



## WINNERS IN SCRIPT CONTESTS ANNOUNCED

### Scholastic Magazines'—AER Name Winning Entrants In Student Script Competitions

Top Scripts By High School-College Writers "Truly Outstanding", Says Contests' Judges And Educators

Winners in SCHOLASTIC MAGAZINES' 1948 Radio Script Writing Competition (for high school students) and in the ASSOCIATION FOR EDUCATION BY RADIO's National Radio Script Contest (for college students) were recently announced by the two organizations.

Co-sponsored by Audio Devices, Inc., the two contests, both of which started last fall, uncovered many young talented writers who are almost certain to find successful careers in the radio industry. According to reports from the contests' judges, some of whom were professional radio writers, a number of the winning scripts in the various classifications were "truly outstanding" and definitely on a professional level.



N. K. Hoskins Presented Audio's AER Contest Awards

In the high school competition some 250 scripts by student writers in every state in the Union were submitted to SCHOLASTIC MAGAZINES' contest headquarters. This represented, according to William D. Boutwell of the New York publishing firm, an increase of about 150 percent over last year. Counting the scripts that were entered in the 12 regional preliminaries across the country, the total for the contest would reach nearly 400 scripts. Mr. Boutwell also remarked that the quality of scripts submitted was better than in any previous year. The SCHOLASTIC spokesman attributed this marked improvement to two things: 1. the high school radio workshop. 2. the experienced and talented instructors who set up and run these workshops.

In discussing the type of scripts received, Mr. Boutwell explained that this year they received more scripts on racial and religious (Continued on Page 2)



Pictured above are six of the winners in SCHOLASTIC MAGAZINES'-AER's Radio Script Writing Contests. The high school first place winners in the top row are (l. to r.): Sandra Wright, Endicott, N. Y.; Marcia Lebedinsky, Miami Beach, Fla. and June Livingston, New York City. In the bottom row are the winners in the Special Classification of the AER contest. They are (l. to r.): Warren B. Kuhn, first place, New York City; Elaine R. Navy, second place, New York City; and Martin P. Miller, third place, Brooklyn, N. Y.

### KDKA-Pittsburgh Promotes Net Programs With Tape Recorder-Specially Rigged Switchboard

KDKA-Pittsburgh, America's first radio station, came up with another *first* a few weeks ago — this time with a novel promotional stunt to hypo listener interest in network (NBC) programs. This newest of all radio gimmicks was the brain child of the Pittsburgh outlet's promotion department, David Lewis.

Last fall, Lewis conceived the idea of having some of the biggest names on the National web make a special recording for his station. The plan was for the recording to be played whenever the KDKA switchboard operator answered incoming calls. For example, instead of the operator answering the call by saying: "KDKA, good morning", Lewis would have a voice announce: "KDKA . . . This is Archie (Duffy's Tavern) the manager speaking. Be sure to hear me program tonight at 9. Now, just a minute please. . . ." Immediately the business-like voice of the regular telephone operator was to come on and say: "KDKA,

may I help you"?

Lewis proceeded with his idea and had such well known NBC luminaries as Perry Como, Amos 'n Andy, Jimmy Durante, Bill Stern, Al Jolson, Red Skelton, Charlie McCarthy and several other top stars make individual recordings similar to the conversation described above.

After the recordings were made, KDKA's chief Engineer T. C. Kenney, and Station Manager J. E. Baudino, a top-notch engineer himself, began their work on Lewis' project. Each record was transferred to an individual strip of magnetic tape. A tape recorder was set beside the switchboard, and the engineers devised a

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# audio record

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## Scholastic Magazines'—AER Name Script Contest Winners

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relations than on any other subject. However, he added, scripts dealing with atomic energy, rocket flights, and other modern, scientific marvels and their probable effect on humanity were quite in evidence too. Many scripts on juvenile delinquency and who-will-take-who to the Junior Prom were also received.

The college student competition, which was the first contest of this type ever conducted for the undergraduate, was also a huge success from the standpoint of entries received. According to Dr. Sherman P. Lawton of the U. of Oklahoma, who was chairman of the contest, the enthusiasm shown exceeded even his most optimistic hopes. A total of 250 entries was received in the five classifications (70 in Audio Devices' Special Classification).

The college student's script covered many subjects. And like the high school student, the college entrant showed a vivid imagination of things to come.

An unusual aspect of the AER contest was the fact that the first, second and third place winners in the Special Classification were all students in the same school (New York University) and instructed by the same professor (George D. Griffin). Mr. Griffin explained in a letter to Audio Devices that his three prize-winning students are members of NYU's advanced script writing class which is composed



George D. Griffin  
Tutored all three  
Spec. Class. Winners

of only eleven students, all of whom have done outstanding work in the past and are believed most likely to succeed as professional radio writers. This class, according to Mr. Griffin, was given the assignment to write scripts for the AER Special Classification because to him it posed a neat problem in writing a short script for a definite market.

National winners in the AER competition were announced on May 1 at a special luncheon held at the Deshler Wallick Hotel in Columbus, Ohio. The luncheon was at-

tended by more than 200 persons most of whom were in Columbus for Ohio State University's IER (Institute for Education by Radio) meeting which was held April 30 through May 3.

Representing Audio Devices at the Ohio luncheon, and to present his firm's awards to winners in the Special Classification, was Mr. N. K. Hoskins, a director and representative of Audio Devices in the Midwest. Mr. Hoskins presented the prizes for the Audio winners to Professor Griffin who came to Columbus to accept the awards in behalf of his students.

Below are a list of national winners in both contests — the title of their script — their address (or school) — the name of the winning entrant's instructor — and the awards they received.

### SCHOLASTIC MAGAZINES' Radio Script Writing Contest (High School Students)

Judges — Mr. Irve Tunick, Mr. Morton Wishengrad and the editors of SCHOLASTIC MAGAZINES.

#### Award Winners . . .

##### Original Radio Drama

FIRST PRIZE, \$25: Sandra Wright, 17, Union-Endicott High School, Endicott, N. Y. "Twinkles". Teacher: \*Mrs. Edna Finch.

SECOND PRIZE, \$15: Jo Anne Kelly, 17, DeVilbiss High School, Toledo, Ohio. "Heavenly Days". Teacher: Olive McHugh.

THIRD PRIZE, \$10: Robert Morgan, Summit (N. J.) High School. "The Sun Has Set". Teacher: Ida Herrmann.

##### Radio Drama Adaptation

FIRST PRIZE, \$25: June Livingston, 17, High School of Music and Art, N. Y. C. "Sam Small's Better Half". Teacher: \*Edward Stasheff.

SECOND PRIZE, \$15: Enid F. Karetnick, Weequahic High School, Newark, N. J. "Anything Can Happen". Teacher: Marie O'Connor.

THIRD PRIZE, \$10: Leonard Reiser, 16, Boys High School, Brooklyn, N. Y. "A Case of Circumstances". Teacher: Helen Benson.

##### Non-Drama Scripts

FIRST PRIZE, \$25: Marcia Lbedinsky, 15, The Lear School, Miami Beach, Fla. "A Letter to My Son". Teacher: \*Adele Hyrikin.

SECOND PRIZE, \$15: Edward George Tarkinson, 16, Brockton (Mass.) High



Louis Forsdale  
Judged entries in  
Spec. Class.

School. "Radio Interview with Isam Khieri". Teacher: Ruth T. Cosgrove.  
THIRD PRIZE, \$10: Jean Mahoney, Rahway (N. J.) High School. "Dodger Doings". Teacher: Anne M. O'Connell.

\* Received 25 Audiodisks, 3 Sapphire Recording Audiopoints and 3 Sapphire Playback Audiopoints for school recording purposes for having taught first place winners.

### AER

#### National Radio Script Contest (College Students)

Judges Paul Hood, Oklahoman & Times, Oklahoma City, Okla.; Robt. Stephan, Cleveland Plain Dealer, Cleveland, Ohio; Thos. D. Kenney, Prom. Mgr., Newark Evening News, Newark, N. J.; Delmar J. Brent, Writer's Talent Scout, Hollywood, Calif.; and Mr. Louis Forsdale, Instructor in Communication Skills, Teachers College, Columbia University, N. Y. C.

Class 1. Original Dramatic Script (14½ min. in length).

FIRST PRIZE, \$50: Sylvan Karchmer, Univ. of Texas.

SECOND PRIZE, \$25: William Bender, Univ. of Colorado.

Class 2. Dramatic Adaptation (29½ min. in length).

FIRST PRIZE, \$50: William Arndt, Univ. of California.

SECOND PRIZE, \$25: Bob Kampf, Newark, N. J.

Class 3. Non-dramatic Scripts for One Voice (14½ min. in length).

FIRST PRIZE, \$50: Theodore Master, Ohio State University.

SECOND PRIZE, \$25: Betty Czarlinski, Univ. of Oklahoma.

Class 4. Non-dramatic Scripts for More Than One Voice (14½ min. or 29½ min. in length).

FIRST PRIZE, \$50: Charles Hutton, Univ. of Oklahoma.

SECOND PRIZE, \$25: Jenan Walthour, Ohio State University.

Special Class. Scripts Suitable for Home or School Recording (optional length).

FIRST PRIZE, \$100: Warren B. Kuhn, New York, N. Y. Instructor: \*George Griffin. "Eagle From Richmond".

SECOND PRIZE, \$60: Elaine Ruth Navy, New York, N. Y. Instructor: George Griffin. "Two Hops and a Skip".

THIRD PRIZE, \$40: Martin Powell Miller, Brooklyn, N. Y. Instructor: George Griffin. "Mr. Jefferson Makes a Purchase".

\* Received same awards as teachers in high school contest.

Audio Devices will publish a collection of prize-winning scripts from both the Scholastic and AER contests, which should be ready for distribution by the opening of the new school year in September. Students whose work is selected for this purpose will receive special awards.



for the Recordist

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

**STYLUS SPECIFICATIONS**

In response to a considerable number of inquiries on specifications for our AUDIO-POINTS, we are presenting for the first time complete dimensional data. Quality control of cutting points was discussed in a previous issue.<sup>1</sup>

**Bias**

Unique among presently available recording styli, our #14 is made with a biased front surface. It will be recalled that the old wax recording stylus was cemented in place, and the recordist would rotate it slightly in its mounting to get the thread to clear the groove reliably. There was a knack to it. Another way of achieving the same end was to move the cutting head (in its cradle) forward of the center line, which nearly has the same effect (though at the expense of distortion increase which does not occur if the point, rather than point and head, is biased).



C. J. LeBel

When we started supplying AUDIO-POINTS we traced occasional thread snarls to the cutting point standards of the day. The sapphire's front face was nominally exactly parallel to the flat on the dural shank (i.e., a bias of 0°), but a variation of ± 1° was possible. ± 1° styli (i.e., in a direction to throw inward) would throw the thread toward the center very nicely, but in a - 1° stylus the natural thread action inward would be opposed by the point tendency to throw outward. The result would be very erratic, with no certainty of thread action, and an excellent chance for a tangle. We built a special measuring microscope, which many visitors to our laboratories have seen, and definitely established the correlation between bias and thread action. By designing for 3°, a manufacturing variation of ± 1° can never reduce the bias to the point where thread action becomes erratic.

Some recordists used to use round shank sapphires to allow the same possibility of adjustment that the wax recordist had with his cemented-in point. This practice became obsolete the moment biased points became available. Other recordists used to shim

out one side of their cutting heads to attempt to produce the same effect. A moment's reflection will show that we have biased recording head as well as point edge. The plane of cutting motion is then no

longer straight across the groove, in fact a forward and back component is introduced. This is distortion, and cannot be permitted. The biased point is hence definitely superior to the biased recording head.

**Sapphire Cutting Styli**

| Description       | Shank Material | Shank Length | Overall Length | Included Angle | Tip Radius | Burnish Length |
|-------------------|----------------|--------------|----------------|----------------|------------|----------------|
| No. 14 Short 87°  | Dural          | .531"        | .631"          | 87°            | .0015"     | .0006"         |
| No. 14 Long 87°   | Dural          | .656"        | .756"          | 87°            | .0015"     | .0006"         |
| No. 14 Short 70°  | Dural          | .531"        | .631"          | 70°            | .002"      | .0006"         |
| No. 14 Long 70°   | Dural          | .656"        | .756"          | 70°            | .002"      | .0006"         |
| No. 202 Short 87° | Brass          | .531"        | .600"          | 87°            | .002"      | .0006"         |
| No. 202 Long 87°  | Brass          | .656"        | .725"          | 87°            | .002"      | .0006"         |

Inspecting this data, we find that the No. 202 is a lower cost unit, and that the sapphire length is shorter than in the No. 14. It should also be pointed out that the No. 14, being made to professional standards, is held to closer tolerances than is the No. 202. Incidentally, 70° styli are now virtually obsolete.

The difference in shank material is necessary to mark these differences in characteristics for the shop and the dealer.

The burnishing facet is all important. Since it is the final manufacturing process, it must affect the final contour of the functional part of the stylus. The resultant dimensions will therefore vary from those listed above, within practical limits.

**Stellite Cutting Styli**

| Description  | Shank Material | Shank Length | Overall Length | Included Angle | Tip Radius   | Burnish Length |
|--------------|----------------|--------------|----------------|----------------|--------------|----------------|
| No. 34 Short | Brass          | .531"        | .600"          | 87°            | Under .0015" | .0003"         |
| No. 34 Long  | Brass          | .656"        | .725"          | 87°            | Under .0015" | .0003"         |

Being still lower in cost, the radius is not held to as close tolerance, but is maintained at a value low enough to insure that the

playback stylus will track on the straight sides of the groove (insuring good tracking).

**Steel Cutting Stylus**

| Description | Overall Length | Included Angle | Tip Radius | Burnish Length |
|-------------|----------------|----------------|------------|----------------|
| No. 50      | .615"          | 85°            | Sharp      | .0003"         |

This is a diamond lapped point; it should not be confused with points which are

ground but not lapped, and hence are much noisier.

**Sapphire Reproducing Styli**

| Description | Use                  | Overall Length | Length of Gem | Length of Shank | Tip Radius | Included Angle |
|-------------|----------------------|----------------|---------------|-----------------|------------|----------------|
| No. 113     | Professional         | .625"          | .083"         | .542"           | .0023"     | 24°            |
| No. 103     | Home, straight shank | .750"          | .018"         | .732"           | .0025"     | 47°            |
| No. 303     | Home, bent shank     | .650"          | .018"         | .632"           | .0025"     | 47°            |

The significant differences are the change in length of sapphire, and the tip radius. The included angle and shank length changes are only to mark the difference in unmistakable fashion for the shop.

The professional No. 113 has a sapphire length several times as great as that of the lower cost No. 103 and 303.

The professional tip has a radius of .0023", well adapted to transcription grooves. On the other hand, for home phonograph records the larger radius of .0025" is preferable. While there has been considerable advocacy of .003" tips for home reproduction, we do not agree. A .003" tip is initially very slightly quieter, but the noise quickly exceeds that of the smaller radius, and coincidentally the distortion and record wear increase. The differences can be credited to the better tracking of the smaller radius. A point which follows the groove faithfully will cause less wear than one which cannot trace the finer

convolutions. Hence we have chosen the .0025" radius.

It should be pointed out that all of these styli can be resharpened when worn out playing pressings. This is a real economy, for resharpening is much lower in cost than a completely new needle. This has been made possible by using a longer gem (than is customary for home points) in the 103 and 303.

**New Standards**

When the NAB and RMA committees now working adopt standards, these specifications will be changed to conform if necessary. It is believed that present points will work satisfactorily with proposed standards, and in many cases will require no change at all to conform. In any case they can be modified to conform when sent in for resharpening.

**Reference**

1. *Sapphire Quality Control*—C. J. LeBel, *Audio Record*, June 1947.

## Speech Students At Alabama College Benefit Greatly By "Before-After" Recordings

Alabama College, the state college for women at Montevallo, Alabama, is another of the many schools across the country who insist that recording equipment is their most valuable ally in speech training.

According to a recent letter received from Miss Ellen Haven Gould, Head of the Speech Department at Alabama College, speech courses require the use of the recording machine as early as it can possibly be scheduled. The purpose, of course, Miss Gould relates, is to record the status of the students' speech for a record of "before and after."

"This first recording," says Miss Gould, "we find is of great value to our students. They discover what they sound like, in voice quality, to others, as well as hearing their mannerisms in pattern, and carelessness in pronunciation and enunciation. Then, each student is given an individual hearing and critical analysis with a course of procedure to follow in drill.

"Here the microphone or voice mirror is their valuable aid. Time is scheduled in the clinic for use of this machine where the student can drill and check on her own progress, or get an immediate picture of deficiencies. Near the close of the course, a new disc is cut and compared to the first."

Another value of recording at Alabama College is the file of southern speech records; and since there are many variations and peculiarities in different areas of the State and South, these recordings have proved to be of interest to graduate students of Philology and Phonetics as well as professional research sources of study.

## New Maintenance Manual Sent NBC Thesaurus Subscribers

Managers of more than 400 radio stations subscribing to the NBC Thesaurus, musical program service to the NBC Radio-Recording Division, are currently receiving a newly produced booklet, "Maintenance Procedure for the Broadcast Transcription Reproducing System."

Consisting of 16 pages of recommendations and six pages of illustrative diagrams, the manual was prepared by research engineers of the NBC Radio-Recording Division. In addition to maintenance procedures for the reproducer itself, a section of the manual is devoted to suggestions for the care of transcriptions.

In an enclosure letter to Thesaurus subscribers, Robert W. Friedheim, director of the division, states: "The satisfactory reproduction of transcriptions is so much a matter of the proper maintenance of the reproducing system that we have long felt a need for a detailed discussion of recommended procedures."



Edith Hingley, KDKA-Pittsburgh switchboard operator listens while T. C. Kenney, Chief Engineer, and J. E. Baudino, General Manager, explain the technical phases of the station's telephone answering gimmick. A magnetic tape recorder specially rigged to the outlet's switchboard played back recorded "hellos" of network stars to incoming callers—KDKA's way of hyping listener interest in web shows.

## KDKA - Pittsburgh Promotes Net Programs with Tape Recorder-Special Rigged Switchboard

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means whereby the tape would feed through automatically and continuously. The machine was then connected with the switchboard. When the board buzzed, the operator merely had to press a button and wait for the NBC star to speak his piece.

So, with the stage all set, KDKA decided it was the time to put the "stunt" in use. The result was terrific.

As one caller after another was greeted by the familiar voice of a famous radio name, the station was soon swamped with more telephone calls than they could handle. It seemed everybody in Pittsburgh wanted to talk with his favorite radio personality.

Audio Record asked the KDKA engineering staff to explain the technical phases of the telephone answering gadget and they forwarded on this bit of information:

"The main piece of equipment was (as explained above) a magnetic tape recorder. Each announcement was recorded on an endless piece of tape, the total length of which was ten inches longer than the exact amount needed for the recording. A system of free-running pulleys was devised and mounted on a piece of micarta on a plane parallel to the surface of the recording machine. One pulley was mounted in a slot so as to vary its position to take care of the varying lengths of tape. The output

of the playback amplifier in the tape recorder was connected to a voice-operated relay, the time constant of which was set at approximately two seconds. The relay itself was connected up in such a manner that two seconds after the modulation from the tape was ended the driving motor would stop. The motors were started manually by the telephone operator pushing a button and would continue to run until modulation stopped. A pressure pulley was added to the capstan drive to prevent slippage of the tape.

"The output of the playback amplifier could be connected either inductively to the PBX operator's headset or a small loudspeaker could be located close to the PBX operator's mouthpiece. However, the first method of coupling is in violation of the telephone company's tariffs."

If Mr. David Lewis comes up with any more of these "ideas" we're sure there'll be fewer young ladies aspiring to a career that entails manipulating a switchboard—especially the KDKA variety.

### 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.