

audio record

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Multiple recorder set-up for duplication of recorded tapes at Recorded Publications Laboratories, Camden, N. J. Story on Page 2.

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"IT'S TIME TO GO ON RECORD"

This appropriate slogan keynotes the fast growing operation of Recorded Publications Laboratories

Recorded Publications Laboratories at 61 South 6th Street, Camden, New Jersey symbolizes the gigantic growth of the recording field with the modern development of tape recording. Here, in the city where the phonograph record industry was virtually born and developed, is found this modern recording laboratory specially established to service the tape and acetate re-recording needs of recordists throughout the nation.

A stop at the Recorded Publications Laboratories receiving and shipping department vividly demonstrates the magnitude of professional — and non-professional — recordings that are now being made in the United States. Tape and disc recorded materials arrive daily from radio stations, program producers, advertising agencies, syndicates and networks, and recording studios for editing, programming and re-production. Then too, one will observe the inflow of non-professional recorded materials from educational, church, fraternal and civic groups as well as from the individual recording enthusiasts.

Continuing through the actual recording laboratories, you immediately realize why discriminating, quality-minded recording services avail themselves of these modern complete facilities. Emphasis is placed throughout on quality in equipment and engineering with the consequent development of a superior end product.

One section is devoted completely to multiple tape duplication of one, a hundred, or any number of exact copies. This unique Ampex installation is specially engineered and designed for mass duplication work with amazing precision and economy. Flexibility, too, is most amazing in that both full and twin track recordings in any of the standard speeds can be reproduced and duplicated in any combination.

Of equal importance is the disc recording section equipped with the finest equipment obtainable for tape to disc and disc to disc cutting. Fairchild lathes and cutting heads equipped with marginal control, thermo-stylus and radius equalization assure the highest fidelity with fullest frequency range and minimum surface noise. This installation provides to the outside recordist quality equipment with skilled engineers and technicians capable of producing both microgroove and standard groove acetates for master or instantaneous use.

Behind this modern laboratory is an organization with years of experience in the industry. Dave Goodman, with an engineering degree from Rensselaer Poly and many years with RCA-Victor, joined with Ed Goodman, holding a degree and wide experience in merchandising and sales management, to form Recorded Publications Company for the purposes of promoting successful application of the then new magnetic recording field. In charge of technical and operational activities is Jim Stewart, who adds to the organization his long experience in recording and major network broadcast engineering.

At the outset, Recorded Publications developed a completely self-contained remote tape recording unit capable of economically traveling anywhere in the nation. These units were designed and equipped to overcome the varying conditions of almost any selected recording site. From the beginning these units were designed to include such full recording studio facilities as high-fidelity multiple input mixing, audition-monitor, play-back, cuing, operational signal system, etc. This equipment has been

continuously modernized to keep pace with the latest improvements and to constantly reach for maximum quality in recording. Staffed by skilled and experienced producer-engineers each unit capably produces professional quality recordings for final custom publication of complete phonograph record album sets.

Typical of the college, church and civic groups recorded on one recent Recorded Publications itinerary — a combined band and glee club in Virginia—a forty voice church choir in Tennessee—a seventy voiced mixed a capella choir in Arkansas—an eighty piece concert band in Nebraska—a vocal group with full symphony in Iowa—and a college men's glee club in Michigan.

Thus for the first time, such distantly located groups today are successfully realizing profits and prestige from the merchandising of these professionally produced and published record albums.

In conjunction with on location recording, Recorded Publications includes a complete custom publishing service, handling every minute detail of design, manufacture, copyright, taxes and sales promotion assistance for both records and albums. Today, this organization is acknowledged to be America's leading publisher of custom



James S. Stewart, Chief Engineer of Recorded Publications Laboratories, cutting a phonograph record master on one of the Fairchild variable pitch lathes with Thermo-Stylus.

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phonograph records and albums, and thousands of their shining-gleaming cellophane wrapped album sets are shipped to distant points throughout the nation.

The laboratory has applied its facilities to provide "Off-the-Air" recording and monitor service to the entire Metropolitan Philadelphia area. Programs picked-up through Meissner AM FM Tuners are faithfully reproduced in perfect detail on tape or acetate, thus making available an additional service to broadcast stations and advertising agencies serving the Philadelphia South Jersey area.

As Ed Goodman says, "The growth of Recorded Publications Company and Recorded Publications Laboratories is proof of the tremendous future in the tape recording field. For example, our laboratories today have entered such new fields as the duplication of college lectures and instructional materials, church services, rites and ceremonials for fraternal organizations, advertising messages for public address and broadcast. New uses of tape are being developed daily and these are sent to us for

our exacting laboratory true reproduction on tape, acetate or pressing."

At Recorded Publications Laboratories, a reel of recording tape is likened to a photographer's negative. Just as a photographer imprints an interesting visual subject upon his plates, so the modern tape recordist captures "audio shots". Now, with the development of the many facilities of the Recorded Publications Laboratories, modern reproduction on a quality level can be obtained for the duplication of tapes on either acetate or tape with the same ease and practicality that a photographer obtains in the custom finishing of his prints.

A note to the Recorded Publications Laboratories, 61 South 6th Street, Camden 3, New Jersey, will place at your disposal the highest quality equipment and engineering facilities for the re-recording of your tapes and acetates. Their engineering staff will be happy to assist you in any recording and reproduction problems with which you may be faced and their experience can be converted to your profit in finer quality reproduction work.

"THEY HAVE EARS, BUT THEY HEAR NOT"

by Bethel Jane Graves
109 Wells Avenue
North Syracuse, New York

(One of the second award winning entries in Audio Devices' Educational Recording Contest)

"They have ears, but they hear not" is a quotation which is unfortunately quite true of most pupils of junior high age.

I am a junior high English teacher in a large centralized school. I believe that children's learning to listen attentively, intelligently, and critically is a very important preparation for their future living. I also believe that another phase of good listening should encourage resourceful, imaginative young minds to do creative work—in writing, in my case.

And here is one way I use the Wilcox-Gay 7 1/2" /sec. tape recorder:

I record various everyday sounds around the school or around the home. These may be the swish of the janitor's broom, the clanking of instruments going back into the cases after hand practice, the zip of a window curtain, the buzz of the shop saw, the fizzing of an effervescent science experiment, and so on.

I play these sounds back, either one sound at a time or in groups, to the students in my English classes. I then ask the students to let their imaginations create a fantasy and then write for me the story or mood the sounds have suggested to them. We like to decide later who has written the best story.

Very seldom can these isolated sounds be identified by the listeners and the entire class is more than excited to see what the other persons have written. We hear many pupils read their own compositions to us and then we listen to the sounds again. It is such fun to hear their spontaneous laughter when they are told exactly what created each sound.

The problem of motivating a class to write on an imaginary theme is replaced by a sort of splendid game which controls the attention and curiosity of every child.

The learning skills are evident: (a) more efficient listening habits, (b) better compositions — because they know the other pupils will be listening to them read their stories, (c) speech and oral reading practice, (d) friendly competitive spirit in the game — PLUS — (e) the fun that can be had from bringing the sounds of the everyday world into Room 102!



David H. Goodman (left) and Edward J. Goodman—co-owners of Recorded Publications Laboratories—discuss some of their recent albums of college and university music.



Dave Goodman (left) and a Recorded Publications engineer keep a watchful eye on the VU meters while cutting a tape in the Remote Recording Control Room.

"RECORDING IN TEN SECONDS"

by Randolph S. English
Program Director
WTRY and WTRI-FM
Troy, New York

"RECORDING IN TEN SECONDS"

That's the cue that's used around our station Monday through Friday of every week. We at WTRY have recognized the terrific usefulness of tape recording and have spent four of the best years of our operation proving its worth—to us, to the sponsor, and to the audience. What's more, we've saved thousands of dollars doing it. Yet it's my personal belief that the surface of tape usage has hardly been scratched—particularly by the local broadcaster.

Before the innovation of tape usage on a professional broadcasting scale, the reproduction of sound was, for the most part, confined to the four walls of a radio or recording studio. To go out on location with portable disc equipment, or even with a portable broadcast amplifier and feed to a central recording headquarters via disc, was generally too costly—particularly when remote efforts were to be aired on a sustaining basis.

Tape recording has changed all this! Here at WTRY, we try to use tape recordings on a location basis as often as possible—to take the listener outside of the studio for a change; to go to the source, not just "talk" about it. This, of course, opens new vistas for the creative broadcaster. Tape also permits the "In studio" operation to be expanded, improved and simplified beyond your normal expectations. I know—we've experimented, and it's worked! BUT, it requires careful planning, a little elbow grease, a responsive technical staff, some extensive program ideas and, in general, an "operation tape". Once you've got the system going it's just routine, like most everything else in this hectic business. That's what I'm going to discuss—our system, how it's set up and how it operates. Perhaps you can use some of these methods to your station's advantage.

Approximately 25% of our total weekly output (commercial and sustaining) is now via magnetic tape. This includes db shows and original presentations. Remember, we're taping shows which were previously aired quite nicely as per schedule; they were expected and planned for. Here are five reasons why we now prefer to do it with tape:

1. "PERFECTION IN PRODUCTION". With taped shows we can guarantee the client 100% perfection in his 13, 26 or 52 week contract. (Many are the



Herb Johnson, audio production man (left, in A.M. control room) gets set for "recording in 10 seconds" cue, while announcer Henry Clark stands by, ready to put another program on tape at WTRY.

cases where Mr. Sponsor has cancelled or failed to renew his contract simply because of an announcer's fluff or an engineer's wow.) With tape, fluffs, wows and all mistakes can be edited by splice or erasure with ease. When a faux pas occurs, the tape is reversed to the error, a re-do is recorded and in a few minutes you're on your way again. Many dollars may have been saved, not to mention the prevention of embarrassment for all concerned! I'd say that alone is reason enough for converting "basic" programs to tape.

2. "EXCELLENT TECHNICAL QUALITY". By using tape, you're assured the best in quality in both speech and music. It's imperative, however, that your tape recording equipment be of professional structure in order to attain this life-like quality.

3. "FACILITY OF PERSONNEL". By taping programs you can actually cut down man hours, even with increased program service, by having the staffs of the various broadcasts "cut" during their normal work hours. This also gives you a chance to get a change of voice on the air, especially when you have a slim staff operation such as over weekends and on holidays. If you have a one-man voice operation for five or six hours at a stretch, the alternate breaks and spots can be cut in advance and run consecutively on a single tape. In other words, you can have a "full staff sound" seven days a week.

4. "PRODUCTION BROADCASTS". You can do the tough production shows you've always wanted to do, by taping during "off air" hours, or during net-

work time. Or, to use the most ideal system, by cutting from a special recording set up, as we do at WTRY. In this way you don't hamper local operation. As many of you know, if you attempt to record during normal broadcasting hours with your "on the air" console, you are often confronted with a hectic one-channel bottleneck on the console, depriving you of a means of cue.

5. "SLOW THAT RAT RACE". In the average station operation, the audio production control man has several different shows to run every day; many of which require turntable spinning. Note how many shows a couple of air men and audio control men have during a particularly heavy section of your broadcast day. Listen to the beginning of that day, then to the end of the same period. If they're giving their all, someone is sure to get "pooped". Result—no one sells, not even themselves. If the audio man gets an occasional rest while a taped show is on, you'll be surprised how much better he will perform in the following programs.

So much for the principal reasons. I'm sure you can conjure up many others to suit your own station's operation.

Now for the recording equipment. We have a special recording unit which includes a medium size up-to-date studio with 3 mike inputs. The studio is equipped with senior velocity mikes, announcers' tables and script stands, piano, synchronous Western Electric clock, sound effects material and the usual operating gismos basic to any broadcasting and recording studio. The control room is readied for mike work if needed. The G.E. board is adequate to originate any

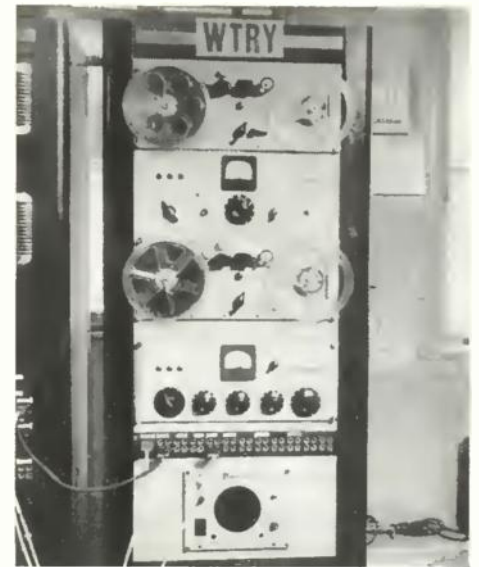
and all types of programs. This console is flexible and interchangeable so as to receive all kinds of desired modulation including a half dozen remote lines with cues. The two recording control room turntables are Presto 16" rim driven console models with universal arms for lateral and vertical playback, four position disc filters, microgroove arms for LP playback, with facilities soon to be inserted for 45's. In a pinch the entire recording setup may be switched into immediate emergency "on the air" operation; however its importance to us is measured by its usefulness as a recording setup.

Shows done from this recording plant are piped down to the A.M. control room (the nerve center of our broadcasting) where our two Magnecord tape recorders stand ready to go to work at all times. Each of these recorders has gear ratios of $7\frac{1}{2}$ and 15" per second. For the most part our shows are recorded at $7\frac{1}{2}$ ", giving each of our full tape reels a 30 minute playing time. Adjacent to the tape recorders are two Presto 15" 78 and 33-1/3 rpm disc cutters. In addition, we keep a third Magnecord unit in the control room for test cuts, rehearsal playbacks and general emergency traffic.

In the A.M. control room we post a recording schedule which lists the time each program is slated for cutting. (Every program is recorded at the same time, daily or weekly.) This schedule also lists the origin of the recording (recording studio, A.M. studio or other), announcer scheduled to do show, and playback day and time. The full recording schedule is laid out on a Monday through Friday basis. Adjacent to this schedule is a tape assignment sheet on which is listed every broadcast that is taped. Each of these shows has a number assigned to it (we have numbers 1 through 30). Each show keeps that one particular tape until the tape is deleted from usage, at which time a new tape is inserted, retaining the same number in order to prevent confusion. Next to this list are the tapes themselves, kept in a vertical rack with metal partitions. Right beside the rack are tape cards (3 x 5) to be made out after each show and inserted in the box with the tape. On these tape cards is the information that the playback engineer needs to know before "threading the show"; name of broadcast, tape number, on what recorder show was cut (sometimes playback on a different machine results in time lag or time increase), day, date and air time of playback, program time, whether or not there is continuity to be read live, and whether a cue sheet will accompany playback—finally, the playback engineer's comments, if any. These tape cards actually make a second check over the information found on the recording schedule. But to prevent any possibility of error, a "tape cue" is given verbally on all taped broad-

casts. This verbal cue is given ten seconds before the start of recording. For example: "Recording the 'Rex Stewart' show for playback Saturday, February 16 at 7 P.M. on Tape No. 17 using recorder No. 1. Recording in 10 seconds." Incidentally, where two scheduled playbacks come back to back, each show is assigned an alternate recorder on the tape assignment list.

What kind of shows do we tape regularly at WTRY? All kinds—one time shots, daily strips, across the board deals, once weekly shows and location broadcasts. Whenever we have permanent or semi-permanent cuts to make on disc, the material is taped first—then dubbed onto disc. The quality is particularly good. These are the different methods of recording at our station, with tape used as the backbone of our recording efforts: directly on tape—tape to tape—tape to disc—directly on disc. Then we can do the following five recording and broadcasting jobs simultaneously: tape the network—tape from recording studio—tape from remote pickup—record on disc from A.M. studios—and send out air program locally, using turntables if needed.



Two rack-mounted Magnecord tape machines in WTRY's A.M. Control Room. Plug-in strip at bottom is used for patching these units into board in recording control room and all other combinations, including recording studio on floor above.

So you see, when we here at WTRY say "Recording in 10 seconds", we're really wrapping it up—IN TAPE.

THE TAPE RECORDER IN A PROPAGANDA UNIT

by Sidney B. Simon
Senior High School
Bradford, Pennsylvania

(Another second award winner in Audio Devices' Educational Recording Contest)

My tape recorder probably got its most convincing workout, recently, when we were studying a unit on propaganda. It was a pupil-interest project that was really very simple and yet that made a point that hit home with an impact that would have been hard to equal in any other way.

Here is how it worked. I told a story and cut it on the tape recorder. I found that an account of an automobile accident served to motivate itself and also brought to the class another blow for safety's sake. I made use of a room off of our library, although any large closet or storage room off of another room would serve as well, and called in the students one at a time. The first student listened to my account of the accident on the playback, and then he recorded his own version of the story. The second pupil listened to the first pupil's version and then recorded his account of the story. And so we worked our way through the class—

each person listening to the playback of the story version of the student before him, and then recording his own telling of the same story.

The next day all the tapes were listened to in sequence. Immediately there was a roar of laughter as they saw how their own version had differed from my original, and then with paper and pencil, we kept notes of the changes that were made in each successive story, and we spotted the trends and patterns which revealed the most consistent inaccuracies.

It is amazing how convincing the experiment can be, because the tape never lies. As an outcome following this little experiment, it was almost humorous to observe the accuracy they demand of each other now, and fewer stories—gossip, propaganda, or rumor—ever get blown up out of proportion. What better weapon against propaganda and rumor mongering than recorded truth!

NEW LANGUAGE LAB at University of Florida

70 Station Tape Setup Teaches Five Languages at the Same Time

A pretty blue-eyed blonde adjusts her headset and starts listening to a Spanish short story while her neighbor answers questions being put to her in French. Somewhere in the back of the room a concentrating college youth jots down the answers for a test being dictated to him in German.

Scenes such as these are every-day events at the University of Florida, Gainesville, Fla., where "learning languages by listening" is the newest keynote for students of a foreign tongue.

The U. of F's Department of Foreign Languages has just been equipped with a brand-new laboratory in which five tape recorders spin away in various tongues for the benefit of listening students who may be tuned in at any of the 70 outlets located in individual booths throughout the room.

To the visitor it all may sound like tangled talk, but the students plugged in to one of the recorders have discovered that teaching by tapes in this manner is not only informative but lots of fun. Right now the lab is offering work in French, Spanish, German, Russian and Portuguese and is prepared to teach Italian, Greek and Latin.

The pretty blue-eyed blonde and her neighbors will spend 50 minutes three times a week on laboratory learning of a language and also will attend two hours of lectures weekly.

Although practical use of the language comes in lab-time, the student finds that time spent in the classroom is invaluable since the structure of the language is explained, literary texts are read and assimilated and the whole subject of language study is developed in a simple and understandable manner as the basic means of human communication.

As Dr. Joseph Brunet, head of the Foreign Language Department, explains, "The course remains, therefore, a liberal arts course of educational value above and beyond learning how to speak a foreign language."

The University "learning by listening" laboratory is among the first in the nation to use such machines, being similar to one which has been achieving exceptional success at Georgetown University. The equipment was installed here last year and used for experimental purposes on a small scale in 1950-51. With the start of the current fall semester, the lab was placed in operation as part of the general foreign language program.

Brunet points out that after his staff has trained a group of first-year students, the program will be organized on a project basis, the year's work consisting of groups of recordings, each developed around a central theme and aimed at giving students fluency in conversing on that theme.

The main purpose of the current program is to train students so that they are not only able to read a modern foreign language, but will be able, with fluency and considerable correctness, to carry on a conversation in the language at least by the end of the fourth semester.

In pointing to results, Brunet said, "The improvement in the method as compared with earlier ones lies in the fact that for the first time students have supervised and planned practice in use of the language to a degree that otherwise would be impossible."

He added that students in the lab are now pronouncing better, expressing themselves more freely in the language and showing far better comprehension of language structure than in the past. Also—an important factor—both students and faculty members are enthusiastic about the way

the program is working out.

The lab with its rows of listening posts and recording devices is by no means complete at present and it is planned to put in operation a shortwave radio so that foreign language broadcasts of interest to students may be tape recorded for use in second-year work.

"The program is in a state of continuing development", the Foreign Language head explained. "What we are doing now is certainly not in all respects what we will be doing next year or after. Techniques and methods are under constant examination and review and the purpose is to develop recordings that will be ideally suited to the plan of a course."

The present laboratory setup includes 70 booths mounted on tables and connected by five separate channels to a bank of five BK-411 Soundmirror tape recorders located at the front of the room. Each listening booth is provided with a row of five telephone jacks, one for each recorder channel. The student simply plugs in his headset on the channel which is playing the recording of his particular class and lesson. The lessons to be played on each channel are an-



Above. These students busy in booths are studying tape recorded language lessons in the University of Florida's new Language Laboratory. Members of this group are working in Spanish, French, German, Portuguese and Russian.



Right. U of F coed Emily Chorpene of Miami concentrates on her Spanish lesson in the University's new foreign language listening lab, while her neighbor, Carole Linder, Miami, also learns Espanol via tape recordings.



Dr. Joseph Burnet, head of the Department of Foreign Languages at the University of Florida, checks one of the five tape recording machines in operation in the University's brand-new Foreign Language Listening Laboratory which launched full-scale operations this semester.

nounced on a blackboard near the machines. Five groups of about 14 students each are accommodated every hour. The laboratory is operating 41 hours per week on this basis.

The recording speed is 7½ inches per second and, with 7-inch reels of paper base tape, the average playback time is about 45 minutes. Power is 105-120 volts, 60 cycles, single-phase. Consumption is 85 watts. Output impedance, both internal and external, is 3.2 ohms. Power output is 1 watt undistorted.

In the meantime, however, University language-learners are taking to tapes in a big way. And whether they are using those

headsets for tests, short stories, or just plain conversation in a foreign tongue, they're virtually all agreed that learning by listening is a great innovation.

"The Language Laboratory"

This new booklet — reprinted from the Report on Second Annual Round Table Meeting on Linguistic and Language Teaching held at Georgetown University — covers the current thinking of leading educators in this field.

Copies can be obtained without cost by writing to Educational Laboratories, Inc., 1625 Connecticut Ave. N.W., Washington 9, D. C.

TAPE BREAKS "PAPER BOTTLENECK" IN FILM PRODUCTION

Venti-Davis, Inc., producers of films and other visual training aids, use tape recordings to speed up approval of scripts

Preparing the "text" for a sound film or motion picture is a pretty big job in itself. But when the script has to be approved by a whole committee—as is often the case—the approval job can be a major stumbling block for all concerned.

Venti-Davis, Inc., of 152 East 40th Street, New York City, has solved this problem very simply and effectively, by means of the tape recorder.

Previously, in a situation like this, a typed copy of the script was given to each of the many individuals who had to O.K. it. Then each would take a firm grip on his "blue pencil" and go to work. And when all the suggested changes were combined, the result was often a far cry from the original carefully-prepared script. This method of approval took a lot of time — conflicting opinions had to be resolved — details of phraseology laboriously worked out to everyone's satisfaction.

Now, however, the completed script is tape recorded, with one or more professional narrators, and played back to a group meeting of the client's organization. They get the story in the manner in which it is intended to be presented—by ear, not by a lifeless typed script. Often the way in which something is said is just as important as what is said. This gets across perfectly with tape, but is entirely lost when read from a typed page.



Robert F. Davis, president of Venti-Davis, Inc., mans the controls of his Magnecorder while the cast gets ready to put another training-film script on Audiotape. Robert Bruce, advertising and promotion manager (standing), lends moral support.

Mr. Robert F. Davis, President of Venti-Davis, Inc., reports that since this method was put into practice, the group approval job has become very painless to all concerned. It has been used on about 20 scripts in the past four months, and has saved countless hours of re-write work. In most cases, playbacks have been given immediate approval with but a few minor changes.

A portable Magnecorder is generally used for this purpose. This machine, recording on plastic-base Audiotape, fulfills the sound quality requirements of the most critical listener — gives a reproduction in every way equal to the finished product. The approved recordings of every script are kept in the reference files for about a year.

Recorded sound plays an important role in many other ways at Venti-Davis, Inc., too. For sound motion pictures, sound slide films, and sales and personnel training rec-

ords are the tools of their trade. One interesting Venti-Davis job currently in production, is the preparation of a series of personnel training records for the J. C. Penny Company. Typical interviews, demonstrating the best way to cope with employee problems, are first recorded on tape then transferred to discs, for reproduction in the form of 78 rpm phonograph records. Pressings of each record are distributed to the 1600 branch managers of the Company. These recorded interviews are far more effective than a printed script of the same situation, because the proper "tone of voice" is extremely important in problems that deal with human emotions.

Mr. Robert Bruce, Advertising and Promotion Manager for Venti-Davis, Inc., states that the tape recorder offers unlimited possibilities for rendering more effective service to their clients.



They bring true listening enjoyment to millions—through the finest in modern sound recording methods and equipment

RCA Victor's modern Vinylite phonograph records are infinitely superior to the old shellac pressings of a few years ago. Better in tone quality, distortion, surface noise and frequency range. This improvement in quality requires more precision than ever before in every step of record manufacture and processing. That's particularly true of the original sound recording and the master discs from which the stampers are made. And RCA Victor has found that Audiotape and Audiodiscs are an ideal combination to meet the exacting demands for today's high fidelity phonograph records — Audiotape for clearest recording of the original sound and Audiodiscs for fast, easy processing without loss of sound quality. In fact this record-making combination is now being used with outstanding success by America's *leading producers* of fine phonograph records and broadcast transcriptions.

Whatever *your* recording work may be, Audiotape and Audiodiscs offer you this same sound perfection — the result of more than 12 years of specialized experience by the only company in America devoted solely to the manufacture of fine sound recording media, both discs and tape.

AUDIO DEVICES, Inc.

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for the original sound



... and **audiodiscs***
for the master recording



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