or chain originating key stations. The broadcasts from the independent stations averaged 1½ pages each and from the networks 10 pages each.

The special board and its staff read and marked about 947,000 pages of typewritten copies during the year, an average of 3,105 pages every working day. Of these, 19,572 commercial broadcasts were marked as containing representations that appeared to be false or misleading. These broadcasts were assembled in 1,314 prospective cases for further review and procedure in instances that appeared to require it.

In its examination of advertising, the Commission's purpose is to prevent false and misleading representations. It does not undertake to dictate what an advertiser shall say, but rather indicates what he may not say. Jurisdiction is limited to cases which have a public interest as distinguished from a mere private controversy, and which involve practices held to be unfair to competitors in interstate commerce.

II. Methods of Procedure

If a periodical or radio advertisement appears on its face to be misleading, the Commission sends a questionnaire to the advertiser, requesting a sample of his product, if this is practicable, and a quantitative formula, if the product is a compound, and also requests copies of all advertisements published during the year, together with copies of all booklets, folders, circulars, form letters, and other advertising literature used. Upon receipt of this data, the claims, sample, and formula are referred to an appropriate technical agency of the Government for scientific opinion. Upon receipt of this opinion, the advertising is carefully studied, and a list of numbered excerpts made that appear to require justification or explanation. A copy of this numbered list and a copy of the opinions received are sent to the advertiser, who may then submit such evidence as he thinks may justify or explain the representations in his advertising.

An advertiser may answer by correspondence, or upon request, may confer in person with the special board.

Should the advertiser justify the representations that have been questioned, the board reports the matter to the Commission with the recommendation that the case be closed without prejudice to the right of the Commission to reopen it should it become necessary. Should he be unable to justify any material statement in his advertising which the board has reason to believe is false or misleading, the board reports the matter to the Commission with recommendation that the case be docketed, and the entire matter referred back to the board for negotiation of a stipulation or agreement to abandon the unfair representations alleged, providing the advertiser desires to dispose of the matter in that manner.

If the Commission approves such recommendation, the board then prepares a stipulation and forwards it to the advertiser for execution. If the advertiser objects to any of the provisions of the stipulation, he may negotiate further by mail or in person, and when a stipulation has been agreed to and signed by the advertiser, the matter is again reported to the Commission with recommendation that the stipulation be accepted and the case closed.

Experience has shown that the elimination of unfair methods of competition can be accomplished not only by cease and desist orders but by stipulation. Not only is the stipulation method effective and speedy, but it is also inexpensive for both the Government and the respondent.

III. Number of Cases Handled

During the last fiscal year the Commission, through its special board, instituted the stipulation procedure in 823 cases, negotiated 247 stipulations, and settled and closed by its various methods of procedure a total of 883 cases. The board recommended that complaints be issued in 35 cases for failure to execute stipulations and in nine cases for violating stipulations. In eight cases the board recommended that complaints be issued without giving the advertisers an opportunity to stipulate because of gross deception or danger to the public involved in the practices in which they were engaged.

In 584 cases the board recommended filing the assembled data and closing the cases without prejudice to the right of the Commission to reopen them at any time the facts warranted. A few of these cases were closed because the Post Office Department had issued fraud orders against the respondents concerned. Others were closed because the parties respondent had discontinued advertising or selling without intent to resume, and others because the advertisers were able to justify their claims.

At the beginning of the fiscal year 344 cases were pending before the special board, and at the end of the year 284 cases were pending.

Access to Scientific Services

Effective cooperation continued throughout the year with other departments of the Government. The Commission has access to the laboratories, libraries, etc., of various agencies of the Federal Government, including the Bureau of Standards, the Public Health Service, and the Food and Drug Administration of the Department of Agriculture, to which it refers matters for scientific opinion. In addition, the Commission obtains medical and other scientific information and opinions from hospitals, clinics, and laboratories when necessary. In this manner the Commission is able to arrive at unprejudiced judgments in matters coming before it.

SAMPLE FEDERAL TRADE COMMISSION STIPULATION

A Federal Trade Commission stipulation, actually issued, is reproduced herewith as a sample. Specific identifications of the advertiser and his product are deleted. In no case has such a stipulation ever been issued on the grounds of false and misleading radio advertising alone. To date, all stipulations have involved claims made in a multiplicity of media.

May 7, 1937.

FEDERAL TRADE COMMISSION
Washington

STIPULATION OF FACTS WITH VENDOR-
ADVERTISER AND AGREEMENT TO
CEASE AND DESIST
FALSE AND MISLEADING ADVERTISING
"X" BLEND GASOLINE

STIPULATION NO. 01566
(Public Record)

"X," Inc., a corporation, Worcester, Massachusetts, vendor-advertiser, is engaged in selling "X" Blend Gasoline, and in advertising represented:

"'X' BLEND the GAS of PROVEN PERFORMANCE. 'X' BLEND fires the motors of the mighty Graf Zeppelin, powers the engines of Gar Wood and Sir Malcolm Campbell."

"'X' Blend in your car means death to carbon—guarantees more mileage, insures instant pickup in all kinds of weather—lengthens the life of your car."

"'X' causes readier vaporizing of motor fuel. RESULT:—(Instant start and quicker pickup in any weather)."

"'X' puts 20,000 more heat units into each gallon of gasoline. RESULT:—(There is 25% increase in power)."

"'X' causes all the fuel to burn. Result:—(It does away with carbon and harmful fuel smoke)."

"'X' makes ordinary gasoline almost a pound heavier per gallon. RESULT:—(It takes approximately 25% more mileage)."

"'X' makes combustion progressive and uniform. RESULT:—(It

F.T.C. STIPULATION—Continued

eliminates piston shock and destructive motor vibration—decreases cost of car upkeep).”

“‘X’ BLEND starts faster, warms up faster than any gasoline.”

“TESTED POPULARITY—is making ‘X’ Blend the favorite fuel of modern motorists.”

“The GAS of PROVEN PERFORMANCE—Thousands of motorists have switched to ‘X’ Blend in the past three weeks.”

“Exceeds the high specifications set by the United States Bureau of Standards.”

“‘X’ specified a first quality gasoline by the United States Bureau of Standards.”

“More power—no knocking—sure starting—freedom from carbon contamination. ‘X’ is specially designed to meet these requirements.”

“It is significant that a gallon of ‘X’ has 126,700 B. t. u. s.—which is over 11,600 more than ordinary cracked gasolines. The best grades of ‘X’ blends have 3,800 more heat (energy) units than good cracked gasoline.”

“Operators of racing cars, speed boats and high-speed airplanes use ‘X’ in their engines. Famous speed boats, the Graf Zeppelin, the Dornier DOX and other craft having engines requiring high efficiency operation perform on ‘X’.”

The respondent hereby admits:

That no evidence has been offered to substantiate the claims in the advertising that the respondent's product possesses any greater unit of efficiency than other brands of gasoline, or that it is used in the operation of the Graf Zeppelin, the engines of Gar Wood or Sir Malcolm Campbell, or other craft requiring high efficiency operation;

There is no evidence to show that the United States Bureau of Standards has made any official declaration favorable to the respondent's product.

In a stipulation filed and approved by the Federal Trade Commission this vendor-advertiser admits making such representations and specifically stipulates and agrees in soliciting the sale of and selling its said product in interstate commerce to cease and desist from representing directly or otherwise:

(a) That “X” Blend Gasoline—

1. Is the perfect motor fuel or the gas of proven performance;
2. Powers the engines of Gar Wood or Sir Malcolm Campbell;
3. Guarantees more mileage;
4. Insures instant pick-up;
5. Lengthens the life of one's car or decreases the cost of upkeep;
6. Causes readier vaporizing of motor fuel;
7. Puts more units into each gallon of gasoline;
8. Causes all the fuel to burn;
9. Makes combustion progressive or uniform;
10. Eliminates piston shock or motor vibration;
11. Starts faster or quicker or warms up faster than any other gasoline;
12. Exceeds the specifications set by the United States Bureau of Standards;
13. Is the favorite fuel of modern motorists;

(b) That said product fires the motors of the Graf Zeppelin or is used by the operators of speed boats, high powered airplanes, the Dornier DOX or other craft requiring high efficiency operation.

(c) That any specified number of motorists switched to “X” in any definite period of time;

(d) That said product is specified as first quality gasoline by the United States Bureau of Standards;

(e) That said product has any specified number of B. t. or heat units in excess of ordinary cracked gasoline;

(f) That said product meets the requirements of—

1. More power;
2. No knocking;
3. Sure starting;
4. Freedom from carbon contamination, or that it does away with carbon or fuel smoke;

and from making any other claims or assertions of like import.

GLOSSARIES

STUDIO SIGN LANGUAGE

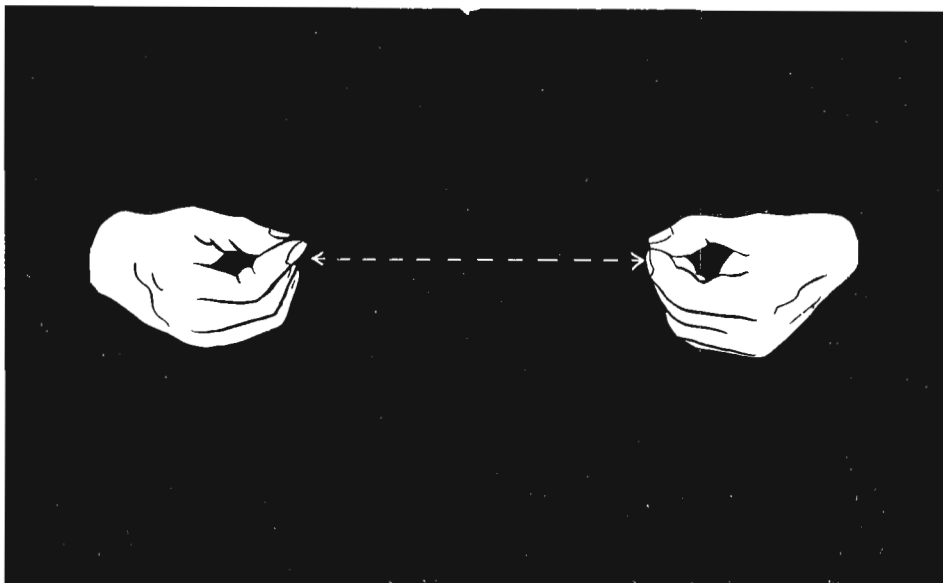
Compiled Under the Supervision of

JOHN S. CARLILE

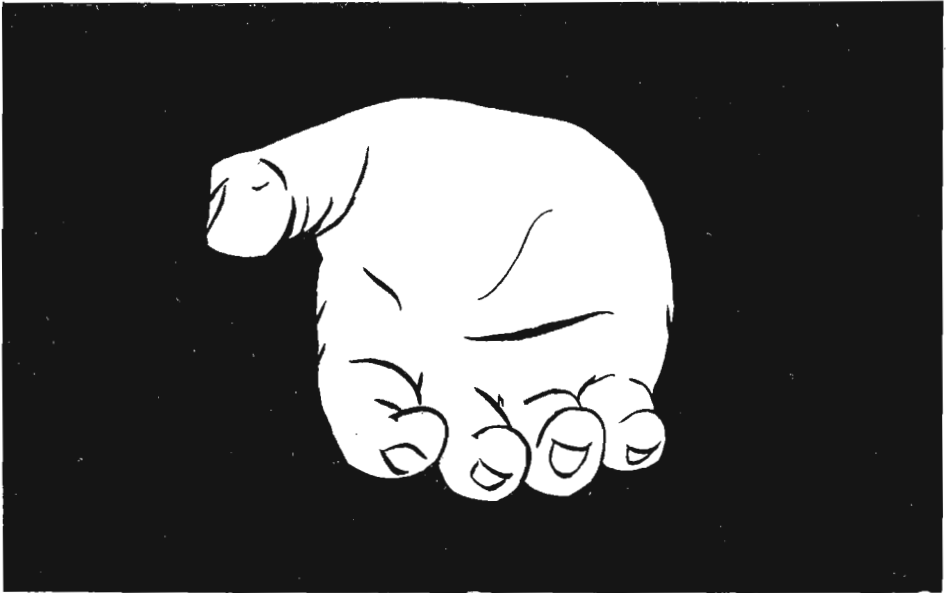
Production Manager, Columbia Broadcasting System

(Drawings after photos by Jos. Keeley)

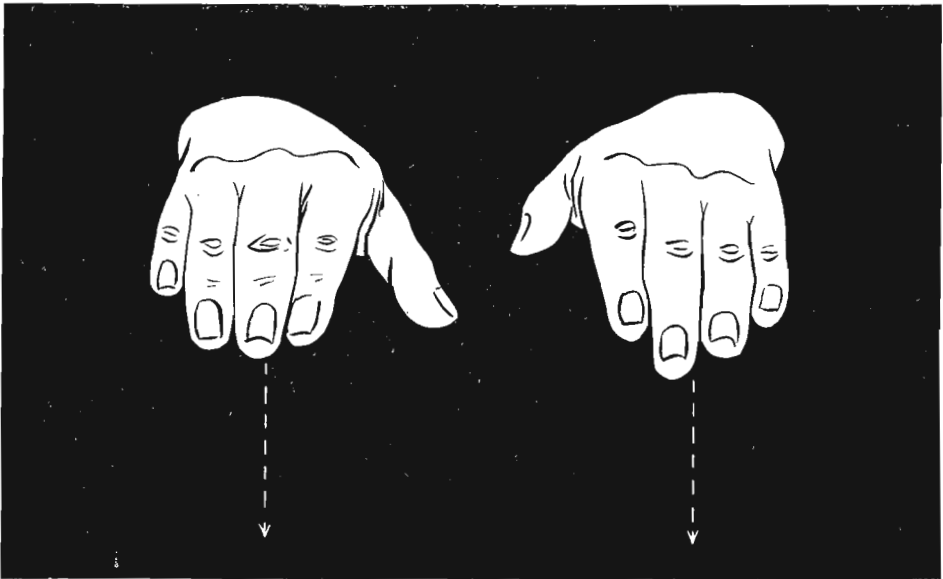
The signals represented in the following drawings are the code via which the producer or director of a program keeps things running smoothly. They are the silent communication between director, orchestra leader, cast, announcers, and engineers.



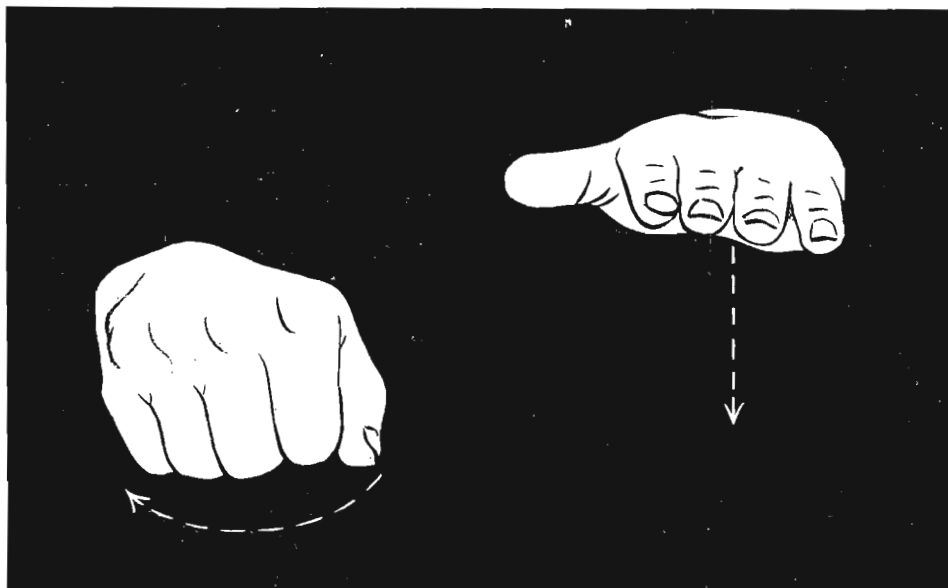
(1) Stretch it out; or (2) Slow up.



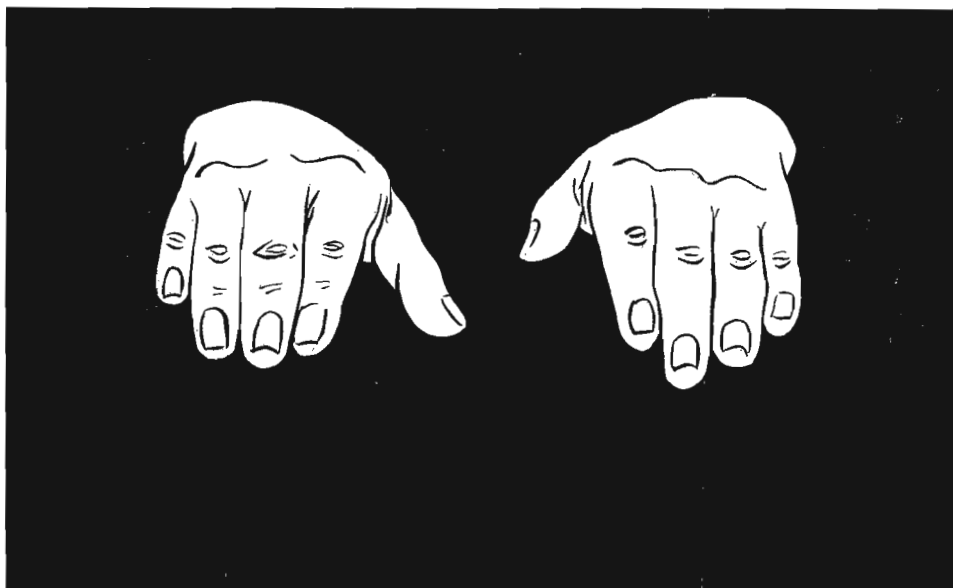
Bring up the volume (move hand upward).



Lower the volume (drop hands slowly).



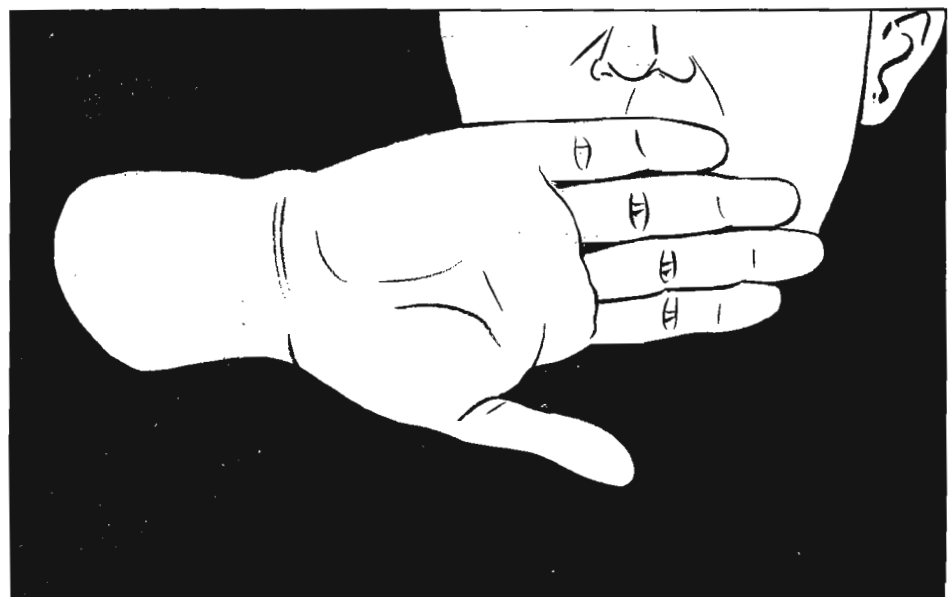
Fade out (lower one hand; turn fist).



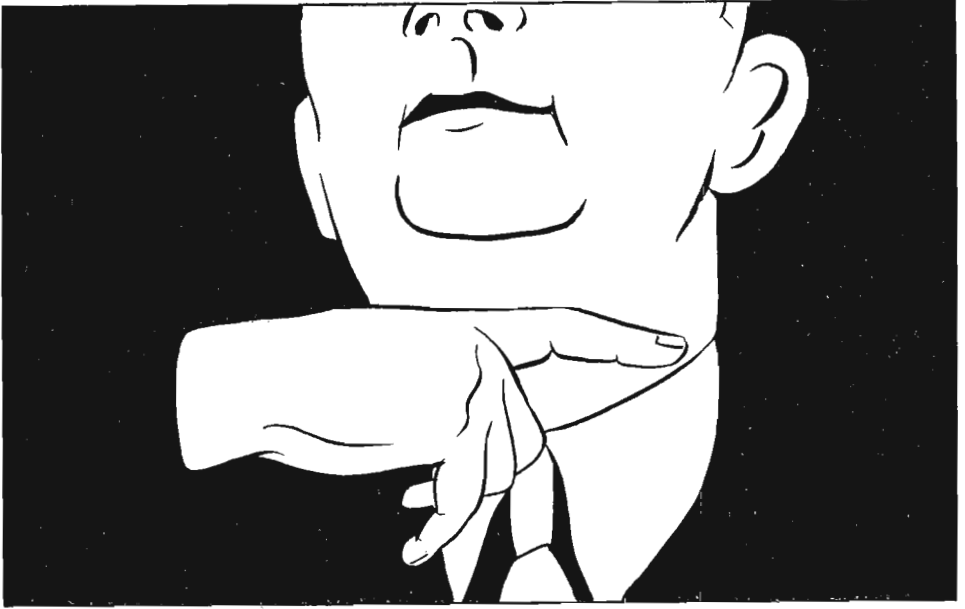
How is the balance?



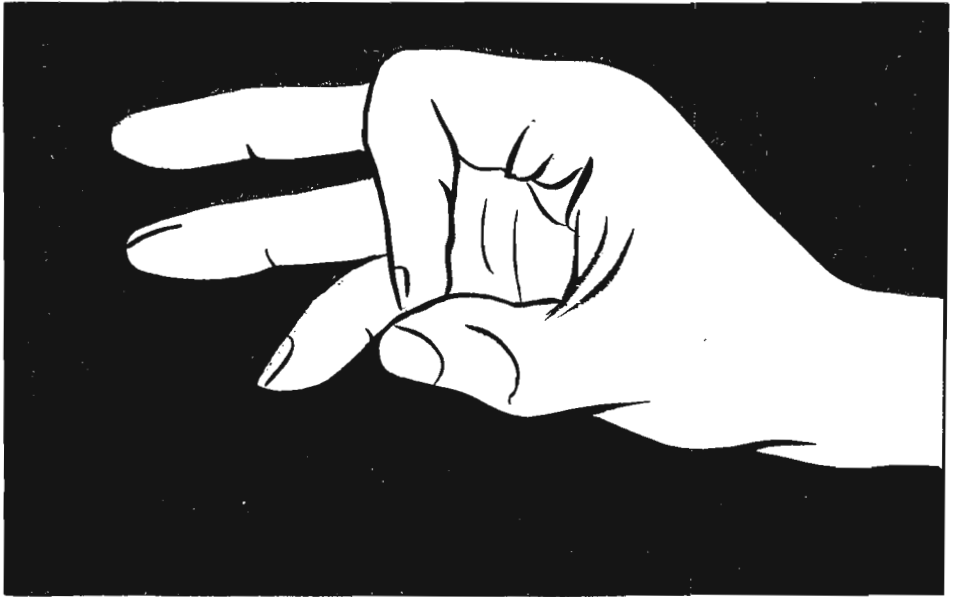
Move closer to the microphone (move hand toward face).



Move away from the microphone (move hand from face).



Cut.



Okay.



Is the program running on schedule?



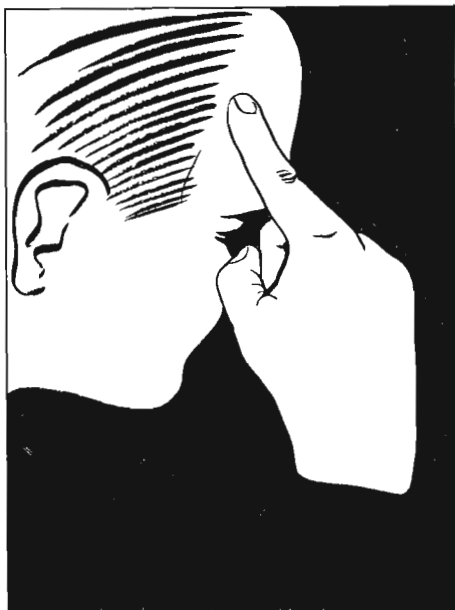
An error has been committed.



Watch me for the cue.



*(1) We'll end on the nose, or
(2) Is everything as planned?*



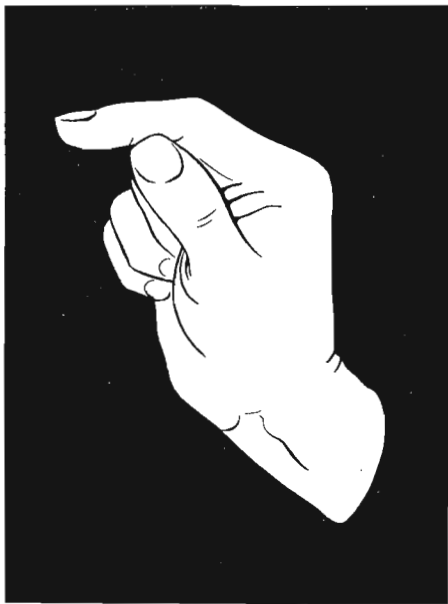
Avoid the provisional cut.



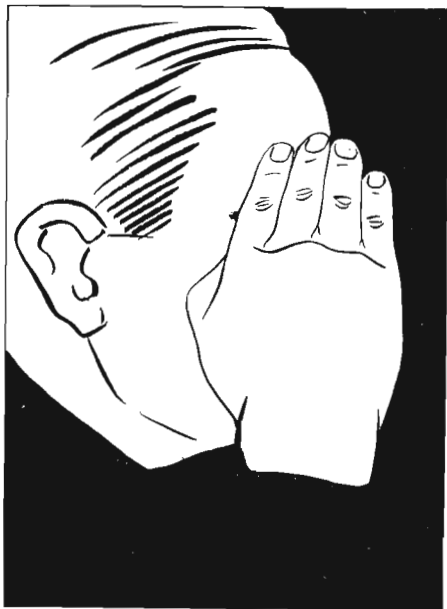
Play the chord.



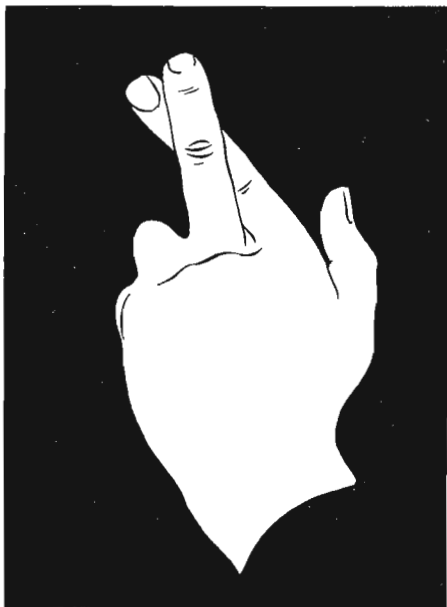
*(1) Conclude with the chorus;
or (2) Give the network cue.*



Start the theme.



Play the predetermined fanfare.



Repeat.



Make local.



Slow up.



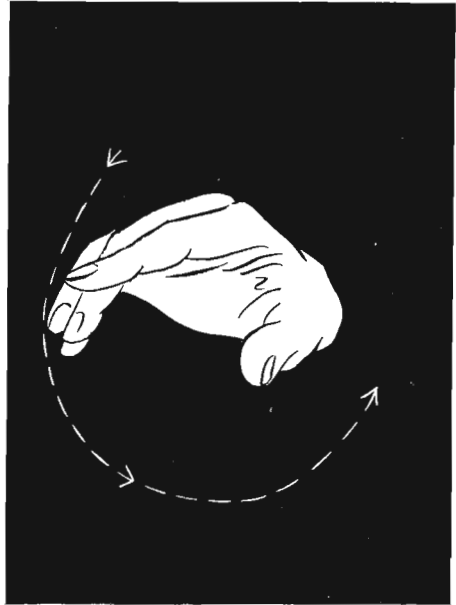
How does it sound?



Use the first ending and repeat the chorus.



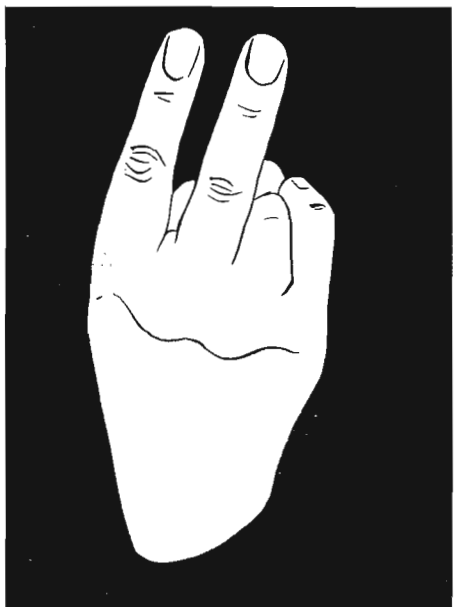
Play the entire arrangement.



Speed up.



Start at the beginning of the musical number.



Use the second ending and conclude.

GLOSSARY OF PRODUCTION TERMS

By JOHN S. CARLILE

Production Manager, Columbia Broadcasting System

Note: This glossary includes all phrases in common use in the production and broadcasting of a radio program. Hence some engineering terms must of necessity be included, along with the many stage and professional designations.

For those readers who note in this list a similarity to another glossary printed some months ago by Printers' Ink Monthly, it may be stated that inasmuch as Mr. Carlile was consulted by the Printers' Ink Monthly and inasmuch as both lists cover largely the same territory, a close parallel was bound to ensue. None the less, because of the importance of the subject matter, the VARIETY RADIO DIRECTORY is again going over the ground, with some alterations, some additions, and some omissions.

A

Abie—Anyone who is sure fire.

Ace—Anyone who is at the top in ability among directors, assistant directors, producers and announcers.

Across-Mike—Projection of voice or musical sound.

Ad Lib—To extemporize lines not written into the script, or in music to play parts not in the score, which is entirely at the announcer's or musician's discretion.

Adenoid—Any vocalist with a voice that is "tight."

Arsenic—Synonym for "poison." A disagreeable or boresome program.

ASCAP—American Society of Composers, Authors and Publishers which licenses public performances of the music of its members.

Audio—The electric circuits—microphones, cables, lines and amplifiers—used in radio transmission. Differentiates the actual sound circuit from the power circuits and from the radio frequency circuits used in reception. Also refers to a range of audible frequencies.

Audition—A trial of artists or musicians under actual broadcasting conditions.

B

Background—A sound effect, musical or otherwise, designed for use behind dialogue or other program elements.

Balance—The arrangement of musicians in a studio so as to produce a transmission of equal volume from all instruments or voices and so as to effect the most artistic relationship between instrumentalists and vocalists.

Bays—An upright support of varying height on which are placed pieces of apparatus called "units."

Beam—

(a) The direct line running perpendicularly from the face of the microphone or the loud speaker.

(b) The small angle with the face of the microphone or loud speaker within which that instrument functions at its greatest efficiency.

Beards—Errors made in obvious fashion during the course of a program. See "Fluffs."

Belcher—Any performer having a "frog" in his throat.

Bend the Needle—Projecting an unexpected volume of sound into the microphone so that the needle on the volume indicator is moved violently against the stop.

Birdie—Sound resembling a bird's "tweet-tweet." Sometimes heard on transmitting or receiving equipment.

PRODUCTION TERMS—Continued

- Bit*—A small part in a dramatic program; this is a “bit” part and the performer who plays it is referred to as a “bit player.”
- Bite It Off*—Cut the music abruptly.
- Blasting*—Piling more volume into the microphone or other transmitting equipment than it can take; distortion results.
- Blinker*—
- The signal light used to call the attention of the conductor or artist; it is operated from the control room.
 - Term used at NBC to denote the program executive responsible for scheduling sustaining programs.
 - A reference to talent agents.
- Blue Gag*—An off-color comedy line.
- Blurb*—A statement handed out for publicity purposes.
- Board*—The engineer's control panel connected with the studio.
- Board Fade*—The manual and electrical fade out of a program on the studio control board.
- Breaks*—Interruptions in radio program transmission.
- Bridge*—Music or sound effects used by director in dramatic shows to indicate scene transitions.
- Bring It Up*—An order indicating necessity to increase the volume.
- Bugs*—Cause of trouble in equipment which is working imperfectly.
- Burps*—Onomatopoetic word describing noises frequently heard on transmitting or receiving circuits.
- Button-Puncher*—An announcer whose responsibility consists in switching a studio to the proper circuit (used chiefly at NBC).

C

- Canaries*—Vocalists (used chiefly of coloratura sopranos).
- Cans*—Headphones.
- Carbon*—Carbon type of microphone. Earliest in use by radio broadcasters.
- CGM*—A term used at NBC to denote that the chimes are to be given in Chicago.
- Character*—A casting term referring to a dramatic part requiring characterization.
- Chimes*—Musical notes used on some stations or networks for identification and for reversals by the telephone company.
- Circuits*—A complete electrical channel used for telephone or transmission purposes.
- Clambake*—A program for which preparations are filled with uncertainties, and rehearsals filled with errors, with changes and failures, and which is likely to result in a bad performance.
- Clamaroo*—See “Clambake.”
- Clean It Up*—To make changes in a program during rehearsals so as to assure a satisfactory performance.
- Clear a Number*—To obtain permission from official sources to make use of a certain musical selection.
- Close the Rights*—Check the musical and literary copyrights.
- Clientitis*—Pain suffered as a result of sponsor interference.
- Cliff-Hangover*—A radio serial thriller.
- Coaches*—Vocal and dramatic instructors.
- Cold*—Describes the opening of a radio program which begins without theme or musical introduction or background.
- Cold Dramatics*—A dramatic sketch without music.

PRODUCTION TERMS—Continued

- Coming-Up*—The ten-second warning cue before going on the air.
- Commercial*—A program sponsored by an advertiser—also the sales talk on a radio program.
- Commercial Credits*—Specific mention of the client or his product.
- Condenser*—A type of microphone employing a diaphragm with directional characteristics. The same as all other diaphragm types but more quiet.
- Conflict*—The condition created for a performer with two assignments scheduled at the same time.
- Corn*—Unsophisticated show treatment. Simple and obvious musical or dialogue arrangement.
- Corny*—Unsophisticated.
- Corn-Fed*—Artists lacking cultural background.
- Cornfield*—A studio setup employing a number of standing microphones.
- Corn-on-the-Cob*—A harmonica.
- Continuity*—Prepared copy for programs.
- Control Room*—Housing for the monitoring equipment from which the show is both directed and controlled.
- Crawk*—An animal imitator.
- Credits*—The commercial copy mentioning the advertiser or his product. Acknowledgment of sources and ownership of program material.
- Credit Writer*—One who composes the advertising copy.
- Creeper*—A performer who creeps toward the microphone during the broadcast.
- Cross-Fade*—To fade in one sound from one source while sound from another is faded out.
- Cross-Fire*—Interfering telegraph transmission.
- Cross-Talk*—Interfering conversation originating at a point other than that of program origin.
- Cross-Tone*—Any tone that interferes with clear reception.
- Crowd Noises*—The sound of a crowd produced by an effect record or by a number of people in the broadcasting studio.
- Cue*—
- (a) The closing words of an actor's speech as a signal for another actor to enter.
 - (b) A sound, musical or otherwise, or a manual signal calling for action or proceeding.
 - (c) The use of a phrase designating the transfer of the point of program origin; or, as in the case of network identification, such as, "This is the Columbia Broadcasting System," "This is the National Broadcasting Company," "This is the Mutual Broadcasting System," which is used as a signal to radio and telephone operators for the switching of channels.
- Cue Sheet*—An orderly tabulation of program routine containing all cues.
- Cushion*—A portion of the program near its end, composed of a musical number or sequence of sound or announcement which can be lengthened or shortened according to time requirements.
- Cut*—
- (a) To abruptly stop transmission or any part of the program either by stopping performers or by use of an electrical switch on the control board.
 - (b) The deletion of program material to fit a prescribed period of time.
- CVC*—The chorus, verse and chorus of a musical selection.

D

Dampen the Studio—To aid acoustication through the use of portable sound absorbance, such as rugs, screens, drapes, people, etc. Sound absorbing surfaces to walls, floor or ceiling.

PRODUCTION TERMS—Continued

Dawn Patrol—Engineers and announcers who open the studio and put on the early morning programs.

Dead Book—The file of continuity and program material which has been used on the air.

Dead Mike—A microphone not connected or out of order.

Definition—Clean cut transmission and reception, making possible the complete identification of the various musical units in an orchestra, in chorus and sounds from the effects table.

Director—

- (a) The responsible departmental executive.
- (b) Sometimes the managing executive for a station.
- (c) Program director. Same as the director in a play or theatre or sound pictures. The actual authority responsible for the presentation of a program, whose business it is to cast and select all associated artists, edit continuity and scripts and supervise the rehearsals.
- (d) Assistant director: Functions as a studio manager in much the same fashion as the stage manager in the theatre and the assistant director in sound pictures. He is responsible to the director and program department heads for orchestral and vocal setups and balance, sound effect personnel and equipment and variable acoustic conditions and studio discipline. He is responsible also for program timing and keeping of the "log."

Discrepancies—Mistakes made in the studio and recorded in the station "log."

Dixie—The Columbia Broadcasting System Southern Network.

Dog—A passe or mediocre musical number or hackneyed piece of writing.

Dog-House, In the—

- (a) To be in bad favor with the departmental chief.
- (b) To have one's schedule loaded down with unimportant and routine assignments.

Down in the Mud—Down in volume, or low in clarity.

Dress—The final complete rehearsal.

Dressing the Program—Adding the finishing touches to a radio program.

Drooling—Unimportant talk.

Drop and Ring—Drop the channels and ring chimes. An NBC Phrase.

Dubbing—Transposing recorded material to a new record.

Dynamic—A type of microphone designed as an improvement on the condenser microphone and having a higher degree of efficiency.

E

Echo Chamber—A reverberant room used to add hollow effects and actual echoes (that is, the repetition of sounds). These effects may be produced both mechanically and electrically.

Eight Ball—An astatic microphone characterized by non-directional pick-ups and having a 360-degree beam.

Eighty-eight—A piano.

Engineer—Technician who designs, operates or controls the electrical equipment.

EST—Abbreviation of Eastern Standard Time.

Ethritus—Hardening and inflammation of the ear drums due to continued listening to the loud speaker run at a high level.

F

Fade—A diminishing of volume.

Fader—The device for electrically diminishing volume.

Fades—Same as "Board Fade."

- Fade Out*—The manual and electric diminution of volume to zero.
- Fairy Godfather*—Easy-going sponsor.
- Fairy Godmother*—Unimaginative musical director.
- Fake*—Ad lib.
- Feed*—To transmit a program over telephone lines to stations or groups of stations or to any listening point.
- Feed-Back*—The coupling of input to output of amplifiers either electrically or acoustically, resulting in squeal or howl.
- Fights the Music*—A singer who struggles with vocal production.
- Fill*—
- (a) The transmission of a stand-by program to meet the requirements of an unused portion of an assigned program period.
 - (b) To add program material to complete an assigned period.
- Fill For*—A program designed especially for regional or sectional broadcasts and such regional or sectional networks designated.
- Fill In*—One who stands by to perform in case a program change has to be made immediately. See "Stand-by."
- Filter*—An electrical device used to change tone characteristics by eliminating or augmenting frequencies.
- Fish Bowl*—The clients' studio observation booth.
- Flesh Peddler*—An agent selling talent.
- Fluff*—Missing a cue, or muffing a gag.
- Free Lance*—Personnel not regularly employed but given special assignments.
- From Hunger*—Anything that spells trouble.
- Frying*—Hissing sound caused by defective microphones or amplifiers.
- Fuzzy*—Vocal or instrument music lacking clarity and definition.

G

- Gag*—Generally applied to a highly noticeable twist of comedy. A "two-line" gag is a cue with a gag rejoinder.
- Gain*—
- (a) Control of volume used in transmission.
 - (b) "The gain" is the monitoring equipment used in this control.
- Gelatine*—A tenor with a thin, quavering voice.
- Get Hot*—Instrumental ad lib arrangement of popular music. The equivalent of "Jazz it up."
- Giving Credits*—Crediting the source or ownership of material used on the program.
- Godbox*—An organ.
- Goose-Neck*—A gallows-shaped microphone stand or one with a flexible neck. Also a saxophone.
- Grasshopper*—Young supernumerary of an advertising agency.
- Grief*—Program trouble.
- Groan Box*—An accordion.
- Guide Sheet*—A schedule to establish the program routine.

H

- Ham It*—Over-acting for emphasis—blustering.
- Hambone*—Unconvincing blackface dialectician.
- Ham-Fest*—A gathering of participating actors discussing a broadcast.
- Hash Session*—Meeting of production director and talent after dress rehearsal and before broadcast to discuss changes in program.
- Haywire*—Temporary equipment or equipment in poor condition.
- Heartbreaker*—Commercial audition on speculation.

PRODUCTION TERMS—Continued

Hog-Calling Contest—A strenuous commercial audition for announcers.

Hold It Down—An order for the studio engineer to reduce the volume.

Hop—Volume.

Hot Mike—A microphone in which the current is flowing. Also called a “live mike.”

Hot Switch—A rapid program transfer from one originating point to another.

I

In the Beam—Within effective directional range of microphone or loudspeaker.

In the Mud—Too little tonal volume; a lack of clear definition.

Ingenue—A female performer with a youthfully pleasant voice.

Interpolation—A musical phrase or chorus added in a selection for purposes of contrast or the elaboration of a theme.

J

Jam Session—Spirited ad lib renditions of standard popular tunes. See “Wood Shed.”

Juvenile—A performer whose voice is indicative of youthful age.

K

Kill—

(a) Stop the rehearsal or broadcast pending instructions from the director or omit portions of the program entirely.

(b) Cancel scheduled program.

Kill the Mike—To turn off the electric current feeding a microphone channel.

L

Lady Macbeth—Superannuated tragedienne.

Lay an Egg—Performance of a program or part of a program resulting in a complete failure.

Lead—The most important male or female role in a dramatic program.

Leaving Here O. K.—An engineering phrase indicating proper transmission at a certain point. Used in checking technical difficulties.

Leg—A branch of a radio network feeding stations in a region not served by the main lines.

Let—An NBC designation of a local electrical transcription program.

Level—The amount of volume audibly noted or electrically measured.

Lick—An ad lib which deviates from the written music. Usually “hot.”

Light and Shade—Variations from quietness to tenseness, softness to shouting, which have a tendency to save a production from dull sameness.

Listening Audience Inheritance—Holding an audience, which has been listening to a program broadcast immediately before it, into the succeeding program.

Live Mike—A microphone into which the current is flowing. See “hot mike.”

Live Studio—One which is acoustically reverberant.

Lock Jaw—The affliction ascribed to a tired or lifeless singer.

Log—A record of every minute of broadcasting, including all errors. An accurate journal required by law.

Loop—Two-way circuit or line.

M

Madame Cadenza—A flighty female vocalist.

Make System—Announcing the network by name for cue to the telephone company.

Make the Local—Identifying the local station by broadcasting its call letters.

MC—Master of ceremonies.

Master Control—Technical direction center.

PRODUCTION TERMS—Continued

- Middle Breaks*—Station identification in or near the middle program.
- Mike Hog*—One of a group of performers using a microphone who elbows the others away. Analogous to an up-stage player in the theatre.
- Mike Mugger*—An artist who insists on working too close to the microphone.
- Mike Technique*—The performer's ability to control his or her position in relation to the microphone in order to secure the most effective results.
- Mike-Wise*—Understand microphone technique.
- Mix*—Combining the input of two or more microphones to effect a complete balance.
- Monitor*—
(Noun) Studio engineer who adjusts volume control to make it suitable for long line transmission.
(Verb) To check the program by means of audio equipment.
- Mixer*—A panel for controlling and blending the sounds picked up by microphone.
- Mixing*—Blending sound.
- Mob Scene*—A group of performers serving as a crowd background.
- MPPA*—Music Publishers Protective Association.
- Mushy*—Poor musical definition of an orchestral pickup.

N

- N. E.*—New England Network.
- Nemo*—A corruption of "remote." Any program originating outside of the broadcasting studio or requiring portable equipment.
- Neutral*—Theme music used to back up announcements.
- NON*—An NBC symbol signifying that no chimes are to be given.
- Noodling*—The tuning up of musical instruments with practice runs, trills, scales, etc.

O

- O. Henry*—The tag line on script material.
- Off*—Directing of sound away from microphone.
- Off Mike*—Setting performer's position away from the microphone.
- Offside*—An off-color comedy line. A "Blue Gag."
- Old Cow-Hand*—Experienced staff member called upon to escort important guests about the studios.
- Old Sexton*—A bass soloist with dark vocal quality.
- On the Beach*—Unemployed.
- On the Button*—Ending exactly on time. Same as "on the nose."
- On the Cuff*—A service for which artists receive no compensations.
- On the Head*—The starting of a program on schedule time by reason of the proper timing of the preceding broadcast.
- On the Log*—An entry in the studio record, complimentary or otherwise.
- On the Nose*—Describes the ending of a program exactly on the second.
- One and One*—Instructions given to an orchestra to play one verse and one chorus of a song.
- One and Two*—A term instructing the orchestra or soloists to play or sing one verse and two choruses of a number.
- One Shot*—A single program which is not one of a series.
- One-Timer*—See "one shot."
- Out in the Alley*—Out of the microphone range.
- On*—Sound directed toward the microphone.
- Overboard*—When the program is too long for the time allotted to it.

P

- P. A.*—Public address or talk-back system.
- Pancake Turner*—Any technician controlling the playing of double-faced records.

Panel—The control board of one or more units.

Patch—A temporary and removable studio equipment connection.

Patch It In—To tie together various pieces of apparatus to form a circuit.

Peak—Maximum amplitude of sound in electrical energy formed while flying through a circuit. The maximum point of the needle swing on a volume indicator "kick."

Peaks—The distortions resulting when the amplitude is too great for the apparatus. Sometimes applied to performers whose uneven voice control causes peaks.

Pests—Radio fans seeking autographs of performers.

Pick Up—

(a) Location of microphones in relation to program elements.

(b) Acoustical value of program.

(c) The origination point of a broadcast.

(d) A device containing an electro-mechanical member which vibrates when in contact with a moving phonograph record; a modulated electric current for the purpose of making the record audible from a loud-speaker.

(e) Colloquially, the process of gathering material for broadcasting a particular event and other than the actual radio transmission thereof.

(f) Primary apparatus used to convert sound to electrical energy.

Pick It Up—A term used in instructing musicians or actors to speed up his delivery.

Pick up a Cue—Be prompt in speaking lines immediately after the preceding speaker has concluded.

Pipe—Distributing a radio program from one point to another.

Piped Program—A program transmitted via wires.

Piping the Show—The act of sending a program over wires.

P. L.—A private line.

Plantmen—Maintenance men in a radio station or a network.

Playback—The playing of a recording for audition purposes immediately after it is made.

Play Ons—Brief music used to support the introduction of the radio performers.

Plops—The sound of a speaker whose pronunciation of the letters B and P results in distortion because of too forcibly emphasizing these letters.

Poison—A disagreeable or boresome program or person.

Producer—

(a) One who originates and brings a program or presentation.

(b) The individual or the broadcasting company who offers a program for observation or consideration, or who brings a performance before the public.

Production—The building, organizing and presenting of the radio program.

Production Director—Individual in charge of radio studio programs.

Production Logs—Records kept by assistant directors or production men assigned to radio programs.

Program Balance—

(a) The arrangement of musical and dramatic units in a program so as to secure a maximum of entertainment values.

(b) The similar arrangement of programs during a scheduled period of broadcasting.

Program Monitor—A loudspeaker or radio set over which the quality and the character of the program may be checked.

- Projecting*—Taking the audible foreground while enacting a dramatic role.
Provisional Cut—A cut in a program planned conditionally in case of emergency. An attempt to facilitate the timing of a program in case the time allotted to it is with little notice reduced. See "Cushion."
Punch the Mike—To press the switch controlling the microphone.
Putty Blower—A trombone.

R

- Racked Up*—Radio equipment placed permanently on racks.
Racks—See "Bays."
Reading High Hat—The reading of written material in an aloof manner.
Repeat—A term denoting the second presentation of a regular studio program for those stations not served by the original broadcast due to time differences.
Ribbon—A velocity microphone.
Ride Gain—To control the volume range of a program electrically in order to transmit it over lines and equipment within proper limits.
Ride It—Swing instrumental ad lib.
Round Robin—A wire loop going from one point through various other points and returning. It can be broken at any point and programs sent either way for various program originations or for split network purposes.
Rover Boy—An advertising agency junior executive.
Runovers—Occasions when the program overruns its allotted time.
Rebroadcast—See "Repeat." Also a trans-Atlantic pickup.
Repeater—An amplifying station used to boost the volume on long lines.

S

- Schmalz*—Super-sentimental rendition of a musical number.
Scoop—To outwit a rival network or station in the broadcasting of a special event or public interest program.
Scooper—A vocalist with ascending slur attacks.
Scoutmaster—An advertising agency executive.
Scratches—Noises caused by faulty equipment.
Segue—The transition from one musical number to another without a break or announcements.
Service the Script—Casting, rehearsing and presenting material in the manuscript.
Set Up—Arrangement of musicians, performers and sound effects in a studio to achieve the most favorable acoustical effect.
Short—Describing a show lacking sufficient material to fill the allotted time.
Short Voice—A voice with a limited range.
Show—
 (a) A radio program or broadcast.
 (b) A conceited performer.
Signature—The musical number or sound effect which regularly identifies a program.
Slap Bass—To play a bass violin by slapping the strings.
Sneak In—To bring music in softly and swell it to full behind dialogue.
Sock—The tag line of a gag.
Song Plugger—A music publisher's representative who promotes his firm's songs.

- Sound Effects*—Various devices or recordings used to produce life-like sound imitations.
- Sound Man*—Studio technician who produces either manually or by recordings the desired sound effects.
- Sound Table*—Movable table for small sound effect properties.
- Sound Track*—A graphic record of sound produced on film or on sensitized paper.
- Sound Panel*—Movable panels of rock wool for sound absorption or hard surfaces for reflection.
- Sour*—An off-pitch voice or instrument.
- Specialty*—A musical selection presented by a vocal group with piano accompaniment.
- Spiel*—The commercial or advertising copy.
- Spieler*—A radio commentator; also an announcer.
- Split Channel*—Two or more network sections working simultaneously with different programs.
- Split Networks*—Networks divided for the simultaneous transmission of two or more programs for the service of selected stations.
- Spreader*—A performer consuming a longer period of time on the actual broadcast than has been allowed in dress rehearsals.
- Stand-By*—
- (a) A substitute program ready to go on the air in any emergency.
 - (b) A warning to performers to get ready to take the air.
- Stand-by Group*—The performers engaged to take part in a “stand-by” program, if necessary.
- Squeak-Stick*—A clarinet.
- Step It Up*—Increase the volume.
- Stick Waver*—An orchestra leader.
- Straight Reading*—Reading material without undue emphasis or characterization.
- Stretch*—Slow up the reading or musical numbers so that the show will finish exactly on time.
- Studio Mothers*—Mothers of performers, usually juvenile performers. Like stage mothers, only worse.
- Sync (Sink) (Synchronize)*—The synchronizing of two or more radio stations on a wave length. In another sense, simultaneous terminating of respective programs on two networks, so that network legs may be switched from one to the other or to a common program.

T

- Tag Line*—The climax of a dramatic sequence.
- Take It Away*—The cue from studio engineer to the engineer of succeeding program.
- Taking a Balance*—Preliminary testing to determine the sound quality of a certain program.
- Taking It Cold*—See “Cold.”
- Talking Down*—Condescension on the part of a radio speaker. Considered an unpardonable sin in good broadcasting.
- Talking in His Beard*—Speaking in muffled voice.
- Tear Jerker*—A radio script with a sad or pathetic appeal.
- Theme*—See “Signature.”
- Thick*—When the individual instruments in a group selection are not distinguishable.

- Throw It Away*—Dramatic direction to performers or engineers to fade dialogue regardless of script.
- Time Check*—Synchronizing the time-pieces of all concerned in a broadcast.
- Tight Show*—A program timed accurately to fit its allotted period. Also a program which in rehearsal times a few seconds over the allotted time and should either be cut or played rapidly, provided the material permits a rapid treatment.
- Town Crier*—A vocalist who sings too loud.
- Transition*—The change from one dramatic scene to another. The music, sound or silence that is used to suggest this change.
- Transmission*—A program; an "hour"; any modulations by a radio transmitter.
- Two-in-Hands*—Radio sketches composed chiefly of two characters, as Amos 'n' Andy, etc.
- Turkey*—A flop or failure.
- Turn Over*—To relinquish control at close of one program and the assumption of control by engineers on succeeding program.
- Tying-in*—Coming into a chain program which may already be in progress.

U

- Under*—A program that's too short.
- Unilateral*—A velocity microphone sensitive only on one side.
- Unit*—A piece of electrical apparatus devoted to one specific function.

V

- V.I.*—Volume indicator.
- Velocity*—A ribbon type of microphone.
- Visual Show*—A radio program which is also being presented before a visual audience.

W

- Web*—A network.
- West of Denver*—Signifying engineering difficulties which can't be explained.
- White Meat*—An actress.
- Whodunit*—A mystery script.
- Wood Pile*—A xylophone.
- Woodchopper*—A xylophonist.
- Wood Shed*—A severe rehearsal. See "clambake."
- Woof*—A word-sound used by engineers to check "peaks." Also used for time checks, reverberations, frequency and the result of certain string instruments.



GLOSSARY OF RESEARCH TERMS

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Note: Definitions given here are not set up as authoritative and final. It is entirely conceivable that they will need expansion, even revision, for specific purposes. When the Cooperative Analysis of Broadcasting was begun in 1930, there were many definitions necessary to its operation and interpretation which at that time were not even in common usage. Today these terms are widespread. While some may make different use of them, it has seemed best to define them as they have been intended.

Included in the following are certain purely statistical terms. Instead of technically accurate definitions, effort has been directed toward simple even loose interpretations of terms in language that will best serve the user of a report. Because of space limitation, the list of terms is confined to those most commonly used and most frequently misunderstood.

Average—Sometimes loosely used to denote the Median (q.v.) and so defined in reports. Ordinarily a figure arrived at by adding together several bases, and adding together several corresponding sets of mentions, for a rating representing average conditions. Percentages or ratings should never be averaged unless it is certain that the bases are equal and similar in every way. "Week averages" represent the average of broadcasts on several days of the weeks. There are also "daytime averages," "evening averages," "full-day averages," etc. See also Moving Average.

Base—The total number in any selected group which happens to be used as 100%, against which individual percentages apply.

Basic Area—As defined by the broadcasting companies in their rate schedules. In general, the east and middle west to Nebraska.

Breakdown—A division of the sample into parts, such as income, class, sex, age, section of the country, etc.

C. A. B.—Refers to the Cooperative Analysis of Broadcasting.

Coincidental—A method of making a survey, calling radio set owners by telephone and asking about listening at the time of the call.

Competition—(a) Program competition is the attempt of two or more programs, on the air on different stations at the same time, to attract listeners. (b) Station competition is that between any number of stations during the same general period to attract the same listeners.

Correlation—May be loosely defined as the degree to which generally similar sets of figures bear a relation to each other. "Close correlation" implies a close relationship.

Coverage—The area which a given station (or combination of stations) is able to reach in satisfactory volume.

Cumulative Figures—Figures that are allowed to build up, being reported progressively until completed.

Day-Part—The method of investigation used in the Cooperative Analysis of Broadcasting. Set-owners are interviewed at different times of the day and questioned regarding their use of sets for the past two or three hours, or other period.

Diallings—In telephone investigations, all the numbers that are rung, whether answered or not.

- Field**—(a) The places in which the survey is carried on. (b) A statistical term to denote the total number in the group which is being sampled.
- Field Strength**—An engineering method by which the performance of a station is measured at various points in terms of signal strength and clarity (q.v.).
- Fluctuation**—See Variation.
- Follow-Up**—A method of investigation which calls for interviews about a program immediately after the conclusion of that program. Distinguish from “Coincidental,” “Day-Part,” etc.
- Listening Period**—The number of minutes or hours a set-user operates a set, either during the day, or during the period covered by the interview. This may refer to use of the same set by one or more individuals, or to the use of a single set.
- Listener**—One of several persons in the family who listens to the radio set. There are thus ordinarily several listeners for each set. “Listeners per program” refers to the number hearing a given program (usually two or three times the number of “set-users” [q.v.] per program). “Listeners per station,” “listeners per city,” “listeners per set,” etc., all refer to variable periods depending upon the period covered in the survey. Distinguish carefully “listeners” from “set-users.”
- Local Program**—For practical purposes, loosely applied to mean a program on only one, or a very few, stations, as distinguished from network or sectional program. A local program may be sponsored or sustaining.
- Local Time**—The time in use in any given city or cities, as distinguished from “broadcasting time,” “New York time,” etc. For example, a table based on New York summer time showing sets in use at 7 p.m., would refer to use at 7 p.m. in eastern cities on daylight time, which is 3 p.m. Pacific time. The same table based on local time would refer to 7 p.m. in each of the points covered, with different competing network programs in different time zones.
- Long-term Trend**—A comparison of several periods, usually years, showing a generally rising, falling or stationary level.
- Median**—The middle item in a list when all items are placed in numerical order. Half of the items are thus larger than the median, and half are smaller. *Not an average.*
- Mentions**—(Program or Station). A count of the number of times programs (or stations) are named by set-users during the period covered by the survey. If one station is named for two programs by the same set-user, this is a total of two station mentions.
- Moving Average**—In successive sets of figures, a part is sometimes retained while another gives place to a substitute, in computing averages. This in general is known as a “moving average.” Thus, if two weeks are averaged so that the first time the average is made up of weeks 1 and 2, the next time of weeks 2 and 3, the next time of weeks 3 and 4, we have a moving average.
- Multiple Broadcast Program**—One which is on the air several times a week.
- Neighbor**—A program on the same station immediately before or after another under consideration.
- Popularity**—Usually defined as the extent to which a given station or combination of stations, or a program, actually does reach a given section of set-owners.

Rating—A term which varies considerably with individual surveys. There are “program ratings” and “station ratings,” etc. A rating is not a percentage of all radio sets in the country, unless it is based on a true cross-section of the entire country. The most common use of the term takes as 100% a cross-section of sets owned in a group of cities which can be reached by a given program, and uses as a rating the percentage of this cross-section which reports hearing a given program (or station). In the Cooperative Analysis of Broadcasting the group of cities taken as 100% varies with every program every time it is on the air, according to the cities which that particular schedule of stations happens to reach.

Ratings may be based on one or more of a number of different statistical methods. “Set-owner ratings” take total set-owners called as the base. “Set-user ratings” take the number of sets in use during the period of the interview as the base (either total for period or average per call). A “coincidental rating,” although it sometimes is based on set-owners, is more commonly defined as taking a base of a cross-section of *sets used at the average time of the call* in a group of cities reached by an individual list of stations.

The particular rating system used is ordinarily defined clearly at the beginning of a report. This should be read carefully before it is applied to the individual percentages.

Rebroadcast—Picking up by a station of a program broadcast by another station and relaying it.

Remote Town—City or town at a distance from a network station city.

Repeat Broadcast—Placing of exactly the same program on the air at a time different from the original broadcast, usually for the purpose of reaching people in other parts of the country at a more suitable hour than the original broadcast makes possible.

Sample—The number of interviews that constitute the survey. These are distributed over certain areas, cities, towns, income classes, and other divisions in the effort to form a true cross-section of whatever is to be studied. Size and proper distribution of the sample determine the reliability of the survey. “Random distribution” of the sample implies no effort to place given numbers of interviews in any separate grouping. “Controlled distribution,” “quota control,” or “allocated sample” mean the assignment of a given number of calls in each of many different groups, such as incomes, section of the country, sex, age, etc.

Set-Owner—A radio-equipped home. Not an individual, and usually considered as a home contacted where the set is in working order. One set-owner may represent several sets, and/or several individual listeners.

Set-User—A set-owner, usually a family, using its radio set at all during the individual period being covered by any separate part of the survey. If a survey covers a full day in each interview, the set-user is probably the family using a set at all during the day. If the survey covers only fifteen minutes, or a single minute (as in the coincidental) set-use applies to those times. A morning user (afternoon, evening, full day-time, full day, etc.) refers to use at all during the whole morning (afternoon, etc.).

Signal—May be loosely defined as the music, talk, or any other sound which the listener hears from a given station. More exactly, the signal is the electrical impulse or radio wave broadcast by the station.

- Slump*—A decline in rating, percentage, etc.
- Split Network*—A special combination of stations designed to cover a limited area.
- Sponsored Program*—A network or local program which is put on the air for the commercial purposes of one or more companies or individuals served by the station or network.
- Station Area*—The geographical area which a station reaches.
- Station City*—City, in or near which, the transmitter of a station (usually a network station) is located.
- Supplemental Cities (or Stations)*—Arbitrary groupings by the network of cities or stations usually outside the basic area.
- Sustaining Program*—A network or local program which is not sponsored for commercial purposes.
- Triple Network City*—City in or near which are located the stations of three networks. There are also “dual network cities,” etc.
- Typical*—Loosely defined as a figure (rating, percentage, etc.) which occurs often, and may be expected to be representative of the majority of ratings, percentages or individual circumstances. “Atypical” is the unusual.
- Variation*—Ups and downs of a given rating (percentage, etc.) due to seasonal changes, differences among incomes, sex or age preferences, differences by days, parts of the day, etc. Also sometimes arising from insufficient cross-section.

GLOSSARY OF RECORDING TERMS

Prepared by World Broadcasting System, Inc.

Note: Only specialized phrases are included here. For the general terminology employed in recording, see the other Glossaries.

- Master*—An accurate reverse copy of the original wax, made in a hard material, generally copper. Both pressings and mothers can be made from the master.
- Master Test Pressing*—A pressing obtained from the master prior to the making of a mother or production pressings; tested by competent listeners trained to detect musical and processing defects.
- Mother*—A copy of the master in a hard material, generally copper; the impression corresponding to those originally cut in the wax.
- Preform*—A biscuit made of vinylite powder in such a form that it can conveniently be passed through a heated tunnel.
- Stamper*—An exact reverse reproduction of the mother. Made of hard material, generally copper, which is either nickelled or chromium-plated, and used to make the impressions in the material, from which the final records are made.
- Thermo-Plastic Mother*—A special type of mother. This type of mother is obtained from the master by making an exact reproduction in a material which is plastic when heated.
- Vinylite*—A transparent, non-hygroscopic plastic, having properties suitable for the production of high quality records.
- Wax*—A soft substance, free from chemical impurities and dirt, in which the original impression is made.

GLOSSARY OF COMMERCIAL RADIO TERMS

By JOSEPH J. WEED

President, Weed & Co., Station Representatives

Note: These terms apply to the daily business of buying and selling network, or spot, time. They are intended to cover, in loose form, the ground most often traversed in sales transactions concerning stations or networks as commercial commodities.

Account—A bookkeeping term transferred into the sales phase of radio, designating any buyer of radio time; i. e., one whom the station bills as debtor for time purchased. The terms "sponsor" and "account" are frequently used as synonyms.

Account Executive—A designated person in an advertising agency who administers an "account"; the go-between an account and advertising media.

Across the Board—A commercial period used by a sponsor at least five times a week at exactly the same time each day. Thus, a sponsor who purchases a 15-minute segment from Monday through Friday at 5 p. m. is known "to hit the 5 o'clock strip." The origin of the term "strip" undoubtedly lies in the drawing up of station schedules, when a penciled notation through the same time segment every weekday made a "strip across the board."

Advertiser—

- (a) **National Advertiser**—An advertiser whose products have nationwide distribution, or who can profit by advertising on a national scale.
- (b) **Regional Advertiser**—An advertiser whose products are sold only in a restricted area, or region, and who advertises accordingly.
- (c) **Local Advertiser**—An advertiser whose sales and promotion are confined to his local town or marketing area.

Affiliation—The network connection of any station.

Agency—Generally used to designate an advertising agency; i. e., an organization whose primary function is to counsel and aid the advertiser in preparing a campaign to stimulate purchases of his goods.

Agency Commission—A sum—usually 15% of the gross receipts from an account—paid to the advertising agency by any medium which has been used in a campaign. (Note: An advertising agency is NOT hired by the advertiser; its compensation is derived from media in which advertising is placed via the "commission" system. The origin of this practice dates back to the time when advertising agencies were brokers in newspaper space, rather than counsellors for advertisers.)

Announcement—Pure advertising via radio; commercial promotion sans any entertainment attempts.

- (a) **Straight Announcement**—Usually an announcement running one minute, or 100 words.
- (b) **Short Announcement**—An announcement of 50 to 75 words.
- (c) **Cut-in or Chainbreak**—An announcement, from 10 to 30 words in length, inserted into the pause between programs. Since these pauses are slightly longer than necessary for mere identification either of station or network, the local station often sells the excess time for very short announcements.

Audience—All who listen to a radio program broadcast over a specific station are said to be the "audience" of that station.

- (a) *Regular Audience*—Those listeners claimed to be listening regularly to a specific station. Further explanations of this term are impossible, due to the wide variation in method of determining what constitutes a “regular” audience.
- (b) *Potential Audience*—All those set-owners able to tune in any specific station without difficulty are said to constitute that station’s potential audience.

Audience Builder—A good program—one which attracts a large audience.

Base Rate—See Rates.

Basic Station—See Station.

Blanket Contract—A long term contract, whose stipulations, discounts, etc., cover a series of individual advertising campaigns by any one sponsor and/or his subsidiary companies.

Block—A program which cannot be moved out of the time segment it occupies into substitute time.

Blocked Out Time—(a) Time which for some reason or another may not be sold. (b) A plan put into operation by the National Broadcasting Co., which provides for certain periods in the broadcasting day to be under permanent option to the National Broadcasting Co. and certain other periods to be free from this option.

Build-Up—Any plan to increase the popularity of a program, personality or product.

Build-Up Announcements—Announcements run by a station previous to the initial broadcast of a new program in order to start it off with a good audience. (Frequently these announcements are rendered free as a merchandising service—see Merchandising.)

Campaign—A series of programs or announcements designed to accomplish a certain advertising objective. Usually a “campaign” is formulated in terms of 13 weeks, or multiples thereof.

Chain Breaks—See Announcements.

Channel—The wave length occupied by a radio station—the broadcasting frequency.

- (a) *Clear Channel*—A channel held for the sole nighttime operation of a single (high-wattage) station.
- (b) *Regional Channel*—A frequency split up among four or five stations located strategically so as to avoid interference with each other.
- (c) *Local Channel*—A channel permitted to low power stations only, and set up on the same general basis as a regional channel but with many stations at more frequent intervals.

Client—An active or potential advertiser.

Commercial—Any broadcast which is paid for. Opposite of “sustaining program” or “sustainer.”

- (a) *Commercial Announcement*—Same as “Announcement” (which see).
- (b) *Commercial Continuity*—That portion of a radio program devoted to the advertiser’s sales message.
- (c) *Commercial Manager*—An employe of a radio station in charge of commercial programs.

Commission—A percentage of the total amount of the contract intake paid an individual or an organization for efforts in assisting to secure that contract. (See Agency Commission; also see Station Representatives.)

Continuity—The frame of a radio program in written form. This usually includes that part of the program which is to be spoken.

Cooperative Program—A commercial program paid for by more than one advertiser. Cooperative programs are frequently used by units of an industry or profession, any one of which is not large enough or influential enough to necessitate a widespread campaign, but which, when added together, may undertake widespread advertising in cooperative sharing of expenses and benefits.

Co-Sponsor—An advertiser who, in company with other advertisers, pays for a share in a commercial program.

Courtesy Announcement—An announcement given an advertiser without charge. Usually in connection with a change in time or day in the schedule.

Cumulative Discount—See Discount.

Cut-Ins—See Announcements.

Daytime Station—A station which signs off at sundown.

Dead Spot—A location well within the normal service area of the station where the signal of a certain radio station is either very poor or absolutely inaudible.

Dealer Helps—Various types of material and efforts designed to increase retail sales. Window streamers, counter cards, flyers and window displays are the most common.

Directional Antenna—A broadcasting antenna designed to approximately send a strong signal across diametrically opposed compass points, meanwhile shutting out the signal from all other points. Thus, a directional antenna may be used to throw a strong North-South signal while excluding East-West coverage.

Discount—A percentage of the revenue from radio time deducted for one reason or another.

- (a) *Agency Discount*—A sum—usually 15%—paid the advertising agency. See Agency Commission.
- (b) *Cash Discount*—A special 2% (usual) discount allowed by certain stations to advertising agencies in consideration of receiving the advertiser's payment within 10 days of billing date.
- (c) *Cumulative Discount*—A discount earned by combining several frequency discounts into a large-scale deduction.
- (d) *Frequency Discount*—A discount allowed the advertiser off the base rate for running a multiple number of programs within a certain period.

Disc—Any recording.

Fading—The increasing and diminishing of the strength of signal from certain broadcasting stations in definite localities.

Fill—Any program used to fill out a period.

Frequency—(a) The wave length on which a radio station is licensed to broadcast—kilocycle frequency. (b) The number of programs or announcements run per day, week, month or year.

Frequency Discount—See Discount.

Full Time Station—A station licensed by the Federal Communications Commission to operate 24 hours a day if desired. The usual period of operation, however, is about 18 hours a day.

Hashing—Jumbled signals from two radio stations on the same frequency, or adjacent frequencies, audible in a single locality.

Hook-Up—Two or more stations connected by wires.

Independent Station—See Station.

Interference—Anything which interferes with the proper reception of a broadcast signal. This may be the signal of another station, local electrical disturbances, or natural static electricity.

Institutional Program—A program designed to build good-will and create a favorable impression, as opposed to a program aiming at immediate sales.

Lines—The wired linkage between two or more stations. Lines are referred to as "Class A," "B," etc., in accordance with their quality—i.e., their ability to carry wide tonal ranges.

Live Campaign—A series of programs or announcements broadcast by living performers (as opposed to recordings).

Local—Anything originating in the station itself or the town in which it is located.

Long Lister—A trade term applied to station representatives who have a long list of client stations.

Medium—A ready-created means of public information or entertainment which the advertiser may use as a channel for distributing his sales message. Radio, magazines, newspapers, etc., are media.

Merchandising—A subsidiary service rendered by some radio stations to the advertiser, either gratis or at very low cost, for the purpose of (a) making his radio campaign more effective in terms of listener-buyers; (b) building goodwill among dealers, distributors, etc.

- (a) *Build-up Announcements*—See Build-up Announcements.
- (b) *Dealer Contacts*—Personal calls made upon local dealers to familiarize them with the advertising planned and solicit their cooperation and support.
- (c) *Dealer Mailings*—Letters mailed to the local dealers with the same object in view.
- (d) *Wholesaler or Jobber Contacts*—Similar efforts with the wholesaler.
- (e) *Investigations*—Contacts made with the wholesale or retail trade in an endeavor to learn specific facts on sales or distribution.
- (f) *Publicity*—Printed information designed for free insertion as news in a newspaper or trade publication to the advantage of the advertiser.

Mobile Unit—A miniature broadcasting unit, usually short wave, which may be moved quickly to any point. This is becoming increasingly more valuable as its many possible uses are realized.

Musical Clock—Any program which employs music interspersed with time signals at regular intervals. An early morning feature on a great many stations.

Musical Fill—A "fill" using music. See Fill.

Network—Two or more stations united by lines. These are as follows:

- (a) *National Network*—A network of stations covering the entire United States or the greater part of it.
- (b) *Regional Network*—A network covering only a definite portion of the country.
- (c) *Split Network*—A portion of the main network. Usually a necessity created by distribution problems.
- (d) *Special Network*—A group of stations not ordinarily united by wires, tied together temporarily for a special purpose.

Network Time—That time on a radio station under permanent option to a network.

COMMERCIAL TERMS—Continued

Originate—To create a program.

Outlet—Any radio station.

Over-All Cost—The total cost of broadcasting a definite program or campaign.

Package—A special service assembled and sold to an advertiser, usually with a concession in rate. Thus, a baseball "package" may represent a sum of programs comprising pre-season games, build-up announcements, regular schedule games, and other similar fare classifiable as a unit. The advertiser is billed in terms of a lump sum, for a lump service, rather than in terms of many composite items.

Participating Program—A program, generally built as a unit by the station, in which segments may be sponsored by various advertisers. The idea behind the participating program is (a) to afford sponsorship of a good quality program on a cheap basis; and (b) to attract sponsors who otherwise would find it impossible to afford radio broadcasting.

Part Time Station—A station licensed by the Federal Communications Commission to broadcast only at certain definite hours.

Primary Coverage—See Coverage.

Program—Any broadcast designed to entertain or instruct the listener.

(a) *Commercial Program*—Program that is paid for by an advertiser.

(b) *Sustaining Program*—One that is put on gratuitously as a service to the listener.

(c) *Participating Program*—See Participating Program.

(d) *Local Program*—One broadcast locally only.

(e) *Network Program*—One which is broadcast over a number of stations.

(f) *Service Program*—A program which delivers a listeners' service such as news, sports, etc.

Plug—A commercial announcement.

Rates—

(a) *Base Rate*—The master rate set up by any station or network. From this master rate, all other rates of like nature are computed. Usually the base rate is taken to be one hour on a one-time evening basis. Half-hour and quarter-hour base rates are, however, common. And individual peculiarities make for other types of base rates.

(b) *National Rate*—The fee for broadcasting charged the national advertiser.

(c) *Local Rate*—The fee charged the local advertiser.

(d) *Network Rates*—The fee charged for using more than one station on a single broadcast.

(e) *Class of Rates*—Most stations charge different rates for different periods in the day or evening on the theory that there are larger audiences at certain times than others. For the most part the class "A" rates (the highest) apply to nighttime broadcasting and classes "B," "C," etc. (lower in scale) to other times of the day.

(f) *Gross Rate*—The card rate before any discount is deducted.

(g) *Net Rate*—The rate after discounts have been deducted.

(h) *Over-All Rate*—The entire charge including talent and time.

(i) *Package Rate*—A special rate for a "package" of broadcasting. See Package.

Recording—A transcribing of a radio program into a permanent or semi-permanent cast for reproduction purposes. Also used in reference to a phonograph record.

Remote Pickup—A broadcast which originates outside of the studio proper, as, for instance, in a night club, ball park, etc.

Schedule—(a) The orderly arrangement of programs throughout the day. (b) A plan for broadcasting; a campaign.

COMMERCIAL TERMS—Continued

- Script Show*—A program chiefly monologue or dialogue. Any program read entirely from a written manuscript.
- Serial*—A series of programs involving a continuous story or contingent events.
- Service Features*—Special use of the facilities of a radio station to provide a regular service to the listening public. These include news reports, weather reports, time signals, temperature reports, etc.
- Short Lister*—A station representative with a limited list of clients.
- Signal Strength*—The strength of the electrical impulse at any given point remote to the transmitter.
- Skip Signal*—A radio signal which is progressively audible and inaudible and then audible again at various points crossed while traveling in a straight line away from the transmitter. See *Dead Spot*.
- Spot Broadcasting*—Announcements or programs broadcast independently over one or more radio stations (as opposed to network broadcasting).
- Spots*—(a) Locations selected for spot broadcasting. (b) Locations for announcements or programs available in the schedule of a station.
- Staggered Schedule*—Announcements or programs run at different times on different days.
- Station*—A radio broadcasting unit operating upon license from the Federal Communications Commission.
- (a) *Basic Station*—One belonging to the basic group in a national network.
- (b) *Supplementary Station*—An affiliate of a national network not in the basic group.
- (c) *Independent Station*—A station not connected with a network.
- Station Representatives*—(a) Individuals or organizations employed to sell the station's time to national advertisers. The usual commission paid the representative by the station is 15% of the "net"—i.e., 15% of the amount of sponsor money secured after the agency commission has been deducted. (b) Any authorized envoy of a radio station.
- Station Time*—(a) The commodity which the station has to sell. (b) Where "blocked off" time exists, the time not under option to the network.
- Studio Program*—A program which originates in the studios. See *Remote Pickup*.
- Sustainer*—A program broadcast by the station "in the public's interest, convenience and necessity" and not paid for.
- Talent Cost*—The cost of producing the program aside from station time charge.
- Time Broker*—An individual or organization acting as an intermediary between radio stations which have no duly authorized representatives and the advertiser or his agency.
- Time Buyer*—(a) An employee of an advertising agency whose responsibility it is to know radio stations and their markets and to make the proper selections of stations in accordance with the requirements of the advertiser. (b) Anyone who buys radio time.
- Transcribed Campaign*—Announcements or programs broadcast from recordings. See *Campaign*.
- Transcription*—A recording of announcements or programs made for broadcast purposes only.
- Transmitter*—The actual electrical apparatus which releases the broadcast impulse into the air.
- Waxes*—See *Transcription*.
- Web*—A trade term commonly used instead of "network."

MAJOR SPORTS SPONSORS—1937

From information tabulated by over 500 stations, the list below has been compiled. It includes only the sponsored record of those stations which:

- (1) Were certain about their 1937 sports setup at the time they were queried.
- (2) Had national (not local) sponsors for their sports.

Some changes and additions to this list will undoubtedly be made in actuality throughout the course of the year. The intention here is solely to enable identification of those major national sports sponsors whose buyings cover entire sections of the nation.

To the list, of course, should be added the name of the Ford Motor Co., which annually sponsors the World Series baseball games. This sponsor has not been listed under any one station, or stations, because the schedule covers so many outlets that the item, if noted below, would become unduly repetitious.

KABC, San Antonio	San Antonio baseball club games for Kellogg.
KARK, Little Rock	University of Arkansas football for Lion Oil Refining Co.
KAST, Astoria	Pacific Coast conference football for Associated Oil.
KBTM, Jonesboro	St. Louis Cardinals baseball games for General Mills.
KEX, Portland	Baseball games for General Mills.
KFAB, Lincoln	Baseball games for General Mills.
KFAC, Los Angeles	Pacific Coast League baseball games for General Mills.
KFI, Los Angeles	Pacific Coast conference football games for Associated Oil.
KFSO, San Francisco	Football and track from University of California and Stanford for Associated Oil.
KGA, Spokane	Pacific Coast conference football games for Associated Oil.
KGMB, Honolulu	Pacific Coast conference football games for Associated Oil.
KHJ, Los Angeles	Pacific Coast conference football games for Associated Oil.
KHQ, Spokane	Pacific Coast conference football and basketball games for Associated Oil.
KHSL, Chico	Pacific Coast conference football games for Associated Oil.
KIRO, Seattle	Baseball games for General Mills.
KJBS, San Antonio	Pacific Coast conference track and basketball for Associated Oil.
KMOX, St. Louis	All home baseball games of the St. Louis Cardinals and Browns for the Kellogg Co.
KOMA, Oklahoma City	Football games for the Kellogg Co.
KORE, Eugene	Track meets for Associated Oil.
KPRC, Houston	Southwest conference football games for Humble Oil & Refining.
KRNR, Roseburg	Pacific Coast conference football games for Associated Oil.
KTAT, Fort Worth	Southwest Conference football games for Humble Oil & Refining.
KTSA, San Antonio	Baseball and football games for Magnolia Oil and Humble Oil.
KTUL, Tulsa	Baseball games for General Mills; out-of-town hockey games for Coca-Cola.
KUJ, Walla Walla	Pacific Coast conference football games for Associated Oil.
KWG, Stockton	Pacific Coast conference football games for Associated Oil.

SPORTS SPONSORS—Continued

KWK , St. Louis.....	Baseball games for Socony-Vacuum and General Mills (conjoint sponsorship).
KWKH , Shreveport.....	St. Louis Cardinals' baseball games for General Mills.
KXBY , Kansas City.....	Kansas City Blues' baseball games for General Mills.
KYA , San Francisco.....	Baseball games for General Mills.
WAAB , Boston.....	Home major league baseball games for General Mills and Socony-Vacuum alternately.
WALA , Mobile.....	Southern League baseball games for General Mills.
WAZL , Hazelton.....	Baseball games for Atlantic Refining.
WBAL , Baltimore.....	Football games for Atlantic Refining.
WBBM , Chicago.....	Major league baseball games for General Mills and Socony-Vacuum alternately.
WBRC , Birmingham.....	Baseball games for General Mills and R. P. McDavid Co., alternate games.
WBRE , Wilkes-Barre.....	New York-Pennsylvania League baseball games for Atlantic Refining; also football for Atlantic Refining (University of Pennsylvania games).
WBRY , Waterbury.....	Boston major league baseball games for Socony-Vacuum and General Mills alternately. Yale home football games for Socony-Vacuum.
WBT , Charlotte.....	Baseball games for General Mills. Football games for Atlantic Refining.
WCAE , Pittsburgh.....	University of Pittsburgh football games for Atlantic Refining.
WCAU , Philadelphia.....	Major league baseball games for General Mills. Football games for Atlantic Refining.
WCCO , Minneapolis.....	Weekday baseball in Minneapolis for General Mills.
WCHV , Charlotteville.....	Football games for Atlantic Refining.
WCPO , Cincinnati.....	Cincinnati Reds' baseball games for Socony-Vacuum and General Mills (conjoint sponsorship).
WCSH , Portland.....	Yale home football games via Yankee Network for Socony-Vacuum.
WDBJ , Roanoke.....	Football games for Atlantic Refining.
WDNC , Durham.....	Baseball games for Coca-Cola Bottling. Football games for Atlantic Refining.
WEAN , Providence.....	Boston major league baseball games, and Yale home football games for Socony-Vacuum.
WEBR , Buffalo.....	Baseball for the Kellogg Co.
{ WFAA , Dallas	
{ WBAP , Fort Worth.....	Southwest Conference football games for Humble Oil & Refining.
WGN , Chicago.....	Major league baseball games for P. Lorillard Tobacco.
WHAM , Rochester.....	Rochester Red Wings' baseball games for General Mills.
WHEC , Rochester.....	Baseball games (unspecified) for the Kellogg Co.
WHIO , Dayton.....	Cincinnati Reds' baseball games for Socony-Vacuum.
WIBM , Jackson.....	Detroit Tigers' baseball games for Socony-Vacuum and General Mills.
WIND , Gary.....	Major league baseball games for General Foods.
WINS , New York.....	Road baseball games and reconstruction of games, Giants and Yankees, for General Mills.
WIRE , Indianapolis.....	Indianapolis Indians' baseball for General Mills.
WIS , Columbia.....	All out-of-town baseball games of the Columbia team of the South Atlantic League for General Mills.
WISN , Milwaukee.....	Baseball games for Wadhams Oil and General Mills.
WJAC , Jacksonville.....	Option to the University of Florida football games held by Standard Oil of Kentucky.

SPORTS SPONSORS—Continued

WJAS, Pittsburgh	Baseball games for General Mills.
WJIM, Lansing	Detroit Lions' professional football games for Standard Oil of Indiana. Detroit Tigers' baseball games for Socony-Vacuum.
WJJD, Chicago	Major league baseball games for General Mills.
WJSV, Washington, D. C.	Baseball games for General Mills. College football for Atlantic Refining.
WKZO, Kalamazoo	Baseball games for Socony-Vacuum and General Mills.
WLAC, Nashville	Out-of-town baseball games of the Nashville club for General Mills.
WLLH, Lowell	Major league baseball in Boston for Socony-Vacuum and General Mills alternately. Yale home football games for Socony-Vacuum.
WLVA, Lynchburg	Conference football games for Atlantic Refining. Home semi-professional baseball games for Coca-Cola and Chevrolet. City-wide marble tournaments for Nehi Bottling Co.
WMCA, New York	Baseball scores and news for General Mills.
WNAC, Boston	Boston major league baseball games for General Mills and Socony-Vacuum alternately. Yale home football games for Socony-Vacuum.
WNBR, Memphis	Out-of-town baseball games of the Memphis team in the Southern Association for Coca-Cola Bottling; also college and prep football games and A. A. U. boxing for the same sponsor.
WNEW, New York	Newark Bears' baseball games for General Mills.
WNOX, Knoxville	Out-of-town baseball games of the Knoxville team for General Mills.
WOOD-WASH, Grand Rapids	Detroit Tigers' baseball games for White Star Refining.
WOPI, Bristol	Kings College football games for Coca-Cola Bottling.
WQAM, Miami	Option for University of Miami football games held by Atlantic Refining.
WRNL, Richmond	Football games—mostly University of Virginia—for Atlantic Refining.
WRR, Dallas	Dallas Steers' baseball games for Coca-Cola and General Mills.
WRVA, Richmond	Option for football games held by Atlantic Refining.
WSAI, Cincinnati	Cincinnati Reds' baseball games (except those played in New York and Brooklyn) for General Mills and Socony-Vacuum.
WSBT-WFAM, South Bend	Notre Dame football games for Ohio Oil.
WSGN, Birmingham	Southern Conference baseball for the Kellogg Co.
WSMB, New Orleans	Collegiate football; all out-of-town baseball games of the New Orleans Pelicans team for Coca-Cola.
WSPR, Springfield	Boston major league baseball for Socony-Vacuum and General Mills.
WSYR, Syracuse	Syracuse International League baseball games for General Mills and Socony-Vacuum. Syracuse University football games for Atlantic Refining.
WTCN, Minneapolis	Baseball games for General Mills.
WWJ, Detroit	Tigers' baseball games for Socony-Vacuum and General Mills. University of Michigan football for the Kellogg Co.
WWSW, Pittsburgh	Recreates of the Pirates' out-of-town baseball games for Atlantic Refining.
WWVA, Wheeling	College football games for Mail Pouch Tobacco.

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Dixon, Peter. Stokes, 1936.

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Radio Writing.

Dixon, Peter. Century, 1931.

Presentation of the technique of writing for radio.

So-o-o You're Going on the Air.

West, Robert. Rodin Publishing Company, 1934.

Radio program technique.

Talking on the Radio.

Dunlap, Orrin E., Jr. Greenberg, Publisher, 1936.

Practical guide for writing and broadcasting a speech.

Voice and Personality As Applied to Radio Broadcasting.

Pear, T. H. Wiley, 1931.

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Writing for Radio.

Whitaker-Wilson, Cecil, 1935.

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Art of Teaching by Radio.

Koon, Cline M. U. S. Office of Education, Bulletin No. 4, 1933.

Booklet of program presentation which should be of value to broadcast advertiser and educator alike.

Education by Radio.

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Education on the Air.

MacLatchy, Josephine (ed.) Ohio State Univ., 1930, 1931, 1932, 1933, 1934, 1935, 1936.

Yearbook of the Institute for Education by Radio, Ohio State University.

Educational Role of Broadcasting.

International Institute of Intellectual Co-operation of the League of Nations.

Compendium of expert opinion drawn from leading nations.

Future of Radio and Educational Broadcasting.

Tyson, Levering, and Judith Waller. National Advisory Council on Radio in Education, 1934.

Two discussions of the future of radio in education.

Handbook of Broadcasting.

Abbot, Waldo, 1936.

A complete reference on all phases of radio broadcasting.

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Tyson, Levering (ed.) Univ. of Chicago Press, 1931, 1932, 1933, 1934, 1935.

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Proceedings of the conference held May, 1934.

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B. B. C. Yearbook.

British Broadcasting Corporation, 1929-1934.

Annual Reports.

Broadcast Advertising in Europe.

U. S. Dept. of Commerce, 1932.

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Buehler, Ezra C. National Advisory Council on Radio in Education, 1934.

Summary of foreign broadcasting organization and procedure.

King's English.

James A. Lloyd. British Broadcasting Corporation, 1933.

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International Bureau of the Telegraph Union. January, 1931.

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Radio Markets in the World, 1932.

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General picture of world broadcasting.

Reports of Radio Researches and Works in Japan.

National Research Council.

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Advertising Media.

Agnew, Hugh E. Van Nostrand, 1932.

Contains a chapter on broadcasting, as well as a comprehensive study of all media.

Careers in Advertising.

James, Alden (ed.) Macmillan, 1932.

Includes chapters on radio as a medium, the networks, electrical transcriptions, program production and similar considerations.

Development of American Industries, Their Economic Significance.

Glover, John G. and William B. Cornell (eds.) Prentice-Hall, 1932.

Introduction to Advertising.

Brewster, Arthur, and Herbert Palmer. McGraw-Hill.

Monographs from Recent Social Trends, Communication Agencies and Social Life.

Willey, Malcolm M., and Stuart A. Rice. McGraw-Hill, 1933.

Recent Social Trends in the U. S.

Report of President's Research Committee on Social Trends. McGraw-Hill, 1933.

Radio's development, and its social significance.

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Le Roy, Howard S. Randolph Leigh Pub., 1936.

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New York Board of New York University Air Law Review, 1936.

Legal Rights of Performing Artists.

Homburg, Robert. Baker, Voorhis & Co., 1934.

Translated and annotated together with an addendum by Maurice J. Speiser.

Radio Laws of the United States.

Lewis, Elmer A., Comp. U. S. Gov't. Printing Office, 1934.



NETWORKS

NATIONAL CHAINS

Information on the three major networks, delivering nationwide service, is presented here via two methods:

(1) *Maps which indicate the call letters and locations of affiliated stations.*

(2) *Personnel lists, wherein the locations of branch offices are also noted.*

No effort has been made to give specific information on rate cards, hook-ups, etc. This material is so easily obtainable from the networks themselves, and so subject to change, that inclusion here might lead to confusion and even misinformation.

COLUMBIA BROADCASTING SYSTEM PERSONNEL LIST

William S. Paley, President.
Edward Klauber, Executive Vice-President.
Paul W. Kesten, Vice-President.
Lawrence W. Lowman, Vice-President and Secretary.
Medford R. Runyon, Vice-President.
Sam Pickard, Vice-President.
Frank K. White, Treasurer.
Frederic A. Willis, Assistant to the President.
James M. Seward, Assistant Treasurer.
Jos. A. Burgess, Jr., Personnel Manager.
Jos. H. Ream, General Attorney.
Hugh K. Boice, Vice-President in Charge of Sales.
William C. Gittinger, Sales Manager.
William H. Ensign, Assistant Sales Manager.
B. J. Prockter, Manager of Sales Service.
J. J. Karol, Director of Sales Research.
Victor M. Ratner, Director of Sales Promotion.
J. K. Churchill, Chief Statistician.
H. V. Akerberg, Vice-President in Charge of Station Relations.
J. G. Gude, Station Relations Manager.
Hugh A. Cowham, Commercial Engineer.
Edwin King Cohan, Director of General Engineering.
A. B. Chamberlain, Chief Engineer.
Peter G. Goldmark, Television Director.
Donald A. Higgins, Director of Public Relations.
Jos. McElliott, Manager of Photographic Division.
W. B. Lewis, Vice-President and Director of Broadcasts.
Douglas Coulter, Assistant Director of Broadcasts.
Max Wylie, Manager Script Division.
Paul W. White, Director of Public Affairs.
Fred Bethel, Manager of Music Division.
Jan Schimek, Director of Copyright Division.
Julius Mattfeld, Music Librarian.
Sterling Fisher, Director of Radio Talks.
Leonard H. Hole, Director of Program Service.
Harriett Hess, Manager of Typing Division.
John S. Carlile, Production Manager.

BROADCASTING SYSTEM



Walter R. Pierson, Manager of Sound Effects Division.
Gilson B. Gray, Commercial Editor.
Albert H. Bryant, Manager of Mail and Files.
John E. Forsander, Purchasing Agent.
Samuel R. Dean, Comptroller.
Arthur S. Padgett, Chief Auditor.
J. Kelly Smith, Manager of Radio Sales.
Arthur H. Hayes, Eastern Sales Manager Radio Sales.
I. S. Becker, Business Manager of Columbia Artists, Inc.
G. Stanley McAllister, Manager of Construction and Building Operations.
Henry Grossman, Eastern Division Operations Engineer.

CHICAGO

H. Leslie Atlass, Vice-President in Charge of Western Territory.
J. L. Van Volkenburg, Assistant to Mr. Atlass.
J. J. King, Assistant to Mr. Atlass.
L. F. Erikson, Western Sales Manager.
Harry Mason Smith, Chicago Sales Manager.
Frank Rand, Publicity Manager.
Wm. J. Williamson, Sales Manager Radio Sales.
Frank B. Falknor, Chief Engineer.
J. Oren Weaver, News Editor.
Robert N. Brown, Program Director.
Robert Hafter, Production Manager.
Urban Johnson, Sound Effects Manager.
Wayde Grinstead, Sales Promotion Manager.
J. V. McLoughlin, Accountant.

WASHINGTON

Harry C. Butcher, Vice-President.
A. D. Willard, Jr., Sales Manager and Station Manager WJSV.
Clyde Hunt, Chief Engineer.
Harry R. Crow, Accountant.
Frederick A. Long, Program Director.
Ann Gillis, Publicity Manager.
Paul A. Porter, Attorney.

CINCINNATI

John McCormick, Manager of Station WKRC.
Frank Dieringer, Chief Engineer.
Ruth Reeves Lyons, Program Director.
Margaret Maloney, Publicity Manager.

CHARLOTTE

William A. Schudt, Jr., Manager of Station WBT.
H. H. Holtshouser, Accountant.
James Beloungy, Chief Engineer.
Chas. H. Crutchfield, Publicity Director.
D. H. Long, Sales Manager.

MINNEAPOLIS

Earl H. Gammons, Manager of Station WCCO.
Ruth M. Brinley, Accountant.
H. S. McCartney, Chief Engineer.
Hayle C. Cavanor, Program Director.
Alvin B. Sheehan, Manager of Artists Bureau.
K. W. Husted, Sales Manager and Assistant Station Manager.

ST. LOUIS

James D. Shouse, Manager of Station KMOX.
G. L. Tevis, Chief Engineer.



glad to help

Whether you're stuck on tough radio problems, or little ones!

Sometimes a phone call does the trick. Sometimes it takes a week of work. In either case we're glad to help . . . whether you're stuck on tough radio problems, or little ones. Glance over these typical questions. They are a few of the hundreds recently asked and *answered* at CBS: "headquarters for radio facts" as someone was nice enough to call us.

What is the proportion of French and English listeners among radio owners in the Province of Quebec?

How many programs have been on the air 600 times or more?

What are the essential differences in the various methods of getting radio data and measuring program popularity?



What CBS stations are heard in each of the attached list of 850 counties?

What magazine publishers now use radio advertising, and what is the nature of their programs?

What are radio engineers' measurements of "Primary" Coverage and how reliable are they as an index to station "circulation"?

What programs on the air today use guest talent?

Where can we find a script writer able to adapt the works of Charles Dickens for radio broadcasting?

Why do stations have such different "listening areas" day and night?

How do the listening habits of college students compare with those of the average audience?



What copy testing techniques are available for checking the effectiveness of radio programs?

What's the difference in hours of listening by income levels in cities of 2,500 to 250,000?



How does the cost per 1,000 actual listeners to a typical thirty-minute program compare with the cost per 1,000 actual readers of a page advertisement in a leading weekly publication?

What percent of the homes in Australia have radio sets?

How much did the audience spend in order to listen in 1936? Want broken-down by cost of new sets, repairs, tubes, and electric power.

What percent of Mississippi families own radios, in towns of under 10,000?

How many radio homes are in the Pacific Time Zone, and what percent is this figure of the U.S. total?



Give us a report on the number and nature of "low-cost" network programs on the air in 1936, 1937.

What programs are now on the air, day or night, that are devoted to fashions in dress?

Ask us another . . . One of the more important jobs at Columbia is helping you solve radio problems. It's part of the even more important job Columbia is called on to do: carrying, annually, the radio campaigns of more of the country's largest advertisers, than any other network.

COLUMBIA BROADCASTING SYSTEM
485 Madison Avenue • New York City



VARIETY, you've done a swell job! Much of the material assembled in your new directory is nowhere else available, between covers. But radio data gets old *fast*. New material, new developments, are *always* in work. That's why we shall continue to report radio's growth as closely in the future as we have in the past . . . It's an integral part of the *complete* service of the Columbia Broadcasting System. We're glad to help.

R. S. Gillingham, Accountant.
C. G. Renier, Program Director.
Merle S. Jones, Publicity Manager.
K. W. Church, Sales Manager.
Louis Nelson, Sales Promotion Manager.

HOLLYWOOD

D. W. Thornburgh, Vice-President and Manager of KNX.
John M. Dolph, Assistant to Vice-President.
C. A. Carlson, Accountant.
Lester Bowman, Western Division Operations Engineer.
John Clarke, News Editor.
Charles Vanda, Program Director.
Hector L. Chevigny, Continuity Editor.
Fox Chase, Director of Special Events.
Edith S. Todesca, Production Manager.
DeLafayette Carter, Publicity Manager.
Harry W. Witt, Sales Manager, Los Angeles.
Henry M. Jackson, Sales Manager, San Francisco.
Edwin W. Buckalew, Director of Sales Promotion, Los Angeles.
Oscar Reichenbach, Director of Sales Promotion, San Francisco.
Alan Cormack, Traffic Manager.

BOSTON

Harold E. Fellows, Manager of Station WEEL.
Sidney L. Hoffman, Accountant.
Philip K. Baldwin, Chief Engineer.
Lloyd G. del Castillo, Production Manager.
Lewis S. Whitcomb, Publicity Director and Assistant Station Manager.
H. Roy Marks, Sales Manager.

DETROIT

Webster H. Taylor, Sales Manager.
Owen F. Uridge, Radio Sales Representative.

LONDON

E. R. Murrow, European Representative.

MUTUAL BROADCASTING SYSTEM PERSONNEL LIST

Alfred J. McCosker, Chairman of the Board; W. E. Macfarlane, President.
T. C. Streibert, Vice-President.
E. M. Antrim, Secretary-Treasurer.
Fred Weber, General Manager.
David D. Chrisman, Eastern Sales Representative.
Ade Hult, Salesman.
John R. Overall, Salesman.
George U. Harvey, Salesman.
Sidney P. Allen, Salesman.
Clifford H. Glick, Salesman.
Robert A. Schmid, Sales Promotion Manager.
Lester Gottlieb, Publicity Coordinator.
Adolph Opfinger, Program Coordinator.
Andrew L. Poole, Traffic Manager.
Don Pontius, Midwestern Program Coordinator.
Miles E. Lamphiear, Auditor.

MUTUAL BROADCASTING SYSTEM OFFICES

Chicago: Chicago Tribune Tower. Phone: Superior 0100.

New York: 1440 Broadway. Phone: Pennsylvania 6-9602.

Los Angeles: Don Lee Building, Seventh at Bixel Street. Phone: Van Dyke 7117.

Boston: 21 Brookline Avenue. Phone: Commonwealth 0800.

THIS IS THE MUTUAL B



BROADCASTING SYSTEM



Copyright - Mutual Broadcasting System
A. B. Mairhead, Inc. Base Map

MUTUAL PERSONNEL—Continued

Detroit: Union Guardian Building. Phone: Cadillac 7200.

San Francisco: 1000 Van Ness Avenue. Phone: Prospect 0100.

England: Underdowns, Chaldon Way, Coulsdon, Surrey.

Other offices are located in affiliated stations throughout the country.

NATIONAL BROADCASTING CO. PERSONNEL LIST

New York City: 30 Rockefeller Plaza. Circle 7-8300.

David Sarnoff, Chairman of the Board.

Lenox R. Lohr, President.

A. L. Ashby, Vice-President and General Counsel.

George Engles, Vice-President.

Frank E. Mason, Vice-President.

Mark Woods, Treasurer and Assistant Secretary.

John F. Royal, Vice-President.

Roy C. Witmer, Vice-President.

R. J. Teichner, Assistant Treasurer.

Lewis MacConnach, Secretary.

C. E. Pfautz, Assistant Secretary.

San Francisco, California: 111 Sutter Street, Sutter 1920.

Don E. Gilman, Vice-President.

Trans Lux Building: Washington, D. C. District 0300

Frank M. Russell, Vice-President.

Merchandise Mart: Chicago, Illinois. Superior 8300.

Niles Trammell, Vice-President.

DEPARTMENT HEADS

New York City: 30 Rockefeller Plaza. Circle 7-8300.

J. deJara Almonte, Evening General Manager.

John H. Bachem, Assistant to Vice-President in Charge of Sales.

J. Vance Babb, Press Manager.

Bertha Brainard, Commercial Program Manager.

R. M. Brophy, Station Relations Manager.

Phillips Carlin, Sustaining Program Manager.

Kenneth Dyke, Eastern Sales Manager.

Lloyd Egner, Manager, Electrical Transcription Service.

C. W. Fitch, Business Manager, Program Department.

O. B. Hanson, Chief Engineer.

Charles W. Horn, Director of Research and Development.

E. P. H. James, Promotion Manager.

Janet MacRorie, Continuity Acceptance Editor.

B. F. McClancy, Traffic Manager.

James McConnell, Assistant to Vice-President in Charge of Sales.

Harry F. McKeon, Auditor.

Clayland T. Morgan, Director of Promotion.

Alfred H. Morton, Manager, Managed and Operated Stations.

Walter G. Preston, Jr., Head of General Service Department.

Wayne L. Randall, Director of Publicity.

D. S. Tuthill, Assistant Managing Director of Artists Service.

STATION MANAGERS

Station KDKA: Grant Building, Pittsburgh, Penna. Grant 4200.

Harry A. Woodman.

Station KOA: 1625 California Street, Denver, Colo. Main 6211.

A. E. Nelson.

Stations WBZ-WBZA:—WBZA, Hotel Kimball, Springfield, Mass. Springfield 6-8366.

WBZ, Hotel Bradford, Boston Mass. Hancock 4261.

John A. Holman.

All-Time High Coast-to-Coast!

NBC Stations Now Number 126

The intensiveness of NBC's coverage of America's major markets through its 126 stations provides advertisers with proved-in-advance sales promises. From coast to coast, every section of the country has its NBC station—a leader in its locality.

The major centers of population, where the greatest buying is naturally centered, are all represented by first-flight NBC stations, offering all-inclusive

service to advertisers. New stations are being added constantly . . . established stations are gradually being improved in power and equipment.

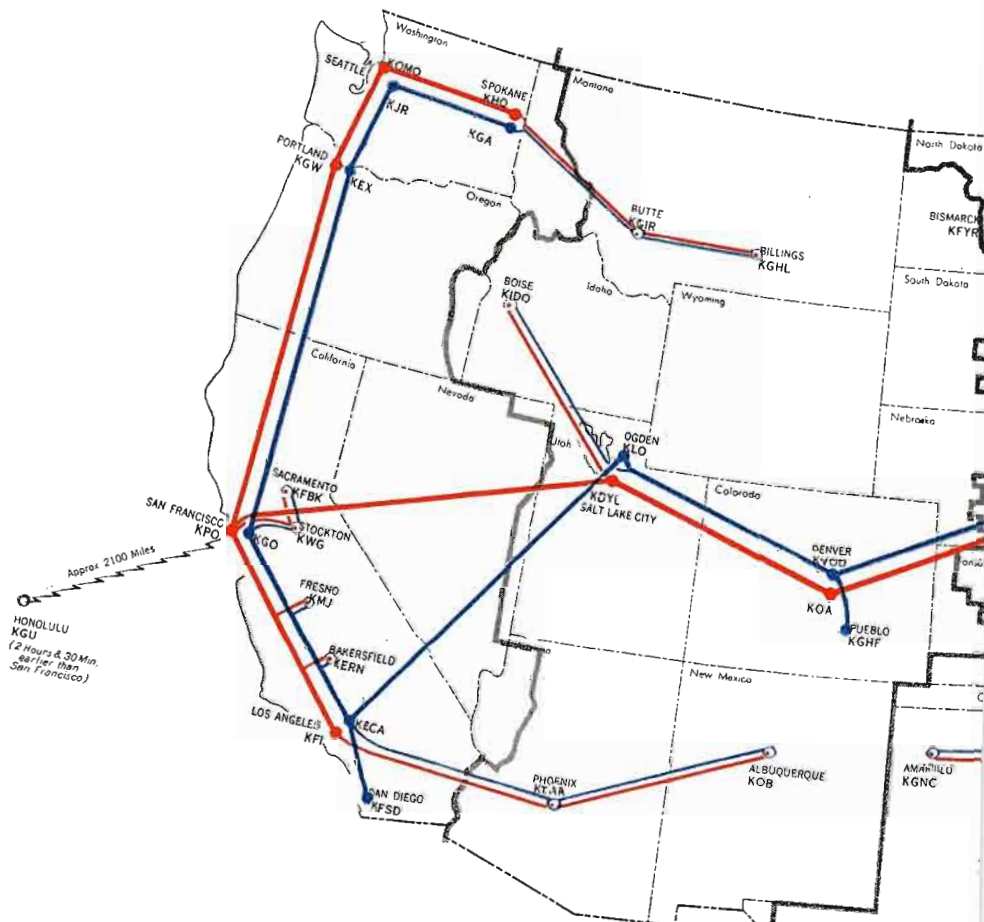
In 1937, NBC Networks will continue to expand and improve. Better service will be rendered to more listeners. NBC coverage will become even more thorough, more intense, and still more productive of sales results for NBC advertisers!

NATIONAL BROADCASTING COMPANY

NBC

A Radio Corporation of America Service

This is the National



The following stations are to be added to the NBC networks as of Aug. 1, 1937:

WAGA, Atlanta, WSGN, Birmingham, WNBR, Memphis, WDSU, New Orleans, WJBO, Baton Rouge, and KXYZ, Houston (all on the Blue); WROL, Knoxville, KFDM, Beaumont, KRIS, Corpus Christi, and KRGV, Weslaco (all on the Blue or Red).

NBC PERSONNEL—Continued

Station WGY: 1 River Road, Schenectady, New York. Schenectady 4-2211.
Kolin Hager.

Stations WRC-WMAL: Trans-Lux Building, Washington, D. C. District 0300.
Kenneth H. Berkeley.

Station WTAM: 1367 East Sixth Street, Cleveland, Ohio. Cherry 0942.
(About December 1st will move to new quarters: National Broadcasting Company Building, Superior Ave., Cleveland.)
Vernon H. Pribble.

Station KYW: 1622 Chestnut Street, Philadelphia, Penna. Locust 3760.
(About November 1st will move to new quarters: 1619 Walnut Street, Philadelphia, Penna.)
Leslie W. Joy.

BRANCH OFFICES

Merchandise Mart, Chicago, Illinois. Superior 8300.

Niles Trammell, Vice-President.
P. G. Parker, Assistant General Manager.

111 Sutter Street, San Francisco, California. Sutter 1920.

Don E. Gilman, Vice-President.
Lewis Frost, Assistant to the Vice-President.

Trans-Lux Building, Washington, D. C. District 0300.

Frank M. Russell, Vice-President.
5515 Melrose Avenue, Los Angeles, California. Hollywood 3631.
John Swallow, Manager.

FOREIGN REPRESENTATIVES

England: Electra House, Victoria Embankment, London, W. C. 2, England.
(Tel.: Temple Bar 2975)

Fred Bate.

Switzerland: 31 Aeschengraben, Basel 2, Switzerland.
(Tel.: Basel 31.250)

Max Jordan.

REGIONAL NETWORKS

Pertinent data on regional networks—i.e., those hookups having sectional coverage—is indicated below.

BUCKEYE NETWORK

Address: 1311 Terminal Tower, Cleveland, O. **Stations:** WHK, WJAY, Cleveland; WHKC, Columbus; WKBN, Youngstown; WPAY, Portsmouth. **Operating schedule:** 7 p.m. to 10:30 p.m. weekdays, 2 p.m. to 10:30 p.m. Sundays. **Type of lines:** Class C. **Stock:** Principally held by Radio Air Service Corp.—WHK; Cleveland Radio Broadcasting Corp.—WJAY; Associated Radio-casting Corp.—WHKC; WKBN Broadcasting Corp. **Founded:** 1936. **Base rate:** Basic group — \$550; supplementary station — WPAY—\$75.

Executive vice-president: H. K. Carpenter. **Rep:** Free & Peters, Inc.

Merchandising: Supply wholesale and retail dealer lists of specific classifications, introduce advertiser's salesmen to key buy-

ers, arrange for use of window displays, distribute counter displays and cards, make personal calls on jobbers, chain store buyers, etc., free of charge; the following services are rendered at actual cost: mail out letters or printed matter to the trade, make cross section surveys of the retail trade either by personal or telephone calls. **Publicity:** Releases sent to all papers within a 30 mile radius of stations on the network. **Foreign language programs:** Not accepted.

Copy restrictions: Accept transcriptions for beer, wine and patent medicines, with stipulations as outlined by the FCC; no hard liquor advertising.

CALIFORNIA RADIO SYSTEM

Address: 141 N. Vermont St., Los Angeles, Calif. **Stations:** KFBK, Sacramento; KEHE,

REGIONAL NETWORKS—Continued

Los Angeles; KYA, San Francisco; KMJ, Fresno; KWG, Stockton; KERN, Bakersfield. *Operating schedule:* 8 a.m. to 12 midnight. *Stock:* Principally held by the McClatchy and Hearst newspapers in California. *Founded:* 1936. *Base rate:* Basic stations—KFBK, KEHE, KYA, KMJ—\$648; optional stations—KWG, KERN—\$40.

Manager: Ford Billings.

Rep: Hearst Radio, Inc.

Merchandising: Arrangements may be made for any service requested. *Publicity:* Listings in all major newspapers of California through affiliation with the McClatchy and Hearst papers. *Foreign language programs:* Not accepted.

Copy restrictions: Accept transcriptions for beer, wine and patent medicines; with copy subject to approval in advance; no hard liquor advertising.

THE COLONIAL NETWORK

Address: 21 Brookline Ave., Boston, Mass. *Stations:* WAAB, Boston; WEAN, Providence; WICC, Bridgeport; WSAR, Fall River; WSPR, Springfield; WLBZ, Bangor; WFEA, Manchester; WTHT, Hartford; WNBH, New Bedford; WBRY, Waterbury; WLLH, Lowell; WLNH, Laconia; WRDO, Augusta; WBNX, Springfield; WNLC, New London. *Operating schedule:* 10 a.m. to 2 a.m. *Founded:* September, 1936. *Base rate:* Total 15 stations, \$1,720.

President: John Shepard, III. *Assistant to president:* Roy Harlow. *Production manager:* Linus Travers. *Sales manager:* William Warner. *Public relations:* Gerald Harrison. *Controller:* Robert Ide. *Technical director:* Paul deMars. *Chief engineer:* Irving Robinson. *Editor, Colonial Network News Service:* Leyland Bickford. *Promotional director:* Carleton McVarish.

Rep: Edward Petry & Co., Inc.

Merchandising: Following services performed on a minimum of a 13 week contract or its equivalent—contact key jobbers, wholesalers and chain store distributors of New England, informing them of new accounts; supply mailing lists for the leading retail classifications, and send out standard "radiograms" for cost of postage (special mailings at actual cost); conduct surveys on the movement of merchandise for specific accounts; arrange for distribution of sales literature by recognized distributing organizations at cost; give auditions for advertiser's sales representatives. *Publicity:* Daily releases and program news to over 100 newspapers, radio stations, advertising agencies, etc., throughout New England; close personal contact is maintained with six local dailies and one local magazine; pictures and mats supplied to local papers and sent on request to out-

side papers; weekly programs mailed to over 260 papers, stations, agencies. *Foreign language programs:* Accepted, with certain restrictions.

Copy restrictions: Accept beer and wine on announcement basis; hard liquor on program basis only; patent medicine advertising accepted providing it is approved by Boston Better Business Bureau and conforms to all Pure Food and Drug Laws.

DON LEE BROADCASTING SYSTEM

Address: Don Lee Bldg., 7th & Bixel Sts., Los Angeles. *Stations:* KHJ, Los Angeles; KGB, San Diego; KFXM, San Bernardino; KDON, Monterey; KXO, El Centro; KFRC, San Francisco; KDB, Santa Barbara; KPMC, Bakersfield; KVOE, Santa Ana; KGD, Stockton (operates daytime only). *Operating schedule:* 8 a.m. to 12 midnight. *Type of lines used:* Class A. *Founded:* 1928. *Base rate:* \$731.

President: Thomas Lee. *General manager:* Lewis Allen Weiss. *Assistant manager:* Willet Brown. *Director of program operations:* Charles Bulotti, Jr. *Program director:* Jack Joy. *Manager, Thomas Lee Artists Service:* Robert Braun.

Rep: William G. Rambeau Co.

Merchandising: Limited service offered. *Publicity:* Daily releases to 150 trade publications and newspapers; supply pictures, mats. *Foreign language programs:* Not accepted.

Copy restrictions: Accept transcriptions, beer, wine, liquor and patent medicines, providing copy is truthful and conforms to standards of good taste.

INTER-CITY BROADCASTING SYSTEM

Address: 1697 Broadway, New York, N. Y. *Stations:* WMCA, New York; WIP, Philadelphia; WDEL, Wilmington; WCBM, Baltimore; WOL, Washington; WMEX, Boston; WPRO, Providence; WATR, Waterbury; WGAL, Lancaster, Pa.; WORK, York, Pa. *Operating schedule:* 7:00 a.m. to 1:15 a.m. *Type of lines:* Class C. *Founded:* 1935. *Base rate:* \$1,704.

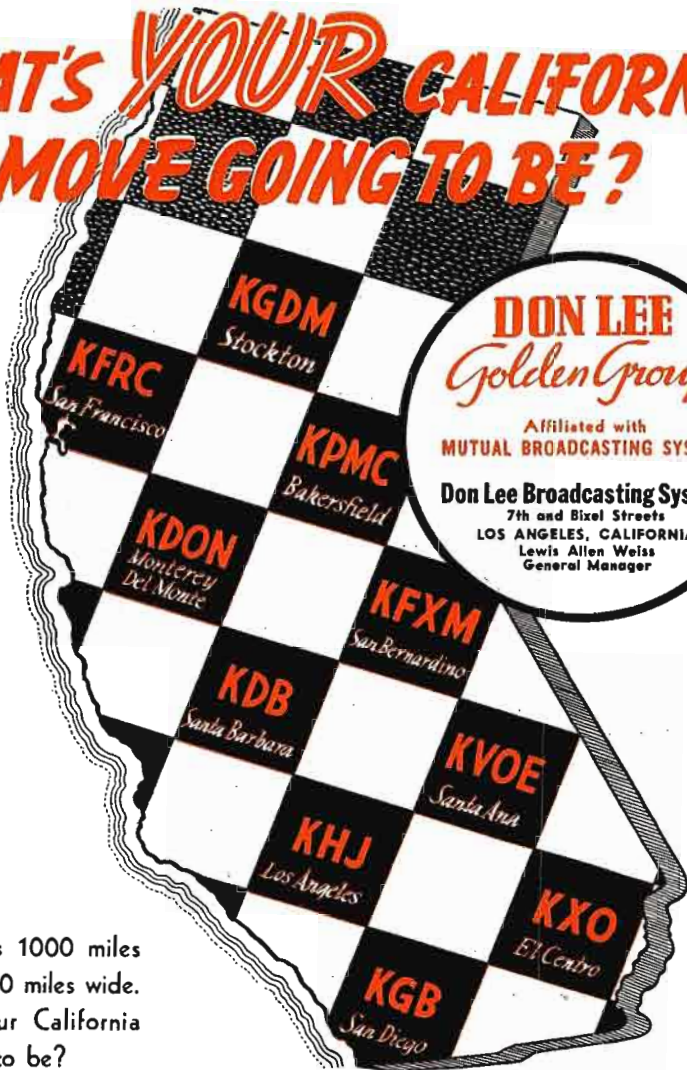
President: Donald Flamm. *Director of sales:* Bertram Lebharr.

Rep: Ray Linton, Chicago.

Merchandising: Individual stations cooperate in extending various services to advertisers. *Publicity:* Head publicity office prepares news for over 700 newspapers and trade journals in the radio and other fields, and submits stories to the publicity departments of the individual stations for local placement. *Foreign language programs:* Not accepted.

Copy restrictions: Accept beer, wine, liquor, patent medicine advertising and transcriptions; all copy subject to station approval and FTC rules and regulations.

WHAT'S YOUR CALIFORNIA MOVE GOING TO BE?



DON LEE
Golden Group

Affiliated with
MUTUAL BROADCASTING SYSTEM

Don Lee Broadcasting System
7th and Bixel Streets
LOS ANGELES, CALIFORNIA
Lewis Allen Weiss
General Manager

California is 1000 miles long and 250 miles wide. What's your California move going to be?



Don Lee Golden Group gives you ten key stations in ten key California cities linked together in one network.

THE WILLIAM G. RAMBEAU COMPANY
Representatives
CHANIN BLDG.—NEW YORK
TRIBUNE TOWER—CHICAGO
GEN. MOTORS BLDG.—DETROIT



A competing network offers you three California stations, located in three cities.



Another offers you two California stations, located in two cities.



Another offers you two California stations, located in two cities.



REGIONAL NETWORKS—Continued

THE IOWA NETWORK

Address: Des Moines Register and Tribune Bldg. Stations: WMT, Cedar Rapids-Waterloo; KRNT, Des Moines; KSO, Des Moines. Operating schedule: 5:30 a.m. to 1 a.m. Type of lines: Class C. Founded: 1935. Base rate: \$330 (two network hook-ups available—WMT linked with KSO or with KRNT).

President: Gardner Cowles, Jr. Vice-presidents: John Cowles, Sumner Quarton. Vice-president, treasurer: Luther L. Hill. Secretary: Fred Little. Commercial manager (KSO, KRNT): Craig Lawrence. Commercial manager (WMT): William Quarton. Program director (KSO, KRNT): Ranny Daly. Program director (WMT): Douglas Grant.

Rep: E. Katz Special Advertising Agency.

Merchandising: Stories and pictures at start of program in Des Moines Sunday Register, program listings in the morning Register, evening Tribune and Sunday Register; the use of 28 billboards throughout the city; cards on the rear of Des Moines streetcars; movie trailers in 18 local theatres; window displays in the network's reception lobbies; merchandising bulletins mailed every two weeks to leading grocers and druggists. Publicity: See merchandising. Foreign language programs: No set rules; occasion has never arisen, as foreign population is very small.

Copy restrictions: No beer, wine or liquor advertising accepted; patent medicines must be approved by Iowa Network Medical Advisory Committee.

MICHIGAN RADIO NETWORK

Address: 300 Madison Theatre Bldg., Detroit. Stations: WXYZ, Detroit; WELL, Battle Creek; WIBM, Jackson; WKZO, Kalamazoo; WFDF, Flint; WOOD-WASH, Grand Rapids; WBCM, Bay City; WJIM, Lansing. Operating schedule: 9 a.m. to 12 midnight weekdays, 1 p.m. to 6 p.m. Sundays (WKZO signs off at sundown). Type of lines: Class A. Founded: Jan. 31, 1933. Base rate: \$600.

President: George W. Trendle. General manager: H. Allen Campbell. Commercial manager: Arch Shawd. Program director: Russell Neff. Chief engineer: Lynne C. Smeby. Musical director: Benny Kyte. Publicity director: Felix C. Holt.

Rep: William G. Rambeau Co.

Merchandising: Complete service offered to advertisers using five daytime quarter-hours or three nighttime quarter-hours per week; varying amount of cooperation given advertisers using less time; all services are rendered free. Publicity: News releases and program schedules sent to newspapers

in territory. Foreign language programs: Not accepted.

Copy restrictions: Accept beer and wine anytime, though copy is strictly censored to eliminate statements which would tend to increase consumption of same or which are not good for youthful listeners; liquor accepted after 10 p.m., with the same copy restrictions; no offensive patent medicine copy, and none that tends to arouse religious, political and racial strife; all copy must conform to FCC rules and regulations.

NEW YORK BROADCASTING SYSTEM

Address: 114 East 58th St., New York. Stations: WINS, New York; WABY, Albany; WBNY, Buffalo; WIBX, Utica; WSAY, Rochester; WMBO, Auburn. Operating schedule: 9 a.m. to 2 hours after local sunset. Type of lines: Class A and C. Founded: April 28, 1936. Base rate: \$865.

General manager: Burt Squire. Sales manager: Carl Calman. Program and traffic director: A. A. Grobe. Publicity director: Sylvia Press.

Merchandising: Cooperate with advertisers in placing displays, preparing special display cards and newspaper advertising, as well as direct mail to jobbers and dealers. Publicity: Supply newspapers, magazine and trade papers with releases covering programs and artists. Foreign language programs: Accept foreign language programs provided English commercials are used.

Copy restrictions: Accept beer and wine, but no hard liquor; copy must be approved 24 hours in advance of broadcast; no transcriptions accepted.

NORTHERN CALIFORNIA BROADCASTING SYSTEM

Address: 1470 Pine St., San Francisco, Calif. Stations: KJBS, San Francisco; KQW, San Francisco. Operating schedule: 8 a.m. to 12 midnight. Founded: 1934. Base rate: \$99.

General manager: Ralph R. Brunton.

Merchandising: Complete, syndicated service available to all advertisers, including theatre trailers, spot announcements from three to seven days before start of new program, advertisements on the radio page of daily newspapers; specially prepared display cards are issued to advertisers calling attention to programs and items featured on broadcast. Publicity: Releases sent to 20 daily regional newspapers and 24 trade publications and fan magazines. Foreign language programs: Not accepted.

Copy restrictions: Accept transcriptions

for beer and wine, but no hard liquor or patent medicines accounts; all copy must be approved by production head.

THE OKLAHOMA NETWORK, INC.

Address: 812 Palace Bldg., Tulsa. *Stations:* WBBZ, Ponca City; KCRC, Enid; KTOK, Oklahoma City; KBIX, Muskogee; KASA, Elk City; KGFF, Shawnee; KADA, Ada; KVSO, Ardmore. *Operating schedule:* 7 a.m. to 11 p.m. *Type of lines:* Class A. *Stock:* Held by the member stations. *Founded:* April 1, 1937. *Base rate:* \$162.

President: Ross U. Porter. *Treasurer:* Albert Reison. *Secretary:* Joseph W. Lee. *Managing director:* B. M. Grotkop.

Rep: At press time, none had as yet been appointed.

Merchandising: Cooperate with advertisers by contacting dealers by mail and personal calls. *Publicity:* Four of the stations—KCRC, KGFF, KVSO and KBIX—are newspaper owned, and supply publicity through their own papers; the others release news and schedules to local papers. *Foreign language programs:* No set rules; none requested to date, as foreign population is very small.

Copy restrictions: Beer advertising accepted by all stations except KADA; hard liquor prohibited by state laws.

QUAKER STATE NETWORK

Address: 638 Public Ledger Bldg., Philadelphia, Pa. *Stations:* Eastern Group—WFIL, Philadelphia; WCBA, Allentown; WRAW, Reading; WEST, Easton; WGBI, Scranton; WBRE, Wilkes-Barre; WAZL, Hazleton; WGAL, Lancaster; Central Group—WKBO, Harrisburg; WKOK, Sunbury; WRAK, Williamsport; WORK, York; Western Group—WFBG, Altoona, or WJAC, Johnstown; WTBO, Cumberland, Md.; WWSW, Pittsburgh; WLEU, Erie. *Founded:* 1936. *Base rate:* All Groups, \$1,734; Eastern Group, \$1,009.50; Central Group, \$345.50; Western Group, \$379.

Executives: Donald Withycomb, Roger W. Clipp.

Rep: Wellman Service, New York and Philadelphia.

No other information available.

SOUTHERN CALIFORNIA NETWORK

Address: 5833 Fernwood Ave., Hollywood, Calif. *Stations:* KFVB, Los Angeles; KFOX, Long Beach; KFXM, San Bernardino; KMPC, Beverly Hills. *Operating schedule:* 6 a.m. to 11 p.m. *Base rate:* For KFVB, KFOX and KFXM, which are available only as a group—\$325; KMPC may be added at the following base rate—\$60.

No additional information is available.

TEXAS QUALITY NETWORK

Address: Baker Hotel, Dallas. *Stations:* WFAA, Dallas; WBAP, Fort Worth; WOAI, San Antonio; KPRC, Houston. *Operating schedule:* 6 a.m. to 12 midnight. *Type of lines:* Class C. *Founded:* Sept. 10, 1934. *Base rate:* \$580 (half-hour).

Officers: None; network is not incorporated; each station acts as sales agent for all others.

Rep: Edward Petry & Co., Inc.

Merchandising: Separate departments are maintained by the individual stations. *Publicity:* Releases are sent to newspapers in Texas and adjoining states. *Foreign language programs:* Not accepted.

Copy restrictions: Transcriptions accepted for beer (on payment of music license fee for number of stations involved); no other alcoholic beverages.

VIRGINIA BROADCASTING SYSTEM, INC.

Address: East Main St., Charlottesville. *Stations:* WCHV, Charlottesville; WBTM, Danville; WGH, Newport News; WRNL, Petersburg; WLVA, Lynchburg. *Type of lines:* Class D. *Founded:* January, 1936. *Base rate:* \$250.

President: Earl Sowers. *Executive vice-president:* Hugh M. Curtler. *Secretary-treasurer:* S. C. Ondarcho.

Rep: Horace Hagedorn.

Merchandising: Contact wholesalers and retailers, mail advertising matter to the trade, distribute displays, etc., gratis; special services are rendered at actual cost. *Publicity:* Through Horace Hagedorn, representative. *Foreign language programs:* Not accepted.

Copy restrictions: Accept beer and wine, but no hard liquor; copy subject to network approval and government regulations.

WEST TEXAS BROADCASTING SYSTEM

Address: Care of KGKL, San Angelo, Texas. *Stations:* KGKL, San Angelo; KIUN, Pecos; KNEL, Brady; KRLH, Midland. *Base rate:* \$190.

Managing director: Earle Yates.

No additional information available.

WEST VIRGINIA NETWORK

Address: West Virginia Network Bldg., Lee St., Charleston, W. Va. *Stations:* WCHS, Charleston; WPAR, Parkersburg; WBLK, Clarksburg. *Operating schedule:* 9 a.m. to 12 midnight (WBLK operates daytime only). *Type of lines:* Class C. *Founded:* February, 1937. *Base rate:* \$255.

President, general manager: John A. Kennedy. *Network director:* Mortimer C.

REGIONAL NETWORKS—Continued

Watters. *Program director:* Nicholas Pagliara. *Chief engineer:* Odes Robinson.

Rep: Edward Petry & Co., Inc.

Merchandising: Complete service available at actual cost. *Publicity:* One of the stations, WBLK, is owned by the Daily Exponent, and supplies publicity in that paper; through special cooperation in Charleston, WCHS carries spot radio news, pictures, etc., in the local papers; releases are also sent to 74 daily and weekly newspapers by the network. *Foreign language programs:* Will accept, but restrictions are such they are rarely carried.

Copy restrictions: Accept transcriptions; accept beer, wine and patent medicines, providing copy conforms to network standards, but no hard liquor; all copy must be received 24 hours in advance of broadcast and is subject to the rules governing good taste and public service established by the network.

THE YANKEE NETWORK, INC.

Address: 21 Brookline Ave., Boston. *Stations:* WNAC, Boston; WTIC, Hartford; WEAN, Providence; WTAG, Worcester; WICC, Bridgeport; WCSH, Portland; WLBZ, Bangor; WFEA, Manchester; WSAR, Fall River; WNBH, New Bedford; WLLH, Lowell; WLNH, Laconia; WRDO, Augusta. *Operating schedule:* 9 a.m. to 12 midnight. *Founded:* Nov. 18, 1932. *Base rate:* \$2,100.

President: John Shepard, III. *Assistant to president:* Roy Harlow. *Production manager:* Linus Travers. *Sales manager:*

Charles W. Phelan. *Public relations:* Gerald Harrison. *Controller:* Robert Ide. *Technical director:* Paul deMars. *Chief engineer:* Irving Robinson. *Editor, Yankee Network News Service:* Leyland Bickford. *Promotional director:* Carleton McVarish.

Rep: Edward Petry & Co., Inc.

Merchandising: Following services performed on a minimum of a 13 week contract or its equivalent—contact key jobbers, wholesalers and chain store distributors of New England, informing them of new accounts; supply mailing lists for the leading retail classifications, and send out standard “radiograms” for cost of postage (special mailings at actual cost); conduct surveys on the movement of merchandise for specific accounts; arrange for distribution of sales literature by recognized distributing organizations at cost; give auditions for advertiser’s sales representatives. *Publicity:* Daily releases and program news to over 100 newspapers, radio stations, advertising agencies, etc., throughout New England; close personal contact maintained with six local dailies and one local magazine; pictures and mats supplied to local papers and sent on request to outside papers; weekly programs mailed to over 260 papers, stations, agencies. *Foreign language programs:* Not accepted.

Copy restrictions: Accept beer and wine on announcement basis; hard liquor on program basis only, and with certain copy restrictions; patent medicine advertising accepted providing it is approved by the Boston Better Business Bureau and conforms to all Pure Food and Drug Laws.

NATIONAL ASSOCIATION OF BROADCASTERS

The National Association of Broadcasters is the trade association for the broadcasting industry. Its headquarters are in the National Press Building, Washington, D. C. The managing director is James Baldwin.

At the 15th annual convention, held in June, 1937, in Chicago, the N.A.B. elected the following officers:

President.....John Elmer, WCBM, Baltimore.
First vice-president.....John J. Gillin, Jr., WOW, Omaha.
Second vice-president.....William J. Scripps, WWJ, Detroit.
Treasurer.....Harold Hough, WBAP, Fort Worth

Directors, elected at this meeting, are:

Edward A. Allen, WLVA, Lynchburg.	C. W. Myers, KOIN, Portland.
Ralph R. Brunton, KJBS, San Francisco.	Eugene P. O'Fallon, KFEL, Denver.
Harry C. Butcher, CBS.	John F. Patt, WGAR, Cleveland.
Edwin W. Craig, WSM, Nashville.	Frank M. Russell, NBC.
Eugene Dyer, WGES, Chicago.	Theodore C. Streibert, WOR, New York.
Herbert Hollister, KANS, Wichita.	T. W. Symons, Jr., KFPY, Spokane.
J. O. Maland, WHO, Des Moines.	L. B. Wilson, WCKY, Cincinnati.

Under the new president four committees are appointed. They are: engineering; commercial; program; and radio research (committee of five to work with the American Association of Advertising Agencies and the Association of National Advertisers). At press time these had as yet not been appointed.



STATIONS

U .S. AND CANADA

It has been the intention, insofar as possible, to present herewith a complete, standardized picture of all radio stations in the United States, its territorial possessions, and Canada.

This information was gathered via questionnaire, the data in printed form then being finally checked by the stations for last minute changes and additions. The only instance where this check did not occur was in the case of those stations who sent, or completed, their information too late; or those few stations which failed to reply.

Some explanation of terminology is also made herewith for the reader of this material.

The figures on radio ownership by counties, prefacing each state section, are from the report of the Joint Committee on Radio Research of the Association of National Advertisers, the American Association of Advertising Agencies, and the National Association of Broadcasters.

The term "affiliation" used in the station write-ups refers to network, or regional network affiliation.

"Opened" signifies the date on which the station was originally put into operation. In all cases this date will not be uniformly accurate. Radio stations which have changed ownership several times, are perhaps in some instances noted as "opening" on the date on which the latest owner took them over, rather than on the exact original date.

But inasmuch as the date was supplied by the stations in the light in which they consider their picture, no alterations were made.

"Rep" indicates the station representative.

Under "News" is meant the news service, or source of news, servicing the station. UP indicates United Press; INS indicates International News Service; and AP signifies the Associated Press. "RNA," also found under "news," refers to a Transradio Press subsidiary company.

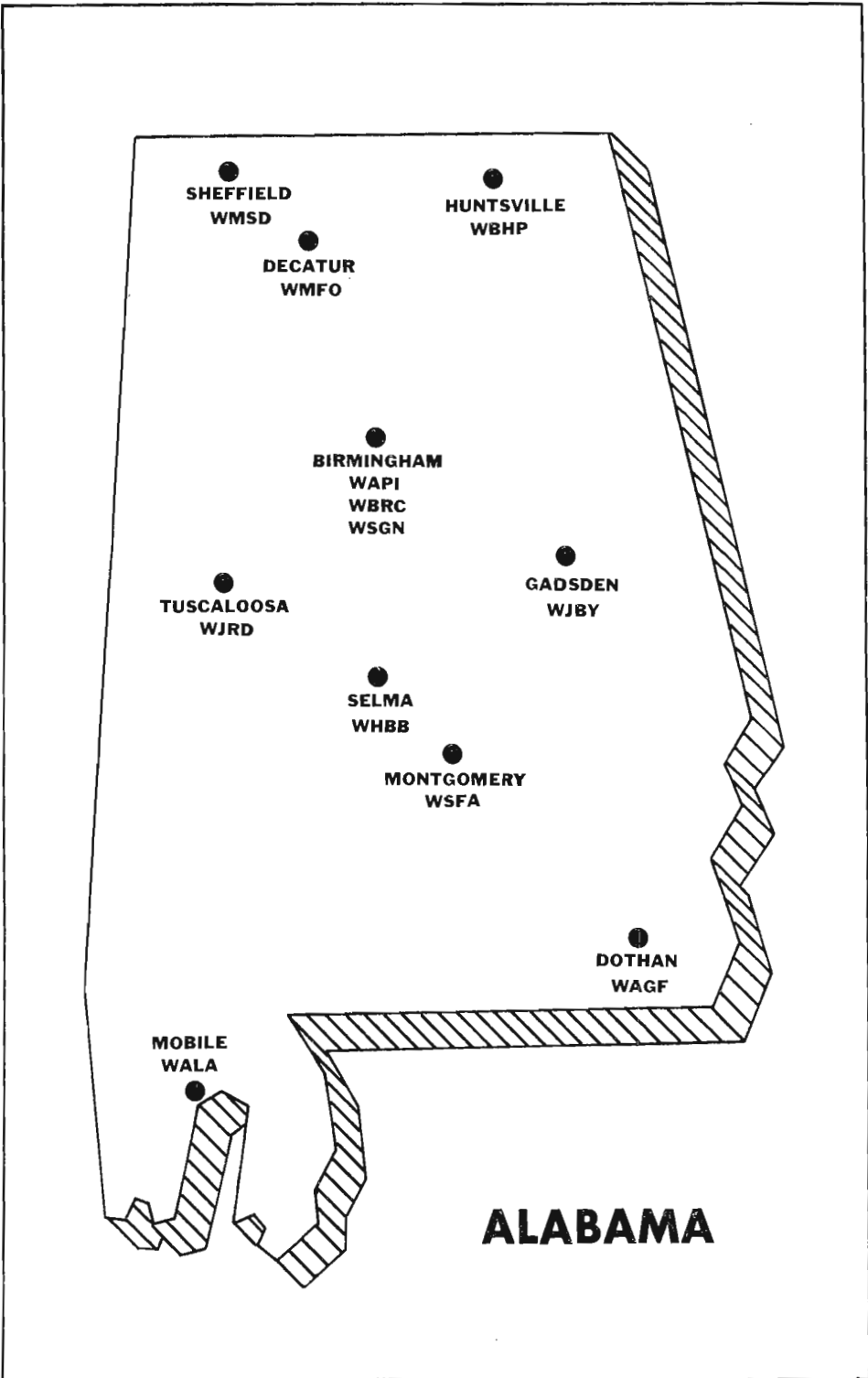
By "merchandising" is meant that body of services which a station performs, either free or at very low cost, to help an advertiser's campaign via acts and functions other than pure broadcasting. Window posters, certain forms of publicity, pre-program announcements, dealer and wholesaler calls, etc., come into this category.

The dividing line between an "artists bureau" and the lack of such is the following: an artists bureau indicates contracts with talent. If such contracts are lacking, the station is not listed as having an artists bureau, although it may supply talent when so requested.

"Base rate" is the master time segment according to which station computes all other rates. Generally a base rate is one evening hour, one time; except in the case of daytime stations, of course, which compute according to their best daytime period. If a base rate for any reason is other than one hour, one time, it is so noted in the write-ups.

"Copy restrictions" refers to such restrictions as are not ordinarily noted in the station's rate card. Common rate card terms and restrictions are omitted wherever possible, due to the standardization of these limitations.

No station, regardless of information sent in or not sent in, is omitted from this listing; nor is it omitted from the maps. The latter are copyrighted by the VARIETY RADIO DIRECTORY exclusively. Warning is hereby extended against their use, unless full permission has been obtained in advance.



SHEFFIELD
WMSD

HUNTSVILLE
WBHP

DECATUR
WMFO

BIRMINGHAM
WAPI
WBRC
WSGN

TUSCALOOSA
WJRD

GADSDEN
WJBY

SELMA
WHBB

MONTGOMERY
WSFA

DOTHAN
WAGF

MOBILE
WALA

ALABAMA

ALABAMA

(258,000 radio homes)

Radio Homes by Counties

Autauga	1,300	Dallas	5,600	Marion	1,700
Baldwin	2,300	De Kalb	2,800	Marshall	3,200
Barbour	2,500	Elmore	2,700	Mobile	19,300
Bibb	1,400	Escambia	2,800	Monroe	2,000
Blount	1,700	Etowah	6,800	Montgomery	15,400
Bullock	1,400	Fayette	1,300	Morgan	4,800
Butler	2,400	Franklin	2,000	Perry	1,900
Calhoun	5,900	Geneva	2,100	Pickens	1,600
Chambers	2,700	Greene	1,300	Pike	2,800
Cherokee	1,200	Hale	1,600	Randolph	2,000
Chilton	2,000	Henry	1,500	Russell	1,900
Choctaw	1,100	Houston	4,300	St. Clair	1,800
Clarke	2,000	Jackson	2,500	Shelby	2,200
Clay	1,300	Jefferson	62,100	Sumter	1,800
Cleburne	800	Lamar	1,200	Talladega	4,200
Coffee	2,300	Lauderdale	4,500	Tallapoosa	2,500
Colbert	2,700	Lawrence	1,600	Tuscaloosa	6,700
Conecuh	1,800	Lee	3,500	Walker	5,100
Coosa	800	Limestone	2,700	Washington	1,000
Covington	3,500	Lowndes	1,300	Wilcox	1,600
Crenshaw	1,800	Macon	2,000	Winston	1,300
Cullman	3,500	Madison	6,300		
Dale	1,700	Marengo	2,600		

WAPI, BIRMINGHAM

Operator: WAPI Broadcasting Corp., Protective Life Bldg. *Power:* 5,000 watts on 1140 kc (shares time with KVOO). *Affiliation:* NBC Southcentral Group. *Opened:* 1922.

President, manager: B. H. Hopson.

Rep: Norman Craig, New York; The Sears Co., Chicago. *News:* None listed. *Merchandising:* No information given. *Foreign language programs:* No information given. *Artists bureau:* None listed. *Base rate:* \$200.

Copy restrictions: Accept beer and wine, but no hard liquor; all copy subject to station approval and Federal and State laws.

(*Note:* This station is owned by Alabama College, The Alabama Polytechnic Institute and The University of Alabama, and has been operated on a five-year lease by B. H. Hopson. On August 1, 1937, WAPI will be taken over by its new lessee, The Voice of Alabama, Inc., in which 45% of the stock is owned by the Columbia Broadcasting System, Inc.)

WBRC, BIRMINGHAM

Operator: Birmingham Broadcasting Co., Inc., Bankhead Hotel. *Phone:* 3-9293. *Power:* 1,000 watts on 930 kc. *Affiliation:* CBS. *Opened:* May 18, 1925.

Station manager, publicity director: John M. Connolly. *Vice-president, commercial manager:* K. G. Marshall. *Program director:* Dud Connolly. *Chief engineer:* J. C. Bell. *Musical director:* Will Rushing.

Rep: Paul H. Raymer. *News:* INS. *Seating facilities:* Studio, 50; limited arrangement with Pickwick Club, local night club, seating 1,500. *Merchandising:* Build up programs via Birmingham Post, Southern Radio News and various Alabama weeklies (trade-out proposition with the Post); plug programs on resume broadcasts. *Foreign language programs:* Not taken commercially; have occasional Jewish and Syrian broadcasts as courtesies. *Artists bureau:* None. *Stock:* Owned by M. D. Smith, Jr. (deceased), K. G. Marshall, and J. C. Bell. *Base rate:* \$75.

Copy restrictions: Accept light wines and beer on national rate; no hard liquors; accept patent medicines approved by Federal Trade Commission; words pertaining to certain bodily functions not allowed.

WWSG, BIRMINGHAM

Operator: Birmingham News Company, Tutwiler Hotel. *Phone:* 7-2184. *Power:* 250 and 100 watts on 1310 kc. *Affiliation:* NBC Blue. *Opened:* 1926. (*Note:* This station is newspaper-owned by the Birmingham News and Age-Herald.)

Vice-president, director: Henry P. Johnston. *Station and commercial manager:* Mrs. H. O. Hicks. *Program, musical and publicity director:* Robert McRaney. *Chief engineer:* Paul B. Cram. *Artists bureau head:* Joe Ford.

Rep: Kelly-Smith Co. *News:* Transradio. *Seating facilities:* Studio, seating 150 persons; local night club, seating 1,000. *Mer-*

chandising: Publicity news, listings, new program advertisements—free of charge in News and Age-Herald; window displays, store-to-store and house-to-house surveys, etc., carried out at actual cost. *Foreign language programs*: Will accept; translation must be furnished in advance for approval. *Artists bureau*: None, as such, but maintain clearing house for talent through program department. *Base rate*: \$60.

Copy restrictions: Beer, wine and liquor accepted; only recognized patent medicines accepted; all copy must be approved by station and conform to Federal Trade Commission rules and regulations.

WMFO, DECATUR

Operator: James R. Doss, Jr., P. O. Box 1025. *Phone*: 1010. *Power*: 100 watts on 1370 kc. (daytime). *Affiliation*: None. *Opened*: June 26, 1935.

Owner: James R. Doss, Jr. *Station manager*: James G. Cobble. *Commercial manager*: Johnny Aker. *Program director*, *artists bureau head*: Easton Pace. *Chief engineer*: Leroy Kelly. *Musical directors*: Cois Lowrey; A. L. Moyer.

Rep: J. J. Devine & Associates, Inc. *News*: UP. *Seating facilities*: "limited audiences"—no capacity given. *Merchandising*: No information given. *Foreign language programs*: No information given. *Artists bureau*: yes, lists about 10 groups, orchestras, etc. *Base rate*: \$10 (½ hr.).

Copy restrictions: Beer and wine accepted; no hard liquors; no religious programs unless passed by local ministerial alliance.

WAGF, DOTHAN

Operator: Dothan Broadcasting Co., Box 25 (Martin Hotel). *Phone*: 1430. *Power*: 250 watts on 1370 kc (to local sunset). *Affiliation*: None. *Opened*: Dec. 14, 1933.

Station manager: Julian C. Smith. *Commercial manager*: Fred C. Moseley. *Program director*: Sidney W. Spencer. *Chief engineer*: John T. Hubbard. *Publicity director*: Sam Hall.

Rep: J. J. Devine & Associates, Inc. *News*: Transradio. *Seating facilities*: None. *Merchandising*: None. *Foreign language programs*: Not accepted; no foreign element in this territory. *Artists bureau*: None. *Base rate*: \$30.

Copy restrictions: Beer, wine and liquor accepted; no patent medicine advertising; all copy subject to station approval.

WJBY, GADSDEN

Operator: Gadsden Broadcasting Co., Inc., 108 S. Sixth St. *Phone*: 88. *Power*: 100 watts

on 1210 kc. *Affiliation*: None. *Opened*: May, 1928.

President: B. H. Hopson. *Station manager*, *commercial manager*: J. W. Buttram. *Program director*: Fox Lightfoot. *Chief engineer*: Vernon Storey. *Publicity director*: Edwin Mullinax.

Rep: Norman Craig (New York); The Sears Co. (Chicago). *News*: Transradio. *Seating facilities*: None. *Merchandising*: Sales staff calls on dealers, urging display of advertised goods; mail house organ "Radiograms" to wholesalers and retailers; new commercial programs accorded publicity in "Southern Radio News," weekly radio publication circulated in the South. *Foreign language programs*: Not accepted; such population very meager. *Artists bureau*: None. *Base rate*: \$60.

Copy restrictions: Accept beer and wine; all copy must meet requirements of Federal Trade Commission.

WBHP, HUNTSVILLE

Operator: Wilton Harvey Pollard. *Power*: 100 watts on 1200 kc.

At press time this station had a construction permit only.

WALA, MOBILE

Operator: Pape Broadcasting Corp., Alabama-Tennessee & Northern R. R. Bldg. *Phone*: Dexter 5893. *Power*: 1,000 and 500 watts on 1380 kc. *Affiliation*: CBS. *Opened*: Feb. 7, 1930.

President: W. O. Pape. *General manager*: J. H. Hunt, Jr. *Commercial and advertising manager*: H. K. Martin. *Program director*: Hubert Grant. *Chief engineer*: R. M. Cole. *Musical director*: Agnes Griffin Purtle. *Publicity director*: H. K. Martin.

Rep: None. *News*: None. *Seating facilities*: Yes; capacity not listed. *Merchandising*: Yes; obtains clerk cooperation and displays in all stores where product is handled; other assistance rendered. *Foreign language programs*: Would not refuse; foreign population, however, very low. *Artists bureau*: None. *Stock*: Principal holder is W. O. Pape. *Base rate*: \$80.

Copy restrictions: Alcoholic beverages accepted; objectionable wording must be omitted in patent medicine advertising.

WSFA, MONTGOMERY

Operator: Montgomery Broadcasting Co., Inc., Jefferson Davis Hotel. *Phone*: Cedar 5880. *Power*: 1,000 and 500 watts on 1410 kc. *Affiliation*: CBS. *Opened*: March 31, 1930.

Treasurer, *general manager*, *national advertising manager*: Howard E. Pill. *Local advertising manager*: John B. De Motte. *Program director*, *musical director*: Cald-

STATIONS—Continued

well Stewart. *Chief Engineers:* Paul B. Duncan; C. I. Shelkofsky. *Publicity director:* M. E. Price.

Rep: Joseph Hershey McGillvra. *News:* Transradio; INS. *Seating facilities:* Can use local Shrine Temple, capacity 1,000. *Merchandising:* Offer "reasonable assistance"; pre-plug programs. *Foreign language programs:* Not accepted. *Artists bureau:* None. *Base rate:* \$50 (½ hr.).

Copy restrictions: Accept beer, wine and hard liquors; patent medicine copy subject to station approval; no further restrictions except adherence to laws of "good taste."

WHBB, SELMA

Operator: Selma Broadcasting Co., Inc., 30 Edgewood, Selma. (also studios in the Morengo Theatre, Demopolis, and the Theatorium, Uniontown). *Phone:* 1233. *Power:* 100 watts on 1500 kc. (daytime). *Affiliation:* None. *Opened:* Nov. 11, 1935. (Note: WHBB rebroadcasts a number of programs from WLW, Cincinnati, and WSM, Nashville.)

President, station manager: John S. Allen. *Commercial manager:* John C. Hughes. *Program director, artists bureau head, musical director:* Ward A. Coleman. *Chief engineer:* Homer R. Johnson. *Publicity director:* W. J. Reynolds, Jr.

Rep: J. J. Devine & Associates. *News:* rebroadcasts WSM news. *Seating facilities:* None. *Merchandising:* None; information is handled by Trade Investigation Bureau. *Foreign language programs:* Not accepted. *Artists bureau:* Yes; lists about 20 artists, bands, etc. *Base rate:* \$20 (½ hr.).

Copy restrictions: Accept beer, wines, alcoholic beverages of any type; reserve right to cancel any programs of objectionable character.

WMSD, SHEFFIELD

Operator: Muscle Shoals Broadcasting Corp., Sheffield Hotel. *Phone:* 9122. *Power:* 100 watts on 1420 kc. *Affiliation:* None. *Opened:* November, 1933.

Station manager: Joe Van Sandt. *Program director, artists bureau head, musical director, publicity:* Beulah Freeman. *Chief engineer:* John W. Watt.

Rep: J. J. Devine & Associates, Inc. *News:* UP. *Seating facilities:* About 100 persons. *Merchandising:* No information given. *Foreign language programs:* No information given. *Artists bureau:* Setup nominal only. *Base rate:* \$35.

Copy restrictions: Beer accepted; patent medicines accepted providing they meet government inspection.

WJRD, TUSCALOOSA

Operator: James R. Doss, Jr., First National Bank Bldg. *Phone:* 1401; 1022. *Power:* 100 watts on 1200 kc. (daytime only). *Affiliation:* none. *Opened:* Oct. 6, 1936.

Director: James R. Doss, Jr. *Station manager, program director, artists bureau head, publicity director:* Ted R. Woodward. *Commercial manager:* J. Leslie Doss. *Chief engineer:* Ellis H. Eudy. *Musical director:* Wilhelmina Quarles.

Rep: J. J. Devine & Associates. *News:* Transradio. *Seating facilities:* About 100 persons. *Merchandising:* Partial service; carried on by local salesmen. *Foreign language programs:* Jewish only accepted. *Artists bureau:* Setup nominal only. *Base rate:* \$60.

Copy restrictions: Take beer, wines and alcoholic beverages; no patent medicines; copy must be submitted previous to broadcast, and station reserves right to cut objectionable matter.

ARIZONA

(62,500 radio homes)

Radio Homes by Counties

Apache	1,400	Greenlee	700	Pinal	2,100
Cochise	4,900	Maricopa	25,500	Santa Cruz	1,300
Coconino	2,500	Mohave	1,000	Yavapai	4,200
Gila	3,000	Navajo	2,700	Yuma	2,600
Graham	1,200	Pima	9,400		

KCRJ, JEROME

Operator: Charles C. Robinson (owner), Clinkscale Building. *Power:* 100 watts on 1310 kc (operates specified hours daytime). *Affiliation:* None. *Opened:* 1930.

Manager: Wallace Ian Webb.

Rep: None. *Foreign language programs:* Apparently accepted according to rate-

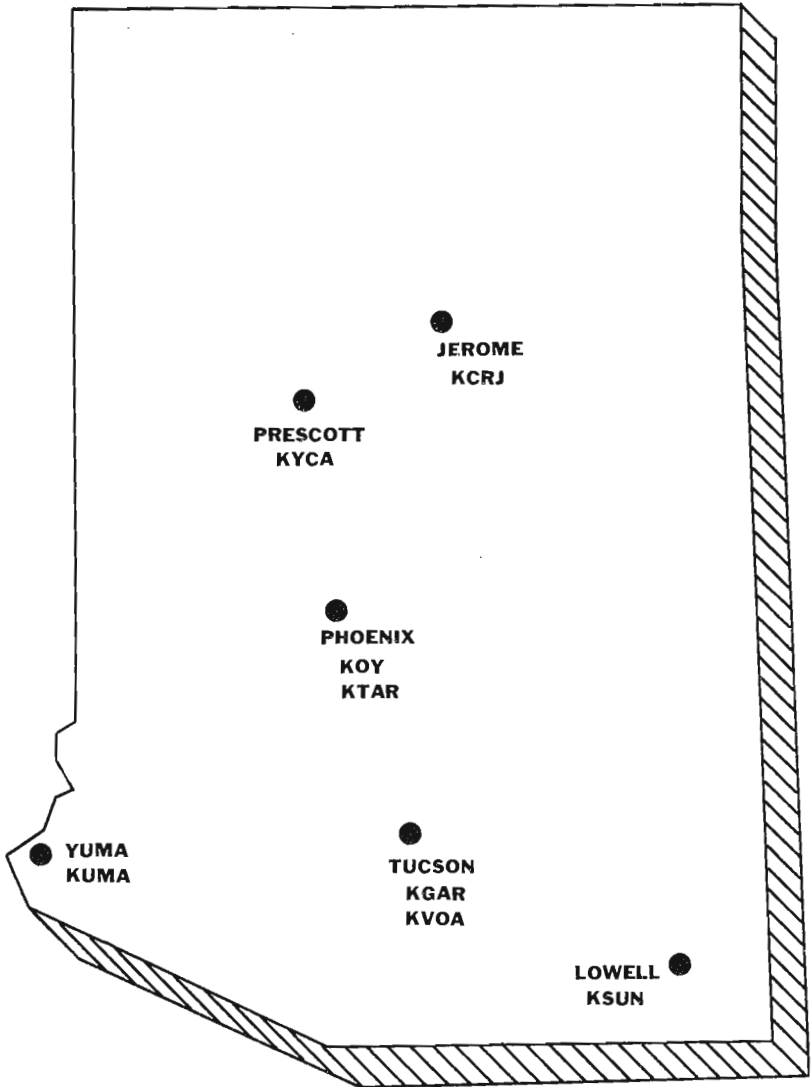
card information; no other data available. *Base rate:* \$13.50.

KSUN, LOWELL

Operator: Copper Electric Co. *Power:* 250 and 100 watts on 1200 kc. *Affiliation:* None. *Opened:* 1933.

Manager: Carleton W. Morris. *Com-*

ARIZONA



mercinal manager: Robert B. Thompson.

Rep: Cox and Tanz. Base rate: \$25.

No other information available after repeated requests.

KOY, PHOENIX

Operator: Salt River Valley Broadcasting Co., 836 North Central Ave. Phone: 44144. Power: 1,000 watts on 1390 kc. Affiliation: CBS. Opened: 1922. (Note: This station is affiliated with the Prairie Farmer, which controls and operates WLS, Chicago.)

President: Wm. A. Baldwin. Vice-president, general manager: Fred A. Palmer. Program director, artists bureau head, musical director: Jack R. Williams. Chief engineer: Wm. Schmitz. Publicity director: Lucille Brain.

Rep: John Blair & Co. News: Transradio. Seating facilities: Audience room, seats about 40. Merchandising: Furnish market statistics; testimonial letters; mail reports. Foreign language programs: Accepted; copy must be submitted 24 hours in advance and comply with station policies. Artists bureau: Setup is nominal only. Base rate: \$90.

Copy restrictions: Accept beer and wine advertising; also patent medicines.

KTAR, PHOENIX

Operator: KTAR Broadcasting Company, Heard Bldg. Phone: 4-4161. Power: 1,000 watts on 620 kc. Affiliation: NBC supplementary Station, Red or Blue. Opened: June 21, 1922. (Note: This station is newspaper-affiliated with the Arizona Republic and Phoenix Gazette).

General manager: Richard O. Lewis. Commercial manager: J. Richard Heath. Program director: J. Howard Pyle. Chief engineer: Arthur C. Anderson.

Rep: E. Katz Special Advertising Agency. News: UP; Transradio. Seating facilities: None. Merchandising: No information given. Foreign language programs: No information given. Artists bureau: None. Base rate: \$150.

Copy restrictions: Accept beer; no wine or hard liquor; no misleading or fraudulent advertising; no "cure-alls," fortune tellers, lotteries, etc.; no mail order advertising competitive to local merchants; all copy is subject to station approval and government regulations.

KYCA, PRESCOTT

All particulars missing at press time; FCC record has particulars of construction permit, etc. in suspension.

KGAR, TUCSON

Operator: Tucson Motor Service Co., 142 S. 6th Avenue. Phone: 2929. Power: 250 and 100 watts on 1370 kc. Affiliation: None. Opened: March 29, 1929.

President, general and station manager: Frank Z. Howe. Commercial manager: Harvey E. Davis. Program director: Victor Gillard. Chief engineer: Clifford Livingston.

Rep: Walter Biddick Co. (Pacific Coast). News: Christian Science Monitor. Seating facilities: 35 persons. Merchandising: None. Foreign language programs: Accept Spanish and French programs. Artists bureau: None. Base rate: \$30.

Copy restrictions: Accept beer, wine, hard liquor and patent medicines, provided products are legitimate.

KVOA, TUCSON

Operator: Arizona Broadcasting Co., Inc., Box 2888. Phone: 3703-3704. Power: 1,000 watts on 1260 kc. Affiliation: None. Opened May, 1929.

President: Harold Steinfeld. Station manager, commercial manager: King Whyte. Program director: Carl C. Hickman. Chief engineer: Leonard L. Nalley.

Rep: Furgason & Aston, Inc. News: AP. Seating facilities: None. Merchandising: Complete service offered; no charge unless special services are wanted. Foreign language programs: No restrictions on acceptance. Artists bureau: None. Base rate: \$50.

Copy restrictions: Beer, wine, liquor and patent medicine advertising accepted.

KUMA, YUMA

Operator: Silver Crest Theatres, P.O. Box 432. Phone: Yuma 88. Power: 100 watts on 1420 kc. (operates specified hours). Affiliation: None. Opened: 1932 (was previously located in Flagstaff as KFPXY).

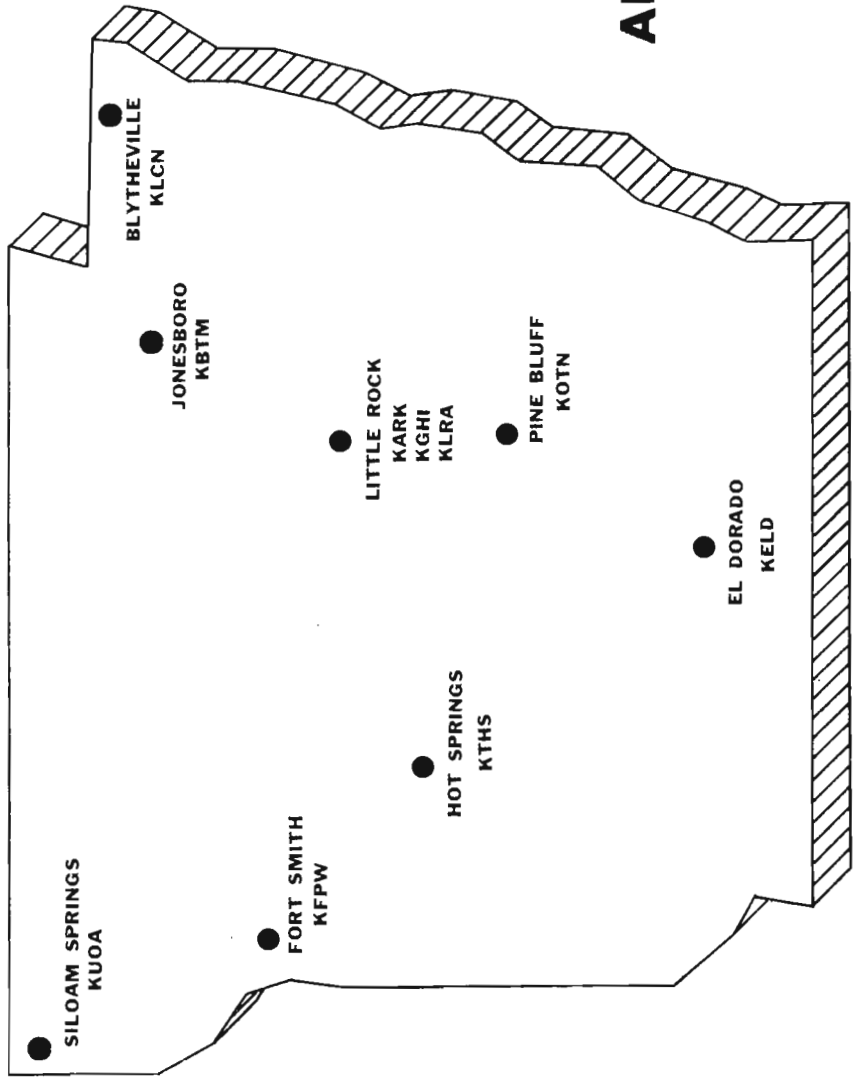
Lessee: E. B. Sturdivant. General manager: E. N. Sturdivant. Program director, assistant manager: E. W. Metzger. Chief engineer: Herbert L. Bigelow.

Rep: Walter Biddick Co. News: Christian Science Monitor. Seating facilities: None.

Merchandising: Star Program Service; Edward J. Murphy Service; Radiad Service. Foreign language programs: Spanish programs and announcements encouraged at rate card prices; Mexican population large. Artists bureau: None. Base rate: \$16.25.

Copy restrictions: Beer and wine accepted; no other alcoholic beverages.

ARKANSAS



STATIONS—Continued

ARKANSAS

(187,300 radio homes)

Radio Homes by Counties

Arkansas	2,700	Garland	5,900	Newton	600
Ashley	2,100	Grant	700	Ouachita	3,300
Baxter	700	Greene	2,300	Perry	400
Benton	3,900	Hempstead	2,800	Phillips	4,600
Boone	1,800	Hot Spring	1,400	Pike	800
Bradley	1,800	Howard	1,600	Poinsett	2,300
Calhoun	600	Independence	2,200	Polk	1,400
Carroll	1,500	Izard	800	Pope	2,500
Chicot	2,000	Jackson	2,400	Prairie	1,200
Clark	2,500	Jefferson	7,200	Pulaski	24,900
Clay	2,100	Johnson	1,600	Randolph	1,300
Cleburne	800	Lafayette	1,300	St. Francis	2,900
Cleveland	900	Lawrence	1,800	Saline	1,200
Columbia	2,300	Lee	1,900	Scott	1,000
Conway	1,800	Lincoln	1,400	Searcy	700
Craighead	4,900	Little River	1,100	Sebastian	9,600
Crawford	1,900	Logan	2,000	Sevier	1,300
Crittenden	3,100	Lonoke	2,500	Sharp	700
Cross	2,100	Madison	900	Stone	500
Dallas	1,300	Marion	500	Union	7,000
Desha	2,000	Miller	3,800	Van Buren	700
Drew	1,600	Mississippi	6,900	Washington	5,900
Faulkner	2,500	Monroe	1,700	White	3,400
Franklin	1,200	Montgomery	700	Woodruff	1,800
Fulton	700	Nevada	1,600	Yell	1,500

KLCN, BLYTHEVILLE

Operator: Charles Leo Lintzenich. Power: 100 watts on 1290 kc (daytime).

No other information available.

KELD, EL DORADO

Operator: Radio Enterprises, Inc., Box 610. Phone: 1313. Power: 100 watts on 1370 kc. Affiliation: none. Opened: Oct. 5, 1935. (Note: this station is affiliated with the Arkansas Farmer and Pulaski Weekly Herald, Little Rock.)

President: R. E. Meinert. Vice-president, general manager: G. E. Zimmerman. Station manager: F. E. Bolls. Commercial manager: T. P. Thompson. Program director: Rodney Smith. Chief engineer: Charles Mathis. Artists bureau head, musical director: Rodney Smith. Publicity director, assistant manager: Leon Sipes.

Rep: None. News: Transradio. Seating facilities: Reception room, 50 persons. Merchandising: Various services rendered by staff.

Foreign language programs: Not accepted. Artists bureau: Setup is nominal; does not function as booking organization. Base rate: \$37.50 (½ hr.).

Copy restrictions: No hard liquors; accept patent medicines "of proper worth and good standing"; copy must comply with rules of "decency, proper form and truth."

KFPW, FORT SMITH

Operator: Southwestern Hotel Co., Goldman Hotel. Power: 100 watts on 1210 kc. Affiliation: None. Opened: 1930.

General manager: John A. England.

Rep: None.

Base rate: \$25 (½ hr.).

No other information available after repeated requests.

KTHS, HOT SPRINGS

Operator: Hot Springs Chamber of Commerce, 135 Benton St. Phone: 212. Power: 10,000 watts on 1060 kc. Affiliation: NBC optional Southwestern service. Opened: Dec. 20, 1924.

Manager: Douglas Hotchkiss. Commercial manager: Ardeith Annen. Chief engineer: James M. Moran.

Rep: Furgason & Aston. News: None. Seating facilities: Studio, 100 persons. Merchandising: Contact, either personally or by mail, dealers in territory in regard

STATIONS—Continued

to new programs or campaigns; check sales. *Foreign language programs:* None. *Artists bureau:* None. *Base rate:* \$130.

Copy restrictions: Commercial copy must be kept at, or below, 10% of program time; beer and wines okay; hard liquor only after 10 p.m.; medicines must pass local Medical Committee; very few proprietary medicines accepted.

KBTM, JONESBORO

Operator: Beard's Temple of Music, 104½ W. Washington Ave. *Phone:* 433. *Power:* 100 watts on 1200 kc. (daytime). *Affiliation:* None. *Opened:* March, 1930.

Manager, commercial manager: J. P. Beard. *Program director:* J. A. Barber. *Chief engineer:* Harold L. Kimsey.

Rep: None. *News:* Transradio. *Seating facilities:* None. *Merchandising:* Offered to accounts spending \$100 or more per month; 500 trade bulletins mailed per month calling attention to program for cost of postage; contacts personally made with trade over a radius of 25 miles at least once during life of contract; full cooperation otherwise offered. *Foreign language programs:* Not accepted. *Artists bureau:* None. *Base rate:* \$21.

Copy restrictions: Announcements must be limited to 100 words; beer accepted; no other alcoholic beverages.

KARK, LITTLE ROCK

Operator: Arkansas Radio and Equipment Co., 212 Center Street. *Phone:* 2-1841. *Power:* 1,000 and 500 watts on 890 kc. *Affiliation:* NBC Southwestern Group. *Opened:* 1931. (Note: This station is newspaper-affiliated with the Arkansas Farmer and Pulaski Weekly Herald).

Vice-president, general manager: G. E. Zimmerman. *Station manager:* Larry Meinert. *Commercial manager:* C. K. Beaver. *Program and publicity director:* John Cleghorn. *Chief engineer:* D. A. Winn.

Rep: Edward Petry & Co., Inc. *News:* INS; Universal. *Seating facilities:* 200 persons. *Merchandising:* Full co-operation with advertisers when "cost is within reason." *Foreign language programs:* Will accept; governed by same rules as other advertising. *Artists bureau:* None. *Base rate:* \$120.

Copy restrictions: Beer and wine accepted any time; liquor only after 9 p.m.; no restrictions on copy other than those of "good judgment."

KGHI, LITTLE ROCK

Operator: Arkansas Broadcasting Co., Gazette Bldg. *Phone:* 9166. *Power:* 250 and

100 watts on 1200 kc. *Affiliation:* None. *Opened:* 1927.

President and owner: A. L. Chilton. *Station and commercial manager:* R. G. Terrill. *Program director:* Ruth Lawrence Bailey. *Chief engineer:* Arthur Beem. *Artists bureau head:* Henry Frick. *Musical directors:* Bob Buice, Ruth L. Bailey. *Publicity director:* Bill Barnes.

Rep: None. *News:* None. *Seating facilities:* None. *Merchandising:* No information given. *Foreign language programs:* None. *Artists bureau:* Setup nominal only. *Base rate,* \$40.

Copy restrictions: Accept beer and wine and some patent medicines; no hard liquor advertising.

KLRA, LITTLE ROCK

Operator: Arkansas Broadcasting Co., Gazette Bldg. *Power:* 2,500 and 1,000 watts on 1390 kc (construction permit for 5,000 watts to local sunset). *Affiliation:* CBS. *Opened:* 1927.

General manager: S. C. Vinsonhaler.

Rep: E. Katz Special Advertising Agency. *News:* Transradio. *Merchandising:* Certain amount is offered to sponsor; details not defined. *Base rate:* \$100.

Copy restrictions: Beer, wine and liquor advertising accepted, according to the best available information (not supplied by the station).

KOTN, PINE BLUFF

Operator: Universal Broadcasting Corp., Hotel Pines. *Power:* 100 watts on 1500 kc (daytime). *Affiliation:* None. *Opened:* 1934.

Rep: Cox and Tanz. *Base rate:* \$37.50. No other information available after repeated requests.

KUOA, SILOAM SPRINGS

Operator: KUOA, Inc., Siloam Springs. *Phone:* 170-77. *Power:* 2,500 watts on 1260 kc. (daytime). *Affiliation:* None. *Opened:* 1922. (Note: This station is owned by John Brown University).

Owner: John E. Brown. *Commercial manager:* Storm Whaley. *Station manager and program director:* John Dickison. *Chief engineer:* J. L. Miller.

Rep: Wilson-Robertson. *News:* UP; Transradio. *Seating facilities:* None. *Merchandising:* Limited services rendered at actual cost. *Foreign language programs:* Not accepted. *Artists bureau:* None. *Stock:* Principally held by John Brown University. *Base rate:* \$62.50.

Copy restrictions: No alcoholic beverages accepted, all copy subject to station approval and government regulations.

CALIFORNIA

(1,398,900 radio homes)

Radio Homes by Counties

Alameda	132,100	Marin	9,300	San Mateo	18,600
Alpine	20	Mariposa	670	Santa Barbara	16,900
Amador	1,600	Mendocino	3,900	Santa Clara	38,400
Butte	7,200	Merced	6,100	Santa Cruz	9,100
Calaveras	730	Modoc	990	Shasta	3,200
Colusa	2,200	Mono	200	Sierra	300
Contra Costa	13,500	Monterey	13,200	Siskiyou	4,500
Del Norte	910	Napa	4,900	Solano	7,800
Eldorado	1,500	Nevada	3,000	Sonoma	16,300
Fresno	32,100	Orange	21,900	Stanislaus	12,700
Glenn	2,300	Placer	4,800	Sutter	1,700
Humboldt	7,900	Plumas	1,100	Tehama	2,700
Imperial	9,700	Riverside	14,300	Trinity	380
Inyo	1,100	Sacramento	33,400	Tulare	12,900
Kern	17,600	San Benito	2,200	Tuolumne	1,600
Kings	4,400	San Bernardino	25,900	Ventura	11,300
Lake	1,200	San Diego	54,300	Yolo	4,300
Lassen	2,800	San Francisco	170,000	Yuba	3,000
Los Angeles	592,800	San Joaquin	22,300		
Madera	2,400	San Luis Obispo	6,700		

KERN, BAKERSFIELD

Operator: McClatchy Broadcasting Co., Elks Club. Phone: 5-700. Power: 100 watts on 1370 kc. Affiliation: NBC (California supplementary group); California Radio System. Opened: Jan. 29, 1932. (Note: this station is not directly newspaper-operated, but is owned by the McClatchy newspapers.)

Station head: Howard Lane (business manager, McClatchy Broadcasting Co.). Station manager, program director: Keith B. Collins. Commercial manager, musical director, publicity director: Robert L. Stoddard. Chief engineer: Clinton Van Cott.

Rep: Walter Biddick Co. (Coast); Joseph Hershey McGillvra (East). News: INS. Seating facilities: Auditorium, capacity 400. Merchandising: Service includes newspaper publicity, air publicity, distribution of circulars, dealer calls, displays, etc. Foreign language programs: Not accepted. Artists bureau: None. Base rate: \$40.

Copy restrictions: Wine and beer accepted; no other alcoholic beverages; no lotteries, etc.; no medicinal advertising.

KPMC, BAKERSFIELD

Operator: Pioneer Mercantile Co., 20th and Eye Sts. Phone: 4500. Power: 1,000 watts on 1550 kc. Affiliation: Mutual Broadcasting System; Don Lee Broadcasting System. Opened: Feb. 13, 1935.

President: Frank Schamblin. Station manager: Leo Schamblin. Commercial manager: E. McCaffrey. Program director:

Curtis Sturm. Chief engineer: Leo Jarvis. Artists bureau head: Fred Finch. Publicity director: Murray Arnold.

Rep: William G. Rambeau. News: UP. Seating facilities: 75 persons. Merchandising: Commercial department renders a service; supply data on market conditions and distribution. Foreign language programs: None on station currently. Artists bureau: Maintained nominally only. Base rate: \$45.

Copy restrictions: Wine and beer accepted; no other alcoholic beverages; copy must be "ethical in every respect."

KRE, BERKELEY

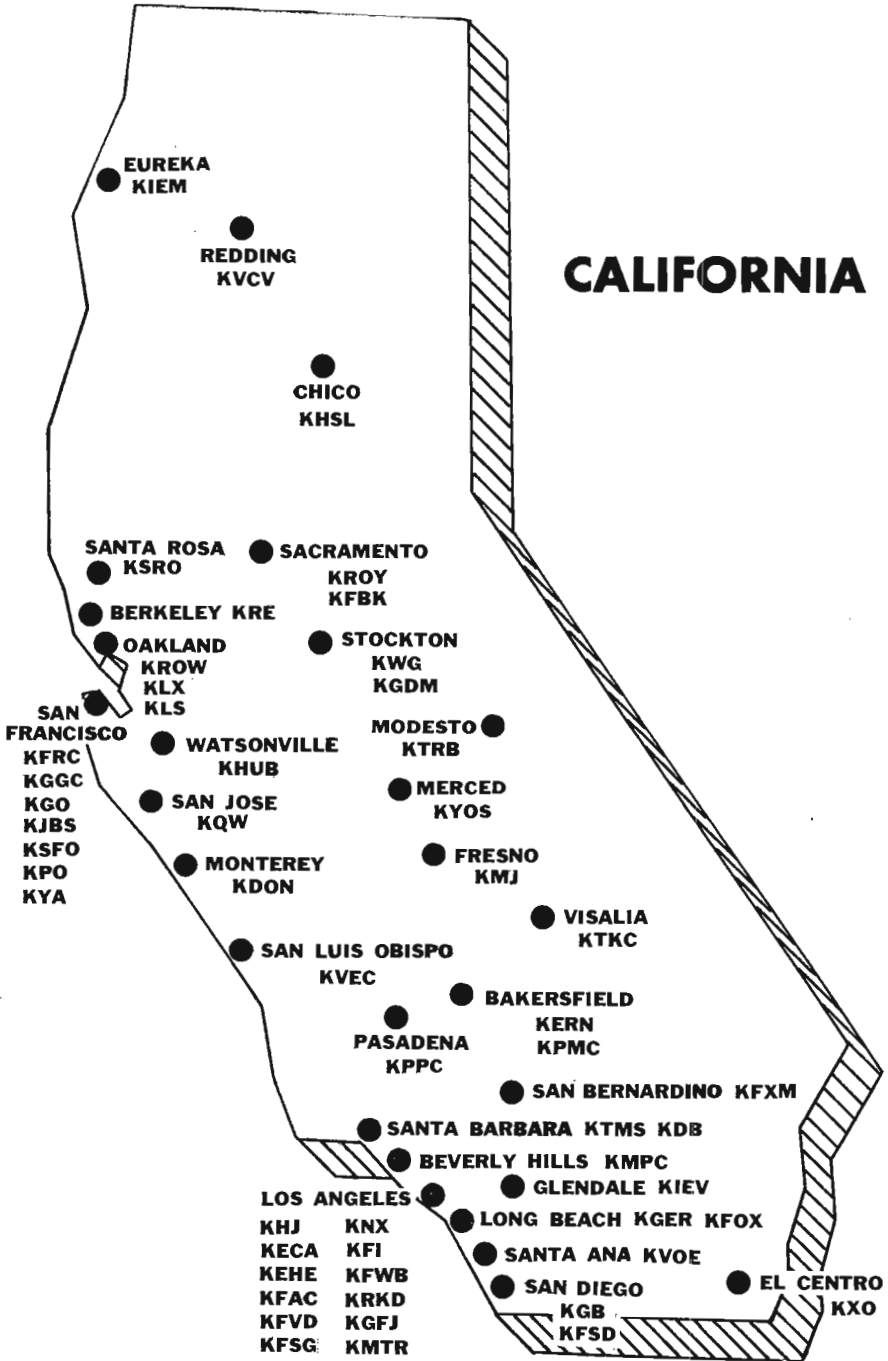
Operator: Central California Broadcasters, Inc., 2337 Shattuck Ave. Phone: Berkeley 7713. Power: 250 and 100 watts on 1370 kc. Affiliation: None. Opened: 1922.

Director, station manager: Arthur Westlund. Commercial manager, program director: M. Donald Hambly. Chief engineer: K. Gordon Morrison. Musical director: Harold S. Hawley. Publicity director: Fred Macpherson.

Rep: None. News: INS. Seating facilities: None. Merchandising: Dealer contacts, window displays, newspaper tie-ins, photographs gratis; special services charged for. Foreign language programs: Semi-restricted; occasional Italian and Portuguese programs; foreign language business not solicited generally. Artists bureau: None. Base rate: \$62.75.

Copy restrictions: Average single commercial restricted by management to about 1 minute; beer and wines accepted;

CALIFORNIA



no hard liquor; patent medicines and health services accepted only at discretion of the management.

KMPC, BEVERLY HILLS

Operator: Beverly Hills Broadcasting Corp., 9631 Wilshire Blvd. *Phone:* Oxford 6211. *Power:* 500 watts on 710 kc. *Affiliation:* Southern California Network. *Opened:* Feb. 19, 1927.

President: G. A. Richards. *Vice-president, general manager:* Leo B. Tyson. *Program director:* Baron Von Egidy. *Chief engineer:* Roger Love. *Publicity director:* Dick Conner.

Rep: None. *News:* INS. *Seating facilities:* Studio, 150 persons. *Merchandising:* Mail 100 letters free of charge; other services, as desired by sponsor, rendered at actual cost. *Foreign language programs:* Not accepted. *Artists bureau:* None. *Stock:* Entirely owned by G. A. Richards (WJR, Detroit; WGAR, Cleveland). *Base rate:* \$45.

Copy restrictions: Commercial announcements limited to 100 words; time signals limited to 75 words; not over 15% of any program period may be occupied by advertising; accept beer and wines; no hard liquors.

KHSL, CHICO

Operator: Golden Empire Broadcasting Co., Golden Empire Bldg. *Phone:* Chico 237. *Power:* 250 watts on 1260 kc. (to local sunset). *Affiliation:* None. *Opened:* April 17, 1935. (Note: same operator controls KVCV, Redding.)

President, general manager, commercial manager, program director, publicity: Harold Smithson. *Chief engineer:* Henry Davis. *Musical director:* Maxwell Sypher.

Rep: None. *News:* INS. *Seating facilities:* Studio, 100 persons. *Merchandising:* No service listed. *Foreign language programs:* Not accepted. *Artists bureau:* None. *Stock:* Principal holders are Harold Smithson, William Schield, and Sydney R. Lewis. *Base rate:* \$40 weekdays; \$50 Sundays.

Copy restrictions: Beer accepted; no wines or other alcoholic beverages; no patent medicine advertising accepted; no announcements on Sundays; all copy subject to station manager's approval.

KXO, EL CENTRO

Operator: E. R. Ireby and F. M. Bowles, 793 Main Street. *Power:* 100 watts on 1500 kc.

Base rate: \$7.00 (¼ hr.).

No other information available after repeated requests.

KIEM, EUREKA

Operator: Redwood Broadcasting Co., Inc., Vance Hotel. *Phone:* 93. *Power:* 500 watts on 1450 kc. *Affiliation:* None. *Opened:* May, 1933.

General manager, chief engineer: Wm. B. Smullin. *Commercial manager:* William B. Smullin. *Program director:* Cliff Johnson. *Musical director:* Dean Metcalf.

Rep: John Blair. *News:* UP. *Seating facilities:* 100 persons. *Merchandising:* Complete service offered in the case of sustained campaigns. *Foreign language programs:* Accept Portuguese and Italian programs. *Artists bureau:* None. *Stock:* principally held by H. H. Hanseth, William B. Smullin and Cliff Johnson. *Base rate:* \$60.

Copy restrictions: Accept beer and wine; no hard liquor or patent medicines; no announcements longer than 100 words; all copy subject to station approval.

KMJ, FRESNO

Operator: The McClatchy Broadcasting Co., Fresno Bee Bldg. *Power:* 1,000 and 500 watts on 580 kc.

Reps: Joseph Hershey McGillvra, New York, Chicago; Walter Biddick Co., Pacific Coast. *Base rate:* \$120.

No other information available after repeated requests.

KIEV, GLENDALE

Operator: Cannon System, Ltd., 701 E. Broadway. *Power:* 250 watts on 850 kc (daytime). *Affiliation:* None. *Opened:* 1933.

President: David H. Cannon.

Rep: None. *Base rate:* \$25.

No other information available after repeated requests.

KFOX, LONG BEACH

Operator: Nichols & Warinner, Inc., 220 E. Anaheim St. *Phone:* 672. *Power:* 1,000 watts on 1250 kc. *Affiliation:* Southern California Network. *Opened:* 1924.

Owner & president, program director: Hal G. Nichols. *Commercial manager:* Lawrence W. McDowell. *Chief engineer:* Lawrence B. Weston.

Rep: Joseph Hershey McGillvra. *News:* INS. *Seating facilities:* None. *Merchandising:* Retains National Research Bureau, Inc. *Foreign language programs:* Not accepted. *Artists bureau:* None. *Stock:* Held by Hal G. Nichols. *Base rate:* \$100.

Copy restrictions: Beer and light wines only accepted, providing programs do not come between 5 and 8:30 p.m.; commercial copy can't exceed 25% of program

LOS ANGELES?

KFI

50,000 Watts

NBC Red Network

COMPLETE DOMINATION
OF THE ENTIRE PACIFIC SOUTHWEST

KECA

5,000 Watts (1,000 Watts Night)

NBC Blue Network

CONCENTRATED COVERAGE
OF LOS ANGELES COUNTY AND ITS
2,667,000 PEOPLE

Barle C. Anthony, Inc.

RADIO DIVISION

LOS ANGELES • CALIFORNIA

EDWARD PETRY & COMPANY

National Sales Representatives