

# WFMU radio alphabet



A GLOSSARY OF RADIO TERMS

1946



EVE  
AYWIRE  
HOOPERATING  
PREEMPTION  
BEARD  
TONGUE  
LADY MACBETH  
MOTHER  
NABET  
LAUGH IT UP  
T CANARY  
NECK

SEXTON  
LANCAKE TURNER  
STRETCH  
DOLLY  
WHODUNIT  
PATCH IN  
MONITOR  
LONG HAIR  
ECHO CHAMBER  
ETHRITUS  
BITE OFF  
AFFILIATE

CUSHION  
OVERBOARD  
ADENOID  
WOOD SHED  
DISSOLVE  
DUPING  
TRAVELLER  
OPEN COLD  
M. C.  
KLINKER  
HOF

WFMU

# radio alphabet



A GLOSSARY OF RADIO TERMS

# radio alphabet

WFMU

Jersey City, New Jersey

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## foreword

IN 1946, the year *Radio Alphabet* was published, TV had yet to become a mass medium. Since the early 1920s, broadcasting meant just one thing: radio. (See BROADCASTER: “The owner or operator of a radio station or a network.”) Radio provided a soundtrack through the Roaring ’20s, the Depression, and World War II. These cacophonous boxes were cheap and ubiquitous; they were essential domestic appliances for information and entertainment. Within two years of this book’s original publication, TV would shatter radio’s monopoly, causing a near-overnight overhaul of the broadcast industry (cheekily foreshadowed in the book’s opening comments: “We turn the corner, now, to the area of television, which is just around it”).

Any industry eventually develops its own vocabulary and secret handshakes. *Radio Alphabet: A Glossary of Radio Terms* was an attempt to catalog the insider’s vernacular. The terms range from mere shorthand, which serve as aids to quick communication (e.g., BALOP, MERC), to derisive, mocking in-jokes for jaded professionals (CHIZ BIZ, LADY MACBETH).

The book was published by Hastings House in New York, although it was copyrighted and presumably sponsored by the Columbia Broadcasting System (CBS). The copyright has long since expired, and the book is in the public domain. I was alerted to its existence by WFMU listener Lang Thompson, who discovered it on Internet Archive ([archive.org](http://archive.org)), where a scan had been uploaded by an anonymous user in 2008.

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I found a near-mint copy of *Radio Alphabet* on eBay and purchased five others from antiquarian booksellers. Strangely, all copies are in excellent condition, as if they'd barely been read. I proposed a reprint of the book as a premium for WFMU's 2015 on-air fundraiser (during which there was a lot of QUONKING); the project was approved by free-form overlords Ken Freedman and Liz Berg, pending confirmation of the book's copyright status. I contacted Hastings House (now a Florida corporation that publishes a series of *Daytrips* travel guides), who informed me that "there has been no activity for the book in our files since 1946. We see no problem for you to reprint it for the fundraiser."

Radio has been around in one form or another for over a century. WFMU went on the air in 1958. That's a lot of history. Though I have facetiously referred to the station as "flypaper for misfits and malcontents," our staff and listeners are a diverse lot. What brings them together is a love of the idiosyncratic variety of radio practiced at WFMU. Because *Radio Alphabet* chronicles a historical aspect of the medium in a somewhat irreverent manner, it seemed the book would be of interest to many listeners and worth reproducing as a collectible artifact.

The book's charming spot illustrations cleverly echo the well-written, savvy text. Uncredited, their creator remains anonymous. (They bear some resemblance to the work of artist Jim Flora but aren't.) Like radio itself, the book is entertaining and informative.

Many of the terms are obsolete; others remain current. Quite a few are humorous, some just CORNY. Perusing the glossary you'll discover the original meaning of CLEAR CHANNEL, which is unre-

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lated to the modern corporate leviathan. Perhaps with the reprint of *Radio Alphabet* we can revive the archaic lexicon and return to circulation such quaint terms as BITE OFF, BEND THE NEEDLE, WEST OF DENVER, OLD SEXTON, and CRAWK. (These terms have never gone out of style with WFMU's Old Codger, who befuddles the staff with references to FISH BOWLS and HOT CANARIES.)

Other than this foreword, updated credits, and a branding of the cover, we have reproduced this book as it appeared in 1946. We retained archaic spellings, hyphenation, and punctuation. In the days before Hendrix, FEED BACK was two words, and Wow was onomatopoeic. LONG HAIR had nothing to do with hippies.

CLAMBAKE describes a good many WFMU slots ("a shapeless program filled with uncertainties"), which explains why our CROSSLEY is statistically insignificant (just ask BIG ANNIE). Our DJs engage in a lot of DROOLING, and many of our PANCAKE TURNERS labor under the delusion that they're HEP. But no one would accuse us of possessing "pear-shaped tones of voice" (whatever that means). We appreciate that you're part of our AUDIENCE FLOW. Hopefully we won't trigger a case of ETHRITUS.

FIGHT(ING) THE MUSIC is a common activity among listeners trying to conduct a conversation with WFMU on in the room. But remember, the next time you tune in, if you hear a BIRDIE or a BLAST—those are not technical glitches; it's our programming.

Irwin Chusid

WFMU DJ (since 1975)



# a

## n introductory program

“The word RADIO was suggested for wireless telegrams by an international convention held in Berlin in 1906 and was extended to wireless broadcasts in the United States about 1920.”

H. L. MENCKEN, *The American Language*  
(fourth edition)

A VOICE: The word *radio* in America in its extended acceptance is now 25 years old.

It is a common noun in the vocabulary of every American old enough to wonder about the sounds which come from nowhere out of a box. It is more commonly used to describe three things:

(a) The receiving apparatus through which the sound is heard.

As: “I got Chungking on my *radio*.”

(b) The broadcasting industry, science, art. As: “Jimmy Durante is a *radio* comedian.”

(c) The social phenomenon. As: “*Radio's* influence on civilization is incalculable.”

Like every other industry, science, or art, radio has developed, even in its first generation, its own language. A good deal of it is picturesque. A lot of it is classroom definition. Because radio

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touches many phases of human activity it has borrowed its terms freely. Since it leans heavily upon the sciences much of its talk is technical. Since it is interwoven with the engineering and distributing businesses it shares with them a common frame of reference. As a commercial enterprise it uses the language of commerce. And since its first loyalty is to the world of entertainment its working language draws on that of the arts, theatre, motion picture, music and literature.

Not since Gutenberg's press has any instrument devised by man added more promise to the dimensions of man's mind, or more altered the shape of his thinking. The press enabled man to speak his mind to man through a code of letters on paper: radio enables man to speak his mind by living voice. This expansion, under the somewhat imperative tempo of the radio art, has forced up a new, raw, essential working vocabulary which is steadily spilling over into wider understanding and usage.

Radio's new operating tongue speaks now and then with fresh if familiar economy and color. In the air a pilot *on the beam* is on his course; on the air an actor or director or conductor *on the beam* is making his most effective use of the microphone. *Bite off, bend the needle, west of Denver, soap opera, dead air, old sexton . . .* these are new and useful and happy twists of the infinitely flexible mother tongue.

This collection doesn't pretend to include everything, nor intend to haggle. Complex definitions have been left to the textbooks where they belong. Terms popular in radio's infancy which have since withered will not be defined here: two such are *crystal*

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set and cat's whisker. The imaginative radio virtuoso may complain that this collection omits his own pet epithets and signals: okay, let him add them on the margins or the back pages.

Here the terms are listed alphabetically.

At the end of each definition you will see a letter inside ( ); this is a clue to the sense and the branch of broadcasting in which the term is usually used. So—

(p) means radio *Production*.

(r) means radio *Research*.

(c) means radio's *Commercial* arm, its business language.

(e) means radio *Engineering*.

(t) means radio *Television*.

(e.t.) means radio's *Electrical Transcriptions*, or recording.

(o) names radio's *Organizations*.

Each of the authorities who have helped to compile this glossary now has a few words to say about his respective domain.

To speak briefly on the language of radio production, let us introduce first Mr. Douglas Coulter, a vice-president of the Columbia Broadcasting System. Mr. Coulter . . .

MR. COULTER: *Putting a radio program on the air involves a lot of differently trained people working to one finicky objective. Team together a supervisor, writers, directors, actors, musicians, technicians, and engineers, and they'll naturally speak in their own special languages. Sooner or later each one has to understand the others. That is why the language of radio production is one which draws on the original craft-sense of words and phrases in*



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*many and varied special pursuits—and that is also why you will find many common radio expressions lifted out of their original meanings and plunked into the radio dictionary with new shadings. Sometimes they sound irreverent, perhaps—but that is only because the achievement of perfection can be a rough business. That isn't all I could say, but it's all I'm going to. Thanks.*

THE VOICE: Thanking Mr. Coulter too, it might be well to hear now from the scientific department. Mr. William B. Lodge, CBS director of general engineering, upon whose words depend the clean audibility of the network's broadcasting by way of 150 United States stations, another hundred in Latin America, and shortwave stations overseas, is our man. He says . . .

MR. LODGE: *The terms used in radio engineering are pretty technical. They deal with studio equipment, recording facilities, transmitters, antenna systems, and the general fields of electricity and physics. In many cases the terms may seem complicated. As a result simple words have been invented and substituted for them such as "blast," "frying," "hashing," etc. The meaning of these words is generally understood by everyone working in the technical and engineering fields of broadcasting. I hope it is to you, too, now.*

THE VOICE: Since American commerce, national and international, is the economic cornerstone of the service which American radio supplies the listeners of the world, we may well now hear from Mr. William C. Gittinger, vice-president in charge of sales for CBS. For the terms of radio buying and selling are in this book. Mr. Gittinger . . .



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MR. GITTINGER: *The growth of the American system of broadcasting has been fostered and supported by “sponsors”—that is, by the concerns who pay wages to those who make and sell their goods and services to the American people by means of radio entertainment, instruction and inspiration. Their realistic support of radio has enabled the industry to provide many programs which are not sponsored—in the broad fields of public service, religion, education and culture. The special language of radio’s commercial arm is not a large or fancy vocabulary. Most of its terms are readily recognizable, not very colorful perhaps. But they are the negotiating terms of a simple and rather unusual transaction; unusual not only because it benefits the buyer and seller, but also the American people as a whole, to a degree that has never been exceeded by another advertising medium.*

THE VOICE: Thank you, Mr. Gittinger. May we call that the commercial?

MR. GITTINGER: *A good commercial is always sincere, sir.*

THE VOICE: Quite right. Now, Mr. William C. Ackerman . . . you are director of CBS’ reference department. Through this book there are a lot of initials, referring to radio organizations, with a letter (o) after them. Is this list complete, definitive and absolute, Mr. Ackerman?

MR. ACKERMAN: *Not by a long shot. Broadcasting touches so many fields that a complete list of its tangent organizations would crowd the book. The initials of organizations in this book are simply the ones most often encountered and used in workaday dealing*

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*by folks throughout radio. I might add that useful as initials may be for swift allusion and reference, some of them read very funny.*

THE VOICE: You *might* add that, Mr. Ackerman, but nobody asked you to. Let us turn to graver matters. Let us turn to the language of research. Let us hear from Mr. Elmo C. Wilson, director of the research department which has made a certain network unique for refusing to offer a customer a pig in a poke. Mr. Wilson, how can you possibly translate the austere language of mathematical and psychological research into definitions which the average listener can understand?

MR. WILSON: *From a statistical standpoint, nothing is absolute. Hence, from a spiritual standpoint, any definition is tenable. The terms used in radio research stem largely from three sources, marketing research, psychology or general radio terminology. The more common statistical terms are borrowed from the field in which they originated, while complex terminology has been expressed in simpler and more readily understandable popular terms. As in other branches of radio operation, there is also a marked tendency to use abbreviations or to coin a new word or phrase. Such items, however, do not compete with the colorful phrases of the theatrical side of radio. Research is concise, its own terminology reflects this precision.*

THE VOICE: That, Mr. Wilson, is a *tour de force* of accuracy.

To go from records tabulated, to recordings cut on wax or glass or metal or plastic, let us hear about the language of recording from Howard A. Chinn, chief audio engineer for Columbia. Mr. Chinn . . .

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MR. CHINN: *The business of making phonograph records and electrical transcriptions has, of course, a talk of its own, with sentiments like "Christmas tree pattern," "duping," "flutter," "hill and dale," "mother," "wow." Some are old to recording, others new; some are dry, some crisp and some jolly. This is the first time I know that most of them were ever put in print. I hope they are interesting.*

THE VOICE: So does the reader, Mr. Chinn.

We turn the corner, now, to the area of television, which is just around it. Television should logically bring to the language of broadcasting new words, animated words with a third dimension, fine-grain quality, and even natural color, for those qualities compose the essence of Columbia's proposed live talking pictures on the screen of your own living room. Let us ask Mr. Gilbert Seldes, until recently director of CBS television programs, what he has to say about the meaning of the language of the new medium. Mr. Seldes . . .

MR. SELDES: *The strange words we use in television are like a bride's outfit—something old, something new, something borrowed—and I think I'd better stop there, because men, women and children are around a television studio, and we don't habitually use "blue" words. (See p.17). We have borrowed from all of those arts which contribute to television. From the stage we have taken many of the words for our scenery; from the movies the directions we give to our "camera"-men (ours are not really cameras, but "televisor" doesn't seem to stick); from radio we have taken a great many operating terms. Some of these words we have changed over.*

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*"Out of sync" in the early days of the talkies meant that sound and sight were out of harmony; with us it is a technical electronic term. As for new words, we are in the process of building a new form of communication, and new terms are coming up all the time.*

THE VOICE: Pretty austere for a live showman, Mr. Seldes. Now, to go from signs-verbal in visual broadcasting, to signs-manual-and-visual in regular broadcasting, let us ask Mr. Earle L. McGill, a notable radio director, to launch the section in the back of this book which translates the wig-wag language traded back and forth through the window of the control room while a program is in precarious progress. Mr. McGill—without the use of your hands, please—what have you to say as finale to this introductory program?

MR. MCGILL: *A special kind of studio race-wisdom grew out of the need for instant communication between the control room and studio floor. Patterns of expressive pantomime evolved. Placing the forefinger on the nose tells instantly a complete story from the control room to everybody in the studio concerned with the time problem. Some of the verbal descriptions of this pantomime, if not the gestures, have already become part of our ordinary speech. For instance, the phrase on the nose—to indicate that a program is running on time or will finish on time—has been commonly adopted by non-radio people.*

*The signs and descriptions in this glossary would be understood in every studio in the land. I saw them used on the deck of USS Missouri at the surrender in Tokyo Bay.*

THE VOICE: Let us now get on to the book itself, and high time.

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## A GLOSSARY OF RADIO TERMS

# a

**AAAA**—American Association of Advertising Agencies. Also: Associated Actors and Artistes of America. (o)

**ABIE**—Anyone who is sure fire. (p)

**ACA**—American Communications Association. (o)

**ACCOUNT**—Sales term for a buyer of radio time (see SPONSOR). (c)

**ACCOUNT EXECUTIVE**—The individual in an advertising agency who administers the advertiser's account. (c)

**ACE**—Anyone who is at the top in ability among directors, assistant directors, producers and announcers. (p)

**ACETATE**—The term often erroneously used to describe cellulose-nitrate recording discs. (See also LACQUER DISCS.) (e.t.)

**ACROSS THE BOARD**—The manner of scheduling a radio program at the same time on at least five consecutive week-days, usually starting Monday. (c)

**ADENOID**—Any vocalist with a voice that is "tight." (p)

**ADJACENCIES**—The programs (on the same station) immediately preceding and following the one under consideration. (r)

**AD LIB**—To extemporize lines not written into the script, or in music to play parts not in the score. (p)

**ADVERTISER**—1. NATIONAL ADVERTISER, whose radio advertising is nationwide. 2. REGIONAL ADVERTISER, whose radio advertising is confined to a regional area. 3. LOCAL ADVERTISER, whose radio advertising is confined to his local marketing area. (c)

**ADVERTISING AGENCY**—An independent business organization recognized by advertising media as qualified to give strategic counsel to advertisers, and to plan, prepare and place their advertising. (c)

**AER**—Association for Education by Radio. (o)

**AFA**—Advertising Federation of America. (o)

**AFFILIATE**—An independent radio station which carries, usually through contractual agreement, programs provided by a network. (c)

**AFM**—American Federation of Musicians. (o)

**AFRA**—American Federation of Radio Artists. (o)

**AGENCY**—An advertising agency whose function is to assist the advertiser in the promotion of his goods or services. (Not to be confused with AGENT.) (c)

**AGENCY COMMISSION**—The fee paid to recognized advertising agencies by broadcasters; the standard is 15% of the net billing for broadcasting placed by the agency. (c)

**AGENT**—A representative of performing artists who negotiates performances for his clients for a fee. (c)



**AGMA**—American Guild of Musical Artists. (o)

**AMA**—American Marketing Association. (o)

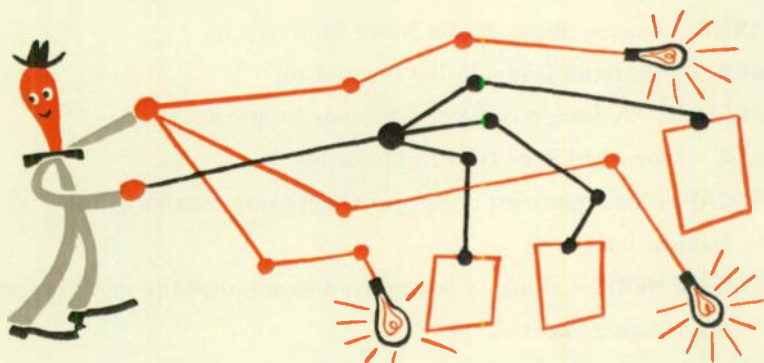
**AMP**—Associated Music Publishers, Inc. (o)

**AMPLIFIER**—A device for increasing the power of the signal of a radio transmitter or receiver without appreciably altering its quality. (e)

**AMPLITUDE MODULATION**—The “standard” method of transmitting a radio signal through the air which has been employed since the advent of broadcasting. Also called AM. Cf. *Frequency Modulation*, also called FM. (e)

**ANA**—Association of National Advertisers. (o)

**ANIMATOR**—A Goldberg contrivance of lights, mirrors and other mechanical devices used to animate scenes in television. (t)



ANIMATOR

**ANNOUNCEMENT**—A short advertising message; **STRAIGHT ANNOUNCEMENT**—usually about 100 words running about 1 minute; **SPOT ANNOUNCEMENT**—50 to 75 words; **STATION BREAK**—

10 to 30 word statements inserted into the pause between programs; **CUT IN**—usually a local announcement inserted into a network program; **PARTICIPATING ANNOUNCEMENT**—usually 100-150 words incorporated into a local entertainment or informative program containing announcements of other participating advertisers. (c)

**ANNOUNCER**—1. The host on a radio program. 2. The person who represents the advertiser and reads the commercial. 3. News announcer—the person who reads the news report but doesn't necessarily write it. (p)

**APPLE POLISHER**—A person who habitually flatters his superior in an effort to ingratiate himself. A boot-licker, or snake-in-the-brass. (p)

**ARF**—Advertising Research Foundation. (o)

**ARNA**—Association of Radio News Analysts. (o)

**ARRL**—American Radio Relay League. (o)

**ARSENIC**—A disagreeable or boresome program. (p)

**ASA**—Acoustical Society of America. (o)

**ASCAP**—The American Society of Composers, Authors, and Publishers. (o)

**ATMOSPHERIC**—Music or sound used to enhance the mood of the scene being enacted. (p)

**ATS**—American Television Society. (o)

**AUDIENCE BUILDER**—A good program; one which attracts a large audience. (c)

**AUDIENCE COMPOSITION**—The number and kinds of people listening to a given program, as to their age, sex, income, etc. (r)



**AUDIENCE FLOW**—The statistical composition of the total audience of a specific program showing: the fractions of the whole (a) ‘inherited’ from the same station’s previous program, (b) transferred from another station, (c) tuned in for the first time. The sources of listeners during the program and the destination of the various fractions at the end of the program. (r)

**AUDIENCE TURNOVER**—The total number of *different* listeners to a given program over a specific number of consecutive broadcasts; or, *the rate* at which a program increases its audience of different listeners over a given span of performances. (r)

**AUDIMETER**—An electro-mechanical device attached to home radio receivers which accurately records set operation and station tuning. Its records supply the data for the Nielsen Radio Index. (r)

**AUDIO**—Of (or concerning) electric currents corresponding to normally audible sound waves. Audio frequencies are normally about 15 cycles to 20 thousand cycles per second. (e)



ATMOSPHERIC

**AUDIO EQUIPMENT**—The microphones, mixers, amplifiers and other apparatus which transmit the audio frequencies from the studio to the broadcasting transmitter. (e)

**AUDITION**—A try-out of artists or musicians or programs under broadcasting conditions. (p)

**AVAILABLE AUDIENCE**—The number of radio homes in which one or more members of the family are found to be at home and awake at a given period. (r)

**AVERAGE AUDIENCE**—The percentage of radio homes tuned to a specific program during the average minute of the broadcast. (r)



**BACKGROUND**—A sound effect, musical or otherwise, used behind the dialogue for realistic or emotional effect. (p)

**BALANCE**—The placing of instruments, voices or sound effects in such positions with relation to each other and to the microphone as to produce the best tonal or dramatic effect. (p)

**BALOP**—Nickname for balopticon, which is a (B)ausch (a)nd (L)omb stere(*opticon*), or magic lantern, used in television to

project still pictures onto the mosaic element in the television camera. (t)

**BASIC NETWORK**—That part of a nation-wide radio network embracing the more heavily populated northeastern area of the United States and thus saturating the more important markets in that area. (c)

**BASIC STATION**—A station on the basic network, the use of which is generally a welcome requirement on sponsored programs. (c)

**BBC**—British Broadcasting Corporation. (o)

**BBM**—Bureau of Broadcast Measurement (Canada). (o)

**BEARD**—An error in performance, more often words misread by an actor (see **FLUFF**). (p)

**BELCHER**—A performer with a frog in his throat. (p)

**BEND THE NEEDLE**—To use so much volume so suddenly that the needle on the engineer's volume indicator leaps past its normal range. (p)

**BIG ANNIE**—Nickname for a mass Program Analyzer which totals the reactions of approval, disapproval or indifference of as many as 100 listeners, second-by-second as the program material is heard. (See **PROGRAM ANALYZER**). (r)

**BILLBOARD**—The announcement at the beginning of a broadcast which lists the people starred or featured. (p)

**BILLING**—Name credit on the air in order of importance. (p)

**BIRDIE**—The "tweet-tweet" sound sometimes heard on transmitting and receiving equipment. (e)

**BIT**—A small part in a dramatic program; this is a “bit” part and the performer who plays it is referred to as a “bit player.” (p)

**BITE OFF**—To cut off a line, a cue, or a musical number while the show is on the air. (p)



BITE OFF

**BLANK GROOVE**—A groove on a record upon which no sound is inscribed. (e.t.)

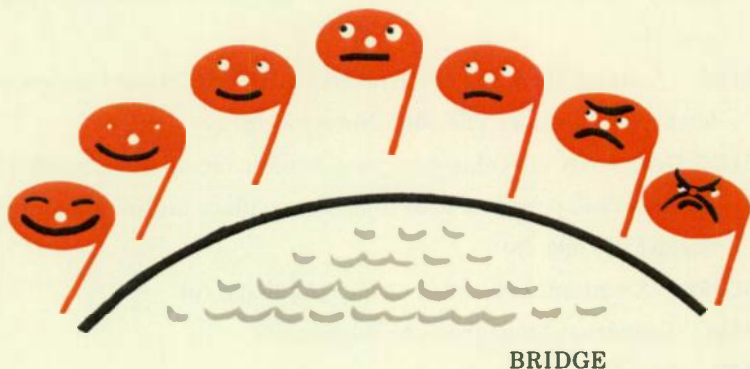
**BLANKET CONTRACT**—A contract with a sponsor covering a group of individual advertising campaigns. (c)

**BLAST**—A momentary overloading of equipment which causes severe distortion of sound and ear-distress to all. (e)

**BLINKER**—The signal light operated from control room to attract the attention of the people in the studio. (e)

- BLOCK**—A set of consecutive time periods; or, a strip of the same time on several days. (c)
- BLOCKED-OUT TIME**—Time which is withheld from sale voluntarily by the station or network for non-commercial programs. (c)
- BLUE**—A slang term for the American Broadcasting Company, formerly known as The Blue Network. (p)
- BLUE GAG**—An off-color joke in a broadcasting script, which earns a blue pencil. A joke that has no place on the air and so doesn't get one. (p)
- BLURB**—A statement handed out for publicity. (p)
- BMB**—Broadcast Measurement Bureau. (o)
- BMI**—Broadcast Music, Inc. (o)
- BOARD**—The technician's control panel located in the studio control room which provides for mixing (balancing), fading, and switching, of the program material. (e)
- BOARD FADE**—A fade-away in a program, accomplished manually on the board by the technician. (e)
- BOOM**—The stand to which a microphone is attached in order to elevate and extend it. Commonly used to pick up the sounds of an orchestra or chorus. (e)
- BOOSTER**—An amplifier used to compensate for the loss of program volume which occurs in transmissions. See **REPEATER**. (e)
- BREAK**—A scheduled or unscheduled interruption of a program, or a recess in rehearsal schedule. (p)

**BRIDGE**—A definite music or sound effect cue linking two dramatic scenes. (p)



**BRING IT UP**—A signal or order for increase in the volume level of speech, sound, or music. (p)

**BROADCASTER**—The owner or operator of a radio station or a network. (c)

**BUGS**—Cause of trouble in equipment which is working imperfectly. (p)

**BUILD-UP**—Technique used to increase the popularity of a program, a personality or a product. (c)

**BUILD-UP ANNOUNCEMENTS**—Radio announcements used prior to the first broadcast of a new program, designed to start it off with a hearty and eager “first-night” audience. (e)

**BURP**—An interloping noise on transmitting or receiving circuits. (e)

**BYE BYE**—The script line beginning: “We now leave our studio,” or “We take you now to—” or “We return now to—” etc. (p)

## C

**CAB**—Cooperative Analysis of Broadcasting (o); also Canadian Association of Broadcasters. (o)

**CALL LETTERS**—Initials assigned by the Federal Communications Commission to identify a station, like WABC, or KNX. (p)

**CAMPAIGN**—A series of related programs or announcements planned to achieve a given objective. (c)

**CANARIES**—Singers (often coloratura sopranos). (p)

**CANNED MUSIC**—Recorded music. (p)

**CANS**—Headphones worn by directors or actors to control program quality and timing. (p)

**CARBON MICROPHONE**—The earliest type of microphone used in broadcasting, now obsolete for such applications but still widely used in other communications services (such as the regular telephone). (e)

**CAST**—The performers in a radio program; (v) to select the performers for a radio program. (p)



**CBC**—Canadian Broadcasting Corporation. (o)

**CBS**—Columbia Broadcasting System. (o)

**CHANNEL**—A band of frequencies in the spectrum assigned to a given radio station or stations (see **FREQUENCY**). (e)

**CLEAR CHANNEL**—One reserved for nighttime operation of a single high-powered station.

**REGIONAL CHANNEL**—A channel shared by 5 to 15 stations so located geographically as to minimize interference with each other.

**LOCAL CHANNEL**—A channel occupied by 50 or more low-powered stations separated, in some cases, by as little as 100 miles.

**CHARACTER**—A casting term referring to an individual dramatic role. Also currently, a term used as the French use *type*. (p)

**CHIP**—The waste material removed from the surface of a recording disc by the recording stylus in cutting the groove. (e.t.)

**CHIZ BIZ**—Dubious practices suggesting bribery, special rates secretly made, etc. Short for chiseling business. (p)

**CHRISTMAS TREE PATTERN**—The pattern on a recording which is seen when the surface of a record is illuminated by a beam of parallel light. (e.t.)

**CIRCUIT**—A complete electrical system used for transmission of radio or television programs from voice and microphone or iconoscope to faraway points. (e)



**CIRCULATION**—Generally assumed in radio to be the number of radio families who listen to a station or network of stations during some definite span of time (usually one or more times during the broadcast cycle of one week). (r)

**CLAMBAKE**—A shapeless program filled with uncertainties; rehearsals marked by errors, changes and failures, likely to result in a bad performance. Sometimes called CLAMAROO. (p)



CLAMBAKE

**CLEAN IT UP**—To make changes in a program during rehearsals so as to assure a satisfactory performance. (p)

**CLEAR A NUMBER**—To obtain legal permission from responsible sources to use a certain musical selection. (p)

**CLEAR TIME**—To arrange with a station to provide time usually for a commercial program. (c)

**CLIENT**—An actual or potential advertiser (see ACCOUNT, SPONSOR). (c)



CLIFF HANGER

**CLIFF HANGER**—A serial dramatic program played at a high pitch of excitement on a strong note of suspense. (p)

**CLOSE THE RIGHTS**—To check the musical and literary copyrights. (p)

**CNYT**—Current New York Time. (p)

**COACH**—A vocal or dramatic instructor. (p)

**COAXIAL CABLE**—A complex electrical cable suitable for conveying television pictures from cameras to transmitters or from city to city. (t)

**COINCIDENTAL**—A method of measurement of the size of a program's audience by telephone calls to listeners and non-listeners during the progress of the actual program's broadcast, i.e. *coincidentally*. (r)

**COLD DRAMATICS**—A dramatic sketch without music. (p)

**COMING ON COLD**—How the first program of the day goes on the air. (p)

**COMING UP**—A warning cue given by the director or engineer of a program to the cast that in 10 seconds the program will go on the air. (p)

**COMMERCIAL**—(a) A program sponsored by an advertiser; (b) the advertising message on a given program or announcement. (p)

**COMMERCIAL CREDIT**—Specific mention of the sponsor or his product on the program; also specific acknowledgement to those to whom he may be indebted for elements in his program. (p)

**COMMISSION**—A percentage or fixed sum payable on a radio contract. On a talent contract it may be paid for engagements or rights provided; see e.g. AGENCY COMMISSION, AGENT. A form of compensation for services rendered which is figured on the total cost of the services. (c)

**COMPETITION**—The program(s) broadcast over other station(s) parallel to one's own program. (c)

**CONFLICT**—Two (or more) rehearsals or performances scheduled for the same performer at the same time. See SCHIZOPHRENIC. (p)



CONFLICT

- CONTINUITY**—The written form of a radio program. (c)
- CONTROL ROOM**—A sound proof windowed booth adjacent to the broadcasting studio wherefrom the directors and technicians may control the program. (p)
- COOPERATIVE PROGRAM**—A network program sponsored in each station area by a local advertiser who usually pays for the time at local rates and shares the cost of talent pro rata. (c)
- CORN**—Unsophisticated program treatment. Simple and obvious musical or dialogue arrangement. (p)
- CORNFIELD**—A studio setup employing a number of standing microphones. (p)
- CORN-ON-THE-COB**—A harmonica. (p)
- CORNY**—Unsophisticated. Simple, ingenuous, pure, innocent, genuine. (p)
- CO-SPONSOR**—An advertiser who shares the cost of a program with other advertisers. See also **COOPERATIVE PROGRAM** and **PARTICIPATING PROGRAM**. (c)
- COST PER THOUSAND**—The cost in radio time and talent of a given radio program in reaching an average 1,000 of its listeners. (c)
- COURTESY ANNOUNCEMENT**—An announcement crediting the advertiser whose time is “recaptured” by the broadcaster for use for a special program. (c)
- COVERAGE**—The area in which a station or network of stations can be heard according to engineering standards. (e)

**COVER SHOT**—A wide angle television picture to alternate (for contrast) with a confined close-up. (t)

**COW-CATCHER**—An isolated commercial announcement at the beginning of a program, which advertises a “secondary” product of the sponsor not mentioned in the program itself. (p)

**CRAWK**—An animal imitator. (p)



CRAWK

**CRC**—Columbia Recording Corporation. (o)

**CREDIT**—Commercial passages in the playing script which mention the advertiser or his product, or acknowledge sources and ownership of program material. See **COMMERCIAL CREDIT**. (p)

**CREDIT WRITER**—One who writes the credit, q.v. (p)

**CREEPER**—A performer who inches close to the microphone during the broadcast. (p)

**CROSS-FADE**—To fade in sound from one source while sound from another source is faded out. (e)

- CROSSLEY**—A program's audience measurement rating; a generic term derived from Archibald M. Crossley, one of the early researchers in measuring radio audience. (r)
- CROSS-TALK**—Interfering conversation on the broadcasting circuit originating at a point other than that of the program. (p)
- CROWD NOISES**—The sound of a crowd produced by a number of people in the cast, or by a recording. (p)
- CST**—Central Standard Time. (p)
- CUE**—A signal to start or stop any element of a broadcast. (p)
- CUE BITE**—To speak before the previous actor has finished. (p)
- CUE SHEET**—An orderly tabulation of program routine containing all the cues. (p)
- CUFFO**—An adverb or adjective applied to speculative or donated work without pay, or on the cuff. (p)
- CUSHION**—Dialogue, music or sound of variable length inserted in a broadcast to enable the director to end the broadcast on time. (p)
- CUT**—To stop abruptly the transmission of a program. (e)
- CUT A RECORD, DISC OR PLATTER**—To make a recording. (e)
- CUTTER**—A device which uses electrical energy modulated by sound to drive a tool to cut the grooves in the blank "platter" or disc which most people call a "record." (e.t.)
- CUTTING STYLUS**—The cutting tool itself: a sharp, fine, exquisite chisel or gouge which cuts the grooves in the surface of the record and moves according to the volume of sound it has to record. (e.t.)

**CUTS**—Those portions of the program-script which are to be eliminated before (or even during) the performance. (p)

**CVC**—The chorus, verse and chorus of a musical selection. (p)

**CYC**—Nickname for CYCLORAMA, a canvas backdrop usually used on the stage or in the television studio to simulate broad reaches of distance. (t)

**CYCLE**—A measure of audio or radio frequency. (e)

## d

**DAKOTA**—A dialogue sketch about Dakota leading into a song called “Dakota.” ... where the geography of the dialogue “plants” the locale of the ensuing and almost inescapable song title. For DAKOTA read *Alabammy* through *Wyoming*. (p)

**DAMPEN THE STUDIO**—To introduce sound-absorbent devices like rugs, draperies and human bodies (live) into the studio to perfect the quality of the program’s sound; also, to apply fixed sound absorbents (not human bodies) to walls, floor, ceiling. (p)

**DAWN PATROL**—The engineers, announcers and others who open the studio and put on the early morning programs. (p)



**DAYTIME STATION**—One which leaves the air at sundown. (c)

**DEAD AIR**—Silence, either deliberate or accidental. (p)



DEAD AIR

**DEAD BOOK**—The file of program material which has been used on the air. (p)

**DEAD END**—Portion of a studio in which sound-absorbent characteristics are so high as to mute the sound. (p)

**DEAD MIKE**—A microphone which is disconnected. (e)

**DEAD PAN**—To read a line without emphasizing it by any expression. (p)

**DEAD SPOT**—A location within the normal service area of a radio station where its signal is weaker than at other points in the same general location. (e)

**DELAYED BROADCAST**—Postponed airing of a program by means of an instantaneous recording made from the network lines during the original broadcast. (c)

**DIALINGS**—The number of telephone interviews attempted during a coincidental measurement of audience. (r)



the listening is going on. (r)

a station's signal in certain directions, reduce it in others. (e)

gram. (p)

mance. (p)



See RECORDING. (e.t.)

scribed music (records). He turns them over. (p)

**DISCOUNT**—A percentage reduction in the cost of radio time which may be granted from such economies as total of time, size of network, frequency of broadcasts, prompt payment, etc. (c)

**DISCREPANCIES**—Changes or aberrations from the script, made in the studio, and noted on the station log (q.v.). (p)

**DISSECTOR TUBE**—A type of cathode ray tube often used in projecting motion picture film for television. (t)

**DISSOLVE**—The overlap of two images as one fades in and the other fades out. (t)

**DOG**—An obsolete or mediocre musical number, or a hackneyed piece of writing or program. Not man's best friend. (p)

**DOG HOUSE**—Early morning announcing duties. Not disgrace. (p)

**DOG WATCH**—The 11 p.m. to 2 a.m. shift for an announcer. (p)

**DOLLY**—The movable platform or crane of the television camera, which requires a man (or motor) to move it. (t)

**DOUBLE**—An actor performing more than one part. (p)

**DOWN-AND-UNDER**—A direction given to a musician or sound effects man playing solo to quiet down from his present playing level, and to sneak under the lines of dialogue which follow. (p)

**DOWN IN THE MUD**—Music, speech or sound effect extremely low in volume. (p)

**DRESS**—The final complete program rehearsal. (p)

**DRESSING THE PROGRAM**—Adding the finishing touches to a radio program. (p)



DOWN IN THE MUD

**DROOLING**—Unimportant talk. (p )

**DUBBING**—Recording made by re-recording from one or more records. (e.t.)

**DUPING**—Making duplicates by re-recording. (e.t.)

**DUPLICATED AUDIENCE**—The audience common to two or more programs. (r)

**DYNAMIC**—A moving-coil type of microphone of particularly rugged construction. (e)

## e

**ECCENTRIC CIRCLE**—A blank locked groove on a recording whose center is not that of the grooves of the sound-record, and whose purpose is to operate the automatic record changer. (e.t.)

**ECHO CHAMBER**—A reverberant space through which sound and voices are channeled to give them an echo-like or faraway quality. (p)

**EIGHT-BALL**—A particular type of dynamic microphone, shaped like a black ball, with non-directional characteristics. (e)

**802**—The New York local of the AFM. (o)

**EIGHTY-EIGHT**—A piano; derived from the number of piano keys. (p)

**ELECTRICAL TRANSCRIPTION**—A form of high-fidelity recording made especially for broadcasting and allied purposes; its surface noise is very low. (e.t.)

**EQUALIZE**—To balance a program channel so as to assure equal transmission over the entire frequency range. (e)

**EST**—Eastern Standard Time. (p)

**ETHRITUS**—A hardening and inflammation of the ear drums due to continued listening to the loud speaker in the home or station when run at an excessively high level. (p)

**EXTENSION**—(a) The telephone wires or radio circuit which connect a remote originating-point with a tributary originating-point on the same premises. E.g.: the program originates from the headquarters of Boulder Dam; the extension connects this point with a point at the center of the dam-apron from which the scene is described. (b) The wires and other facilities which link an established terminating-station to a new terminating-station either temporary or permanent. (e)

# f

**FACILITIES**—A general term describing the technical equipment of a radio station or a network. Also, the stations of a network.

(e)

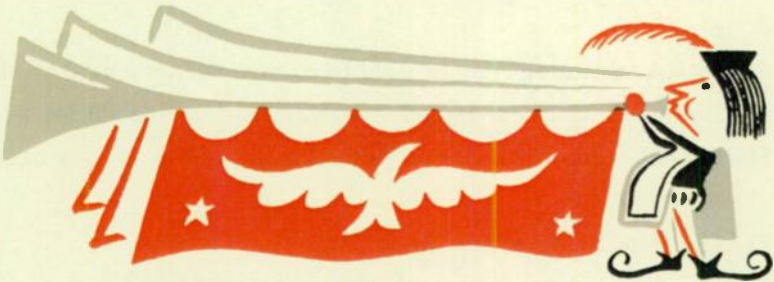
**FACSIMILE BROADCASTING**—A process of transmitting and receiving by radio, graphic material such as pictures and printed matter. (e)

**FADING**—The diminishing of volume. (e) **FADER**—A device used to increase or diminish volume. (e)

**FAIRY GODMOTHER**—An unimaginative musical director. (p)

**FAKE**—To improvise. See AD LIB. (p)

**FANFARE**—A few bars of music usually employing plenty of trumpets to herald an entrance or announcement. (p)



FANFARE

**FAST SPIRAL**—A blank spiral groove cut into a disc, record or platter, the pitch whereof is greater than the pitch of the grooves on the record which capture the actual sound. Or much ado about nothing except good recording. (e.t.)

**FCC**—Federal Communications Commission. (o)

**FEED**—To transmit a program to stations or groups of stations. (e)

**FEED BACK**—The squeal or howl which can result from accidentally closing the inbound and outbound ends of an electrical circuit. They protest. (e)

**FIELD STRENGTH**—The measured intensity of the radio wave of a station at various points in its coverage area. (e)

**FIGHT THE MUSIC**—To struggle in singing; (said of an actor) to be disturbed in speaking lines above a musical background. (p)

**FILL**—A program used to fill out a period of otherwise-planned time. (c)

**FILL IN**—To stand by to perform, in case a program change has to be made immediately (see STAND BY). (p)

**FILM RECORDER**—A machine which photographs sound grooves on strip film instead of cutting them on a platter or cylinder. (e)

**FILTER**—A “thinning” device used to change the tone quality of the voice, music or sound effect by eliminating frequencies. (e)

**FISH BOWL**—The clients’ observation booth overlooking the acting studio. (p)

**FLACK**—A publicity writer. (p)

**FLATS**—Flat vertical sections of television scenery. (t)

- FLOOD**—The floodlight used to illuminate a general area. (t)
- FLOOR MANAGER**—The official on the floor of the television studio who, under the eye of the director, supervises production while a program is broadcast. (t)
- FLUFF**—A mistake in reading (see BEARD). (p)
- FLUORESCENT BANKS**—A type of “cold” light used in the television studio. (t)
- FLUTTER**—A light querulous whimper sometimes heard on a recording, caused by variations in groove velocity. (e.t.)
- FM**—Please see Frequency Modulation not far down. (e)
- FRAME**—One complete picture of a series. 30 frames are shown in 1 second on a black and white television screen. (t)
- FRAMING**—Including objects or persons within the area of a single frame. (t)
- FREC**—Federal Radio Education Committee. (o)
- FREE LANCE**—Personnel not regularly employed, but working on special assignments. (p)
- FREQUENCY**—The number of vibrations or cycles per second in a given unit; also loosely used as a synonym for CHANNEL. (e)
- FREQUENCY MODULATION**—A method of broadcasting to provide reception comparatively free of interference day and night to a service area now believed to be limited to about twice the radius to the horizon from the transmitter. Usually called FM. (e)
- FROM HUNGER**—Epithet of dubious appraisal of program adequacy, as: “It is a trite make-shift device” or “It doesn’t look strong.” (p)



**FRYING**—A hissing sound caused by defective equipment. (e)

**FTC**—Federal Trade Commission. (o)

**FULL NET**—A program fed to all stations of a network. (p)

**FULL-TIME STATION**—One licensed to operate 24 hours a day. (c)

**FUN-IN-THE-STUDIO**—Self-conscious use, in the playing script, of behind-the-scenes shop talk in broadcasting; for example: “It says here”, “Who wrote that?” Character thus steps out-of-character, loses character. (p)

**FUZZY**—An adjective used to deplore vocal or instrumental music which is lacking in both clarity and definition. (p)



**GAFFOON**—A sound man who does two or three effects at the same time. (p)

**GAG**—A joke, or comedy device. (p)

**GAIN**—1. The amplification or increase of the volume of sound put out by the performance 2. The equivalent power increase of a radio signal obtained by use of a directional antennal. (e)

**GELATINE**—A tenor with a thin, quavering voice. (p)



**GET HOT**—Ad lib musical improvisation. The equivalent of “Jazz It Up.” (p)

**GHOST**—An unwanted image appearing in a television picture, as a result, for example, of signal reflection. (t)

**GIMMICK**—A planned characteristic or “quirk” in a program which distinguishes it from other similar programs. Also, (v) to improvise. (p)

**GOBO**—(a) A shield to keep direct light out of the television camera (t); (b) or to shield microphones from extraneous sounds. (e)

**GODBOX**—An organ. (p)

**GO-HUNTING**—Turning the television camera man loose to find good pictures on a spontaneous program. (t)

**GOOSENECK**—A microphone hung from a gallows-support for use over tables when the broadcaster is seated. Sometimes called a gallows mike. (p)

**GRIEF**—Program trouble. Or any other trouble. (p)

**GRIP**—Studio or scenic carpenter. (t)

**GROAN BOX**—An accordion. (p)



GROAN BOX

**GROUPING**—Non-uniform spacing between the grooves of a recording. It isn't good. (e.t.)

**GUARD CIRCLE**—An inner concentric groove on a record to prevent the needle and reproducer from damage by being thrown to the center of the record. (e.t.)

**GUIDE SHEET**—A schedule to outline the routine of a program. (p)



**HAM**—An amateur broadcaster. Also a really bad actor. (p)

**HAMBONE**—An unconvincing blackface dialectician. (p)

**HAM-FEST**—A group of actors discussing a broadcast. (p)

**HAM IT**—To over-act for emphasis—to bluster. (p)

**HASHING**—A jumbling of signals from two stations on the same or adjacent frequencies. (e)

**HASH SESSION**—A meeting of the production director and talent after the dress rehearsal, and before the broadcast to discuss final changes in program. (p)

**HAYWIRE**—Temporary or extemporized equipment, or equipment in poor condition. (p)

**HEARTBREAKER**—A commercial audition made on speculation.

(p)

**HEP**—The state of being acutely aware. (p)

**HIATUS**—A summer period, usually eight weeks, during which a sponsor may discontinue his program but thereafter resume his time period on the air. (c)

**HILL AND DALE RECORDING**—See VERTICAL RECORDING. (e.t.)

**HILLBILLY**—A quasi-musical interpreter of regional folk-lore. (p)

**HIT**—A light, momentary crash on a wire line caused by outside disturbances—lightning, birds, slingshots, etc. (e)

**HITCH-HIKE**—An isolated commercial for a secondary product (not advertised in the main body of the program) which is given a free ride by the sponsor after the end of the program proper. (p)

**HOE-DOWN**—A type of hillbilly dance music peculiar to the Ozarks. (p)

**HOG CALLING CONTEST**—A strenuous commercial audition for announcers possessed of pear-shaped tones of voice. (p)

**HOLD IT DOWN**—An order for the studio engineer to reduce the volume of the program. (p)



**HOOK**—A program device used to attract tangible response from the audience; e.g., an offer, a contest, etc. (c)

**HOOK-UP**—Two or more stations or two or more control points connected by wires. (e)

**HOOPERATING**—A generic term for a program's audience-rating as determined by the C. E. Hooper, Inc. quantitative audience-measurement service. (r)

**HOT CANARY**—A high soprano; an excellent female singer. (p)

**HOT SWITCH**—The rapid transfer of a program from one originating point to another. (e)

**HYPHO**—To add vitality to a program by changing its format, cast, agency, producer or writer. Or, sometimes, its sponsor. (p)



**IATSE**—International Alliance of Theatrical Stage Employees. (o)

**IBEW**—International Brotherhood of Electrical Workers. (o)

**IDENTIFICATION**—The voice that periodically says who's talking —as: *This is Station WABC, New York*, or *This is CBS 4 . . . the Columbia Broadcasting System*. (p)

**IER**—Institute for Education by Radio. (o)

**IKE**—The iconoscope, a tube in the television camera in which the light image is converted into an electrical signal. (t)

**INDEPENDENT STATION**—Of the 938 licensed stations operating or building in July 1945, only 17 are owned by networks. The balance of 921 are independent stations, of which 746 are affiliated with networks. (c)

**INGENUUE**—A female performer with a youthful, pleasant voice. (p)

**INHERITED AUDIENCE**—The portion of a program's audience which listened to the preceding program on the same station. (r)

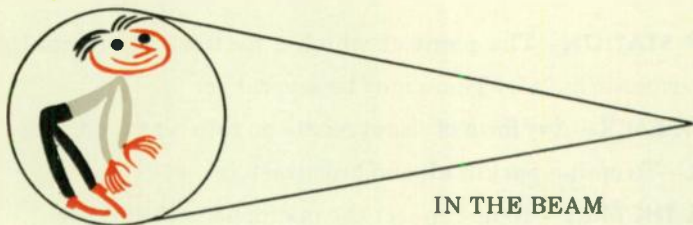
**INSTANTANEOUS RECORDING**—A recording which may be played without further processing. (e.t.)

**INSTITUTIONAL**—A program designed primarily to build good will, and confidence in the sponsor; secondarily, to build sales. (c)

**INTERFERENCE**—Anything which interferes with proper reception of a station's signal, e.g.: static from near or far storms, local electrical disturbances (elevators, power lines, household appliances, etc.), other stations' signals. (e)

**INTERPOLATION**—A musical phrase or chorus inserted for purposes of contrast, tuneliness, or elaboration of a theme. (p)

**IN THE BEAM**—Within effective directional range of the microphone or the loudspeaker. (p)



**IRAC**—Interdepartmental Radio Advisory Committee. (o)

**IRE**—Institute of Radio Engineers. (o)

# j

**JAM SESSION**—Spirited instrumental ad lib renditions of popular tunes. (p)

**JUVENILE**—A performer whose voice suggests youth. (p)

# k

**KEY STATION**—The point at which a network's principal programs originate. There may be several. (c)

**KICK BACK**—Any form of secret rebate on rates or talent. Tabu. (p)

**KILL**—To omit a part or all of a broadcast. (p)

**KILL THE MIKE**—To disconnect the microphone circuit. (e)

**KILOCYCLE**—1000 cycles, q.v. (e)

**KILOWATT**—A measure of power equal to 1000 watts. See WATT. (e)

**KINE**—Kinescope, the television tube which transposes the electrical signal into a light image in your receiver. (t)

**KLINKER**—An incorrectly played note. (p)



**LACQUER DISC (-K)**—A disc, usually of metal, glass, or paper, coated with a lacquer compound (often containing cellulose nitrate) and used either for “instantaneous” recordings or lacquer original. (e.t.)

**LACQUER ORIGINAL**—An original recording on a lacquer disc which is intended to be used for the making of a metal “master” (sometimes improperly called Lacquer Master). (e.t.)

**LADY MACBETH**—A superannuated tragedienne. (p)

**LAMINATED RECORD**—A record composed of several layers of material. Usually three-ply—one thin face on each side of a core; currently made exclusively by CRC. (e.t.)

**LATERAL RECORDING**—One in which the sound groove causes the reproducing needle to move sideways. (e.t.)

**LAUGH IT UP**—An order to the cast to laugh at their own lines. (p)



LAUGH IT UP

**LAY AN EGG**—A performance of a program, or part of a program, or gag, resulting in a total failure. (p)

**LEAD**—The most important male or female role in a dramatic program. (p)

**LEAD-IN SPIRAL**—A blank, spiral groove at the beginning of a record to guide the reproducing needle into the sound grooves. (e.t.)

**LEAVING HERE O.K.**—An engineering phrase meaning satisfactory transmission from an originating or intermediate-repeater or booster point. (c)

**LEG**—A wire circuit which branches off the main line. (e)

**LEVEL**—The amount of electrical program energy being transmitted. (e)



**LICK**—An ad lib musical phrase which deviates from the score.

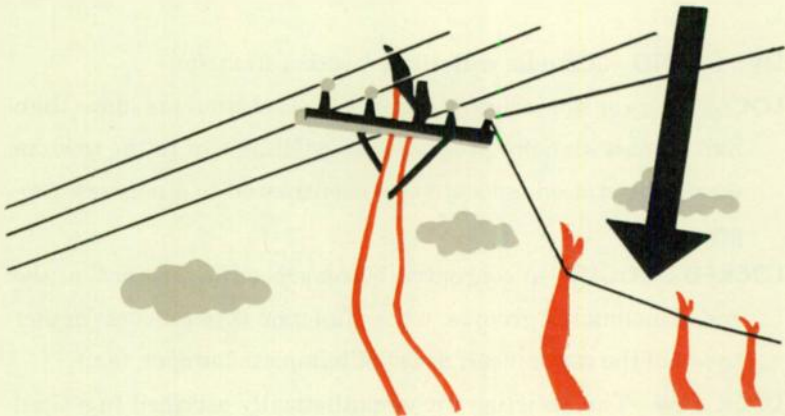
Usually “hot.” (p)

**LIGHT AND SHADE**—Variations in musical tone-color from calmness to tension, from whispering to shouting, to avoid monotony. (p)

**LINES**—The special land wires or circuits linking as many as 150 or more stations to form a network. These lines distribute a program to the individual stations who broadcast it to their areas by radio. (e)

**LISTENING AREA**—The area in which a station or network of stations is listened to by a measured number of families. (r)

**LIVE**—A program actually performed by people—in contrast to a recording of a previous live performance. (p)



LEG

**LIVE CAMPAIGN**—A series of programs or announcements by living performers as contrasted to recordings. (c)

**LIVE MIKE**—Also **HOT MIKE**—A microphone that is connected to the circuit. It transmits what you say, no matter what. (e)



LIVE MIKE

**LIVE STUDIO**—A studio with high reverberation. (e)

**LOCAL**—A program originating in a local station (as more than half of most stations' programs do originate), or in the town in which the station is located—as contrasted to a network program. (c)

**LOCKED GROOVE**—A concentric blank groove on a record, at the end of modulated grooves, whose function is to prevent further travel of the reproducer; a sort of bumpless bumper. (e.t.)

**LOCK JAW**—The affliction unsympathetically ascribed to a tired or lifeless singer. (p)

- LOG**—A record kept by stations and networks of every minute of broadcasting, including errors; it is furnished to the FCC. (p)
- LONG HAIR**—1. A term often applied to serious music; 2. A term used to describe the critical attitude of “art for art’s sake.” (p)
- LONG UNDERWEAR**—Sheet music. (p)
- LOOP**—A local telephone circuit between any two points. (e)
- LOSS**—The opposite of gain. (See GAIN). (e)



- MADAME CADENZA**—A flighty female vocalist. (p)
- MADAME LA ZONGA**—A performer who dances nervously in front of a microphone. (p)
- MAGNETIC RECORDER**—A machine, portable or fixed, which records sound on a reel of wire or tape. (e)
- MAKE-GOOD**—An offer to an advertiser of comparable facilities as a substitute for a program or announcement cancelled because of an emergency. Also, the credit extended in case comparable facilities are not available. (c)

**MAKE LOCAL**—To identify the local station by broadcasting its call letters. (p)

**MAKE SYSTEM**—To announce the network by name as a warning cue to the wire-line company, to prepare the next hook-up of lines—and as a reminder to the radio audience. (p)

**MARK THE PARK**—To use colored crayons, or any other means, by which an actor can more easily identify his lines in the script. (p)

**MASTER**—The negative impression taken from an original sound recording which serves as the die from which further positives may be taken. (e.t.)

**MASTER CONTROL**—The focal point joining all studios in a station whence programs are relayed for transmission. (p)

**MASTER STAMPER**—A master recording, used as a stamp to make disc record copies, or pressings. (e.t.)

**MATRIX**—The negative from which duplicate records are molded. (e.t.)

**MBS**—Mutual Broadcasting System. (o)

**MC**—Master of Ceremonies. Sometimes written “emcee” and even used as a verb. (p)

**MEDIAN**—The middle item in a numerical list (of, say, program ratings, etc.) in which half the items are larger successively and half successively smaller than the median. (r)

**MEDIUM**—A communication channel through which messages may reach the public in substantial proportions at one time from a single point. (c)

**MERC**—A mercury vapor lamp used for studio light in television.

It is water-cooled. (t)

**METAL MASTER**—A metal negative produced directly from an original recording. (e.t.)

**MIDDLE BREAKS**—Station identification by an announcer in or near the middle of a program. (p)

**MIKE**—Short for microphone, the thing you talk and play to. It picks up all sound and passes it along to the audience and posterity. (e)

**MIKE-BOOM**—The microphone suspended from a long boom which is extended or retracted, raised or lowered during the course of a program as action moves around the stage. (t)

**MIKE HOG**—A performer who elbows fellow performers away from the microphone. (p)

**MIKE MUGGER**—A performer who persists in working too close to the microphone. (p)

**MIKE TECHNIQUE**—The performer's ability at the microphone to secure the most effective results. (p)

**MIKE WISE**—Skillful in microphone technique. (p)

**MIXER**—The technician's panel of switches and dials for controlling and blending sounds. (e)

**MIXING**—The process of blending sound (i.e., voices, music, sound effects). (e)

**MOBILE UNIT**—A truck or trailer equipped with transmitting apparatus used to relay programs from remote points to the studio. (e)

**MOB SCENE**—A group of performers serving as a crowd background, to say hobble-gobble or “No, no!” or “Yes, yes!”(p)



MOB SCENE

**MONEY-GIVE-AWAY**—A program which offers money or other premiums to persons who report listening to it at the moment of proof-of-listening. (c)

**MONITOR**—A loudspeaker and its associated amplifier used in the control room to listen to the program being transmitted. Also (v.) to stand vigil on a program as it is broadcast to see what it says, does, or sounds like. (e)

**MOOD MUSIC**—Background music to establish or intensify the mood of a dramatic scene. (p)

**MORE WAX**—A suggestion to please sing more softly, please. (p)

**MOSAIC**—A photo-sensitive plate mounted in the television iconoscope. The image hits it and is scanned by an electron gun. (t)

**MOTHER**—A positive recording produced directly from the metal master or negative record. (e.t.)

**MOVING AVERAGE**—A statistical method used to highlight the trend in a chronological series and to lessen chance

fluctuations. This often refers to the averaging of a current program rating with its next earlier rating. (r)

**MPPA**—Music Publishers Protective Association. (o)

**MST**—Mountain Standard Time. (p)

**MUSHY**—"The orchestra's all right, but what the microphones pick up from it sounds slovenly." (p)

**MUSICAL CLOCK**—A type of musical program, live or recorded, interspersed with time signals and commercials. (c)

**MUSICAL CURTAIN**—The music used at the end of a scene or a play as finale or curtain. (p)



**NAB**—National Association of Broadcasters. (o)

**NABET**—National Association of Broadcast Engineers and Technicians. (o)

**NAEB**—National Association of Educational Broadcasters. (o)

**NAPA**—National Association of Performing Artists. (o)

**NBC**—National Broadcasting Company. (o)

**NEEDLE FORCE**—The effective weight of the reproducer on a record player or the vertical force when the needle is on the record. (e.t.)



**NEEDLE PRESSURE**—A misnomer for needle force. (e.t.)

**NEMO**—A broadcast picked up from a point remote from the studio, or from “Nemo”, or from “No one.” (e)

**NETWORK**—Multiple radio stations linked by land (wire) lines.

1. COAST-TO-COAST NETWORK—A group of stations covering the whole or greater part of the US. 2. REGIONAL NETWORK—One covering a definite segment of the country. 3. SPLIT NETWORK—Selected stations of a network used to meet specific distribution problems. (c)

**NETWORK TIME**—Broadcasting time on an affiliated station available for network programs. (c)

**NEUTRAL**—Theme music used under verbal announcements. (p)

**NEWS ANALYST**—A person who interprets the meaning of the news as opposed to a news announcer who merely reports it. (p)

**NICK 'EM**—A musical request to play it staccato. (p)

**NIELSEN RADIO INDEX**—A reporting service for broadcasters and advertisers based on the use of the Audimeter. Operated by the A.C. Nielsen Co., this service regularly reports program ratings, trends, and the amount and distribution of radio listening by periods of the day. (r)

**NOODLING**—The tuning up of musical instruments with practice runs, trills, scales, etc. (p)



# O

**OFF MIKE**—The position of a performer a little removed from the microphone. (p)

**OFFSIDE**—An off-color comedy line. A “blue gag.” Tabu on the air. (p)

**O. HENRY**—The crucial final line or “tag” in a broadcast story script. (p)

**OLD COW HAND**—An experienced staff member called upon to escort important guests about the studios. (p)

**OLD SEXTON**—A bass soloist with dark vocal quality. (p)



OLD SEXTON

**ONE AND ONE**—Instructions to an orchestra to play one verse and one chorus of a song. (p)

**ONE AND TWO**—Instructions to the orchestra or soloists to play or sing one verse and two choruses of a song. (p)

**ONE SHOT**—A single program which is not one of a series. (p)

**ON THE AIR**—The actual period during which a broadcast is being transmitted. Also (of a program or performer) actually broadcasting. (p)

**ON THE BEACH**—Unemployed. At liberty. Not working. (p)

**ON THE BOARD**—The engineer on the control hoard. (p)

**ON THE BUTTON**—A program which ends exactly on time. **ON THE NOSE**. (p)

**ON THE CUFF**—See **CUFFO**. (p)

**ON THE HEAD**—The program starts exactly on scheduled time. (p)

**ON THE LOG**—An entry in the studio record. (p)

**ON THE NOSE**—The program has concluded exactly on the planned second. (Hurrah.) (p)

**OPEN COLD**—To open a radio program without theme, or musical introduction or background, or even without rehearsal. (p)

**ORIGINATE**—1. To emanate a broadcast from a specific location.  
2. To create a program. (c) and (p)

**OUT IN THE ALLEY**—Out of the range of the microphone, woefully inaudible. (p)

**OUTLET**—A radio station which puts the program on the air. (c)



ON THE NOSE

**OVERBOARD**—1. A program which exceeds its allotted time.  
2. An excessive characterization. Overcut, overacted, or, in music, overintensified. In short, too much. (p)

p

**P.A.**—"Public address"—an intra-mural loudspeaker wire system, used in studios, halls, battleships, parks, airports, and industrial plants. (e)

**PACKAGE**—A special program or series of programs bought by an advertiser (usually for a lump sum), which includes all components, all ready-to-broadcast. (c)



PACKAGE

**PAD**—To add material, musical or verbal, to fill the requisite time. (p)

**PAN**—The instruction to swing the television camera in any direction in a horizontal or vertical plane, from “panorama.” (t)

**PANCAKE TURNER**—A technician who controls the playing of double faced records. (p)

**PANEL**—A radio control board. (e)

**PARTICIPATING PROGRAM**—A single program sponsored by more than one advertiser. (c)

**PART-TIME STATION**—One which is licensed to broadcast only at certain hours. (c)

**PATCH IN**—To tie together pieces of apparatus to form a circuit. (e)

**PAY OFF**—The tag line of a gag or witticism. It provokes the laugh, or the tear, or else. (p)

**PEAK**—The highest amplitude reached by an audio sound, which means “all the ear can comfortably take.” (e)

**PEDAL PUSHER**—The organist who makes incidental music. (p)

**PEDESTAL**—A television camera-mount which can be moved by the cameraman without assistance. (t)

**PERSPECTIVE**—1. AUDIO—The relation of volume of speech-sound to the size of a speaker in the television picture; 2. VIDEO—The depth of the image itself. (t)

**PESTS**—What some performers call radio fans who rally around for the autographs of some performers. (p)

**PICK IT UP**—Instruction to musicians or actors to speed up their delivery. (p)

**PICKUP**—1. The origination point of a broadcast. (c) 2. The quality of the radio transmission of a given sequence or group in a program, as, "The orchestra *pickup* is superbly balanced." (p) 3. The electrical device which picks up sound from a disc. (e) 4. To pick up a scene by a television camera and transmit the images by radio or wire. (t)

**PICK UP A CUE**—To be prompt in speaking a line immediately after the preceding speaker has finished his. (p)



PEDAL PUSHER

**PIPE**—To send a program from one point to another over a wire. (e)

**P.L.**—Private line. Like your phone, if yours isn't a party line. (p)

**PLANT MEN**—Members of an operating or maintenance crew. (e)

**PLATTER**—A phonograph record, or transcription. (p)

**PLAYBACK**—The playing of a recording for audition or reference purposes immediately after it is made. (p)

**PLAY OFF**—The "exit" music used at the end of comedy or dramatic routines. (p)

**PLAY ON**—Music used to bring the radio performers "onstage." (p)

**PLOPS**—The over-accented pronunciation of the letters B and P resulting in sound distortion. (p)

**PLUG**—The mention of a name or program or advertised product. Also (loosely) the commercial announcement. (c)

**POPS**—A series of heavy crashes on a line or transmitter caused by any of several outside disturbances. (e)

**PREEMPTION**—Recapture by the broadcaster of an advertiser's time in order to substitute a special program of emergent value. (c)

**PRESSING**—A record produced in a record molding machine from a matrix or stamper. (e.t.)

**PREVIEW**—The picture or program rehearsed before it is on the air; also, a dress rehearsal with audience. (p)

**PRODUCER**—The individual, or impresario, or sponsor, or broadcaster, originating and presenting a program. (p)

**PRODUCTION**—The building, organizing and presenting of a radio program. (p)

**PRODUCTION DIRECTOR**—The individual in the studio in charge of a program. (p)

**PRODUCT-USE STUDY**—A statistical measurement of the use of a sponsor's products among listeners and non-listeners to his program. (r)

**PROFILE OF LISTENER REACTIONS**—A chart showing the average percent of the listeners expressing approval, disapproval or indifference, as recorded second-by-second by a PROGRAM ANALYZER during the progress of a program. (r)

**PROGRAM**—1. CONSUMER PROGRAM—one paid for by the advertiser. 2. SUSTAINING PROGRAM—one supported wholly by the network or station and offered gratuitously in the public service by the station or network. (c)

**PROGRAM ANALYZER**—A device with which listeners indicate by means of a pair of push-buttons, their second-by-second reactions of approval, disapproval or indifference to program material as they listen to it. Known as the Lazarsfeld-Stanton Program Analyzer, this device registers the reactions of the individual listener on a moving tape synchronized with the program. (r)

**PROGRAM BALANCE**—The proper arrangement of musical, dramatic and other elements in a program. (p)

**PROJECTING**—To use the voice so as to be heard more clearly at increasing distance. (p)

**PROPS**—Furniture, and hand properties, used by the actors, or to dress a stage set. In radio negligible. In television useful, if not essential. (t)



**PROVISIONAL CUT**—A cut in a program planned conditionally in case of possible need. (p)

**PST**—Pacific Standard Time. (p)

**PUNCH**—To speak a line with extra force. (p)

**PUNCH THE MIKE**—To press the switch turning the microphone on or off. (p)

**PUTTY BLOWER**—A trombone. (p)

## q

**QST**—A teletype message sent to a group of radio stations; derived from the amateur term “query station time.” (c)

**QUONKING**—Disturbing sideline chatter by persons not on the program. It sounds like that. (p)

## r

**RACKED UP**—Radio equipment placed permanently on racks. (p)



**RADAR**—An electronic method of determining direction and distance to objects both visible and invisible to the eye; derived from Radio, Direction, And Range. (e)

**RADIO FAMILY**—One of the 33,100,000 families among the 36,783,000 in the United States who own one or more of the 59,000,000 U.S. receiving sets (1945). The term is used interchangeably with RADIO HOME, and is applied to the average family known to consist of 2.2 adults, 1.3 children under 18, and to be listeners to their radio(s) for more than 4 hours on the average day. (r)

**RATES**—The time costs set up by a station or network, in terms of quarter-hour, half-hour, and hour and other periods, night-time and daytime periods, and number of stations used. GROSS

RATE—The pre-discount rate. NET RATE —The post-discount rate. PACKAGE RATE—see PACKAGE. (c)

**RATING**—The percentage of a statistical sample of radio families interviewed who report hearing a specific program. (r)

**RDG**—Radio Directors Guild. (o)

**READING HIGH HAT**—Reading a script in a lofty manner. (p)

**READ-Y**—Pronounced *reedy*. An actor or announcer who sounds as though he were reading instead of talking. (p)

**REBROADCAST**—See REPEAT. (p)

**REC**—Radio Executives Club. (o)

**RECALL**—A method of measurement of the number of people who remember listening to a program *after* the broadcast. (r)

**RECORDING**—Making a permanent sound track of a program on a disc, film or wire, for historical or critical purposes. (e.t.)

**REFERENCE RECORDING**—A recording made primarily for reference and verification. (e.t.)

**RELAY STATIONS**—A series of low power highly directional stations separated by approximately thirty miles, connecting two widely separated points, used to pass a television program over a greater distance than can be covered by one station, even a high powered one. (t)

**REMOTE PICKUP**—A broadcast originating outside the studio, viz., hotel ballroom, football field, etc. See NEMO. (e)

**REPEAT**—The second presentation of a regular studio program for those stations not served by the original broadcast, usually due to time differences. (p)

**REPEATER**—An amplifier used by the telephone company to compensate for the loss of program level in telephone lines. See BOOSTER. (e)

**REPRODUCING NEEDLE**—The “needle,” or jewel, which is placed in the record groove, to trace the sound track. (e.t.)

**RE-RECORDING**—A recording made from the reproduction of a recording. (e.t.)

**RETURNS**—The amount of mail received as a result of a premium offer or other stimulus on a program. (c)

**REVERSAL**—Changing the direction of flow of transmission in a program transmission channel. In plain words, reversing the flow Los Angeles—N.Y. to N.Y.—Los Angeles. (e)

**RIBBON**—A high-velocity microphone. (p)

**RIDE GAIN**—To keep the program volume constantly adjusted for proper transmission. (e)

**RIDE IT**—To command the swing instruments to ad lib. (p)

**RMA**—Radio Manufacturers Association. (o)

**ROSTER-STUDY**—A radio audience survey which helps the interviewed listener's recollection by showing him a list of programs he could have heard at a particular time. (r)



ROSTER-STUDY

**ROUND ROBIN**—A radio program circuit on the wires, forming a complete electrical loop, which permits instantaneous switching between major points of origination without using extra facilities. (e)

**RRC**—Radio Research Council. (o)

**RTPB**—Radio Technical Planning Board. (o)

**RUMBLE**—A low-frequency vibration mechanically transmitted to a recording or reproducing turntable and superimposed on the reproduction. It sounds just like a rumble. (e.t.)

**RUNOVER**—The program has overrun its allotted time, and that is not neat. (p)

**RWG**—Radio Writers Guild. (o)

# S

**SAFETY**—A second recording (original), usually made simultaneously with the original, to be used for duplication should the original be damaged. (e.t.)

**SAMPLE**—Usually used in radio to denote a segment of radio families or listeners, whose opinions, habits, and tastes are taken as representative of all such families or listeners in the area selected for examination. (r)

**SCAN**—The television process of changing a light image into an electrical signal, or vice-versa—or magic. (t)

**SCHEDULE**—1. A program time table. 2. A plan for broadcasting. 3. A radio campaign. (c)

- SCHIZOPHRENIC**—A performer with two or more rehearsals scheduled at the same time. From Greek *phreno*, meaning midriff, heart or mind, and *schizo*, meaning split. See CONFLICT. (p)
- SCHMALZ**—A super-sentimental rendition of a musical number or scene. (p)
- SCOOP**—To open a mike after the performer has begun, thus losing the start of his music or talk. (p)
- SCRATCHES**—Rasping caused by faulty equipment. (p)
- SCRIPT**—The pages of paper, usually typewritten, held by each performer, director, and technician producing a program; on the pages is the sequence of the talk, music and sound. (p)
- SCRIPT SHOW**—A program, essentially a dramatic broadcast, chiefly containing talk. (p)
- SEGUE**—Pronounced *seg-way*. The transition from one musical theme to another without a break or announcements. (p)
- SERIAL**—Any series of radio programs telling a continued story. (c)
- SERVICE FEATURES**—The use of the station's facilities to offer the public regular human-routine services such as news, weather reports, time signals, etc. (c)
- SERVICE THE SCRIPT**—To cast, rehearse and present the material set down in the manuscript. (p)
- SESAC**—Society of European Stage Authors and Composers. (o)
- SETS-IN-USE**—The percent of all radio families whose radios are turned on at a specific time. (r)

**SET UP**—The arrangement of musicians, performers and sound effects in a studio contrived for the best acoustical effect. (p)

**SHARE-OF-AUDIENCE**—The percent of listeners tuned to a given station (or program) based on the total of sets-in-use. (r)

**SHORT VOICE**—A voice with a limited range. (p)

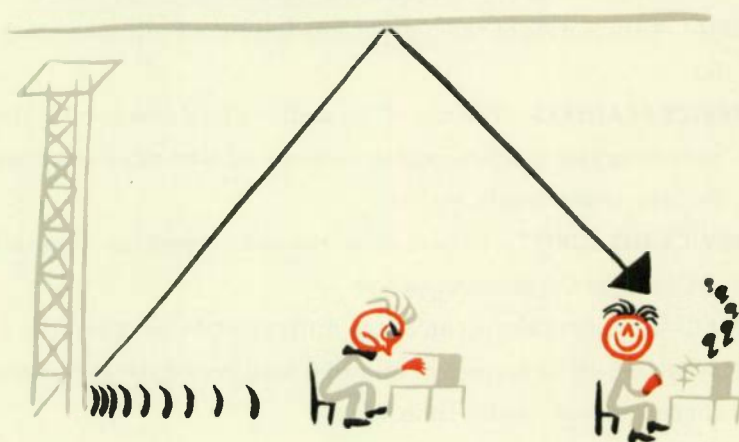
**SHOW**—A radio program, or broadcasts. The term is also sometimes used to describe a conceited performer. (p)

**SIGNAL**—When you can hear a given station, you're hearing its signals. When you can see a station's television picture, you're seeing its signal. (e)

**SIGNAL STRENGTH**—The measured strength of a radio signal at a given distance from the transmitter. (e)

**SIGNATURE**—The musical number or sound effect which regularly identifies a program. (p)

**SKIP DISTANCE**—The region where shortwave signals are not audible because of having "skipped" over. (e)



SKIP DISTANCE

- SLAP BASS**—To play a bass violin by slapping the strings. (p)
- SMPE**—Society of Motion Picture Engineers. (o)
- SNEAK IN**—To bring music in softly, behind the dialogue. (p)
- SNOW**—A flickering of small lights and dark particles giving the effect of a snow fall on the picture (the light effect in television which compares with the noise effect in radio). Not good. (t)
- SOAP OPERA**—A patronizing term loosely applied to popular daytime dramatic serial programs because the early sponsors of these programs were soap manufacturers. (p)
- SOCK IT**—To speak a word or line very forcibly. (p)
- SONG PLUGGER**—A music publisher's representative who promotes his firm's songs with more or less zeal. (p)
- SOUND EFFECTS**—Various ingenious and highly credible devices or recordings used to produce realistic sound. (p)
- SOUND MAN**—The studio technician who produces, either manually or by recordings, the desired sound effects. (p)
- SOUND TABLE**—A movable table for sound effect devices. (p)
- SOUND TRACK**—A graphic record of sound produced on film, or on sensitized paper, or on wire. (p)
- SOUR**—An off-pitch voice or instrument, automatically awful. (p)
- SPELL A LINE**—To read a line in the script, carefully *accenting . . . every . . . word* and *e-nun-ci-a-ting clear-ly*. (p)
- SPIELER**—A radio commentator. Also (loosely) an announcer. (p)
- SPLIT CHANNEL**—Two or more sections of a network transmitting different programs at the same time. (e)
- SPLIT-FOCUS**—A television picture of two or more objects in which none is sharply focused at the expense of the others. (t)



**SPLIT NETWORK**—A network divided into two or more practical market-sections. (e)

**SPLIT SET-UP**—A method of arranging the instruments of an orchestra so as to take full advantage of the bi(two) directional pick-up characteristic of a microphone. (p)

**SPONSOR**—One of the 50,000 or more advertisers in America who use radio to sell their products and services. (c)

**SPOT**—The individual television spotlight directed on a restricted stage area. (t)

**SPOT BROADCASTING**—Programs or announcements broadcast independently by individual radio stations. (c)

**SPOTS**—The time locations selected for spot broadcasting. (c)

**SPREAD**—To stretch any part of a broadcast for the purpose of filling the full allotted time of the program. (p)

**SQUEAK STICK**—A clarinet. (p)

**STAMPER**—A negative recording (generally made of metal) from which the finished transcription pressings are molded. (e.t.)

**STAND BY**—A substitute program ready “in the wings” to go on the air in any emergency. Or, a command to performers to get ready to take the air. (p)

**STAND BY GROUP**—The performers engaged to take part in a “stand by” program. (p)

**STATION**—A complete radio-broadcasting unit. One of more than 900 independent transmitting and producing organizations in the US equipped to produce and broadcast programs serving their sectional areas of population. (e)

**STATION BREAK**—The interval between programs usually at the hour,  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , used for station identification. Also, the announcement broadcast during such an interval. (c)

**STATION REPRESENTATIVE**—An organization or individual employed on a fee or percentage basis to sell a station's time to national advertisers. (c)

**STEP IT UP**—Increase the volume. (p)

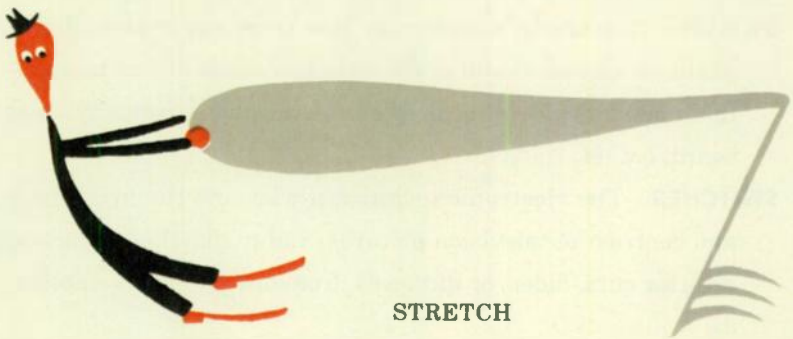
**STICK A PIN IN IT**—A director's term, meaning, "The final rehearsal is perfect; there will be no changes before the air show." (p)

**STICK WAVER**—An orchestra leader. (p)

**STOP**—The size of the iris in the television camera lens, adjustable to admit more or less light. (t)

**STRAIGHT READING**—Reading material naturally, without undue emphasis or characterization. (p)

**STRETCH**—To slow up the playing of musical numbers or the reading of script so that the show will finish exactly on time. (p)



**STRIP SHOW**—A serial program, after “strip,” or serial cartoons.

(p)

**STUDIO**—A room especially constructed for the production of radio programs, which in its construction embodies acoustical elements, and is suitably equipped with microphones and an associated control room. (e)

**STUDIO MOTHERS**—Mothers of juvenile performers. Like stage mothers, only sometimes perhaps more so. (p)

**STUDIO PROGRAM**—One which originates in a studio of a radio station, not outside, or “remote.” (c)

**SUPERIMPOSED**—A photographic condition under which two images are visible at the same time. (t)

**SUPPLEMENTARY STATION**—One not included in the network’s basic group. (c)

**SURFACE NOISE**—Noise, not usually agreeable, caused by the needle passing in the groove of a record. (p)

**SUSTAINER**—See PROGRAM. (c)

**SWEEP**—Curved pieces of television scenery. (t)

**SWITCH**—To transfer a station or line from one source of program service to another; the switch is made either in a station’s master control room, or on the telephone company’s test board, q.v. (e)

**SWITCHER**—The electronic technician who sets the brightness and contrast of television pictures, and under the production director cuts, fades, or dissolves, from one picture to another. (t)

**SYNC**—Slang for the *synchronization* of two or more stations to one wave length, or the simultaneous ending of several programs so that all sections of a network are ready to take the next forthcoming program. (e); also when both the horizontal and vertical scanning at the receiver is in step with the scanning at the pick up camera. (t)

**SYNC-GENERATOR**—The device for properly timing the process of scanning a television image. (t)





**TAG LINE**—The last and most important line of a joke or a scene.

(p)

**TAKE**—A director's instruction to his switcher to feed a given picture-channel to the transmitter, so as to put the picture on the air. (t)

**TAKE IT (AWAY)**—The go-ahead cue from a studio engineer to the engineer of a succeeding program or from actor to actor. (p)

**TAKE TIMINGS**—To time each unit in the program with a stopwatch. (p)

**TAKING A BALANCE**—Preliminary testing of various sounds in a program to determine their relation to one another. (p)

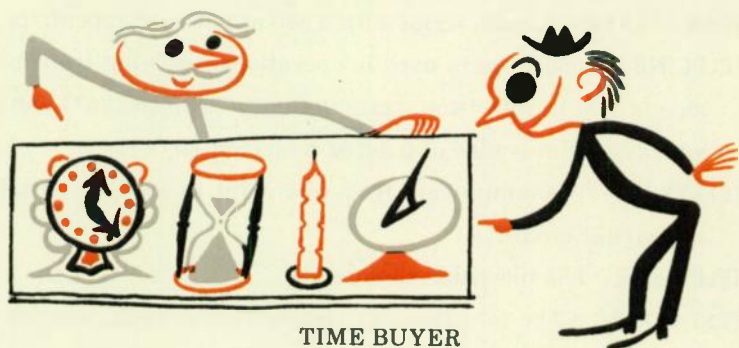
**TALENT COST**—The production cost (for music, actors, etc.) of a program aside from the time charge. (c)

**TALK BACK**—1. A loudspeaking device between the studio control room and the studio enabling the producer to give directions to the cast of a production during rehearsals. 2. A telephone facility used to permit a remote originating point to hear predetermined cues and thus enable switches to be performed. (e)

**TALKING DOWN**—Condescension by a radio speaker to his audience; an offense in good broadcasting. (p)

- TALKING IN HIS BEARD**—Speaking in a muffled voice. (p)
- TAPE RECORDER**—See MAGNETIC RECORDER. (e)
- TBA**—Television Broadcasters Association. (o)
- TEAR JERKER**—A radio script with a sad or pathetic appeal. (p)
- TELECINE**—General term used in operations involving transmission of film in television. **TELECINE-ROOM**: The special room in which the film is filed or fixed or projected. (t)
- TELETYPE**—To communicate from one point to another by teletypewriter circuit. (c)
- TELEVISOR**—The television camera. (t)
- TEST BOARD**—The telephone company's control room, similar to a station's master control room, where testing, amplifying and switching operations are performed. (e)
- TEST PATTERN**—A geometric design used to test the quality of picture transmission; also used for station identification. (t)
- THEME**—See SIGNATURE. (p)
- THICK**—The individual instruments in an orchestra are not distinguishable. They are thick. (p)
- "THIRTY"**—A sign-off signal used in early radio to signify the end of a program; derived from the classic telegrapher's sign-off. (p)
- THROW A CUE**—A director points at a performer to begin. (p)
- THROW IT AWAY**—The director tells performers or engineers to fade the dialogue no matter what the script says. (p)
- TIGHT SHOW**—A program timed accurately in rehearsal to fit its allotted period like a glove. (p)
- TIME**—The period on the air available for a given program. (c)

**TIME BUYER**—1. The officer of an advertising agency responsible for making the proper selection of radio coverage to meet the requirements of the advertiser; 2. A buyer of radio time. (c)



**TIME CHECK**—A command synchronization of all the watches of all concerned in a broadcast. A vital rite. (p)

**TIME HOLDER**—A program sometimes substituted during the vacations of regular performers. (c)

**TIME SIGNAL**—Where he says “The time is now so-and-so,” and mighty handy this service is. (p)

**TONGUE**—The tongue of the crane on the television camera dolly which controls the angle and height. Also a verb. (t)

**TOTAL AUDIENCE**—The percentage of radio homes tuned to a specific program at some time during the broadcast. (r)

**TOWN CRIER**—A vocalist who sings too loudly. (p)

**TRANSCRIPTION**—A recording of the highest quality especially made for broadcast purposes. (e.t.)

**TRANSITION**—The transition music, sound, or silence, used to change from one dramatic scene to another. (p)



**TRANSMISSION**—1. A program; 2. Emissions from audio or radio transmitting equipment. (e)

**TRANSMITTER**—The electrical apparatus which transforms the audio frequencies to radio frequencies and then radiates them into the air for everybody to hear. (e)

**TRAVELLER**—A loose scene curtain, adjustable on pulleys. (t)

**TRUCK**—Instruction to the cameraman to move the television camera dolly or pedestal backwards or forwards. (t)

**TURKEY**—A flop, or failure. (p)

**TURN OVER**—To relinquish control at the close of one program to the engineers of the succeeding program. (p)

**TURN TABLE**—The rotating platform on which records are spun to play. (e.t.)

**TURN-TABLE TOM**—A director who is more interested in his sound effects than in his actors, though both are essential. (p)

**TWO IN HANDS**—Programs involving two characters. (p)

**TYING IN**—A station or part of a network picking up a program already in progress. (e)



**UNDER**—A program which does not use all its allotted time. (p)

**UNILATERAL MICROPHONE**—A microphone sensitive only on one side. (e)

# V

**VELOCITY-MICROPHONE**—A ribbon type of microphone. (e)

**VERTICAL RECORDING**—One wherein the sound groove causes the reproducing needle to move up and down or vertically. (e.t.)

**VIDEO**—Of (or concerning) electric currents or equipment associated with transmitting television pictures. Loosely used to refer to television. (e)

**VISUAL SHOW**—A radio program which is also being presented before an actual audience called “live.” (p)

**VOLUME INDICATOR**—A meter in the control room which registers the program volume, thus enabling the technician to “see” the amount of sound. V.I. for short. (e)

# W

**WALLA WALLA**—An ad lib mumble in crowd scenes to sound like a mob. Say it several times. (p)

- WARM UP**—The 3- or 5-minute period immediately preceding a broadcast in which the announcer or star puts the studio audience in a receptive mood by amiably introducing the cast of the program, or discussing its problems. (p)
- WATT**—A measure of transmitting power. (e)
- WAX**—A blend of waxes with metallic soaps used for original disc recordings. (e.t.)
- WAX ORIGINAL**—An original sound recording on a wax surface, for the purpose of making a metal master record. (e.t.)
- WEAVER**—A performer who moves about nervously in front of the microphone. (p)
- WEB**—A slang headline term for network, like “net.” (c)
- WEST OF DENVER**—Technical troubles which can’t be located. (e)
- WHODUNIT**—A mystery program. (p)
- WIRE RECORDER**—See MAGNETIC RECORDER. (e)
- WNRC**—Women’s National Radio Committee. (o)
- WOOD PILE**—A Xylophone, or a xylophonist. (p)
- WOOD SHED**—(a) A radio actor is said to be “woodshedding” when he privately rehearses his part outside the studio; (b) A musical director is said to “woodshed” when he makes an ad lib arrangement of a number during rehearsal by verbal rather than written instructions to his orchestra or singers. (p)
- WOOF**—A word spoken by engineers into the microphone to check amplitude and/or timing of sound, e.g.: “1-2-3-4-WOOF!” (e)
- WOW**—Unpleasing sound caused by a variance from normal speed of a turntable being used to reproduce a transcribed or recorded program. (e.t.)

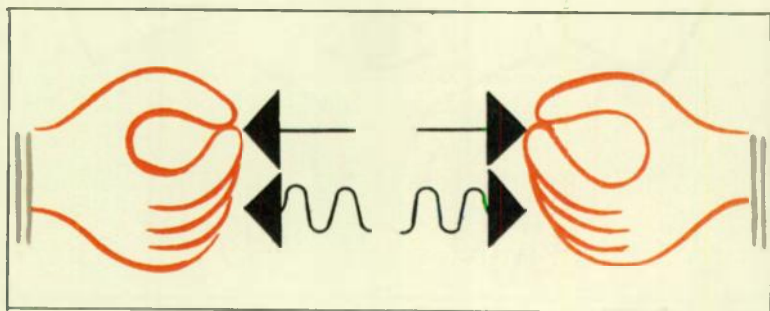
# Z

**ZAMPA**—A florid musical passage, with plenty of brass, blown big and bitten off sharp. (p)

**ZILCH**—The standard name used to describe anyone who walks into the studio and whose name is not known. (p)

# S

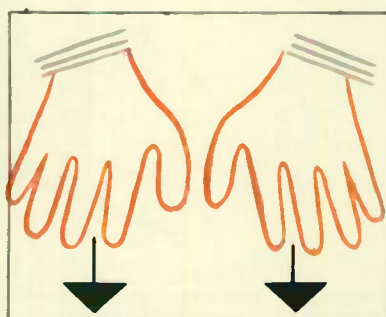
ign language



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



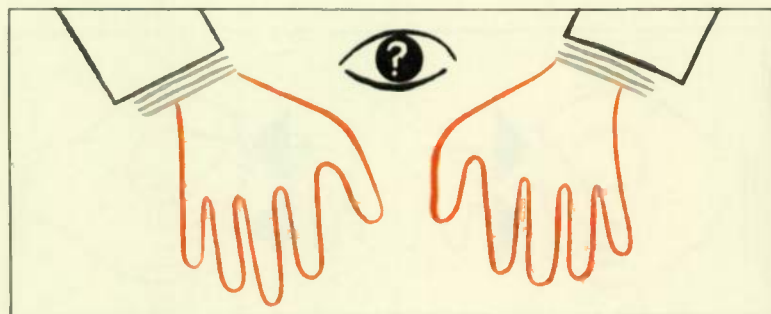
Bring up the volume.



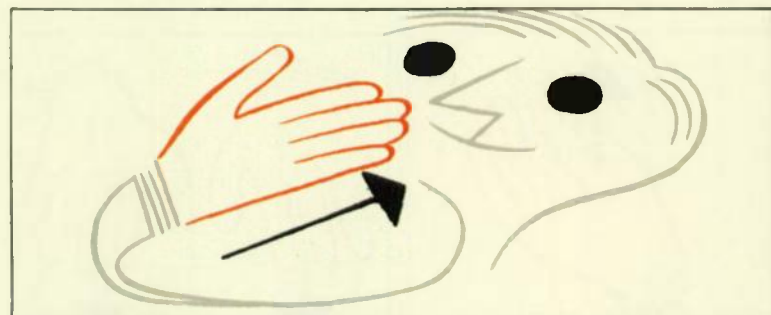
Lower the volume.



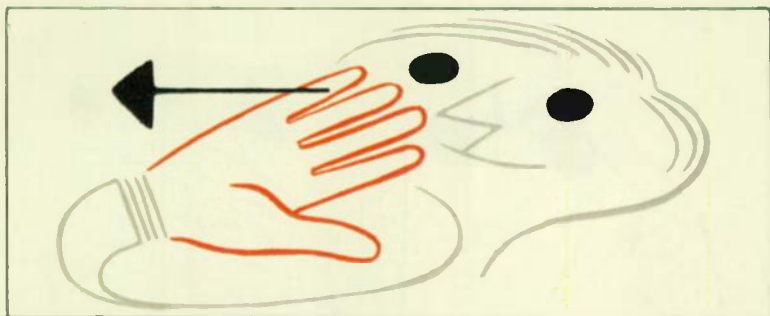
Fade out.



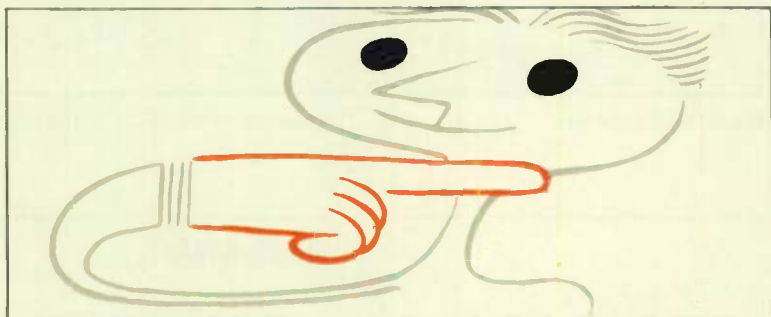
How is the balance?



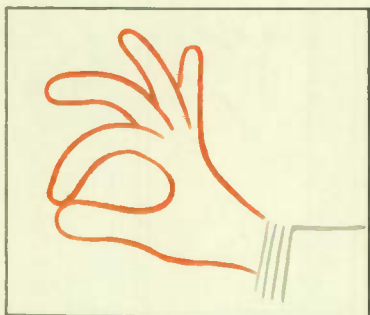
Move closer to the microphone.



Move away from the microphone.



Cut.



Okay.



Is the program running on schedule?

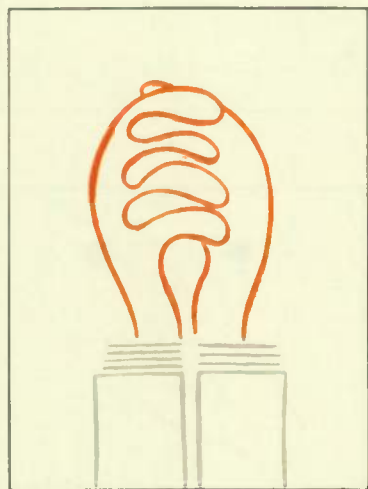




Watch me for the cue.



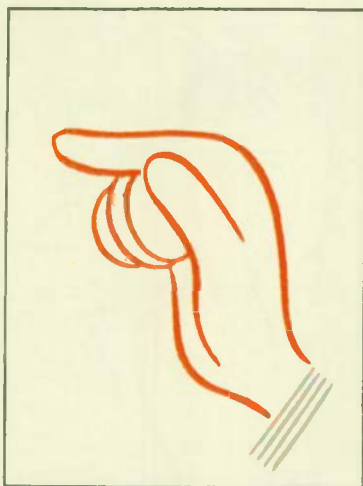
Proceeding on schedule, on the nose.



Play the chord.



Give the network cue.



Start the theme.



Play the fanfare.



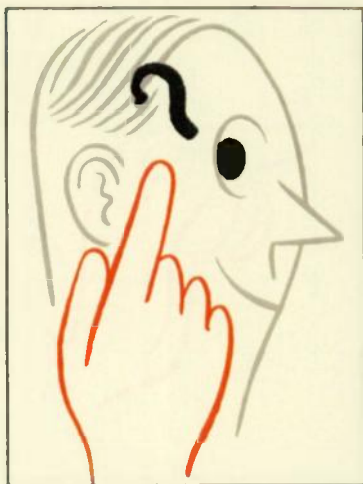
Repeat.



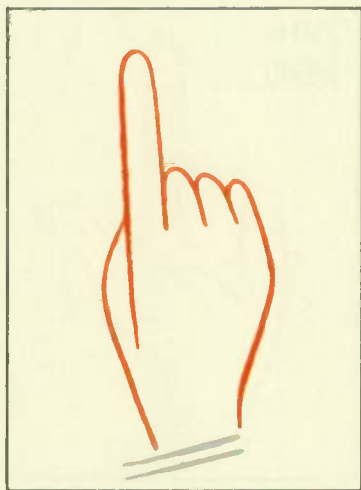
Make local.



Slow up.



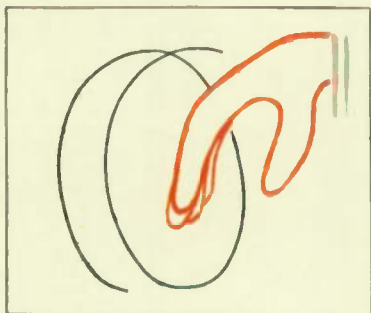
How does it sound?



Use first ending, repeat chorus.



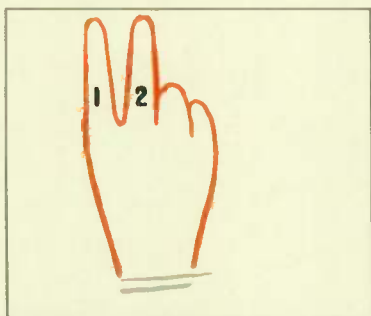
Play the entire arrangement.



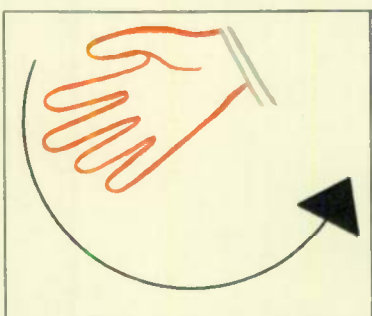
Speed up.



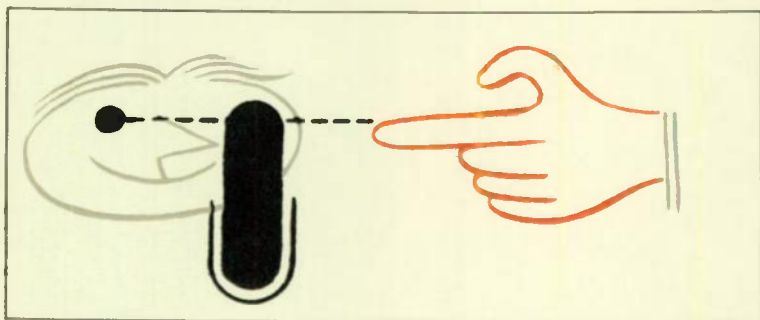
Start at beginning of musical number.



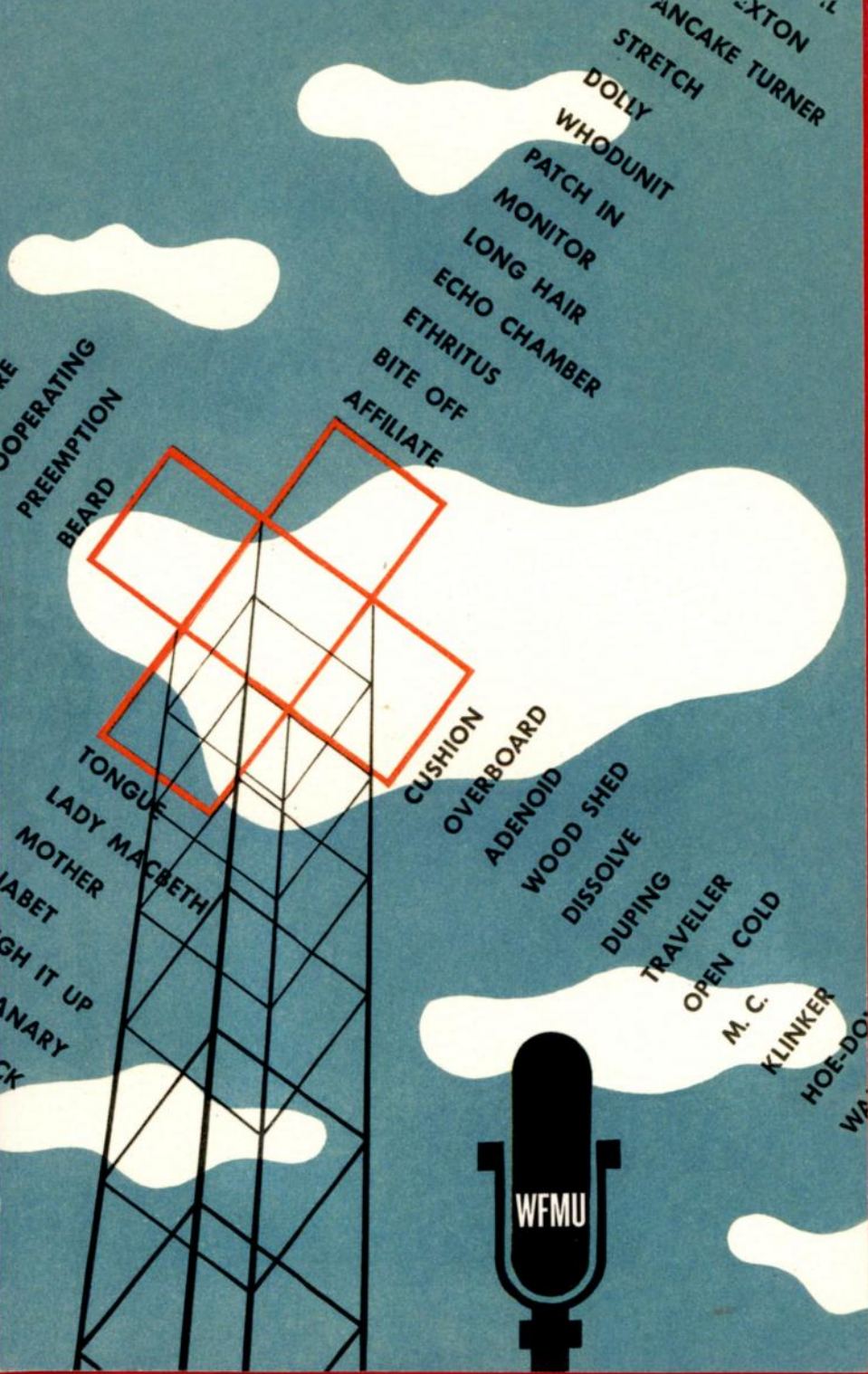
Use the second ending and conclude.



Board Fade.



Cue to Start.



RE  
OPERATING  
PREEMPTION  
BEARD

TONGUE  
LADY MACBETH  
MOTHER  
LABET  
GH IT UP  
ANARY  
CK

EXTON  
ANCAKE TURNER  
STRETCH  
DOLLY  
WHODUNIT  
PATCH IN  
MONITOR  
LONG HAIR  
ECHO CHAMBER  
ETHRITUS  
BITE OFF  
AFFILIATE

CUSHION  
OVERBOARD  
ADENOID  
WOOD SHED  
DISSOLVE  
DUPING  
TRAVELLER  
OPEN COLD  
M. C.  
KLINKER  
HOE-DO  
WA

