

KSL

50,000 WATTS

SALT LAKE CITY



IT'S THE

bounce

THAT COUNTS





you can see that

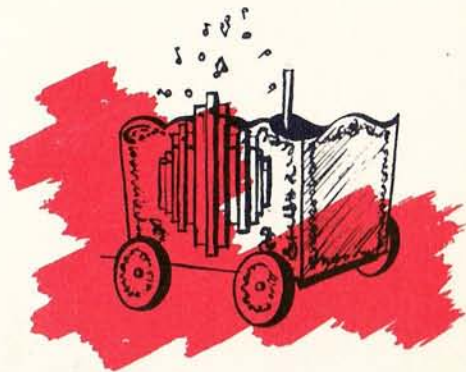
KSL's new Polyacoustic studios are different from other broadcast studios you have visited. Perhaps you're asking yourself . . .

What's the Idea?

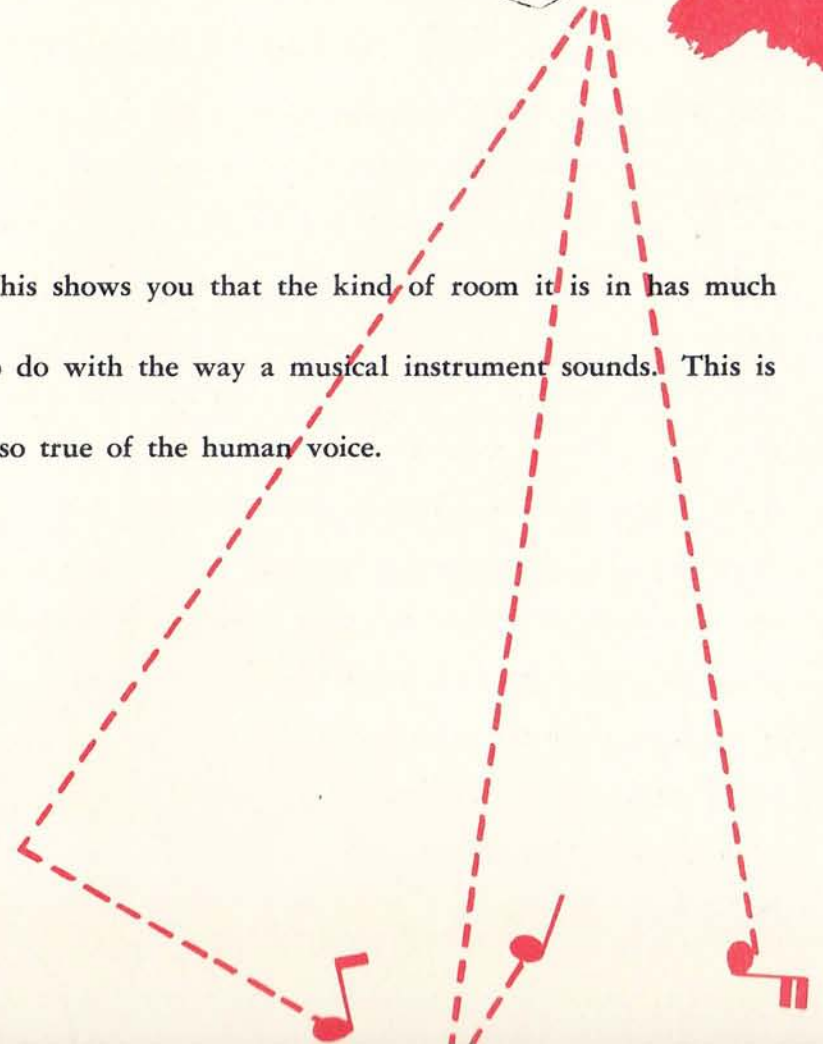
KSL's Polyacoustic Studios are an important step forward in radio broadcasting

to start with...

Consider this: If you took the mighty Salt Lake Tabernacle organ and put it out of doors, it wouldn't sound much better than an ordinary calliope such as you hear on a merry-go-round at the circus.



This shows you that the kind of room it is in has much to do with the way a musical instrument sounds. This is also true of the human voice.



now let's go back a few years . . .

WHEN radio stations first began to broadcast, microphones were placed in ordinary rooms much like the rooms in your own home. This didn't work very well. What happened was that when somebody made a speech or played a musical instrument, the sound hit the smooth hard walls and bounced back and forth too much. This caused echoes, and what you heard on your radio sounded hollow and sometimes muffled. So, special interiors were designed for broadcasting studios. The walls were covered with a soft, absorbent type of material which absorbed part of the sound. This prevented sounds from bouncing back and forth so much, and did away with the echoes. It is from such soft-surfaced studios that most of your favorite radio programs have come the last few years.

Most likely these programs sound pretty good to you. They are pretty good, but they could be better.



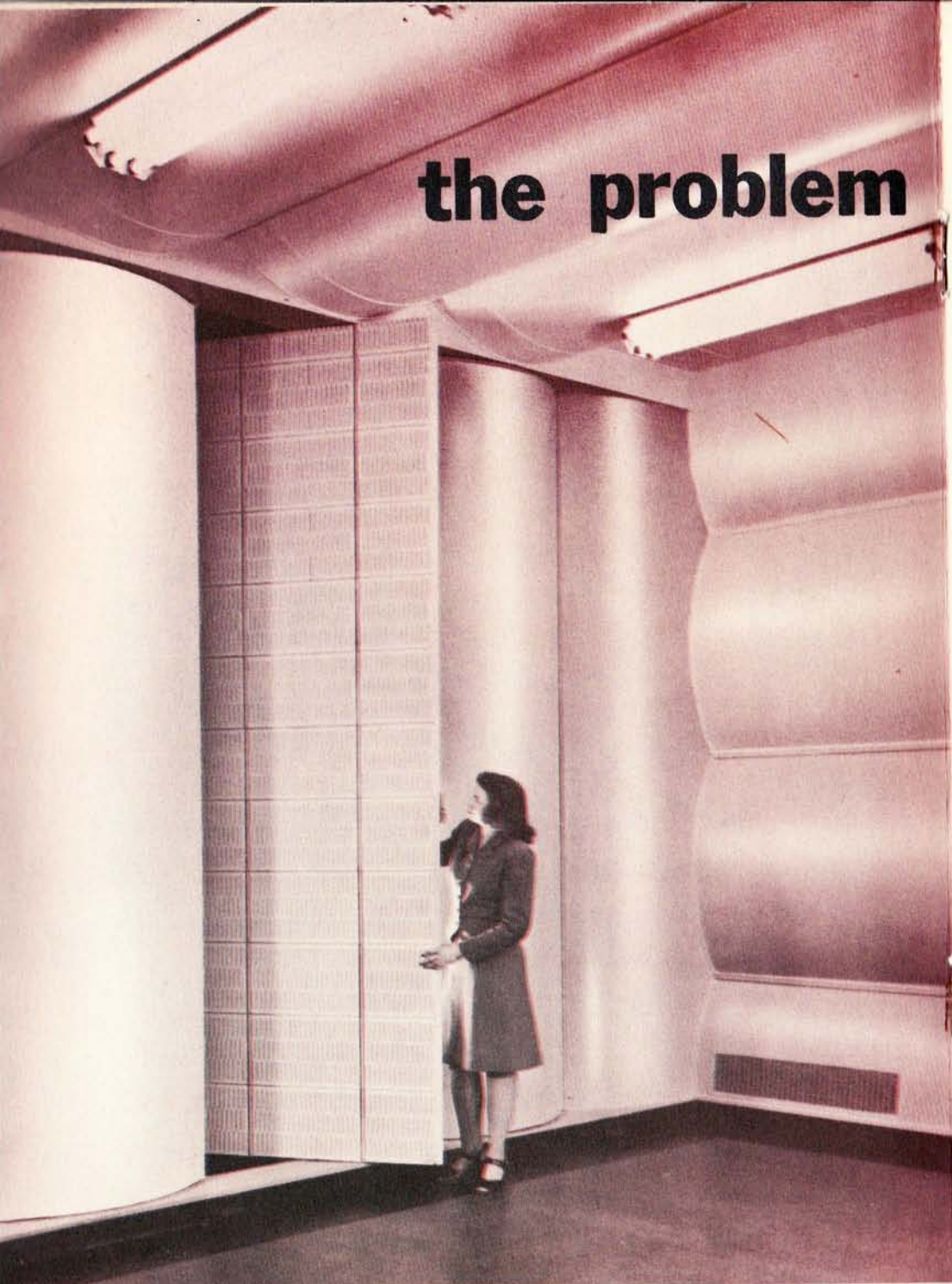
HERE'S why: the absorbent surfaces prevent echoes, but they also rob the sound of some of its liveliness or brilliance. What you hear is clear, but it isn't as full-toned as it might be. It sounds good to all of us, because it is what we are used to. We haven't heard anything better to compare it with.

Radio engineers knew that the absorbent surfaces were robbing the sound of some of its richness, but for a long time no one knew exactly what to do about it. Then one day the engineers asked themselves this question, "Could we use live surfaces, but control the amount of bounce?"

By "live" surfaces, we refer to smooth, hard walls. "Dead" surfaces refer to absorbent walls. Perhaps at this point we should mention that "bounce" isn't altogether an accurate term. Engineers speak of "resonance and absorption," and "reflected sounds." But "bounce" will give you the general idea.



the problem was . . .



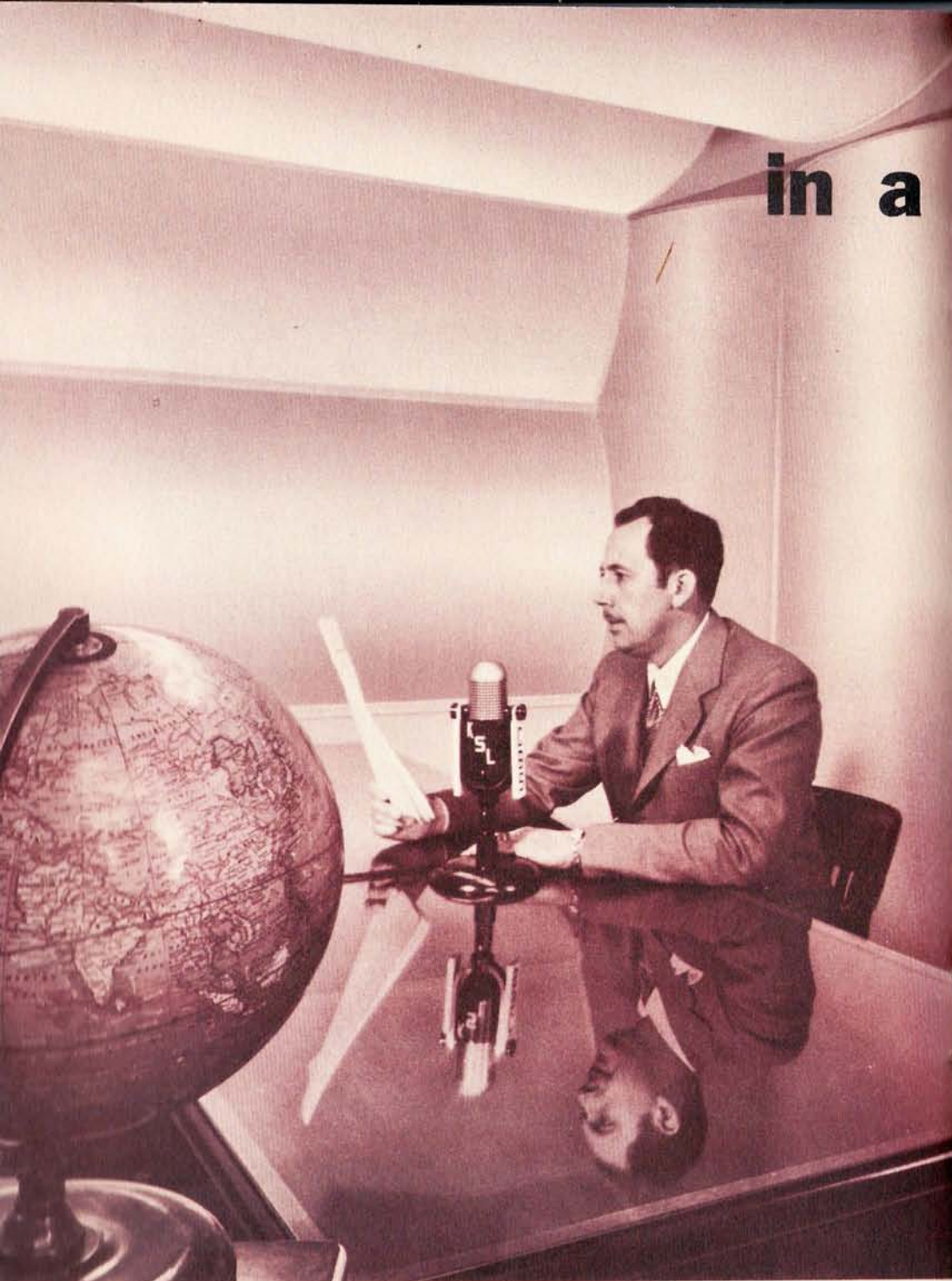
to allow sounds enough bounce to become full and rich, but to keep them from having so much bounce that they become hollow and muffled. That is exactly what KSL's Polyacoustic studios do.

C. Richard Evans, our chief engineer has said, "The new studios let the violin out of the gunny sack and take the gloves off the harpist's hands." That strikes us as a colorful way of expressing the new richness and freedom musical instruments have in the Polyacoustic studios.



Reversible panels make this studio adaptable to various types of programs

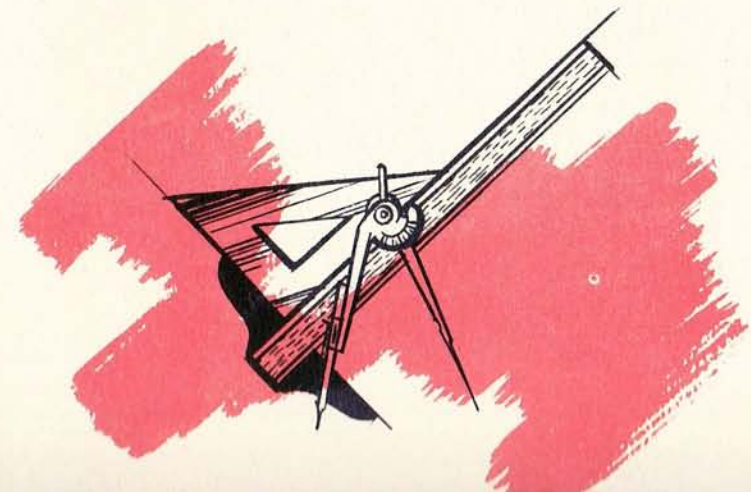
in a nutshell . . .



This special Polyacoustic newsroom makes the spoken word crisp and clear

Here is what the Polyacoustic studios do. The live surfaces cause plenty of bounce to make the sounds full and brilliant. But the curves control the direction and amount of bounce. They allow just the right amount of bounce, then cause it to fade away.

As you can imagine, it was a very difficult problem to arrive at this carefully controlled condition. The amount of the curves, and their placement had to be calculated by complex acoustic methods. Since it was a pioneer undertaking, there were no textbooks to tell how to do it. KSL engineers had to work the thing out as they went along.

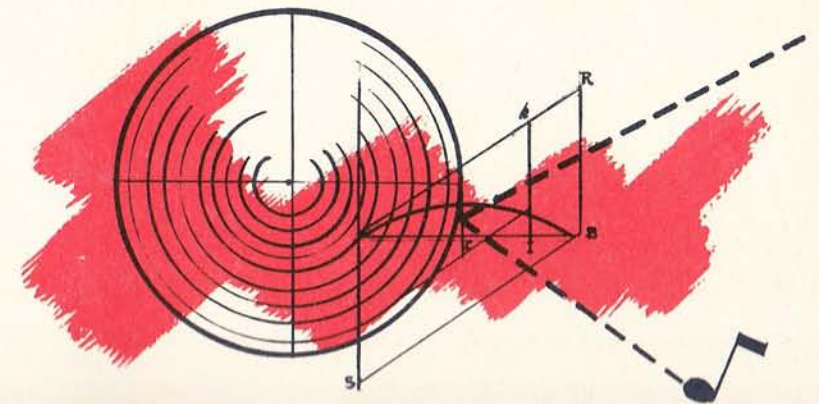


but we think

you'll agree

It was worth all the trouble. Broadcasts in the new studios give the spoken word a fullness, the musical tone a richness, and the whole program a naturalness that we think you'll like as much as we do.

We're proud too, of the fact that KSL has taken the lead in seeing that its listeners are provided with the best in radio broadcasting. Only a handful of radio stations in the United States have yet done anything with this type of studio.



This studio blends richly the voice, music, and sound effects of radio dramas



it's another example

of KSL pioneering. To you as a listener it means that KSL programs sound *richer, fuller, and more brilliant* than ever before.

The long sweeping curves of this studio make music sound more full and brilliant