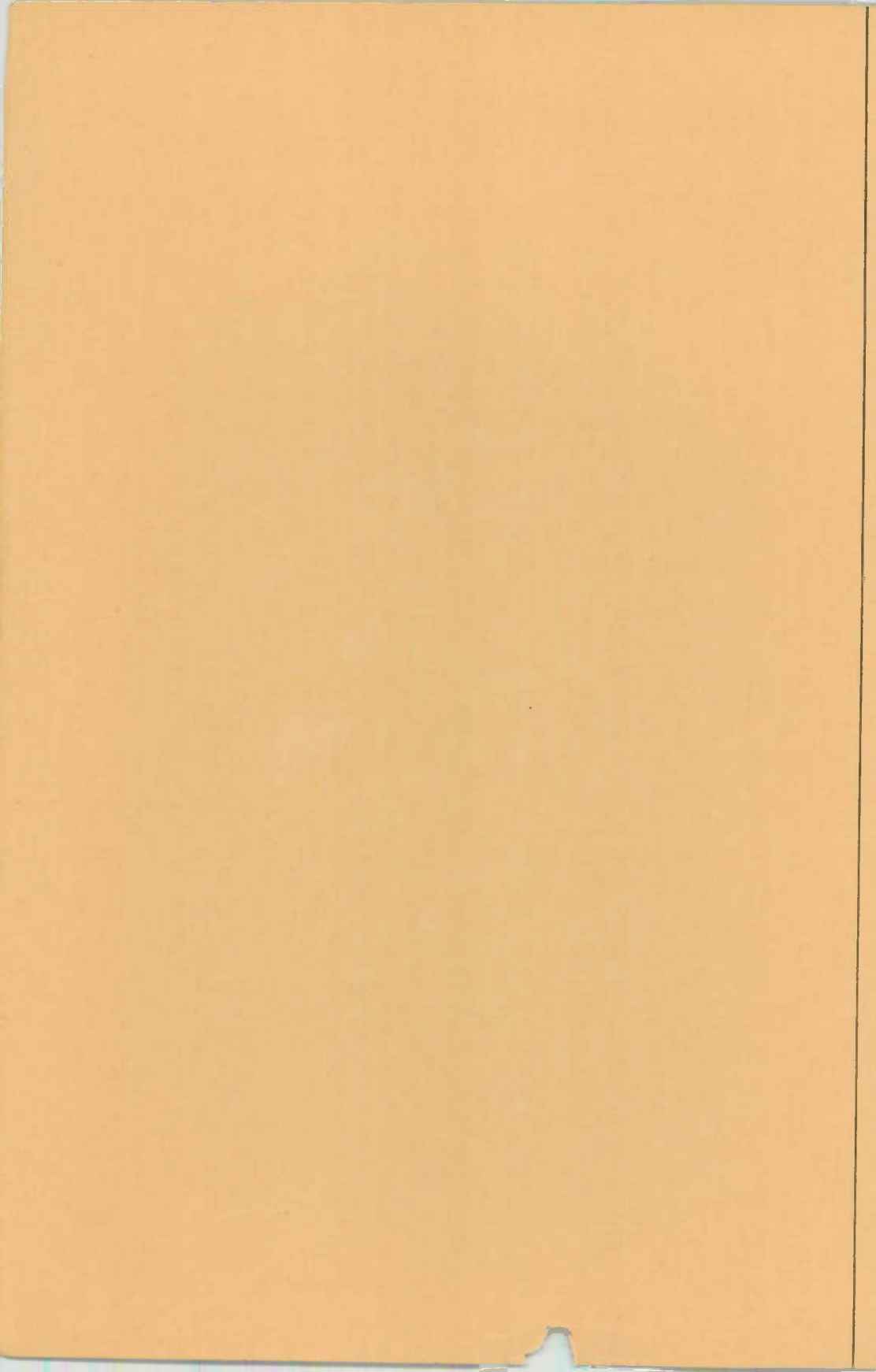


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**JOURNAL OF
BROADCASTING**

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JOURNAL OF BROADCASTING

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THE CANON 35 CONTROVERSY

Appropriately, this first issue features the continuing struggle of radio and television for full equality with the press in access to judicial proceedings. This year, 1957, marks the beginning of a third decade of "second-class citizenship" for the broadcasting industry. Twenty years ago, following the excessive publicity attending the Hauptmann trial, the House of Delegates of the American Bar Association added Canon 35 to its Canons of Judicial Ethics, condemning the presence of broadcasters and photographers in the courtroom. For the most of the ensuing period, the broadcasting industry has waged a vigorous fight for the repeal or modification of Canon 35. Some progress has been made, but setbacks have occurred with discouraging frequency. Today, in nearly a score of states, Canon 35 has been officially adopted by the respective state bar associations. In federal courts, Rule 53 of the Federal Rules of Criminal Procedure for United States District Courts prohibits any broadcasting from a federal courtroom.

To combat this situation, the broadcasting industry has made heroic efforts to convince the bar that Canon 35 is both outmoded and inequitable. Test broadcasts were conducted at the American Bar Association Convention in August, 1955 (for a complete account, see J. Frank Beatty, "The Silent Witness," *Broadcasting-Telecasting*, 49:57-60, August 29, 1955). In December of the same year, KWTX-TV, Waco, Texas, pioneered in televising for the first time a murder trial in its entirety (for full details, see the committee report of the Waco-McLennan County Bar Association, "Courtroom Television," *Texas Bar Journal*, 19:73-4, February, 1956).^{*} After a lengthy hearing and a series of demonstrations, the Colorado Supreme Court handed down a decision in 1956 which was hailed as a major victory for the broadcast media although it did not wholly sustain the broadcasters' position (text excerpted in *Broadcasting-Telecasting*, 50:50-1, March 5, 1956). More recently a very

^{*}KWTX-TV prepared a 45-minute sound film on the Waco trial which is reportedly available on loan from William E. Pool, State Bar of Texas, or Waco-McLennan County Bar Association, P. O. Box 118, B. U. Station, Waco, Texas.

successful test broadcast was conducted at the California State Bar Convention in September, 1956.

These are milestones of progress. But Canon 35 still stands. To date, although now fully cognizant of the problem, the American Bar Association has taken no direct action. In the following pages are reported the complete text of the controversial Canon, the summation of the broadcasters' arguments prepared by Justin Miller, and an editorial reply by the American Bar Association Journal (appearing in the same number of the ABAJ as Miller's article). Judge Miller, president of the National Association of Radio and Television Broadcasters from 1945-1951 and presently legal consultant to the NARTB, has served as industry advocate in the Canon 35 debate for more than a decade and is responsible for much of the vigor and force of the industry struggle for recognition and equality.

—*The Editor.*

CANON 35: IMPROPER PUBLICIZING OF COURT PROCEEDINGS*

Proceedings in court should be conducted with fitting dignity and decorum. The taking of photographs in the court room, during sessions of the court or recesses between sessions, and the broadcasting or televising of court proceedings are calculated to detract from the essential dignity of the proceedings, district the witness in giving his testimony, degrade the court, and create misconceptions with respect thereto in the mind of the public and should not be permitted.

Provided that this restriction shall not apply to the broadcasting or televising, under the supervision of the court, of such portions of naturalization proceedings (other than the interrogation of applicants) as are designed and carried out exclusively as a ceremony for the purpose of publicly demonstrating in an impressive manner the essential dignity and the serious nature of naturalization.

*Full text of Canon 35 of the Canons of Judicial Ethics of the American Bar Association, adopted September 30, 1937; amended September 15, 1952.

THE BROADCASTERS' STAND: A QUESTION OF FAIR TRIAL AND FREE INFORMATION*

BY JUSTIN MILLER

The statement in Canon 35—" . . . the broadcasting or televising of court proceedings are calculated to detract from the essential dignity of the proceedings, distract the witness in giving his testimony, degrade the court . . . and should not be permitted"—is incorrect; as applied to broadcasting, both radio and television, when performed with modern facilities by trained personnel.

The distraction of a witness in giving his testimony is a relative matter. Many of the normal incidents of courtroom procedure are highly distracting to witnesses. Restrictions imposed by the rules of evidence, reprimands administered by the judge, searching cross-examination, the scrutiny of jurors and of the courtroom audience may all be very distracting. Compared with these normal incidents of courtroom procedure, the effect upon the witness—of broadcasting, properly performed—would be infinitesimal, even assuming he knew it was taking place.

The statement in Canon 35 which asserts that the broadcasting of court proceedings is calculated to create misconceptions with respect to the court "in the mind of the public," is incorrect, both in fact and in theory, when applied to broadcasting—either radio or television—performed with modern facilities, by properly trained personnel, under the control of the trial judge.

Prohibition of the broadcasting of proceedings of any public trial would be a violation of the Constitution, except upon a finding, by the trial judge, that it was necessary to do so—in *that particular case*—to insure the orderly proceeding required by the due process clause.

*Digested from "Should Canon 35 Be Amended? A Question of Fair Trial and Free Information," *American Bar Association Journal*, 42:834-7, September, 1956. See also, in the same issue, pages 838 and 843 for the views of the press and the bar.

Now, with the foregoing fundamental propositions in mind, let us examine the arguments which are made in support of Canon 35. Most of these arguments are based upon the major premise of the Canon which—whatever its original virtue—is now clearly erroneous. To deny the potentialities of courtroom broadcasting, today, because of the inadequacies of radio broadcasting twenty-five or thirty years ago, or of television broadcasting, even eight or ten years ago, would be . . . unreasonable. . .

No one who witnessed the television demonstrations—of the House of Delegates and of the Section of Judicial Administration—at the 1955 American Bar Association meeting in Philadelphia could honestly and sincerely contend that broadcasting, so conducted, is calculated to do what Canon 35 alleges. . . The Philadelphia demonstration was made with only the lights normally installed in the meeting rooms where it occurred. The personnel in charge were inconspicuous and inaudible; they were men experienced in broadcasting church services—occasions when it is just as necessary to insure dignity and orderly procedure as in a courtroom. The broadcasting facilities were concealed from the participants in the meetings. Some participants were unaware that the demonstrations were going on. . .

More recently, a demonstration of broadcasting—both radio and television—was given in the Supreme Court of Colorado; a demonstration in which no equipment was used in the courtroom except microphones, so small and so concealed, that the judges could hardly see them, even when attention was directed to them. The lenses of the cameras could be seen by the judges, through small apertures in a panel placed in a doorway in the rear of the courtroom; but were unseen by the other participants. There were no operators of the broadcasting equipment in the room; there was no noise accompanying the demonstration; the noise of the self-winding courtroom clock was particularly noticeable in contrast.

Canon 35 . . . An Inconsistency

These repeated demonstrations of broadcasting's advance in techniques and personnel is reflected also—strange as it may

1) NM

2) Specific Enzymes
Example: Digestion
Inhibitors

3) Cationic Anions

4) Brooklyn Garage

10% Off Any Purchase

With Coupon. Excludes Dog & Cat Food & Grooming.

Not Valid with any other offer or coupons

Expires: 2/15/05

65

Name: _____

Address: _____

Zip Code: _____

Phone: _____

seem—in the second sentence of Canon 35, which was adopted as an amendment in 1952. This amendment permits the broadcasting of naturalization proceedings in courtrooms, for the expressed “purpose of publicly demonstrating in an impressive manner the essential dignity and the serious nature of naturalization.” As too frequently happens when laws are amended, no sufficient attention is given to restatement of the original provisions. Here we are confronted with the incongruous situation that the first sentence of Canon 35 declares, unequivocally, that “the broadcasting or televising of court proceedings is calculated to detract from the essential dignity of the proceedings, . . . and creates misconceptions with respect thereto in the mind of the public. . .”; and then in the second sentence authorizes the use of broadcasting for *demonstrating to the public in an impressive manner the essential dignity and serious nature of court proceedings. . .*

The noise and confusion, caused by the hundreds of reporters who swarmed around the courthouse at the Hauptmann trial in 1935 were indeed calculated to destroy the essential dignity of the proceedings. Presumably, it would be possible for the same thing to happen today, if the trial judge and his court officers were willing to permit it, and—in the case of broadcasting—if the personnel were untrained for their work. But the situation has changed completely in the last twenty years. Broadcasters have adopted their own canons of ethics for both radio and television and are as much concerned with their enforcement as are lawyers and judges with theirs. . .

Perhaps in no respect has there been more marked improvement—growth and maturity—than in the handling of news of public events. . . For example, would anyone suggest lack of dignity in the televised portrayal of the formal portions of the last Presidential Inauguration; the coronation of Elizabeth II; the Pontifical Christmas Mass from the Vatican last December? Do we hear complaints from the participants, or from viewers, of services in the churches and cathedrals of this country, joint sessions of the two Houses of Congress, Cabinet meetings, Presidential news conferences? We need only to remember such programs to remind ourselves of the quality of present-day broadcasting performance, now taken

for granted as the rightful privilege of the American people. Would anyone suggest that such reporting of public events creates misconceptions with respect thereto "in the mind of the public and should not be permitted"?

To the extent, then, that arguments in favor of Canon 35 depend upon the false premise of fact, which is set out in the Canon, and the *non sequitur* which follows it, those arguments must fail. There are a number of other arguments, which are legal or quasi-legal in character; some of which depend upon the false premise and others which do not.

Thus, it is contended, directly or by implication, that broadcasting does not come within the scope of the First and Fourteenth Amendments. The theory of this argument is, presumably, that nothing except speech and press—as known in 1787—is covered, today, by the Constitution. A closely collateral contention is that broadcasting is an "entertainment" medium; and that the constitutional provisions were not intended to insure freedom of communication for entertainment purposes. Both arguments have been thoroughly repudiated both by Congress and by the Supreme Court.

When Congress enacted the Communications Act, it anticipated these arguments and rejected them, by the provisions of Section 326 thereof: "Nothing in this Act shall be understood or construed to give the Commission the power of censorship over the radio communications or signals transmitted by any radio station, and no regulation or conditions shall be promulgated or fixed by the Commission which shall interfere with the right of free speech by means of radio communication."

Both Congress and the Supreme Court have consistently interpreted the Constitution in such manner as to make it applicable to present-day conditions; in some instances extending the scope of its provisions to cover situations of which the Forefathers could not possibly have had knowledge. Specifically, the Supreme Court has held that speech and press as contemplated by the First Amendment—and as extended by the Fourteenth Amendment¹ comprehends every sort of publica-

¹*Burstyn v. Wilson*, 343 U.S. 495, 500.

tion which affords a vehicle of information and opinion, including, as well, circulation and distribution.² Thus, the following are included: the carrying of signs or banners;³ displaying a flag;⁴ sound amplification devices;⁵ ringing doorbells;⁶ broadcasting and motion pictures.⁷

The Supreme Court of the United States has been equally explicit in rejecting the argument that freedom of communication does not include the communication of entertainment. A good example is found in *Winters v. New York*, 333 U.S. 507, 510, where the Court said:

We do not accede to appellee's suggestion that the constitutional protection of a free press applies only to the exposition of ideas. The line between the informing and the entertaining is too elusive for the protection of that basic right. Everyone is familiar with instances of propoganda through fiction. What is one man's amusement, teaches another's doctrine. Though we see nothing of any possible value to society in these magazines, they are as much entitled to the protection of free speech as the best of literature.⁸

In several cases the Supreme Court of the United States, and other courts as well, have called attention to the fact that, sometimes, highly important reforms have been effected by the use of fiction. In the days when freedom of speech and press was severely abridged by governmental action, sometimes the only way to combat the "oppressor's wrong . . . the law's delay, the insolence of office" was through song and verse and satire. Entertainment? Yes, indeed! But much more than entertainment, as history now clearly indicates. The writings of Charles Dickens — fiction-entertainment — have often been credited with the reform of judicial administration in England; when the laymen of that country, frustrated and disillusioned by the inaction of judges and lawyers, proceeded themselves, to secure the necessary legislative reforms.

²*Lovell v. Griffin*, 303 U.S. 444, 452.

³*Thornhill v. Alabma*, 310 U.S. 88, 99.

⁴*Stromberg v. California*, 283 U.S. 359.

⁵*Saia v. New York*, 334 U.S. 558, 561.

⁶*Martin v. Struthers*, 341 U.S. 622.

⁷*Public Utilities Commission v. Pollack*, 343 U.S. 451;

United States v. Paramount Pictures, 343 U.S. 131, 166;

Burstyn v. Wilson, 343 U.S. 495, 502;

Superior Films, Inc. v. Department of Education, 346 U.S. 587.

⁸*Cf. Hannegan v. Esquire*, 327 U.S. 146, 153, 158, 90 L.ed. 586, 590, 593, 55 S. Ct. 456.

Broadcasting . . . An Information Medium

But it is not necessary to rely upon the applicable law, as heretofore stated, to meet the argument. Broadcasting is not only an entertainment medium, but a news and information medium in every sense. It brings to the people newscasts, religious services, sports, public events, financial news, news of labor and business, political discussions, education, comedy, advertising, drama and many other special features. In all these respects broadcasting shares, and serves, a common public interest with the press and does it so well and so entertainingly that there are over 3700 radio and television stations in this country bringing programs to over 130 million receiving sets in use by the people of the United States. . . .

Another legal argument in support of Canon 35 is based upon the assumed violation of the "right of privacy" of participants in the trial. Some statements upon the subject assume a constitutional basis for such a right. To the extent that the Fourth Amendment bars the use, in federal courts, of evidence obtained by means of illegal search and seizure, and to the extent that the Fifth Amendment protects a person from being compelled to be a witness against himself, a measure of privacy is insured to an accused person. However, the full extent of that protection is that, upon proper objection made to evidence offered, it will be excluded if it was illegally obtained; and that, if the witness declines to answer a question which would force him to be a witness against himself, he will not be required to answer. Obviously, neither of these provisions prevents the bringing of the person to trial or the reporting of court proceedings which attend such a trial.

The argument that a right of privacy derives from the due process clause has also been rejected by the Supreme Court.⁹ Although the due process clause reaches back into the common law for definition, as to its meaning and its scope, it avails nothing in the present controversy, because the right of privacy, as here contended for was unknown to the common law.¹⁰ In-

⁹*Public Utilities Commission v. Pollak*, 343 U.S. 451, 461, 464-5. *Cf. American Communications Assn. v. Douds*, 339 U.S. 382, 401.

¹⁰*Elmhurst v. Pearson et al.*, 153 F. 2d 467, *Sidis v. F-R Pub. Corp.*, 113 F. 2d 806, 809, *Donahue v. Warner Bros. Pictures*, 194 F. 2d 6, 11-12.

stead it is a thing of comparatively recent origin,¹¹ (4 *Harvard Law Review* 193) which depends upon one of three bases, breach of contract, breach of trust, or constitutional or statutory enactment. It is not necessary to analyze or annotate these three bases because under whichever one is followed in a given state, there is no right of privacy in the case of a person who becomes the subject of a legitimate news event, portrayed by one of the media of public information, whether that person be a willing or unwilling participant in the event. This is particularly true of a public event, and even more especially of a public governmental proceeding.

In a recent United States Court of Appeals case, interpreting a Utah statute in its application to a motion picture, the Court stated: "If the statute undertook to restrict or forbid the publication of matters educational or informative or strictly biographical in character, or the dissemination of news in the form of a newsreel or otherwise, it would be open to challenge on the ground of objectionable restraint upon the freedom of speech and press."¹² In the recent case of *Elmhurst v. Pearson*, 153 F. 2d 467, decided by the United States Court of Appeals for the District of Columbia Circuit, it was held that a radio news commentator was privileged to discuss the private life of a person on trial as a defendant in a criminal case; that the defendant's misfortune in being a defendant in such a case made him the object of legitimate public interest and destroyed any right on his part "to be let alone". . .

A careful search of the authorities has failed to reveal a single case which has applied the right of privacy concept to the communication of news concerning a public trial, by means of photography or otherwise.

A Public Trial . . . A Personal or Public Right?

Another favorite argument in support of Canon 35 is that, because the right of a defendant in a criminal case to a public trial is guaranteed by the Sixth Amendment, the right has no existence otherwise in either civil or criminal cases; that it is

¹¹Warren and Brandeis, "The Right to Privacy," 4 *Harvard Law Review* 193.

¹²*Donahue v. Warner Bros. Pictures*, 194 F. 2d 6, 13.

a right exclusively of the defendant and not of the public; that it may be waived by the defendant, in which case the public can be excluded from the trial; that, if the defendant elects to have a public trial, the judge may control the admission or exclusion of persons from the courtroom in his absolute discretion. This argument cannot stand up under analysis.

Although the Sixth Amendment does guarantee to an accused person in a federal court, the right to a public trial, that is not, by any means, all the law upon the subject. The Ninth Amendment provides, "the enumeration in the Constitution of certain rights shall not be construed to deny or disparage others retained by the people." One of the most precious rights of the people is that of public trials; a right which has been recognized by the common law since the demise of Star Chamber. The explanation given by such authorities as Blackstone, Bentham, and later Wigmore, for turning the light on court proceedings revealed concern for the public interest even more than for the interest of an accused in a criminal case.

These authorities explained that the public interest required that the people should see and hear court proceedings in order that they might know how the participants—including the judges—behaved themselves, thus learning about their government and acquiring confidence in their judicial remedies; that it was in the public interest—in all classes of cases—that the witnesses should give their testimony in public, in order that key witnesses, unknown to the parties, might be induced thereby voluntarily to come forward and give important testimony; that witnesses, knowing they were subject to the attention and scrutiny of the public at large, would be more apt to tell the truth. There was no intention of preventing accused persons or witnesses from being "distracted" by such scrutiny. On the contrary, it was highly desirable that they should be aware that the world at large—limited in those days by the capacity of the courtroom—was watching them and checking the truth or falsity of their testimony.¹⁸

¹⁸³ Blackstone *Commentaries*, Ch. 22, Sec. 496 *373; Bentham, *Rationale of Judicial Evidence*, B. II, Ch. X (1827); 6 Wigmore *On Evidence*, 3d Ed. (1940) Sec. 1834; Cf. *Re Oliver*, 333 U.S. 257, 270, 286, 92 L. ed. 682, 692; 3 Story, *Const.* 1785.

When the Sixth Amendment was written, it picked up *only one* of the reasons for public trials and specified that the accused should benefit therefrom. There was no intention to deny other benefits or other rights and, no doubt, when some members of the Convention called attention to the maxim of legislative interpretation *expressio unius est exclusio alterius*—the expression of one thing implies the exclusion of another—the delegates were careful to avoid such an interpretation, by writing the Ninth Amendment.

Attorneys for accused persons have been zealous in urging the right of public trial, in their behalf. Judges have been solicitous of the rights of defendants and many decisions have been written in interpretation of the Sixth Amendment. As too frequently happens, the rights of the people, generally, are not presented to the courts. Perhaps this is the reason why there are so few reported cases, which define or explain the right of the people that trials in their courts shall be public. Perhaps the reason is to be found in the general assumption—upon the part of lawyers and judges familiar with the common-law—that this right of the people, and the reasons for it, are so well understood as to make such definition or explanation unnecessary.

Fortunately there is a comparatively recent decision of the Supreme Court of the United States which states the right of the people bluntly and succinctly. In *Craig v. Harney*, 331 U.S. 367, 374, the Court said: "A trial is a public event. What transpires in the courtroom is public property . . . Those who see and hear what transpires can report it with impunity. There is no special perquisite of the judiciary which enables it, as distinguished from other institutions of democratic government to suppress, edit or censor events which transpire in proceedings before it." The right of the people in this respect was recognized more recently in the opinion of Mr. Justice Frankfurter, in *Maryland v. Baltimore Radio Show*, 338 U.S. 912, 920: "One of the demands of a democratic society is that the public should know what goes on in courts by being told by the press what happens there, to the end that the public may judge whether our system of criminal justice is fair and right." What a travesty it would be if accused persons had power, by virtue

of the Sixth Amendment—perhaps with the connivance of pliant judges—to close the courts of the people by waiving public trials; thus preventing them from judging “whether our system of criminal justice is fair and right.” Recognizing these dangers, the Court of Appeals of Ohio recently allowed a writ of prohibition to prevent enforcement of an order excluding the public from a criminal trial; stating that while the defendant could waive his constitutional right to a public trial, and had done so, he could not waive the right of the people to insist upon a public trial.¹⁴

In summary, the effect of the argument, thus made in support of Canon 35, would be that the Sixth Amendment not only guaranteed to accused persons the right of public trial, but, also, abolished the corresponding right of the people; thus giving to the Sixth Amendment status superior to the Ninth and Fourteenth. At this point, obviously, the argument reduces itself to an absurdity. Presumably, no one would openly support such a proposition. There are many rights not found in the first eight Amendments—or in the original Constitution itself—which are recognized daily in our courts. The well-known right of self-defense is a good example. Ironically, another is the very right of privacy which has been projected as an argument in favor of Canon 35.

It is significant, in this connection, that the Supreme Court established the right of an accused person to a public trial in a state court, not upon the authority of the Sixth Amendment, but rather of the due process clause of the Fourteenth Amendment, which in turn looked to the common law and to the historically universal practice in the United States.¹⁵

In *Wolf v. Colorado*, 338 U.S. 25, 27, the Supreme Court said that due process “is the compendious expression of *all those rights* which the courts must enforce because they are basic to our free society.” In *Powell v. Alabama*, 287 U.S. 45—as well as in a number of later cases—the Supreme Court has upheld the right of an accused to the benefit of counsel in state courts not because of the Sixth Amendment, but because

¹⁴*E. W. Scripps Co. v. Fulton*, Ohio App. 125 N.E. 2d 896.

¹⁵*Re Oliver*, 333 U.S. 257.

under the due process clause of the Fourteenth Amendment "the right involved is of such character that it cannot be denied without violating those fundamental principles of liberty and justice which lie at the base of all our civil and political institutions."

It would be hard to find language more appropriate to describe the right of the people to see and hear, and know, what goes on in their courts, than "those fundamental principles of liberty and justice which lie at the base of all civil and political institutions" and "which the courts must enforce because they are basic to our free society." The broadcasters respectfully contend that the best and most effective way to let the public know what goes on in courts is by radio and television broadcasting.

A similar argument is made with respect to civil cases where, it is said, there should be no requirement of public trial, on the theory that the controversy is solely one of private interest, between private individuals, concerning their private affairs. This point is covered also by the authorities previously cited to show the common law and practice with respect to public trials and their incorporation into the law of this country through the due process clause of the Fifth and Fourteenth Amendments.

Of equal importance perhaps is this disturbing revelation of failure to comprehend the nature of our government. The idea that the court when trying a civil case is a sort of country club—to which only the privileged members of the licensed bar can come and bring their clients—completely repudiates the fundamental concept of the court as one of the three branches of government, a branch of the government which is intended for the service of all the people, which is supported by the taxes paid by all the people, which is presided over by judges elected by the people, in buildings erected upon public land, from public funds, whose supporting personnel is paid from public funds, and to which other persons not necessarily privy to the affairs of the litigants may be required to come as jurors or at witnesses, upon subpoenas issued by the court, to help solve the so-called private controversies.

The argument was answered by the Supreme Court in *Craig v. Harney*, previously cited. But it is well for us to keep always in mind the much sharper injunction of Chief Justice Stone, in *New York Central R.R. Co. v. Johnson*, 279 U.S. 310, 318-319, where he said:

A trial in court is never, as respondents in their brief argue this one was "purely a private controversy . . . of no importance to the public." The State whose interest it is the duty of the court and counsel alike to uphold, is concerned that every litigation be fairly and impartially conducted. . . The public interest requires that the court of its own motion, as is its power and duty, protect suitors in their right[s].

A non-legal argument, closely related to the one previously dissected, is that the desire to broadcast public trials is motivated, merely, by a desire to satisfy "the morbid curiosity of idle, vulgar people" . . .

In response to this argument, the broadcasters find themselves playing the traditional role of the free press in insisting and explaining that in this country the courts belong to the people; that under our democratic concept of a republican form of government, the people must be continually informed about the functioning of our courts as well as the other branches of government. It is highly inconsistent to complain of the ignorance and apathy of voters; then, deliberately to close the sources of information; thus making it impossible for them to see and know. We should be grateful for any evidence of curiosity upon the part of our people concerning the operations of government. Particularly, this would seem to be true of lawyers and judges who work so laboriously to enlist the interest and efforts of laymen in improving the administration of justice. . .

The broadcasters contend that whenever a trial is public, they have as much right to be present and report the news thereof as any other medium of communication. They have expressed their willingness—when the question has been raised—to enter into pooling agreements which make it unnecessary to bring excessive equipment into the courtroom; and, in other ways to abide by "ground rules" imposed by the trial judge in advance of the trial.

Broadcasters do not disparage in any way the other media of communication. Instead, they insist that *all* the media have

an equal right to be present and to report—each in its own way—the proceedings of the court; provided they comply with instructions of the trial judge as to the “ground rules” necessary to insure an orderly procedure. . . .

This brings us to consideration of another curious argument which is sometimes made in support of Canon 35, *i.e.*, that the whole trial would not be broadcast, hence that it would be unfair to permit the broadcasting of any part of it. The argument seems incongruous on its face—in view of the fact that no other form of reporting court proceedings, except the official transcript, purports to be complete. . . .

Consider the nature of reporting which takes place, customarily, concerning court procedure; and first, the reporting done by the typical member of a courtroom audience. He is, of course, usually untrained in the law—substantive or procedural—and unfamiliar with the techniques of selecting, editing and transmitting news. He sits through portions of the trial; he reports what *he* sees and hears. This is conditioned by his own inexperience; much of what he sees and hears is interrupted by the physical activities which go on in the courtroom and by the whispered conversation of his friends. When he leaves the courtroom, he tells his relatives, friends, and any others who will listen to him what he *thinks* has been going on in the courtroom. To say that such reporting is bound to be superficial is merely to emphasize the obvious. . . .

Consider the reporting done by the press. Here we get more or less skilled observers, usually working against deadlines, in and out of the courtroom, frequently missing the significance of particular evidence, or, even more probably, failing to understand the rulings of the court. As was said by the Supreme Court in *Craig v. Harney, supra* (page 374), concerning publications alleged to be contemptuous:

The articles . . . were partial reports of what transpired at the trial. They did not reflect good reporting, for they failed to reveal the precise issue before the Judge. . . . In that sense the news articles were by any standard an unfair report of what transpired. But inaccuracies in reporting are commonplace. *Certainly a reporter could not be laid by the heels for contempt because he missed the essential point in a trial* or failed to summarize the issues to accord with the views of the Judge who sat on the case.

Where court proceedings are photographed—unless for television or newsreels—they can be no more than “still shots” of particular participants, or of the courtroom scene, frequently of the “candid camera” variety which emphasize, out of all proportion, idiosyncracies of the persons photographed. When a case is “covered” by specialists, looking for “human interest”—as is true of the “sob sister” approach—the result cannot fail to be a distorted, over-emphasized presentation which usually misses, completely, the merits of the case.

Now, with the foregoing considerations in mind, compare what happens when proceedings are broadcast. To the extent that *any* broadcasting takes place it will be an *accurate, faithful* presentation of what goes on in the courtroom. To the extent that any part of a trial is televised the picturization will be in proper perspective; it will show, to the outside public, exactly what each participant looks like; how he acts; his changing expressions; the reactions of the jury, of the witnesses; the sincerity or falsity of advocacy. In this connection, it is pertinent to remember the old Chinese maxim: One picture is worth ten thousand words.

One of the best established principles of appellate procedure is that a determination made by a judge during the trial will not be disturbed—except for obvious error of law—because the trial judge was in a position to see the witness and judge the forthrightness of his testimony; to observe the jury; to note the conduct of counsel; to determine the reactions of each toward the other. And this principle obtains even though men of long experience in court work are well aware that a trial judge can, himself, by the various devices of voice, speech, emphasis in making a ruling, or by studied pause or hurried reading of an instruction to the jury, convey widely varied meanings; while the record, in cold print, may convey but one certain meaning.

The report of the Special Committee of the American Bar Association in 1937 contained this significant statement:

There is entire unanimity among the members of this joint committee in believing that judges like other public officers must expect to have their conduct subjected to the freest criticism. Good judges welcome such criticism and slothful and incompetent judges should have it, whether they welcome it or not. [858].

The important question is how best to reveal such conduct as a basis for fair criticism. We believe that broadcasting—especially television—is much better adapted to that end, than any other medium.

This brings us to another argument, usually made orally, but which seems to be very persuasive to lawyers and judges, *i.e.*, that, assuming broadcasting of court proceedings, trial judges—hungry for publicity—will permit the use of their courtrooms for the purpose of aggrandizing themselves. This, of course, is one of those difficult problems of public office which is hard to answer in general terms. We recognize that in jurisdictions where judges are required to go to the electorate every so often for a continuance in office—and considering the relative difficulty which judges have of campaigning, compared with candidates for other offices—opportunities for publicity sometimes are eagerly sought. That some of this is entirely legitimate cannot be denied. That some highly reputed judges indulge in such publicity is equally apparent. The popular, witty speaker, the affable participant in bar association meetings, the contributor to worthwhile civic activities, sometimes goes faster and farther ahead than do other members of the Bench whose major qualification is the performance of their judicial duties and whose selection for higher office would perhaps much better serve the administration of justice.

In any event, the solution of this problem does not lie in arbitrarily forbidding all broadcasting of trials. If, as the Colorado Supreme Court pointed out, a judge is of the “show-off or strutter” type the remedy eventually lies in the hands of the people. There is good evidence to indicate that the judge and other trial participants behave themselves better when proceedings are broadcast than when they are not. The real question is: Should we let the people know or should we conceal the facts? If they do know, they can correct; and broadcasting affords—on a strictly comparative basis—the best possible method of letting them know.

Suppose, for example, that, upon the basis of pencil and paper reporting, an editorial commentator states that the judge in a particular case instructed the jury in a fair, unbiased, objective manner. Suppose that another editorial writer states

—upon the basis of the same pencil and paper reporting—that the judge was biased, dictatorial and obviously prejudiced. How shall the people determine the question? Suppose that to support one editorial point of view a photograph of the judge is printed which reveals him in a campaign speech, violently condemning sin in all its phases; while to support the other point of view, a photograph is printed showing him in his most dignified judicial posture. What, then, shall the people conclude as to the way in which justice is administered?

Now compare the portrayal of a trial by radio or television broadcasting. There is an exact reproduction of what occurs; by way of action or speech. There are no posed pictures unless the participants are poseurs by nature; in which case the people at large see just what the audience in the courtroom sees. Broadcasting can bring to our people, in their homes, at convenient hours, news of what actually goes on in courtrooms and thus provide background and a guide for their intelligent reaction with respect to the administration of justice. Television broadcasts are particularly adapted for such educational purposes. How many parents, harassed by present-day environmental conditions which make child-training so difficult, would welcome an opportunity for them to see and hear the solemn proceedings of a criminal court, demonstrating that "crime does not pay," or the way in which the problems of life are settled in courts of civil jurisdiction?

The people of this country should have a much better opportunity to see and know what is going on in their courts. . .

Nothing contributes more to the hostility of the people toward lawyers and judges than the impression that the courts are either of a disgracefully inferior character where slapdash justice is administered to drunks, addicts and traffic violators, or if of the superior or appellate variety, then that they function in a quasi-ecclesiastical setting where medieval procedural mysteries are performed and from which the people are excluded, except on the rare occasions when they appear as humble suppliants or as unwilling participants on subpoena or under indictment. Any evidence that the reason for preventing the people from seeing what goes on, because of fear that they may learn

too much of the inadequacies of court procedure, will only intensify the hostility.

Now that broadcasting has come to be as much a household institution as the bathtub and the refrigerator, now that the people are privileged to enjoy coronations, inaugurations, Presidential news conferences, Cabinet meetings, national political conventions, great symphonic performances, religious services in the churches and cathedrals of the nation, the people are wondering just what there is so sacrosanct about a courtroom. If the magnificent isolation prescribed by Canon 35 is to be maintained, we will need a better reason for maintaining it than the Canon presently contains.

EDITORIAL COMMENT: AMERICAN BAR ASSOCIATION JOURNAL*

Canon 35 deals with an apparent conflict between the requirements of the Bill of Rights governing freedom of the press and those guaranteeing a public trial. None of us will deny that a trial must be orderly. . . . The basic issue is whether or not broadcasting by television or radio interferes with the orderly administration of justice. Mr. Miller presents a forcible argument to prove his point that modern radio and television broadcasting, if properly conducted, do not interfere with the orderly administration of justice.

A murder trial in Texas was recently photographed and the majority opinion of those polled indicated that the courtroom photography did not interfere with the trial itself. Another experiment carried out in December, 1955, in the courtroom of Justice O. Otto Moore related to televising and making courtroom photographs during court proceedings. Judge Moore had been appointed by the Supreme Court of Colorado as a referee to consider the Canons of Ethics, including Canon No. 35, in this connection. At the end of the experiment Judge Moore said:

For six days I listened to evidence and witnessed demonstrations which proved conclusively that the assumption of facts as stated in

*Excerpts from an editorial "Canon 35 and the Broadcasters," *American Bar Association Journal*, 42:848-9, September, 1956.

the Canon are wholly without support in reality. At least 100 photographs were taken at various stages of the hearing which were printed and introduced as exhibits. All of them were taken without the least disturbance or interference with the proceedings, and, with one or two exceptions, without any knowledge on my part that a photograph was being taken. A newsreel camera operated for half an hour without knowledge on my part that the operation was going on. Radio microphones were not discovered by me until my attention was specifically directed to their location. . . . There was nothing connected with the telecast that was obtrusive. The dignity or decorum of the court was not in the least disturbed.

Judge Moore concluded by recommending that "the entire matter be left to the discretion of the trial judge."

Such evidence of course is interesting, but certainly it is not conclusive. It does not justify any immediate wholesale revision of Canon 35. What is needed is further study and further evidence to test these preliminary findings. If any change is to be made in Canon 35 in the future it will only be because of intelligent, dispassionate persuasion supported by statistics, by further experiments in actual courtroom tests, and by mutual co-operation between the broadcasters, the Bench and the Bar.

THE PLACE OF PROGRAMMING PHILOSOPHY IN COMPETITIVE RADIO TODAY

BY RICHARD M. MALL

Commercial broadcasting in these United States is a business and its particular commodity is the sale of time. A station's time is significant only as it represents listener time and attention. Much can be written about the methods of measuring a station's ability to command audience attention, but in the final analysis it is *programming* which emerges as the most important single characteristic in the determination of a station's share of audience.

A station's service can be merely a collection of programs, with little or no attention paid to form, purpose or objectives. On the other hand, perceptive programming can build an attractive institutional personality, consistent and predictable, one with meaning for its audience. Many stations program in the broad neutral ground which exists between these two extremes, hewing at one moment to a firm principle of programming and, in the next moment, altering a principle for the sake of economic expediency.

Is there such a thing as a philosophy of broadcasting? Many critics of modern broadcasting hold that too many stations offer programming which is amorphous and characterless. These critics maintain that ownership and management are not professional in attitude and that programming responsibility is a tenuous substance at best.

Such charges have been acknowledged in two ways among the ranks of broadcasters. One reply holds such criticism to be superficial, that critics do not understand the inseparability of programming and economics. Since "broadcasting is a business", the competition of television has made it impossible for radio stations to adhere to established principles of programming. Stations are compelled to program in flexible, short-term fashion because it best accommodates the sale of time. News, music and sports are the very vitals of radio and while such may produce a "formula" programming situation, it is a formula which serves the needs and interests of the listening audience.

Besides, if a station attempts to deviate from the "formula" it will find itself at the mercy of its competition from other radio stations. "Experimentation does not pay dividends!"

On the other hand, a growing body of thought confesses that radio has deserved such criticism during the past eight years, but the industry has now successfully weathered the storm (wrought by the rapid growth of television) which some faint hearts feared might engulf it. Not only has it survived, but in a number of aspects, radio is bigger and stronger than ever. Broadcasters have taken stock of themselves, their medium and their resources, and thus today there are more stations serving more people through more receivers with a greater variety of programs than ever before. Programming, far from sinking to a moribund state under the pressure of television's economic competition, is seeking to establish a new and more intimate relationship between broadcaster and listener.

This school of thought contends that radio has discovered that it does many things better than television and new concepts of programming are designed to exploit those segments which lend themselves more to sound than sight. Further, it is an easier task today to establish and maintain sound principles of programming because of the things learned during the past eight years through the crucible of experience. Such broadcasters accept the vital role of news, music and sports in programming, but deplore their "formula" usage as the sole basis for an acceptable, well-balanced programming structure. More important, they feel, is the necessity for getting programming in proper perspective with audience listening habits.

But can these two points of view be stated in philosophic terms? This writer asked Kevin B. Sweeney, president of RAB (Radio Advertising Bureau) to summarize in a single paragraph what he would do if he were operating a radio station. He expressed reluctance, but plunged ahead and produced the following:

I would try to "hit 'em where they ain't." I would first attempt to provide those services to the listeners which were not then being provided by other media of communications. Then I would program my station heavily in those areas where such radio service as was available did not meet the needs or desires of the public as mirrored in their efforts to obtain those services from other media.

Can a radio station operating under a so-called "formula" achieve the goals set by Sweeney in his off-the-cuff expression? Here is what one West Coast broadcaster has to say about his own "formula" operation:

In analyzing my program philosophy, I must confess after a little self-probing that it is simply a business philosophy of attempting to reach the greatest number of people, at the smallest programming cost, so that we can offer our advertisers a low cost-per-thousand audience.

The pattern of the independent station in the Los Angeles area is, I'm rather reluctant to admit, rather stereotyped. It consists of broadcasting recorded music and short five- and ten-minute news periods throughout the day. The music is handled by an announcer or so-called "disc jockey" who, through his personality and choice of music, gains a large listening audience. Another ingredient of this pattern is setting aside relatively large blocks of time—two and three hours at a time for five or six days of the week so a listener habit is established.

Frankly, we have rather reluctantly come around to the above type of programming and it is paying off in higher survey ratings and increased business. I say reluctantly, because I feel this is taking the line of least resistance.

This broadcaster points out that television compelled changes in radio programming. The old concept of the family grouped around the living room radio of an evening and listening to a high rated and expensive radio extravaganza is a thing of the past. Radio listening today is spread throughout the home—kitchen, bathroom, patio, workshop and bedroom—and away from home via portable receiving sets. He feels that radio's main function and biggest selling point lies in the fact that it can be listened to while the audience is engaged in doing a multitude of tasks. This West Coast operator continues:

In my opinion, the reason for the present emphasis on music and news can be found in the fact they are simplest to produce. Most surveys have shown music and news to be the choice of the radio listener and, frankly, that is what we broadcast in large doses. The many other forms of radio entertainment—drama, travel talks, book reports, serious discussions, live musicals—can still pull an audience, but they price themselves out of sponsorship. We are forced to program so that the advertiser is able to buy many spots or a "saturation schedule" over a period of time for a relatively small amount of money.

While the radio programming in this area may leave much to be desired by a large minority of people, the public must realize that competition in a large measure has forced radio into the present pattern. It is not too far out of line to compare radio with other industries which have been forced, in their fight for economic survival, to mass produce their product rather than custom-make it. The Federal Communications Commission, rightly or wrongly, has flooded the United States with radio stations over the entire wavelength spectrum. It can spell rather brutal competition for the audience.

When competition becomes too keen, the programming tends to become mediocre. The audience is spread so evenly that no one station has been able to spend as much time in programming as the problem deserves. This may sound inconsistent. One might think that the better the programs, the more money the station could demand for its time. The fallacy here is simply that in radio today, with emphasis on music and news, no program department can come up with a program that in cost-per-thousand per listener would hold a candle to the disc jockey with a handful of Elvis Presley records and what he could deliver in the way of an audience.

These are the remarks of a broadcaster who is in charge of a station which is turning a handsome profit, unhappy concerning the circumstances which accompany the revenues, but convinced this is the realistic course of action to follow at the present time.

One owner of a group of radio stations which program in "formula" fashion, explains their high ratings and considerable financial success in terms of spirit and attitude, as follows:

We feel that for many years, some people in radio broadcasting businesses were content to run many of their stations in a lackadaisical manner and with a great deal less work and effort than is exerted in other fields of enterprise such as the newspaper field, or even the general retail field. By a tremendous amount of hard work and by absolute integrity in our business dealings, we have succeeded in attracting, in all of our cities, the largest listening audience of any station in the city. In all instances we have also succeeded in increasing the number of people who use their radio each day. We have succeeded in doing this largely by following a course of action, or "doing something." However, we have found that if you keep doing something, and keep doing those different things often enough, you will eventually do something that in all sincerity you cannot claim as successful or warranted. We have come to take the philosophical view that this must be tolerated within the limit of good judgment to avoid a "do nothing" operation. We do not believe that a "do nothing" operation can be of service to the public.

One of the most important concepts of our operation is a very strict business and programming policy. To protect our listeners, we do not accept any commercials longer than one minute in length. We do not accept any advertising for a product or service which must be ordered by mail. All of our stations have published advertising rates and time is sold only on these published rates. All of our stations have a far larger programming staff than is average, and almost all our people are paid more than the prevailing wage scale, even when union scales are involved. We have delved deeply into problems of production to achieve a programming continuity which is smooth and without flaws. We do feel that proper promotion is an important part of serving the public, but it is very difficult to achieve. The total effect of promotions is cumulative. Eventually we feel that the listener realizes that the station is actually working in his own best interests to provide programs which are interesting and that the station is providing local creative effort.

He further contends that his stations have the largest audience individually of any in the history of radio. He feels that this policy of action rather than inaction is responsible. A number of stations throughout the country have attempted to imitate his type of operation, while others feel it never should have happened and continue with their previously established operation policies. He cites high ratings as a vote of confidence from the public, but believes that his stations have only scratched the surface. This group owner adds:

We wonder why our product is not good enough to attract 100% of the audience? We have paid our employees more than average . . . instituted the highest technical standards in the industry as well as the highest production standards . . . equipped stations with mobile units for covering local news events, eliminated record scratch . . . hired the best possible personnel available . . . eliminated long commercials . . . instituted a successful music policy . . . tried to make our commercials clever and entertaining . . . initiated literally hundred of public service projects, and yet we haven't pleased everyone.

We have tried to instill in all of our personnel the spirit of working in the public interest and service to create a broadcasting service better than that which had been previously available to the public.

These are "formula" stations relying on music and news, insistent that such programming is not drab, dull and possessing a certain sameness—as long as it is done well and incorporates

almost daily, new creative ideas to demonstrate to the public that the station solicits listenership, good will and cooperation.

Jack Gould, radio and television editor of the *New York Times*, feels that "formula" can be acceptable, especially in a case like that of Station WPAT, in Paterson, New Jersey. He writes, "The outlet is doing just the thing that radio should be doing but that most people thought radio couldn't. It is offering continuous music from 7 to 10:30 each evening, and the commercials come only once every thirty minutes. For a little bit of heaven, try tuning to 930 kilocycles."

The management devised this kind of programming as a means of competing with television stations and other radio stations. The show is uninterrupted except for about five minutes of news, weather and a preceding and following commercial. The means of establishing a unique identification for the station lay in meeting the open complaint against "over-commercialism" and making this policy a matter of station promotion.

Some station managers take issue with the "formula" approach on the ground that it over-simplifies the programming problem. The management of WDSU, New Orleans, for example, believes that "formula" radio is partially the consequence of a mistaken belief in the existence of a "majority" audience, which can be captured and held by a single station.

Our audience at any given time is a minority audience, as are all local station audiences. . . . Where WDSU operates to an advantage, however, is that we know that we're everlastingly gaining and losing audience. We also know that this audience is considerable in strength. But we continue to program to that audience, recognizing it as a minority among total available audience. This, believe it or not, is a departure from popular station sentiment.

Station WDSU follows the music-news formula, but operates on the assumption that "in order to survive and, indeed, prosper" under the fiercely competitive conditions which prevail today, it is necessary to build a *better* music-news formula. This, in the opinion of WDSU management, "can only be accomplished by combining superior talent with superior music merchandising."

Now what about the station which subjugates "formula" in favor of programming techniques to suit listening habits? Thanks to listener research, broadcasters have more facts and figures to examine today than they had in past years. With such information concerning listeners at hand, many stations are beginning to specialize in programming techniques designed for personalized listening. One form of specialization is manifested in "good music stations," "sports stations," "country music stations," "race stations," and the like. Such stations know the audience they want and they program to achieve it. Every element of programming is geared to attract a specialized audience of individuals whose personal listening tastes are satisfied by the station's programs. Another form of specialization is the technique of personalizing program content according to who is listening at various times of the broadcast day. Selective specialization is a comparatively new development in broadcasting, but some leaders in the industry believe it will be standard programming operating procedure within the next five years.

By way of illustration, let us examine two "good music" stations. WQXR went on the air as a commercial station in New York City in 1936. From its inception, its program policy has been based on a foundation of good music, supplemented by the hourly factual news reports of the *New York Times* (the owner of the station), by a few forums and discussions of important questions, a few religious broadcasts and, once in awhile, a special feature. As the management of the station states:

Actually, WQXR is operated more like a newspaper or magazine than a radio station, and therein lies one of its unique features. Before the advent of WQXR, commercial radio stations were primarily media for carrying programs designed and produced by advertisers and advertising agencies. The original concept of the station was to have all programs of the same general nature so as to appeal to a special kind of radio listener. This policy has been pursued and our programs are the idea and the execution of our staff. In that way the general content of the station is coordinated.

Following is a breakdown of the types of programming on WQXR for a typical week of October, 1956:

Out of a total of 132 hours a week of broadcasting, 52% is devoted to serious classical music (symphonic,

instrumental and opera), 30% to lighter concert music, 7% to popular music, 10% to news and talk programs, and 1% to religious programs.

Our advertising policy is in keeping with our program policy. Because we appeal to an audience of higher cultural level, and in most cases, greater purchasing power, we do not permit the advertising of any produce or service which we do not consider to be of good value or inappropriate for living-room listening. The manner of presentation must also be in keeping with the surrounding programs. Shouting or dramatized transcriptions are not accepted. WQXR does not permit singing commercials or jingles. Because of our discriminating acceptance of advertising, we have built a very loyal audience which makes an effort to patronize the sponsors who make our kind of programming possible.

About seventeen or eighteen years ago, KFAC, in Los Angeles, was a conventional station. Its management felt that the city was overcrowded with stations and decided to aim toward specific operation in the classical and light classical fields:

We started with one hour in the afternoon, then added a two hour evening concert which has been sponsored from the start by the Southern California and Southern Counties Gas Companies. We then gradually expanded our classical music programming, concentrating mainly on the periods between the afternoon and evening programs. The first step was to eliminate all programs shorter than thirty minutes. It took several years to accomplish this. We next extended the classical and semi-classical format through the entire twenty-four hours of our operation.

We think one of the most unique factors in our operation is the restriction we place on commercial accounts. We attempt to accept only legitimate, dignified businesses; do not accept musical jingles; do not take alcoholic beverages, tobacco and certain medical accounts. We are also gradually eliminating denominational religions. We hope, in the next few years, to have all paid religions off the station.

We make every effort to keep our program format from being stiff and formal. We permit only short introductions of musical numbers, and make no effort toward direct music education. Most of our daytime programming is in a fairly light vein. Heavy programs using longer works are restricted to five hours a day, from 4 to 5 P.M. and from 8 to 12 P.M. The balance is light classical and semi-classical in nature and is composed mostly of shorter works. Constant public reaction to our program is most gratifying, and best of all we operate with a very satisfactory profit.

The tools of broadcasting are elastic and can be molded to suit different listening groups. The growth of Negro-appeal

stations is evidence of this fact. The most popular type of programming in the Negro community is the disc jockey show, or some variation of it. This type of programming usually features a personality who has strong identification with the listeners. This pattern of using a popular personality extends to all types of programming—news, homemaking, variety, chatter. The average Negro-appeal station carries 109 hours of programming weekly, of which approximately 28% is directed toward the Negro audience.

Specialized programming in various foreign languages can produce listener loyalty. This is especially true in certain metropolitan areas. For example, station WHOM, New York, takes pride in being called the "United Nations of the Kilocycles," since it broadcasts programs in Spanish, Italian, German, Polish and Russian. The Station management justifies its programming as important both to listeners and to the community at large.

New York, more than any other city in the world, reflects the impact which nationality groups have had upon our civilization. By keeping alive the native tongue of these millions of Americans of foreign origin, we believe we are helping to perpetuate their culture and this, in turn, finds its way into our music, art, kitchens, fashions, and every other phase of life.

Although we cater to native programming tastes, we place great emphasis upon integration into the total community, particularly in those areas in which English is not understood. This is true, especially in our broadcasts directed to New York's more than 750,000 Spanish-speaking people, many of whom came here during the past six years. We try to make them feel at home by talking to them in the language they understand. We endeavor also to give them a better concept of their new environment.

In the Southwest and Far West, many stations program for the Spanish-speaking Mexican-Americans. In Gallup, New Mexico, a station like KGAK finds it can establish an enviable programming identification by programming to the Navajo audience in the area. The station owner observes:

Our "Navajo Hour" runs two hours in length daily, Monday through Saturday. There are all sorts of public service features which we do on the program for the 85,000 Navajos in this part of the country. We program local, state and national news; we assist in calling meetings for the various groups of Indians; we broadcast statements of tribal officials as well as government officials from time

to time; we broadcast summaries of the news concerning the Tribal Council when it meets, which is four times a year; and in general keep the Navajo people informed of what is going on around them. As a result of this type of programming, we have been credited with bringing the Navajo Indian many years nearer the time when he might begin to think of being independent.

If there is a philosophy to our form of broadcasting, I might say that it is—render good service, which we feel we have a unique opportunity to do through our Indian broadcasting. Give the news as accurately as possible, with no editorializing in newscasts, but then assume the role of responsibility by having a definite time set aside for editorializing. I think that is one of the most important roles we play.

There are stations, of course, which seek out special audiences by an emphasis on farm programming and the scheduling of folk music. In some instances, religion and gospel are effective tools.

So much for those stations whose programming is geared to attract a specialized audience whose personal tastes or backgrounds are satisfied by the particular characteristics of a "special theme" of broadcasting. Now, let us consider that form of specialization wherein program content is personalized according to who is listening at various times of the broadcast day. A station like WDNC, in Durham, North Carolina, is a good case in point. Here management asserts:

Those who have been in radio through the years know that no music and news station can get to all segments of the audience, for people haven't changed a lot and they continue to like "the spice of life" in their radio . . . they want variety. We operate on a formula basis, but that formula carries more than music and news alone. There must be drama, comedy, religion—there must be variety. At the same time, there must be a feeling of civic obligation that brings to radio the programs of community service.

WDNC Radio serves central and eastern North Carolina. The Durham trade area is part of the "Bible Belt" where many people like religion. There's a large segment of Negro listeners who like good radio. Located in the center of several great educational institutions, we have a real obligation to those who like cultural programs. How can we take care of all these wonderful listeners without a varied schedule that caters to all ears?

Our programs are not just scheduled. They are given full consideration and place where they are best suited for the audience that is available at the time. Our programs are fluid, flowing from one

quarter hour to another throughout the broadcast day to give continuity and purpose to listening, to gain and hold audiences who love good, clean entertainment. Building and holding a radio audience just takes thought and logic with an eye on the modern, but the modern is more than music and news—it's variety radio!

Or, as the management of WFAA Radio in Dallas expressed it:

We try to program according to the personal tastes of the people we know are listening—housewives, teenagers, businessmen, etc. We present a wide variety of programs ranging from the best in religious programming through the gamut of news, sports, special events, entertainment, music of all types, informative discussions including the best in news analysis, as well as programs designed to upgrade the quality of farming and cattle raising in this area.

We deplore the trend to operating a radio station purely on the basis of making money. Our license to operate "in the public interest" we believe is a directive to serve the minority groups as well as the majority groups. An examination of our program structure will show that we do our best to give a wide variety of programming services, including a discussion of Shakespeare and his influence in the theatre.

In general, as one analyzes programming, it is easily perceived that no one philosophy emerges as dominant. Radio is in a state of program flux, with operators trying all kinds and types of programming. Radio program planning is always in motion—and today it must move at a far greater speed than in the past. Research is beginning to play a major role and should serve as a stimulating guide in the future.

Programming trends are marked by a tendency to go after local audiences. In some situations, this has taken the form of "off-beat" programming. One station in San Diego uses almost nothing but news, other stations lean heavily on uninterrupted music, and yet other stations are reversing the recorded music trend and going "live"—offering live music, going in for more remotes, using mobile transmitters, as well as personal appearances and special promotions. The pace in development of new kinds of programming has accelerated, just as the list of programming casualties has increased.

All of this searching, striving, experimenting is undoubtedly healthy, in the main, but even this superficial survey of current radio programming practices exposed one underlying fact. In this discussion, this writer has offered a few examples of the

kinds of philosophy which were expressed in response to a written query. What has not been covered is the rather damning truth that *many respondents expressed themselves as unable to state clearly their concept of station audience—and why they program as they do!*

It appears that far too many stations have only a vague, generalized feeling about the composition of their audiences. They have programmed by instinct and intuition. Or, even if they do have some grasp of the audience composition, they have not faced up to the cold, hard task of evolving a programming philosophy by which to serve this audience. They rise or fall on the strength of the ledger. If the profit margin is good, it follows that programming must be good! They are simply not prepared to explain programming strength or weakness, nor are they willing to confront the fact they might be doing a *better* job of programming. And true irony can be found in that some of these same broadcasters deplore the lack of "professional attitude" in programming and are genuinely perplexed because the radio industry is singled out for criticism.

One is easily motivated to conclude that it would be appropriate for many radio station operators to seek absolutely seclusion. In this kind of retreat, uninterrupted by clients, salesmen, executives, agency personnel, talent, phone calls, telegrams, and conferences, an honest attempt should be made to answer the vital question: "For whom are we programming, *how* and *why*?"

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AN HISTORICAL SETTING FOR TELEVISION JOURNALISM

BY GERHART D. WIEBE

There is a pattern that moves through the fabric of our national history, and the rise of electronic journalism cannot be seen in its full significance without recognition of its role in the current evolution of this pattern. The pattern might be described as the continuing competition and compromise between the ideal of simple democracy and the practical necessity of republican delegation of authority. Television news and public affairs programs, and particularly the question of whether television cameras should have access to legislative, executive and judicial proceedings, should be evaluated, we believe, with reference to this historical pattern. The purpose of this paper is to explore this pattern, not to argue the relative merits of the two points of view.

In the days of our national birth, Tom Paine, public information specialist for General Washington, recruited volunteers with appeals which centered on the rightness of simple democracy. He said that representatives would be necessary in our government because of the size of the country and the size of the population, but that representatives should speak as their constituents would collectively speak if they were present. This direct representation was not to be left to the discretion of the representatives. Paine wrote: "(So) that the *elected* might never form to themselves an interest separate from the *electors*, prudence will point out the propriety of having elections often; because as the *elected* might by that means return and mix again with the general body of the *electors*, in a few months, their fidelity to the public will be secured by the prudent reflection of not making a rod for themselves." (*Common Sense*)

The unquestionable wisdom of the majority and the role of the representative as a man who, in the words of Tom Paine's *Common Sense*, "will act in the same manner as the whole body would" is a persistent theme in our history. Perhaps its perennial challenge derives from the fact that while it inspires the heart, it is awkward to the hand. It persists as an ideal for

all those who love liberty and equality. But the closer men come to positions in which they might implement it, the more perplexing its implications seem to become. General Washington, who referred to the "sound doctrine and unanswerable reasoning contained in the pamphlet, *Common Sense*," also observed that "the tumultuous populace of large cities are ever to be dreaded." And Thomas Jefferson, in a passage that bothers seekers for simplicity, described "the mobs of the great cities" as "sores on the body politic." Even Tom Paine, of course, was not so headlong in his democratic enthusiasm as to suggest that women should have a voice in government.

James Madison, in the *Tenth Federalist Paper*, spoke quite clearly for the other point of view. He warned against the dangers of democracy: "Hence it is that such democracies have ever been spectacles of turbulence and contention; have ever been found incompatible with personal security or the rights of property; and have, in general, been as short in their lives as they have been violent in their deaths." He argued for a firm policy of delegated authority in which citizens, as a body, could not determine political decisions for the nation. Such delegation of authority and responsibility would act "to refine and enlarge the public views by passing them through the medium of a chosen body of citizens, whose wisdom may best discern the true interest of their country, and whose patriotism and love of justice will be least likely to sacrifice it to temporary or partial consideration." "The public voice, pronounced by the representatives of the people, will be more consonant to the public good than if pronounced by the people themselves"—Madison spoke for the Founding Fathers in expressing this point of view.

The history of this embracing and qualifying, proclaiming and modifying, of the ideal of simple democracy is as fascinating as it is significant. The ideal resonates in American hearts. But the gap that separates the verbalized ideal from institutionalized practice, in spite of the advances made in our founding days and periodically since then, continues to provide a taut issue, a perennial appeal that vibrates like a fiddle string today as it did in 1776.

It is interesting to speculate on what the Federalists would have thought of national press wire services, the news maga-

zines, the radio networks, and most recently, the television networks. Surely, these institutions would have been viewed as mounting strokes of doom. The Founders believed that the best hope of success under the Constitution lay in the size of the land, the dispersal of the people, and the *absence* of means through which a majority on a given issue could learn of its own existence: "Extend the sphere and you take in a greater variety of parties and interests; you make it less probable that a majority of the whole will have a common motive to invade the rights of other citizens; or if such a common motive exists, it will be more difficult for all who feel it to discover their own strength and to act in unison with each other." (*Tenth Federalist Paper*) The mass media, public opinion polls, and most especially, the reporting of these polls in nation-wide media would have seemed to them to be second only to the two party system in foolhardiness. Talk of liberty and equality was all well and good, but there was no ambiguity regarding the need to control and screen the ambitions and the passions of the rank and file.

Perhaps there is no clearer sign in our time of the advance of Tom Paine's ideal and the retreat of the Federalist orientation than the fact that today the common man is above criticism in public forums. Much of the Founding Fathers' point of view is not only outdated, it has become taboo. If a man aspires to public office and subscribes to the sentiments expressed, for example, in the *Tenth Federalist Paper*, he had better not say so in public.

Stated simply, this viewpoint would be something like this: the people are not competent either in terms of intellectual preparation or emotional maturity for direct participation in the affairs of state. They should, with decent humility and objectivity, choose men of wisdom and maturity and entrust affairs of state to them.

It is an open secret that although any such point of view as this one is hardly to be found in the public utterances of our officials, these ideas are far from dead in the thoughts of many, both in and out of government.

There is a challenging dilemma here. On the one hand is the public deification of the common man, currently illustrated by

campaigns urging him to vote and honoring him for doing so, whether he has studied issues and candidates or not. On the other hand is the mounting number and complexity of issues, awesome in their significance for they impinge on such possible alternatives as abundance for all or total annihilation.

The unassailable right of the common man to know all and to pass judgment on any and all political issues has injected theoretical economics, international diplomacy, and now the physics of fusion and fission into political campaigns. Most of us do not understand these things. But the elevation of the common man has left us no honorable way of saying that we don't know and that we should not be expected to know. Nor do current mores allow men of wisdom or technical excellence to say with impugntly that we, the people, can not and should not try to claim competence regarding many important affairs of state. Thus has Tom Paine's philosophy of democracy driven the Federalist opposition underground.

This situation has called forth large corps of public information specialists whose basic assignment is to glean some essence or residue from governmental processes which will both represent the interests of government officials and at the same time merge with the interests and expectations of the rank and file. In this way the form of universal participation is sustained while the understructure of delegated authority continues with minimal visibility. Here we enjoy an interesting bit of "double think." A note of condescension, and even of contempt is generally permissible in speaking of bureaucrats and publicists. But the former are the experts who teach our representatives, and the latter are the communicators who simplify the lessons so that we, too, can understand at least in part.

It is in the context of this historical development that the emerging role of television news and public affairs broadcasts should be seen. For the television camera, if it wins unrestricted entrance, scoops the prepared release, the tailored report, and invades the work rooms of government where technical jargon, procedural precedents, folkways, human foibles, exuberance, fatigue and temper operate as they do behind the facade of any institution.

Our dominant tradition says this is a good thing. Let the flood lights illuminate the byways and the back rooms. The people have a right to see their government at work. Our less popular (Federalist) tradition warns that this is a little like subjecting a surgeon to the guidance of a cheering section, or more bluntly, that we laymen should wait to look until the product has been packaged so that we can properly understand what we see. But any such statement as this is taboo. It is interesting to see how the taboo is frequently circumvented: (a) the incompetence is associated by officials, not with the common man, but with themselves or their colleagues—"Some of us would neglect the business at hand and play to the gallery"; (b) the common man who may be temporarily involved in official affairs should be protected—"The privacy of witnesses should not be invaded."

These and other arguments are raised by the two sides. It is not our purpose to state a preference for either point of view. It is our purpose to observe that the nature of television news and public affairs broadcasts involves more than the creative ingenuity of modern technicians. It is a return engagement in an old rivalry. The trend in past bouts has been clear. On the whole, the direction of movement has been toward Tom Paine's point of view and away from that of the Federalists. The repeated extension of suffrage, the direct election of Senators, the rise of nation-wide press and radio, the reduction of the Electoral College to its vestigial status, the progressive stigmatizing of secret diplomacy (ironically, the Bricker Amendment belongs in this list since it would extend the base of responsibility for foreign affairs, moving it closer to control by the electorate)—these and other developments mark the trend.

There is a question that moves through our history. It is whether competence and responsibility will match the further extension of citizen participation. And there is the counter-question: whether those with power can be trusted, without extensive surveillance, to use it for the common good. It is in this frame of reference that the evolving patterns of television journalism should be evaluated.

The present tendency would appear to be toward a middle ground: a policy in which officials retain a substantial degree of

privacy during the formative processes of their tasks. Then, with the aid of their technical experts and their public information men, they prepare a show—with all that that word, in its best sense, implies. This process, in its early awkwardness, is seen in the “spontaneous” question and the answer read from script, or in the rehearsed committee meeting. It is the counterpart, extended to a much larger audience, of an old and familiar device: the debate on the floor preceded by the colloquy in the corridor.

And if these seem to be less than the real thing, perhaps they should be recognized as practical efforts to respond to the demands of we, the people, who since the beginning have clamored incautiously for the extension of our rights to participate while tending to prefer the role of spectators.

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BROADCASTING AND HIGHER EDUCATION: A NEW ERA

BY SYDNEY W. HEAD AND LEO A. MARTIN

Relations between the commercial broadcasting industry and higher education have too often been colored by mutual distrust. At one extreme of the spectrum one encounters the distorted image of commercial broadcasting as a cultural blight, whose interest to higher education is about on the same order as that of juvenile delinquency; the complementary image of higher education, equally distorted, is that of the ivory-tower opponent of free enterprise dedicated to futile "do-gooder" causes. That such extremes of opinion are obsolescent evidences a growing maturity of the broadcasting industry and a less jaundiced, more realistic second look by education.

Broadly speaking, most of the misunderstanding can be traced to misconceptions about the nature of broadcasting itself. During the 1920's certain decisions were made which launched broadcasting as a new species of communication service; but no one at that stage could say for sure what the ultimate social role of this new service should or could be. It has taken decades of experience and many further innovations to reach the point where it is possible to make meaningful generalizations about broadcasting—in fact, to develop a philosophy of the subject.

By now it seems clear that the uniqueness of broadcasting does not reside merely in the physical fact of wireless signal propagation and the legal fact of licensing in the public interest; broadcasting is more than a special mode of transmitting at second-hand the materials of other communications media—more, in short, than a mere transmission belt. Broadcasting emerges as a primary communications medium in its own right. It no longer seems valid to relegate broadcasting to a secondary, semi-parasitic role among the media.

The history of broadcasting subjects in college curricula mirrors this conceptual evolution. Initially, to introduce broadcasting as a subject of study into the college curriculum at all required a rationalization which said, in effect, "We know that broadcasting is not in itself a fit subject for college instruction, but insofar as it is an aspect of speech (or journalism, or drama,

or any of several other established disciplines) we can give it houseroom." As the uniqueness of broadcasting became more and more apparent, these makeshift accommodations became less and less comfortable. If broadcasting is drama, what about news? If it is news, what about music? If it is programs, what about sales? If it is sales, what about management; if management, what about production? And so on.

By 1938 over 300 colleges and universities reported offering at least one course in radio, according to a United States Office of Education survey. By 1948, the reported number had climbed to over 400; moreover, 35 institutions were offering non-engineering degrees in broadcasting. In the 1954-55 Office of Education survey 334 institutions report offering at least two courses as well as a radio and/or television workshop; 81 institutions report major sequences in broadcasting leading to degrees. Obviously, such widespread educational activity calls for the development of some kind of mutual understanding about objectives, standards, and methods. The trouble has been that so many of these courses owed their primary allegiance to educational disciplines not primarily concerned with broadcasting that the development of common understanding has been slow.

In the meantime, broadcasting itself has been evolving, becoming increasingly aware of its own status as an independent medium. Many broadcasters now realize that, in common with every other important business enterprise—and more particularly with business enterprises invested with specific social responsibilities—broadcasting can not insure its future without taking steps to channel a steady flow of suitably qualified new personnel into the industry. The catch-as-catch-can recruitment of the pioneer days is obsolete. In the keen competition for the best brains and skills of the upcoming generations of young people, the industry which makes no effort to attract the best is going to inherit the second-best or third-best—not to speak of the downright mediocrities and misfits.

Accordingly, on both sides—on the side of higher education and on the side of industry—there has been a growing realization during the past decade of the need for developing a program of professional education for young people destined for the broadcasting industry. On the one side, this means granting

broadcasting an appropriate status among academic subjects of instruction, together with all that this implies concerning the content, organization, and objectives of the curriculum as well as methods and standards of teaching; on the part of the broadcasters, it means taking a responsible interest in broadcasting education and heightening the professional status of broadcast employees.

UAPRE: A False Start

In the fall of 1947, several leaders in the field of education for broadcasting were invited to a meeting in Washington, D. C., by Judge Justin Miller, then President of the National Association of Broadcasters. He asked that they confer with industry representatives to explore the possibilities of formal accreditation of degree curricula in broadcasting. The joint committee reached a consensus on certain basic premises: (1) that an over-emphasis on the trade, or skill, aspect of broadcasting was undesirable; (2) that a sound liberal arts program should constitute the heart of the degree program; (3) that the wide variance of goals, courses, and instructional methods in broadcasting then in practice needed a greater degree of standardization; and (4) that some form of leadership was necessary to recommend and encourage the growth of strong degree curricula. The committee agreed, too, on the need for a comprehensive study of the sequences in broadcasting then existent.

By the fall of 1948, after examining the offerings of approximately 400 schools, the committee decided that ten of them should be cited for their progress in the development of broadcasting curricula. Representatives of the ten (Alabama, Denver, Nebraska, Northwestern Southern California, Syracuse, Temple, Texas, Tulsa and the Texas School of Mines) were asked to meet to discuss the formation of a professional association. At this meeting, held in Denver in March of 1948, the view prevailed that accreditation of broadcasting curricula should be a primary aim of the organization. Committees were appointed to draft a constitution and by-laws.

The group of ten college representatives met for permanent organization in St. Louis on June 6, 1948, and adopted a constitution and by-law. The ten schools represented became charter

members of the organization, which was named the University Association for Professional Radio Education (UAPRE). Procedure was established for other schools to apply for membership. Minimum standards pertaining to curriculum, staff, equipment and laboratory facilities were approved. Russell Porter of Denver was elected president of UAPRE at this meeting.

Nine of the ten schools officially approved the organization by July 1, 1948, through acceptance by the highest administrative officer of the respective institutions. The Chancellor of the University of Nebraska, however, did not approve membership for that university. The organization was then duly constituted with the charter membership of nine institutions.

The first annual meeting was held in conjunction with the NAB in Chicago in April, 1949. The chief accomplishment of that meeting was the approval of six additional schools for membership: Baylor, Boston University, College of the Pacific, Michigan State, the University of Oklahoma and the University of Miami in Florida. By the time of this meeting, however, it appeared almost certain that the association could not function as an accrediting organization. UAPRE's timing had been unfortunate. The proliferation of accreditation by departments had become an academic sore spot, with institutions threatened with loss of control over their own operations. The issue came to a head about this time, and the National Commission on Accreditation announced that thereafter no new accrediting organizations would be recognized by colleges or universities unless first approved by the Commission. Such approval for UAPRE could not be obtained.

At an open UAPRE session during the 1949 meeting in Chicago, with invited representatives from non-member schools present, it was felt that UAPRE could still exert an important influence if it were to operate as a less formal standard-setting group and that its influence could still be important in the elevation of the training aspects of broadcasting in schools throughout the United States. All officers were re-elected for the ensuing year.

The second annual meeting was held in conjunction with the NARTB at the Stevens Hotel in Chicago in April of 1950.

There were only two applications for membership, and neither of these was approved at this meeting since neither school could meet the requirements of the organization. Tom Rishworth was elected president of UAPRE and it was voted to hold the third annual meeting in conjunction with the Institute for Education by Radio and Television in Columbus, Ohio.

This meeting was held in April, 1951. In the business session, the feeling began to crystallize that most of the value of the organization had been lost because of the accreditation issue. However, three more schools were granted membership: the University of Kentucky, the University of Illinois, and the University of Washington. Donley Feddersen became UAPRE's third president at this meeting.

By the time of the fourth annual meeting in 1952, UAPRE was practically a dead organization; no further membership applications had been received and activities were non-existent. Members had little hope for the future of the organization, and broadcasters had begun to doubt whether the educators in UAPRE could solve the problems which confronted them. Nevertheless, officers were elected for the ensuing year, with Leo Martin becoming president.

In the period from 1952 to 1955, many conferences were held between Martin (who was re-elected in 1953 and 1954) representing UAPRE, and Ralph Hardy representing NARTB. Their discussions concerned the undoubted continuing need for encouragement of professional growth through a national association. They exchanged a series of memoranda dealing specifically with the nature, purposes and functions of any such future organization. The result of these personal efforts was a meeting of UAPRE members in Washington on May 23rd, 1955, where they voted to dissolve UAPRE to form a new joint industry-education organization—the Association for Professional Broadcasting Education. The NARTB Board officially approved its participation in APBE in June, 1955.

APBE: A New Approach

UAPRE had not by any means been in vain. The original underlying premises of UAPRE were carried forward, while

its tactical errors were avoided. Over the years, a gradual clarifying and sharpening of issues had occurred, and the new organization jumped off with two great advantages: First, APBE carefully side-stepped entanglement in the sensitive area of accreditation, working out a membership policy with the aid of the National Commission on Accreditation which leaves APBE with sufficient discretion in classifying its members to avoid surrender of all standards, but nevertheless avoids any charge of dictatorial powers.

Second, APBE started on the basis of frank and whole-hearted industry co-sponsorship. The goals of improved instruction in broadcasting were looked upon as common goals, in which the industry has a stake and to which it owes real responsibility. Though misgivings were expressed in the formative stages, nothing that has happened since has given the membership reason to fear that APBE will tend to be dominated by the industry or be subverted into a creature of the industry for mere public relations purposes.

Briefly, APBE consists of three classes of members: (1) all NARTB member stations; and all regionally accredited colleges and universities which desire to join and which offer courses in broadcasting, classified as either (2) active—those which offer a well-balanced, adequately integrated sequence of courses equivalent to a major, or (3) associate—those which offer courses in broadcasting but which do not as yet meet the requirements of active membership. The organization is governed by a ten-man Board of Directors, equally divided among commercial broadcasters (appointed by the President of NARTB) and representatives from educational institutions (elected by the educational membership). The first Board of Directors consisted of: Sydney Head, University of Miami (President); Rex Howell, Station KFXJ (Vice President); Russell Porter, University of Denver (Secretary-Treasurer); Robert P. Crawford, Michigan State University; Kenneth Harwood, University of Southern California; Herbert Krueger, Station WTAG; Leo Martin, Boston University; Lester W. Lindow, Station WFDF; Robert J. McAndrews, Station KBIG; and Lee W. Ruwitch, Station WTVJ.

APBE funds are derived from educational membership annual dues of \$25 for associate educational members, \$35 for active educational members, and a flat \$5,000 for the NARTB, representing its membership as a whole. NARTB has contributed materially in other ways, particularly in making its Manager of Organizational Services, Fred Garrigus, available as executive secretary of APBE and in supplying APBE institutional members with many NARTB publications.

At its inception, APBE had 17 institutional members. By the time of the first annual meeting, in Chicago, in April 1956, the list had grown to 33, with good geographical distribution throughout the United States. This rapid growth, contrasted with the early experience of UAPRE, seems to indicate that APBE is fundamentally on the right track.

It is too early to say unequivocally that APBE is an unqualified success. But the indications are all favorable: it has established beyond doubt that there is in fact a felt need for a national organization to represent the mutual interests of the broadcasting industry and teachers of broadcasting subjects. The industry has demonstrated its sincerity in lending substantial support to the organization and the educators have demonstrated theirs by participating vigorously in the initial undertakings of APBE.

The basic problems to which APBE should probably address itself over the next few years may be summarized under four headings: (1) the problem of attracting more outstanding young people at the high school level to choose broadcasting as a career; (2) the problem of improving the content, the standards, and the methods of broadcasting education to insure that it will satisfy the needs of both the superior student and the superior broadcasting station; (3) the problem of enhancing the academic status of broadcasting education, giving it a sound theoretical basis and developing scholarship in this field; and (4) the problem of securing major financial support from the broadcasting industry for broadcasting education and a free flow of information and personnel between the industry and the colleges and universities.

Certainly the *Journal of Broadcasting* answers in varying degrees each of these objectives, and APBE can look upon the

establishment of this publication as the major accomplishment of its first year. Other major projects APBE might foster, classified under the four headings previously mentioned might be these: (1) systematic recruitment of better (not more!) high school students to college broadcasting majors through vocational guidance films, scholarships, and awards; (2) systematic analysis of broadcasting curricula with a view to improved organization and the incorporation of substantial intellectual content; (3) systematic development of graduate-level work, with emphasis on the history of broadcasting and crucial theoretical problems; (4) the underwriting by the broadcasting industry of pure research, competitive scholarships, chairs of broadcasting, and eventually even whole schools of broadcasting.

These are ambitious goals for a young organization, still in its formative stages. The occasion calls for broad thinking, however, and it seems not too much to hope that APBE heralds an era in the evolution of American broadcasting which should see responsible use of the medium increasing because higher education has accepted its social responsibility—the responsibility of providing the kind of personnel needed—and because the broadcasting industry has in turn accepted the responsibility of helping higher education to do its part of the job.

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TELEVISION AND THE INTIMATE VIEW OF POLITICS

BY KURT AND GLADYS ENGEL LANG

There can be little doubt that the public, the producers of political telecasts, and political managers believe in the "intimate" quality of video. That belief is evidenced by what they say and by what they do. Television, both everyday viewer and professional critic tell us, exposes the charlatan and celebrates the real article. More and more, producers of political shows have been favoring formats designed to bring public figure and private citizen person-to-person in an informal and cozily intimate setting. And now that 1954 and 1956 have produced sometimes inexplicable and widespread ticket-splitting, professional politicians feel even more strongly that they must make friends with television.

The "television personality" thus occupies the center of any controversy regarding the political uses and the impact of television. Who "comes across" and under what conditions? The candidate, it has been said, must look competent, exude sincerity, have visual appeal, and possess any number of other vaguely defined and undefined attributes. Despite all the talk of Madison Avenue and Hollywood making over candidates, there seems to be a persistent public image of a television personality which comes across to viewers by dint of sheer personal magnetism.

This popular conception of the television personality is, at the least, somewhat discredited by a series of intensive interviews held during a study conducted by the writers in 1952.¹ Such doubts are, of course, supported by experimental observations of spontaneous reactions to personal photographs, which

¹For the larger study, its design and methodology, see G. E. Lang, *A Study of Politics on Video* (unpublished Ph.D. dissertation, the University of Chicago, 1954). A somewhat more detailed discussion of the television personality is the author's "The Television Personality in Politics: Some Considerations," *Public Opinion Quarterly*, 20:103-112, Spring 1956.

psychologists have conducted in a variety of political and non-political contexts.²

Therefore, the problem seems to need some reformulation. One approach, outlined in this paper, is a dissection of the "television personality" into certain analytic elements. On the basis of that analysis, we suggest certain conditions, either inherent in the specific communications situation or in the general political life, under which political personalities may or may not project in an "intimate" light.

The television appearance of a public figure may be experienced by viewers in a number of ways: it can be seen as a television *performance*; as a political appearance in a *political role*; as an introduction to a human being, stirring in the viewer a *personal image* of the actor. Psychologists and political prognosticators have been most intrigued by the *personal image*. Yet each of these three aspects has a definite bearing on the impressions viewers have of political personalities.

A political figure may be judged solely in terms of his *performance*: whether or not it is appropriate for television and effective. This aspect is best exemplified, perhaps, by the approach of the professional television critic who asks whether the candidate or the governmental official has successfully mastered the demands of the medium. Such a judgment may be entirely independent of any political import. In fact, it may be the grudging admission of a "job well done" by a political adversary. For instance, during the 1952 nominating convention, pro-Eisenhower viewers readily expressed their admiration for and enjoyment of Dirksen's starring role as an orator. Though in both his speeches he appeared on behalf of the Taft candidacy and in opposition to the Eisenhower forces, Dirksen was referred to by interviewees chiefly as an "orator" and not as political partisan. In the same vein, many political opponents of President Eisenhower have marked his steady improvement, under the grooming of his television-advisors, as a performer.

²Such perception involves elements of projection. Cf., for example, H. Fensterheim and M. E. Tresselt, "The Influence of Value Systems on the Perception of People," *Journal of Abnormal and Social Psychology*, 48:93-8, 1953, and G. Jahoda, "Political Attitudes and Judgments of Other People," 49:330-34, 1954.

A political figure may also impress because of the way in which he televises in his *political role*. The competence he exhibits as he "Meets the Press," reports to the nation on a problem, or exhorts the party faithful may or may not be good television, but his appearance can be judged along political lines. The viewer may think the man shows a good grasp of his subject matter and is a capable man for a particular job. For example, Governor Dewey's many close-up appearances on the floor of the 1952 convention did not, for the most part, serve to impress his telegenic qualities upon the viewer, be it as a performer or as a "human being." Viewers "saw" only his political role. Correctly or incorrectly, almost all viewers looked upon Dewey as the mastermind behind the Eisenhower nomination. Depending on the political preferences of the viewer, Dewey was either villain or hero; yet in neither character did he come to life as a personality apart from that political role.

What we mean can be illustrated from records of monitors' "live responses" to Dewey just as he was playing his part in the proceedings.³ Their comments do refer to the man and his feelings as well as to his role and his influence. Yet—and this seems to be the key to the depersonalization—monitors, while seeing a "cocky" or "confident," a "happy" or a "calm" Dewey, always looked for a "political" explanation. To them Dewey was a man with his mind set on political goals, and his feelings warmed or chilled as these goals were approached or temporarily receded. He was never seen to smile just because he was an affable sort of fellow (or because it was "good TV") and he never shifted in his seat simply because he was tired of sitting. If he did smile, it was, in the words of a television-commentator, the "smile of the cat who swallowed the canary," and all the camera close-ups did not suffice to destroy the political overtones of Dewey's every move.

Still other television appearances succeed in conveying to the viewer a wealth of imaginations concerning the human qualities of the actor. Viewers impute to the person they watch human feelings and emotions which a viewer may sympatheti-

³Pairs of monitors recorded their impressions of the convention happenings on each of the three networks.

cally share; a *personal image* is evoked. And this sympathetic closeness may be quite uninfluenced by judgments people make of his performance or his political role. This is the most popular way of thinking about the television personality.

In a successful television campaigner, performance, role, and personal image will interpenetrate to impress themselves upon the audience. In this way that "ideal television personality," rare political asset, is developed. More often, the emergence of a political figure as a good performer does not favor projection in other ways, and a candidate's personal image among his public will hinge on his political role. The key then to the study of successful and unsuccessful video campaigners is to be sought in the ways in which these three elements fuse with or are dissociated from one another.

Television, speaking metaphorically, can indeed invite strangers into living rooms all over the country; yet this technological miracle does not suffice to project a figure in an "intimate" light, especially if the figure in question is a political personality. The television screen is small; the usual number of persons viewing together is limited. Nevertheless, intimacy is not inherent in the medium, however conducive the setting and screen may be to intimacy.

It is necessary to differentiate between close-up and intimacy and to clarify the meaning of the latter. The social gulf separating two people may be taken as bridged only when they are able to confront each other with a personal idea of one another, to have a feeling toward the other and to sense how the other feels toward oneself. In this proper sense, television can create no intimacy, no two-way response and exchange of feelings, in which rapport is confirmed. Notwithstanding this rather obvious point, the "social distance" between viewer and viewed may be *perceived* as great or scarcely existent. Television *may* convey events in an intimate setting; it is potentially "intimate." But to understand what makes for inferred "intimacy" between viewer and viewed, we have to concern ourselves with the social, not the technical, elements involved in the perception of politics.⁴

⁴For a contrary view, see G. D. Wiebe, "A New Dimension in Journalism," *Journalism Quarterly*, 31:411-20, Fall 1954.

The perceived social distance between televiewer and public figure involves two definitions. There is, first, the feeling of closeness and partial identification on the part of the viewer. Second—and equally important—is how close the viewer imagines that “politician in the living room” feels to the viewer. In other words, the reduction of social distance and the projection of a personal image includes also a perception of that other’s perception—in short, it includes an idea of what a public figure is really like, how he thinks and feels toward the viewer.

Successful projection seems, in the short run, a consequence of two main elements: the situation in which the public figure is shown and the preconceptions and imagery about him already disseminated among viewers. In the following paragraphs, we present some hypotheses as to when a political figure becomes familiar, in the sense of a lessening of social distance, and as to when he “projects” only as a “politician” or as a performer.

(1) Where a public figure delivers a spectacular performance, that performance may have a great immediate impact; yet, barring other conditions which would serve to project him in another light, he will be appreciated simply as a performer, successful orator, effective keynoter, smooth operator, etc. The reason would seem to involve the prevalent projective distrust with which politics and politicians are viewed and according to which performances are primarily manipulative in intent. In this way, a dissociation between the momentary involvement and its political overtones becomes established and is maintained as a barrier in the way of direct persuasion via the mass media.

(2) If a political figure is shown in a relatively unfamiliar situation and no clear explanation of his role is offered, he is apt to be recognized (unless already known) as the mere embodiment of some appropriate stereotypy: just another general, a typical big-city boss, etc.

(3) An important figure—as in the case of Dewey and most other Presidential candidates—will, if already known for his political functions, be perceived on television in that political role irrespective of the number of close-ups or the home viewing situation.

(4) To the degree that a public figure is shown in a series of actions that allow a viewer to note his personal responses, the person televised is more likely to project as a "human interest" figure and perhaps as a "person," but only if two conditions are met: (a) There must be no strong political preconceptions on the part of the viewer which interfere; thus, one of our interviewees interpreted the absence from the 1952 convention of the oldest Stevenson son (then getting his Marine boot training) as evidence that he "hated his father," that is, she "saw" the absent son, not the two who were present. (b) The camera and commentary should highlight personal reactions and personality rather than the possible political overtones.

Beyond these individual preconceptions, however widely dispersed, there are certain more general social conditions which may promote the emergence of public figures "intimately known" by the multitude. These are the nature of prevalent political controversy, the existence of distrust, and prior mass media build-up.

(5) The efficacy of a personal image is greatest when public discussion is relatively lacking in "class" or "interest" type issues. When there appears to be fundamental consensus in society about the goals to be achieved, public controversy is likely to center around personalities, about who is best qualified to realize the common ends, thus making "use of symbols which assemble emotions after they have been detached from their ideas."⁵

(6) In a context in which political ethics are assumed to be rather low, the purely personal qualities ("character") of political figures tend to be stressed. This "context of distrust," as Merton⁶ has called it, requires the audience to political television—and citizens in general—to find some anchoring point in which to believe, and it may well be found in the personal image of a public figure which becomes concretized through the use of television.

⁵Lippmann, W., *The Phantom Public* (New York: Harcourt, Brace and Company, 1925), p. 47.

⁶Merton, R. K., *Mass Persuasion* (New York: Harper and Brothers, 1946), p. 142.

(7) A television personality with full-blown political appeal is rarely the result of television appearances themselves but relies on media interpretation in addition. Even where hitherto unknown and unmarked public figures attain prominence through television, they are not left to themselves once they emerge. Television "performance" alone, it would appear, is not directly translatable into votes, for political allies and opponents, newspapers and public relations agencies, and everyone else will proceed to applaud and/or decry the man (and his appearances) until some image is formed that undoubtedly comes to overshadow the initial impact, give it a new significance, even among those few who may have been exposed to the "original." Each subsequent appearance then validates the image.

Moreover, if the partisan purposes of television performances can be blunted or hidden, and especially if a good performer can operate under conditions of monopoly or near monopoly, a performance may well give a public figure universal appeal. The possibilities of a television spectacle, ostensibly above party lines and built so as to project a public figure into the forefront, appear to be tremendous, provided that political judgments can be held in abeyance while the political role and a suitable personality image are allowed to take shape.

How important any build-up can be may be documented from even a cursory examination of news coverage of the television campaign in 1952. One notes a constant concern with the efficacy of General Eisenhower's appearances. After each telecast, reporters asked and answered whether or not the *real* Eisenhower had come across. What was said during the press conference, speech, or interview was less remarked upon than how well the General had performed. Behind the picture itself there seemed to lurk a picture of the "real Eisenhower" and whether or not the telecast did justice to it. The image of Eisenhower which had been built up by the press prior to television and which existed outside of television undoubtedly did much to make his video roles effective, and, despite performances that were dubbed "flops," the successes must have served to reassure his public that there was an Eisenhower who was sometimes left behind in the stage props and production.

In the case of Stevenson, the issue never arose. The press rarely judged the adequacy of his performance in these terms. A certain "aloofness," a certain distance maintained between Stevenson and his audience, a failure to "project" in a particularly personal way, was often said to mark his appearances. Yet the failure of Stevenson to project himself in an intimate light (if this was so) rarely gave impetus to a search for the "real" Stevenson. It is true, of course, that in 1956 newspaper readers often heard that Stevenson, the campaigner, was not "true" to himself; it was a "changed" Stevenson who talked to television viewers. But the "real" Stevenson for whom critics looked was not the "real" man behind the public image but the television performer and political figure whom the media, all together, helped to fashion in 1952.

Finally, it is neither the explicit conclusion nor the suggested implication of our findings that television makes no difference in the picture the public may gain of political personalities. Most important, there is a widespread belief in the intimacy of television and this, in itself, makes a difference. When the formats of political telecasts are adapted to this belief, this serves to emphasize the personal qualities of the politician rather than his purely political qualifications, how well equipped he is to handle a particular role, etc. At the same time, viewers believe they have "seen for themselves" and their visual impressions suggest to them the "real" personal qualities of the familiar face. In all this, the contribution of television is made through its sensory realism, through the emphasis put on symbols directly accessible to experience. The heterogeneity of views on complex policy matters and public problems can be factored down into simple alternatives. The search for "truth" becomes reduced to a search for "trust." Analytic criteria of consistency of principle and adequacy of means are resolved into that of "sincerity." Such a criterion is all-encompassing. This seems but a final step in the historic process of mobilizing mass opinion, culminating in what Lippman some thirty years ago already referred to as "the intensification of feeling and a degradation of significance."⁷ The particular television performance, in itself, may have little to do with the "television personality" of any one

⁷*Op. cit.*, p. 48.

individual, but television may succeed in making the "television personality" itself a significant factor in political life.

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THE LAW OF BROADCASTING

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The "Law of Broadcasting" section of the *Journal of Broadcasting* will keep you informed of the major legal developments in the field. Included in this section will be news of legislation, both state and national, significant decisions of the courts and of the FCC, reports on hearings before Congress, and developments concerning the right of access to information. In addition, interpretive articles regarding laws and regulations which relate to broadcasting will be presented.

No facet of broadcasting receives less attention than the legal aspect from the majority of those engaged in the audio-visual arts. Perhaps the engineers keep abreast of FCC technical regulations and station managers are aware of legal restraints in a general way, but by and large, broadcasters depend on a local law firm, together with attorneys and other representatives located in the nation's capital, to guide and protect their relations vis-a-vis regulatory bodies and that not-understood thing—"The Law."

It is quite appropriate, and in fact essential, that management should retain legal counsel to protect its interests, for broadcasting is a commercial enterprise. The attorney for a station or network may be able to pull the fat from a fire, but normally the fat is accidentally dropped into the coals by a member of the performance teams or possibly by a technician, not usually by management or legal counsel.

The purpose and the objectives of this legal section of the *Journal of Broadcasting* may be stated with simplicity:

To foster an understanding of the legal and regulatory problems of broadcasting among the many who are not directly concerned with these problems—among the specialists, writers,

producers, performers; among the students and teachers who might, and often do, happily ignore legal matters; among the large group of persons who deal with broadcasters in public relations activities, in appearing as guests on programs, and in making arrangements for programs in the public interest.

This column cannot attempt to provide any source material for persons who are already well-versed in "Communication Law." We will endeavor to summarize, in non-legal language, the more important court decisions handed down by federal and state judiciary and regulatory bodies which govern, control or influence everyone engaged in broadcasting.

As our lead article in this first issue of the *Journal*, Washington Attorney Carl Shipley gives a comprehensive briefing to present most of the non-technical problems which face the broadcasters today.

The editor will welcome comment and suggestions; and this column will always be open to contributions—from laymen as well as from attorneys.

RADIO AND TELEVISION LAW

BY CARL L. SHIPLEY

One of the distinguishing phenomena of Anglo-American jurisprudence is its flexibility. In its eternal youth, the common law keeps pace with social change, economic cycle, and technological advance. The law itself is but a form of social control "through the systematic application of the power of a political agency."¹ It is a body of publicly enforceable rules of human conduct. Its sources are federal and state constitutions, enactments of Congress and state legislatures, and the judicial decisions of federal and state courts. Ultimately, it is the courts which give the law its meaning and definition.

The legislative branch of our tri-partite system of government makes the laws, the executive branch administers the

¹Young, Kimball, *Sociology*, New York; The American Book Co., 1942, page 72.

laws, and the judicial branch resolves the controversies that arise under the constitution and legislative enactments.

The legal rights and duties which govern us all change with conditions. The legislatures and courts create new judicial remedies to enforce newly-recognized rights. The process of judicial interpretation of federal and state constitutions, and judicial construction of the laws of legislative bodies continue year in and year out.

Where a situation is covered neither by the Constitution nor legislative action, the courts turn to natural law, history, mankind's experience, social mores, and prior judicial rulings in analogous situations, to guide their decision. This is the fabulous common law which some have called the principal glory of western civilization. It is an application by the courts of those sanctions which the people, in their sovereignty, impose upon themselves. The result is a web of rules defining the rights and obligations of each man in his relationships with his neighbors and with the state.

Nowhere is the adaptability of the law more in evidence than in the field of radio and television. When the Constitution was written radio was not foreseen. Yet under the interstate commerce clause Congress has vested absolute control of radio and television in the Federal Government.²

A Federal Communications Commission of seven members appointed by the President with the consent of the Senate is czar of the industry. All radio and television broadcast frequencies are a part of the public domain and belong to the people as a whole. No one can build and operate a broadcast station unless he obtains a federal license. He can only obtain a license by promising to use the licensed frequency in the public interest. The Federal Communications Commission has evolved a complicated system of rules and regulations governing the construction and operation of broadcast stations.

Parallel to this labyrinth of administrative law, courts and legislatures have kept pace with the expanding industry by adapting by analogy old rules to the new problems created

²Communications Act of 1934, 47 U.S.C. 301.

by 3,585 radio and 507 television stations in operation today. A review of some of those problems follows:

Privacy

It is generally recognized that each person has a right of privacy which will be enforced by the courts.³ It can be waived voluntarily, as when a person goes into a public place, or involuntarily, as when a person becomes involved in the news, favorable or unfavorable. Another aspect of the right is that no person's name, photograph, or character portrait can be used for trade, entertainment, advertising, or publicity purposes without his consent.⁴

Applications of this basic rule to the broadcasting field have occurred from time to time. A few years ago the radio show "Calling All Cars" re-enacted a hold-up story and was sued for privacy invasion. The news account of the robbery was translated into public entertainment, and the unhappy victim sued and won.⁵ The same result was achieved by Fred Waring in a suit against Station WDAS for using certain of his distinctive musical recordings against his wishes.⁶

In 1936, Albert Ettore fought Joe Louis, known to boxing aficionados as the Brown Bomber. In 1949 and in 1950 a film of the boxing match was twice telecast over a New York television station. The United States Court of Appeals held Ettore could recover damages for privacy invasion from the television station.⁷ Here again, there was an entertainment aspect.⁸

Of course, all privacy suits against radio and television stations are not won by the plaintiffs. Station WJRD was sued when a chatty radio program called "Tuscaloosa Town Talks" broadcast a human interest story about the disappearance twenty-five years earlier of a farmer who was thought to have

³*Pavesich v. New England Life Ins. Co.*, 122 Ga. 190, 50 S.E. 68.

⁴*Jones v. Herald Post Co.*, 230 Ky. 227, 18 S.W. 2d 972; See also Virginia Code, 1950, par. 8-650.

⁵*Mau v. Rio Grand Oil, Inc.*, 28 F. Supp. 845.

⁶*Waring v. WDAS*, 327 Pa. 433, 194 A. 631.

⁷*Ettore v. Philco TV Broadcasting Corp.*, 229 F. 2d 481.

⁸See generally, Shipley, "Privacy Invasion by Telecast," 15 *Fed. Bar Journal* 186.

been murdered. It was held that privacy was not invaded because the event was news.⁹

The popular television show "The Big Story" had the same experience. The plaintiff was convicted of murder in 1934 and sentenced to be executed. An industrious newspaper reporter turned up new evidence which proved him innocent. The incident was dramatized on television, and the plaintiff sued on the theory that the passage of time restored him from the status of public character to private person.¹⁰ He lost.

Similarly, an actor in an animal act put on between the halves in a Washington Redskins pro-football game lost a suit for privacy invasion by reason of an unauthorized telecast of the event.¹¹ It was ruled that he was part of a newsworthy event.

Recently movie actor Kirk Douglas sued Walt Disney for \$415,000 for invasion of privacy for using on the "Disneyland" television show some movies of the star and his children riding a miniature train at Mr. Disney's home.¹² The same problem was presented earlier when heavy-weight world champion fighter Jack Sharkey commenced a privacy invasion suit over the unauthorized use by NBC on its "Greatest Fights of The Century" television show on film of his performance as a professional entertainer.¹³

Radio commentator Drew Pearson once broadcast that a defendant in a suit attracting nation-wide attention was a waiter in a Washington hotel where government officials on the prosecuting side of the case frequently dined. The waiter, Pearson said, was in a position to overhear their conversations. After the broadcast the waiter lost his job, and sued Pearson for privacy invasion.¹⁴ He lost because it was a public event. All of these cases suggest the importance of privacy rights as a legal problem in radio and television.

⁹*Smith v. Doss*, 37 So. 2d 118.

¹⁰*Bernstein v. NBC*, 129 F. Supp. 817.

¹¹*Gautier v. Pro-Football, Inc.*, 304 N.Y. 354, 107 N.E. 2d 485.

¹²*Broadcasting-Telecasting*, August 1956.

¹³*Sharkey v. NBC*, 93 F. Supp. 986.

¹⁴*Elmhurst v. Shoreham Hotel*, 153 F. 2d 467.

Defamation

Whereas the right of privacy is concerned with protection of peace of mind, the law of libel and slander is aimed at protecting reputation.

Any false and injurious statement can result in a defamation suit. It is one of the oldest principles of the common law, and has almost universal acceptance. The distinction between written defamation, which is libel, and spoken defamation, which is slander, has been to some extent obliterated.

On a television program over WNBW-TV, New York, entitled "Meet The Press," not so long ago, Communist informer Elizabeth Bentley characterized William Remington, the federal civil service employee who was later murdered while serving time in a Federal penitentiary, as being a Communist. Since Miss Bentley ad-libbed the remark instead of reading from a script, the court called it slander.¹⁵ In another case involving television the court labeled the lawsuit libel.¹⁶ In that case the television show "Crime Photographer" inadvertently used the trade name of an accountant who sued for libel on the ground that it implied he operated a mob headquarters in his office.

Several years ago, Al Jolson, the famous singer, called a hotel "rotten" in an ad-libbed remark, and NBC found itself sued for libel.¹⁷

In another case, a judge permitted the installation of a microphone to broadcast a murder trial. Argument to the jury by one of the lawyers was claimed to be defamatory, and the judge was sued.¹⁸ It might just as well have been the radio station, for everyone connected with a defamatory broadcast can be sued.

Commentator Walter Winchell and WJZ, New York, were sued for libel for calling a man a pro-Nazi, and after the

¹⁵*Remington v. Bentley*, 88 F. Supp. 166.

¹⁶*Landau v. CBS, Inc.*, 128 N.Y.S. 2d 254, 205 Misc. 357.

¹⁷*Summitt Hotel Co. v. NBC*, 336 Pa. 182, 8. A. 2d 302.

¹⁸*Irwin v. Ashhurst*, 158 Ore. 61, 74 P. 2d 1127.

first suit, he did it again to a teacher. Result, another libel suit.¹⁹

Politics has led to several defamation suits against radio stations. Under section 315 of the Communications Act²⁰ broadcasters are prohibited from censoring any political broadcast. Yet on the other hand, they are liable for any defamatory remarks a politician may make. In practice, many courts and some legislatures take notice of this impossible situation.²¹

Some years ago a candidate for state attorney general in Nebraska sued a radio station for alleged defamation in a political broadcast by his opponent.²² In another case, KMBC, Kansas City, was held liable for a defamatory remark which emanated from New York by network.²³ The plaintiff was falsely described as an ex-convict. In yet another, a broadcaster was absolved of liability for defamation in a political broadcast because he examined the script in advance.²⁴

KHQ, Spokane, Washington, found itself sued for libel because it permitted an advertiser to accuse a sheriff of selling confiscated moonshine stills to persons who would engage in bootlegging.²⁵

These cases emphasize the importance of being sure no false and injurious statements which imply a man is a criminal, dishonest, has a loathsome disease, or which will injure him in his trade or business, get on the air.

Contempt

All courts, legislative and judicial bodies have an inherent power to protect the integrity of their own proceedings. This is particularly true of judges and the courts over which they preside. A person who violates an order of a court, or who commits any misdeed in the presence of the judge, can be

¹⁹*Hryhorijiv v. Winchell*, 45 N.Y.S. 2d 31; *Hartmann, Winchell*, 73 N.E. 2d 30. 2047 U.S.C. 315.

²¹*E.g.*, N. Y. Civil Practices Act, par. 337(a).

²²*Sorenson v. Wood*, 123 Neb. 348, 243 N.W. 82.

²³*Coffey v. Midland Broadcasting Co.*, 8 F. Supp. 889

²⁴*Josephson v. Knickerbocker Broadcasting Co.*, 38 N.Y.S. 2d 985.

²⁵*Miles v. Louis Wasmer, Inc.*, 20 P. 2d 847.

summarily punished with fine and imprisonment for contempt. The same rule applies to a broadcast of material which will interfere with the judicial process, destroy confidence in the court, or tend to make a trial partial to one side or to the other. The purpose underlying this rule of law is to insure that public officials are not scandalized or that public confidence in the judiciary is not impaired.

A few years ago a Los Angeles radio station owner was cited for contempt for trying to influence a judge. A minister broadcast an attack on a judge who was trying a criminal case involving alleged corporate securities frauds.²⁶

In a somewhat similar situation some Baltimore radio stations carried a series of newscasts in a celebrated murder case involving an eleven-year-old girl who was stabbed to death. The newscasts quoted from police interviews after a suspect had signed a confession.²⁷ Even so, the broadcast stations were cited for contempt, although they were not convicted as the broadcasts did not create a "clear and present danger" of prejudicing a fair trial.

Radio and television operators must make sure they broadcast no news or editorial comment which will interfere with the administration of justice or a fair trial.

Unfair Competition

Apart from the personal rights problems such as privacy invasion, defamation, and contempt of court or some other official body, radio and television law embrace numerous property complications.

In a recent case Station KRIZ, Phoenix, sued KLIF, Dallas, for broadcasting an account of auto races held in Phoenix.²⁸ KRIZ had purchased the exclusive broadcast rights to the races from within the stadium grounds. Sunday, February 15, 1953, was designated "Texas Day" because of several well-known Texas drivers. KLIF stationed a representative somewhere

²⁶*Ex parte Shuler*, 292 P. 481.

²⁷*Baltimore Radio Show v. State*, 193 Md. 300, 67 A. 2d 497.

²⁸*Loeb v. Turner*, 257 S.W. 2d 800.

within range of the KRIZ, Phoenix broadcast, who made notes and telephoned the abbreviated facts to KLIF, Dallas, which "recreated" the races and broadcast them. KRIZ lost the case because after it had broadcast the races, they became public news available for comment and use by the public generally.

This type of problem comes up now and then in radio and television. The basic question is how much of a property right does a station have in a news event?

Station KVOS, Bellingham, Washington, lost a suit charging it with reading Associated Press news stories from early editions of the newspaper while it was still fresh and valuable commercially.²⁹

The Pittsburgh Pirates baseball club won a similar suit against Station KQV, Pittsburgh. The Pirates sold exclusive rights to the broadcasts. Station KQV did not buy the rights, but, instead, stationed observers outside Forbes Field where they could see over the fence.³⁰ However, in an earlier case the opposite result was reached, on the theory that the court could not prevent observers from telephoning play by play baseball accounts of what they saw to others.³¹

When Champion Joe Louis fought Tommie Farr in 1937, NBC purchased exclusive broadcast rights for the fight at Yankee stadium. A competitor sought to recreate the broadcast from tips obtained by observers watching from outside the stadium. The court enjoined them on the basis of unfair competition.³² These cases make it clear that a broadcaster cannot reap where he has not sown, unless he is prepared to fight an unfair competition suit.

Misappropriation of Ideas

Radio and television stations are offered many ideas for programs. Use of such ideas without compensating the originator can lead to trouble. Many a new industry and many a

²⁹*Associated Press v. KVOS*, 80 F. 2d 575.

³⁰*Pittsburgh Athletic Co. v. KQV*, 24 F. Supp. 490.

³¹*National Exhibition Co. v. Teleflash*, 24 F. Supp. 488.

³²*Twentieth Century Sporting Club v. Trans-radio Press Service*, 300 N.Y.S. 159.

successful radio show has been built on an idea. For example, a promoter offered an idea to the Wrigley chewing gum firm for a vaudeville type radio show. His idea was not accepted, but a similar idea was programmed by the Yankee Network for Wrigley. Plaintiff sued for misappropriation of his idea.⁸³

Another promoter conceived the idea for a radio show to select student talent by holding auditions in the public schools and using the talent on radio. He offered it to a bank, which turned it down, then later used the idea.⁸⁴ He sued and won on the theory his idea was original, concrete, useful, and disclosed under circumstances where remuneration was expected.

In another case CBS was sued for \$150,000 for misappropriating the idea of the "My Friend Irma" radio show.⁸⁵

The originator of the network program "Heart's Desire" collected \$25,000 for misappropriation of his idea for a program fulfilling listeners' secret wishes.⁸⁶ Again, the idea had been submitted in writing to KMTR, rejected, then subsequently used without compensation.

W. C. Fields, the famous comic, once used some comic gags, which had been submitted to him, in his movie "You Can't Cheat An Honest Man" and in a radio series. He did not pay the originator, and lost \$8,000 in damages in a lawsuit for misappropriation of the idea.⁸⁷

CBS lost a \$35,000 misappropriation of idea suit to the originator of a radio program entitled "Hollywood Preview," in which famous director Walter Wanger selected each week a story for dramatization on the basis of its acceptability for movie use.⁸⁸

The radio show "Mr. District Attorney" resulted in a suit by the originator. He had a different title, but the programmed show had the same basic idea of dramatization of events in the office of the district attorney.⁸⁹

⁸³*Bowen v. Yankee Network, Inc.*, 46 F. Supp. 62.

⁸⁴*Belt v. Hamilton National Bank*, 210 F. 2d 706.

⁸⁵*Kurlan v. CBS*, 256 P. 2d 962.

⁸⁶*Kovacs v. MBS*, 221 P. 2d 108.

⁸⁷*Yadkoe v. Fields*, 151 P. 2d 906.

⁸⁸*Stanley v. CBS*, 221 P. 2d 73.

⁸⁹*Cole v. Phillips H. Lord, Inc.*, 28 N.Y.S. 2d 404.

The rule applied by the courts compels radio and television broadcasters to make sure they do not consciously or unconsciously use ideas submitted by persons who expect to be paid unless payment is made.

Copyright

A copyright is the right not to have one's mental work as expressed in written or other objective form, copied or commercially used by another. As soon as a person expresses an idea in visible, tangible form, he automatically has a "common law" copyright, which endures forever, or until he publishes the work. It exists in every manuscript or other form of expression, such as painting, work of art, letter, or photograph.

The other type of copyright is "statutory." Congress is empowered under the Federal Constitution to create copyrights to promote the "progress of science and the useful arts."⁴⁰ Thus, when a person wishes to publish a created artistic work, whether it be a novel, newspaper, radio program format, television script, poem, painting, lecture, play, or motion picture, he need merely register it with the Register of Copyrights in Washington, and he has a monopoly on the reproduction of copies of his work for twenty-eight years, renewable for a second similar period.

The great divide between common law and statutory copyright is publication. If a work is published without registering it for statutory copyright, it passes into the public domain.

Radio and television are undoubtedly the largest consumers of creative material in the country. Thus, protection of broadcast programs leads to much litigation. From the standpoint of protection, radio and television stations can protect the titles of shows as a service work under the Lanham Trade Mark Act of 1946.⁴¹ Such things as a theme song, slogan, sound effects, or character names can no doubt be protected under the same law. The owner of a program may assert a common law copyright

⁴⁰Art. 1, Sec. 8, U. S. Constitution.

⁴¹15 U.S.C. 1127; *Stanley v. CBS*, 221 P. 2d 73.

in the entire program. For example, the author of a program called "Hollywood Preview" claimed a common law copyright in the entire format.⁴²

Likewise, the contents of a radio or television show may be protected by statutory copyright by complying with the registration requirements.⁴³ If it is dramatic, it can be registered as a dramatic composition, if it contains original music, as a musical composition, if it is on film, as a motion picture, and if the script is classified as a lecture or other composition for oral delivery, it can be registered as such.

On the other hand, broadcasters must be careful not to infringe the copyright protection afforded to others.⁴⁴ Infringement consists of copying, i.e., reproduction of copies of the protected artistic expression. Copying can be literal, as in a mere repetition of words, or treatment, which consists of copying the treatment and development of ideas, plots, character portrayal, dramatic conflict, situation and surprise, narrative suspense, and plot manipulation.

One odd case involved a suit against Jimmie Durant⁴⁵ for copyright infringement because he read three copyrighted poems published in book form over a radio station. It was held that the copyright law did not protect against recitation of poems. However, on January 1, 1953, paragraph 1(c) of the Copyright Act was amended to prohibit reading of non-dramatic literary works without consent of the copyright owner. Thus, now a station must check to be sure a poem or other non-dramatic work is not copyrighted before it is used. Anything older than 56 years is obviously not protected. But for others, they must check to be sure it is in the public domain, or obtain consent.

The performance of any unpublished poem, novel, or other work would be an obvious infringement of the author's common law copyright. The whole field of copyright is complicated, and this article can merely touch on some generalities.

⁴²17 U.S.C. 1, *et seq.*

⁴³See Shipley, "Copyright Infringement by Telecast," 19 *Jour. Bar Assoc., D.C.* 341.

⁴⁴*Kreymborg v. Durante*, 21 U.S. P.Q. 557.

⁴⁵*Churchill Evangelistic Ass'n. v. CBS*, 255 N.Y.S. 134.

However, every broadcaster must constantly keep before him the knowledge that creative material is the monopoly of its originator, unless he dedicates it to the public, and can only be copied with consent of the copyright owner.

Contracts to Broadcast

Once a radio or television station enters into a contract to broadcast a certain program, the advertiser or time purchaser can usually obtain a court order compelling the station to live up to its contract. For example, CBS once found itself sued for specific performance of a contract for certain religious broadcasts.⁴⁶ However, a station cannot be forced to broadcast a program which is defamatory. For example, station WSAY contracted to broadcast two fifteen-minute political broadcasts. The contract contained a provision that the script must be submitted to the station three days in advance. When the station saw the script, it considered it libelous and refused to permit the broadcast. The judge decided otherwise, and forced the station to permit the broadcast, but he ruled that a station could not be compelled to permit a broadcast which would open the door to suits against it for defamation.⁴⁷

Needless to say, broadcasters should leave themselves an out when contracting for time, and make the contract conditioned on approval of the script.

Public Service Broadcasts

Broadcasters are under a legal duty to use the federal license they hold in the public interest. Many times this takes the form of free time for public service announcements such as weather, crop information, election results, charity campaigns, and many others. Such gratuitous activity obviously carries the threat of liability for privacy invasion, copyright infringement, defamation, unfair competition, and all the rest. The area of police broadcasts is particularly dangerous.

⁴⁶*Rose v. Brown*, 58 N.Y.S. 2d 654.

⁴⁷*Haggard v. First Nat'l Bank*, 8 N.W. 2d 5.

In one case, a sheriff called a broadcast station and asked that a special police bulletin be broadcast stating the sheriff's office was trying to locate a certain Paul Haggard, who "was driving a car." The announcer assumed the car in question was stolen, and so announced in the broadcast. Actually, it was not, and a lawsuit followed. While the radio station was not itself sued, the judge made it clear it should have been.

Here again, it is painfully obvious that the management of a radio or television station must exercise close supervision over gratuitous public announcements.

Conclusion

The above discussion points up some of the major trends in the law as it has adapted old principles to new problems in radio and television. When it is considered that a single television program can reach 60 to 70 million people, it is not asking too much to require the broadcaster to proceed with care and exercise the greatest respect for the personal and property rights of others. The limited number of reported cases in the field indicates they are doing just that.

Carl L. Shipley is a lawyer in private practice in Washington, D. C. A graduate of Georgetown Foreign Service School and Harvard Law School, and a member of the District of Columbia and U. S. Supreme Court bars, he served as Special Assistant to the Attorney General of the U. S. (1953-56). He edits the Recent Law Review Section, FEDERAL COMMUNICATIONS BAR JOURNAL, and is the author of 24 articles on legal problems including: "Copyright Infringements by Telecast," "Radio Political Speeches and the Law of Libel," and "Privacy Invasion by Telecast." Since 1951, Carl Shipley has taught Communication Law at the American University in Washington, D. C.

FEDERAL AND STATE CONTROL CONFLICTS IN BROADCASTING

BY LEON R. YANKWICH

From the very beginning of our national life, the dual structure of our government has given rise to conflicts between federal and state power. The industrial development which followed the Civil War and the phenomenal growth of the American economic and industrial systems in the last part of the nineteenth and in the first half of the twentieth centuries called for the exercise of state and federal regulatory and taxing powers, the nature of which necessarily brought into question the relative domains of state and federal governments.

The greatest federal control was achieved by the expansion of the concept of interstate commerce.¹ It is axiomatic that control of the Congress over commerce is absolute, or, as the Supreme Court has put it, "complete and perfect."² But this does not supersede the exercise of the police power of the states.

Mr. Justice Byrnes, in a noted case, has stated the scope and limitation of the general police power of the state in regulating health, morals and social well-being at the state level:

But this does not mean that there are no boundaries to the permissible area of state legislative activity. There are. *And none is more certain than the prohibition against attempts on the part of any single State to isolate itself from difficulties common to all of them by restraining the transportation of persons and property across its border.* It is frequently the case that a state might gain a momentary respite from the pressure of events by the simple expedient of shutting its gates to the outside world. But, in the words of Mr. Justice Cardozo: "*The Constitution was framed under the dominion of a political philosophy less parochial in range.*"³ (Emphasis added.)

The Federal Character of Broadcasting

These general principles must be borne in mind in the discussion of any of the phases of broadcasting. From the very

¹United States Constitution, Art. I, Sec. 8, Cl. 3.

²*United States v. Rock Royal Co-op., Inc.*, 1937, 307 U.S. 533, 569.

³*Edwards v. California*, 1941, 314 U.S. 160, 173. See, Kelly, Alfred H., and Winfred A. Harbison, *The American Constitution*, 1948, pp. 775-90.

beginning, broadcasting has been viewed as transcending state boundaries. Indeed, there are statements in some of the earlier cases which, read out of context, might imply a *total* denial of the right of the states to interfere with any of the activities of broadcasting.

In one of the earliest cases dealing with the powers of the first Federal Radio Commission, the court said:

No state lines divide the radio waves, and national regulation is not only appropriate but essential to the efficient use of radio facilities.⁴

In a later one this statement occurs:

By its very nature broadcasting transcends state lines and is national in its scope and importance—characteristics which bring within the purpose and protection, and subject it to the control, of the commerce clause.⁵

The more comprehensive Communications Act of 1934⁶ shows an intention on the part of the Congress to preempt *entirely* the broadcasting field.⁷

Notwithstanding the declared policy, attempts have been made to exercise state control. The State of Pennsylvania sought, under its censorship statute, to censor the televising of films in that state by requiring all motion picture films intended to be broadcast by television to be submitted for approval to its Censorship Commission.⁸ It was argued that because the Federal Communications Act declared it to be a national policy *not* to give to the federal commission the power of censorship and that no regulation or condition was to be promulgated or fixed by the Commission which shall interfere “with the right of free speech by means of radio communication,”⁹ the field was open for state control. However, the Court of Appeals for the Third Circuit rejected the contention saying:

⁴*Federal Radio Commission v. Nelson Bros. Bond & Mortg. Co.*, 1933, 289 U.S. 266, 279.

⁵*Fisher's Blend Station v. Tax Commission*, 1936, 297 U.S. 650, 655.

⁶47 U.S.C.A., §§151 *et seq.*

⁷*National Broadcasting Co. v. United States*, 1943, 319 U.S. 190, 217 *et seq.*

⁸P.L. 534, as amended 4 Pa. S. §§41-58.

⁹47 U.S.C.A., §326.

Program control was entrusted to the Federal Commission and it is an effective one. . . We think it is clear that Congress has occupied fully the field of television regulation and that field is no longer open to the States. Congress possessed the constitutional authority to effect this result. *Hines v. Davidowitz*, 312 U.S. 52, 74, 61 S.Ct. 399, 85 L.Ed. 581. It follows that the Commonwealth of Pennsylvania cannot censor the films used on the programs of the plaintiffs' stations.¹⁰

Taxing Power

While the power to control broadcasting resides in the federal government, the states retain a limited power to tax it, although it is an instrumentality of commerce. And this right which has been applied for over a century to the property and equipment of many interstate activities¹¹ extends to the income derived from intrastate broadcasting if it can be *separated* from the interstate activities.¹²

Two important federal cases serve to draw the line between instances such as those just given¹³ in which taxation was upheld, and others in which it was rejected. In one of them in

¹⁰*Allen B. Dumont Laboratories v. Carroll*, 3 Cir., 1950, 184 F. 2d 153, 156-7, certiorari denied, 340 U.S. 929. See, *Bay State Beacon, Inc. v. Federal Communications Commission*, U.S. App. D.C., 1948, 171 F. 2d 826.

¹¹*Cooley v. Board of Wardens of Port of Phila.*, 1851, 12 How. 299; 13 L.Ed. 996; *Pac. Tel. and Tel. Co. v. Tax Commission*, 1936, 297 U.S. 403; *McGoldrick v. Berwind-White Coal Mining Co.*, 1940, 309 U.S. 33; *Bread v. Alexandria*, 1951, 341 U.S. 622, 633-41; *Mich.-Wis. Pipe Line Co. v. Colvert*, 1954, 347 U.S. 157, 168-70.

¹²Some instances of valid state regulations are:

In *Whitmore v. Bureau of Revenue*, 1946, D.C. N. Mex., 64 F. Supp. 911, affirmed in *Whitmore v. Ormsbee*, 329 U.S. 668, a three-judge court, in dismissing an action involving the New Mexico business privilege tax which levied a tax in an amount equal to two per cent of the gross receipts upon the business of radio broadcasting, §76-1404 N. Mex. Stats. 1941, stated that broadcasting was *both intra and interstate*.

In *Dorsky v. Brown*, 1951, 255 Ala. 238, 51 So. 2d 360, certiorari denied 342 U.S. 818, a state tax on a coin operated radio was held not to violate the commerce clause.

In *City of Atlanta v. Oglethorpe University*, 1934, 178 Ga. 379, 173 S.E. 110, a municipal license tax was applied to a college broadcasting station.

In *WDOD Broadcasting Corp. v. Stokes*, 1941, 180 Tenn. 677, 177 S.W. 2d 837, a statute of Tennessee levying a tax on gross receipts was applied to a domestic broadcasting company.

In *Beard v. Vinsonhaler*, 1949, 215 Ark. 389, 221 S.W. 2d 3, appeal dismissed, 338 U.S. 863, rehearing denied 338 U.S. 896, a license tax on the business of radio broadcasting and on persons soliciting advertising for radio was sustained.

¹³See cases cited in Note 12, *supra*.

the early days of broadcasting, the State of Washington imposed a tax on radio broadcasts originating in the state. In assessing the tax due from a particular station, no attempt was made to segregate the programs ending within the state from those which crossed the state line. For this reason, the Court held the entire tax invalid, saying:

As appellant's income is derived from interstate commerce, the tax, measured by appellant's gross income, is of a type which has long been held to be an unconstitutional burden on interstate commerce . . .

Whether the state could tax the generation of such energy, or other local activity of appellant, as distinguished from the gross income derived from its business, it is unnecessary to decide. See *Atlanta v. Oglethorpe University*, 178 Ga. 379; 173 S.E. 110. It is enough that the present is not such a tax, but is levied on gross receipts from appellant's entire operations, which include interstate commerce. As it does not appear that any of the taxed income is allocable to intrastate commerce, the tax as a whole must fail.¹⁴

The decision in this case was pressed upon the Court of Appeals for the Ninth Circuit in a more recent case in which it was sought to invalidate a gross receipts statute of the Territory of Hawaii as applied to radio broadcasting.¹⁵ However, because the state courts had found that the business of the station could be and was segregated and only the income from intraterritorial broadcasting was taxed, the Court held that the reasoning which impelled the Supreme Court to condemn the Washington tax¹⁶ did not exist, saying:

It is quite evident that a tax capable of such application is not a burden on commerce. . . . And the character of radio communication does not prohibit a tax upon the state business any more than the interstate character of railroads, power companies, telephone, telegraph and express companies stands in the way of valid tax statutes of the type under discussion. For such a tax does not "aim to control" interstate commerce.¹⁷

¹⁴*Fisher's Blend Station v. Tax Commission*, *supra*, Note 5, pp. 655, 656.

¹⁵Rev. Laws, Hawaii, 1945, §§5450, 5455, as amended by Laws, Hawaii, 1947, c. 111, §9.

¹⁶See, *Fisher's Blend Station v. Tax Commission*, *supra*, Note 5.

¹⁷*McCaw v. Fase*, 9 Cir., 1954, 216 F. 2d 700, 706.

Conclusion

What precedes shows that, despite the declared policy of the Congress to preempt the fields of broadcasting, attempts have been made, through the exercise of police and taxing powers by various states, to either regulate broadcasting or to derive revenue from its income. With the addition of television stations to the radio stations already in existence, and the growth in strength and power of these media, no doubt, other attempts will be made. Local authorities may, at times, resent the lack of greater control over the contents of these media of communication, and state tax-gathering bodies, confronted with the increasing demands for social services which require new tax sources, may look with envious eyes upon "the rich rewards" of broadcasting. Conflicts between the two will be avoided if the states respect the federal domain and remember the admonition of a wise judge, that a desire to fulfill state functions in the federal domain would "invite a speedy end of our solid national solidarity."¹⁸ The achievement of a temporary gain by way of taxation or otherwise should not overshadow the graver danger to national unity, if, in the field of broadcasting, and in other purely national fields, the primacy of federal policy is challenged.¹⁹

The Hon. Leon R. Yankwich, J.D., LL.D., is Chief Judge of the U. S. District Court of California in the Los Angeles District. He has long been interested in laws relating to the creation, expression, and communication of ideas. He is a member of the American, California, and Los Angeles bar associations and has written many articles on the law and its effect on communication media for law journals.

¹⁸Mr. Justice Benj. F. Cardozo, in *Baldwin v. G.A.F. Seelig, Inc.*, 1935, 294 U.S. 511, 523.

¹⁹"The Commerce Clause created a nation-wide area of free trade essential to this country's welfare by removing state lines as impediments to intercourse between the States." (*Memphis Steam Laundry v. Stone*, 1952, 342 U.S. 389, 395.)

And see, *McLeod v. Dilworth*, 1949, 322 U.S. 327, where the basic condition for federal control, *under the commerce clause* is stated in this manner: "That clause vested the power of taxing a transaction forming an unbroken process of interstate commerce in the Congress not in the States." (p. 331). Certainly, broadcasting in most of its aspects is "an unbroken process in interstate commerce."

NEWS AND NOTES

Edited by DAVID R. MACKEY
Boston University

This department is designed to serve as a clearing-house of information for schools and colleges offering coursework in broadcasting. With the co-operation of *Journal* readers, it is hoped that there will be reported regularly announcements of new courses, new degree programs, news of research grants and projects undertaken by departments or individual faculty members, faculty appointments and openings. News or comments from readers as to how to make this department of benefit will be welcome by the Editor. Communications from non-member institutions, as well as from APBE member schools, should be addressed to Prof. David R. Mackey, Chairman, Division of Communication Arts, School of Public Relations and Communications, Boston University, Boston 16, Massachusetts.

In this initial issue of the *Journal*, the entire Education for Broadcasting section is reserved for an account of a significant collection of historical recordings at the University of Washington, the outline of a syllabus for a course in *Broadcast Management* currently offered at American University in collaboration with the NARTB, and a comprehensive listing of colleges and universities offering substantial course work in radio and television together with their instructional staff.

A TREASURE HOUSE OF BROADCAST HISTORY

BY MILO RYAN
*University of Washington**

A search by the school of Communications at the University of Washington for examples of Churchillian and Rooseveltian mid-war oratory has turned up what it is expected will ultimately become a treasure house of broadcast history.

*Currently on leave as program associate, Educational Television and Radio Center, Ann Arbor, Michigan.

The search grew out of a need incidental to development of a series of television programs called "Channels of Propaganda," presented over Seattle's educational television station, KCTS, by Professor Vernon McKenzie of the faculty of journalism and this writer, an associate professor on the faculty of radio-television.

Early digging disclosed little in the way of such recorded materials other than the excerpts in the Murrow-Friendly albums produced by Columbia Records. These were rejected because of their fragmentary nature and because of the Murrow interpolations. At this point, the KCTS manager, Loren Stone, former manager of the CBS radio affiliate in Seattle, KIRO, recalled that during World War II and the disturbing years leading up to it, KIRO had transcribed most of the network's coverage of important public addresses, and that many of them had been kept and might still be in existence.

A phone call to KIRO started a chain of decisions by the station that has ultimately placed the entire collection in the hands of the University. At first the station expressed a willingness to loan what transcriptions might be useful. They were stored at the KIRO transmitter building on Vashon Island, located in Puget Sound between Seattle and Tacoma. The transmitter engineer reported that it would be virtually impossible to dig them out of the stack of transcriptions without days of searching. It was at this point that the KIRO management decided to turn the entire lot over to the University.

A University truck was sent to Vashon Island. It returned with 48 packing cases, and the writer set upon the task of searching out the desired materials, fortunately all located in two of the boxes. Then, with the help of some advanced students in radio-television, the laborious work of cataloguing the entire collection was undertaken. As of the present writing, the cataloguing has just been completed, but only a tentative analysis of the collection's value has been attempted.

There are upwards of 4000 discs, involving around 7500 programs, since wartime economy apparently made it advisable for the station to use both sides of each disc. Included are more than thirty-five of Roosevelt's speeches and fireside chats;

more than twenty speeches by Churchill; Hitler's September, 1939 address to the Reichstadt following the fall of Poland—six sides, with that now famous simultaneous translation by H. V. Kaltenborn; speeches by King George VI, Neville Chamberlain, Dwight D. Eisenhower, Cordell Hull and some fifteen or twenty other men and women important in wartime history.

The collection is not made up exclusively of memorable addresses. For example, only a few scattered dates are missing from an otherwise complete record of CBS' daily world news roundups—on-the-spot coverage by men like Schirer, Sevareid, Collingwood and Kalmer, from 1939 through 1945; what appears to be the entire series of Elmer Davis' five-minute news commentaries, and many of Edward R. Murrow's "This Is London" reports, including the celebrated broadcast from a London rooftop during a bombing raid. There is the complete D-Day pool broadcast, and, to round out the story, the complete coverage of both V-E and V-J day. The above is a mere sampling.

The fact that these transcriptions existed anywhere outside a network headquarters—and they are for the most part in excellent condition—can be attributed to the sense of history on the part of the KIRO management that led to their preservation; to the fact of the three-hour time zone difference between New York and the West Coast that impelled the affiliate in this case to transcribe from the network in order to make vital information available to the proper audience; and to the fact that the tape recorder had not come into use. In view of this last point, one wonders whether anything like the present collection will ever again be a likely undertaking by an affiliate station.

There remains the question of what to do with the collection besides hoard it. The present policy is to forbid putting a pick-up needle to any of the discs unless a simultaneous tape recording is being made. Future use of the programs will then be from this tape only. The disc will be replayed only if some accident makes the tape unusable, and then only for the purpose of making a new tape.

Under this policy two research projects have already been begun at the University of Washington. It is the hope that as

time goes on additional research will be undertaken, not only in broadcast history but in other academic disciplines as well—journalism, political science, speech and general history, to mention only the obvious ones.

While the cataloguing has been completed, time has not allowed the development of a "bibliography." When that can be compiled, it is hoped that the columns of the *Journal of Broadcasting* will be available for first publication. With that publication, the gaps in the collection will be apparent to all. There is the hope that somewhere, from some other heretofore uncatalogued collection, the gaps can ultimately be filled in.

It is the intention of the School of Communications at the University of Washington to open up the collection for study by all interested scholars, wherever they may come from. It is not intended that the discs will be made available for rebroadcast.

SYLLABUS FOR A COURSE IN BROADCAST MANAGEMENT

BY CHARLES H. TOWER, *Manager*
Employer-Employee Relations, NARTB

On the following pages is a syllabus covering a course in broadcasting management offered this fall by American University in Washington, D. C. A three-credit course for graduates and advanced undergraduates, it is scheduled in sixteen separate evening sessions.

Some months ago, the writer was asked to set up and teach the course. Initial reluctance, primarily because of heavy travel commitments during the fall, was overcome by the challenge of presenting a management-oriented approach to the subject of broadcasting. Participating in the development and teaching of the course have been Mr. James Hulbert and Mr. Harold Ross, both business colleagues of the writer at the National Association of Radio and Television Broadcasters.

Although not officially sponsoring the present course, the NARTB, representing as it does broadcast management throughout the United States, has a genuine interest in the training of those who are looking to the industry as a career. The Association recognizes the obvious fact that the vitality of the industry in the years ahead is directly dependent upon the calibre of those who enter it. In this area, training, particularly training in the management problems of broadcasting, can make a significant contribution.

The course bears the title "Radio-TV Management." It might be called "The Business of Broadcasting" with emphasis on the word "business." The objective is to provide an insight into the theory, the structure, and the substance of management. The presentation is in terms of broadcasting management problems. Its essential elements are applicable to business management everywhere. These elements consist in part of material from a variety of specializations such as economics, finance, sociology, personnel and labor relations, and the law. The competent executive in broadcasting, as elsewhere, must know something of their substance and, perhaps more important, must

have an analytical framework by which he can evaluate, assimilate and utilize the information. If we make, in the present course, a modest beginning on the building of such a framework, the effort has been worthwhile.

In an effort to keep the presentation on a par with the high interest level of the subject matter a variety of teaching techniques have been used including lecture, problem discussion, and case material with role playing. No textbook has been used. Rather, source material relating to each particular topic has been made available. The material has included speeches, chapters in books, articles in trade magazines, trade bulletins and manuals, excerpts from relevant statutes and court decisions, and original source material which we have developed specifically for the course as well as for other purposes. The following syllabus shows descriptively the type of subject matter included under each of the headings, but does not list all topics mentioned, nor does it indicate the relative emphasis. It has been suggested that the course, as outlined by the syllabus and as supplemented by the materials used, might serve as the basis for a text in broadcast management. This project is being given serious consideration.

RADIO-TV MANAGEMENT

I. Economics of Advertising

THE INDIVIDUAL COMPANY . . . impact of advertising on demand . . . conditions under which advertising tends to be the most (and least) worthwhile . . . case examples.

AN INDUSTRY . . . impact of advertising on demand . . . conditions under which advertising tends to be the most (and least) worthwhile . . . case examples.

THE ECONOMY AS A WHOLE . . . basic criterion by which advertising must be evaluated . . . impact on consumer expenditures . . . significance of nonadvertising institutions and environments . . . impact on investment expenditures . . . relation to cyclical fluctuations, business concentrations, and costs.

ECONOMIC DIMENSIONS . . . advertising expenditures . . . advertising agencies . . . media . . . historical data . . . comparisons with other industries.

ECONOMIC STRUCTURE OF BROADCASTING . . . market size . . . revenue size . . . employment size . . . historical data . . . networks.

2. Organizational Structure of Broadcasting

STRUCTURE OF THE INDUSTRY . . . types of stations . . . the network function and organization . . . relationship between networks and stations.

ORGANIZATION OF A STATION . . . various departments and their functions . . . the interrelationship between departments . . . typical organizational structures . . . organizational problems.

THEORY OF ORGANIZATIONAL PLANNING . . . spans of control, knowledge, time, energy, personality . . . departmentation . . . authority and responsibility . . . line and staff . . . flexibility.

PUTTING A PROGRAM ON THE AIR . . . conception and planning of programs by program manager in consultation with station manager, sales manager and chief engineer . . . budgeting and estimating costs . . . how the program is sold, advertised, promoted and merchandised . . . relations with agency and sponsor . . . functions of continuity, traffic and other departments in connection with programs . . . assembling costs and billing by accounting department.

3 & 4. Economic Analysis of Broadcasting

REVENUES, EXPENSES, PROFITS . . . case study, "Should you build a radio station in X city?" . . . estimating revenue . . . competition, audience, income, retail sales, local advertising expenditure potential, sources of national and regional revenue . . . estimating expenses . . . operating costs, construction costs . . . sources of information . . . economic decision making . . . role of FCC and courts.

PROFIT MAXIMIZATION . . . alternative uses of money . . . application to broadcasting and implications of FCC and public opinion.

SOME BASIC CHARACTERISTICS . . . entry into business of broadcasting . . . risks and profits . . . nature of product sold and cost per thousand of audience . . . competition on price, product, and audience . . . geographical scope of product market . . . unique characteristics of broadcasting.

5. Systems and Procedures

FUNCTION OF ACCOUNTING . . . theory of accounts . . . balance sheet . . . the operating statement . . . arrangements of accounts . . . accounting problems in broadcasting.

MANAGEMENT REPORTS . . . type and number needed . . . use of reports . . . budgeting for control.

FLOW OF PAPER WORK . . . descriptions of forms used . . . departments involved . . . sources and utilization of information . . . purpose of paper work . . . factors determining amount needed.

6 & 7. Selling Radio and TV

NATURE OF THE BROADCASTER'S PRODUCT FROM A SALES POINT OF VIEW . . . audience characteristics such as size, location, buying, habits, interest, etc. . . . methods of determining nature of audience . . . different measures of audience size . . . relationship between programming and selling . . . the commercial message . . . relationship between audience, program and commercial message . . . price of product . . . factors determining price . . . price patterns and reasons therefor.

THE CUSTOMERS . . . identification of customers . . . determination of their advertising needs . . . selection of media . . . uses of radio and TV from customer's point of view . . . results expected and results delivered . . . measurement and utilization of results.

SALES MANAGEMENT . . . building an effective sales organization . . . selecting, training, compensating and motivating salesmen . . . selling tools . . . creating sales environment.

SPECIAL SALES PROBLEMS . . . selling off the rate card . . . summer slump . . . P.I. deals . . . double billing.

8 & 9. Managing an Enterprise

STAFFING THE ORGANIZATION . . . number and type of people needed . . . techniques of selection . . . building list of applicants . . . selecting the best . . . analysis of selection techniques . . . promotion, transfer and discharge.

CREATING THE WORK ENVIRONMENT . . . training of personnel . . . compensation problems, including level, structure, type and philosophy . . . fringe benefits . . . hours of work . . . physical environment.

NATURE OF SUPERVISION AS SETTING OBJECTIVES, DIRECTING THE WORK AND THE MEASURING AND USING OF RESULTS . . . special supervisory problems . . . organizational planning . . . communications . . . morale problems . . . organization incentives.

10. Labor Relations and Management

THE BACKGROUND OF UNIONISM . . . theory of the labor movement in the United States with historical references . . . the objectives and behavior of organized labor . . . union structure in the United States . . . statutory framework of collective bargaining including reference to antitrust laws, Wagner Act, Taft-Hartley Act and state labor laws.

COLLECTIVE BARGAINING IN BROADCASTING . . . theory of collective bargaining . . . the broadcasting unions—their traditional jurisdictions, their structure and objectives . . . extent of bargaining in broadcasting . . . collective bargaining at the typical metropolitan market station . . . network labor relations.

THE COLLECTIVE BARGAINING CONTRACT . . . its purpose and its legal status . . . typical patterns of broadcasting industry contracts . . . substance of typical contract clauses . . . administration of the agreement.

MANAGEMENT AT THE BARGAINING TABLE . . . legal obligation to bargain . . . negotiating framework . . . management's strategy . . . resolution of bargaining crises . . . a bargaining philosophy.

COLLECTIVE BARGAINING PROBLEMS IN BROADCASTING . . . technological change . . . work restrictions . . . jurisdictional disputes . . . maintaining a balanced compensation pattern.

11 & 12. The Broadcaster and the Community

THE LICENSE TO OPERATE . . . purpose and requirements of the Communications Act . . . The Federal Communications Commission—its structure and its responsibilities . . . the licensing function . . . a licensee's operating responsibility to the Commission . . . areas of FCC control.

INDUSTRY SELF-REGULATION . . . need and purpose of self-regulation . . . Radio Standards of Practice . . . TV Code . . . alternative methods of control.

CONGRESS AND THE BROADCASTING INDUSTRY . . . nature of congressional interest in broadcasting . . . relationship between Congress and administrative agency control . . . legitimate area of congressional supervision . . . specific industry legislative problems.

ROLE OF THE BROADCASTER IN HIS COMMUNITY . . . various types of community activity . . . editorializing . . . relationship between revenue and community service . . . the broadcaster's obligation to serve.

13 & 14. Current Problems and the Future

REGULATORY MATTERS . . . TV allocations . . . UHF . . . network station relationship . . . multiple station ownership . . . diversification . . . monopoly allegations . . . program control.

OPERATIONAL PROBLEMS . . . number of radio stations and its effect on revenues and programming . . . changes in network radio . . . pay-as-you-see TV . . . economics of small market television . . . color TV.

RADIO AND TELEVISION—1966 & 1976 . . . structure of the industry . . . financial condition . . . programming patterns and sources of supply . . . underlying factors shaping the character of the industry.

15 & 16. Review and Final Exam

BOOKS IN REVIEW

EDITED BY STUART W. HYDE
University of Southern California

In each issue there will be presented in this department reviews of recent books of interest to those involved in broadcasting. It is the desire of the Editor that the subject matter of these books be as broad as the field of broadcasting itself. Works on subjects as disparate as engineering and educational television, as diverse as advertising and acoustics, and as dissimilar as acting and academic research will be considered germane. Readers are invited to indicate their particular areas of interest, for it is our desire to include here something for everyone—recognizing, too, the fact that this approach will mean that very few readers will be uniformly interested in all books reviewed.

Anyone interested in an occasional reviewing assignment is encouraged to write the Book Review Editor, at the following address:

PROFESSOR STUART W. HYDE
 Department of Telecommunications
 University of Southern California
 Los Angeles 7, California

Please indicate your academic rank, your position in broadcasting, or your status as a student, and state as specifically as possible your particular area of interest and/or research.

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Broadcasting in America. By Sydney W. Head. Boston: Houghton Mifflin Co., 1956. 502 pp. \$6.

Broadcasting in America represents the first really new approach in broadcasting textbooks to appear in more than a decade. It is refreshingly free of the traditional descriptive material pertaining to program types, studio practices, microphone techniques, sample scripts, etc. Instead it is a mature, exceptionally well documented work that should prove equally valuable as a basic textbook or as a reference volume for the nonstudent. Written by Sydney W. Head, director of

broadcasting and film services at the University of Miami and president of the Association for Professional Broadcasting Education, the book purports to answer the question "What makes American broadcasting the way it is?"

Structurally, the book is divided into four main sections, each of which is unusually thorough and all-encompassing. The first section deals rather elaborately with the technical aspects of radio and television. In the second, Doctor Head details the historical development of the broadcasting industry and of government regulation. Economics of broadcasting and the organization of the industry as presently constituted make up a third section. The final 150 pages of *Broadcasting in America* might well be termed the sociology of radio and television, for in this section the author delves deeply into the complex and often controversial questions of public control of the media.

In his efforts to deal objectively with broadcasting-as-an-industry and broadcasting-as-a-social force, Head successfully avoids the pitfalls of advocacy. In explaining the rationale of the American system of broadcasting, he frequently justifies current practices without necessarily defending them. Of especial significance, however, is the degree to which he has made effective application of concepts borrowed from sociology and political science in his explanation.

It is easily apparent from perusal of the contents that *Broadcasting in America* is more suitable for the mature student of broadcasting than for the would-be performer or dilettante in the "arts". Although highly readable and not unnecessarily technical, its thorough treatment of historical and sociological aspects of broadcasting may possibly limit its acceptance as a general textbook. Eminently valuable as an orientation text for use in a college or university with a substantial curriculum in broadcasting, it would seem to present some problems for the one-course curriculum.

In *Broadcasting in America*, Doctor Head has achieved a truly "professional" approach to broadcasting education, and more than adequately accomplishes his avowed purpose of providing "a basis for appraising American broadcasting by standards relevant to the service as it exists here and now."

ROBERT E. SUMMERS

University of Southern California



Television in the Making. Edited by Paul Rotha. New York: Hastings House, 1956. 215 pp. \$5.75.

British film expert Rotha has edited sixteen brief essays written by British television people, and four that have been written by U. S. television workers. To the twenty essays have been added approximately 250 definitions of terms that are current in the television production of one of these lands or both.

Main parts of the anthology treat programs and producers, studios and services, and the scope of television. Five pages to a dozen is the range of length of the pieces.

American contributions are thoughts on variety and television by Max Liebman, design in American television by Robert Wade, international uses of television by Henry Cassirer, and the television commercial by Harry McMahan. British writings include comments on writing for television by Arthur Swinson, lighting for television by Robert Gray, criticism in television by Peter Black, and advertising on television by John Metcalf. Mr. Rotha's introduction contains a discussion of some relationships between television and film.

The Film Till Now (1930 and 1949) and *Documentary Film* (1936, 1949, and 1952) probably are the best-known works of the editor. Recently he has been for two years head of the television documentary department of the British Broadcasting Corporation.

Although he has not stated the purpose of this book, he has implied that these little essays are for people who may have been ignoring television, may be out of step with the times, and really ought to be giving some thought to television. Perhaps he had in mind some British film-makers, for the printing was done in London. If his thoughts were these, he has succeeded in demonstrating through the collection that the problems of television are not necessarily those of theatrical film. The American student of British television might learn most from this book by reading for the unstated assumptions and comparing them with his own.

Happily there is a two-page index; and in the table of contents are biographical sketches of the contributors.

KENNETH HARWOOD

University of Southern California

●
The Public Arts. By Gilbert Seldes. New York: Simon and Schuster, 1956. 303 pp. \$3.95.

"None of us can be entirely a private person any more." In this, Gilbert Seldes somewhat cautiously surveys the public arts—movies, radio, and that electronic disposal, television.

Since his first brush with the entertainment field—*The Seven Lively Arts* written over thirty years ago—Mr. Seldes has exposed himself to the popular arts and found talent, lively imagination, and sometimes genius (Charlie Chaplin, Jimmy Durante, and Jack Benny). His concern is the fear that mass media will provide nothing more than mass mediocrities. Since the public arts have the means to direct our lives, he believes the public interest must be carefully guarded from sight-and-sound manipulators.

But he expresses hope: "The comedian creates an audience and hands it to the news analyst, and when the audience has met statesmen and philosophers and demagogues and poets, it returns to the comedian, living more fully, using more of its faculties."

Gilbert Seldes, a Phi Beta Kappa graduate of Harvard, has been a music and theater critic, and until 1945 was CBS television program director. These, added to his close relationship with entertainment and his previous books in the field, establish him as one of television's most perspicacious critics—a loving, but demanding, one.

All who partake of the twenty-one inch monster will find this book entertaining and thoughtful. It brings the reader up-to-date on the mass media . . . the theater is 2000 years old, movies 50 years, radio 30 years, and television is 10 years old . . . “but this last one tends to absorb all the others.”

MICHAEL J. O'NEIL

University of Southern California

Advertising Copy and Communication. Samuel Watson Dunn, Ph.D.
New York: McGraw-Hill Book Co., Inc., 1956. 545 pp.

This book opens with a discussion of the overall background for creating advertisements, touching first upon the copywriter, what he does, how much he earns, and how he feels about his job. Planning advertising copy, sources of ideas, objectives of copy, and a chapter on consumer motivation rounds out the background. The author then goes into the various elements of the advertisement: layout, visualization, headlines and slogans, the type of specialized language of copy, then into types of body copy, and finally methods of prechecking copy. Next, one finds chapters on special problems, going more into detail on retail copy, direct mail, radio and television copy. Finally, a special section is set aside to discuss the controls over advertising. Each chapter of the book concludes with a list of suggested readings.

The book is not overly technical, and makes an excellent introduction to the field of advertising copy. For more serious study, the reader's attention is invited to the comprehensive list of outside readings, included in each chapter.

There are many books in the field of copy, some of them more detailed than this work. Such books as Otto Kleppner's *Advertising Procedure*, Clyde Bedell's *How to Write Advertising That Sells*, and Printer's Ink Books' *100 Top Copywriters and Their Favorite Ads* are considered basic to the field. However, most of these books were published in 1949, and are somewhat dated. The author's work, being quite recent, covers latest trends as well as radio and television more adequately. Again, mention should be made that this is an introductory type of book, and persons desiring more detail are referred to the list of suggested readings.

The author is an associate professor of Journalism and Commerce at the University of Wisconsin.

R. L. BUCKISCH

University of Southern California

Practical Electroacoustics. By Michael Rettinger. New York: Chemical Publishing Company, Inc., 1955. 271 pp. \$10.

The first sentence of the author's foreword concisely describes the scope and content of the book: "*Practical Electroacoustics* concerns chiefly a description and analysis of the essential units of audiocommunication equipment—microphones, moving-coil loudspeakers, mixers, studios, magnetic recording devices, as well as related subjects, such as crossover networks, attenuators, magnets, and vibration isolation."

Mr. Rettinger has not attempted a complete coverage of such subjects as amplifiers, acoustic measurements, and architectural acoustics, but presents helpful bibliographical references to compensate for these omissions. Mr. Rettinger, a member of the engineering department of the RCA Victor division of the Radio Corporation of America, is the author of *Applied Architectural Acoustics* (1947), and has also written several articles which have appeared in such technical journals as *Audio Engineering*.

Because of its highly technical nature, this book is not recommended to the casual reader. The author presumes his readers have a sound knowledge of electronic principles. Any interested person with such knowledge would benefit greatly from the logically arranged and well illustrated contents of this book.

The word "practical" in the title is most appropriate. In contrast with Frederick V. Hunt's *Electroacoustics* (1954) which contains history dating from 1729, and *Fundamentals of Electroacoustics* (1955) by F. A. Fischer, with its predominantly theoretical approach, Mr. Rettinger's book contains only sufficient theory and background information to clarify the practical applications discussed.

Despite its relatively high cost, this book is recommended for those interested in the technical and electronic aspects of acoustics. Mr. Rettinger is one who writes from actual experience, demonstrating at the same time his excellent academic knowledge of the field.

LEE ALDEN

University of Southern California

●

Language, Thought and Reality. By Benjamin Lee Whorf. New York: John Wiley & Sons, Inc., 1956. 278 pp.

The above mentioned book by Whorf contains a collection of selected writings purporting to suggest the relationship between human language and human thinking, and how language can shape our innermost thoughts. The author, using linguistics as a tool for the analysis of meaning, has made an important contribution to semantics through these selected essays. According to Whorf, linguistics is fundamental to the theory of thinking, and in the last analysis to all human sciences.

Implicit was the author's concept that the structure of the language one habitually uses influences the manner in which one understands

his environment. Herein Whorf is only corroborating Julian Huxley by merely implying that the evolution of verbal concepts opens the door to all further achievements of man's thought.

The book contains an enlightening foreword by Stuart Chase in which he commends Whorf for his linguistic relativity hypothesis. An equally thoughtful, subtle, recondite introduction by John B. Carroll provides a basis as to whether Whorf's thesis of linguistic relativity could be acceptable or not. Besides, there are approximately eighteen short essays by the author in which he emphasizes the basic contention that all higher levels of thinking are dependent on language—that the structure of a human being's language influences the manner in which he understands reality and behaves with respect to it. The bibliographical indices at the end of the book consist of (a) the published writings of the author; (b) a list of selected unpublished manuscripts; and (c) a list of selected books and articles relating to the author's works.

Born in Winthrop, Massachusetts, on April 24, 1897, Whorf was a graduate of Massachusetts Institute of Technology in Chemical Engineering and employed at the Hartford Fire Insurance Company for twenty-two years until the time of his death in 1941.

Among Whorf's numerous writings the articles entitled "A Linguistic Consideration of Thinking in Primitive Communities," (1936); "The Relation of Habitual Thought and Behavior to Language," written in 1939 for the Sapir volume; and the "Decipherment of the Linguistic Portion of the Maya Hieroglyphs," deserve special mention. All these papers deal in general with what was being thought about rather than the mental process by which one might think. In these writings, Whorf seemed more concerned about the content of the language structure than the generalized psychological stimulus-response mechanisms.

The book would seem to have some value for students in anthropology, philology and semantics. It is assumed that some might criticise Whorf's methodology, his technique of translation, yet his linguistic relativity theory cannot be underestimated. The selected essays in the book do not point out that the linguistic relativity theory was devised by the author as a rationalization for a failure of communication between cultures or nations. Instead, the theory was meant to help build a greater disposition to accept a brotherhood of thought among men of different cultures.

B. PAKRASI

University of Southern California

ANALYSIS OF BROADCAST LITERATURE; THE QUARTERLY JOURNAL OF SPEECH

An annotated bibliography of articles on broadcasting and related subjects published in the QJS from 1915 to 1955.

BY STUART COONEY
University of Southern California

This is the first of a series of bibliographies compiled from a wide variety of sources. Since the literature of broadcasting is so widely scattered among several academic disciplines, it is the aim of the compiler to provide readers of the *Journal of Broadcasting*, in ready-reference form, a comprehensive listing of all articles appearing in leading periodicals which published a significant amount of material pertaining to broadcasting.

Appropriately, the first compilation in the series is a survey of articles on broadcasting in the *Quarterly Journal of Speech*. The following listing comprises *all* articles referring to any aspect of broadcasting published by the QJS during its 40-year history. Only omissions are articles treating with electronic theory and equipment, with possible broadcast applications, but the nature of which classed them as not germane to broadcasting or the teaching of broadcasting.

EDUCATION

A. Curriculum and standards

- Brand, Richard C., "The Status of College and University Instruction in Radio Training," (1942) 28:156-60.
Historical review of curriculum changes in teaching radio.
- Federal Radio Education Committee, "Standards for College Courses in Radio Broadcasting," (1945) 31:186-9.
Standards designed to guide institutions anticipating postwar courses in modern broadcasting.
- , "Professional Training for Radio in College Courses," (1945) 31:338-40.
Minimum standards regarding instructors, equipment, curriculum, and recommendations concerning administrative organization of the teaching unit.
- Hunter, Armand L., "Education for Radio," (1944) 30:299-306.
Proposed curriculum designed to satisfy high educational and professional standards, presented graphically for each of five areas: acting, announcing, writing, production and teaching.
- Miner, Worthington, "Training for Television," (1950) 36:351-4.
Demands of television for breadth and depth of knowledge, and opportunities for wide variety of creative activity.
- Riley, Donald W., "The Place of Radio in the Speech Curriculum," (1938) 24:622-7.
Examination of 280 college bulletins revealed that most radio education was then handled within the speech curriculum.
- Scanlon, Ross, "Television and Departments of Speech," (1944) 30:140-6.
Postwar challenge to speech teaching to be anticipated as a result of television.

Tinnea, John W., "A Radio Station Manager to Teachers of Radio," (1947) 33:334-5.

"There are fully as many business problems requiring specialized training in radio as there are artistic and production problems."

Williams, Harry M., "The Status of Courses in Radio," (1949) 35:329-33.

Study of 115 universities and colleges offering courses in radio revealed need for closer review of teaching and equipment standards.

B. Courses and techniques

Garrity, Aleath M., "Suggested Outline for a One Semester Course in Radio Speech," (1938) 24:294-9.

A detailed plan with suggestions for implementation, covering five distinct units: (1) General survey, (2) Reading, (3) Speech composition, (4) Drama, (5) Programs and program production.

Hunter, Armand L., "The Radio Program Planning Course," (1950) 36:209-13.

Recommendations for a five unit course in radio programming to include discussions of station policies, audience research, scheduling, and the Joske report, together with suggested reference materials.

Millson, William A., "Radio Drama and the Speech Curriculum," (1934) 20:206-23.

Values of radio drama in voice training, characteristics of the radio drama, requirements of radio as a dramatic medium, and need for specialized personnel capable of handling this kind of speech training.

_____, "Using Radio as a Teaching Tool in the High School," (1939) 25:279-81.

Organization and value of a course created to utilize existing broadcast equipment.

Moore, Charles E., "A Phase of Radio Speech at Proviso," (1941) 27:27-9.

Observations concerning a senior high school class designed to provide broadcasting training and at the same time produce recordings for use in other classes.

Morford, Cyretta, "Why Not Begin at the Beginning?" (1946) 32:55-61.

Proposal by a high school teacher for a course teaching fundamentals of speech as applied to radio speaking, as alternative to survey and workshop approaches.

Ross, Jeannette, "The Speech Teacher Keeps Abreast of the Radio and the Motion Picture," (1940) 26:431-7.

Discussion of devices used to organize and conduct a course in radio and film appreciation.

Robinson, Karl F., and Stanley T. Donner, "Suggested Units for Radio for the Secondary School," (1947) 33:225.

Description of radio instruction at the National High School Institute.

Tyler, Tracy F., "Applications of Principles of Progressive Education to the Teaching of Radio Speech," (1939) 25:630-4.

Non-speech teacher on values of problem-solving approach to speech training.

Weiss, Harold, "Implementing the Radio Course," (1946) 32:334-9.

Values and problems of the laboratory or workshop course in radio skills, plus a brief description of the organization of a student station.

C. Educational broadcasting

Emery, Walter B., "The Current Status of Educational Television," (1953) 39:173-86.

Channel reservations, programming, costs of educational stations, methods of financing, closed circuit operations, UHF problems, and subscription TV with respect to the speech teacher and educational television.

Ewbank, Henry L., "State-wide Plans for Educational FM Broadcasting," (1945) 31:333-7.

Preparations in 1945 in Michigan, Ohio and Wisconsin for educational FM broadcasting.

- , "Studies in the Techniques of Radio Speech," (1932) 18:560-71.
Analysis of problems of format, separation of speaker from audience, and rate of delivery as they relate to teaching effectiveness over radio.
- Lyon, Donald W., "Is Educational Radio Here to Stay?" (1950) 36:355-9.
A re-evaluation of motives and requirements of continued growth in educational radio broadcasting, prompted by television's competition for audience.
- McCue, George S., "Educational Broadcasting After the War," (1943) 29:294-7.
A wartime plea and prescription for more adequate educational broadcasting after the war.
- Morford, Cyretta, "Radio Classes in the High School Wartime Program," (1943) 29:283-9.
Importance, activities and methods relating to radio broadcasting by the wartime high school, with bibliography.
- Nelson, Oliver W., "Educational Broadcasting in Wartime," (1943) 29:291-4.
Suggested methods for adapting small-college radio broadcasting to war conditions; and justification for continuance of college workshop broadcasts.
- Riley, Donald W., "Conclusions Drawn from the Institutes for Education by Radio," (1940) 26:575-9.
Review of 1937-38-39 Institutes for Education by Radio held at Ohio State University.
- Rosa, Herold T., "Can the Colleges Use Low Power FM?" (1950) 36:61-4.
Review of problems, values, and legal and technical procedures pertinent to the establishment of a low-powered FM station.
- Wakefield, Ray C., "FM and Education," (1945) 31:39-44.
Views of an FCC Commissioner of the importance of FM to educational broadcasting in the post-war years.
- Walker, Paul A., and Walter B. Emery, "Postwar Communications and Speech Education," (1944) 30:399-404.
FCC views stressing importance of FM to education in general and speech departments in particular.
- Wynn, Earl, "A Communication Center," (1947) 33:366-9.
Purposes, organization and equipment of the communications center at the University of North Carolina.

PRODUCTION

A. Acting

- Martin, Albert T., "The Oral Interpreter and the Phonograph," (1952) 38:195-200.
Review of some available recordings of literature with the limitations imposed upon the interpreter by the phonograph.
- Stasheff, Edward, "Television and High School Dramatics," (1945) 31:479-83.
The challenge of television to high school speech teachers.
- Tyson, Raymond, "Acting for Radio," (1940) 26:634-40.
Critical evaluation of the place of the actor in radio drama.

B. Announcing and broadcast speech

- Hardy, William G., "Radio and the American Language," (1938) 24:452-64.
Standards of pronunciation and regional variations as they affect radio programming and production.
- Lawton, Sherman P., "The Principles of Effective Radio Speaking," (1930) 16:255-77.
Review of opinions, studies, and experiments concerning radio speech from 1920-1930, with results of a special study of reaction of speech students to radio speeches.
- Lowrey, Sara, "Interpretative Reading As An Aid to Speech Correction, Acting, and Radio" (1945) 31:459-64.
The contribution of training in interpretative reading to better communication by radio speakers.
- Lyon, Don W., "Is Radio Announcing a Profession?" (1948) 34:337-41.
A penetrating analysis of educational prerequisites to "professional" training.

- Snidecor, John C., and Louis A. Mallory, "The Selection and Training of Battle Telephone Talkers," (1946) 32:367-73.
Techniques usable in selecting and training broadcast announcers.
- Stahl, Leroy, "This Business of Announcing," (1938) 24:131-4.
Practical counsel for the tyro announcer.
- Townsend, Howard W., "Factors of Influence in Radio Speech," (1944) 30:186-90.
Argument in support of a style of speech specific to radio.
- , "Psychological Aspects of Radio Speech," (1940) 26:579-85.
Differences between radio and hall audience, the radio and platform speaker, and popular and unpopular types of programs.
- Tyson, L. B., "The Radio Influences Speech," (1933) 19:219-24.
Importance of diction in various types of radio programming.

C. Techniques and requirements

- Becker, Bernard, "The Synthesis of Sound," (1946) 32:61-3.
Discussion of problems in use of sound effects.
- deSomeri Childs, Ralph, "Air Radio and Radio Drama," (1942) 28:391-3.
Students record Corwin dramas for class use during air raids.
- Dickens, Milton, "Adapting Debate to the Air," (1941) 27:255-61.
Differences between platform and radio debate with specific suggestions for a new approach.
- Hayworth, Francis Knight, "Creating Atmosphere for Radio Drama," (1935) 21:475-81.
Four devices for creating atmosphere in radio drama: music, opening announcement, sound effects, opening lines.
- Winter, H. Lyle, "Play Production for Phonographic Recording," (1937) 23:51-5.
Production procedures and associated problems encountered in early disc recording of dramatic material.

PROGRAMS AND PROGRAMMING

A. General

- Summers, Harrison B., "Programming for Television," (1945) 31:44-7.
Speculations as to the character of television in the postwar era, including factors influencing programming.
- Williams, John T., "The Television Outlook," (1945) 31:136-40.
Prognostication about television in the future as it appeared in 1945.

B. Drama

- Garland, Hamlin, "The Radio Medal of the American Academy," (1933) 19:211-9.
Actions leading up to the first radio award and subsequent events.
- Schreiber, Flora Rheta, "Radio as Arthur Hopkins Presents It," (1945) 31:439-46.
Background to the Hopkins-NBC programs, "Anna Christie" in particular, lamenting the discontinuance of the series.

C. News and Special Events

- Bartlett, Kenneth G., "Radio War Programs," (1943) 29:100-3.
Review of public service programs directly related to the war.
- , "Radio Review for 1943," (1944) 30:105-10.
Discussion of some of the leading news analysts of the day.
- Crocker, Lionel, "Lowell Thomas," (1942) 28:297-301.
Brief biography and analysis of the style of a well-known radio commentator and author.

D. Political broadcasting

- Harrington, Albert W., "Lessons from Political Conventions," (1933) 19:25-8.
Critical review of old-style oratory on radio, emphasizing its failure to reach the radio audience.

- Summers, Harrison B., "Radio in the 1948 Campaign," (1948) 34:432-8.
The decisive role played by radio in the 1948 elections in transmitting the personalities of candidates.

E. International broadcasting

- Chester, Giraud, "How Good Is British Radio?" (1945) 35:320-8.
Basic policies, programming and public relations of the BBC.
- Morford, Cyretta, "Radio Broadcasting in Germany," (1938) 24:288-93.
Personal observations following a visit to two German stations.
- Ziebarth, E. E., "Radio and International Understanding," (1947) 33:328-33.
A penetrating evaluation of radio broadcasting on the international scene.

RESEARCH

A. General

- Whan, F. L., "The Speech Professional Jilts Radio," (1944) 30:429-44.
A plea for more audience research by Departments of Speech.

B. Experimental studies

- Ewbank, H. L., "Trends in Research in Radio Speech," (1940) 26:282-7.
Review of radio research conducted on both large and small scales and its significance as indicative of research trends.
- Lumley, F. H., "Rates of Speech in Radio Speaking," (1933) 19:393-403.
An experimental study to determine average syllable (about 240 per minute) and word (about 160 per minute) rates, and variations in rates for several classes of talks given over radio.
- Nystrom, Clarence L., and Robert Leaf, "The Recording Machine as a Teaching Device," (1939) 25:433-8.
Experimental study to "determine what value, if any, the recording machine has in beginning speech classes in stimulating pupils to improve their speech in the items of pitch, rate, loudness, quality, enunciation, and pronunciation."
- Smith, S. Stephenson, "Radio Vocabulary," (1942) 27:1-7.
Analysis of radio scripts to determine vocabulary range of programs classed as high-brow, middle-brow and low-brow, using Thorndike's analysis of word usage as a standard of reference.
- Trenaman, Joseph, "Understanding Radio Talks," (1951) 37:173-8.
Methodology and results of a BBC research project to test the "listener's understanding of a 15-minute informative talk by a scientist on electrons and the electron microscope, directed to the general listener."
- Willis, Edgar E., "Research in Radio and Television by Graduate Students of Speech," (1955) 41:261-70.
Review of early studies plus a five-category analysis of graduate theses completed since 1946 and recommendations for future research.

C. Influence of Radio-TV

- Bellows, Henry Adams, "Broadcasting and Speech Habits," (1931) 17:245-52.
Four ways in which radio sets up public models of speech.

D. Bibliography

- Ewbank, Henry L., "A Classified Bibliography on Radio Speaking and Writing," (1937) 23:230-8.
Listing in eight categories: (1) the straight talk; (2) dialogue, roundtable, symposium; (3) drama and dramatizations; (4) radio speaking and delivery, (5) program building and production; (6) research; (7) school broadcasts; (8) background information.

ENGINEERING

A. Equipment

- Elko, Elmer B., "Radio Speech in High School," (1934) 20:414.
Description of a simple studio arrangement using conventional radio console and remote carbon-button microphone, and a discussion of the relative advantages of this set-up.
- Kemp, J. S., "Magnetic Speech Recorders," (1948) 34:202-5.
Background and development of magnetic recorders with suggestions as to possible applications in education.
- Lawton, Sherman P., et al., "Equipment for the Radio Speaking Course," (1937) 23:214-30.
The essential electronic elements, psychology and production of sound effects for classroom needs.
- LeBel, C. J., "An Engineer Looks at the Problems of Speech Recording," (1949) 35:210-3.
Comparison of several recording methods and a provocative analysis of tape recording; its advantages, problems and costs.
- _____, "Standards for Educational Recording Machines," (1950) 36:520-3.
Semi-technical observations on matching recorders to speech-recording applications.
- Pronovost, Wilbert, "The Influence of Electronics on the Field of Speech," (1944) 30:265-8.
Electronic apparatus useful in extending oral communication in space and time, and in providing new means for speech research.
- Watkins, Dwight E., "An Apparatus for Recording Speeches," (1924) 10:253-8.
Discussion of early recording apparatus; primarily of historical interest although certain observations applicable to present-day uses.
- Williamson, Arleigh B., "Two Years Experience with Recording Equipment," (1935) 21:195-216.
Detailed review of recording equipment, theories related to its use, and values in teaching of speech; equipment references dated, but theory and application still pertinent.
- Windsheim, Karl A., "The Evolution of Speech Recording Machines," (1938) 14:247-65.
Some of the most outstanding features in the development of techniques for making recordings to be reproduced.

COLLEGES AND UNIVERSITIES OFFERING COURSE WORK IN RADIO AND TELEVISION

BY HAROLD F. NIVEN
Ohio State University

Listed below are schools which offer a substantial amount of formal course work in radio and television, as of the college year 1956-57. Part I includes colleges and universities offering undergraduate or graduate degrees with major work in radio and television. Part II lists schools that do not offer a degree with major work in radio and television, but which offer ten semester hours or fifteen quarter hours of course work.

For each institution listed, indication is given of the total number of hours offered by all departments of the school, number of hours offered by major departments, minimum number of radio and television course hours required for the degree and number of students majoring in radio-television in each school. Also listed for each school are the names of instructors teaching specific radio or television courses.

Information has been abbreviated to conserve space, as follows:

STATE UNIVERSITY. University City, Ohio. Total 75 qr. hrs.¹
Speech, 50 hrs.² BA (30 hrs.)³ 40 maj.⁴ MA (20 hrs.) 10 maj.
Jones, John J. (C)⁵, Prof. Speech; PhD 1950⁶ State⁷.
⁸Smith, William, Inst. Journ.; MA 1954 State.

¹Total number of radio and television hours offered by the school.

²Total number of hours offered by the department.

³Minimum number of radio and television hours required for degree.

⁴Number of major students working for the degree.

⁵Indicates person in charge of radio-TV instruction.

⁶Year degree was received.

⁷Institution where degree was granted.

⁸Indicates person spends less than half time instructing specific radio and television courses.

PART I.

ALABAMA, UNIVERSITY OF. University, Alabama. Total 64 sem. hrs.
Radio and TV, 61 hrs.; BA (30 hrs.) 50 maj.; MA (20 hrs.) 5 maj.
Dixon, Donald (C). Prof. Radio and TV; MA 1939 Kansas.
Hagood, Wm. K., Asst. Prof. Radio and TV; MA 1948 Northwestern.
Smith, Don C., Asst. Prof. Radio and TV; MA 1949 Ohio State.
Bannerman, Leroy, Inst. Radio and TV; MA 1950 Alabama.
Katz, George, Inst. Radio and TV; MA 1952 Boston University.
^{*}Whitaker, Mrs. Peggy, P/T Inst. Radio and TV; MA 1955 Alabama.

- AMERICAN UNIVERSITY.** Washington, D. C. Total 69 sem. hrs.
 Communications, 69 hrs.; BA (30 hrs.) 105 maj.; MA (12 hrs.) 80 maj.
 Kempton, Willett M. (C), Prof. Commun.; MA Wisconsin.
 Beckerman, Lawrence, Adjunct Prof. Commun.; LLB George Washington.
 Pope, Harvey, Asst. Prof. Commun.; MA Northwestern.
 *Bishop, Charles D., Lect. Commun.; BS Loyola Univ.
 *Browne, William L., Lect. Commun.; BJ Missouri.
 *Dunham, Franklin, Prof. Lect. Commun.; LittD St. Bonaventure.
 *Field, Stanley, Prof. Lect. Commun.; BA Brooklyn.
 *Gaines, Phil, Lect. Commun.; BA Florida.
 *Halbert, Edwin, Lect. Commun.; BA Rider.
 *McPherson, James, Lect. Commun.; EdD Columbia.
- ARKANSAS STATE COLLEGE.** State College, Arkansas. Total 25 sem. hrs.
 Language and Literature, 25 hrs.; BS (18 hrs.) 15 maj.
 Cramer, John E. (C), Assoc. Prof. Journ.; MSJ 1951 Northwestern.
 *Kaiser, Louis Howard, Asst. Prof. English; MA 1950 Wyoming.
- ARIZONA STATE COLLEGE.** Tempe, Arizona. Total 40 sem. hrs.
 English, 22 hrs.; BA (27 hrs.) 46 maj.
 *Bell, Richard (C), Asst. Prof. Educ.; MA 1949 Columbia.
 *Byers, Frank, Prof. English; MA 1939 Cincinnati.
 *Hopkins, Ernest, Prof. Journ.; BA 1930 USC.
 *Zacher, Robert, Prof. Marketing; MS 1943 Alabama.
 *Luper, James, Asst. English; BA 1953 Arizona State.
 *Huber, Paul, Inst. Speech; PhD 1956 Michigan.
- BAYLOR UNIVERSITY.** Waco, Texas. Total 82 qr. hrs.
 Speech-Radio, 82 hrs.; BA (25 hrs.) 26 maj.; MA (25 hrs.) 6 maj.
 Stokes, George (C), Prof. Speech-Radio; PhD 1953 Northwestern.
 Matties, Curtis, Inst. Speech-Radio; MA 1948 Baylor.
 McCracken, Jarrell, Inst. Speech-Radio; MA 1952 Baylor.
- BOB JONES UNIVERSITY.** Greenville, South Carolina. Total 46 sem. hrs.
 Radio and TV, 46 hrs.; BA (30 hrs.) 14 maj.; MA (30 hrs.) 2 maj.
 Pratt, Robert (C), Radio and TV; MA 1947 Bob Jones.
 Pratt, Laura, Radio and TV; MA 1952 Bob Jones.
- BOSTON UNIVERSITY.** Boston, Mass. Total 57 qr. hrs.
 Comm. Arts, 57 hrs.; BS (34 hrs.) 78 maj.; MS (15 hrs.) 25 maj.
 Mackey, David R. (C), Asso. Prof. Speech; PhD Northwestern.
 Diamond, Sydney, Assoc. Prof. Com. Arts; MS 1949 Boston U.
 Noxon, Gerald, Assoc. Prof. Com. Arts.; MA 1949 Trinity.
 Vardac, Nicholas, Assoc. Prof. Com. Arts; PhD 1942 Yale.
 Barnes, Milan, Asst. Prof. Com. Arts; MS Syracuse.
 Best, Victor, Asst. Prof. Com. Arts; BA 1938 Toronto.
 Briscoe, Jerry, Asst. Prof. Com. Arts; PhD 1954 Chicago.
 Dietmar, Homer, Asst. Prof. Com. Arts; MA 1949 Northwestern.
 Nelson, Edwin, Asst. Prof. Com. Arts; MS 1953 Boston U.
 Yeager, Murray, Asst. Prof. Com. Arts; PhD 1956 Iowa.
 *Bonney, James, Inst. Com. Arts.
- BOWLING GREEN STATE UNIVERSITY.** Bowling Green, Total 15 sem. hrs.
 Speech, 10 hrs.; BA (9 hrs.) 10 maj.
 Stone, Sidney (C), Assoc. Prof. Speech; MA 1933 Ohio Wesleyan.
 *Derr, Raymond, Assoc. Prof. Journ.; PhD 1953 Missouri.
- BRADLEY UNIVERSITY.** Peoria, Illinois. Total 18 sem. hrs.
 Speech, 15 hrs.; BS (32 hrs.) 8 maj.
 Vander Heyden, Henry C. (C), Asst. Prof. Speech; MA 1951 Bradley.
- BRIGHAM YOUNG UNIVERSITY.** Provo, Utah. Total 58 qr. hrs.
 Speech and Dramatic Arts, 36 hrs.; BA (21 hrs.) 25 maj.; MA (18 hrs.) 6 maj.
 Hanson, Harold I. (C), Chm. Speech.
 Rich, Owen, Inst. Speech; MA 1953 USC.
 McKinlay, Lynn, Inst. Speech; 1937 Pasadena Playhouse.
 *Smith, Oliver, Assoc. Prof. Journ.; PhD 1951 Iowa.
 *Curtis, Curt; BA 1952.

BUTLER UNIVERSITY. Indianapolis, Indiana. Total 52 sem. hrs.

Radio and TV, 52 hrs.; BS (36 hrs.) 50 maj.

Montgomery, Robert (C), Asst. Prof. Radio and TV; MS 1949 Wisconsin.

CALIFORNIA, UNIVERSITY OF AT LOS ANGELES. Los Angeles, Calif.
Total 47 sem. hrs.

Theatre Arts, 47 hrs.; AB (20 hrs.) 40 maj.; MA (7 hrs.) 5 maj.

Bretz, Rudy (C), Lect. Theatre Arts.

Kingson, Walter, Prof. Theatre Arts; EdD 1949 Columbia.

Friedman, Arthur, Asst. Prof. Theatre Arts; PhD 1954 USC.

Hempfen, Claude, Asst. Prof. Theatre Arts; PhD New Mexico.

Gerber, Fred, Lect. Theatre Arts; MS 1950 Northwestern.

Tumin, Richard, Lect. Theatre Arts; AB 1948 UCLA.

COLLEGE CONSERVATORY OF MUSIC OF CINCINNATI. Cincinnati, Ohio.

Radio-TV Arts; BFA (60 hrs.) 150 maj.

Link, Joseph (C), PhD.

COLUMBIA UNIVERSITY. New York, New York. Total 72 sem. hrs.

School of Dramatic Arts (TV-Radio-Film), 63 hrs.; BFA (24 hrs.) 40 maj.

Barnouw, Erik (C), Assoc. Prof. Dramatic Arts; AB 1929 Princeton.

*Berns, William A., Lect. Broadcasting.

*Eiges, Sydney, Lect. Broadcasting; AB.

*Glenn, James A., Lect. Broadcasting.

*Greene, Robert, Lect. Broadcasting; AB.

*King, Edward, Lect. Broadcasting; AB.

*Liss, Abe, Lect. Dramatic Arts.

*Nelson, James, Lect. Broadcasting.

*Patterson, Frances Taylor, Lect. Dramatic Arts; AB.

*Bark, Ben, Lect. Broadcasting; AB.

*Robb, Arch, Lect. Broadcasting; AB.

*Seltzer, Leio, Lect. Dramatic Arts.

*Starr, Cecile, Lect. Dramatic Arts; MA.

*Wade, Robert J., Lect. Broadcasting; BLI.

*Wakelee, Arthur, Lect. Broadcasting; MS.

*White, Stephen H., Lect. Broadcasting.

CHICO STATE COLLEGE. Chico, California. Total 14 sem. hrs.

Lang. and Arts, 14 hrs.; BA (14 hrs.) 5 maj.

Starmer, Garrett (C), Assoc. Prof. Speech Arts; PhD 1953 Utah.

CURRY COLLEGE. Milton, Massachusetts. Total 30 sem. hrs.

Radio-TV Broadcasting, 30 hrs.; BS (30 hrs.) 20 maj.

Sheehan, John (C), Prof. Radio-TV Brdcstg; BSD 1954 Curry College.

DENVER, UNIVERSITY OF. Denver, Colorado. Total 99 qr. hrs.

Radio-TV, 90 hrs.; BA (45 hrs.) 65 maj.; MA (30 hrs.) 10 maj.

Porter, Russell R. (C), Prof. Radio-TV; MA 1932 Northwestern.

Jordan, Noel, Asst. Prof. Radio-TV; MA 1950 Denver.

Smith, Myron, Asst. Prof. Radio-TV; MA 1953 Denver.

*Levy, Edwin, Asst. Prof. Theatre; MA 1940 Louisiana State.

*Schmidt, Richard, Lect. Law; LLB 1950 Denver.

DETROIT, UNIVERSITY OF. Detroit, Michigan. Total 40 sem. hrs.

Radio-Television, 32 hrs.; BA (26 hrs.) 30 maj.

Murphy, William (C); BA Notre Dame.

Stephenson, Dale; MA Michigan.

Suton, Tomas; BA Wayne State U.

*Bowman, Guy; BS Wayne State U.

*Large, Don; WJR.

DRAKE UNIVERSITY. Des Moines, Iowa. Total 20 sem. hrs.

Radio Communications, 20 hrs.; BA, BS (20 hrs.) 15 maj.

Duncan, Jim (C), Assoc. Prof. Radio Communications; MS 1946 Drake.

DUQUESNE UNIVERSITY. Pittsburgh, Pennsylvania. Total 22 sem. hrs.

Journalism, 22 hrs.; BA (30 hrs.) 26 maj.

*Krakowski, Paul, Asst. Prof. Journ.; MA 1947 Wisconsin.

*Crane, Kendall, Lect. Journ.

FLORIDA STATE UNIVERSITY. Tallahassee, Florida.

Speech; BA, 7 maj.

*Bormann, Ernest (C), Assoc. Prof. Speech; PhD 1953 Iowa.

*Wozniak, Daniel, Asst. Prof. Journ.; BS Nebraska.

*Wright, Thomas, Assoc. Prof. Music; MM.

*Reimer, Chas. Irwin, Inst. Speech; MA.

*Orr, Lynn, Assoc. Prof. Speech; PhD Louisiana St.

*Clift, Patricia, Inst. Speech; MA Iowa.

FLORIDA, UNIVERSITY OF. Gainesville, Florida. Total 38 sem. hrs.

Sch. Journ. and Commun., 36 hrs.; BA (36 hrs.) 36 maj.; MA (12 hrs.) 1 maj.

*Weaver, J. Clark (C), Assoc. Prof. Journ. and Commun.; PhM.

*Franks, Lee (C), Asst. Prof. Journ. and Commun.; MA.

*Chenowith, Avery, Inst. Journ. and Commun.; MA.

*Newbitt, Michie, Inst. Journ. and Commun.; MA.

*Seil, M. D., Assoc. Prof.; MA.

*Winter, W. E., Asst. Prof.; PhD.

*Davis, H. G., Inst.; MA.

*Cunningham, Hugh, Inst.; MA.

GEORGIA, UNIVERSITY OF. Athens, Georgia. Total 60 qr. hrs.

Journ., 40 hrs.; ABJ (50 hrs.) 30 maj.; MA (15 hrs.) 8 maj.

Speech, 20 hrs.; BFA (30 hrs.) 5 maj.

*McDougald, Worth (C), Asst. Prof. Journ.; MA 1956 Georgia.

*Stradling, Gary, Inst. Journ.; ABJ 1953 Georgia.

*Handley, John Gay (C), Temp. Asst. Prof. Speech; MA 1951 Louisiana St.

*Kopp, Charles, Asst. Prof. Journ.; PhD 1955 Georgia.

HOUSTON, UNIVERSITY OF. Houston, Texas. Total 136 sem. hrs.

Radio-TV, 127 sem. hrs.; BA, BS, BFA (27 hrs.); MA (24 hrs.).

*Welch, Patrick (C), Assoc. Prof. Radio-TV; MA 1950 Tulsa.

*Battin, Tom C., Assoc. Prof. Radio-TV; PhD 1951 Michigan.

*Owen, Paul, Asst. Prof. Radio-TV; BS 1956 Houston.

*Thorson, Lillian, Asst. Prof. Radio-TV; MA 1946 Michigan.

*Uray, Richard, Asst. Prof. Radio-TV; MA 1949 Kent State U.

*Collins, George, Asst. Prof. Radio-TV; BA 1942 Ottawa U.

*Crossland, O. C., Inst. Radio-TV.

*Johnston, Dean, Tech. Inst. Radio-TV; ML 1953 Houston.

*Yelkin, Raymond, Tech. Inst. Radio-TV.

*Baird, Beverly, Inst. Radio-TV; BFA 1953 Houston.

*Wagner, William, Inst. Radio-TV; Wisconsin.

*Goodwin, John, Inst. Radio-TV.

*Meany, John, Assoc. Prof. English; PhD 1954 Texas.

*Palmer, Jim, Asst. Prof.; MA 1947 Missouri.

*Ford, John, Inst.; BS 1955 Houston.

HUMBOLDT STATE COLLEGE. Arcata, California. Total 14 sem. hrs.

Speech, 14 hrs.; BA (14 hrs.) 16 maj.

*Ladd, William (C), Asst. Prof. Speech; EdD 1952 St. Col. Washington.

IDAHO STATE COLLEGE. Pocatello, Idaho. Total 18 sem. hrs.

Speech, 18 hrs.; BA (11 hrs.) 15 maj.

*Isaacson, Carl (C), Assoc. Prof. Speech; PhD 1954 Denver.

*Bilyeu, Charles, Inst. Speech; MTA 1949 Pasadena Playhouse.

IDAHO, UNIVERSITY OF. Moscow, Idaho. Total 34 sem. hrs.

Radio-TV, 34 hrs.; BA (28 hrs.) 15 maj.

*Tracy, Robert (C), Asst. Prof. Radio-TV; MS 1948 USC.

*Bell, K. E., Assoc. Prof. Radio-TV; MA Ohio State.

*Lind, Leon P., Inst. Radio-TV; MS 1956 Idaho.

- ILLINOIS, UNIVERSITY OF.** Urbana, Illinois. Total 56 sem. hrs.
 Journ. and Comm., 54 hrs.; BS (15 hrs.) 71 maj.; MS, MT (24, 4 hrs.) 17 maj.
 PhD 4 maj. (Mass Commun.)
 *Schooley, Frank E. (C), Assoc. Prof. Journ.; BS 1929 Illinois.
 Brown, Donald, Assoc. Prof. Journ.; MA 1943 Iowa.
 Cordier, Hubert, Asst. Prof. Journ.; PhD 1955 Illinois.
 Froke, Marlowe, Inst. Journ.; MS 1954 Northwestern.
 Gunkle, George, Asst. Journ.; AB 1955 Illinois.
 *Windersheim, Karl, Assoc. Prof. Speech; PhD.
 *Regnell, John, Inst. Journ.; BS 1950 Illinois.
 *Rider, Richard, Inst. Journ.; MFA 1947 Yale.
 *Skornia, Harry, Lect. Journ.; PhD 1937 Michigan.
 *Wheeler, Kevin, Asst. Journ.; BS 1955 Illinois.
- INDIANA UNIVERSITY.** Bloomington, Indiana. Total 62 sem. hrs.
 Radio and TV, 28 hrs.; BA, BS (24 hrs.) 40 maj.; MA (10 hrs.) 17 maj.
 Sulzer, Elmer C. (C), Prof. Radio and TV; MS 1949 Illinois.
 Johnson, George, Assoc. Prof. Radio and TV; MA 1929 Wisconsin.
 Alisky, Marvin, Asst. Prof. Radio and TV and Journ.; PhD 1953 Texas.
 Halterman, Jean C., Asst. Prof. Marketing; DBA 1954 Indiana.
 Lynch, James, Asst. Prof. Radio and TV; PhD 1954 Michigan.
 O'Conner, Daniel, Asst. Prof. Radio and TV; MA 1949 West Texas St.
 Seltz, Herbert A., Inst. Radio and TV; AB 1950 Miami U.
 Sheenham, John, Inst. Radio and TV; MA 1950 Miami U.
 Willeford, George W., Inst. Radio and TV; MA 1952 Indiana.
 *Gregory, Mrs. Claire, Lect. Radio and TV; MA 1954 Indiana.
 *Kroll, Wm. H., Lect. Radio and TV; MS 1953 Indiana.
- IOWA, THE STATE UNIVERSITY OF.** Iowa City, Iowa. Total 39 sem. hrs.
 Speech, 29 hrs.; BA (12 hrs.) 75 maj.; MA (10 hrs.) 12 maj.; PhD 2 maj.
 Journ., 10 hrs.; BA (14 hrs.) 19 maj.; MA (8 hrs.) 7 maj.
 Harshbarger, H. Clay, Prof. and Chm. Speech; PhD 1928 Cornell.
 Becker, Sam L. (C), Asst. Prof. Speech; PhD 1953 Iowa.
 Barnes, Arthur (C-TV), Prof. Journ.; PhD 1947 Cornell.
 Andrews, Ernest (C-Radio), Asst. Prof. Journ.; PhD 1956 Iowa.
 Winnie, John, Assoc. Prof. Speech; MFA 1939 Iowa.
 Mercer, John, Asst. Prof. Speech; PhD 1952 Nebraska.
 Schaal, David, Asst. Prof. Speech; PhD 1955 Illinois.
 Hazard, William, Inst. Journ.; MA 1951 Wisconsin.
 *Newsome, Ellis, Assoc. Prof. Journ.
 *Kottman, E. John, Inst. Journ.
- ITHACA COLLEGE.** Ithaca, New York. Total 31 sem. hrs.
 Radio-TV, 31 hrs.; BS (27 hrs.) 38 maj.
 Earle, Robert (C), Asst. Prof. Radio-TV; AB Syracuse.
 Colle, Royal, Asst. Prof. Radio-TV; MS 1956 Boston U.
 *Martin, Don, Lect. Radio-TV; CCNY.
 *Short, Joseph, Lect. Radio-TV; BS 1955 Ithaca.
- KANSAS STATE COLLEGE.** Manhattan, Kansas. Total 57 sem. hrs.
 Speech, 50 hrs.; BS (20 hrs.) 32 maj.; MS (20 hrs.) 4 maj.
 Whan, Forest L. (C), Prof. Speech; PhD 1938 Iowa.
 Howe, Virginia, Assoc. Prof. Speech; MS 1952 Boston U.
 Carroll, George, Inst. Speech; MA 1954 Oklahoma.
 Snyder, Robert, Inst. Speech; MA 1954 Iowa.
 *Hotstetter, Helen, Prof. Journ.; MS 1946 Northwestern.
 *DeWeese, Paul, Asst. Prof. Journ.; BS 1948 Kansas St.
 *Walker, Warren, Asst. Prof. Music; MM 1953 Conn. Conserv. Music.
 *Jones, Frank, Inst. Radio (Ag. Ext.); BA.
 *Landen, Gustav, Inst. Radio (Ag. Ext.); BA 1955 Oklahoma.
- KANSAS, UNIVERSITY OF.** Lawrence, Kansas. Total 64 sem. hrs.
 Speech, 48 hrs.; BA (30 hrs.) 25 maj.; MA, MS (24 hrs.) 3 maj.
 Journ., 16 hrs.; BS.

KANSAS, UNIVERSITY OF. (Cont.)

- Linton, Bruce A. (C), Assoc. Prof. Speech and Journ.; PhD 1953 Northwestern.
 Hyden, Victor, Inst.; MA 1954 Colorado College.
 Kean, Arthur, Inst.; MFA 1956 Yale.
 Price, Genn, Inst.; BA 1953 Wisconsin.
 *Browne, R. Edwin, Asst. Prof. Speech and Journ.; BA Kansas.
 *Dykes, James, Asst. Prof. Journ.; MA.
 *Goff, Lewin, Assoc. Prof. Speech and Drama; PhD.
 *Godfrey, Virgil, Asst. Prof. Speech and Drama; MA Iowa.
- KANSAS CITY, UNIVERSITY OF. Kansas City, Mo. Total 24 sem. hrs.
 Speech, 24 hrs.; BA (12 hrs.) 6 maj.; MA (18 hrs.) 2 maj.
 Stevens, C. J. (C), Asst. Prof. Speech; PhD 1954 Louisiana St.
 Scott, Sam, Inst. Speech; BA 1949 Arkansas.
 *McClure, Carolyn, Inst. Speech; MA 1953 Iowa.
 *Mills, Stephen, Inst. Speech; MA 1953 Ohio St.
- KENT STATE UNIVERSITY. Kent, Ohio. Total 45 qr. hrs.
 Speech, 45 hrs.; BA, Speech (21 hrs.), BS, Arts and Sc. (36 hrs.), BS, Bus. Ad. (24 hrs.). Total 40 maj.; MA (15 hrs.) 2 maj.
 Clarke, Walton D. (C), Prof. Speech; MA 1935 Wisconsin.
 Weiser, John C., Asst. Prof. Speech; MA 1949 Iowa.
- KENTUCKY, UNIVERSITY OF. Lexington, Kentucky. Total 15 sem. hrs.
 Radio Arts, 12 hrs.; BA (15 hrs.) 35 maj.
 Halyard, Mrs. Camille (C), Asst. Prof. Radio Arts; MA.
 Press, O. Leonard, Asst. Prof. Radio Arts; MS Boston U.
 Hallock, Stuart W., Inst. Radio Arts; MS 1952 Syracuse.
 Sanderson, Richard A., Inst. Radio Arts; MA 1956 UCLA.
 Taylor, Mrs. Elizabeth, Inst. Radio Arts; MA 1952 Kentucky.
 *Albers, Ralph, Inst. Radio Arts.
- LOUISIANA STATE UNIVERSITY. Baton Rouge, Louisiana. Total 19 sem. hrs.
 Speech, 13 hrs.; BA (14 hrs.) 8 maj.; MA 4 maj.
 Bradford, Clinton, Asst. Prof. Speech; PhD 1951 Louisiana St.
 Ruby, Lucile, Co-ord. Radio-TV Services; MA Iowa.
- MARIETTA COLLEGE. Marietta, Ohio. Total 37 sem. hrs.
 Speech, 37 hrs.; BA (27 hrs.) 3 maj.
 Russi, Bernard (C), Inst. Speech; MA 1951 Ohio U.
 *Friederich, W. J., Prof. Speech; MA 1931 Illinois.
 *Barrett, John, Inst. Speech; MFA 1955 Columbia.
 *Branson, Virginia, Inst. Speech; MA 1955 Ohio U.
- MARYLAND, UNIVERSITY OF. College Park, Maryland. Total 30 sem. hrs.
 Speech and Dram. Art, 30 hrs.; BA (15 hrs.) 15 maj.
 Batka, George (C), Asst. Prof. Speech and Dram. Art; MA 1941 Michigan.
 Bedwell, Raymond, Inst. Speech and Dram. Art; MFA 1955 Ohio U.
 Pugliese, Rudolph, Inst. Speech and Dram. Art; MA 1949 Catholic U.
- MASSACHUSETTS, UNIVERSITY OF. Amherst, Mass. Total 15 sem. hrs.
 Speech, 15 hrs.; BA (15 hrs.) 6 maj.
 Zaitz, Anthony (C), Asst. Prof. Speech; MA 1947 Boston U.
 Abrams, Doris, Inst. Speech; MA 1952 Smith.
 Harper, Richard, Inst. Speech; PhD 1951 Wisconsin.
- MIAMI UNIVERSITY. Oxford, Ohio. Total 38 sem. hrs.
 Speech, 28 hrs.; BA, BS (24 hrs.) 20 maj.; MA (14 hrs.) 4 maj.
 Hathaway, S. C. (C), Asst. Prof. Speech; MA 1950 Michigan.
 Yeazell, Paul, Inst. Speech; MA 1953 Arizona.
 *Seibert, Joseph, Prof. Marketing; PhD 1952 Northwestern.
 *Bordinat, Philip, Asst. Prof. English; PhD 1952 U. Birmingham.
- MIAMI, UNIVERSITY OF. Coral Gables, Florida. Total 49 sem. hrs.
 Radio, TV and Film, 45 hrs.; BA (30 hrs.) 50 maj.
 Head, Sydney W. (C), Prof. Radio-TV-Film, PhD 1952 New York U.
 Nagel, P., Asst. Prof. Radio-TV-Film; AB Miami.

MIAMI, UNIVERSITY OF. (Cont.)

- Talbert, E., Inst. Radio-TV-Film; AB Miami.
 Kidder, O. P., Assoc. Radio-TV-Film; MA Ohio U.
 *Beal, C. H., Lect. Radio-TV-Film; AB Northeastern.
 *Davis, Hugh, Asst. Inst. Radio-TV-Film; AB Indiana.
 *Baker, Dan, TV Producer; MA Indiana.
 *Buswold, Oliver, Prog. Coordinator; AB Cornell.
 *Mitzer, Jack, Radio Producer; AB Miami.

MICHIGAN STATE UNIVERSITY. East Lansing, Michigan. Total 64 qr. hrs.
 Speech, 60 hrs.; BA (24 hrs.); 60 maj.; MA (45 hrs.)

- Martin, Leo (C), Prof. Speech; MA 1939 Iowa.
 Crawford, Robert, Asst. Prof. Speech; PhD 1951 Utah.
 Jorgensen, Erling, Asst. Prof. Speech; PhD 1955 Wisconsin.
 Anderson, Dale, Inst. Speech; MA 1951 Nebraska.
 Bluem, William, Inst. Speech; MA 1950 Western Reserve.
 Smith, David, Inst. Speech; MA 1948 Wisconsin.
 *Frishknecht, Lee, WKAR-TV; BA Utah State.
 *Tomlinson, William, WKAR-TV; MA Michigan St.

MICHIGAN, UNIVERSITY OF. Ann Arbor, Michigan. Total 41 sem. hrs.
 Speech, 41 hrs.; MA (12 hrs.) 20 maj.; PhD (22 hrs.) 15 maj.

- *Densmore, G. E. (C), Chm. Dept. Speech.
 Stasheff, Edward, Assoc. Prof. Speech; MA 1933 Columbia.
 Willis, Edgar E., Assoc. Prof. Speech; PhD 1940 Wisconsin.
 Austin, Henry, Pre-doc. Inst. Speech; MA 1947 Michigan.
 Stephenson, Jim, Pre-doc. Inst. Speech; MA 1947 Michigan.
 *Garrison, Garnet, Prof. Speech; MA 1936 Michigan.

MINNESOTA, UNIVERSITY OF. Minneapolis, Minnesota. Total 51 qr. hrs.
 Speech, 27 hrs.; BA (25 hrs.) 43 maj.; MA (12 hrs.) 6 maj.; PhD (22 hrs.)
 4 maj.

- Jour. 18 hrs.; BA (23 hrs.) 13 maj.; MA (6 hrs.) 1 maj.
 *Ziebarth, E. W. (C), Prof. Speech, Dean Summer Session; PhD 1948 Minn.
 *Charnley, Mitchell V. (C), Prof. Journ.; MA 1921 Washington.
 *Thompson, David, Prof. Speech; PhD 1945 Minnesota.
 *Tyler, Tracy F., Prof. Education; PhD 1933 Columbia.
 *Ballet, Arthur, Asst. Prof. Speech; PhD 1951.
 *Mindak, William A., Asst. Prof. Journ.; PhD 1955 Illinois.
 *McGraw, Robert, Inst. Speech; MA 1950.
 *Shinske, Erhart, Inst. Speech; MA 1948.
 *Hoshal, Julian, Lect. Journ.; MA 1951 Minnesota.

MISSISSIPPI SOUTHERN COLLEGE. Hattiesburg, Mississippi. Total 28 qr. hrs.
 Radio-TV, 28 hrs.; BA, BS (28 hrs.)

- Maclin, Thomas B. (C), Asst. Prof. Radio-TV; MA 1954 Arkansas.

MISSOURI, UNIVERSITY OF. Columbia, Missouri. Total 47 qr. hrs.
 Journ. 29 hrs.; BJ (12 hrs.) 37 maj.; MA (16 hrs.) 24 maj.; PhD (30 hrs.) 0 maj.
 Speech 18 hrs.; BA, MA, PhD. (No info.)

- Lambert, Edward C. (C), Prof. Journ., Dir. TV; PhD 1952 Missouri.
 Bladow, Elmer, Assoc. Prof. Speech; MA 1935 Iowa.
 Gross, Milton E., Assoc. Prof. Journ.; MA 1938.
 Balinoff, Neal, Asst. Prof. Speech; MA Western Reserve.
 Berk, Phil, Asst. Prof. Journ.; MA 1949 Missouri.
 Paxton, Benjamin, Inst. Speech; MA 1951 Tennessee.
 *Rhynsbarger, Donovan, Prof. Journ.; MFA 1938 Yale.

NEBRASKA, UNIVERSITY OF. Lincoln, Nebraska. Total 31 sem. hrs.
 Speech, 25 hrs.; BA, BS (18 hrs.) 25 maj.; MA (9 hrs.) 6 maj.

- Flick, Clarence E. (C), Asst. Prof. Speech; PhD 1954 Northwestern.
 *Hull, Ronald, KUON-TV Dir.; MS 1955 Syracuse.
 *Martin, L. K., Asst. Prof. Journ.; PhD 1951 Minnesota.
 *McBride, Mr., Mgr. KUON-TV; MA 1949 Northwestern.

NEW YORK UNIVERSITY, COMMUNICATIONS ARTS GROUP. New York,

New York. Total 42 sem. hrs.
 Radio, 32 hrs.; AB (28 hrs.), BS (52 hrs.) 100 maj.
 Motion Picture, 10 hrs.

- Goggins, Richard, Chm. Radio, Mot. Pic. Dept.; MA.
- Emerson, Roberts (C), Prof. Radio; BS.
- Gessner, Robert, Prof. Mot. Pic.; MA.
- Manoogian, Nair, Asst. Prof. Mot. Pic.; MFA.
- Falk, Irving, Asst. Prof. Radio; MFA.
- *Buchanan, Thomas, Inst. Radio; MA.
- *Landsberg, Alan, Inst. Radio; BA.
- *Weinles, Leonard, Inst. Radio; MA.

NORTH CAROLINA, UNIVERSITY OF. Chapel Hill, N. C. Total 78 sem. hrs.

Radio, TV and Mot. Pictures, 75 hrs.; BA (20 hrs.) 79 maj.; MA (33 hrs.)
 13 maj.

- Wynn, Earl, (C), Prof. RTVMP; MS 1934 Northwestern.
- Clayton, John S., Asst. Prof. RTVMP; MA 1955 North Carolina.
- Ehle, John M., Asst. Prof. RTVMP; MA 1953 North Carolina.
- Wallace, Wesley H., Asst. Prof. RTVMP; MA 1954 North Carolina.
- *Johnston, Philip S., Inst. RTVMP; AB 1954 St. Louis University.

NORTH DAKOTA, UNIVERSITY OF. Grand Forks, N. C. Total 31 sem. hrs.

Speech, 18 hrs.; BA, PhD (18 hrs.) 8 maj.; MA (20 hrs.) 1 maj.

- Curry, Myron M., (C), Asst. Prof. Speech; MA Wisconsin.
- Seron, Eugene, Asst. Speech; BA Northwestern.
- *Penn, John S., Prof. Speech; MA Wisconsin.
- *Lee, Henry G., Asst. Prof. Speech; MA Iowa.
- *Gilmour, Donald, MA Minnesota.

NORTHWESTERN UNIVERSITY. Evanston, Illinois. Total 210 qr. hrs.

Speech, 152 hrs.; BS (40 hrs) 100 maj.; MA (24 hrs.) 13 maj.; PhD (60 hrs.)
 10 maj.

- Jour., 58 hrs.; BSJ 10 maj.; MJS 26 maj.; PhD (60 hrs.) 3 maj.
- Feddersen, Donley (C), Prof. Radio-TV; MA 1942 Northwestern.
- Mosse, Baskett (C), Prof. Journ.; MSJ Northwestern.
- Baldwin, Benjamin H., Assoc. Prof. Journ.; MSJ.
- Hunter, Charles F., Assoc. Prof. Radio-TV; PhD 1942 Cornell.
- Maloney, Martin J., Assoc. Prof. Radio-TV; PhD 1941 Northwestern.
- Whiting, Fred M., Assoc. Prof. Journ.; MSJ Northwestern.
- Barnhart, Lyle D., Asst. Prof. Radio-TV; MA 1935 Toledo.
- Ellis, Jack C., Asst. Prof. Radio-TV; EdD 1955 Columbia.
- Chapman, David, Inst. Radio-TV, MA 1956 Northwestern.
- *Lewis, J. Colby, Lect. Radio-TV; PhD.
- *Johnson, Richard, Lect. Radio-TV; MA 1951 Northwestern.
- *Nelson, Ray, Journ.; NBC News.
- *Warrick, Bill, Journ.; NBC News.

NOTRE DAME, UNIVERSITY OF. South Bend, Indiana. Total 21 sem. hrs.

Speech, 18 hrs.; AB (15 hrs.) 10 maj.; AM (12 hrs.) 4 maj.
 Meyers, Richard (C), Asst. Prof. Speech; MA 1951 Northwestern
 *Fischer, Edward, Assoc. Prof. Journ.; AB 1937 Notre Dame.

OCCIDENTAL COLLEGE. Los Angeles, California. Total 18 sem. hrs.

Speech, 18 hrs.; BA (18 hrs.) 5 maj.
 *Lindsley, Charles F. (C), Prof. Speech; PhD 1932 USC.
 *Hume, G. William, Inst. Speech; MA 1940 Occidental.
 *Pierce, Edgar C., Spec. Appt. Speech; MA 1940 Occidental.

OHIO STATE UNIVERSITY. Columbus, Ohio. Total 79 qr. hrs.

Speech, 40 hrs.; BA (28 hrs.) 60 maj.; MA (25 hrs.) 8 maj.; PhD (40 hrs.)
 20 maj.
 Jour., 18 hrs.; BA (23 hrs.) 12 maj.

OHIO STATE UNIV. (Cont.)

Educ., 15 hrs.; BA (30 hrs.) 20 maj.; MA (20 hrs.) 5 maj.; PhD (30 hrs.) 7 maj.
Summers, Harrison B. (C), Prof. Speech, Dir. Radio-TV Pgm'g; PhD 1939 Missouri.

Tyler, I. Keith (C), Prof. Radio-TV Education; PhD 1939 Columbia.

Wagner, Paul H. (C), Assoc. Prof. Journ.; MA 1939 Wisconsin.

Mall, Richard M., Asst. Prof. Speech; PhD 1952 Ohio State.

Riley, Donald W., Asst. Prof. Speech; PhD 1942 Ohio State.

Niven, Harold F., Inst. Speech; MA 1949 Stanford.

*Cullman, W. Arthur, Assoc. Prof. Bus. Org.; PhD 1950 Ohio State.

*Haldi, John, Lect. Speech (Prog. Dir. WBNS-TV); BA 1948 Ohio State.

*Parkinson, Geer, Lect. Speech (Prog. Dir. WBNS); BA, BS 1933 Ohio State.

*McDougald, Worth, Asst. Speech; MA 1956 Georgia.

*McMahon, Robert, Asst. Speech; MA 1951 Ohio State.

*Smith, Robert, Asst. Speech; MA 1956 Ohio State.

OHIO UNIVERSITY. Athens, Ohio. Total 40 sem. hrs.

Radio-Television, 40 hrs.; BFA (36 hrs.) 80 maj.; MA, MFA (20 hrs.) 4 maj.

Jukes, Vincent (C), Assoc. Prof. Radio; MA 1938 Western Reserve.

Turnbull, Thomas, Assoc. Prof. Radio and Journ.; MA 1949 Ohio U.

Baird, Russell, Asst. Prof. Radio and Journ.; MA 1950 Western Reserve.

Baxter, William, Asst. Prof. Radio and Journ.; MA 1952 Ohio U.

Greer, Archie, Inst. Radio; MA 1952 Ohio U.

Craig, Johnson, Inst. Radio; MA 1954 Wisconsin.

OHIO WESLEYAN UNIVERSITY. Delaware, Ohio.

Speech, 17 sem. hrs.; BA (14 hrs.) 20 maj.

Kroeger, Gerald (C), Inst. Speech; MA 1955 Ohio Wesleyan.

*Phelps, Emma Sue, Asst. Prof. Speech; MA.

OKLAHOMA, UNIVERSITY OF. Norman, Oklahoma. Total 50 sem. hrs.

Speech, 37 hrs.; BA, BFA (30 hrs.) 25 maj.; MA (6 hrs.) 3 maj.

Journ., 13 hrs.

Lawton, Sherman P. (C), Prof. Speech, Coord. Brdcastg. Inst.; PhD 1939 Wisconsin.

Resler, Ansel H., Asst. Prof. Speech; MA 1949 Northwestern.

*Harrall, Stewart, Prof. Journ.; MA 1936 Oklahoma.

*Rice, Leslie H., Prof. Journ.; MA 1949 Missouri.

*Clark, Donald F., Assoc. Prof.; MA 1938 Iowa.

*Davis, Clyde J., Inst. Journ.; BA 1948 Oklahoma.

OREGON, UNIVERSITY OF. Eugene, Oregon. Total 40 qr. hrs.

Speech, 26 hrs.; BA, BS (17 hrs.) 25 maj.; MA, MS (12 hrs.) 2 maj.

Journ., 14 hrs.

Starlin, Glenn (C), Assoc. Prof. Speech; PhD 1951 Iowa.

Kretsinger, E. A. (C), Asst. Prof. Speech; PhD 1951 USC.

Frost, James W., Asst. Prof. Journ.; MBA 1948 Harvard.

*Freemesser, Bernard L., Inst. Journ.; MS 1952 Oregon.

*Winter, Willis L., Inst. Journ.; BS 1950 California.

PACIFIC, COLLEGE OF THE. Stockton, California. Total 23 sem. hrs.

Speech, 23 hrs.; AB (20 hrs.) 11 maj.; MA (8 hrs.) 1 maj.

Crabbe, John C. (C), Assoc. Prof. Speech; MA 1950 COP.

Elliott, Richard, Asst. Prof. Speech; MA 1956 Stanford.

PACIFIC UNIVERSITY. Forest Grove, Oregon. Total 21 sem. hrs.

Speech, 15 hrs.; BA (24 hrs.) 3 maj.

Scheller, Fred (C), Asst. Prof. Speech; MA 1954.

*Rowe, Cliff P., Prof. Journ.; MA 1942.

PENNSYLVANIA STATE UNIVERSITY. University Park, Penn. Total 22 sem. hrs.

Speech, 22 hrs.; BA (20 hrs.) 20 maj.; MA (3 hrs.) 6 maj.; PhD (6 hrs.) 1 maj.

Nelson, Harold E. (C), Assoc. Prof. Speech; PhD 1947 Iowa.

*Price, John, Asst. Speech.

- QUEENS COLLEGE. Flushing, New York. Total 28 hrs.
 Speech, 22 hrs.; BA (22 hrs.) 5 maj.
 Rodman, Norbert (C), Asst. Prof. Speech; PhD 1951 Northwestern.
- ST. LOUIS UNIVERSITY. St. Louis, Missouri. Total 20 sem. hrs.
 Speech, 20 hrs.; BS (15 hrs.) 10 maj.
 Paterson, Charles P. (C), Asst. Prof. Speech; MA 1942 Wisconsin.
 *Owdziej, John, Inst. Speech; MA 1956 St. Louis U.
- SAN FRANCISCO STATE COLLEGE. San Francisco, Calif. Total 51 sem hrs.
 Radio-TV, 59 hrs.; BA (42 hrs.) 90 maj.; MA (18 hrs.) 12 maj.
 Doyle, R. N. (C), Prof. Radio-TV; MA 1955 San Francisco St.
 Parker, David W., Assoc. Prof. Radio-TV; PhD 1955 Northwestern.
 Marsh, Ricard, Asst. Prof. Radio-TV; MA 1947 California.
 Marans, Gerald, Inst. Radio-TV; MA 1941 Western Reserve.
 Trobbe, Cyrus, Inst. Radio-TV; AB 1945 San Francisco St.
 Wente, William, Inst. Radio-TV; MA 1956 Stanford.
- SAN JOSE STATE COLLEGE. San Jose, California. Total 26 sem. hrs.
 Speech and Drama, 21 hrs.; BA (18 hrs.) 37 maj.
 Guy, R. I. (C), Asst. Prof. Radio-TV; MA 1950 Adelphi Coll.
 Craig, Herbert, Asst. Prof. Radio-TV; PhD 1956 Iowa.
 McCann, Frank, Asst. Prof. Radio-TV; MA 1951 Northwestern.
 *Mitchell, Noreen, Asst. Prof. Speech and Drama; MA 1939 Michigan.
- SOUTH DAKOTA, UNIVERSITY OF. Vermillion, South Dakota. Total 23 sem hrs.
 Speech, 23 hrs.; BA (18 hrs.) 45 maj.
 Slack, E. J. (C), Inst. Speech; BA 1947 South Dakota.
 Miller, Morton, Inst. Speech; BA 1953 USC.
 *Adkins, Mrs. Ruth, Inst. Speech; MA 1952 South Dakota.
 *Buach, Martin, Inst. Speech; MM 1954 South Dakota.
- SOUTHERN CALIFORNIA, UNIVERSITY OF. Los Angeles, California. Total 87 sem. hrs.
 Telecom'ns, 78 hrs.; BA (24 hrs.) 100 maj.; MA (14 hrs.) 25 maj.; PhD (26 hrs.) 10 maj.
 Harwood, Kenneth (C), Assoc. Prof. Telecom'ns; PhD USC 1950.
 Hyde, Stuart, Asst. Prof. Telecom'ns; PhD Stanford 1954.
 Summers, Robert E., Asst. Prof. Telecom'ns; PhD Ohio St. 1955.
 DeRoo, Edward, Lect. Telecom'ns; MFA Yale 1951.
 *Hutchinson, Wallace, Lect. Telecom'ns.
 *Livingston, Robert, Lect. Telecom'ns.
 *Preis, Elder, Lect. Telecom'ns; BA Minnesota.
 *Cooney, Stuart, Tchg. Asst. Telecom'ns; BA Massachusetts.
- SOUTHERN ILLINOIS UNIVERSITY. Carbondale, Illinois. Total 85 qr. hrs.
 Radio-TV, 81 hrs.; BS (48 hrs.) 42 maj.
 Robbins, Buren C. (C), Asst. Prof. Radio-TV; MA Iowa.
 Ripley, Joseph M., Lect. Radio-TV; MA 1953 Ohio St.
- SOUTHERN METHODIST UNIVERSITY. Dallas, Texas. Total 25 sem. hrs.
 Speech and Theatre, 22 hrs.; AB (18 hrs.) 12 maj.; MA (12 hrs.) 0 maj.
 McGrath, J. F. (C), Asst. Prof. Speech; EdD 1956 Columbia.
- STANFORD UNIVERSITY. Stanford, California. Total 80 qr. hrs.
 Speech and Drama, 80 hrs.; BA (22 hrs.) 20 maj.; MA (28 hrs.) 12 maj.
 Donner, Stanley T. (C), Assoc. Prof. Radio-TV; PhD 1946 Northwestern.
 Willey, George, Asst. Prof. Radio-TV; PhD 1956 Stanford.
 Clark, Kenneth, Inst. Radio-TV; MA 1955 Stanford.
- SYRACUSE UNIVERSITY. Syracuse, New York. Total 63 sem. hrs.
 Radio-Television, 63 hrs.; AB, BS (24 hrs.) 40 maj.; MS (36 hrs.) 40 maj.
 Bartlett, K. G., Prof. Radio-TV; MA 1929 Syracuse.
 Foster, E. S. (C), Asst. Prof. Radio-TV; PhD 1953 Syracuse.
 Myers, L. P., Asst. Prof. Radio-TV; PhD 1956 Syracuse.
 Weld, A. F., Asst. Prof. Radio-TV; MA 1939 Princeton.

SYRACUSE UNIV. (Cont.)

Fellows, J. A., Inst. Radio-TV; MS 1956 Syracuse.

Schaefer, R., Inst. Radio-TV; AB 1951 Syracuse.

Balson, C., Asst. Radio-TV; BS 1954 Bowling Green.

TEMPLE UNIVERSITY. Philadelphia, Pennsylvania. Total 55 sem. hrs.

Radio and Television, 55 hrs.; BS, BA (24 hrs.) 140 maj.; MA (30 hrs.) 10 maj.

Roberts, John B. (C), Assoc. Prof. Radio-TV; MA 1941 Iowa.

Dusenbury, Delwin B., Asst. Prof. Radio-TV; PhD 1947 Minnesota.

Seibel, William, Inst. Radio-TV; MA 1950 Cornell.

Klein, Lewis, Lect. Radio-TV; BA 1945 Pennsylvania.

*Leiss, Ernest, Lect. Radio-TV; BS 1949 Temple.

*Samuelsohn, Jerome, Lect. Radio-TV; BA 1950 Temple.

TENNESSEE, UNIVERSITY OF. Knoxville, Tennessee. Total 24 sem. hrs.

Journalism, 15 hrs.; BS (21 hrs.) 15 maj.

Wright, Kenneth D. (C), Asst. Prof. Journ. and Speech; MA 1951 Tennessee.

*Lain, John M., Assoc. Prof. Speech; MA 1938 Iowa.

*Lester, Frank, Broadcasting Services.

TEXAS CHRISTIAN UNIVERSITY. Fort Worth, Texas. Total 21 sem. hrs.

Speech-Theatre-Radio, 21 hrs.; BFA (21 hrs.) 45 maj.; MFA (24 hrs.) 4 maj.

Costy, James O. (C), Asst. Prof. Speech; PhD 1954 Denver.

TEXAS STATE COLLEGE FOR WOMEN. Denton, Texas. Total 24 sem. hrs.

Speech, 18 hrs.; BA (21 hrs.) 20 stu.

Roach, Josh P. (C), Assoc. Prof. Speech; PhD 1954 Denver.

*Chambers, Robert, Assoc. Prof. Journ.; MJ Texas.

TEXAS, UNIVERSITY OF. Austin, Texas. Total 44 sem. hrs.

Drama, 26 hrs.; BA (40 hrs.) 138 maj.

Speech, 18 hrs.

*Schenkhan, Robert F. (C), Prof. Drama; MA 1946 North Carolina.

*Williams, Donald M., Assoc. Prof. Speech; PhD 1951 Iowa.

*Herbet, Harvey, Asst. Prof. Drama; MA 1949 Syracuse.

*Norris, R. C., Asst. Prof. Drama; MA 1951 Texas.

*Woolley, T. Russell, Asst. Prof. Speech; MA 1950 Northwestern.

*Page, Eleanor, Lect. Music; MA 1951 Texas.

TULSA, UNIVERSITY OF. Tulsa, Oklahoma. Total 45 sem. hrs.

Speech, 39 hrs.; BA 10 maj.; MA 4 maj.

Dumit, Edward S. (C), Inst. Speech; BS.

*Campbell, Jack, Inst. Speech; BA 1950 Wichita.

*Hill, Claude, Inst. Speech; BA 1955 Tulsa.

*Johnson, Edward, Asst. Prof. Journ.

*Wood, Thomas, Inst. Journ.

UTAH STATE COLLEGE. Logan, Utah. Total 33 qr. hrs.

Speech, 27 hrs.; BS (18 hrs.) 10 maj.; MS (10 hrs.).

Hansen, Burrell F. (C), Assoc. Prof. Speech; PhD 1953 Minnesota.

*Stewart, John, Asst. Prof. Journ.; BS Utah State.

UTAH, UNIVERSITY OF. Salt Lake City, Utah. Total 43 qr. hrs.

Speech, 35 hrs.; BA (15 hrs.), BFA (32 hrs.) 14 maj.; MA, MFA (35 hrs.) 3 maj.

Enger, Keith M. (C, TV); Assoc. Prof. Speech; PhD 1950 Minnesota.

Howe, Mrs. Louise H. (C, Radio), Assoc. Prof. Speech; MA 1935 Utah.

WASHINGTON, STATE COLLEGE OF. Pullman, Washington. Total 31 sem. hrs.

Speech, 20 hrs.; BA (20 hrs.) 45 maj.

*Miller, Allen (C), Prof. Speech and Journ.; BS Chicago.

Harrison, Burt, Asst. Prof. Journ.; MA Denver.

Rundell, Hugh A., Asst. Prof. Speech; MA 1947 Wisconsin.

Watson, Cal, Inst. Speech; BA Denver.

WASHINGTON, UNIVERSITY OF. Seattle, Wash. Total 55 qr. hrs.

School of Commun., 43 hrs.; BA (30 hrs.)

Adams, Edwin (C), Assoc. Prof. Commun.; MA 1931 Washington St.

Bird, W. W. (C), Assoc. Prof. Speech; PhD 1938 Iowa.

WASHINGTON, UNIV. OF (Cont.)

- Ryan, Milo, Assoc. Prof. Commun.; MA 1934 Michigan.
 Cranston, Patricia, Asst. Prof. Commun.; MA 1954 Texas.
 Hopkins, Thomas, Inst. Commun.; MA 1954 Colorado St.
 Shepherd, John R., Asst. Prof. Speech; PhD 1952 USC.
 *Bell, Theodore, P/T Inst. Commun.; MA 1937 Washington.
 *Warren, James, P/T Inst. Commun.; MA 1952 Washington.
 *Malley, George, Lect. Commun.; MA 1952 Washington St.
 *Yeen, Kenneth, Lect. Commun.; MA 1941 USC.

WAYNE STATE UNIVERSITY. Detroit, Michigan. Total 47 sem. hrs.

- Radio and TV, 47 hrs.; BA (12 hrs.) 25 maj.; MA (10 hrs.) 5 maj.
 Steiner, George E. (C), Radio and TV; MA 1950 Wayne.
 Rickard, Paul B., Radio and TV; PhD 1946 Northwestern.
 Dreyfus, Lee, Radio; MA 1952 Wisconsin.
 Cambus, John, Radio; MA 1953 Wayne.
 Logan, Dan, Radio; MA 1952 Syracuse.
 Kidder, Robert, Radio Speech; MA 1953 Wayne.
 *Bowsma, Frank, TV; MA 1950 Michigan.
 *Lapps, A. Vernon, TV; BA Michigan.
 *Lamoreaus, Rex, TV; BA Wayne.
 *Millar, Quinn, TV; MA USC.
 *Murdock, Alan, TV; BA Wayne.

WEST TEXAS STATE COLLEGE. Canyon, Texas. Total 22 sem. hrs.

- Speech, 22 hrs.; BA, BS (18 hrs.) 12 maj.; MA, MEd (6 hrs.) 2 maj.
 Walker, Jack H. (C), Assoc. Prof. Speech; PhD 1951 Denver.

WEST VIRGINIA UNIVERSITY. Morgantown, West Virginia. Total 40 sem. hrs.

- Speech, 32 hrs.; MA (18 hrs.) 3 maj.
 Journ., 8 hrs.; BS (15 hrs.) 7 maj.
 Green, Robert Judson (C), Asst. Prof. Speech; MA 1951 Syracuse.
 Younge, James R. (C), Asst. Prof. Journ.; MA 1949 Ohio St.
 *Summers, William Robert, Asst. Prof. Journ.; MA 1950 Missouri.

WICHITA, UNIVERSITY OF. Wichita, Kansas. Total 23 sem. hrs.

- Speech, 23 hrs.; AB (16 hrs.) 14 maj.
 Goodrich, George (C), Asst. Prof. Speech; MA 1949 Iowa.
 *Hoak, Eugene Q., Prof. Speech, Chm.; PhD 1954 Ohio St.

WISCONSIN, UNIVERSITY OF. Madison, Wisconsin. Total 36 sem. hrs.

- Speech, 26 hrs.; BA (17 hrs.) 30 maj.; MA (9 hrs.) 5 maj.; PhD 6 maj.
 *Ewbank, Henry L. (C), Prof. Speech; PhD 1927 Wisconsin.
 Ness, Ordean, Asst. Prof. Speech; PhD 1953 Wisconsin.
 McNeely, Jerry C., Inst. Speech; PhD 1056 Wisconsin.
 *Voegeli, Donald J., Asst. Prof. Music.
 *Lindsay, Robert G., Lect. Journ.

PART II.

ADELPHI COLLEGE. Garden City, New York.

- Speech and Dramatic Art, 15 sem. hrs.
 Hilliards, Robt. L. (C), Asst. Prof. Speech; MFA 1950 Western Reserve.

ALABAMA POLYTECHNIC INSTITUTE. Auburn, Alabama.

- Speech, 22 gr. hrs.
 Sanders, J. W. (C), Inst. Speech; MA 1952 Florida.

ARIZONA, UNIVERSITY OF. Tucson, Arizona.

- Speech, 10 hrs.
 Markland, Ben (C), Radio Bureau, Head; PhD 1955 Michigan.
 *Mattingly, Alethea, Prof. Speech; PhD 1953 Northwestern.
 *Burroughs, Robert, Asst. Prof. Speech; MA Iowa.
 *Barecca, Frank, Radio Bureau; BA Arizona.

BALL STATE TEACHERS COLLEGE. Muncie, Indiana.

English, 18 qr. hrs.

Robbins, R. J. (C), Asst. Prof. English; MA 1947 Northwestern.

DAYTON, UNIVERSITY OF. Dayton, Ohio.

Speech, 12 sem. hrs.

Biersack, George (C), Asst. Prof. Speech; MA 1956 Miami U.

*McGrath, John, Assoc. Prof. Speech; MA Catholic U.

DENISON UNIVERSITY. Granville, Ohio.

Speech, 12 sem. hrs.

Hall, William (C), Inst. Speech; MA 1952 West Virginia.

DE PAUW UNIVERSITY. Greencastle, Indiana. Total 24 sem. hrs.

Speech, 21 hrs.

Turnell, Elizabeth (C), Assoc. Prof. Speech; MA 1931 Illinois.

*Hilberry, Conrad, Asst. Prof. English; PhD 1954 Wisconsin.

*Price, Nelson, P/T Inst.; BA Morningside College.

EASTERN ILLINOIS STATE COLLEGE. Charleston, Illinois.

Speech, 12 qr. hrs.

*Scully, Daniel (C), Asst. Prof. Speech; MA 1950 Louisiana State U.

FT. HAYS STATE COLLEGE. Ft. Hays, Kansas.

Speech, 17 sem. hrs.

Heather, Jack (C), Inst. Speech; MA 1955 Denver.

IOWA STATE COLLEGE. Ames, Iowa. Total 54 qr. hrs.

Science, 15 hrs.; Journ., 15 hrs.; Speech, 12 hrs.

North, Joseph H. (C), Prof. Science; PhD 1949 Cornell.

*Underhill, Wm. R., Prof. Speech; PhD 1955 Northwestern.

*Adams, Harriet, Assoc. Prof. Applied Art; MA 1934 Western Reserve.

*Allen, Hazel, Asst. Prof. English; MA 1949 Claremont.

*Heath, Harry, Asst. Prof. Tech. Journ.; MSJ 1947 Northwestern.

*Inman, Lydia, Asst. Prof. Household Equip.; MA 1950 Iowa St.

*Koupal, Richard, Assist. Prof. Music; MM 1948 Columbia.

*Mulhall, Robert, Asst. Prof. Tech. Journ.; FA 1943 Loras College.

*Schwarth, James, Asst. Prof. Tech. Journ.; BS 1941, Iowa St.

*Kaham, Stanley, Inst. Speech; MA 1954 Wisconsin.

KANSAS STATE TEACHERS COLLEGE. Pittsburg, Kansas.

Lang. and Lit., 21 sem hrs.

Fenz, Roland E. (C), Inst. Lang. and Lit.; MA 1949 Wisconsin.

MAINE, UNIVERSITY OF. Orono, Maine.

Speech, 10 sem. hrs.

*Beckwith, Gerald, Inst. Speech; MA 1954 Michigan St.

MARSHALL COLLEGE. Huntington, West Virginia. Total 19 sem. hrs.

Speech, 16 hrs.

Buell, Stephen (C), Asst. Prof.; MS 1948 North Texas St.

*Herring, James, Asst. Prof. Journ.; MA 1956 Iowa.

MILLIKIN UNIVERSITY. Decatur, Illinois. Total 18 qr. hrs.

Speech, 15 hrs.

McNabb, Mrs. L. C. (C), Assoc. Prof. Speech and Educ.; MA 1924 Ohio Wesleyan.

MISSISSIPPI, UNIVERSITY OF. University, Mississippi.

Speech, 12 sem. hrs.

*Whiteside, Duncan (C), Asst. Prof. Speech; MA 1948 Texas.

NEW MEXICO, UNIVERSITY OF. Albuquerque, New Mexico. Total 21 sem. hrs.

Speech, 15 hrs.

Cooper, Bernarr (C), Asst. Prof. Speech; PhD 1956 Stanford.

*Yell, Gene, Assoc. Prof. Dramatic Art.

OKLAHOMA CITY UNIVERSITY. Oklahoma City, Oklahoma.

Speech, 10 sem. hrs.

*Reed, Mrs. Fenn (C), Inst. Speech.

*Hazelwood, Al., Inst. Speech.

OREGON STATE COLLEGE. Corvallis, Oregon.

Speech, 18 qr. hrs.

Livingston, Harold M. (C), Assoc. Prof. Speech; MA 1941 Colorado.

McGrath, William F., Inst. Speech; MA 1950 Washington.

PITTSBURGH, UNIVERSITY OF. Pittsburgh, Pennsylvania.

Speech, 15 sem. hrs.

Ulrich, John H. (C), Asst. Prof. Speech; PhD 1955 Iowa.

*Dana, Warren, Lect. Speech; MS Syracuse.

*Farnol, Barry, Lect. Speech; MFA Carnegie Tech.

RICKS COLLEGE. Rexburg, Idaho.

Speech, 17 qr. hrs.

Johnson, Rue C. (C). Speech; MA Brigham Young.

TEXAS TECHNOLOGICAL COLLEGE. Lubbock, Texas.

Speech, 19 sem. hrs.

Journ., 6 hrs.

Larson, P. Merville (C), Prof. Speech; PhD 1942 Northwestern.

*Garets, W. E., Dept. of Journ.

*Shaw, Roy T., Dept. of Marketing.

VIRGINIA, UNIVERSITY OF. Charlottesville, Virginia.

Speech and Drama, 18 sem. hrs.

Wilson, George P. (C), Assoc. Prof. Speech and Drama; MA 1941 North Carolina.

*Prosper, Arthur, P/T Inst. Speech and Drama; MA 1949 Michigan.

WESTERN MICHIGAN COLLEGE. Kalamazoo, Michigan.

Speech, 15 sem. hrs.

Garneau, Wallace (C), Prof. Speech; MA 1942 Michigan.

WILLAMETTE UNIVERSITY. Salem, Oregon.

Speech and Drama, 10 sem. hrs.

Ritchie, Car (C), Actg. Inst. Speech and Drama; BA 1947 Willamette.

WOOSTER, THE COLLEGE OF. Wooster, Ohio.

Speech, 16 sem. hrs.

Schutz, Stanley W. (C), Inst. Speech; MA 1943 Ohio St.

