

Prize-Winning Script of '49 A.E.R. Contest Broadcast Over 13 Stations

Tape Recording of "How The Rocking Chair Got Its Squeak" is Aired on Indiana University's "School of the Sky"

"How the Rocking Chair Got Its Squeak", the prize winning script in the 1949 Association for Education by Radio script contest, division five which was sponsored by Audio Devices, Inc., was broadcast this Autumn throughout Indiana, Illinois and Ohio on the Indiana University "School of the Sky" program.

The script, written by Fred Brewer, a graduate assistant at Indiana University, is one of many programs heard each week-day by school children in the area covered by thirteen radio stations which air the series.

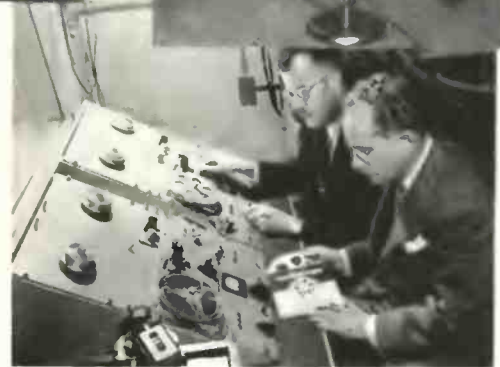
"The School of the Sky" is now in its
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Fred Brewer, writer of the script, points out where a time cut can be made to Fred L. Gerber, director.



Jack Bleasdale (left) and Richard D. Morgan act out a tense scene in the script. Jack is the friendly Old Bear telling the Young Maple Tree (Dick) just why he shouldn't rustle his branches so loudly.



George C. Johnson (nearest the camera) and Harry J. Skornia audit the program after it has been recorded on magnetic tape.

Student Recordists Get Early Start in Westfield Schools

Audiorecorders used in all phases of primary training

By William M. Mohoney, Principol Moseley School, Westfield, Mass.

The Moseley School in Westfield, Massachusetts is well aware of the potentialities of disc recording in the elementary grades.

Much has been written concerning the virtues of using the recorded voice in the high school—for language study, speech, English, dramatic, and similar classes, sometimes to the point of minimizing the effectiveness of the device in the elementary school. However, the function of the disc recorder as an aid in early speech correction, oral reading, music, social studies, and as an excellent motivator in all phases of the elementary school curriculum is gaining added impetus throughout the country as the emphasis on the unit-activity method of instruction continues to be



Second graders at Moseley School record Fire Department Program on Yellow Label Audiorecorders.

stressed. There is hardly a unit of work being taught in most courses of study for the first six grades, where the recorder cannot be used to great advantage.

The accompanying picture shows Teaching Aids Director LaDoyt K. Teubner and

Miss Anna Lillis, second grade teacher of the Moseley School making use of the recording session as a culminating activity on a unit of work about the fire department.

Several days of teaching, planning, and
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audio record

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Prize-Winning Script

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third consecutive year. Its programs, designed for in-school listening, cover history, news, science, books and guidance.

George C. Johnson is the general supervisor of the series, and Fred L. Gerber directs and produces all the programs which total 126 during a school year. Harry J. Skornia, chairman of the I. U. Department of Radio, originated the educational series which is now considered by educators as one of the finest programs offered to children.

The programs go not only to Indiana stations, but are broadcast in Chicago and Louisville; and the Minnesota Department of Education is distributing last year's series throughout Minnesota schools by electrical transcriptions.

This year "The School of the Sky" is making extensive use of magnetic tape recordings for the first time, and with much success. Tapes are sent to the radio stations one week in advance of the broadcast date.

The series uses only student talent.

Mr. Brewer, who wrote the "Rocking Chair" script, also writes the news program, and contributes scripts to the history and science series. Writing is an old business to him—a newspaper sports editor before the war, contributor to magazines, and the winner of several scholarships and prizes for his script writing, he plans making the writing of educational radio and television scripts his life's work.

Westfield Schools

(Continued from Page 1, Col. 3)

learning preceded the actual job of recording. Members of the fire department were invited to the class and demonstrated how a fire alarm is sounded. Many questions were asked and, from the answers, stories were written and the best ones chosen by the class. Then a similar process was undertaken to appoint readers for each story. Finally, the class, as a music activity, composed a song about the fire department and it was sung by the entire group for the recording.

What do we have now that the recording is made? Just another notebook or some bulletin board material to file away until next year? Certainly not! We have an addition to our library of activities for that room that is alive and real and which the children can and do play over and over for group and self criticism, for comparison, and for personal enjoyment. We also have another source of research information that other classes can use from time to time when they are studying similar material.

These recordings, besides being good stimuli to the children, make excellent public relations material at PTA, Woman's Club, Kiwanis, and other meetings. The playing of the recording mentioned above, to a PTA group resulted in the purchase of a new transcription player for us.

To be sure, we, in the elementary school are not going to be push-button teachers and either make or play records as our only diversion from traditional teaching, but we most certainly can and should use this excellent type of teaching aid to complement a well-rounded school program.

Send for your FREE SAMPLES of The New Audiotape!

A request on your business letterhead will bring you a 200-foot sample reel of the new plastic-base Audiotape — or two, 200-foot sample reels of paper base Audiotape, one with red oxide and the other with black oxide coating. Write to Dept. T-1, Audio Devices, Inc., 444 Madison Ave., New York 22, N. Y.



by C. J. LeBel, Vice President,
Audio Devices, Inc.

A TAPE POLL



C. J. LeBel

While the rest of the country has been occupied with a mere political election, we have been checking into another type of preference—for tape. We have been busily checking the recommendations of tape recorder manufacturers, and so this issue presents the first published table of recording machine tape requirements—direction of wind, type of oxide and base material.

It is interesting to examine these recommendations in the light of possible industry trends. We note that of 23 manufacturers, 18 use the oxide-in style of wind. This surely registers an overwhelming preference—78%—and we can only hope that the remaining 22% will fall in line in future models. In the meantime, the manufacturer and dealer have to stock every variety of tape in both styles of wind.

When we come to the question of oxide, the matter becomes one of engineering choice, rather than random draftsman's whim. Seventeen have preferred red oxide, 4 take black and 2 have compromised with both.

For base material 16 take plastic, 4 take paper and 3 have compromised.

Without having conducted any extensive survey, we strongly suspect that many of the designers who picked red oxide did so mainly because they had to take it if they wished a plastic base. Now it is possible to get plastic base, paper base, black oxide and red oxide in any combination. This opens up certain possibilities not hitherto feasible, and should induce the engineer to do a little experimenting.

A little listening has convinced us that on the highest grade professional machines the difference in sound between plastic and

Which Twin Has the Tonsils?

Although we hear our own voices every day, few people know what they really sound like—until they make a recording. The result is usually quite a surprise. Here's a typical case in point, submitted by Mr. William S. Tacey, Assistant Professor of Speech at the University of Pittsburgh.

"Recently I was recording the voices of the students in a class in Public Speaking. After several people had spoken, we started the playback. The first voice was that of a

girl. As she heard her own words coming back she turned to me with a quizzical look and said, 'Why, that's my twin's voice! When did you record her voice?' I asked her if she was sure. She replied, 'Yes, I'm very sure. We are identical twins but our voices are much different.' It required a second recording to convince her that her twin's voice was not the one that she was hearing over the machine."

paper base is not as great as results from the less perfect bias waveform of poorer machines. We would suggest, therefore, that the large radio station reduce its capital investment in tape by using red oxide paper base tape for legal record recording. There is no reason why a tape of a quiz show, destined for filing for three months before final erasure, should be temporarily stored on the same high quality material

as is used to preserve a world-famous artist's performance for posterity. Since the same oxide is used on both bases, the machine bias will not require readjustment. In many ways this parallels the disc recordist's practice of using a Red Label blank for important work, and a Yellow Label or Reference disc for less significant recordings.

Another possibility opened up by our

complete line is of help to the owner of a home machine designed to use black oxide. For his most important recordings he can use Audiotape No. 1240 or 1241 which are combinations of plastic base and the black oxide he needs.

So, by making a *complete* line of tape available, we make it possible for the engineer to use whatever type best fills his needs for the job in hand.

| TAPE RECORDER | MANUFACTURER | RECOMMENDED TAPE | | |
|---|---|------------------|--------------------------|-------------------|
| | | Base | Coating | Wound with |
| AMPEX | Ampex Electric Corp., 1155 Howard Avenue, San Carlos, California | Plastic | Red Oxide | OXIDE COATING IN |
| AUDIOGRAPH | Audiograph Co., 1434 El Camino Real, San Carlos, California | Plastic | Red Oxide | |
| RE-CORD-O-FONE | Bell Sound Systems, Inc., 1183 Essex Avenue, Columbus 3, Ohio | Plastic | Red Oxide | |
| SOUNDMIRROR | Brush Development Co., 3405 Perkins Avenue, Cleveland 14, Ohio | Paper | Black Oxide | |
| EICOR | Eicor, Inc., 1500 W. Congress, Chicago 7, Illinois | Paper | Black Oxide | |
| FAIRCHILD | Fairchild Recording Equipment Corp., 154th St. & 7th Ave., Whitestone, N. Y. | Plastic | Red Oxide | |
| LEKAS | Lekas Mfg. Co., Ann Arbor, Michigan | Plastic | Red Oxide | |
| MAGNECORDER | Magnecord, Inc., 360 N. Michigan Avenue, Chicago 1, Illinois | Plastic | Red Oxide | |
| MASCO | Mark Simpson Manufacturing Co., Inc., 32-28 49th St., L. I. C. 3, N. Y. | Plastic | Red Oxide | |
| PELCO | Pelco Industries, 629 Second Avenue, New York, N. Y. | Plastic Paper | Red Oxide Black Oxide | |
| PRESTO | Presto Recording Corp., P. O. Box 500, Hackensack, N. J. | Plastic | Red Oxide | |
| RCA | Radio Corp. of America, RCA Victor Div., Front & Cooper Sts., Camden 2, N. J. | Plastic | Red Oxide | |
| RANGERTONE | Rangertone, Inc., 73 Winthrop Street, Newark 4, N. J. | Plastic | Red Oxide | |
| REVERE | Revere Camera Corp., 320 E. 21st St., Chicago 16, Ill. | Plastic or Paper | Red Oxide | |
| Rack Mounted Recorder, PORTATAPE & MINTAPE | Stancil-Hoffman Corp., 1016 N. Highland Ave., Hollywood 38, Calif. | Plastic | Red Oxide | |
| TAPETONE | Tapetone Manufacturing Corp., 1650 Broadway, New York 19, N. Y. | Plastic Paper | Red Oxide Black Oxide | |
| EKOTAPE | Webster Electric Co., Racine, Wisconsin | Paper | Black Oxide | |
| RECORDIO | Wilcox-Gay Corp., Charlotte, Michigan | Paper | Black Oxide | |
| TWINTRAX | Amplifier Corp. of America, 398 Broadway, New York 13, N. Y. | Plastic | Red or Black Oxide | OXIDE COATING OUT |
| ULTRATONE | Audio Industries, Michigan City, Indiana | Plastic | Red Oxide | |
| MAGICTAPE | Crestwood Recorder Corp., 218 S. Wabash, Chicago 4, Ill. | Plastic | Red Oxide | |
| DuKANE | Operadio Manufacturing Co., St. Charles, Ill. | Plastic | Red Oxide | |
| ASTRASONIC | Pentron Corp., 611 W. Division Street, Chicago 10, Ill. | Plastic | Red Oxide | |

Tape Recordings Invade Literary Field

Tape-Recorded Interviews Used as Editorial Feature in "Journal of Metals"

When Mr. T. W. Lippert, Editor of the Journal of Metals, and Manager of Publications for the A.I.M.E., called on Henry Kaiser for an editorial interview, the usual note pad and pencil were conspicuously lacking. Instead, Mr. Lippert carried a Crestwood portable tape recorder—set it up on Mr. Kaiser's desk—plugged it into a power outlet—and started shooting questions at the famed industrialist. These questions, and the answers, in Mr. Kaiser's exact words, appeared as an editorial feature in the September issue of the Journal of Metals, under the heading "Henry Kaiser Says . . . (a tape recorded interview)".

Mr. Lippert has long been a proponent of the direct interview technique of editorial reporting. And he has tackled the job from every angle. Trying to jot down a person's words in abbreviated longhand was too slow—and not accurate enough. He has tried taking a stenographer along to record the conversation in shorthand. But the presence of a third party was not always desirable, and inhibited a free and natural flow of conversation. Also, this method of transcribing was not 100 per cent accurate either—especially when the dialogue was rapid, as is apt to be the case when a man really warms up to his subject. The tape recorder, on the other hand, has proved the ideal solution to the problem. Easily portable (weighing considerably less than the average stenographer), it assures an accurate word-for-word picture of the entire conversation—recorded in no more time than it takes to tell it.

To simplify transcribing interviews from tape to typewriter, Mr. Lippert has had his recorder equipped with a special foot switch attachment which plugs into the machine, and controls the tape drive. During transcription, the playback circuit is kept energized and the typist uses the foot switch to start and stop the tape as desired. It has been found entirely satisfactory to use the loudspeaker included in the equipment for transcription, without the need for a headphone attachment.

These tape recorded interviews have been adopted as a regular feature of the monthly Journal of Metals, at present appearing in every other issue. For the November issue, Mr. Lippert and his tape recorder have recently completed a tour through the Youngstown, Cleveland, and Pittsburgh areas, where he interviewed about twenty strikers picketing steel plants—getting their first-hand reactions not only on the strike, but on associated prob-



Mr. T. W. Lippert, editor of Journal of Metals, gives Ruth Garratt some helpful hints on transcribing a recorded interview from tape to type.

lems as well. As his recorder had to be connected to a power source which was not available on the picket lines, Mr. Lippert set up his equipment in a nearby barber shop or garage, then engaged the pickets in conversation and withdrew them one at a time from the picket line to his temporary "field headquarters". He states that the novelty of the tape recorder, and the instant playback feature, were a big asset in eliciting the cooperation of the strikers. They got quite a "kick" out of listening to the playback, and hearing their own voices probably for the first time in their lives. They were also fascinated by the fact that their interviews were being recorded on the same reel of tape which contained the interview with Henry Kaiser—parts of which were played back to them before

they went "on the tape".

Mr. Lippert states that he selected tape instead of wire for this recording project, in order to obtain higher fidelity, more natural voice quality for easier transcription, and greater strength, with freedom from danger of breaking and snarling of the recording medium either during recording or playback. The Crestwood recorder which he uses is a dual-channel unit with a recording speed of $7\frac{1}{2}$ inches per second, providing up to one full hour of recording on a 7-inch reel of tape. This is more than adequate for any interviews which he expects to make.

Just as "the pen is mightier than the sword" so tape recording has proved itself mightier than the pen, at least for this type of article.

Quick Facts on Two More New Tape Recorders

(Additional information can be obtained by writing to the manufacturer)

ICOR, INC. • CHICAGO

Model 15
Portable

\$134.95



Portable, dual-channel recorder with $7\frac{1}{2}$ " per second tape speed, giving 1 hour of continuous recording on a 7" reel. Replaces original Eicor Model 1000, with addition of more simplified controls, time markings, faster re-wind, and jacks for professional recording and reproduction. Weight, 27 lb.

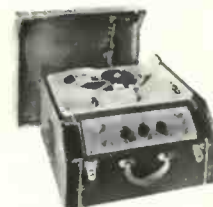
PELCO INDUSTRIES

629 Second Ave., New York 16, N. Y.

SOUNDMASTER
Model 44

Price to
Distributors
Around \$85.00

List
Around \$150.00



Portable, single-channel recorder with tape speed of $3\frac{3}{4}$ " per second. One hour continuous playing. Frequency response (3 db), 80-5000 cycles. Percentage of WOW, 0.2%. Rewind time, 3 min. $6\frac{1}{2}$ " PM Speaker. Neon lamp recording indicator. By adding tone arm, machine can be used as 78 rpm phonograph. Weight, 38 lb.