

AUDIO CO-SPONSOR OF AER SCRIPT CONTEST

Valuable Cash Prizes to Writers of Best Scripts

Competition Open to All Students of Recognized Colleges in the U. S. A.

Audio Devices, co-sponsor of SCHOLASTIC MAGAZINES' 1948 "Scholastic Writing Awards" (Radio Script Writing Classification), for high school students, will also co-sponsor the 1948 National Radio Script Contest.

Under the auspices of the Association for Education by Radio, the National Radio Script Contest will offer prizes for best written scripts to students enrolled in recognized colleges and universities in the United States. (Contest Rules and Awards listed on Page 4.)

The following educational organizations and publications will act as co-sponsors for the contest: National Council of Teachers of English, National Educational Theater Assn., Player's Magazine, Scholastic Magazines and Writer's Magazine.

The National sponsors who, with Audio Devices, have contributed cash awards for winners, and have underwritten the expense of the contest, include: Alpha Epsilon Rho (Honorary Radio Fraternity), General Electric Company and the National Association of Broadcasters. Also, Encyclopedia Britannica, Inc. will award a complete set of the Encyclopedia Britannica to best scripts in each of the four regular classes.

Regional sponsors who will make special awards in their particular regions, thus far include: the Newark News and Radio Station WNJR-Newark, N. J., and the Oklahoman & Times and Radio Station WKY-Oklahoma City, Okla. Many more regional sponsors are expected to participate in the contest before it closes.

The National Radio Script Contest will divide scripts into regular classifications and one special classification. These classes follow:

- Class 1. Original Dramatic Script. 14 min. 30 sec. in length.
- Class 2. Dramatic Adaptation. 29 min. 30 sec. in length.
- Class 3. Non-dramatic scripts for one voice (talks, news, sports, women's programs, etc.). 14 min. 30 sec. in length.

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The Adelphi College Radio Workshop, under the direction of Mrs. Mary Lou Plugge (back to camera,) Chairman of the Long Island School's Speech and Dramatic Arts Department, are shown recording their adaptation of Ernest Hemingway's "The Snows of Kilmajaro" which was broadcast later over Station WGGB-Freeport, Long Island.

Adelphi College Utilizes Recording Equipment In Speech Training, Drama and Radio Courses

There was a time when educators had to literally "push" students into speech training courses. However, such is not the case today. At least not at Adelphi College, Garden City, Long Island.

Natl. Boy Scout Council Launches Recorded Series

Thirteen Transcriptions Dramatize All Phases of Scouting Activities

A series of thirteen quarter-hour electrical transcriptions for the use of the Boy Scouts of America will be released this month by their National Council headquarters in New York City.

These are being made available in response to many requests from all parts of the nation. They are to be used on a sustaining basis by local radio stations in cooperation with the local Boy Scout Councils. Provision for a one-minute local "tie-in" announcement has been made so

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For Adelphi students, according to Mrs. Mary Lou Plugge, Chairman of the Long Island school's Speech and Dramatic Arts Department, welcome the opportunity of improving their speech in Adelphi's "Fundamentals of Speech" course. "They feel," Mrs. Plugge related, "that our speech course is an objective rather than a subjective analysis of their vocal qualities. Consequently, we rarely encounter a student who takes the attitude that he is being persecuted when we attempt to correct his speech defects.

"The success of our speech training program," Mrs. Plugge said, "is largely due to our recording equipment. Time and time again hours of instruction have been saved by simply allowing a student to hear his own voice played back to him. And the

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audio record

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Frank Sinatra

Recording— And a Singer's Success

By Frank Sinatra

SINGING STAR OF COLUMBIA RECORDS

It is the very rare exception when a musical artist, particularly a singer, achieves any amount of success without substantial assistance from records. This is clearly evidenced when one analyzes the success formula for any number of the top singers enjoying popularity today. Frank Laine is a perfect illustration of this point.

For years Frankie knocked around waiting for his "big break". It finally came in the form of a disc with "That's My Desire" printed on it. Now he's a big star.

There is no doubt that live radio shows play a tremendous part in the growth of an artists' reputation, but stop and consider a moment the important part being played by approximately two-thousand "disc-jockeys" all over the country, not to mention the hundreds of thousands of juke boxes that reach an audience that very rarely see live talent. The average independent station devotes a very large part of its schedule to the playing of records. In short, all other mediums combined cannot equal the vast audience being reached daily by these platter spinners.

Up to this point we have concentrated mainly upon the promotional effect of records — and have completely ignored an equally important phase of this question — money. A record contract almost guaran-

tees a singer some sort of steady income — depending of course on the singer's talent and reputation. A couple of hit records not only can insure the success of an artist, but can provide more than ample financial support, until he gets a radio show or a movie contract — and from there it continues to be a reliable and often sizable source of income.

And then too, thanks to the improvements made in recording equipment and techniques, during the last few years, the singer is able to reach his unseen audience with a more truly life-like reproduction of his voice.

What the result of the approaching "recording ban" will be I certainly cannot predict, but I sincerely hope that the parties involved come to some sort of agreement before many months have passed.

29 Stations Show Interest In Script Writing Awards

Outlets Invited to Serve As Regional Sponsors

Recently SCHOLASTIC MAGAZINES, sponsors of the yearly "Scholastic Writing Awards" for high school students, wrote radio stations throughout the country explaining the expanded Radio Script Writing Classification (sponsored by Audio Devices) in the 1947-48 Awards. The stations were also asked if they would like to cooperate with SCHOLASTIC MAGAZINES in stimulating interest in script writing in the schools.

Thus far, twenty-nine stations in eighteen states have responded and expressed enthusiasm in the idea. Many of these stations have already contacted the schools in their communities and requested the teachers to encourage their students to enter the Script Writing Competition.

Because of the enthusiasm shown, SCHOLASTIC MAGAZINES have offered these stations an opportunity to actually participate in the program by sponsoring regional contests in their respective areas. Radio scripts would be submitted to the stations themselves for local judging before being forwarded to SCHOLASTIC MAGAZINES for national consideration.

Stations interested in taking part in the Radio Script Writing Awards are urged to write William D. Boutwell, SCHOLASTIC MAGAZINES, 220 East 42nd Street, New York City, for full particulars.

ATTENTION

The Editors of Audio Record welcome contributions from its readers. Any news concerning your recorded programs or other recording activities, that you believe will be read with interest by recordists, can be used. Photographs, drawings, or graphs needed to illustrate your material will be appreciated also. Address all contributions to:—The Editor, Audio Record, 444 Madison Ave., New York 22, N. Y.



By C. J. LeBel, Vice President
AUDIO DEVICES, Inc.

A NEW IDEA IN REPRODUCING STYLI

As our standards of fidelity improve, new materials and methods become necessary. In disc reproduction this change started first in the professional field, but



C. J. LeBel

now even the serious music-lover is anxiously installing the newest in postwar pickups, amplifiers, and loudspeakers. This has prompted the introduction of a new Audiopoint, a sapphire for home reproduction. Perhaps our readers will be interested in some of the factors we considered while investigating the problem.

Quality

Sapphire Audiopoints for the professional have been steady sellers for a number of years. The factors which have made them popular are of interest also to the serious home listener:

A. Tracking distortion is at a minimum because the tip radius can be accurately controlled. The extreme hardness of sapphire (9 on the Moh scale) makes it feasible to lap the radius, with high precision, to a valuc which will ensure its riding on the straight sides of the groove. As was pointed out by Pierce and Hunt¹ in 1938, this condition is essential to accurate reproduction of the groove contour.

B. The surface noise is reduced by at least several db because of the extremely high polish of the tip. The extreme hardness of sapphire makes it easy to lap the surface to such perfection that a surface character indicator will give no roughness indication at all. While such perfect lapping could be applied to steel, the surface would wear rough again within the first second of use on ordinary phonograph records.

User Requirements

There are two classes of users who would be interested in "permanent" reproducing styli. One group is interested in its ultimate durability, regardless of how badly it may sound toward the end of life. Another group wish to know how long the point may be used before the sound quality is adversely affected, and before the point causes excessive record wear.

Ultimate Durability

When a sapphire stylus is used to reproduce Audiodiscs, no detectable wear results, and the stylus life can be considered indefinitely long. The same is true of pure Vinyl pressings. With ordinary phonograph records, and a pickup operating at about two ounces load, wear is much more rapid, hence the ultimate life is of the order of several thousand playings.

Quality Life

If we measure the sound quality, we find that it begins to deteriorate long before the ultimate life has been reached. While it is true that sapphire is the second hardest material (softer only than diamond), it is certain also that the phonograph record is quite abrasive. Under the pressure of many thousands of pounds to the square inch existing at the tip, the wear is slow but sure, and flats are worn on the end and sides. Long before the time has been reached when the needle will no longer stay in the groove, three things will bother the serious listener:

1. The tip will be worn so flat that poor tracking will result at high frequencies. Sound will be "fuzzy".

2. Scratch will be much worse.

3. Record-wear will be excessive.

Engineering judgment is that fuzzy sound becomes pronounced before the other two factors have deteriorated much. With a typical pickup of today we find that this situation is reached at about 250 to 350 playings. A light weight pickup (1¼ ounce force) would about double the "quality life".

While it can be shown mathematically² that a worn stylus will create distortion, experiment shows that the critical listener will be annoyed long before the harmonic distortion meter readings look serious. Intermodulation readings provide a more sensitive indication, but they merely serve to confirm the ear's judgment.³

Incidentally, in choosing the tip radius it is essential to have the size such that the point will track part way up the straight side of the groove. The bottom of the groove generally is considerably distorted by polishing of the stamper, and it is wise to be well clear of it.³ Of course, if the point is too large, it will create excessive tracking distortion, and may even refuse to stay in the groove. A compromise value is therefore desirable.

All of this discussion, of course, presupposes that the pickup is not dropped hard on the disc, nor on the metal turntable-rim. A hard drop is likely to chip the tip, for all hard materials are somewhat brittle. Chipping leaves razor-sharp broken edges, and the point is valueless.

A New Answer

It is evident that the critical listener will find the cost of buying a new stylus, so often, quite appreciable. We have found



Interviews With Famous Air Travelers Recorded

Jose Ferrer (right), distinguished stage and screen actor is interviewed by Durward Kirby on the "Wings Over New York" transcribed program over WHN-New York. The program, featuring recorded interviews with leaders in all fields of endeavor who arrive and depart from LaGuardia Field, is presented Monday through Friday from 7:00 to 7:15 P.M. by the New York station. The interviews, which are also heard by transcription over stations in Chicago and Hollywood, are not limited to famous travelers, but include celebrities on hand to bid adieu or welcome to friends and family. The young lady in the center of the picture, who divides her time among the four great runways at the world's busiest airport, arranges the interviews and serves as production aide. Her name: Eileen O'Connell.

an answer to this, an answer which the professional has found very satisfactory for many years: resharpening. By using a slightly longer piece of sapphire at the tip, at a very small increase of cost, we leave enough gem exposed so that several resharpenings become possible. A resharpened point of course is as good as new, and will wear as long as the original. Resharpening being much lower in cost than a whole new stylus, the saving in overall operating cost is quite worth while.

Since quality deterioration is gradual, it is easy to overlook the onset of poor sound quality. Hence it is wise to keep a rough count of the number of discs played, and change styli by disc count. In case of doubt another point can be tried, of course.

How About the Diamond?

A possible alternate material would be the diamond, so we will forestall the obvious question. Diamond is the hardest known material, with a hardness of 10 on Moh's scale. Unfortunately, cost goes up faster than durability, so that the cost per disc played is more with diamond than with sapphire. This may easily be understood when we recall that sapphire can be ground and polished with diamond dust — but we have only diamond dust to grind diamond! Accordingly, diamond working goes very slowly, and at high cost.

Conclusion

In introducing the idea of resharpenable sapphire reproducing styli for home use we believe that we have an idea which is well grounded in both engineering and economics.

References

1. J. A. Pierce & F. V. Hunt, *Distortion in Sound Reproduction from Phonograph Records*, J.S.M.P.E., Vol. 31, No. 2, pp 157-186, Aug. 1938.
2. B. B. Bauer, *Notes on Distortion in Phonograph Reproduction Caused by Needle Wear*, J.A.S.A., Vol. 16, No. 4, pp. 246-253, April 1945.
3. H. E. Roys, *Intermodulation Distortion Analysis as Applied to Disc Recording and Reproducing Equipment*, Proc. I.R.E., Vol. 35, No. 10, pp 1149-1152, Oct. 1947.

Editor's Note: The reproducing sapphire to which Mr. LeBel refers is the new "Red Circle" Sapphire AUDIO-POINT, now being marketed through AUDIODISC Distributors. This AUDIOPOINT is being produced in both the straight and bent shank types. The straight shank point, #103, is ideal for original recordings and vinyl pressings as well as regular phonograph records — though for phonograph records most users prefer the bent shank, #303.

READERS

IF YOUR name is not on the Audio Record mailing list, drop a penny post card to — The Editor, Audio Record, 444 Madison Avenue, New York 22, N. Y.



An Adelphi student records her voice in a "Fundamentals of Speech" class as classmates critically listen.

Adelphi College Uses Discs in Speech-Drama-Radio Courses

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student is able to detect his errors much more readily than would otherwise be possible."

When a student enrolls in the 'Fundamentals of Speech Course', he cuts a record of his voice at the very beginning. This four-minute recording contains the student's efforts in conversational speech—reading aloud and public speaking. The disc is played back again and again until the instructor knows just exactly what must be done to improve the speech of that individual student. Then, at the end of the course, the student cuts another disc which permits both he and his teacher to thoroughly gauge his progress. "Without question," Mrs. Plugge emphasized, "instruction time is cut in half by the use of recording equipment."

In addition to the 'Fundamentals of Speech' course, Adelphi College also uses recording equipment in their Public Speaking, Drama and Radio courses. For instance, in the Radio Department, recordings are made of every live show rehearsal. So naturally any shortcomings on the part of the actors and actresses are corrected before the show is actually broadcast.

The Adelphi Radio Workshop recently recorded their adaptation of Ernest Hemingway's "The Snows of Kilimajaro", which was broadcast over Radio Station WGGB-Freeport, Long Island. Many other recorded student productions are aired over that station, too.

From time to time many well known recording artists have appeared before the Adelphi radio classes and have given the students valuable tips on building themselves a career in radio.

"Considering the relatively low cost," Mrs. Plugge said, "I would not hesitate to say that all schools, whether they be elementary, high schools, colleges or universities, could profit handsomely in time saved by installing recording equipment in their speech, radio and drama departments."

Audio in AER Script Contest

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- Class 4. Non-dramatic scripts for more than one voice (interviews, discussion programs, etc.). 14½ min., or 29½ min. in length.
- Special Class. Scripts suitable for home or school recording. Lengths optional, but should be timed in terms of specific record sizes. (2, 3½ and 5½ min. playing time preferred.)

RULES AND REGULATIONS

1. Any student regularly enrolled in any recognized college or university in the United States is eligible to participate.
2. Scripts must be typed in radio style (double spaced) and submitted to: AER Radio Script Contest, c/o University of Oklahoma, Norman, Oklahoma.
3. Each script must have a face sheet on which must appear the following:
 - a. The title of the script.
 - b. The name of the author.
 - c. The author's address.
 - d. The classification of the script, i.e., 1, 2, 3, 4 or Special.
 - e. A statement, signed, that the manuscript is the student's own work; in the case of adaptations, the author and source of the original story must be given. Entries for Special class should also give the name of their teacher. Number each page, but **DO NOT PUT AUTHOR'S NAME ON THE PAGES OF THE MANUSCRIPT.** Judges will not know the names of the authors.
4. All entries, submitted to the above address, must be postmarked not later than midnight, March 31, 1948.
5. Regional winners will be notified in April, 1948. National Announcement of National winners will be made in May, 1948.
6. Each entrant retains ownership of his scripts, except for entries in the Special Classification. Contestants are, however, expected to give permission for publication (only) in an issue of one of the educational journals of the educational co-sponsoring organizations of this contest. Copyright on all entries in Special Class become the property of Audio Devices, Inc., New York.
7. Any qualified student writer may enter any or all of the script classifications. However, **DO NOT** submit more than one script each for Classes 1, 2, 3 and 4.
8. Winning scripts will, where possible, be published in educational journals. Every effort will be made to bring the most promising scripts to the attention of open market buyers. Scripts will be returned to writers only if accompanied by return postage.

AWARDS: National*

- 1st Prize (in classes 1, 2, 3 and 4)...\$ 50.00
 2nd Prize (in classes 1, 2, 3 and 4)...\$ 25.00
 (Also for best script of four regular classes \$50.00 plus one set of Encyclopedia Britannica)
- 1st Prize (in Special Class).....\$100.00
 2nd Prize (in Special Class).....\$ 60.00
 3rd Prize (in Special Class).....\$ 40.00
 (Also for each script suitable for publication in a collection of scripts \$25.00)
- To Teachers of first, second and third place winners (in Special Class). One box of 25 Audiodiscs, 3 Recording and 3 Playback Sapphire Audiopoints.

AWARDS: Regional*

- Eastern Sponsor: Newark News and Radio Station WNJR-Newark, N. J.
 Best Script (in classes 1, 2, 3 and 4) \$25.00
 Southwestern Sponsor: Oklahoman and Times Radio Station WKY-Oklahoma City, Okla.
 Best Script (in classes 1, 2, 3 and 4) \$25.00
 Midwestern Sponsor: (not yet named)
 Best Script (in classes 1, 2, 3 and 4) \$25.00
 All Regional winners will be entered for National awards. Scripts from regions without regional sponsor will be entered for National Awards only.
- *Additional and/or larger awards nationally, and additional regional awards may be added before the contest closes.
- Further information on the N.R.S.C. may be obtained by writing: Dr. Sherman P. Lawton, AER Script Contest Chairman, University of Oklahoma, Norman, Okla.

Scouts Launch Recorded Series

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that Scout Executives may feature local activities, leadership training courses, community service and other such items.

The talent for the recordings was recruited through AFRA. The organist was Emil Velazco and sound effects were handled by Vic Rubci of CBS. The production was directed by Stephen J. Manookian, formerly Director of Publicity and Special Events at WORL—Boston.

The series covers all phases of Scouting activities and consists of thirteen dramatizations. The first program features the "Good Turn" of the unknown British Boy Scout to an American businessman in London, which resulted in the establishment of the Boy Scouts of America. Other records dramatize actual cases of Boy Scout heroism, Sea Scout rescues, Cub Scout picnics, Air Scout and Explorer Scout projects.

These Boy Scout Transcriptions are a project of the National Public Relations Service of which Leslie C. Stratton is Director. Technical supervision was directed by Irvine H. Millgate, Director of the Visual Education Service of the Boy Scouts of America. Plans for the second series in 1948 are now underway.