

AUDIO TO AGAIN SPONSOR SCRIPT AWARDS

This Year's Success Prompts Decision To Back '49 Contest

All Senior High School Students In U. S.*-Canada Eligible To Win Many Cash Prizes in Writing Competition

For the second straight year, Audio Devices, Inc. will sponsor the Radio Script Classification in SCHOLASTIC MAGAZINES' 1949 "Scholastic Writing Awards", (See Page 4 for Contest Rules and List of Awards).

Formal announcement of Audio Devices' continued sponsorship will be made at the School Broadcasting Conference in Chicago early this month.

One of the outstanding attractions of the school term for the past twenty-six years, the "Scholastic Writing Awards" is one of five programs in the annual "Scholastic Awards", conducted by the New York publishing firm. The "Awards" are open to all students regularly enrolled in U. S. (*its possessions) and Canadian senior high schools.

Radio Script Writing, the classification in which Audio Devices took part for the first time in the 1948 Competition, is one of the newest classifications in the "Scholastic Writing Awards", and, judging from entries received in the contest just ended, one of the most successful. All told some 500 scripts by student writers from forty-eight states, many of whom plan to make script writing their careers, were submitted to SCHOLASTIC MAGAZINES' contest headquarters.

Many of the '48 prize winning scripts were broadcast in various sections of the country and a number of them are being published by Audio Devices in a booklet called "Audioscripts-1948". This booklet is now available for both school and general use. Price is \$1.00 list—60¢ to schools. Copies may be obtained by writing Audio Devices, Inc., 444 Madison Ave., New York 22, N. Y.

As in the 1948 Contest, Radio Script Writing will be divided into three classifications — Original Radio Drama, Radio Drama Adaptation and General Radio Script. The AER (Association for Education by Radio) will again closely cooperate in the running of these and all contests in the radio script division.

Regional contests will also again be
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Brunell Harvey (left), Manager of the Baylor University campus radio station KIYS, and Chief Announcer Dick Lewis check a recently recorded disc in the Texas school's studios.

Acting-Announcing-Writing-Management, etc. All Included in Baylor U.'s Radio Itinerary

By Edgar G. Will, Jr., Radio Department
BAYLOR UNIVERSITY
Waco, Texas

The Radio Department at Baylor University, while comparatively young, has grown tremendously in size and prestige during the past four years of its existence. Under the skillful guidance of Professor

John W. Bachman, the department not only produces programs for stations throughout Texas, but also has established a campus "wired-wireless" station which is operated by the students on the Baylor campus.

At the request of the Baylor Hospital in Dallas, the department is preparing promotion scripts to be aired, and is considering making film strips for use in teaching. Recently, the offer came to produce a series of programs in Spanish for use over the National Network of Mexico, in an effort to strengthen the cultural understanding between Texas and Mexico. In all of this work recordings play an important part.

The Radio Department has approxi-
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In Next Month's Issue..

Outstanding Feature
Article on Columbia's
Long-Playing Record

In the November issue of Audio Record, we will feature an outstanding article by one of Columbia Record's top engineers on their new long-playing micro-groove disc. You won't want to miss this account of one of the most revolutionary developments in the history of sound recording. All the facts surrounding the advent of the new 33 1/3 rpm recording system which cuts up to 300 grooves per inch. Be sure and watch for it!

audio record

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Hold-the-Line Price Policy Announced by Audio Devices

According to a statement recently released by William C. Speed, President of Audio Devices, the increased cost of aluminum, which went into effect on September 1st, will not result in higher prices for Audiodiscs.

"We shall make every effort," Mr. Speed related, "to absorb this new aluminum price raise, and thus continue our prices at the present level. Our calculations indicate that with some improved efficiency, now under way, and continued large volume production, we shall be successful in this hold-the-price effort."

In their ten year history, Audio Devices found it necessary to raise prices only once and that was in January, 1947 when, after years of increasing labor and material costs, the price of aluminum shot up 50%. But even then their average increase in disc prices was only 32%.

Radio at Baylor University

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ately 275 students taking courses at this time — courses in radio Acting, Announcing, radio Writing, Production, and Management.

In the Announcing classes — recordings are made at the beginning and end of the quarter, and wire recordings are used throughout the term to aid the students in developing a professional quality in their work. Discs are used for auditions if these are desired by the students for professional use, and for this work 12" Audiodiscs are used.

In radio Acting — audition discs are cut only at the end of the course, although portions of dramatic productions are recorded both on disc and wire throughout the term. The students grasp the finer points of radio acting by actually hearing themselves and others in a program. Also, the great dramas of the networks are recorded off the air and used as illustrations throughout the course. For this work the 16" Audiodisc is employed, at 33 1/3 rpm. (The quality and fineness of Audiodiscs make them ideal for this work. These professional programs are also played to Survey classes as representative of the types of programs on the air today).

In radio Production — recordings are used to bring out and point up the fine art of producing a smooth, logically connected program, and both student and pro-

fessional programs are recorded for illustration.

While the Radio and Speech Departments are separate at Baylor, there is close cooperation and the students in beginning speech courses cut records at the beginning and end of the term, as well as those students who are in the higher interpretative classes. These discs are helpful in judging the progress made by the individual students during the term. We also record special discs for speech correction work carried on by the Speech department. At the present time the Department of Drama is not using instantaneous recordings extensively.

Outside of study and interpretation, the largest and most important use of discs is for program presentation. Baylor University does one of the series of the Texas Adult School of the Air known as "Have You Heard." These programs (musical in nature) are recorded in our studios and sent to the Texas State Network for broadcast throughout the State. Each week the School of Music cooperates with the Radio Department in presenting the finest talent for these programs.

Frequently we are asked to record special programs for the School of Music or other groups on campus. Many of the finest symphonies, musical artists, and choral groups have been reproduced on Audiodiscs at Baylor. Each Christmas the Radio Department records Handel's "Messiah" performed by the Baylor Symphony, All-University Chorus and organ, which program is broadcast and re-broadcast by "ET" throughout the state. Recently, when the same orchestra and chorus presented the first Southwest performance of the "Coronation Te Deum" by Vaughn Williams, written for the coronation of George the 6th, of England, a recording was made at both 78 rpm and 33 1/3 rpm in order that copies could be made for regular phonographs. These two last recordings were used in our regional broadcasting, inasmuch as stations in Corpus Christi, Dallas, and Waco all used them.

At Baylor University the National Radio Honorary Fraternity Alpha Epsilon Rho has a chapter which presents a half hour drama weekly over the campus radio station KIYS. These dramas are recorded and exchanged with other student stations in distant universities.

A third type of use for recordings at Baylor is the purely "reference recording" — a famous speech (as in the case of President Truman speaking at Baylor a year ago in April) or the President of Harvard speaking on Atomic Power, or perhaps the Chapel presentation of the Poet-Laureate of Texas. For these occasions and many others, recordings by disc are invaluable. Due to the high percentage of music recordings, the quality of discs must be of the finest, and we have for some time used Audiodiscs for this work.



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

OVERCOMING HUMIDITY EFFECTS

One of the most serious problems faced by the recording disc industry, since the first lacquer coated disc was produced, is well summed up in the trite old saying — "It isn't the heat, it's the humidity."

For humid conditions in the factories have frequently held up production during the summer months. It is also true that a disc which has absorbed too much moisture would make a poor recording. The noise level would increase progressively while recording and the cut would get greyer and greyer. In fact, noise level increase of as much as 30 db has been observed — solely due to excessively humid conditions. If the cutting stylus were lifted and cleaned and the cut restarted, it would begin as quiet as originally, then grey up again. This problem, in varying degrees, has affected the entire lacquer disc industry.

Air conditioning disc factories would naturally seem the answer. But this does not help during transportation and storage under adverse conditions. It is not usually realized that water vapor will even pass through most "waterproof" materials. Moisture absorbed during the summer can produce bad effects months later, for it is released much more slowly than it is absorbed. At the same time, it should be remembered that a "summer formula" of less good qualities is valueless, for discs bought in summer may be used in fall or winter, when no excuses for poor performance would be accepted.

In view of all this, the most logical solution was to formulate a recording lacquer which was basically the same as before, but in which the effect of moisture was minimized. It was necessary to avoid the use of materials of unknown history and doubtful stability.

In doing this, our chemical formulator had a number of tools available. He had a large weather room in which discs could be stored and recorded. The humidity and temperature controls of this room could be set to maintain 90°F., 90% relative hu-



C. J. LeBel

midity — holding the worst summer conditions 24 hours a day.

He had data on the previous performance in the field. As we have used serial numbers since the start of production in 1939, this made available an immense stockpile of information. In fact, we are now, more than ever, convinced that it is impossible to run a good system of quality control without such serial numbering.

The first step was the substitution of materials in the same family as the material being replaced. Some changes were suggested on chemical grounds: replacement of short chain by long, for example. Each change involved several tests, for sometimes the proportion had to be changed at the same time. There was also some study of purer grades of material. This is an exceedingly complex subject, because tests for organic impurities are specific in nature, and you need to know what you are looking for before you start. Ordinary measurements of physical properties, such as specific gravity, refractive index, etc., are not apt to be very informative when the impurity is present to the extent of only .1%. Spectrophotometric methods are useful only under certain limited conditions.

The next step was the substitution of material taken from other groups listed in our previous studies as having good stability. Our biggest improvement, the one which finally brought success to the research, came from one such change.

It was found necessary to test each proposed ingredient as a part of the complete formula — no short cuts were possible. This complicated the testing procedure, for when say 15 out of 20 ingredients have varying degrees of moisture sensitivity, a change in one will effect an improvement which is hard to detect. When we had narrowed the work down to 3 sensitive ingredients, the work proceeded very rapidly, so that as the spring of 1948 approached we knew we had a lacquer of superior reliability.

Countless tests in our "weather room" show that the improved AUDIODISC is remarkably resistant to moisture absorption. Discs subjected to a temperature of 90° at 80 to 90% humidity for many weeks show no increase in noise level while recording. Ordinary discs, under the same conditions, show a noise level increase of from 15 to 25 db.

Perhaps the best proof of the value of this long research program has come in the summer just concluded — one of the most humid on record. For the first time in many years our factory and customers were able to run with no interruptions from the weather, with a product which recorded as well on the hottest and dampest day as it would have on a crisp fall or winter day.



A typical studio scene during a recording session of the American Cancer Society's educational series "It Can Happen to You". The place: ABC's recording studios in New York.

ACS's Use of Recordings in Fighting Dread Disease Told

Society's Radio Head Praises Discs

The American Cancer Society's use of transcriptions in furthering the fight against one of the world's most dread diseases is divided into two categories: 1. Educational—a year-round activity and 2. Fund Raising — during the month of April which is their campaign month.

The Society's first educational project in 1948 was the "It Can Happen To You" series. This series of recordings, which received a special award at the Ohio State University's Institute for Education by Radio, was presented on approximately five hundred stations across the country.

The ACS's second educational series of half-hour programs "That These May Live" was released in May and indications are that these programs too have been and are being presented on many, many stations throughout the nation.

In July 1947 and again this past June the Society released for direct distribution to all radio stations in the U. S. a platter on which there were twelve one-minute announcements and six fifteen-second and six twenty-second station break announcements plugging one of their free booklets on cancer. As to the effectiveness of these recorded messages, ACS reports show that they averaged 20,000 requests per month on the first disc with literally a nationwide pick-up.

During the Society's campaign month, four double-face recordings were distributed to every AM and FM station in the country. These discs included the recorded appeals of famous movie and radio per-

sonalities, three five-minute musical programs by top name bands, two dramatic fifteen-minute programs explaining the status of cancer research as well as an explanation of the Society's educational work and an interview type program featuring Hollywood stars Joseph Cotton and Irene Dunne. This last disc was produced in such a manner that local announcers could interview the Hollywood star, bringing "national glamor" right down to the local level. More than 1200 stations used some or all of the four discs during the campaign.

When asked how important a role recordings played in his organization's work, Walter King, Director of Radio in the Society's Publicity Department, commented: "I feel that they not only maintain a uniformity of production levels but perhaps more important, they make it possible for us to service radio stations with cancer broadcast material in a manner which makes it usable with the least effort and assures availability for repeat use."

All American Cancer Society recordings were recorded by the American Broadcasting Company, Recording Division, in New York.

Audiodisc Chip-Chaser Well Received

In the June-July issue of the "Audio Record", Audio Devices announced that their AUDIODISC CHIP-CHASER, a simple device for thread removal, was again on the market. This announcement was well received by recordists, not only from the large number of orders received, but from the favorable comments on the part of some of the users. As the head of one recording studio wrote us: "We have one of your CHIP-CHASERS. It works like a charm and allows the operator much more freedom from nervous strain. I no longer fear ulcers."



Frederick C. Packard

Recorder of Poetry

Professor Frederick C. Packard, associate professor of public speaking at Harvard University, is an avid recording enthusiast but, unlike most of his fellow recordists, his specialty is, of all things, poetry.

Yes, Professor Packard began his unusual hobby of collecting, for posterity, the voices of contemporary poets, reading their own verse, some 15 years ago. The noted British-American poet, T. S. Eliot, reading "Gerontion" and "The Hollow Men" got Frederick Packard started on his way and he has been going strong ever since.

Throughout the years, Professor Packard's hobby grew, and under the name of the Harvard Vocarium — a place where voices are kept and listened to — was set up as a library collection of poetry for student use. Today it is the largest single source of records of poets reading their own poetry in the world.

And now, probably as a memento of his 15th anniversary of recording outstanding poets, Professor Packard has once again recorded some of the works of T. S. Eliot. The new discs, which will include among others "Journey of the Magi," "A Song for Simeon" and "Fragment of an Agon," will even be available to the public in limited quantity.

Packard's collection, which was established, because, as he puts it, "poetry should be listened to", includes poets such as W. H. Auden, Stephen Spender and many famed Harvard names, including Charles Townsend Copland, better known as "Copey" reading from the Bible; Bliss Perry, noted Emerson and Thackeray authority, and Robert Hillyer.

The Harvard professor believes that the collection, which also contains many famed prose writers, has a great future in the educational world, particularly in the field of English. (Editor's Note:— Professor Packard advises that Audiodiscs have been used exclusively ever since the Harvard Vocarium has been in existence.)

Audio To Again Sponsor Scholastic Script Contest

(Continued from Page 1)

staged throughout the country, and as we go to press many leading radio stations and newspapers have already volunteered to sponsor local contests in their areas.

All entries in the 1949 National competition, to be judged by famous professional radio writers, must be in on or before midnight March 4, 1949. (Where regional Writing Awards are held, work must be submitted to meet their earlier deadlines). Winners in the three classifications outlined above will be announced in May, 1949. Shortly before this announcement, however, school principals will receive notification, as well as the cash awards for presentation to their winning students.

Rules and regulations governing the contests and a list of awards follow:

Rules and Instructions

1. All students in grades 10, 11 and 12 in any public, private, or parochial high school in the U. S., its possessions, and Canada are eligible. They may enter any or all three of the classifications.

2. No radio script will be considered for the Awards if it has been entered in any other national competition.

3. Each script must contain a separate full-page sheet on the front; on this sheet should be written the following information:

- Entrant's name, home address (street number, city, state).
- Entrant's school and its address.
- Name of entrant's teacher.
- Name of entrant's principal.
- Age of entrant on March 4, 1949.
- Entrant's grade.
- Classification of entry (Original Radio Drama — Radio Drama Adaptation — General Radio Script).
- Entrant's signature.
- Signature of entrant's teacher.

4. All scripts must follow standard radio script form. Maximum length: 3,500 words. Shorter scripts preferred.

5. Scripts in any one of the three classifications must be written in accordance with the following:

- Original Radio Drama* — Must be an original treatment.
- Radio Drama Adaptation* — Scripts based on published material; fiction, biographies, history. Accompany script with source facts; title, author, publisher. Where possible, use non-copy-right sources.
- General Radio Script* — May be interviews, dialogues, news, sports, variety programs, continuity for music, etc. Any form except drama.

6. Although students are free to enter

the Competition individually, it is recommended that work be included in the group sent by a teacher after preliminary eliminations at the school.

7. Scripts should be typed or written legibly in ink, on one side only of paper 8½" x 11". Pages should be numbered.

8. Entries may be sent at any time during the school year up to the closing date, March 4, 1949. Mail direct to Scholastic Writing Awards, 7 East 12th Street, New York, N. Y.

9. Scripts MUST be mailed flat (not folded or rolled) at the first class postage rate of 3½ an ounce.

10. The decisions of the judges and of the editors of Scholastic Magazines are final.

11. All scripts receiving national awards become the property of Scholastic Corporation, and no other use of them may be made without written permission.

12. No scripts will be returned. (Students should keep carbon copies of their entries.)

Awards

Students

- 1st. Prize (in each classification) — \$25.00
- 2nd. Prize (in each classification) — \$15.00
- 3rd. Prize (in each classification) — \$10.00
- 4th. Prize (in each classification) — \$ 5.00

(There will be five 4th Prizes in each classification.)

Teachers

Teachers of students winning first place in each classification — 25 Audiodiscs, 3 Sapphire Recording Audiopoints, 3 Sapphire Playback Audiopoints.

Supplementary Award

For each script submitted found suitable for publication in booklet form — \$10.00. (Short scripts of skits 200-900 words — maximum playing time 6 mins. — that other school groups can produce are especially welcome.)



Sounds (Recorded) In The Night

Just to make positively sure that all sounds on the RIP LAWSON, ADVENTURER! recorded show are authentic, producer James Allen (throwing hand cue in background) of Soundscript Productions, Hollywood, takes his cast right out into the street for a busy street sequence on one of the programs. The sound man though on this show must be quick with the records for jet-propelled planes, atomic bombs and many other scientific gadgets are all integral parts of the popular recorded juvenile thriller.