

RECORDING SESSION

A new FM Program Series

by

Bob Silverman

Format & Script
Copyright 1961 B. Silverman
All rights reserved.

A new and unique concept in the exploitation of the medium of FM radio broadcasting is now available. This new format is designed specifically to benefit a magnetic recording company in the stimulation and sale of all their products. Sales of tape and tape recorders should increase well beyond present anticipated grosses in each market in which this format is utilized.

Some of the acknowledged drawbacks hampering the sale of tape up to now have been that:

1. Many people are not aware of just what tape and tape recorders can do, their versatility, and their continuing and increasing value as a recording tool in the home.
2. Consumers who already own tape recorders are not educated in the methods used in connecting them properly to radios, TV sets, phonographs, to make good recordings. As a consequence, these recorders get initial use as a "toy" in the home to record parties, babies, amateur singing, etc., but when this novelty has worn off, the machine is stored in the closet and used very rarely if at all.
3. Sales of tape and tape recorders are not what they should be, because of the nature of the advertising done heretofore in this field. Because most tape manufacturers are fighting for the "bread and butter" sales to professional users, they have limited themselves to advertising media that reach only this admittedly important segment of the market and have extended themselves only as far as the consumer hi-fi magazines and have stopped there. The potential magnetic recording market is tremendously larger than this. People who listen to music as a habit constitute a vast untapped area for expansion. The FM medium reaches these people in every major market in the country.

The material following is descriptive of a method designed to overcome each of the above listed problems.

The purpose of this series of FM radio programs is to provide listeners to FM radio who own tape recorders or who are potential purchasers of tape recorders with a consistent source of high fidelity music so that this music might be recorded directly off the air, and thereby a tape library of excellent quality without interruption for commercials or other interference may be built.

FM radio stations are uniquely suited as a medium for this because there is no loss of fidelity in the transmission of music via FM.

The only limitations on the quality of the listener's tape recording will be in his receiving and recording equipment.

Now, of course, any piece of music that is broadcast on radio may be taped by the listener. This is considered legal and as long as the recordist does not sell his off the air recordings or charge admission for others to hear them, no laws are broken. There are, however, some rather serious difficulties in assuring first quality recordings of regularly scheduled music. This program overcomes these difficulties as well.

The host of the program announces at the show's start just what (title and composer) will be performed that evening, the exact length of the piece and how much tape would be required to record the whole work without running out of tape thereby marring the recording by missing valuable minutes of music while attempting to get a new reel on the machine or reversing the reels. If the work broadcast is longer than 30 minutes, the host will stop the music at a pause and allow at least 3 minutes during which time the recordist may reverse or change reels.

Shorter works will be coupled together to time out as close as possible to 30 minutes.

Another unique feature of the program is the pre-selection of the music's loudest passage. This passage will be broadcast just prior to the actual complete performance enabling the recordist to set his volume levels for maximum volume but minimum distortion. This is another serious problem that the home recordist has when taping off the air. Trying to anticipate the maximum volume of a selection of music before it is heard requires a considerable amount of clairvoyance.

A 1000 cycle tone is used as a signal for the recordist to press his start and record buttons and the same tone will be used when the actual recording is over to signal stopping the machine.

Other features of the program include information on just how to go about hooking up the FM radio, TV or phonograph for easy convenient and high quality recordings. Letters are encouraged from listeners who have problems of general interest with reference to tape and tape recorders and/or suggestions for demonstrating further the versatility and potential of the machine.

Professional pre-recorded tapes are "previewed" on the program. The best of the new releases are plugged and short excerpts from these are broadcast to demonstrate their quality.

The program is in stereo. The nature of the above outlined series prohibits the use of standard commercial pre-recorded tape or records as music program sources. Their use would immediately bring a flood of law suits by their manufacturers for copy right infringement, unfair competition, restraint of trade, etc., and they would probably secure a favorable judgement in litigation. Consequently, every selection of music broad-

cast for home recording during this program, while of the highest technical quality, and excellent performance is separately licensed specifically for the purposes of this program and the undersigned controls these rights.

A sample script follows without commercial announcements. Your sponsorship of this series will add 5 minutes of commercial time to the script.

SCRIPT - RECORDING SESSION

(THEME: HOLST'S THE PLANETS, JUPITER, 15 SECONDS, THEN UNDER)

MARK: Good evening. This is Mark Aaron. Our program is Recording Session, and we are here to present a new concept in FM radio and the use of the FM medium, and most important, to offer you the opportunity to build your own tape library of the world's greatest music.

(MUSIC UP ABOUT 10 SECONDS AND THEN OUT)

BREAK - SPONSOR IDENTIFICATION

MARK: This evening we will present music broadcast via frequency modulation radio in flawless high fidelity, and we will give you all the information that you will need to record this music yourself on your own tape recorder at home.

We'll tell you exactly how long the music will take to be performed, how much tape will be required to record it all at $7\frac{1}{2}$ inches per second without missing any music or wasting any tape.

First, let's begin by briefly explaining the simple procedure required to connect your FM receiver to your tape recorder. Simply take a short length of shielded cable, about three or four feet is enough. This is available at any radio shop. Attach plugs at the ends of the cable to match the jacks on your tape recorder and your FM receiver. Then connect this cable in the following manner: on most tape recorders there is a small jack labeled either radio or radio input. Do not use the jack marked microphone input. Plug one end of the cable into the radio input of the recorder and the other end into your FM tuner or pre-amplifier jack marked either tape output or auxiliary output. If you

portant and I recall that carbon tetrachloride was always regarded as the best cleaner. Should I use carbon tet on my machine?"

In a word, "no," Mr. Ford. Actually, carbon tetrachloride is probably the most efficient of cleaners, however, its effect on the rubber drive wheels and wire insulation of your machine is extremely detrimental and therefore, it should never be used. We suggest that you purchase one of the excellent commercial cleaners available at your local dealer for this purpose. These are especially prepared for tape heads, idler wheels, capstans, and tape guides, all of which should be kept immaculate if you want the best performance from your machine. Pure alcohol is also a good cleaner, but it is difficult for most people to secure.

Now, let's get back to our recording session. You should have your tape reels properly threaded by now, so let's get on to the next step. It is important that we set our recording level control at the setting which will insure maximum clarity and volume but a minimum of distortion. For setting the record volume of your recorder, I am going to briefly preview the highest peak passage of our selections for this evening. Set your machine on "record" and watch your meter or recording "eye". The "eye" should just barely close on this passage. The meter needle should just about reach the zero line. Here now is the loudest passage from "Ravel's Bolero".

SOUND: (PEAK PASSAGE OF RAVEL'S "BOLERO" -TEN SECONDS)

MARK: And just to make sure, let's do it once more.

SOUND: (PEAK PASSAGE AGAIN)

MARK: Now that we have our levels set, here's another message of interest.

BREAK: (COMMERCIAL #2 - ONE MINUTE)

MARK: Now we should be just about ready to record. We will sound a one thousand cycle tone for five seconds. Exactly five seconds after one

ends, the music will begin. Start your tape recorder just as our one thousand cycle tone ends and you'll be on your way. At the end of the two selections we will again sound the one thousand cycle tone. This is your signal to stop the machine and your recording is complete and without flaw. Total recording time is 27 minutes, 20 seconds.

Recording session take one "A Night on Bald Mountain" by Modeste Moussorgsky, and "Bolero" by Maurice Ravel.

SOUND: 1000 CYCLE TONE (FIVE SECONDS)

PAUSE: FIVE SECONDS

MUSIC: (MOUSSORGSKY AND RAVEL - 27 MINUTES 20 SECONDS)

PAUSE: FIVE SECONDS

SOUND: 1000 CYCLE TONE (FIVE SECONDS)

MARK: You have just heard, and we hope recorded, a performance of "A Night on Bald Mountain" by Moussorgsky and the ever popular "Bolero" by Ravel. The performance took 27 minutes and 20 seconds. Here once again is your announcer.

BREAK: (COMMERCIAL #3 - ONE MINUTE)

MARK: If you have any problems with your recordings or any questions, or if you have any ideas for new and interesting ways to use your tape recorders, let's hear from you so that we may share these ideas with the rest of the audience.

Now, from our library of new releases on 4 track pre-recorded tape we have selected a brand new release from Verve. Ella Fitzgerald singing some great standards in a style that many try to imitate but no one can duplicate. The tepe includes Somebody Loves Me, Cheerful Little Earful, You Make Me Feel so Young, Moonlight Becomes You and 8 others. Here's a few minutes of Ella doing Moonlight Becomes You.

MUSIC: ELLA FITZGERALD -GET HAPPY! Verve USTC 265

MARK: That was Ella Fitzgerald on 4 track pre-recorded stereo tape on the

Verve Label. The tape title is "Get Happy" and its catalog number is USTC 256. The quality of recording is excellent and in Ella Fitzgerald you have an artist of unparalleled mastery. This release has our wholehearted endorsement.

BREAK: (COMMERCIAL # 4 ONE MINUTE)

MARK: Next week, we will present the Leonora #3 and the first movement of the Fifth Symphony by Beethoven. This performance will take 29 minutes - just one full reel of $1\frac{1}{2}$ mil tape. On the following week we will play the last 3 movements of the symphony for 26 minutes more. This will complete the reverse side of your reel of tape if you are using a 4 track machine. Until next week this is Mark Aaron for Recording Session.

Good night.

THEME: HOLST'S "THE PLANETS" - JUPITER (VOICE OVER THEME, CLOSING SPONSOR IDENT.)