



It could only...

Have Been Done With Discs

By Frederick W. Ziv, President
FREDERICK W. ZIV COMPANY
Cincinnati, Ohio

(Everyone even remotely connected with the recording industry knows of the last-minute rush made by record companies and transcription firms last December to record as many of their hit tunes and musical programs as possible before the Petrillo recording ban became law. In the following article, written expressly for Audio Record, Mr. Ziv, head of one of the nation's top-flight syndicated transcription companies, tells in his own words how his firm broke all stamina records in cutting a series of Guy Lombardo musical programs before the recording deadline.)

It could only have been done with discs. The ink on the contract between our company and Guy Lombardo was hardly dry last fall when James C. Petrillo announced the ban on music transcriptions. The news came with startling suddenness and filled the air with frustrated hopes. Here we were, embarking on a very costly venture, bringing Guy Lombardo and his legendary aggregation to the "syndicated circuit" for the first time — and there was Mr. Petrillo, saying: "that's all, brother."

But the AFM ukase had one compelling virtue which traveled by the name of "forewarned is forearmed." The ban was not to go into effect until the last day of the year, December 31, 1947. True, it allowed only a couple of months to prepare ourselves for the coming void, but this was no time to cry in one's beard; this was the time for a drowning man to reach for that straw. The straw was a simple thing — recording.

We began a frantic race against time. "Beat the deadline!" You see, it is vital to our interests to be in a position to offer not merely half a dozen programs in a continuing series but as many as a year or two of one-a-week shows, in short, a minimum of between 52 and 104 weekly packages.

Guy Lombardo and his crew sweated it out with us. We had them over at a New York recording studio virtually day and night. Occasionally we would take half an hour off to eat at a nearby restaurant, but mostly we had food brought in. Sofas and chairs served for cat-naps. On one day alone we started and finished four — count 'em — half-hour shows, and even David Ross, our Lombardo Show narrator, who

(Continued on Page 3)



"Yale University News Bureau"

In addition to collecting historic recordings (see article below), Yale University makes good use of recording equipment, too. Here, Miss Constance Welch, Associate Professor of Play Production, points out to Eileen Crawley, a student actress, the reasons why she might be cast for a certain role. Most students at Yale make recordings of their own voices for self-study and comparison.

Recorded Voices of Many Famous Persons Filed In Yale University's National Voice Library

Heart stopping moments in history, such as the charge of the bugler at Balaclava or President Roosevelt's address to Congress the day after Pearl Harbor, along with speeches, recitations and comments

Boston Station Airs Views Of Average Citizen On New Show 'People's Microphone'

Reversing the usual procedure of quizzing celebrities on current affairs, station WCOP-Boston has inaugurated a new recorded feature titled "People's Microphone", which airs the opinions of John Q. Public. Following the logic that the average man-in-the-street is the one that is affected by passage of new laws, etc., WCOP has taken the "People's Microphone" to markets, districts, stores, in short, anywhere that people congregate.

Questions asked range from local politics to international developments and the discs containing these opinions, running

(Continued on Page 2)

by many famous and historic personages are contained in the beginnings of what will some day be a vast voice library at Yale University in New Haven, Conn.

Robert Vincent of New York City, who has made a hobby of collecting and recording voices since he was a boy donated the first discs of his "national voice library" to Yale in 1942, added to the collection last year and plans to add much more to it in the future.

For two hours recently an Audio Record reporter listened to recordings picked at random from the collection—the voices of Presidents Taft, Wilson, Coolidge and both Roosevelts, Florence Nightingale and a host of other famous people.

Possibly the most curious disc of the lot was made in London 57 years ago by Kenneth Landfrey. His name has been forgotten, but he was the bugler for the Light

(Continued on Page 4)

audio record

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WCOP's "People's Microphone"

(Continued from Page 1)

from fifteen to forty-five seconds in length, are broadcast in conjunction with latest news developments of the particular subject in question. On controversial issues, both points of view are broadcast on the same newscast. In an effort to present a true cross section, people in any and every walk of life are quizzed.

A recent example of the operation of "People's Microphone", occurred during the height of the controversy over the abandonment of service on the "Old Colony" railroad to commuters from Boston's South Shore. Walter Kidder, of the WCOP Special Events Dept., took the "People's Microphone" on a regular run of the train, and gathered comments on how the proposed abandonment of service would affect the lives of these people.

The operations of the "People's Microphone" call for a portable microphone and portable recorder. In most instances, the recordings are transferred to discs for air presentation. This allows for editing of outside noises, and proper cueing.



This is Tiny Hill

How Many Discs Does He Weigh?

Iowa Station Sponsored Unique Contest To Find Answer for This Query

This is the Tiny Hill Story (three times bigger than the Jolson Story) and how one of the most unique contests of all time came into being.

Tiny Hill, it might be well to explain, is an orchestra leader. And a mighty big one, too (no pun intended). Tiny was just finishing a record breaking engagement at the Paramount Theatre in Waterloo, Iowa.

Well, Tiny's popularity gave KAYX-Waterloo an idea. Why not sponsor a "Tiny Hill Contest" and have the station's listeners guess "how many phonograph records would equal Mr. Hill's weight". The winner would receive a radio-phonograph combination, 25 passes to the Paramount Theatre and an album of Tiny's records personally autographed by him.

Everyone agreed the contest was a good idea. So, the Iowa station's two popular disc jockeys, Ray Starr and Erling Jorgensen, got the contest off to a fast start by interviewing Tiny Hill via portable recorder in Cedar Rapids, Iowa. Starr and Jorgensen explained the rules and the contest, which was to last for one week, was on.

The results were terrific. Over 2,000 letters and cards poured into the Iowa station with guesses as to Tiny's weight in discs. And on the last night of Tiny's appearance at the Paramount, he was weighed on the stage. How much? Exactly the equivalent of 787½ phonograph records. The contest winner: Mr. C. A. Moore, 617 Hope Ave., Waterloo.

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.

STEEL STYLUS SPECIFICATIONS

In the May issue we presented for the first time complete dimensional data on our cutting styli and on sapphire reproducing styli. We intentionally omitted data on steel reproducing points, for lack of space for the necessary explanation.

The method of producing the tip curvature of a steel needle is entirely different from that employed with sapphire. It is possible to grind and lap the gem tip to radius with diamond dust, with exact pre-determination of the dimension and shape. The surface is exceedingly smooth, for a diamond lap working on an extremely hard material can make a very fine finish.



C. J. LeBel

Because of the low cost of a steel needle, this individual lapping is not possible. Instead, mass production methods are used, of such nature that most but definitely not all of the product is satisfactory. Needles of correct dimension and shape of tip are selected by individual measurement in a high power projection microscope (a "shadowgraph"). The projection screen carries a precision template on which are drawn limit curves.

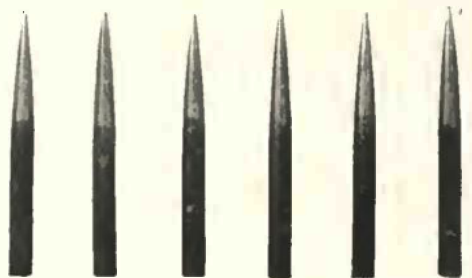


Fig. 1 -- When steel playback points have been shadowgraphed, the complete uniformity of the styli is assured.

The following procedure is used. High carbon steel wire is fed into a special machine, in which the tip is ground to a sharp point, and the shank is cut to length. A batch of several million of the needles is then heat treated for maximum usable hardness, producing a hard, rough blank. This is then tumbled with abrasive in a barrel or a leather bag. As the tumbling proceeds, the surface acquires a high polish and the



This 16" x 22" cardboard display, in five colors, is being used to promote the sales of Audiocdiscs and Audiopoints for home and school recording. The folders, prepared especially for non-professional recordists, give complete details on the group of discs and styli particularly suitable for these users.

sharp tip begins to round off. Periodically, a handful are removed from the barrel and shadowgraphed. When the average tip radius of the handful has reached the proper value, the entire batch is removed from the tumbling barrel and cleaned. If these were ordinary needles, they would then be packaged and shipped. They might even be marked "shadowgraphed" because of the test of a handful out of a million.

This process is not infallible. A considerable number of needles are made, with tip defects which would lead to distorted reproduction or to damaged grooves.

There is only one way that 100% good points can be shipped: by shadowgraphing 100% of the product. It is very important that the envelope be marked "100% Shadowgraphed". On the average, one needle in eight is rejected in shadowgraphing. Statistical experience indicates that in such a case the number of bad points which would be found in an envelope of uninspected needles, while averaging one in eight, might reach as high as one in three in any given package. Shadowgraphing then is valuable not for the good needles you receive, but for the bad needles you do not receive!

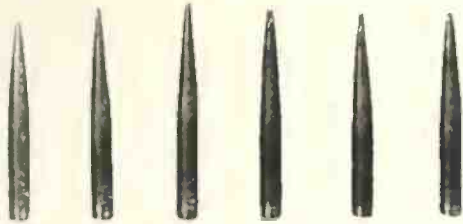


Fig. 2 — Typical points rejected in shadowgraphing. The first two points are hooked, the second two are broken off at the tip and the third two have split points.

In the shadowgraphing process a needle may be rejected for any one of the following reasons:

1. *Oversize point* — Would cause poor tracking and distorted reproduction.
2. *Undersize point* — Would cause poor tracking and distorted reproduction. In many cases would damage a lacquer groove.
3. *Flat end* — In most cases would damage both a lacquer groove and a high quality phonograph record.
4. *Split points* — Would damage any record they played.
5. *Broken points* — Would ruin any record they played, lacquer or pressing.
6. *Hooked points* — Very likely to ruin any record they played, also very likely to cause poor tracking and distorted reproduction.

A few typical rejects are shown in Fig. 2. It is evident that the owner of a good record library must be as careful with his needle as is the user of lacquer discs.

Incidentally, in a properly designed shadowgraph the point rolls as it goes through the machine, so that the tip is inspected from every angle. Otherwise, a diagonal flat might not be detected, for it is

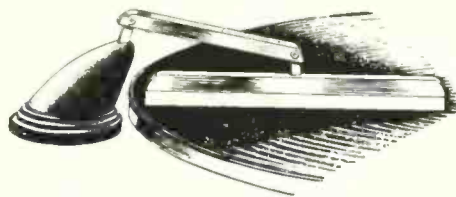
(Continued on Page 4)



Dr. Walter H. Juniper (above), assistant dean and Professor of Latin at Baylor University, Waco, Texas, is one disc jockey who believes in recording his recordings. Confused? Well, we'll unconfuse you by explaining that Dr. Juniper, whose 'Jukebox of Yesteryear' a 15 minute program featuring old recordings cut during the 'roaring twenties', heard every Thursday evening throughout most of the school year over the campus radio Station, KIYS, records his entire program before it is broadcast in order that he might 'knock out the kinks' and edit the show until it is letter perfect. "Naturally," Dr. Juniper explains, "my program is presented 'live' but the pre-broadcast recording makes it a far better presentation." The Baylor professor further advises that he uses his own portable recorder to record other nightly radio features for next day playback in order that his 6 year old daughter, Margaret, who goes to bed a little too early, may hear them.

Audio's "Chip-Chaser" Boon To Recordists With Thread Worries

Probably one of the most ingenious devices ever produced in the recording industry was developed by Audio Devices, Inc. Next to the correct choice of recording disc and styli, this one gadget can do more to prevent a bad recording than any other single instrument. That gadget is the Audiodisc Chip-Chaser.



The Chip-Chaser does exactly what its name implies—it chases the thread cut from the record away from the cutting head and winds it around the turntable's center post, thus preventing thread tangles under the recording stylus.

Another outstanding characteristic of this device is that it will not scratch or in any way impair the recording.

The Chip-Chaser, which is actually an aluminum-backed strip of felt, is attached to and supported by a cast-iron base placed at the side of the turntable. It conveniently tips up and out of the way when not in use and can be adjusted to fit any size turntable. No screws or bolts are needed.

For further information on the Audiodisc Chip-Chaser, see your local distributor or write Audio Devices, Inc., 444 Madison Ave., New York 22, N. Y.

Only With Discs

(Continued from Page 1)

is nothing if not calm, burst out with a wild yell that spelled out B-R-A-V-O!

Make no mistake about it, this was not merely a battle for the almighty dollar. This was a challenge to American genius, the American type of esprit-de-corps. The idea of a race against a little day on the calendar whetted our collective appetites; as in the late war, it's the blueprints that win the battles. Our blueprints worked, and we won the battle.

We produced enough in the series to give us a respectable backlog and an assurance that our sales force could go out and sell Lombardo to the hilt, which they did.

Although production was stepped up almost beyond human endurance, one wouldn't know it on hearing the programs.

Our producers, writers and directors worked night and day. Worked with Lombardo vocalists Don Rodney and Kenny Gardner . . . with music publishers on advance hit tunes, with Lombardo arrangers on tunes not to be released until late in '48. The results: a series of radio programs that sets a new high in quality.

But Lombardo and Ziv notwithstanding, it could only have been done with discs.



David H. Clift, Associate Librarian at Yale, listens to an original recording of the voice of the late William Lyon Phelps. The collection of discs shown are only a small part of the Yale National Voice Library which is being assembled by its curator, Robert Vincent of New York City. "Yale University News Bureau"

Voices of Many Famous Persons in Yale Library

(Continued from Page 1)

Brigade who sounded the call for the charge at Balaclava in October, 1854, and became one of the survivors of the immortal "600".

In 1890 Landfrey recorded "the charge" on a wax cylinder, using the same bugle he carried into the "valley of death" and which had been carried by another bugler at Waterloo. The wax cylinder cracked before the re-recording (which is now part of the Yale library) was made, but the charge rings out clearly, nevertheless.

Another interesting recording our reporter listened to was William Jennings Bryan's historic declaration at the 1896 Democratic national convention — "You shall not crucify mankind upon a cross of gold, etc." — This recording was poor, however, and did not reflect Bryan's true oratorical ability.

Unfortunately, space limitations do not allow us to mention, or list here, all the historical discs, with the voices of history's famous sons and daughters, which are filed in the Yale library, but among some of the more interesting recordings are: Calvin Coolidge making his "declaration of principles" in the 1924 campaign; Woodrow Wilson speaking in a conversational tone to an audience of farmers in the campaign 12 years before; Theodore Roosevelt giving his "covenant with the public" speech the same year and William Howard Taft voicing his views on capital and labor on an occasion in 1906. Then, there is a disc featuring the voice of A. Conan Doyle explaining how he came to write the Sherlock Holmes stories. And, George Bernard Shaw in a dissertation called "Spoken English and Broken English" in which he blurts out: "You think you are hearing my voice, but unless you know how to use your gramophone what you hear may be something grotesquely unlike any sound

that comes from my lips." (Shaw maintains that the speed at which a phonograph plays has to be regulated for each individual speaker.) Another record was the voice of James Whitcomb Riley reciting some of his poetry. This disc proved that Riley was a much better writer than talker.

Of all the discs filed at Yale, perhaps the recording made by Thomas A. Edison, which he made to be played at an electrical show in New York's Madison Square Garden in 1908, is the oldest. Although it has been preserved quite well, it is still pretty poor by modern standards.

As mentioned before, Robert Vincent, the main contributor to the Yale voice library, has been a recording enthusiast all his life. As a matter of fact, this hobby led to his appointment as chief of the United Nations sound and recording section. In a letter to the university in 1942 Vincent told a little bit about his recording work and his hopes for the voice library.

In his letter, he predicted that the United States citizen of 2042 "will often make a trip to Yale and listen to the thinkers, the scientists, the artists of our time."

He wouldn't hear much, though, if all thinkers, scientists and artists responded like an unnamed Harvard professor about whom Vincent told. When asked to say something so that his voice could be preserved for posterity, the professor spoke just two words. They were "Hello, posterity."

Special Recorded Broadcast To Italy Pictures Life In An American High School

A typical day in an American high school was recorded and beamed to Italy a few weeks ago by the State Department's radio channel, "Voice of America". Italian government stations rebroadcast the program in Italy.

The unrehearsed question-and-answer broadcast, direct from the classroom of a fourth-year Italian class in New Utrecht High School in Brooklyn, N. Y., was the second in a series of international educational programs sponsored jointly by the State Department and the New York City Board of Education.

Four New York City high school students of the Italian language and one recent arrival from Genoa, Italy took part in the recorded program which was conducted entirely in Italian. Each student was interviewed concerning the differences between American and Italian secondary schools by Fred Chambers, head of NBC's Italian division.

The American student's greater freedom in choice of subject and greater individual responsibility in building the kind of secondary education which will be most useful to him in later life were typical comments of the students.

Disc Data

(Continued from Page 3)

generally visible from one direction and invisible from another.

Inspected and approved needles then go through a machine which sprays red and yellow lacquer on the shanks. They are then packaged and shipped.

The standard dimensions of our type No. 151 shadowgraph steel needle are as follows:

Overall length $\frac{3}{4}$ "; length of shank $\frac{1}{2}$ "; diameter of shank .067"; tip radius .0025"; tip included-angle 15° ; material high carbon steel.



The New Hoskins Label

After receiving numerous requests from its readers for information on where to obtain quality, but inexpensive, transcription labels, Audio Record is pleased to pass along the information that Hoskins Labels, 210 South Franklin Street, Chagrin Falls, Ohio is now producing new, high quality gummed labels at relatively low cost. Available in convenient quantities of 500 up, these labels are $3\frac{7}{8}$ " in diameter with a $5/16$ " concentric center hole and are ideally suited for radio station, or studio use on 16", 12" and 10" discs

Each Hoskins label has a "split back" for ease in stripping and is made ready to apply by the simple process of removing the glassine backing in the same manner as with a Band-Aid. No moistening or other treatment is required. The latex base adheres to the record base perfectly.

The Ohio firm will imprint these labels to suit the individual needs of any radio station, commercial studio, school or other recording user. Imprints (station's call letters or concern's name) may be had in red, blue, green, brown or black on black and white background.

The prices of the new Hoskins' labels, which incidentally have been enthusiastically received by the trade, are as follows:

Quantities of 500.....\$16.50

Quantities of 1000..... 29.50

Samples may be obtained by addressing a penny post card to Hoskins Labels or to SREPCO, 135 East Second St., Dayton, Ohio.