SCRIPT CONTESTS ANNOUNCE WINNERS

Scholastic Magazines and AER Pick Prize-Winning Radio Scripts in Audio-Sponsored Student Competitions

The top student script writers of 1951 have now taken their places in the literary hall of fame — and have collected well deserved cash awards in recognition of their efforts.

The Scholastic Magazines' National Radio Script Writing Contest has selected twenty-four prize winning entries written by High School Students in 16 states and the District of Columbia. And, in the higher fields of education, the National Radio Script Contest conducted by the Association for Education by Radio (AER) has announced the award-winning entries from the hundreds of scripts submitted by College Students throughout the country.

To the talented winners — to the many hundreds of other contestants who submitted such excellent scripts — and to the teachers who have done so much to develop the writing ability of these students,

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ARRANGED and RECORDED by Schneider

Unique Combination of Musical Science and Audio Engineering Enables Schneider Recording Studio Lab to Give Clients the "Full Treatment"

Musicians, composers and radio writers in the Cleveland area know Hank Schneider well, and have a healthy respect for both his musical talent and his engineering ability as a professional sound recordist. That's because the Schneider Recording Studio Lab at 1303 Prospect Avenue, Cleveland, has established a unique reputation as a source of both artistic and technical service in all kinds of musical

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Script Contest Winners
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we extend our sincere congratulations for a job well done.

Mr. William D. Boutwell, of Scholastic Magazines, reports that more than 525 scripts were entered in this year’s Writing Awards competition, and that these entries showed greater variety of subject matter than ever before. Many of the scripts were in support of civic enterprises, such as the Red Cross, safety projects, better English in the schools, etc. Also, more scripts showed evidence of having been produced before being entered in the contest, which indicates wider school use of local radio stations. One TV script was entered this year, for the first time. Many of the scripts were from member schools of the National Scholastic Radio Guild.

Following is a list of the national winners in the Classifications sponsored by Audio Devices.

SCHOLASTIC MAGAZINES’ Radio Script Writing Contest
(High School Students)

Judges: Albert Crews, Promotion Director, Protestant Radio Commission; Irve Tumick, free lance radio writer; Olive McHugh, English Department, D-Vil biss High School, Toledo; Gertrude Braderick, Radio Script Division, U. S. Office of Education; and Armand Hunter, Chairman, Radio-Speech-Theatre, Temple University, Philadelphia.

Original Radio Drama
FIRST PRIZE $25.00; William L. Galarno

SECOND PRIZE $15.00; Richard S. Reamer, Jr.

Elkhart Senior High School, Elkhart, Ind. “Emergency Assignment” Teacher -- Galen Wenger
THIRD PRIZE $10.00; Thomas J. Walsh

FOURTH PRIZES $5.00 Each

Virginia Ann Mills

Nazareth Academy, Rochester, N. Y. “Joey” Teacher -- Sister Evelyn Carmie Amato

John Adams High School, Cleveland, Ohio. “Lefty” Teacher -- Miss Agnes Lee

Richard O. Martin

Idaho Falls High School, Idaho Falls, Idaho. “The Invader” Teacher -- Miss Afton Bitton

Maurice McNerney

Cathedral High School, Denver, Col. “Unheavenly Heaven” Teacher -- Sr. Theresie Martin

John Gilmore Bansch

Helena High School, Helena, Mont. “Pug’s Version of the 1950 Season” Teacher -- Mrs. Doris Marshall

Radio Drama Adaptation

FIRST PRIZE $25.00: Lila Kronstadt

James Madison High School, Brooklyn, N. Y. “Salvador and the Goat” Teacher -- Mrs. E. Frechier
SECOND PRIZE $15.00; Marilyn Hall

THIRD PRIZE $10.00; Sue Wyche

Las Vegas High School, Las Vegas, New Mexico “Champion Stock” Teacher -- Miss Nell Doherty
FOURTH PRIZES $5.00 Each

Edward J. Golden

Boston Latin School, Boston, Mass. “Great Expectations” Teacher -- Gordon F. Irms

Barbara Smith

Lacosta High School, Lacosta, New Hampshire

“A Puppet for Billy” Teacher -- Mrs. Ruth P. Estes

Wesley M. Pollard

Helena High School, Helena, Montana

“The Monkey’s Paw” Teacher -- Doris M. Marshall

Robert B. Yegge

East High School, Denver, Colorado “A Christmas Carol” Teacher -- Thomas Gilligan

Betty Hall

Roosevelt High School, St. Louis, Mo. “The Cat” Teacher -- Olga Solfronk

General Radio Scripts

FIRST PRIZE $25.00; Geraldine G. Heuermann

Central High School, St. Louis, Mo. “The Story Point That Way” Teacher -- Miss Lorraine Lowry
SECOND PRIZE $15.00; James D. Stasheff

A. B. Davis High School, Mt. Vernon, N. Y. “The First Performance of Hamlet” Teacher -- Roberta Fleming
THIRD PRIZE $10.00; Edward G. Field

Westfield Sr. High School, Westfield, New Jersey “The Vision” Teacher -- Miss Bordner

FOURTH PRIZES $5.00 Each

Jerold B. Coburn

Edison High School, Miami, Florida “Teeners, Tunes, and Topics” Teacher -- Mrs. Sophia Derbyshire

Robert Klein

Henry Grady High School, Atlanta, Georgia “Henry Grady” Teacher -- Mrs. William F. Smith

Paul B. Hannon

East Denver High School, Denver, Colorado “The Red Cross Saves” Teacher -- Mr. Zerlengo

Nancy Rae Riley

Wethersfield High School, Wethersfield, Conn. “Junior’s First Train Ride” Teacher -- Mrs. M. Windsor

Evelyn MacDougall

Cheyenne High School, Cheyenne, Wyoming “The Long Election” Teacher -- Mildred U. Beck

AER

National Radio Script Contest
(College Students)

Judges: John Bachman, Director of Radio, Baylor University; Thomas D. Rishworth, Director of Radio and Television, University of Texas; and Dr. Sherman P. Lawton, Coordinator of Broadcasting, University of Oklahoma.

Classification No. 12, Scripts for Home and School Recording
FIRST PRIZE $100.00; Meric L. Legnini

Temple University, Philadelphia, Pa. “History is My Boat” Teacher -- Mr. Romulo R. Soldevilla*
SECOND PRIZE $60.00; William H. Robinson, Jr.

Washington Square College, New York University, New York, N. Y. “When They Count the American Dead” Teacher -- Mr. Irving Falk
THIRD PRIZE $40.00; William A. Coffield

Washington Square College, New York University, New York, N. Y. “The Scar” Teacher -- Mr. Irving Falk

*Received 25 Audiodiscs, 3 Sapphire Recording Audiopoints and 3 Sapphire Playback Audiopoints — or equivalent value in reels of Audio tape.
EVALUATION OF OXIDE

As our readers know, a magnetic recording tape consists of a layer of magnetic iron oxide on a non-magnetic paper or plastic base. The tape characteristics depend almost entirely on the oxide itself — what it is and how evenly it is applied. Since previous articles discussed the question of uniform application, we will in this paper discuss the oxide itself — the material which gives a tape its personality.

Oxides of many different characteristics are possible, ranging from the high-coercive black, through the very popular medium-coercive red, to the low-coercive red used by the Germans on their Magnetophon. In the course of a development project, the laboratory must evaluate the probable performance of hundreds of oxides on machines presently in wide use. No matter how interesting a material, it has little value if the customer must rebuild his machines to use it properly.

Practical Realities

We may assume at the start that the oxide has good frequency response, and that its modulation noise is low. Were either of these characteristics poor, the material would have been set aside long before.

In most magnetic recorders — both professional and home — noise level is fixed by the machine internal noise, and not by the tape, so maximum output produces the highest signal to noise ratio. The undistorted output limit is set by tape overload, and not by machine distortion, so we want an oxide with maximum undistorted output. At the same time it must also have low distortion at lower outputs. We really need a tape which is inherently more linear in its characteristics. Furthermore, this must be attained in the normal bias range of machines in the field, for most machines have fixed bias, and the remainder can adjust their bias only over a limited range. We have much data on the bias of commercial machines in the field, as referred to our laboratory standard head, obtained by using a two tape technique previously described.2

Characteristics

As a convenient illustration, we will compare our standard red oxide (on plastic base) tape with a competitor's material for which strong claims are made. The upper graph of Figure 1 shows the relation between bias current and reproducing head output, with a fixed recording signal. Note that at currents below that corresponding to peak output, output increases rapidly with bias; at bias greater than the peak value, output decreases slowly with a large increase of bias.

The lower graph of Figure 1 shows that increase of bias reduces distortion. While these tests were made at the standard 400 cps, frequency, the curves have the same shape at other frequencies. At bias currents above a certain value, the distortion curve levels off at its minimum value.

Since the two graphs use the same bias current scale, a given bias point will be in the same position on both sets of axes. Correlating the two curves, it is clear that as we increase bias current, we first decrease distortion and raise output rapidly. When bias has increased enough to decrease output to 2 to 3 db below peak value, the distortion curve first reaches a minimum. This is why manufacturers of machines with adjustable bias specify the 2 db point in their instruction books.

Comparison

It is not easy to watch two graphs simultaneously, so in Figure 2 we have combined the data into a set of output distortion curves taken at various bias currents.

Referring back to Figure 1, we see that tape O has more output than AUDIOTAPE only in a bias region which is useless because of high distortion. If we jump to Figure 2a, and compare the two oxides with each bias adjusted to peak output, we find that O has higher distortion at any point on the scale. Using the usual 2% point as an index, we find that AUDIOTAPE will give 3 db. more output.

In Figure 2b, we find that the difference is 2 db at the bias for 1 db below peak output; and in 2c the output difference is 1.6 db at the 2% point, with the bias for 2 db below peak. In every case the AUDIOTAPE offers more output at lower distortion. A recheck of Figure 1a shows that AUDIOTAPE has higher sensitivity in the bias region for low distortion.

It would appear that tape O uses inferior oxide. We are inclined to blame the chemist for shifting the bias peak to too low a current, for our own laboratory has observed inferior performance whenever this is done. This probably results from in-

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Schneider Recording Studio
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record work. Hank Schneider’s unusual background of musical experience has contributed much to his success in the recording field.

Born and raised on the banks of the Mississippi at Quincy, Illinois, Hank took an early interest in music—an interest which was influenced largely by recordings which he heard on the family’s Edison Cylinder phonograph. Deciding that music was to be his career, he devoted himself wholeheartedly to its study and practice. Later, he was literally launched on the first step of his professional career—as a trombonist and arranger on the Mississippi excursion boats, where jazz was born and carried up the river from New Orleans. He has been extremely active in musical circles ever since—arranging for name bands and radio stations for more than 25 years.

During the early 40’s, extensive Signal Corps sponsored radio training aroused a latent interest in the technical aspects of musical recording and reproduction. This led to the opening of a modest recording business as an avocation in 1943. But Cleveland’s fame as a Polka Center soon changed this to a full time vocation—and started Schneider’s Recording Studio Lab on the road to recording fame.

This Studio is currently making the original master recordings of Johnny Vadnal and Ernie Benedict for RCA Victor Records. Many other masters have been made here for Decca, Capitol, Mercury, Continental, etc. In addition to polkas and pop recordings, the Schneider Studios have recorded many unusual and interesting types of national and folk music, including Syrian, Serbian, Greek, Hungarian, German and Italian.

Writers of singing commercials like to bring their work to Schneider’s as Hank’s experience as an arranger can be very helpful in developing them. In fact you can walk into the studio, hum a new tune—and walk out with the complete musical recording.

The running of Schneider’s Recording Studio is a family affair, in which Hank gets a valuable assist from his wife, Kay. She has the personality and business ability that make the front office click. And, her musical talents—as organist, pianist, and vocalist—are a real asset to the studio. When a girl’s voice is needed, in a singing commercial for example, Mrs. Kay Schneider is often heard in the transcription.

The Schneider Recording Studio Lab is fully equipped with the finest precision equipment for both disc and tape recording. The main recording studio is of ample size to accommodate large orchestral groups, and a smaller studio, equipped with an electronic organ, is provided especially for the recording of organ and vocal selections. Hank Schneider, now an active member of the Audio Engineering Society, finds that music and sound engineering are very closely related. His clients are glad that he has had so much experience in both.

Evaluation of Oxide
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increased content of alpha form, instead of the desired gamma form of crystal structure. An extremely small alpha content leads to a poisoning type of effect, far more harmful than would be accounted for by the mere percentage of non magnetic alpha. It is this which sets a desirable lower limit to the bias peak.

References: 1. C. J. LeBel, Modulation Noise, Audio Record, December 1949
References: 2. C. J. LeBel, A New Method of Meas- ure, Blu, Audio Record, June-July, 1949