

CGR RADIO NETWORK
Old Time Radio-Nostalgia
And More



CGR is a non commercial internet station that Broadcasts Old Time Radio Shows, Historical Recordings from 1929-62(Over 11,000)Titles, Music going back to 1893 such as Jazz,Swing,Blues,Nostalgia,Big Band, Pop Standards and More(Over 48,000 Titles)that is taken from Edison Wax,16-33-45-78 RPM Recordings and More.

CGR is also a Audio Information Service providing News,Education,Entertainment and Local Community Programming for The Visually Impaired(for those who are unable to read traditional printed material)The Physically Disabled, and Senior Citizens. CGR provides audio streams (webcasts) available over the internet that specifically addresses the needs. Our listeners are better served when real people, not computer-generated voices.

The above programming includes cover-to-cover readings of magazines, newspapers, literature and books.

Often CGR Re-Broadcasts “third party” programming from many sources and CGR is not responsible for any programming content or opinions that is reflected by that source and CGR does not necessarily share the same opinion, comments or such. Some of readings from other sources may contain adult content (like in book readings).

CGR is for free speech and does not censor any third party programming nor will ever.

CGR’s listening audience is as diverse as its programming. Some listeners have been blind since birth while others lost their sight through illness, age or accident later in life. Still others have retained sufficient peripheral vision to remain physically active, but not enough to read. CGR’s listeners also include senior citizens too weakened to read people with palsy whose hands can no longer hold books, and the dyslexic.

CGR also offers up to date Public Service Programming, Announcements, Community-Supported Programs and Actives.

There are no passwords needed to access our programming 7/24 and always free of charge and there are NO qualifications required to listen or any listener applications need to be filled out like some other services.

CGR Radio Network does try to bring the best in Music, Variety, Information, News and Information as well Educational Programming without compromise.

It is a small operation on a shoe string budget and there are times it can be rough and it really not that perfect and barely running at times. I do enjoy this and I love to share my passion through Music, Information and Historical Broadcasts clips and all kinds of audio and hopefully preserve the past for today tomorrow as an audio/oral history by presenting the past for future generations.

I run this myself and do not ask for much. I truly have joy by doing this. I have been in radio broadcasting for years.

I am disabled and enjoy my hobby. I have worked and been involved in the past with public and non commercial broadcasting.

I was a volunteer for Golden Hours Radio Reading Service though Oregon Public Broadcasting in 1992-93 when it was under OPB as a SCA/SAP Service.

Then in 2002 to 2013 I was A Volunteer GM/MD/PD/OM-Engineer as well Board Member under Omni Media Networks in Portland after they were dropped from OPB.

I personally created and programmed 3 Radio Services for Omni and ran 4 out of 5 streams from Albany Oregon and donated all my streams to them.

I left them in 2013. I was their Grant Writer and Underwriting Manager as well PSA manager and the main right hand person for Jerry Delaunay GM for Golden Hours Radio.

You ask why I both broadcast on Live365.Com and <http://www.streamlicensing.com/>

Is because I feel that I get a wider exposure in listeners.

CGR is mainly self supported but any free will un solicited donations are welcome through PayPal (kivcradio@gmail.com) or EFT which is through Columbia Credit Union in Vancouver Washington.

Donations are NOT Tax Deductible.

CGR does NOT claim to be a full functioning Radio Reading Service but an Audio Information Service.



(CGR Studio and Production)

I did as an expert about the difference this is their reply “First, let me say the list of audio information services on the IAAIS website is very old and doesn’t show quite a few of our member services. Regarding the legality or requirement for becoming a Radio Reading Service I don’t know that there is a true LEGAL answer. IAAIS is pretty loose with our definition. Basically anyone who is providing information in an audio format to individuals, who have difficulty reading print, is eligible to become a member. Years ago (like 20) we were much more strict and really only considered those reading ON THE RADIO over SCA/SAP as true radio reading services. Now with all the different delivery methods we are much more open. That is part of the reason why we changed the organization name from Association of Radio Reading Services to Association of Audio Information Services so we could include dial-in and internet services as members.

I think you could very easily refer to yourself as an Audio Information Service. You are audio and providing information “.

From The FCC...More than 54 million Americans have disabilities; 35 million of them have severe disabilities. Among Americans aged 65 and above, more than half have a disability, and nearly 37 percent have a severe disability.

About 15 percent of the population, or 34.5 million people, have hearing trouble, and 11 percent, or 25.2 million experience vision trouble.

The incidence of hearing trouble increases significantly with age, occurring in up to 27.8 percent of Americans ages 65 to 74, and 42.7 percent of those over 75.

Similarly, 14.3 percent of those between 65 and 74 have vision disabilities, as do 21.1 percent of individuals over 75

http://en.wikipedia.org/wiki/Louis_Braille

<http://www.iriswebradio.com/>

To be able to listen to all kinds of content on the Internet without a PC, that is a dream for many people with a reading disability!

The stand-alone IRIS webradio is designed to do so without having to use a PC. Just connect it to a telephone line or broadband connection at home and tune in. You can listen to radio stations, live and on demand church services, podcasts, reading services for the blind, talking newspapers, audio books and so much more.

http://en.wikipedia.org/wiki/Internet_radio_device

http://en.wikipedia.org/wiki/Internet_radio

http://en.wikipedia.org/wiki/Internet_radio_audience_measurement

http://en.wikipedia.org/wiki/Internet_Radio_Equality_Act

ATH = Aggregated Tuning Hours and is essentially the same as Total Listening Hours (TLH). 1 listener listening for 1 hour = 1 ATH (or TLH). Your total ATH is the sum total of all the minutes your listeners stay tuned in. ATH is also a component of the fees we pay the licensing entities.

Radio Reading Services, a group of nonprofit enterprises, started enlisting volunteers to Read newspapers and other printed materials over FM subcarriers called subsidiary communications authorizations.

(SCAs). In the 1990s, this service grew into a broader program called Audio Information Services, which, in addition to these FM channels, has used the secondary audio program (SAP)—auxiliary audio channels on stereo TVs, telephones, and the Internet—for distribution of these audio materials.

Unfortunately, while these services exist in various localities, there are huge gaps in their nationwide coverage. Most have threadbare budgets and are locally run, operated by universities, public radio stations, Library systems and nonprofit organizations. In recent

years, the transition from analog to digital radio and television has threatened the availability of Radio Reading Services and other forms of Audio Information Services.

To begin with, efforts to increase power for poorly received high-definition (HD) radio signals have been interfering with SCA broadcasts over analog channels (SCAs used by reading services operating at 67kHz are marginally harmed, while those operating at 92kHz are rendered useless for analog transmission).

In addition, various radio reading services are reporting difficulty migrating to digital forms of radio because they have not been able to convince their FM main-channel hosts to carry their services over digital audio broadcasting radio stations, despite the greater bandwidth available to these stations.

According to those in the Audio Information Service field, the resistance seems to stem from two sources: confusion on the part of the digital channels over the copyright protections afforded materials that are translated from text to voice; and concerns by those channels about the use of profanity and vulgarity during on-air broadcasts, because reading services do not typically edit or censor the printed pages read aloud for listeners.

As a result, at present, Audio Information Service providers report that only one or two radio reading services are being provided on digital radio subcarriers. Similarly, audio materials are less likely than before to be distributed via TV transmissions. Although these services originally used the SAP channel on analog television sets, they were eventually pushed off to make room for Spanish translations and, to a limited extent, video description.

After the transition to digital TV, providers of these services report that matters worsened because, like their digital radio counterparts, few stations were willing to give up the bandwidth needed to keep these services on the air.



So basically CGR technically is called a Radio Reading Service minus being on a SAP or SCA or maybe a FM HD or regular over the air. But in the mean time The Internet.

Though there are limitations financially to do this but it the best way for now.

What is a Radio Reading Service? “radio reading service or reading service for the blind is a service of many universities, community groups and public radio stations, where a narrator reads books, newspapers and magazines aloud for the benefit of the blind and vision-impaired. It is most often carried on a subcarrier, with radio receivers permanently tuned to a given station in the area, or an HD Radio sub channel of the offering station. Some reading services use alternative methods for reaching their audiences, including broadcasting over SAP, streaming Internet radio, cable TV, or even terrestrial TV”.

In the U.S.A., many public radio stations carry a local or regional reading service on an FM subcarrier. They are commonly affiliated with universities, libraries and other non-profit institutions. Stations in other countries also carry such a service. Some radio reading services are broadcast on standard FM stations. WRBH in New Orleans was the first open channel radio reading service. WYPL in Memphis, Tennessee, run by volunteers of the Memphis Public Library, devotes nearly its entire broadcast day to a mixture of live readings and prerecorded readings overnight.

(From http://en.wikipedia.org/wiki/Radio_reading_service)

The History of CGR Radio, It started in 2010 when I was recovering from major surgery and spent 5 months within a Nursing Home and as a “thank you” I formed a small radio service for all staff and volunteers to use as an information service and offer programming to the residents.

I donated radio equipment and programming to this nursing home and then I decided to form my own as “The Syncopated Radio Network” and this led to CGR in 2012 as a service”.

NOW if I can speak from the heart. I have much to say about my passion for Radio Reading Services. I am not doing this for my financial gain or being with fame.

I have felt for years that we (Portland Vancouver) badly need a Radio Reading Service again.

To serve the Visually Impaired-Disabled with News, Information and such programming.

That is why I am so willing to help The Washington State School for The Blind in Vancouver.

I have deeply expressed this "to death" and I do not want to offend in anyway.

I am in the talking stages with The WSSB about this and helping them (no catch) and I know it is hard work and a long range plan for the next round of LPFM applications or so.

It is NOT easy but I have help from a LPFM engineer (GRATIS) and a non profit agency that helps with LPFM and "barn raising" projects.

I feel that WSSB is worthy of handling this and being a licensee and serve this area above and beyond.

I am working with many RRS services and getting programming, I am adding programming from IAAIS (now a member) and them waiving my 500.00 a year fee and working under and apprentice program.

Though I am NOT A non profit or Full RRS but a legit Audio Information Service with the programming to fully serve the described above audience and never a fee or membership to listen.

I have in the past contacted 2-6-8-12-49 and others to allow or give airtime on a UN used SCA/Digital signal.

And requested for a un used HD FM to bring back a full service RRS, Not for my programming really but all combined sources from WSSB,NFB,ACB,IAAIS,WHRB FM and CCTV Channel 21/22 for public service programming. And hopefully join forces with the FVRL Library in Vancouver for reading and volunteer services.

I know with hard work (and can happen) that it will be a win-win for all...and a common goal...

Again I think it will be vital that this service needs a used CAP/EAS Receiver for serving the above in ANY EMERGENCY...and needed very needed. Hint hint..

Please send me feedback if you agree, I know my passion and sincere concern and bring back a proper and full service RRS for all in this area.

I was heart broken when Omni/GH turned down the idea and got "cold feet" I then left in dismay after they wanted me to do that LPFM and become The GM if they got it.

I felt fully qualified for that but again left on good terms...I was very sad...and a mess..

I have contacted other local agencies about this, it is time that it happens...and get either a LPFM or HD or SAP Channel..

I asked KEN from KQSO LP if they will have a HD or SCA and willing to have the service on the system...I hope some one...I have been sending press releases to all and all social media about this RRS...

t is my sheer conviction and "torch bearing" to see an alliance or win-win situation to work closely with The Washington State School for The Blind in Vancouver to get back to internet broadcasting.

I have expressed my idea to work with them in Tandem and to "put our resources" together in Partnership in Broadcasting and not to really compete with Oregon, The OCFB, Golden Hours and or Omni in anyway shape or form or "step on toes".

Just to merely provide an alternative in Programming and serve the Public's Interest and really not to seek any financial or glory or praise gain.

But it is my passion to see and envision a Radio Reading Service by FM (I know will take time and hard work) and a plan.

Also to re connect with those who were at my side such a The Prometheus Group and a LPFM Engineer (gratis).

It was sad when OCFB dropped it and basically I took all my ideas and set them aside.

Now is the time to act and make a two year plan to see this non profit being worthy and establish relationships to further this goal.

It is not easy, but with all on the same page or come to a common goal to provide once again a viable and reliable service to this area after OPB dropped GH.

I am not bitter but somewhat sad and all I thought were on the same page but instead internal fear and paranoia had set it and it snow balled.

I am taking my skills and experience that I have gained over the years.

Putting the meeting of the minds. It seems that Hans from WSSB is linking this and told me if there is anything they can do..to let him know.

I have written and called The Local chapters of The ACB and The NFB and The Washington State Talking book and Braille Site about this common goal and to resource programming.

I have expressed my digress to Lisa about Pillar-Tunez (Linda) about the reaction I have got from her re; this idea in helping The WSSB and was shut down and how bad an idea it was...

I just want to combine programming and provide a great service to credit me in anyway.

1) is to donate CGR when I pass on to The WSSB.

2)Provide in Feb 2014 and Donate with no catch or claim and a kind gesture not out of pity to The WSSB at the same cost I am paying now for one, but have two streaming services. One for CGR and the other for the WSSB...it comes out cheaper.

But to see them get back after the plug was pulled and what a bad deal they got and paying for 10 times for 10 slots.

I am not here to be a better person but to in a true sense to get them back after a long time and not have the Mentality or Fear that they will "go off" and the equipment will be taken if the bill is not paid, that is like Shooting Mary Poppins in other words I know tacky.

I want to help in provide The WSSB with a used EAS/CAP receiver and to better serve their audience in case fir any emergency and for any reason. I know this can happen.

Many of you say it is "a pipe dream" and you are crazy..I say wrong..I have good intentions and not to clear my name or such.

I know with pulling many sources in like it can work...I know since the last LPFM applications and from the inside from an engineer that is qualified. it was expressed that many cannot financially finish the process and it was suggested to me

that make an offer to get the application in return offer any LPFM Engineering services or such and legally do this, but many will not be able to carry on the process and financially will be a burden and overwhelming.

But by two years be more established and have a plan clearly and the right way to do this process and it is hard and involved. Like I said I did have a plan and the right people (gratis) for their services, but was instantly rejected within 30 seconds.

But it is my goal to and hopefully a local FM with a un-used HD donate time to the WSSB and or a Local TV station to donate a un used SAP or similar channel to make it more to the masses and bring back a well needed service, not to my gain or fame nor credit..

I have contacted Patrick from KPTV and at the time he was on board, but I have not heard from him, but it can be done.

I am benchmarking ideas and plans by calling other RRS services. It will be the 4th in the US that a privately owned Radio Reading Service will own a FM and the first in the West Coast.

I have been in contact with them and their engineers to get consulting and from engineers and valuable time plus tips or suggestions.

Again this can work and a reality.

I cannot wait to work with many and establish a true Radio Reading Service to the Visually Impaired, Disabled and to The Elderly.

I will donate all of my collection and music to The WSSB as well and it will be a good home.

I feel totally trusting and comfortable with my decision and Lisa agrees with it.

And she thinks in Feb to purchase a stream and give it to the WSSB and get them back where the belong.

I have offered to The WSSB and Hans any time and resources. To legally clear things I have expressed to all that I am covered in BMI/ASCAP/SESAC/SOCAN and Sound Exchange and not to assume all that I broadcast is Public Domain even Pre-1923 Laws and even Canadian Rules, thus SOCAN.

But it a formula than can work for all and can can be listenable though not a new concept but to finally Vancouver have its own RRS and service.

But hopefully retain programming from The ACB and NFB and the WTTBL...as well...

I would like some input or ideas and they are welcome.

I know crazy man and the windmill...but why not...not to make peace in the world or what ever but to re gain a place in the Vancouver-Portland Area and bring back a proper RRS/Service that way anyone can get it by FM without a special radio that cost a ton of money.

I know some of you think I have lost my mind for donating time and resources and streaming (two streams) one given to them in the same cost about for one from Linda and getting the royal you know what and it is the principal of the whole thing.

But I have the time and resources and not to fray or stray from C4Radio and still focus on that side and as well be the Program Director and midday host and not vary from my duties in that great situation.

I can be a wind bag but that is me and I can be outspoken and have no filter in my thought or rant.

It will take hard work and time but I know it will pay off in spades...in other words...

Goal by Jan 3 drop Pillar Tunez sign on with Voscast.

Get on Live 365.com

Sign on with streamlicensing.com finally and drop the heavy fees..

Still be on iblink under community radio (an app for the blind android/iPhone)

Get a stream for the WSSB in Feb (donate) no catch...

Form a meeting of the minds exchange programming with The WSSB.

Get programming from The WTTBL, NFB, ACB and IAAS...and to be a member as well...

Get a LPFM and a UN used HD or SAP (example) on as local station.

Provide News, Information, Education for The Visually Impaired Disabled and Elderly at no cost and easy access.

Work with The WSSB in programming or training.

Still concentrate on my Duties for C4Raio.Com as PD/Host and other duties as planned.

Work more on CGR Radio and get a used EAS/CAP receiver for The WSSB for emergencies.

I know it is a big order but with patience and determination it can work and within time allowed or concern.

Thank you for your time and patience, please suggest ideas...

Gerald Gaule GM/Owner/Engineer CGR Radio Network.

CGR is locally owned and operated and is a NOT a Non-Profit or claims to be...

TO LISTEN:

<http://www.streamlicensing.com/> search for "CGR RADIO NETWORK"...

<http://198.178.123.5:8568/stream/1/>

<http://s2.vocast.com:8568/>

www.live365.com/stations/kivcradio listed under "Old Time Radio"

<http://216.235.94.18:21566/> Live 365 app...

<http://tunein.com/radio/CGR-Radio-s210642/> Tune-in Radio

BM/SACAP/SESAC/SOCAN-Sound Exchange fees are paid through

<http://www.streamlicensing.com/>

And BMI/ASCAP/SESAC and Sound Exchange is paid through Live365.Com

You can now listen to THE CGR RADIO NETWORK on your phone via the iBlinkRadio app and found "under community radio"

The iblink Radio application from Serotek Corporation is the world's first application for the visually impaired for the iPhone, iPod touch, iPad and Android phones!

CGR RADIO brings programs of special interest to blind and visually impaired persons via smart devices.

DOWNLOAD iBlinkRadio Application

<https://itunes.apple.com/us/app/iblink-radio/id332027117?mt=8> iPhone app

<https://play.google.com/store/apps/details?id=com.serotek.iblink> Android app

CGR offers Programming from IAAIS, NFB and The ACB as well other sources...such as below.

<http://www.wtbbl.org/> Washington Talking Book & Braille Library.

<http://iaais.org/> International Association of Audio Information Services.

<https://nfb.org/> National Federation of The Blind.

<http://acb.org/> American Council of The Blind.

<http://oldtimeradiolisten.com/> Radio Entertainment Network.

<http://www.wrbh.org/> WRBH FM Radio Reading Service.

<http://fvrl.ent.sirsi.net/client/default/> Fort Vancouver Regional Library.

<http://old.cityofvancouver.us/cvtv/cvtvindex.asp> Clark County Vancouver Television...

WEBLINKS...

<http://radio1700.tripod.com/radio17.html>

<http://www.qrz.com/db/KE7GGV>

<https://www.facebook.com/CGRadioNetwork> facebook page

<http://www.cafepress.com/CGRRadio>

some recordings, vintage commercials, songs/lyrics that reflect the time of the past may contain pre political correct humor,songs,old time radio and such is not intentionally meant to be or offend in anyway and it was the past and of that time and I do state that in my disclaimers.

http://en.wikipedia.org/wiki/Descriptive_Video_Service

http://en.wikipedia.org/wiki/Audio_description

http://en.wikipedia.org/wiki/Second_audio_program

<http://en.wikipedia.org/wiki/Subcarrier>

http://en.wikipedia.org/wiki/Subsidiary_Communications_Authority

<http://reader.ku.edu/oldsite/scatech.htm>

http://en.wikipedia.org/wiki/Radio_Data_System

http://en.wikipedia.org/wiki/Internet_radio_device

CGR is BMI/ASCAP/SESAC/SOCAN/Sound Exchange DCMA-RIAA Compliant.

CGR is a member of The IAAIS (Program Exchange as well).

Links... <http://www.iaais.org/hearservices.html>

<http://www.iaais.org/aboutiaais.html> About IAAIS...



Station Budget..

\$338.50 Rent

\$150.00 Phone/Internet

\$125.00 Utilities

\$50.00 Maintenance-Expenses

\$43.98 Streaming/Music Licensing

\$707.45 per Month/\$8,489.40 per Year.

I have checked with the Library of Congress regarding the status of old time radio recordings made prior to 1978, and have been informed by their staff that all such recordings are generally in the public domain, as sound recordings were not allowed under the previous copyright law and that such recordings have not been granted copyright status under the new laws (since to change their status and move them out of the Public Domain would be a violation of Ex-Post-Facto). Once a piece is placed into the public domain for any reason, it remains there legally unless someone brings a case to the Supreme Court to decide otherwise."

"Library of Congress statements that the original recordings presented here are within the Public Domain, since they were NOT qualified for copyright protection when presented, nor was any attempt to place them under such copyright protection was made when the window of opportunity for such existed in 1978-1979 when the copyright law regarding such recordings changed. (Such had to be submitted to the Congressional Record for reinstatement at that time, and NO US Broadcasts from the 1929 thru 1950 period was filed for at that time in the Congressional Record - only a few foreign language audio recordings were so filed for in that period."

Many people feel that the old time radio trademarks are abandoned since they were never enforced and are virtually worthless: Any lawsuit for copyright infringement needs to be brought about by the real parties in interest (the actual copyright holder or assignee), not somebody else on their behalf. Without a federally registered copyright (which automatically would carry a presumption of validity), the burden of proof is on the person bringing the lawsuit to prove that they own a valid copyright for the work.

Registration Issues:

Although failure to register a copyright does not affect its validity, a copyright must be registered before an infringement action can be filed under current federal copyright law. Registration must be made within three months after publication or before the occurrence of an infringement in order for statutory damages and attorney's fees to be available to the plaintiff.

Otherwise only actual damages may be awarded (17 USC §§ 411, 412). Radio shows created before January 1, 1978 are protected by the Copyright Act of 1909 rather than the Copyright Act of 1976 (<http://www.copyright.gov/circs/circ1.html#hlc>) because according to case law any copyright determinations must be made according to the copyright law as it existed before that date.

Assuming the old time radio shows were in the public domain from from the Copyright Act of 1909, the update of 1976 could not suddenly place them under copyright because they were already in the public domain, and the status of a public domain work is not allowed to ever be reversed.

U.S. Copyright Office Circular #56, "Copyright Registration for Sound Recordings," says:

"Sound recordings fixed before February 15, 1972, was generally protected by common law or in some cases by statutes enacted in certain states but were not protected by federal copyright law. In 1971 Congress amended the copyright code to provide copyright protection for sound recordings fixed and first published with the statutory copyright notice on or after February 15, 1972. The 1976 Copyright Act, effective January 1, 1978, provides federal copyright protection for unpublished and published sound recordings fixed on or after February 15, 1972. Any rights or remedies under state law for sound recordings fixed before February 15, 1972, are not annulled or limited by

the 1976 Copyright Act until February 15, 2047."

Thus, sound recordings made before Feb. 15, 1972, are not protected by federal copyright, but they may still be protected by state copyright, or by common law copyright. That addresses the issue of the sound recordings themselves. But there is another issue: the copyright of the scripts used on old time radio shows. These scripts were almost all written as works for hire, with the copyrights belonging to the network or the sponsor. The copyrights of these scripts are separate from the copyright of the sound recordings; one can be in the public domain while the other is still under copyright.

Almost all radio scripts would be legally considered unpublished works (broadcast or performance does not constitute publication), because very few old time radio broadcasts have been published by the copyright owners. If the scripts were unpublished, and not registered for copyright as unpublished works, they were under common law copyright, i.e., in perpetuity. The Copyright Act of 1976, effective 1978, changed that. It abolished common law copyright in the U.S. (except for sound recordings) and said that all unpublished, unregistered works existing as of Jan. 1, 1978, had a federal statutory copyright, lasting 120 years from the date of creation.

Thus, even though the *recordings* of the old time radio broadcasts are not under federal statutory copyright, the *scripts* underlying most of those broadcasts are under federal statutory copyright for 120 years from creation.

There is a third layer of copyright involved, if the script is based on another literary work, for example, a short story, play, or motion picture screenplay. Even if the sound recording had no copyright, and the radio script had no copyright, the copyright of the underlying literary property may be in effect and enforceable.

In summary, the copyright situation is more complex than the simple question of whether the old time radio recordings are under federal statutory copyright. There are also issues of common law copyright and state statutory copyright, and the underlying literary copyrights of the scripts.

http://en.wikipedia.org/wiki/Public_domain_in_the_United_States

Though much of the programming falls under Public Domain but it may still be copyrighted(pre-1923)as well and will be removed if it is proven(written)and not intentionally meant "cause any trademark" problems but to merely present in a audio form(s)such recordings for educational purposes not financial.

Copyrights of works first published in US

Year of first publication Note: publication is not creation	Copyright duration
* before 1923 * during 1923-63: without notice, or with notice but not renewed within 28 years of first publication * during 1964-77: without notice * from 1978 to March 1, 1989: without notice and without registration within 5 years of first publication	Work has entered US public domain
* during 1923-63: with notice and renewed * during 1964-77: with notice	Copyrighted for 95 years after first publication
* from 1978 to March 1, 1989: pre-1978 creation with notice, or without notice but registered within 5 years of first publication * from March 2, 1989 to 2002: pre-1978 creation	If author is known, copyrighted until the later of either 70 years pma or Dec 31, 2047. If author is unknown or corporate authorship, the earlier of 95 years after first publication or 120 years after creation, but not earlier than Dec 31, 2047.
* from 1978 to March 1, 1989: post-1977 creation with notice, or without notice but registered within 5 years of first publication * from March 2, 1989 to 2002: post-1977 creation * unpublished before 2003 (i.e. first published after 2002)	If author is known, copyrighted for 70 years pma. If author is unknown or corporate authorship, the earlier of 95 years after first publication, or 120 years after creation.

Glossary:

* pma: post mortem auctoris, or "after the author's death"

http://en.wikipedia.org/wiki/Copyright_law_of_Canada

http://en.wikipedia.org/wiki/Broadcast_Music,_Inc.

<http://en.wikipedia.org/wiki/ASCAP>

<http://en.wikipedia.org/wiki/SESAC>

http://en.wikipedia.org/wiki/Society_of_Composers,_Authors_and_Music_Publishers_of_Canada

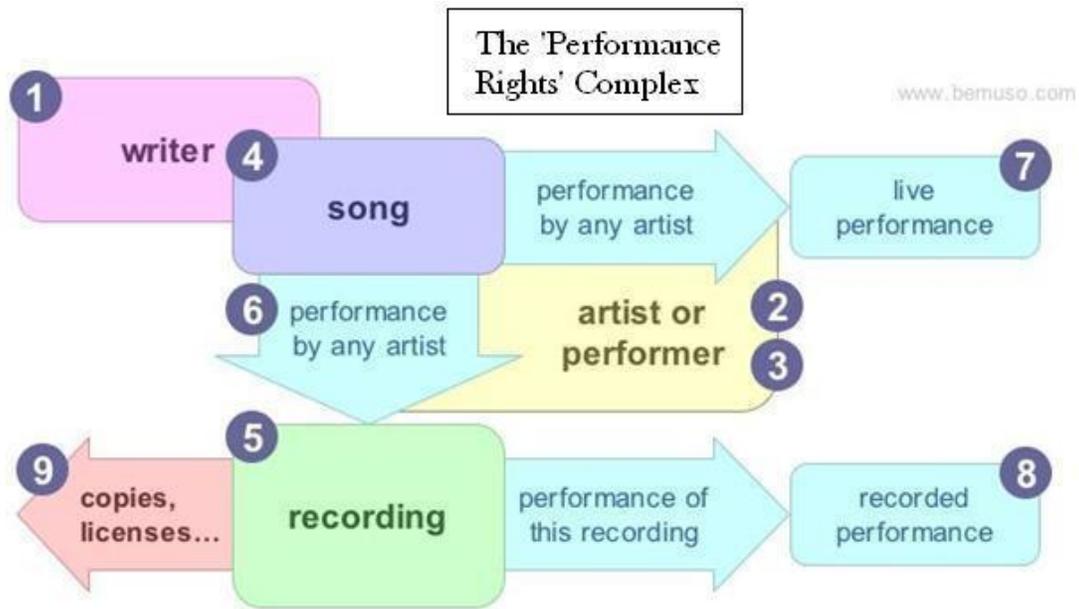
<http://en.wikipedia.org/wiki/SoundExchange>

http://en.wikipedia.org/wiki/Recording_Industry_Association_of_America

http://en.wikipedia.org/wiki/Digital_Performance_Right_in_Sound_Recordings_Act

http://en.wikipedia.org/wiki/Digital_Millennium_Copyright_Act

<http://en.wikipedia.org/wiki/Royalties>



http://en.wikipedia.org/wiki/Music_Canada

DCMA OTR POLICY

CCR/Gaule Broadcasting respects the intellectual property rights of others and expects its members to do the same. In accordance with the Digital Millennium Copyright Act of 1998, the text of which may be found on the U.S. Copyright Office website.

<http://www.copyright.gov/legislation/dmca.pdf>

I do my best by not offending in any way or encroach upon any rights or nor to claim that I own any sound or clip or any audio or to step on any toes and that I have did my full research on programming and that I do have full permission to re broadcast the following programming from several sources mentioned from the above and below and that I am a member of IAAIS.

CGR Will respond expeditiously to claims of copyright infringement committed by group members preparing a series for official release by the group that are reported to

Old Time Radio Designated Copyright Agent identified in the sample notice below.

CGR reserves the right to “Fair Use” copyrighted materials, as defined by The DMCA in any of its archival certified series, and will give credit, where known, to the copyright holder.

Any claims of copyright infringement are to be made directly to CGR And not to a third party. Such claims will be ignored by the CGR Radio Network.

The copyright holder is required to identify themselves by the corporate Name and address, and if a complaint is made by someone not the copyright Holder, they are required to indicate the relationship, if any, to the copyright hold The complainant has filed.

If you are a copyright owner, authorized to act on behalf of one or authorized to act under any exclusive right under copyright, please report alleged copyright infringements taking place on behalf of the organization.

By completing the following DMCA Notice of Alleged Infringement and Delivering it to the Old Time Radio Designated Copyright Agent. Upon receipt Of Notice as described below, the CGR Radio Network will take whatever action, in its sole discretion, it deems appropriate, including removal of the challenged use of materials from any official certified archival set, provided such claims are valid

DMCA Notice of Alleged Infringement ("Notice")

- Identify the copyrighted work that you claim has been infringed, or - if multiple Copyrighted works are covered by this Notice - you may provide a representative List of the copyrighted works that you claim have been infringed.
- Identify the material or link you claim is infringing (or the subject of infringing Activity) and that access to which is to be disabled, including at a minimum, if Applicable, the URL of the link shown on the relevant website where such material may be found.
- Provide your mailing address, telephone number, and, if available, email address.
- Include both of the following statements in the body of the Notice:
"I hereby state that I have a good faith belief that the disputed use of the Copyrighted material is not authorized by the copyright owner, its agent, or the law (e.g., as a fair use)."

"I hereby state that the information in this Notices accurate and, under penalty of perjury, that I am the owner, or authorized to act on behalf of the owner, of the copyright or of an exclusive right under the copyright that is allegedly infringed."

•Provide your full legal name and your physical signature.

Deliver this Notice, with all items completed, to and must be mailed...to below

Designated Copyright Agent (Old Time Radio) DCMA

Copyright Agent c/o CGR Radio Network

Attn: Alan Bigbee
12611 Ne 99th Street-Apartment AA 196
Vancouver Washington 98682

DCMA Rules....

All stations must follow DMCA rules for webcasting (It's the law). These rules include:

Your station must not be part of an "interactive service". This means no personalized on-demand streaming or downloading of content. Sound recordings can't be performed within one hour of a request by a listener or at a time designated by the listener.

In any three-hour period, you should not intentionally program more than three songs (and not more than two songs in a row) from the same recording; you should not intentionally program more than four songs (and not more than three songs in a row) from the same recording artist or anthology/box set.

Archived programs (those that, when accessed, always start in the same place and play in the same order) should be at least five hours long, and should not be available for more than two weeks at a time.

Continuous "looped" programs (those that always perform in the same order, but are accessed in a continuous play stream) should be at least three hours long.

Rebroadcasts of programs can be performed at scheduled times three times in a two-week period (for programs of less than one hour) and four times (for programs of an hour or more).

Do not publish advance program guides or use other means to pre-announce when particular sound recordings will be played. However, a webcaster may name one or two artists to illustrate the type of music on a particular channel; and, DJ "teaser" announcement using artists' names are permitted, but only those that do not specify the

time a song will be played.

Use only sound recordings that are authorized for performance in the United States (e.g.: do not play bootleg recordings).

Provide some means for the end user to identify the song, artist and album title of the recording as it is being played.

CGR Pays BMI/ASCAP/SESAC/SOCAN Fees..And Sound Exchange...

US Copyright laws give music producers, artists, and song writers the right to charge fees for the performance of their works. The US Congress has formalized some of these rights in the Digital Millennium Copyright Act and subsequent actions, related to the broadcasting of music and other copyrighted works on the Internet. The Copyright Office has endowed the RIAA (Recording Industry Association of America) with the formal authority to collect fees on behalf of its membership. The RIAA has established a business unit named "Sound Exchange" for this purpose.

Restoration

Record GRINDING NOISES are removed however low original fidelity (250 to 2,500 cycles per second for acoustic) remains. Used with Goldwave. 78s Never had RIAA EQ on them. Pops/Clicks and RIAA EQ done through AUDACITY..(If needed).

Rodine 3 Turntable used..Standard Speed 33.33, 45, 78.26 Specialized Pre Set Speeds...16.67, 22.5, 39.13, 68.5, 71.29, 76.59, 80, 85, 90
Variable Pitch...+/- 15% Shure M-44 [Cartridge](#) used..

Unlike most record players on the market today, the turntables are designed to play vintage 78 rpm records as well as the more familiar microgroove 45 rpm and 33.33 rpm

Long Play records made since the 1950s. This is important, because not all 78s are created equal. In fact, not all '78s' are even meant to be played back at 78 rpm! The 78 rpm speed (actually 78.26) was not really standardized until approximately 1930, and speeds ranging from 70-85 rpm are commonly encountered. (Some vintage recordings may even be found that are as low as 60 or as high as 130 rpm!) Since 78s are often not 78 rpm at all, the term 'vintage record' is generically used for any non micro-groove disc made before 1960.

What is equalization? Simply put, it is the process by which a recording company would cut bass (to prevent record grooves from running into each other) and boost treble (to get up and over the surface noise) on a recording. Until the Recording Industry Association of America (RIAA) set industry standards in the 1950s, each company used their own equalization settings (which changed over time even within companies). And since all stereo equipment made after 1960 or so has the standardized RIAA curve built right into the circuitry, it is impossible to reproduce vintage recordings the way they were meant to

be heard without specialized equipment. Vintage recordings played through an RIAA encoded stereo system will sound muddy and dull. There will be no brilliance or fullness to the sound, and the bass is likely to be heavy.

KAB Souvenir EQS MK12 is both an equalizer and a preamp. Therefore, the turntable would plug directly into this unit, which in turn would be plugged into the AUX jacks of the amplifier. This preamp/equalizer has 12 buttons that correspond to various recording curves (RIAA included). It also has a rumble filter, vertical/lateral switch, mono/stereo switch, left channel/right channel control, a process loop, [cartridge](#) loading settings and a final output stage offering RCA and TRS balanced outputs with adjustable gain.

It provides a with a full range of settings to properly play any type of recording from Berliner discs (a flat curve) to audiophile LPs (RIAA curve).

[WEST COAST RADIO NETWORKS](#)

What is a vintage record?

Vintage records fall into two categories: disc and cylinder. Vintage disc records were made roughly from 1890 to 1960. They are also referred to as coarse-groove or short play (SP) records. Most commonly, vintage disc records are referred to as 78 RPM

Referring to a speed of 78 revolutions per minute (rpm). However, the 78 speed was not fully standardized until the late 20s and early 30s; prior to this time, playing speeds ranged anywhere from 60 to 130 rpm! Most of the pre-1925 records one encounters today will play properly at speeds ranging from 72-82 rpm. (Edison Diamond Disc records all play at 80.) Other vintage disc records include radio transcriptions (78 or 33 rpm; often 16" in diameter), movie soundtrack discs (33 rpm, 16") and Victor Program Transcriptions (10" & 12", 33 rpm). Most vintage disc records were made from a shellac-based material.

Non-vintage disc records were made from 1949 to the present. They are commonly referred to as micro-groove records, and play at 45 or 33 rpm. Formats include 7" 45 rpm discs with oversized spindle holes, 10" and 12" long plays (LPs), extended plays (EPs) and others. Most non-vintage records were made from vinyl.

[Old Time Radio](#)

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[NBC RED NETWORK](#)

[NBC RADIO](#)

[NBC RADIO-PHONE LINES](#)

[NBC ORANGE NETWORK](#)

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[OLD RECORDINGS BACK TO 1860](#)

[HISTORY OF THE PHONOGRAPH](#)

[GRAMOPHONE RECORDS](#)

[PHONOGRAPH CYLINDER](#)

[MAPLESON CYLINDERS](#)

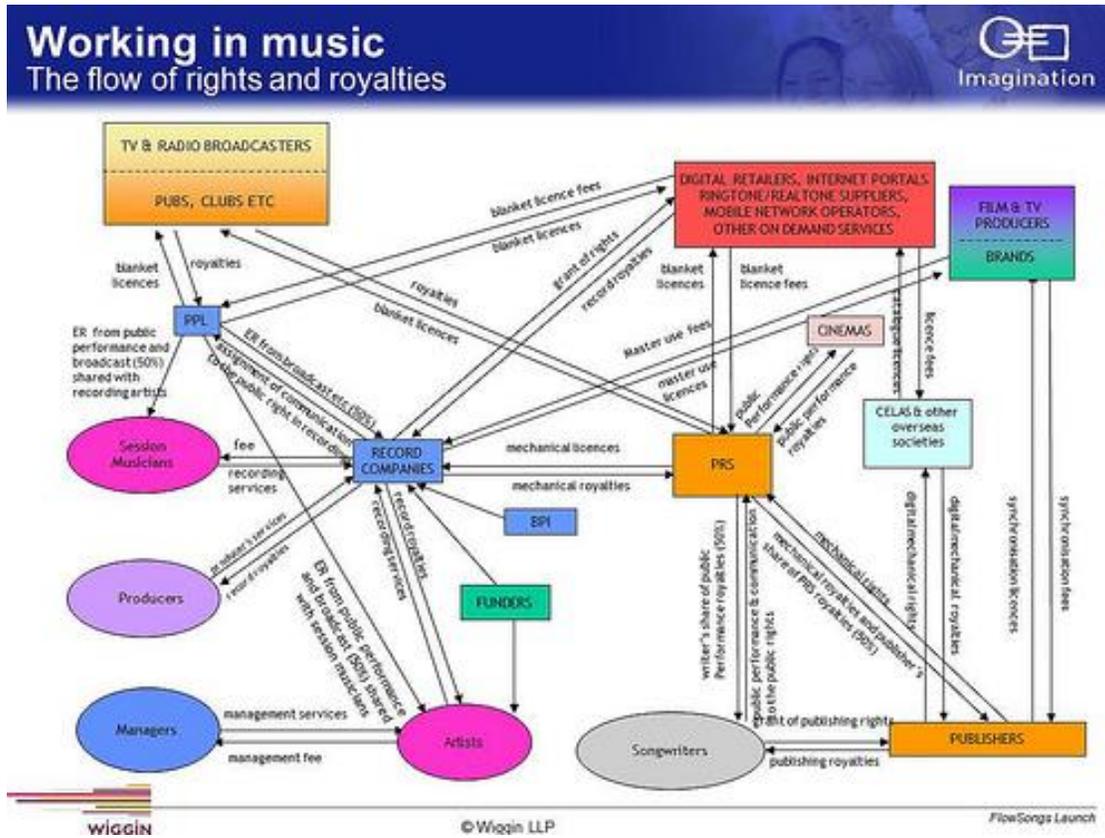
[EMILE BERLINER](#)

[BLUE AMBEROL RECORDS](#)

[BROWN WAX CYLINDERS](#)

http://en.wikipedia.org/wiki/Colored_music_notation

http://en.wikipedia.org/wiki/Music_licensing



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http://en.wikipedia.org/wiki/National_Federation_of_the_Blind

http://en.wikipedia.org/wiki/American_Council_of_the_Blind

http://en.wikipedia.org/wiki/American_Foundation_for_the_Blind

<http://www.wcbinfo.org/>

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All correspondence can be made directly above
Please include all contact information in order to properly respond and thank you.
The above will be and always updated.

