

## AUDIO TO SPONSOR RADIO SCRIPT AWARDS

### Many Cash Prizes To The Writers of Best Scripts

Competition Open to All Senior High School Students—Teachers of Winning Entrants Also to Receive Awards

Scholastic Magazines, New York, sponsors of the yearly "Scholastic Awards" for high school students, has welcomed Audio Devices, Inc., as co-sponsor of the 1948 Scholastic Writing Awards in the Radio Script Classifications. (Contest Rules and Awards listed on Page 4).

The Scholastic Writing Awards, one of the five programs in the annual "Scholastic Awards," has been in operation for almost 25 years. During that time thousands of students have sent in their work to be judged by nationally known writers. And, too, thousands of teachers have used the Writing Awards as an incentive to more and better writing in their classrooms. Many prize winners in the early years of the competition are now recognized writers. Among them are Gladys Schmitt, author of "David, the King," and Maureen Daly, associate editor of the Ladies Home Journal.

Radio script writing, the classification in which Audio Devices is the sponsor, is a good example of how a particular classification can grow in the annual contest. Originally, all radio scripts, together with one-act plays, were in a single classification. However, in the 1947 Awards, the competition recently completed, the scripts were separated from the plays and divided into two sections—drama and non-drama scripts. This change recognized the increasing importance of radio in the school. Following this innovation, the Association for Education by Radio offered its co-operation to the Scholastic Awards, in order to encourage radio writing by high school students.

Now this year sees another step forward. With Audio Devices coming into the picture, Radio Script Writing has been divided into three classifications—Original Radio Drama, Radio Drama Adaptation and Non-Drama Script.

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Tulane University Band in a recording session in McAlister Auditorium on the Tulane Campus. Inset—George Boileau (rear) and Roy Grubb record the proceedings in the control room.

### Recording Unit at Tulane University Credited With Improving Quality of Band's Performance

The portable recording and playback machine, which was installed a few months ago at Tulane University in New Orleans, has done one thing in particular for the Louisiana school—it has improved the performance of their band. Such is the opinion of Professor John J. Morrissey, head of the music department in the college of arts and sciences.

"Yes," says Professor Morrissey, "the unit, which I call my department's mechanical assistant conductor and teacher, has saved considerable rehearsal time and is a real professional error detector.

#### Home Work

"Last spring," continues the professor, "while our band was preparing for the annual concert, the recording equipment saved us many valuable hours. As an illustration, after the unit had recorded the band part of a vocal number, our vocalist would take the disc home and play it back on her phonograph while she sang the lyrics. Not only, in this way, was she able to practice the song over and over again until she got it just the way she wanted it, but we

also eliminated the need of the singer and band appearing together for rehearsal at any one given time."

#### Professional Records Help Too

The unit according to Professor Morrissey, also proved its value in other ways, too. For instance, when he wanted to get something special into a specific number, the Tulane director, would put on a recording of the identical song as done by a professional orchestra, while the band listened. Then, it was their turn to try and duplicate the performance of the "pros." If the boys would trip over a few notes they'd know it soon enough when the disc was played back. After a second recording of the song, the record would again be played back while the boys listened for the improvement or the same mistakes.

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# audio record

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## A Dog, A Guy, and A Disc

By Allan Dale, Musical Director  
Radio Station KRIO  
McAllen, Texas

(A short time ago, Allan Dale, record spinner of Station KPFI-Wichita, left his position with the Kansas outlet to take on the musical director chores of Station KRIO-McAllen, Texas. And along with Allan went his assistant "Cheeta", Radio's only Canine Disc Jockey. We wrote and asked Allan to give us the story behind Cheeta's unusual career and here it is.)

How do you go about writing a story concerning a dog that is not just a dog . . . that is, not a dog in the true sense of the word? I ask you: Do you have to spell words in the presence of dogs to keep them from knowing your plans? Well, I have to do just that around Cheeta. Like most women, she is very



"Cheeta" Canine Disc Jockey

nosey. Born on a transport plane 500 miles out of New York City en route from Ireland, Cheeta is quite a cosmopolite. No, she's not a Sky Terrier but the party who gave her to me says she is a Norwich Terrier, so that's close enough, eh? The plane was bound for Bergstrom Field in Austin, Texas and that's where yours truly entered the picture.

Cheeta and I have been together ever since . . . almost six years now. I was a bachelor during most of this time and, of course, she spent the day with me at the radio station, or should I say stations. We've worked together in Austin, Texas, New York City, Miami,



Blind since birth, Alonzo G. Squires (above left) is the capable m.c. of one of the most popular disc programs in the South. His early morning show "Breakfast with Squires" is heard daily from 5:00 to 8:00 A.M. over WAYS-Charlotte, N. C. Squires, a graduate of the University of North Carolina, where he received a law degree, entered radio as a result of a guest appearance on the Fred Allen show back in November, 1941. The manager of a Washington, D. C., station engaged him for a telephone show where he stayed until he answered the call to return to his first love—the South. Translating his commercial copy into braille and memorizing his continuity and the musical portion of his program, Squires breezes through the three hour stanza without any trouble at all. He never misses a station break nor a time signal. His head set is rigged up so that one earphone monitors the music and the other allows the control operator to cue him. The early morning show features folk music, old and popular tunes, and a goodly portion of Squires' humor, which has almost become a legend in these parts, and his homespun philosophy. In his three years over WAYS, he has become so popular and beloved that his name has become a household word.

Fla., Wichita, Kansas, and now she is down here deep, deep in the heart of Texas in the beautiful Rio Grande Valley. We are lending our combined efforts in helping to run KRIO, a brand new and coming radio station.

### Duties Confined To Old Platters

Now Cheeta, strange as it may seem, is a very fine assistant disc jockey. She carries out the old transcriptions and if I show her where to put them she will do her job without anything being said to her. Just give her the disc and that is all that's necessary. As yet, I haven't trusted the new transcriptions or records with her, but as she gets older and loses her teeth, I'll let her take care of these too.

Cheeta's talents do not stop at transporting discs, though. She can bark, or speak, on cue. Fine for dog food sponsors. She's a ham from the word "go" too. Give her a live audience and she is at her best. As a matter of fact, she's pulled me out of many a hole.

And another thing, she has learned to recognize my sign-offs and the minute the mike is cut, she is sitting up on her hind legs trying to tell me that she is ready to go. Frankly though, she thinks I'm terrible . . . she looks bored with every show I do.

Now that I'm not a bachelor anymore, (married the cute singer, Peggy Jones,

one of the "Fabulous Dorsey" gals) my two singing females have me sitting up and speaking (to myself). But, I love it.

### Disc Unit Improves Tulane Band

(Continued from Page 1)

In this way, their progress was gauged perfectly.

"And then to," the professor added, "with our equipment the individual performer has an excellent opportunity to correct his errors and improve his playing immeasurably. If he is concerned with his inability to reach certain notes, all he does is cart the platter home—play it back on the radio-phonograph—and concentrate on his shortcomings until they are corrected to his and his leader's satisfaction.

### Programming Time Cut

"In addition," Professor Morrissey concluded, "recording helps considerably in making up a program—timing each individual number and, of course, the entire program."

The Tulane unit is composed of two large turntables, which operate by a dual motor (fast and slow), a recording amplifier, a dynamic speaker, a coaxial speaker, and two microphones, one for soloists and the other attached permanently to the ceiling of the University's McAlister Auditorium, located on the Tulane campus.





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

**GROOVE WAVELENGTH**

A wide study of disc recording standards will begin this fall, as the industry resumes a standardization program interrupted by the war. Probably the most violent discussion will take place over the problem of groove and stylus contour, one of the oldest and most pressing and yet the least standardized of all lateral recording aspects. Groove-contour and reproducing-stylus tip bear a lock and key interrelation in this era of permanent-point styli, and the lack of general agreement on dimensions has been



C. J. LeBel

very objectionable. In the olden days a steel reproducing stylus would grind itself to a fit—now that fit must be predetermined. In this and subsequent issues of the Audio Record we plan to discuss the matter in some detail.

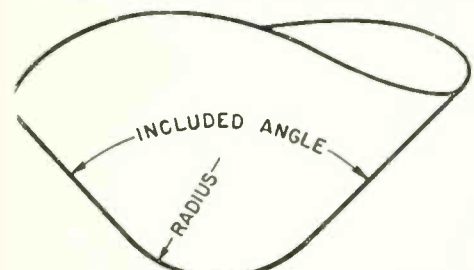


Fig. 1 Fundamental Stylus Tip Dimensions

It is generally agreed that the most reliable tracking occurs when the radius of the reproducing stylus tip is slightly greater than that of the groove, so that

the curve rides on the straight side of the groove. If this is overdone, the tip will ride on the top corners of the groove, which makes for noisy reproduction and complete tracking failure at high volume passages. This imposes no minimum limit on the groove radius.

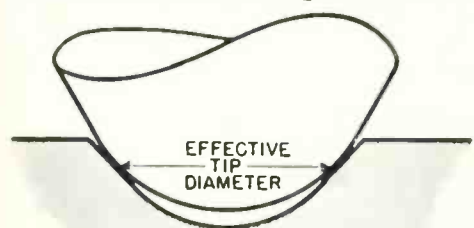


Fig. 2 Stylus-Groove Relation for Proper Tracking

Improved fidelity requirements in current recording practice make it highly desirable that the new standards be set so as to minimize diameter effect. Consider what happens when we attempt to trace a sine wave groove with a point whose effective diameter is equal to the wavelength of the groove. It can be seen that two factors affect tracking. Pinch effect (narrowing of the groove at higher velocities) distortion cancels out if the stylus is free to lift slightly when necessary. In the particular illustration given it will be found that, even when lifted, the stylus tip still cannot follow

the curve rides on the straight side of the groove. If this is overdone, the tip will ride on the top corners of the groove, which makes for noisy reproduction and complete tracking failure at high volume passages. This imposes no minimum limit on the groove radius.

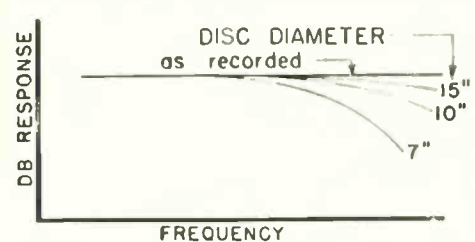


Fig. 3 Effect of Decreased Disc Diameter in Reducing Reproducer Output

While practical factors make a drastic decrease in point radius questionable, clearly even a small change would be of help. To help visualize the dimensions involved we have drawn Figure 5. The discussion will be continued in the next issue.

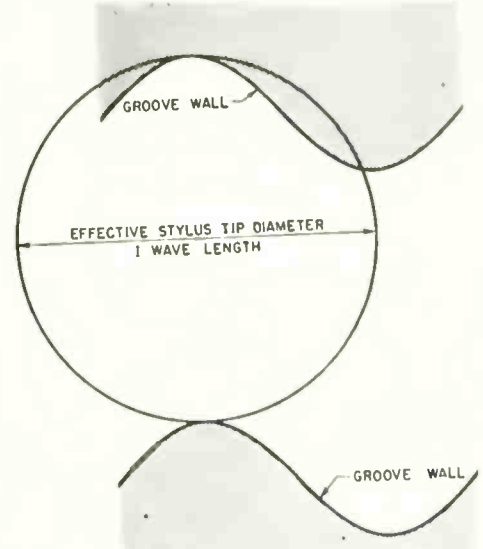


Fig. 4 Tracking Problem

the extremely small radius of the peaks of the wave. The point stylus is too large to track correctly at that frequency and velocity, a fault which occurs chiefly at the smaller diameters.

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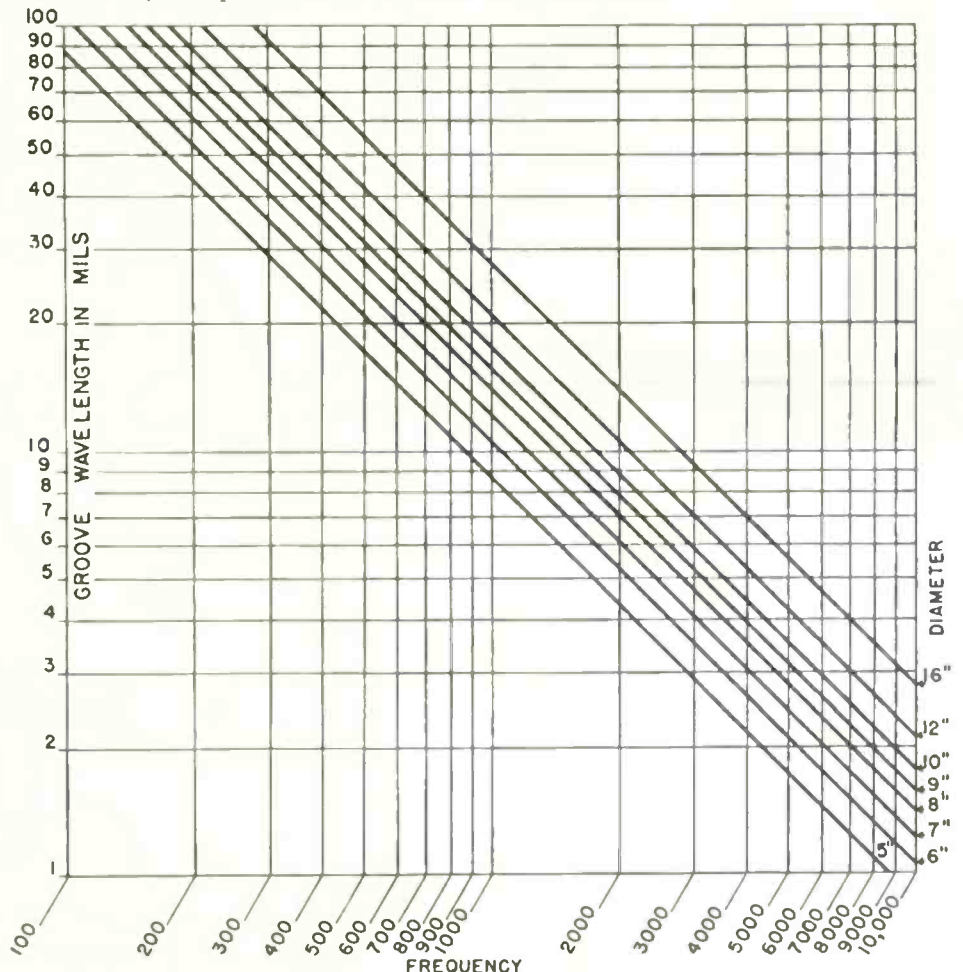


Fig. 5 Groove Wavelength at 33 1/3 R.P.M.

## Audio To Sponsor Script Awards

(Continued from Page 1)

All entries in the 1948 competition, to be judged by famous professional radio writers, must be in on or before March 5, 1948. (Where regional Writing Awards are held, work must be submitted to meet their earlier deadlines.) Winners in the three classifications will be announced in May, 1948. Shortly before this announcement, however, school principals will receive notifications, as well as the cash awards for presentation to their winning students.

Rules and regulations governing the contests and a list of the 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.

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:

(a) Entrant's name, home address (street number, city, state).

(b) Entrant's school and its address.

(c) Name of entrant's teacher.

(d) Name of entrant's principal.

(e) Age of entrant on March 5, 1948.

(f) Entrant's grade.

(g) Classification of entry (Original Radio Drama—Radio Drama Adaptation—Non-drama Script).

(h) Entrant's signature.

(i) 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:

(a) **Original Radio Drama**—Must be an original treatment.

(b) **Radio Drama Adaptation**—Scripts based on published material; fiction, biographies, history. Accompany script with source facts; title, author, publisher. Where possible, use non-copyright sources.

(c) **Non-Drama Scripts**—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 in the school.

7. Scripts should be typed or written legibly in ink, on one side only of paper 8½"x11". Pages should be numbered.

8. Entries may be sent at any time during the school year up to the closing date, March 5, 1948. Mail direct to Scholastic Writing Awards, 220 East 42nd St., New York 17, N. Y.

9. Scripts **MUST** be mailed flat (not folded or rolled) at the first class post-age rate of 3c an ounce.

10. The decisions of the judges and of the editors of Scholastic Magazines are final. The right is reserved to withhold prizes if the quality of the entries does not warrant an award.

11. All scripts receiving 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. (Stu-

dents 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

#### TEACHERS

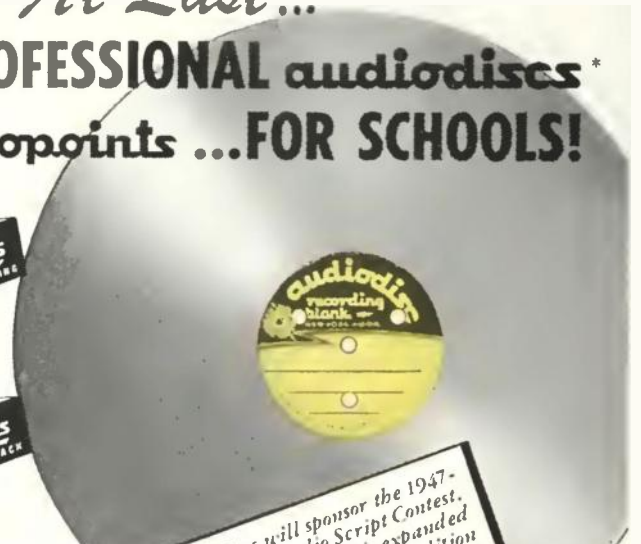
Teachers of students winning first place in each classification—25 Audiodiscs, 3 Sapphire Recording Audiopoints, 3 Sapphire Playback Audiopoints.

#### 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.)

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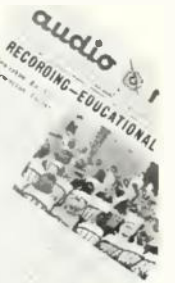
Leading educators are agreed that no other teaching aid equals high fidelity recording in the speech, drama, language and music departments.

*Audio Record, our monthly publication, is mailed without cost to schools and colleges throughout the country. Each issue contains articles of particular interest to school recordists. If your name is not on the Audio Record mailing list, drop a penny post card to . . .*

*Audio Devices will sponsor the 1947-1948 Scholastic Radio Script Contest. For further details on this expanded competition, see the current edition of "Scholastic Writing Awards" and the October 7th issue of "Senior Scholastic."*

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