



Transcribed For Broadcasting

By J. Allen Brown

Assistant Director, Broadcast Advertising
NATIONAL ASS'N. OF BROADCASTERS

The radio industry did itself proud through its many contributions in behalf of the national war effort. All transmitters in the country (some 900 stations) broadcast dramatic war stories of

American heroes. The civilian's role in the war was told, and every member of the family was encouraged to buy War Bonds to the tune of hundreds of millions of dollars.

The Treasury Department's transcribed programs proved of inestimable assistance in the

bond campaign. In fact, the success of this gigantic program hinged in large measure on the medium of recording. The Treasury programs were of superb quality; indeed, the best the industry had to offer in direction, talent and reproduction. And they were heard not only on the nation's most powerful stations but also—owing to the fact that they were transcribed—on the hundreds of small outlets which are so important in their respective areas.

In the field of special events and news coverage, recording facilities have made it possible for all stations to broadcast the most imaginative and colorful work of the world's greatest radio reporters.

The networks have recorded some of their memorable broadcasts so that affiliates might present them again, and in order that they might be made available to local clubs and institutions.

During the war, Edward R. Murrow, then chief of CBS World News Bureau in London, did an eye-witness report of a bombing mission over enemy territory. This spectacular broadcast was recorded from the network by CBS and shipped to affiliates. Under the title "Unorchestrated Hell", it was given repeat performances on many stations. In addition,

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J. Allen Brown



The Hindenburg Disaster. At Lakehurst, New Jersey, May 6, 1937, the giant German dirigible Hindenburg exploded killing thirty-six persons. On the spot, describing the most tragic accident in commercial aviation's history, was a horror-stricken, half-crying radio announcer, sent from a Chicago station to record the landing of the huge ship. These recordings, broadcast later, shocked a spell-bound nation.

Veterans Administration's Recorded Series Features Outstanding Network Performers

Almost six hundred radio stations throughout the United States have booked the Veterans Administration's top-flight network talent transcribed series "Here's to Veterans."

Just A Dud

One day during the late president's administration, a large mysterious package arrived at the White House. X-rays by government agents disclosed a solid black mass interwoven with wires. Baffled by this mystery parcel, the agents took their problem bundle to an isolated spot in the country—dug themselves a protective foxhole—tied a rope around the package—suspended it from the branch of a tree and cautiously pulled the other end of the rope. Nothing happened. Only a deep "thud". The package, it was found, contained nothing more than 10 or 12 recorded discs—speeches of Winston Churchill. The Prime Minister had sent them as a gift to F.D.R.

"I Guard F. D. R."—Sat. Evening Post

Thirteen of the major web shows co-operated in the production of the series, making special recordings featuring information of vital concern to the nation's ex-servicemen and women.

Programs in the series are: Hit Parade, Waltz Time, Kollege of Musical Knowledge, Stairway to the Stars, Hildegard, Supper Club, Great Moments in Music, Kate Smith, Highways in Melody, Danny Kaye, Saturday Night Serenade, Frank Sinatra and Fred Waring.

The Veterans Administration, producers of the series, worked in cooperation with the Advertising Council. The series was made under the direction of Jos. L. Brechner, radio service director for the VA, and Chas. E. Dillon, who supervised the national coordination of the series preparation.

Don Weiss, VA radio chief in New
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"Victorious Living"—outstanding religious educational program, featuring the dramatic narration of the Rev. E. Jerry Walker (at microphone), being recorded in the Chicago studios of the World Broadcasting System. Howard Petersen lends effective background music at the organ.

ICRE Transcribed Program Heard Over 164 Stations

FCC Praises Educational Recordings

The International Council of Religious Education and its forty constituent Protestant denominations have found the electrical transcription the answer to a long-vexing problem. Realizing that "a pulpit, a minister and a microphone" do not constitute effective religious broadcasting, the ICRE sought ways and means to serve individual communities with professional-quality religious programs on a minimum budget. The answer was found in a transcribed series "Victorious Living" now nearing completion of its second year on the air with 164 outlets.

The series features the dramatic narration of the Rev. E. Jerry Walker, trained commercial radio man, the effective organ background of Howard Petersen, occasional additional talent and sound effects. The series is produced by Bev Dean, Manager of International Radio Productions, in the studios of World Broadcasting System of Chicago.

The program content revolves around true life stories in which religion is seen at work. The series was cited to Congress with praise by the FCC and was given an award by the Ohio State Institute for Education by Radio.

Realizing that the average local interdenominational group is unable to af-

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Tom Harmon Spurns "Live" Offers for Recorded Show

Football-Movie Commitments Practicality of Discs Decides Issue

Tom Harmon, former Michigan football great and winner of every important pigskin award including the Heisman and Robert W. Maxwell Trophies, is currently being heard over many stations on a new recorded football series titled "Here Comes Harmon".



Tom Harmon, ex-Michigan football star and Vick Knight well known radio producer. Harmon's recorded football forecasts are heard weekly over many stations throughout the country.

Produced and transcribed by Vick Knight, outstanding producer of many "live" and recorded radio shows, and Criterion Radio Features, Chicago, the "Here Comes Harmon" stanza features the ex-Wolverine star's gridiron predictions of all important games in the country each Saturday. During the 1945 season, Harmon scored 87.5% correctly in his prognostications. His Bowl game

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a digest was published in booklet form.

George Hicks, ABC war correspondent, covered another of the war's most exciting stories by means of recording. Stationed on an Allied warship, his recorded description of enemy planes attacking the ship in the English Channel during the Normandy invasion was an outstanding news story, and was made a "pool" broadcast for all networks, and recorded for public sale throughout the country.

During the early part of the war, the Mutual Broadcasting System gave spot news every 30 minutes in which recording facilities played a major part for broadcasting and re-broadcasting big news events.

A decade ago, one of the biggest news stories of its day was the explosion of the German Zeppelin Hindenburg as it approached its New Jersey mooring station after an Atlantic crossing. The passengers were caught like insects on burning fly paper. Many of them somehow extricated themselves and jumped to serious injury or death on the ground below. All this was described by the horror-stricken, half-crying radio announcer, as recording machines caught every sound and reverberation. These recordings, broadcast later, shocked a spell-bound nation.

Transcribing for delayed broadcasts is routine programming in radio. It is especially heavy during the summer months when time conflicts develop because of daylight savings time. The American and Mutual networks present a large number of delayed broadcasts in keeping with the various time zones.

Many stations make a regular practice of recording a network show which comes down the line at the time occupied by a permanent local program. The delayed show is presented later in the day, or perhaps the next day. Facilities for recording in the studio offer a wide range for more effective programming.

The finest talent in the world from such entertainment centers as New York and Hollywood are being made available to every station in the nation today by syndicated transcription companies. Top skills in producing, directing, acting and music, go into the creation of shows especially transcribed for broadcasting.

Perhaps the largest commercial transcription network of its time was the General Motors advertising campaign in behalf of Chevrolet some ten years ago. Over 400 large and small stations throughout the nation broadcast this series. Reports had it that no other commercial program in broadcasting history up to that time had been heard over as

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Requirements For Good Phonograph Recording

By Albert Pulley
Chief Recording Engineer
RCA VICTOR RECORD DEPT.

(This is the fourth in a series of articles by leading figures in the recording field.)

If I were asked to name the most important requirements for good phonograph recording in the order of their importance I would list them as follows:

1. Fidelity and performance of the electrical equipment used in the recording channel.

2. Perfection of mechanical equipment with respect to accuracy and constancy of speed, groove dimensions, etc.

3. Studio acoustical properties and microphone placement.

4. Ability of the recording engineer to adjust the

equipment to give the proper "balance" and other conditions necessary to accomplish a good recording.

These are the factors which are given the most consideration before a recording session takes place at the RCA Victor Recording Studios.

They are not the only element that go into the making of a technically good master phonograph record, but they are the basic considerations. If any of these factors is sub-standard, it follows that the finished product will be below par.

There is an honest difference of opinion among engineers, musicians, and music lovers as to exactly what constitutes the "perfect" recording and what bearing it has on the above requirements. This is particularly true with respect to the third requirement—studio acoustical properties and microphone placement, as they determine the "quality" of the finished record. It has long since been established that what is required by one or more acoustical engineers as a technically perfect studio may not always provide a record performance satisfactory to the greatest number of listeners. Music critics have their own ideas about what music should sound like. We can't please everyone so we think in terms of pleasing the greatest majority of people who listen to records in their homes.

To do that, we have to decide what problems must be overcome before the artist reaches the studio. We must select the proper microphones for the type of instrumental or vocal recording being



Broadcasting exercises and dances is nothing new for a radio station but to broadcast into thirty-two different physical education classes in Tacoma, Wash., public schools took some ingenuity on the part of KTBI-Tacoma. When classes in the old-time Western square dances grew so large that Bob Hagar, physical education director, could make it around to only a tenth of the schools a semester, KTBI devised a system where a "prize" dance class is selected each month and the dances to be used on the regular Wednesday morning broadcast are recorded ahead of time. Now, over 5,000 school children dance to the broadcast every week in what officials call one of the most successful school broadcast ideas ever developed.

made. We decide upon the proper microphone placement, as determined by the composition of the group making the recording. The correct choice of microphones and their proper ratio or "balance" between the several voices of the orchestra that is essential to the perfect recording.

Aside from attending to purely technical considerations, such as fidelity of the electrical components of the recording system and the perfection of the mechanical devices used, which permit of a true relation between what is heard on the monitor speaker system and the finished record, the recording engineer must be constantly alert to detect extraneous noises that will mar the quality of the finished recording.

The fourth requirement listed—"the ability of the recording engineer to adjust the equipment to give the proper musical balance and other conditions necessary to accomplish a good recording" is a vital one. In addition to adjusting the microphone pick-up for the proper "balance", the engineer must make sure that the volume range resulting amplitude of cut is within prescribed limits during the recording, in order that the record may be played on all phonographs with maximum fidelity.

If these requirements are satisfied, what is generally considered as a "perfect" recording should be obtained.

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many stations for a single sponsor. This was possible only through the medium of recording.

In the national spot field, the transcribed announcement not only conveyed its messages and sold products, but set the nation to singing the "Pepsi-Cola song", the "Chiquita Banana song" and others. In recent months millions have been educated by Chiquita not to put bananas in the refrigerator. This ingratiating one-minute singing commercial told the banana story, assisted in the "food for famine" campaign, and has now become a contender for a bright spot on the Hit Parade. Dance bands over the networks, on platter shows and in juke boxes, have the nation doing the rumba to its rhythm and singing its catchy phrases.

The memorable fireside chats and dramatic network speeches of the late President Franklin D. Roosevelt were recorded by the National Broadcasting Company and made available in albums to the government, to museums, and to various historical and educational institutions.

Radio has progressed to the position of "number one public servant", thanks in part to those events and ideas which were TRANSCRIBED FOR BROADCASTING.



Albert Pulley

ICRE Transcribed Programs

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ford big-time radio production and that network broadcasts could not afford the advantage of effective local tie-ins, the International Council of Religious Education turned to the transcription as the answer. Local ministerial groups, councils of churches and religious education are enabled to tie in their own local messages with the ET's, rented from the ICRE. The production budget is underwritten by the 40 denominations and their publishing houses. Thus through the medium of transcription, a six-a-week broadcast is possible under local sponsorship at minimum cost to the participating groups.

Harmon Spurs "Live" Show

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predictions were 100% correct.

Before signing his present recording contract, Harmon, employed by WJR-Detroit before his entrance into the service, turned down "live" network offers to do another sports feature, in favor of transcriptions, in the expectation of getting greater station representation and more time for his many other activities.

Harmon, a member of the champion Los Angeles Rams and husband of movie actress, Elyse Knox, will soon be seen in the forthcoming Monogram musical "Sweetheart of Sigma Chi". It will be his third movie appearance.



A few hours after being elected as the sixth general of The Salvation Army in charge of work in 97 countries all over the globe, Gen. Albert Orsborn (pictured above while broadcasting over the BBC chain), was broadcasting a message to the people of America over the Columbia network. His talk was recorded and is now being sent out by the Salvation Army to its officers in the field as an addition to its series stressing the Army's expanded program of aid, "Marching Forward To A Better World," N.B.C. and Mutual previously had aided the organization in its recording work.

Top Stars In VA's Series

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York, and Lou Marks of the VA's Washington staff handled the production of ten in the series—these shows originating in New York. Dean McNealy handled the production and transcription of other shows originating in Hollywood.

The series was recorded by NBC Recording. Initial arrangements with agencies and sponsors were made by Drew Dudley of the Office of Mobilization and Reconversion, and George Ludlum of the Advertising Council in New York.

Complete press brochures were sent to all stations in the country, providing press releases, promotional material and full information on the series. Stations then filled out an enclosed card, mailing it to the VA's Central Office in Washington. Within a few days the set of thirteen programs was in the hands of the stations requesting the series.

Each of the programs in the transcribed series is a "capsule" edition of the big network show making the transcription. The stars themselves, or the regular program announcers, read the helpful informational spots (two on each program) which took the place of the normal commercials. Each of the 14:30 shows end with a one-minute theme tag over which the local station announcer reads a brief message giving the address, telephone number and location of the nearest Veterans Administration office.

Production has already begun on a second series of 13 programs.

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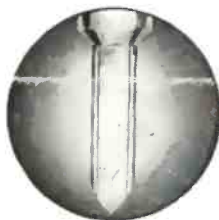
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