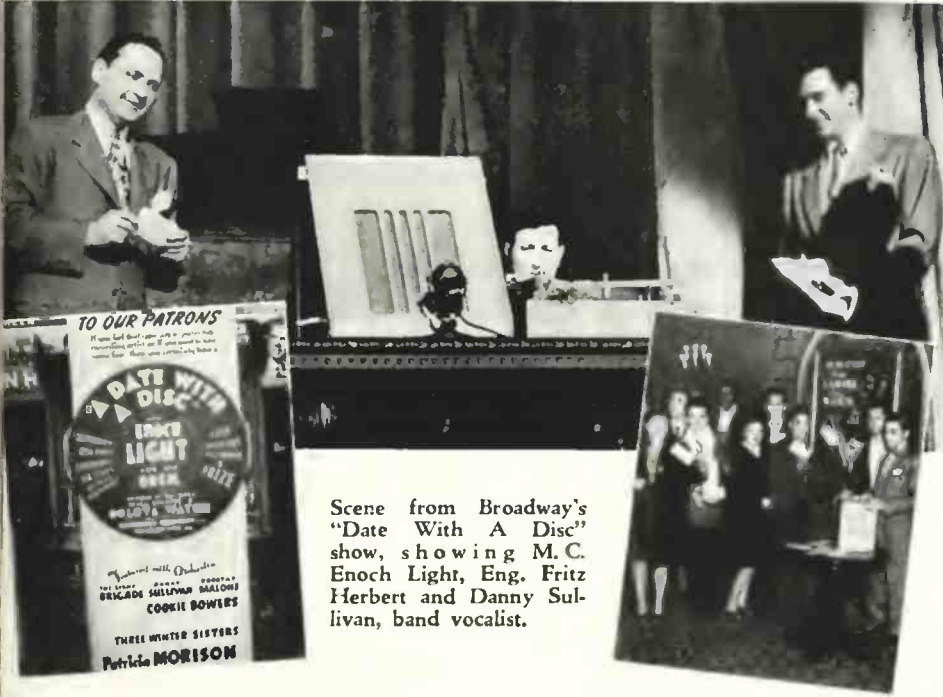


## NOVEL RECORDING SHOW—BROADWAY HIT!



Scene from Broadway's "Date With A Disc" show, showing M.C. Enoch Light, Eng. Fritz Herbert and Danny Sullivan, band vocalist.

### Date With A Disc Packs 'Em In

"Date With A Disc, the new and different audience-participation show, now appearing at the Loew's State Theatre in New York, will uncover the Crosby, Sinatra, Shore and McDonald of tomorrow," says genial, music master Enoch Light, creator of the disc show that promises to keep Broadway "recording conscious" for many months to come. "Not only does *Date With A Disc* tickle your funny bone but it offers a real opportunity for the young fellow or girl with talent," Enoch relates.

#### Hit From The Start

*Date With A Disc* was first introduced to the public in the Bowman Room of New York's fashionable Biltmore in December 1944. It was received with such great enthusiasm that maestro Light decided to take it along with the band to test its appeal in Philadelphia, Providence and other eastern cities. It was the same, everywhere. *Date With A Disc* was a hit! And today, one year later, *Date With A Disc* is "in solid" with the Light musical aggregation. As the boys in the band put it: "Let there be Light and there is *Date With A Disc*."

#### Mutual May Air Show

Soon it is hoped that *Date With A Disc* will be aired for the first time over WOR, New York's Mutual outlet. If it is, radio listeners are in for a real listening treat and will no doubt make *Date With A Disc* a "must" on their radio schedule.

As explained by Mr. Light, *Date With A Disc* is not a quiz show, but, it presents the same all-out appeal as the toughest sixty-four dollar question. The old familiar "no coaching from the audience, please," "isn't heard. Principally, because it isn't needed. In this game you're strictly on your own!

#### Contestants Drawn From Audience

The contestants for *Date With A Disc* are chosen from applications previously filled-out by the individual upon entering the theatre. The application

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LEFT—Loew's State Theatre poster. RIGHT—Photo of applicants signing-up for show.

## WOR Recording Studios—Second to None

New York's Mutual Outlet Handling Tremendous Recording Load

Taking their place as one of the major organizations in the business, the WOR Recording Studios are now doing a large percent of all commercial recording in the New York area. Located on the 3th floor of 1440 Broadway, the WOR Recording Studios facilities are used by business concerns from as far west as Chicago. Over 50 percent of the studios' work is handling commercial transcriptions for most all of the major advertising agencies in New York City.

#### Program Popularity Checked

The WOR Recording Studios also maintain a reference recording room for the purpose of making air checks for advertising agencies. One third of the work of the reference recording room consists of making discs for rebroadcast—for WOR as well as for other stations in New York City.

"The Sealed Book," syndicated radio program series produced by WOR's Commercial Program Sales division, is recorded at the 1440 Broadway studios for transcription use all over the United

States as well as in Canada and Hawaii.

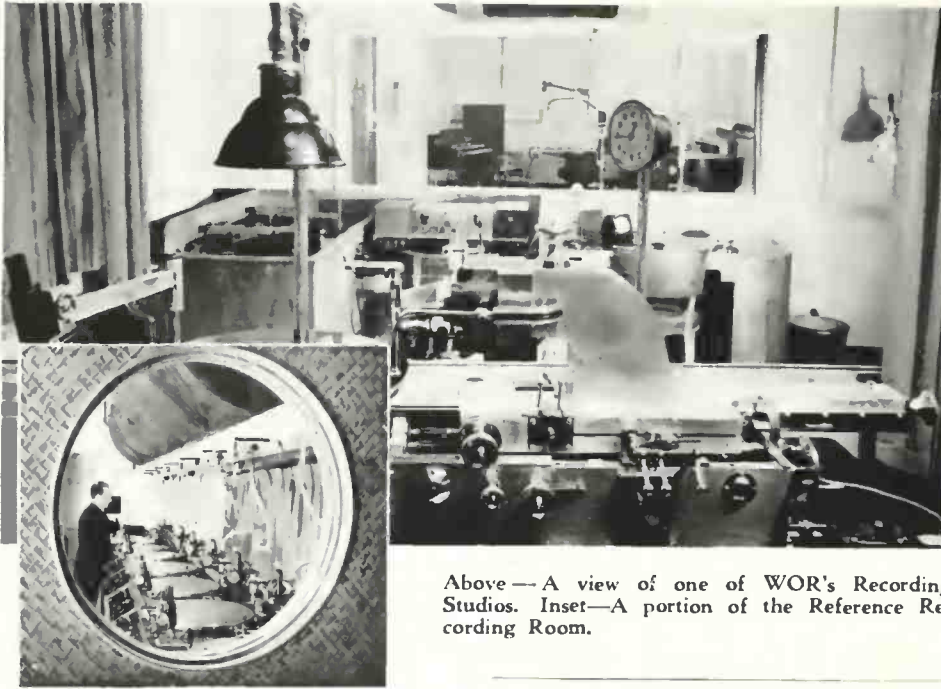
Package shows, information and industrial series, propaganda messages and programs for governments in exile during the war, commercial transcriptions, special sound effects records—all have been recorded in the WOR studios.

#### Best Equipment Available

The WOR Recording Studios, which were opened in June, 1942, represent the latest word in recording facilities. The studios are modern in design and offer the latest in acoustical properties, lighting installations and recording equipment. The entire division is air-conditioned providing favorable working conditions regardless of outside temperature, and assuring uniformity of recording equipment operation.

The studios were designed under the supervision of sound control experts. The walls are built with obtuse angles which control reverberation and help eliminate sound reflections without the loss of desirable brilliance so necessary

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Above—A view of one of WOR's Recording Studios. Inset—A portion of the Reference Recording Room.

## WOR Recording Studio

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to the production of high fidelity recordings.

The control rooms have specially designed Holophane lighting installations providing the ultimate in visual aid; the vision panels are set at angles which reduce glare, and each control room is equipped with a three-way talk-back microphone.

The recording machines themselves are the finest available—Scully Recording Lathes. Two of these are located in each of the two recording rooms; immediately adjacent to the control rooms of the studios. They are so arranged that a vision panel enables the recording engineer to look directly into the studio.

### Eighteen Channels

The studios have eighteen channels available at all times; twelve of these are located in the reference recording room. These channels are chiefly used for recording programs "off the line" or "off the air." All eighteen channels are quickly interchangeable.

### Re-Recording Equipment Set Apart

The re-recording equipment is installed in a specially designed and acoustically treated room which is isolated from the rest of the studios. The equipment consists of four dual speed, constant velocity, turntables and reproduction is achieved through the use of four high fidelity lateral-vertical reproducers.

For master re-recording a special

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## What!! 1:30 A. M.

**The Scene:** The offices of the recording studios of PHOTO & SOUND, INC., San Francisco, Calif. John Wolfe, manager of the recording division, is at his desk.

**The Time:** Around 6:30 in the evening a day or so after Pearl Harbor.

The telephone rings, and a voice says, "This is the COI. We'd like to make a recording at 1:30 A. M. Can you handle it?" Wolfe, at first a little annoyed at what appears to be a practical joke, explodes, "What!! 1:30 A. M.! Who's trying to kid who? Whoever heard of making a recording at 1:30 in the morning! Our technicians have all gone home!" The reply comes quickly, "I assure you, nobody's kidding anybody. I am speaking for the Coordinator of Information, and it is absolutely essential that we make a highly confidential recording tonight. Can you do it?"

And so, in the dead of night, with the representative of a government agency so new few people had heard of it, with a school teacher, and two Japanese students from the University of California as talent, and with the manager of the recording division at the cutting lathe, PHOTO & SOUND, INC., made the first transcription to be used in our short-wave propaganda battle with the Japanese Empire. This was the first of a long line of transcriptions prepared for use by the COI, later to become the Office of War Information. During the ensuing year, the OWI utilized Photo & Sound's recording studios to the hilt. Twenty to 24-hour days were nothing

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## Hearing Is Believing

### Discs Aid Voice Coach

"To point out the shortcomings of a singer is one thing, but to convince him of those shortcomings is another," says Kenneth Hieber, New York voice coach and accompanist. "To tell a student that his diction is weak or that there are "wobbles" in his voice isn't easy, because the average student must have his voice recorded and played back to him before he fully realizes the importance and seriousness of his mistakes. One play-back does the work of many hapless hours of lecture," Mr. Hieber relates.

### Juilliard Graduate

At present, Mr. Hieber, who attended the Longy School of Music and has been graduated from the Juilliard Institute of Musical Art, occupies a modest little studio in Greenwich Village where he tutors fourteen anxious and hopeful singers.

### Busy Week

Aside from his studio work, Mr. Hieber spends two days of every week with his students at the world renown Juilliard School, serving as piano accompanist to faculty member Evan Evans, well-known Gotham voice teacher; and one evening, Monday, with one of his proteges in the forty-third street recording studios of G. Schirmer.



Mr. Hieber prepares Mary Agnes Davis for her March 23 Town Hall concert.

### Errors Isolated In Play-Back

During these Monday evening appointments, for which the student has prepared several selections that will, in most cases, be presented in a forthcoming examination or public appearance, four to six sides are cut and played back. The student is counseled after each play-back and the merits of the recording are discussed in length before the next disc is cut. In this way, the student may concentrate on weaknesses in diction, individual vocal problems (wobbles, lack of line, lack of sufficient color), or lack of rhythmic flexibility. Also, Mr. Hieber uses the pupil's recorded performance as a measuring guide for their progress over a period of time.

After the discs have served their purpose to the individual, they are usually given to proud parents or admiring friends as souvenirs. And, confides Mr. Hieber, "they're AUDIODISCS."

## Date With A Disc

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form merely asks for the contestant's name and whether he or she will sing, yodel or give an oratory piece if called to the stage by program M. C., Enoch Light. Three applications are drawn from a ballot box and the lucky selectees are brought to the stage. They are first introduced to the audience and briefly interviewed by Light, then, program engineer Fitz Herbert signals that his equipment is ready to record the applicant's efforts. If the contestant is a singer (most of them are), the orchestra begins the introduction and the vocalist is on his own. After all three contestants have finished their performance, engineer Herbert sets up his equipment for the play-back, and the fun starts. One by one each hopeful listens intently as the disc starts on its merry way. With each revolution it is clear to see

that the anxious fellow is thinking: "that ain't me." After the play-back is completed, the audience, by applause (recorded on the applause meter), selects the winner.



In There Pitching—Elderly contestant gives forth with his "Sunday Best."

### Everyone Wins

Unlike quiz shows, all contestants win prizes. For example: the second and third place performers receive either a bottle of perfume or a handsome leather billfold. The winner: a fifth of Manhattan's best champagne. In addition, the recorded discs are given to the "also-rans" as souvenirs of their *Date With A Disc*. The winning contestant's disc is retained by a board of four judges along with those of other show winners.

As *Date With A Disc* is now being presented five times daily, to capacity audiences, each day brings five new winners to the fore. At the end of a week's engagement, thirty-five individual show winners have entered the "choice company" class and their discs are again replayed by the board of judges, headed by the well known radio personality, Martin Block, to determine "the best of the lot." This selection results in the winner receiving an elegant gold wrist watch. But, that isn't all! His or her disc will be retained for a period of three months, at the end of which the board selects the best disc recording made during that time. The

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In Braille and Talking Book Library of New York Institute For The Education Of The Blind. Robert Lovejoy, 12-year old student, is shown operating the Talking Book machine and listening through the privacy of his own ear-phones to a recorded copy of the Readers' Digest, while Jenny Lamanna, right, reads from her Braille copy, and Marie Gasperino, left, is being read to by the librarian, Miss Marjorie Schweitzer, from the regular ink-print copy.

## Talking-Book Long Step Toward Brighter Future For Blind

"The 'talking book' (educational text recorded on 16" discs) and recordings in general bring a new approach and new methods of teaching through sound," says Dr. Merle E. Frampton, Principal of the 114 year old New York Institute For The Education of the Blind, The Bronx, New York.

"With the advent of the Talking Book has come a broadening of the educational and entertainment opportunities for the blind. Although, still in its infancy with many possibilities for its perfection and use yet to be explored and developed, the Talking Book has already become a potent force in the schools and homes of the blind across the country. Second only to radio as a medium of enlightenment and recreation, the Talking Book marks a golden mile-stone on the road to greater freedom from dependence upon others; for, with a flick of a switch, its magical turntable will spin a story drawn from the literary masterpieces of history or from the current best seller now on the shelves of the corner book-store. Adding to the enjoyment of the Talking Book is its voice, a professional storyteller, often the author himself—an experience denied the ordinary reader.

"Recordings which have captured the sounds of wild life in their natural habitats contribute a realism to courses in nature study and other kindred subjects heightening their interest and effectiveness. Through the recording, the listener can be a witness to great moments of history and science and can learn first-hand of the audible attributes

of the natural wonders of the world. The wide range of possibilities for the educational and classroom use of recordings is challenging to the imagination and a stimulating subject for study and research.

"The ever-lengthening Talking Book shelves in libraries for the blind guarantee new sources of knowledge and entertainment to light and lighten the lives of the blind everywhere."

With the help of congressional appropriations, the Talking Book is recorded for the New York institute by the American Foundation For the Blind in New York City.

### As Old As Methusela Maybe?

Recording of sound is not as recent a phenomenon as most people believe. Just how old recording actually is, probably, will never be determined. However, Plato, 500 years B. C., in his "Republic" mentioned having heard recorded sound. Also, the memoirs of Luigi La Blache (1794-1858), greatest basso of all time, hinted that he had heard his own voice through recordings made many years before.

### Rock-A-Bye Baby

Working late in Columbia's forthcoming "Gilda," Rita Hayworth, glamorous screen star, hasn't had time to sing to her baby, so she's recorded lullabies for her nurse to play at the child's bed-time.



Engineer Jack Hawkins monitors a program in the main studio of Photo & Sound, pioneer San Francisco recording studio.

## What!! 1:30 A. M.!!

(Continued from Page 2)

out of the ordinary, and for a time, 120 sides a day were being turned out. Nearly all of this was prepared for short-wave transmission to the Orient—in dozens of languages and for hundreds of different purposes.

When the Office of War Information found it feasible to go into recording for itself, its program at Photo & Sound was curtailed, but other recording, associated with the war effort, continued to consume much of the available studio time—transcriptions for the Army, for the Navy, and for the training films being produced by the Film Production Division of the company. As the war effort has tapered off, more and more time has been available for peacetime effort—agency transcriptions for broadcast purposes, personal recordings, and commercial recordings for public release. Now that the war is over, Mr. Wolfe looks forward to a greatly expanded program along these lines.

The recording division takes a justifiable pride in its record of past accomplishments, and looks forward to a bright future. With a staff of topnotch technicians, and the latest in modern recording equipment plus the unfailing quality of AUDIODISCS, which are used exclusively, it is in position to handle everything from, "Hello, mama, this is Joey. I'll be home for Christmas" to symphony recordings or the many-sided problems of sound effects, narration and dialogue arising in motion picture productions.

## WOR Recording Studio

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studio has been built containing two Scully recording lathes. The studio includes an audio control console with vertical and lateral reproducing channels with associated equalizing systems.

One of the most important factors in present day recording practice is the blank disc itself. In WOR'S studios these discs are kept in specially constructed cabinets until required for use. The temperature is kept constant, thus insuring a uniform cutting medium at all times. Henry B. Lockwood manages the WOR Recording Studios.

## Date With A Disc

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winner is awarded a contract with Guild Records. Results of the pressing may mean the start of a brilliant career for the lucky boy or girl. Only recently, Miss Dorothy Malone of Collingswood, New Jersey, was adjudged the best performer heard during the previous three month period and was given a contract as featured vocalist with Mr. Light's orchestra.

AUDIODISCS are used exclusively in the presentation of *Date With A Disc*, and Mr. Light advises, "they never let us down."



## There Is An Audiointerdisc And An Audiointerpoint For Every Recording Need

AUDIODISCS have all of the features essential to high fidelity recording. A superior lacquer is applied by a unique process that gives a flawless surface. In cutting, the thread throws well and there is no static. In playback, whether of once or in the future, there is low surface noise. Their playback life is unequaled. There are six types of AUDIODISCS:

**RED LABEL** tops all accepted quality standards for professional use. Double-sided in 6 1/2", 8", 10", 12" and 16" diameters.

**SINGLE FACE RED LABEL** brings new economy to applications requiring but one side. 12" and 16" diameters.

**YELLOW LABEL**, Double-sided blanks of uniform quality and "wide latitude." Extra-fine adjustments unnecessary. Sizes as Red Label.

All AUDIODISCS are manufactured on an aluminum base—and glass base too, except for the 6 1/2" and Blue Label type.

**REFERENCE** permits extreme economy in test-cuts, filing and reference recordings. Double-sided in 10", 12" and 16" diameters.

**MASTERS** for choice copies (pressings) offer electroplating. Double or single face in 12", 13 1/2", and 17 1/2" diameters.

**BLUE LABEL** best discs of low cost. Thin aluminum base, some recording lacquer as professional AUDIODISCS. 6 1/2", 8" and 10".



### AUDIOPPOINTS

Audiointerpoints, made by skilled craftsmen, are available in three types of recording styli and three types of playback points. Cutting and playback points are matched to give finest performance.

### RECORDING POINTS

**SAPPHIRE NO. 14**, for professional, designed to give proper thread throw. No finer made.

**STELLITE NO. 34**, professional type. Cuts quiet, shiny groove for several hours.

**DIAMOND-LAPPED STEEL NO. 30**, cuts a fine, quiet groove, gives from 15 to 30 minutes actual recording time.

### PLAYBACK POINTS

**SAPPHIRE NO. 113**, finest obtainable. Complete fidelity and minimum disc wear.

**BENT SHANK NO. 134**, for heavy pickups.

**STRAIGHT SHANK STEEL NO. 151**, for light pickups.

Audio's resharpening and repolishing services give real economy in the use of AUDIOPPOINTS, Nos. 14, 34 and 113. Consult your local dealer.

AUDIO DEVICES, INC., 444 MADISON AVE., N. Y. C.



they speak for themselves **audiointerdiscs**