



TAPE RECORDING



Mr. Roy Perrin
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Rutherford, N.J.

CE
9

*fastest-threading reel
ever developed . . .*



the **audiotape C-Slot Reel**,

NOW BETTER THAN EVER!

The popular C-Slot reel—the fastest, easiest-threading reel ever developed—has been structurally redesigned. It's now stronger than ever and even more convenient than before.

Since the revolutionary reel design was introduced about a year ago, engineers have carefully checked service experience on all types of machines under all operating conditions. This study pointed the way to still further improvements.

Now, a slimmer, smoother tape slot gives a virtually unbroken hub surface for smoother winding under even the highest tape tension. A reinforced beveled edge guides the tape more easily into the C-slot. Inside the hub, extra "ribs" have been added and the bonding area has been increased by 50%, making the entire structure practically indestructible.

No other reel can approach the C-slot for fast, easy threading. And the new, improved design is now standard for all 5" and 7" reels of Audiotape—an extra-value feature at no extra cost! Another important reason why it pays to specify Audiotape for every recording need.

HERE'S C-SLOT THREADING

1. Insert tape through flange opening at top of C-slot.



2. Drop tape into slot, leaving about 1 inch projecting beyond the hub with tape slack on both sides of recording head.



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audiotape
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T-1120—HIGH FIDELITY DUAL SPEED STEREOPHONIC TAPE RECORDER

Among the advanced features embodied in this striking model are: Dual IN LINE Stereophonic sound channels; balanced tone (loudness control); real portability with molded glass and steel case; 360° sound distribution with two self-contained speakers; single knob control; precision index counter; public address system; input switches automatically for mike or phono; instant stop button; self-adjusting disc brakes; tape speeds, 3.75 and 7.5 i.p.s. With microphone, 2 reels, tape and cords.
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GUARANTEED SPECIFICATIONS — Frequency Response: 75-13,000 c.p.s. ±3db at 7½ i.p.s. (Both Channels); 85-7,000 c.p.s. ±3db at 3¾ i.p.s. Signal to noise ratio greater than 48db at both speeds. Wow and flutter less than 0.3% at both speeds. More than 50db isolation between stereo channels. NARTB equalization for optimum playback of pre-recorded tapes.

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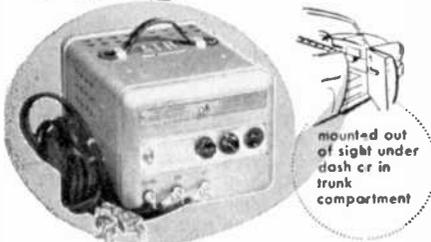


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HI-FI

TAPE RECORDING

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A SUPERIOR TAPE FOR
BEGINNERS, EXPERTS, PROFESSIONALS

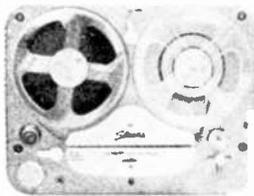


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In Every
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VERSATILITY



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QUESTIONS & ANSWERS

Questions for this department may be sent on tape or by means of a postcard or letter. Please address your queries to, "Questions and Answers," HI-FI TAPE RECORDING, Severna Park, Maryland. The most interesting and widely applicable questions will be used in this department.

Q—Seven months ago I purchased a stereophonic recorder. I later learned that it was one with staggered heads. I wrote to the manufacturers only to be informed that they would not find time to convert it, nor did they have a converting kit.

I have already purchased some in-line tapes and find it difficult to find staggered ones; and even if I could find a few staggered tapes I would be reluctant to purchase very many considering the fact that everyone seems to be leaning toward in-line.

The machine that I have has a preamp and I just plug it into my radio or TV amplifier. Will you please inform me as to any possible way that I can convert to in-line?—R. J. D., Phila., Pa.

A—If you do wish to buy any staggered tapes, the Stereo Music Society, 303 Grand Avenue, Palisades Park, N. J. maintains a complete stock of them.

Regarding conversion of your present recorder we would suggest you contact the Nortronics Company, 1015 S. Sixth Street, Minneapolis, Minn. or the Michigan Magnetics Company, Vermontville, Mich. regarding a replacement head for your machine.

You have another possibility and that is to add one of the "outboard" clip-on type of adapter which is available from Nortronics or Dactron.

It should not be necessary to return the machine to the factory to make the installation. If you do not feel capable of doing it, a good local serviceman should be able to take care of it at nominal cost.

Q—I own a Revere tape recorder model T-700-D and for about six months have noticed a gradual appearance of a depression near one of the poles of the playback head. The recorder recently went out of order and was taken to a local shop for repair. A new head was installed and then everything worked fine again. However, I have tried the discarded head on a different recorder and it works all right.

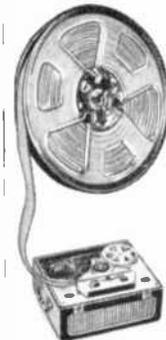
What caused the depression in the head? I have heard that it may be due to excessive pressure pad pressure. How can the formation of the depression be avoided?—C. T. C., East Lansing, Mich.

A—The plastic in which the pole pieces of the head are embedded is softer than the metal and consequently wore down faster. We believe you are correct in diagnosing this as too much pressure on the pad. From the appearance of the head, it would also seem that the pressure pad has slipped from its position opposite the head and brought the pressure to bear more on the edge of the plastic area. This gradually

has worn away. Poor quality tape with relatively high abrasive qualities will contribute greatly to head wear and we would advise that bargain tape be bought with caution and only if you are sure that it is of good quality. Best bet is to stick to standard brands of new tape which will help to hold down such wear as shown by this head.

Q—I have read in an article in another publication that one should look for the ability to record sound on sound when purchasing a recorder. I have read the advertisements put out by several companies and have been able to find but one recorder which will record sound on sound. That recorder is the Wilcox-Gay stand up model 782.

Is this condition so rare that only a few recorders are equipped to record sound on sound? Can a recorder which is not equipped for this be equipped to record sound on sound and is it much of a job? Also I wonder if you could give me the names, if there are any, of a few recorders that can record sound on sound and fall within the



FOR BEST
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recorder
PERFORMANCE
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cleans your tape recorder
head in 2 minutes without
removing head cover

Super tough tape impregnated with special formula cleaner keeps your tape recorder head clean, a must for fine performance. No tools . . . no swabbing . . . no need to take your tape recorder apart. Just put the reel on the machine as you would a tape . . . play it through . . . rewind . . . and the head has been cleaned and dried! Can be used over and over. See it at your hi-fi dealer.

Model No. 335, with 100 foot plastic reel, \$2.95 List Price.

WALSCO ELECTRONICS MFG. CO.
A Division of Textron Inc.
ROCKFORD, ILLINOIS, U.S.A.

\$150 to \$300 price range?—J. M., Apollo, Pa.

A—We do not know of any recorders in the price range you mention which will record sound on sound. The Berlant, Ampex and Magnecord can be used for this purpose as they have separate record, play and erase heads. In the less expensive recorders the play head also serves as the record head.

Some recorders with stereo playback features may be capable of this if the first part of the sound is recorded on the lower track. This is then played back through the external amplifier and speaker while the top part of the head is in the record position. Unfortunately, many recorder manufacturers have been rather shortsighted in this respect as they make the stereo playback machines in such fashion that when they are placed in record it is impossible to play from the lower track. They have not seemed to realize the amount of interest in this sound on sound type of recording by the tape record-

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

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2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

MARK MOONEY, JR.
(Signature)

Sworn to and subscribed before me this 3rd day of October, 1958.

JEAN MARIE COVER
Notary Public

(My commission expires May 4, 1959)

ing hobbyist nor the great possibilities inherent in this ability.

If you have two recorders you can do sound on sound recording by playing the first tape on one while recording the next part on the other. The best way to do this is through a mixer which will take the output of the first recorder and mix it with the output of the mike. The combined result is then fed into the second recorder.

If no second recorder is available you may be able to rig a separate playback head on your present recorder. The output from this head would have to be fed to an external speaker and the sound picked up by the microphone of the recorder, or to the record head and a set of headphones so you could synchronize.

The full stereo recorders which are being made available in increasing numbers should be able to do sound on sound. The present Ampex unit is capable of this fascinating method of recording and we trust that the designers of recorders to come will see to it that one channel can be in the record mode while the other is in playback.

Q—We are writing to you in regard to legal complications encountered when beginning in the commercial recording field.

We would like answers to the following questions: What permits or licenses, if any, are required for this type of recording and where may they be obtained? What would you suggest as a reasonable service charge for duplicating a tape and for recording an occasion for someone? What quality tape, or tapes would you recommend using? To what extent may we advertise our services? What regulations, copyrights or patents must we become familiar with to form a company and trade mark in the near future?—W. P., Chicago, Ill.

A—There are no permits necessary excepting a license from the musicians union if you plan to record union musicians. You may need a license or permit in your own city and state and on this point we suggest you consult a local attorney who will be familiar with the regulations. Regarding charges, we would suggest that you find out from others in the area who are doing similar work, what their charges are and base yours on the going rate for similar work in your area. Remember that you will have to travel and transport equipment and while the recording may actually take only an hour or so, you must include your travel time, setup time, etc. if you are going to make a profit.

Insofar as tape is concerned we feel it would be taking foolish chances to use anything but the best. The cost of the tape will be but a very small part of the total but on it will depend the success of your enterprise. Any of the brands nationally recognized may be considered reliable.

Regarding regulations, copyrights or patents you must become familiar with to form a company, again we suggest that you consult a local attorney who will be familiar with the procedures for setting up a company in your own state. It is doubtful that you will encounter any patent difficulty as you are not manufacturing any equipment, simply offering a service. Regarding copyrights, if you refrain from copying any copyrighted material you will be in the clear.

THE PERFECT GIFT FOR THE TAPE RECORDIST



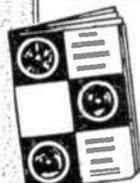
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TAPES TO THE EDITOR

When sending tapes to the editor please use the 3" reel and indicate the speed at which it was recorded and whether it is dual or single track. We will listen to your tape, make notes from it for use in this column and then reply on your tape. Please keep tapes reasonably brief.

If you do not own a recorder, a letter will be acceptable. Address tapes or letters to: The Editor, Hi-Fi TAPE RECORDING, Severna Park, Md.

To the Editor:

I would like to comment on a letter from R. J. of Williamstown, Mass. (regarding stereo for persons hard-of-hearing in one ear—Ed.).

I have no hearing in one ear (right side) but that has been no handicap; in some ways it is a blessing. For example, I can put a mike, such as my EV 650, where I hear the sound best and get identical sound on my Magnecord. I find it possible to hear a recording, tape or disc, with more clarity than a person with normal hearing due to lack of distractions from room sounds. I can distinguish between stereo and monaural but there is no sense of movement.

For example, if the speakers are ten feet apart, I can tell which speaker is in use by the absence of sound from the channel to my left (i.e. for the right ear). In closer spacing, such as an Ampex demonstration indoors that I heard, the width of the sound source is greater than monaural but I am sharply aware of the distortion and poor transients. With speakers about ten feet apart and the same distance from me, the room is not filled with sound. . . . I only hear it ahead of me. In a demonstration of fireworks on stereo tape, it sounded like there was a sharp cutoff of the sound above a certain angle (poor transients again) at some arbitrary height above the speakers.

It is probable that I would enjoy stereo but would have to face at right angles to the sound to hear the details of the instruments across the width of the speaker system. In the absence of binaural sound. I prefer multiple speakers around the room so there is no loss of clarity as I move about.

In summary, there would be a small benefit to persons such as myself if stereo was added—more sense of presence in the lower frequencies but not necessarily more clarity.—A. R. Jourdan, Meriden, Conn.

To the Editor:

In the September issue of your excellent magazine I saw under this heading that one of your readers wanted my address for the reason of getting a dubbing of the "Household Cavalry Incident" in my tape library. Well, I live in Lund which is the small university town of 35,000 inhabitants in southern Sweden. Being a post employee myself, the postmen know me, so there is no need for any street or box number. If anybody wants to know exactly where I live, however, it will soon be Mellanvangsvagen 14 c, to where my family moves into a four room flat this winter. We have had space problems hitherto, since our present two room flat does not give much room for all our needs. I am now making special

arrangements for my recording hobby and shall convert one of the rooms into a combined studio and library with easy-to-reach shelves in cupboards for my 300 reels of recorded tapes and wires.

For those readers who want the dubbing in question as well as dubbings of a London airport visit and a Thames Conservancy Lock-keeper interview I might add that the postage from Sweden to U.S.A. for the complete 3¾ IPS dubbing on a reel, properly wrapped is 140 öre (28 cents). For those who want to avoid the trouble of sending a reel I can supply the reel and tape myself at self cost, if 70 cents extra are included with the request. Check or dollar bill will do, but unused stamps will cause me trouble.—Erik Lindgren, Mellanvangsvagen 14 c, Lund, Sweden.

To the Editor:

I greatly enjoy your magazine, especially the stereo tape review section, and all the articles concerning stereo.

I am greatly concerned about the future of stereo tape releases from what I hear from other sources since the stereo disc has appeared on the scene—and all the confusion in the tape industry about cartridges, 4-track, etc. Of course, my basis for worry might be unfounded but I do know that regular 2-track monthly releases from the tape recording companies have dwindled to a slow trickle.

Please continue to feature stereo tape news and let your readers know exactly what is going on in the tape industry. I have quite an investment in stereo tape equipment and a tape library and am quite upset over the rumors that are circulating these days.—Bob Murphy, Flowery Branch, Ga.

Our new issue of the Complete Catalogue of Stereo Music, just off the press shows 135 new tape releases by the various companies since the last catalog published in April.

As you mention, lately the new releases have dropped off and the reason is that some dealers selling stereo tape have panicked with the coming of the stereo disc. Fearing being caught with what they construed as "obsolete" merchandise they ceased placing orders for stereo tapes with the tape libraries. With the orders for tapes practically cut off, the libraries naturally cut back.

What these dealers apparently overlooked is the fact that there are thousands of people like yourself with a considerable investment in equipment and tapes who have no intention of giving it up.

As the dealers fell off, such companies as the Stereo Music Society which sells tapes by mail, have boomed as people turned to them for new tapes. In other words, the

market for good quality tapes is still there.

To further add to the confusion, RCA announced its stereo 4 track tape magazine. This was supposed to make its appearance in June. One was on display at the National Association of Music Merchants show in Chicago in July. None appeared in August, nor in September and now the date when they are supposed to make their bow has been set for October 19.

But the question "Where is the RCA magazine?" is a rhetorical one only for there are no machines in production on which to play them.

Ampex, Telectro, Tandberg and Pentron have announced four track models—reel to reel. The Pentron machine is said to take either the magazine or reels.

So far only two companies, Bel Canto and HiFiTapes have announced their music in four track form.

Where does this leave the tape recorder owner? We think he is on reasonably safe ground. For one thing, firms have made or will make available four track heads to be installed in present two track machines. These heads will also play two track tapes now owned, so there is no loss there except perhaps in the volume of the output.

Most of the recorders now in the hands of the public will also play at the 3 3/4 speed. Livingston Audio Products has just made it known that they will put out a number of their tapes in two track 3 3/4 ips form selling for \$6.95. These tapes will run for thirty minutes.

If the four track method should become the standard, then the recorders may be converted to play and record four tracks. This will not entail any great outlay. If the machine is a reel machine, it can still be used to play magazine tapes by removing the tape from the magazine and putting it on a reel.

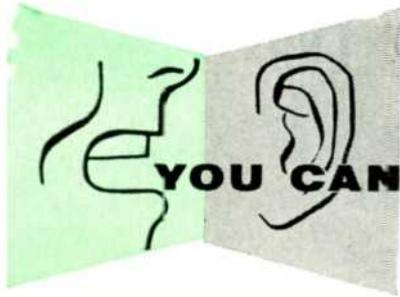
At this writing, there are more than 1,200 stereo tapes available for two track machines. For those who like the best in recorded sound, there is nothing yet that will top them.

In the main, most of the manufacturers of tape recorders have shown a very commendable sense of responsibility toward the owners of their machines. At the beginning of stereo on tape, all machines were staggered. Then stacked heads came into vogue and almost without exception manufacturers made kits available to convert the machines to stacked. In fact, many of them made kits available to enable the owners to convert a monaural machine to stereo playback.

We feel, on the basis of past performance, that it is not too unreasonable to assume that when a trend becomes apparent in the present situation that kits will be made available to convert machines to whatever becomes the accepted standard.

To the Editor:

In relation to the request for reels on which the side numbers are prominent and could easily be identified by the blind, may I suggest that our new #5901 seven inch reel will serve. "Side 1" and "Side 2" appear in large letters on the rim of the reel. We feel that it will be easy for a blind person to distinguish between the sides with this marking.—A. P. Hultgran, American Moulded Products Co., Chicago 22, Ill.



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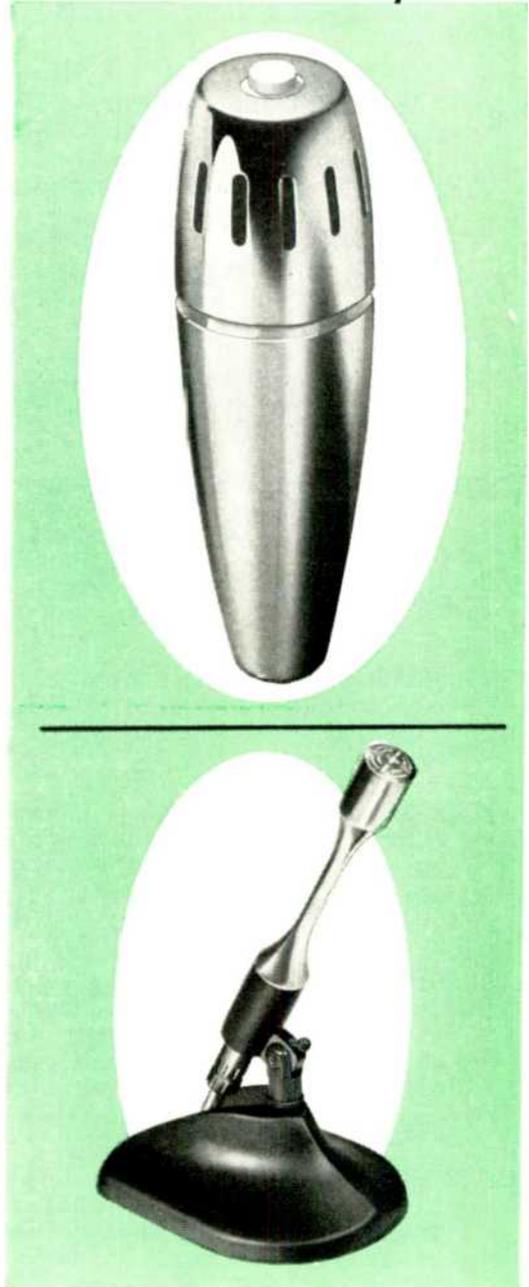
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CROSSTALK

from the Editors

* * * * *

BALTIMORE, MD., home of many firsts, such as first linotype, first railroad, first telegraph, etc., might be on its way to another first. From sources considered reliable we have heard that hi-fi dealers are selling tape stereo in preference to discs. Reasons given include fantastic cartridge replacement and rapid wear on discs. Mail order house selling both tape and discs reported to have said members buy a few discs and then go back to purchasing tapes.

* * * * *

52,000 VISITORS forked over cold cash to get into New York Hi-Fi show according to the Institute of High Fidelity Manufacturers, sponsors of show. Decible cop with sound meter attempted to hold in check loud playing exhibitors. Special offer to high school students was flop. Management believes this was due to class schedules which prevented students from taking advantage of reduced-rate hours. Maybe so . . . but we failed to hear any rock and roll tunes being played in show, either last year or this year.

* * * * *

NEW TAPE company, the American Recording Tape Corporation of Costa Mesa, California, is newest entry into tape manufacturing field with line of both amateur and professional type tapes.

* * * * *

OTHER NEWS on tape front. Reeves Soundcraft offering two rolls of tape one of which is recorded with music titled "Sweet Moods of Jazz in Stereo" for one buck more than normal cost of two reels of blank tape. . . . Minnesota Mining and Mfg. announces reduction in price of their #200 tape bringing it down to \$8.75 for a 2,400 foot reel. The tape is super-thin Mylar base.

* * * * *

LIVINGSTON reports real action from distributors on their new line of 3-3/4 inch per second two-track stereo tapes which list for \$6.95, making the cost comparable to stereo disc.

* * * * *

ARMOUR RESEARCH Foundation has come up with new tape cartridge featuring both forward and backward compatibility and universal adaptability. The cartridge is said to be self-threading and uses only one spool. Two adapters have been designed to adapt present recorders now on market to take new cartridge.

* * * * *

ACCORDING to manufacturers, tape recorder sales continue to climb with monaural machines doing a good share of the business. Industry has finally awakened to the fact that people buy tape recorders to make their own recordings. Yet at all the shows, tape recorder exhibitors continue to play stereo music instead of demonstrating how well their machines can record and playback . . . maybe this should be added!

* * * * *

MAGNETIC RECORDING Industry Association states reel to reel type recorders are not old-fashioned nor obsolete despite talk about cartridges—nor will they be. When cartridge type machines make their appearance, they will continue to co-exist with reel to reel types just as home movie cameras, using either magazine loading or reels, are both available and in use today.

* * * * *

FIRST FACILITIES for the production of 4 track tapes is announced by Magnetic Tape Duplicators in Hollywood. The new equipment will transfer regular 2 track masters to a 1/2 inch 4 track duplicating master. This in turn is used to produce the 4 track 1/4 inch tapes. The tapes may then be used in either magazines or on reels. MTD feels the stereo disc will serve a useful purpose in educating the general public in stereo—after which those who want quality will switch to tape.

TAPE CLUB NEWS

News Digest For The Blind



The British Tape Recording Society informs us of the inauguration of a weekly news digest to be tape recorded for the blind people of the town of Birkenhead in England. News will be taken from the "Birkenhead News and Advertiser."

Pictured above, left to right, are F. K. Oliver, newly elected president of the British Tape Recording Society; S. R. Griffiths, secretary of the Birkenhead YMCA; Alderman Robert N. Melville, Birkenhead's mayor; and B. Savage, of the Under Twenty Section of the YMCA. They are shown recording the inaugural address from the mayor's parlor. Mr. Oliver is the editor of this new digest.

A tape of the actual opening ceremony is available to members from B.T.R.S. headquarters in Chester.

People to People Program Participation

It has been too long since we have commented on the splendid work World

Tape Pals is engaged in by their cooperation in the People-to-People Program inaugurated by President Eisenhower. We have been receiving PTP News bulletins which clearly indicate the value of such a program in promoting world understanding and communication among peoples.

World Tape Pals, a member of the Hobbies Committee, will distribute internationally a tape prepared by Dr. Arthur A. Schuck, Chief Scout Executive of the Boy Scouts of America, and Chairman of the Youth Committee of the PTP program. Member organizations of WTP will be able to make copies of the tape available to schools, discussion groups and youth organizations expressing eagerness to learn more about American youth movements.

Dr. Schuck has said that the PTP Youth Committee represents over 2 million members of 31 different national youth groups.

Keep up the good work World Tape Pals.

Recorded Club Bulletin

Any visually handicapped member of the Voicespondence Club can now receive a recorded copy of "The Voicespondent" by sending a postcard to Ways and Means for the Blind, Inc., 334 Masonic Building, Augusta, Georgia, and agreeing to return the tape copy promptly after listening. Such tapes will be furnished free to any blind member and may be returned free of postal costs in the special mailing carton in which they will be received. No cost is involved and no tape need be furnished by the member. There will be about 25 of these tapes in circulation, but everyone requesting a copy is asked to return it promptly so that it can be forwarded on to another sightless member since there are many. This does not affect the regular copying service of the club Tape Library. If any member still wishes to get their own copy on their own tape, they can continue to send it in with return postage to the Librarian as usual.

Spread The News

American Tape Exchange has brought to our attention the fact that several of its members have had articles dealing with their tape recording and in particular their tapespondence experiences published in local newspapers. The club secretary points out how important it is to take every available opportunity to spread the news, not only about ATE, but all tapespondence clubs. He further states (and we wholeheartedly agree) that "Tapespondence can be a great world wide activity if only people are informed of its existence."

We go along with Stuart Crowner in urging club members to take a little time and try writing an article about yourself and your club and submitting it for publication in your newspaper.

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OCCUPATION

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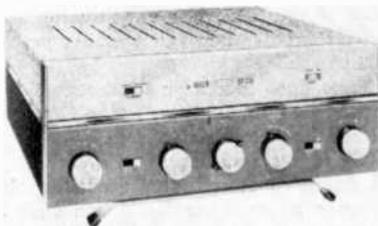
NEW PRODUCTS

TELECTROSONIC 4-TRACK



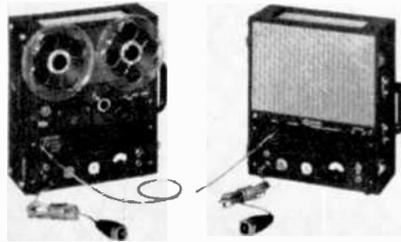
A professional tape recorder featuring complete stereo facilities has been announced by the Telectrosonic Corp., 35-18 37th Street, Long Island City, N. Y. Designated Model 300, the new recorder offers a 3-speed, pushbutton, multi-speaker recorder/reproducer, with a 4-track head. Features include: pushbutton controls; two complete built-in pre-amplifier and amplifier systems; a separate 8 watt push-pull amplifier for each channel; a rotary design speed selector for easy selection of either $1\frac{7}{8}$, $3\frac{3}{4}$ or $7\frac{1}{2}$ ips; and a solenoid actuated automatic shut-off stops the machine automatically at the end of each tape reel and returns all controls to the neutral position. The cost is \$189.95. For complete information, write to Telectrosonic.

BOGEN STEREO UNIT



David Bogen Co., Inc., 29 Ninth Ave., New York 14, N. Y., has introduced the Bogen Model DB 230 stereophonic dual preamplifier-amplifier. This model provides two 30-watt channels for stereo use, or 60 watts of output in monophonic use. Peak power is 120 watts, with harmonic distortion of less than 1% at 60 watts. Frequency response is 20 to 20,000 cycles within one-half of a db. A six-position selector controls inputs for tape, phono, radio or auxiliary connections. The unit has volume, bass, and treble controls, plus two hi-lo filter switches. Special features include a Bogen "Speaker Phasing Switch," which eliminates the "hole-in-the-middle" effect that sometimes occurs in stereo reproduction, a loudness contour selector for leveling out frequency response at low volume and a control for balancing the two channels. Price is \$169.50. Contact Bogen for additional information.

MATCHED RECORDER & AMP.



Roberts Electronics, Inc., 1028 N. La Brea, Hollywood 38, California, has introduced two new matched units for home recording, the 90-S stereo recorder and the A-901 recording amplifier. The 90-S recorder incorporates an amplifier, pre-amplifier, and speaker with dual channel outputs and a precision-balanced hysteresis-synchronous drive motor. The A-901 recording amplifier includes separate microphone, a VU meter for second channel balance, and a woofer-tweeter speaker combination for full dimensional playback sound. The companion stereo components are electronically matched and designed with identical overall dimensions. For further details, contact the manufacturer.

ALLIED CATALOG



Allied Radio Corp., 100 N. Western Avenue, Chicago 80, Illinois, now has available its 1959 electronic catalog, which contains 452 pages and lists over 32,000 items. The tape recording section is greatly expanded and it features recording and playback units by Ampex, Magnecord, American-Concertone, Viking, Bell, Pentron and Sony. Over 100 hi-fi music systems, with and without radio tuner, are listed; Allied's Knight-Kit line of 60 electronic kits is shown in 2-color rotogravure; there is an extensive public address section, an amateur radio section and a large book section. This catalog is available free upon request. Write to above address.

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The Turner 200's have sleek, tapering cases with satin chrome plate finish. Prices include your choice of desk stand, floor stand adapter or lavalier accessory. Additional accessories may be purchased separately.

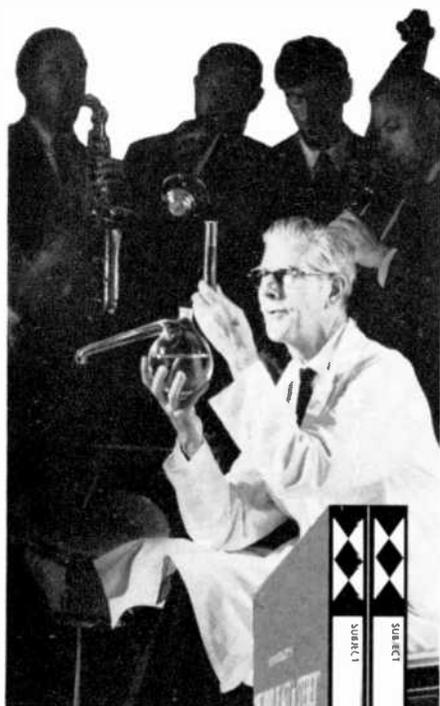
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TEEN TAPERS

BY JERRY HEISLER



WE had the opportunity of visiting the Hi-Fi show held in Chicago recently and a number of teen interest items caught our fancy. Permit us to mention but a few.

Pentron has come into production on their complete stereo recording and playback system and this is a real honey. Words don't mean a thing here, so go and see this one. While you're there you might look into the new Viking decks also. V-M has substantially the same design this year with the feature of both stacked and staggered playback which is worth noting, especially if you have a library of the staggered tapes like we do.

These were the main items that we noticed, but there were many more and the industry continues on the path of progress with bigger things to come. We almost forgot to mention the four channel heads that Shure had available.

Herman Voigt of Saint Louis, Missouri writes in requesting information on a tape club, and we are happy that some of you still show interest in forming clubs and we still have material which is yours for the asking.

We got something from the Reeves Soundcraft people which might be of some interest to you teens who want music for a low price, and what teen doesn't? For a very nominal fee Reeves will dub a tape for you featuring Jazz music. For further details write to the Reeves people.

Enough of the odds and ends, let's get down to something concrete.

How about some wild things that can be done with a tape recorder? Ever think of having a musical doormat? There is a clever idea. Work up a switch mechanism under your door-mat so that whenever anyone steps on it your recorder plays music or repeats a message if you are not home. I have heard of people who have devised a system like this whereby a person calling at their house when the owner is not in can leave a recorded message telling who was there.

Wild idea number two: connect your recorder to a clock radio or an automatic timer and wake up or go to sleep to tape recorded music. I have done it and it works well. I've also made recordings of certain assignments for school and have them start off in the morning by the clock radio and play while I was dressing.

Wild idea three: For those of you who like practical jokes, and I must admit that I am prone to pull a few now and then, try placing a speaker of miniature size in places where they won't be expected and then record some crazy things. For example place a speaker near a flower pot and then have the flower say "ouch" when someone brushes by it. Of course this is unlimited but use discretion and remember that when a joke ceases to make someone laugh it is

no longer funny, and should be stopped.

To the practical end of uses of a recorder. This is the time of the year for school homecoming. How about setting up a recorder in your school with a tape club member standing by to record the names and comments of old students who are returning. You might question people as to what year they graduated, what they are now doing, what they remember most about the "good old days when they were in school."

These are just some ideas off the beaten track, projects that you might want to try your hand at.

We noticed some very disturbing remarks in a recent issue of *Time* magazine on the subject of stereo sound. "Stereo sounds richer on tape, although sales of stereo tapes this year will hit only about \$3,000,000 because they are tough to thread and are expensive . . ."

We wish to take violent opposition to this remark. Most kids under 10 could thread a recorder in much less than 30 seconds, to say nothing of teens, and certainly adults.

Costwise we'll also argue. It is true that tapes are expensive, yet there are many costing only one or two dollars more than a record and the tapes last a lifetime and can't get scratched. We'll go all the way with the tape and feel that the records, while they have some merit, still don't eliminate tape by any means. And for those of you teens who are thinking about converting to stereo, go it the tape way, believe me.

Time does encourage us though, by reporting that 50,000 came to the New York Hi-Fi show to hear stereo.

We're very curious as to what you all are doing about recording events at school as we suggested recently. I can hear the football band playing right now through my window as I write this, and when I'm done I'm going to set up a mike and get some of it. Your high schools and colleges are offering you all sorts of possibilities for good musical recordings and recordings of events that will be of lasting interest in the years to come.

Let us hear from you and let us know what you are doing and what we can do for you.

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TAPE IN EDUCATION

BY JOHN J. GRADY, JR.



ONE of the biggest things to happen to education in general took place just about a month ago when the President signed into law the National Defense Education Act of 1958.

This bill provides millions and millions of dollars of aid to education. Some of it is administered at the Federal level, such as the grants-in-aid and the research programs that will benefit all equally and the balance of it is put at the disposal of the states, on a matching basis, for the purpose of improving instruction in the schools.

Some states, shortsightedly, are wary of accepting the Federal funds for fear it will mean a Federal finger in the state educational pie, but this fear is unfounded for the act specifically states that nothing may be done under the law to interfere in the state administration of education or with the curriculum.

The first Sputnik was partially responsible for this bill when the country awakened to the fact that there were not enough scientists, engineers and people fluent in foreign languages being trained in our schools.

Congress investigated and found that there was indeed much to be done in improving the quantity and quality of the education our children were receiving.

To give you some idea of the size of this project, \$61,600,000 has been voted for the purchase of special materials each year up to 1962. This year the sum available is \$16,720,000 as a starter. This money will be matched by the states.

Private schools total \$8,400,000 annually, language teaching centers in colleges and universities have been awarded \$8,000,000 annually, to teach languages to elementary and secondary school teachers will call for \$7,250,000 annually and for research into new methods of education the sum voted was \$3,000,000 for the first year and \$5,000,000 per year thereafter.

In the area of vocational education, \$15,000,000 annually has been voted and money is also available for student loans, etc.

This is a lot of money and we hope that the states will take full advantage of their opportunities.

We feel that this Hill-Elliott Bill (both men are from Alabama) is a definite and long needed step in the right direction. When one considers the fantastic rate of scientific development over the past few years and realizes that the children now in

school will have to live in and operate this vast technology, it is high time that more attention be paid to training the youth now for the days ahead.

What has all this to do with tape in education? It has a lot to do with it for preliminary research has uncovered the fact that tape is one of the most potent educational tools we have.

Sister Mary Teresa Brentano at Mt. St. Scholastica College has, under a grant from the Ford Foundation, been doing some work in the field of tape teaching over the last few years. Her classrooms are all wired, each desk has its own headset and a switching console is on her desk. Lessons are fed from tape to each pupil, a slow tape for the slow learners, an average amount of work for average students and advanced material for the gifted children.

The results of this have been little short of phenomenal. One slow learner completed three years work in 10 months using remedial tapes, sixth graders were at least a half-year ahead in all subjects and third graders averaged five months ahead in all subjects and were at fifth grade level in science.

This is not hearsay, this is documented, scientifically-arrived-at proof of what tape can do in the classroom.

But this is only the beginning of what can be done. In general, through the efforts of devoted men, such as Dr. Ralph Hall of Kent State University, and others, tape libraries of teaching tapes have been built up but these libraries were dependent on meager budgets and simply were unable to do all that should be done. We hope that funds under this bill will rectify that situation.

There is also a golden opportunity for the magnetic recording industry to place machines in schools in quantity. Despite the fact that this will be big business in the number of units sold, it will also be helping the state educational authorities to get the most for their money in real teaching tools.

The use of tape in education has lagged far behind the use of tape in industry and in the home entertainment field. This is not as it should be and we believe that through the funds provided by this bill, tape in the schoolroom will become as common as books, pencils and rulers. We believe that this *must* be so if full advantage is to be taken of the marvelous proven potential of tapes as a teaching tool.

One final word of unsolicited advice to the manufacturers of tape and recorders. If you do not see to it that your representatives and dealers become familiar with this bill and plan to work at state level to get recorders in schools and on bid sheets you are not only doing a disservice to your industry but to education as well.

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Here an ATR inverter mounted on the floor of a campaign station wagon is shown together with a Bell & Howell tape recorder used for a wide variety of purposes. Incidentally, the inverter provides a handy plug-in for electric razors to help keep the candidates in tip-top appearance.

"AS Maine goes, so goes the nation" is an old saying that may or may not apply to the trend of the political times. But when it comes to magnetic tape as a tool in those campaigns, it's truer than ever in 1958.

A heap of magnetic tape was used by politicians in that early Maine election this summer, and the use of tape for campaigning is at an all time high in political races from coast to coast. In fact, next to the citizen that casts a vote, tape is perhaps the politician's best friend.

As an avid tape recording fan since its inception after World War II, and now as a candidate for a state political office myself, I can speak from experience. And while I am most familiar with tape applications in politics in my native Minnesota, I can assure you that it's a national trend.

This year a new kind of tape—video recording tape—is also playing an increasingly important part in the office-seeker's life. Video tape gives him "live" quality on television that film never could match. What's more, the editing and re-use features of video tape make it many times easier to put together a better political telecast for the voters to view in their homes—as well as saving the candidates money when campaign funds are short.

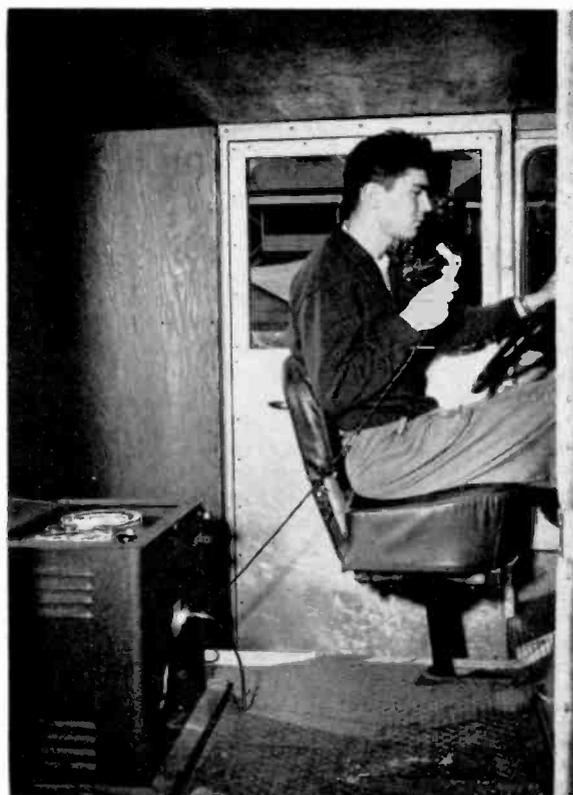
Probably the biggest asset of conventional sound recording tape is the fact that it enables the politician to be in two places at once. In a jam-packed campaign schedule, for example, he can appear in person at a local rally, while his voice and message on other issues go out over radio to thousands of listeners over his state.

Standard procedure is to set up a day long taping session, covering a series of five or 15 minute talks for radio on various issues in the campaign. As a result, in a single day, he can prepare tapes enough for a good many days—

TAPE IN THE '58 POLITICAL CAMPAIGNS

by Ronald L. Anderson

... previous use of tape recorders in political campaigning has led to its increased popularity for this purpose.



Most commercial sound trucks used in political campaigning today have switched to tape since rough roads offer no problem. This unit is in a sound truck used by a Minneapolis firm and uses a Carter motor generator to provide the necessary AC current for the tape machine.



Sound truck used by Minnesota's incumbent Governor Orville L. Freeman employs a 60 watt Bogen mobile public address system amplifier, a Viking cartridge tape deck, and a Bell & Howell conventional tape recorder.



The author is currently a candidate for the office of Minnesota Railroad and Warehouse commission. Here he is shown ready for a campaign trip with briefcase, stacks of campaign literature, and his tape recorder.

even weeks—of radio use, to be released at regular intervals during the campaign period.

If editing is necessary, this is done next. When the tapes are turned over to a local tape duplicating service which makes the required number of copies and mails them out in advance to the local radio stations over the state. I experienced a good example of this "tape-ability" of being in two places at once at a southern Minnesota rally recently.

Three of us candidates were scheduled for a half-hour

local radio broadcast originating from the hall where a rally was being held.

First the governor spoke. I was next. But when the master of ceremonies introduced the district's congressional candidate, he was gone from the stage. You could hear the audience gasp. But the M.C. quickly put them at ease. The third candidate's part of the broadcast had been taped in advance and he was already 60 miles away attending another rally. But the show—thanks to tape—went off as smoothly as if he had been there.

Another wide use of tape in the political campaigns is monitoring and taping-off-the-air the speeches and statements both of your own candidates and those of the opponents. Both at party headquarters and in the homes of campaign volunteer workers, tape recorders are constantly in use to keep the candidates and their managers informed as to exactly what is being said.

Campaign sound trucks, too, have switched almost 100% to tape both for music and for "canned" announcements informing the populace that the candidates will be appearing in town. Formerly the mobile public address systems all used phonograph turntables, but even by weighting down the pickup arm with nuts, bolts or anything else that proved convenient, it was impossible to keep the needle from jumping out of the groove of the disc. With tape, of course, even the roughest road poses no problem, and fidelity is vastly superior. You can imagine what a heavily weighted pickup arm on a phonograph does to the fidelity of a disc even after a few plays.

We switched to tape for the mobile sound truck back in the 1954 campaign because of that very problem. Since the truck had only a 6 volt battery, however, it was impossible to operate both a 110 volt tape recorder (using an inverter) and a 60 watt P.A. system with car-top speakers simultaneously.

That year we used a battery operated Cub Corder feeding it to the amplifier input of the mobile public address system. Between towns we recharged the tape recorder's wet cell batteries by plugging into the sound truck's cigarette lighter.



Many uses for the tape recorder have been found in political campaigning. Here a Texas League of Women voters group uses a tape recorder to tape comments of passers-by on the issues of the day.



Miniature battery operated tape units are often used for on-the-spot campaign recording, then dubbed onto conventional tape reels for subsequent use. A Mohawk Midgetape is being used here feeding to an Ampex 600.

In the 1956 campaign we switched to a small gasoline engine generator unit which kicked out enough 110 volt A.C. for operation of a conventional tape recorder. While this worked well enough, there was the problem of starting and stopping of the gas motor at every town, as well as the noise (even with a muffler) and the constant exhaust fumes. Who knows, we might have asphyxiated one of our candidates.

The advent of the 12 volt automobile battery, however, has made it possible to run both a mobile public address system and a tape recorder (using an inverter for the latter) off the station wagon battery alone.

On one of the campaign station wagons, we had a radio repair man install a speaker output jack on the car's radio. As a result, we can tape speeches and newscasts of significance to the campaign even while we're out on the campaign trail. And of course, with the inverter-powered tape recorder, it's possible for a candidate to dictate memos to headquarters while driving from town to town. Since politicians are notoriously better at talking than writing, they can get their thoughts down on tape much more efficiently that way than by trying to jot them down on paper while bouncing down the highway.

Many candidates, too, carry tape recorders with them for the express purpose of taping their various speeches at meetings and rallies—either for the record or for self analysis of their speaking technique.

Then, too, some of the home recorders the candidates use—few of them bother with the more expensive "professional" machines—are equipped so they can be used as a public address system in meeting places where none is provided. This feature can be a real throat saver during a heavy speaking schedule.

I've noted with interest, too, that the so called "home" recorder—the kind you probably have yourself—is used by the majority of local radio stations around my state. This, I believe, is an excellent testimonial to the quality of reproduction which your tape recorder can provide.



Minneapolis radio newsman Jim Bormann does more perhaps in political coverage with tape than any of his counterparts. With his Magnemite spring-wound recorder he covers fully all major political events.

In many cases, they do, however, substitute a higher quality, low impedance microphone for better voice reproduction as well as the bonus feature of a longer microphone cord. Of course, a cable transformer, must be used to convert the high impedance home recorder for low impedance mike use.

Here in Minnesota, I've taped the entire proceedings of the Democratic Farmer Labor party (the only major "third party" in the nation today, you might say) in 1954, '56 and '58. Such a verbatim recording of a convention is a rather unique document—so unique that duplicate tapes have been turned over to the archives of the Minnesota historical society where they will undoubtedly provide an amazingly detailed documentary of politics in action for future historians.



Video tape recorders are expected to play a much more important role in the 1960 national conventions of the two political parties with tape's editing and re-use features cutting out much of the dull, uninteresting parts of the convention floor activities.

I recall an incident two years ago at our state convention in Minneapolis where a floor dispute arose as to the exact wording of a motion that was passed by the delegates. Strangely enough, the official stenographer had somehow missed the wording in the noise and confusion. But I had been backstage taping it all on my trusty home recorder and was able—by merely playing back the tape—to set the record straight. Chaik up another one for tape!

There are some other aspects of tape in politics that are probably of deeper sociological impact. It's my opinion that tape can do much to raise the level of political

campaigning. It helps keep a candidate both moderate and honest if he knows that his words are being preserved for posterity—and, incidentally—may someday be used against him.

It's an old political "out" to claim you were "misquoted" but when your words are on tape, the truth is easy to establish.

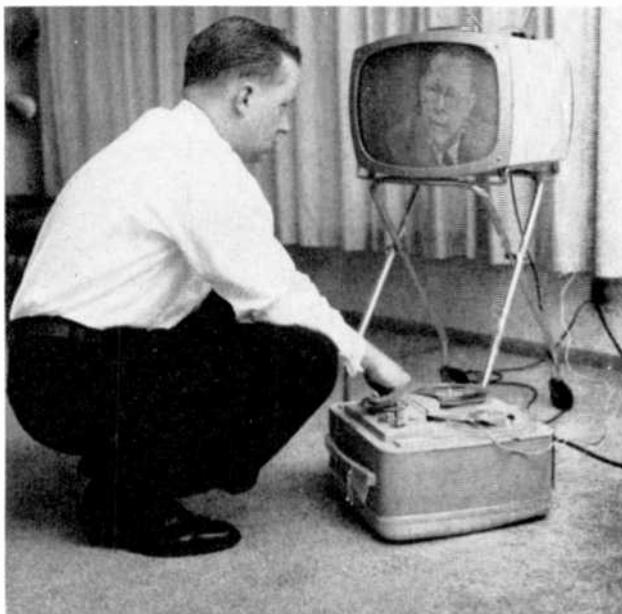
Of course it is conceivable that—because tape can be edited and words twisted—it could be used in a somewhat less ethical manner. But to my knowledge, fortunately, this has yet to happen.

Our Congressmen in Washington know full well the value of tape—so much so that a \$65,000 recording and filming studio was established in the old House office building in Washington, D. C., to handle both audio and video. What's more, it didn't cost the taxpayer an extra cent, for the money was siphoned off from the profits of the joint Senate and House Recording facility paid for by the congressmen themselves.

Of course the latest in tape recording is in the field of video, where video tape can be expected to play a major role in the 1960 national conventions to give the home television viewers a more capsulized, but more interesting, version of the two big shows, Democratic and Republican. With tape, the hours of listlessness on the convention floor can be video-taped, but then edited out, so that the viewers see only the highlights. The dull tape can simply be erased and reused—something out of the question with film, from a financial point of view, for the networks or network pool facilities.

Of course, when this happens, it also will place a new responsibility on the TV newsmen, for they are automatically placed in the position of "playing God" as to what will be saved for broadcast and what will not.

As a consequence, it will also place an added responsibility on the voter himself, to more carefully differentiate between what is showmanship for the video tape cameras and what is statesmanship for the welfare of our republic.



Both in campaign headquarters and in the homes of volunteers, the tape recorder serves as a constant monitor to record what the opposition is saying, both on radio and TV. Here a Democratic Farmer Labor volunteer tapes Republican chairman Meade Alcorn off his TV set.



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The wonderful sounds of Christmas merrymaking need never grow old when you record on tapes of Du Pont "Mylar" polyester film.

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Even without watching the meter dial, the transformer can be adjusted until the tape recorder is operating at the correct speed. Professional musician, Monk Watson, checks equipment.

Isolation Transformer Keeps Fi Hi

by Ken Murray

. . . simple isolation transformer assures correct input voltage for recorders and phonos.

EVEN though you have purchased the best hi-fi recording and reproducing equipment in the neighborhood, you may yet at times be disappointed and find it difficult to pin down the simple, easily remedied cause.

That's what happened to Monk Watson, a professional musician, who entertains large audiences with hi-fi binaural tape recorders, a record player and stereophonic sound system. One evening during a show in Ann Arbor he was playing a clarinet along with a recording. He found it impossible to accompany; there was a fluctuation of tones his clarinet could not follow. Later, an electrician spotted the trouble. An electric organ in the orchestra pit had been plugged into the same line used by the performer's equipment. The voltage had become unstable and

so had the motor speed of his tape recorder.

You, too, can experience the same trouble with your hi-fi equipment, anywhere. Overloaded house or apartment wiring may not always be the cause. Line voltage variations of 10% are common in cities and may reach 20% in rural areas. They may affect either recording or playback speeds and can also alter the performance of a power transformer in the amplifier system. Output of the transformer may be lowered as much as 60 volts, seriously affecting music quality.

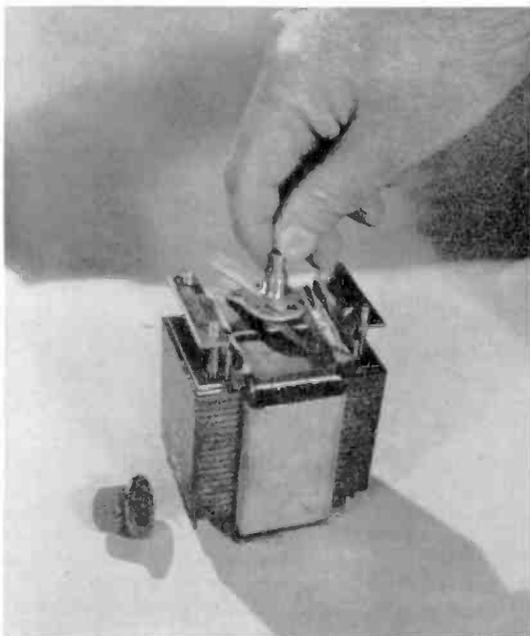
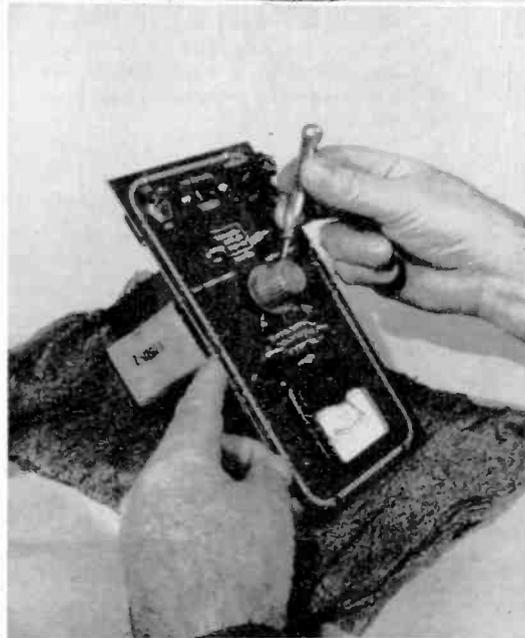
A record or tape outfit may be driven by either a synchronous or an induction motor. Even the best 4-pole induction motors rely on line voltage and therefore may fluctuate in speed. This type of motor, being less expensive,

is more generally used than the synchronous type. The latter, particularly the hysteresis synchronous motor, is more desirable because its speed is less dependent on line voltage. A cost comparison is shown by a well-known professional tape recorder which sells for \$300 with a 4-pole induction motor. The same unit, with hysteresis synchronous motor, is priced at \$350.

Undervoltage of a record player can be determined with a testing record. One way of checking a tape drive motor is to first record a constant tone, making sure that the recorder is operating on the specified voltage. Then play it back after plugging the unit into the house current or other outlet ordinarily used. If there is a deviation in the constant tone, then you most certainly have voltage trouble.

Monk Watson overcame voltage trouble very easily by using an isolation transformer between the line and each of his recorders. Non-adjustable isolation transformers, without meters, can be had for \$12 or \$13. An adjustable auto-transformer costs perhaps \$20 and will do the job. However, it has a single winding, and, safety-wise, offers no more protection against shock than plugging directly into the electric outlet. The isolation transformer used by Watson costs \$16.50 in kit form and was easily assembled in an hour. It is rated at 100 volt-amperes (or 200 volt-amperes intermittently) which is ample for most recorders and record players. Turning a knob adjusts it for an output of between 90 and 130 volts A.C., as indicated by the built-in voltmeter. Because the transformer has completely separate primary and secondary windings, a grounded chassis or metal cabinet of the recorder, player, radio or other appliance is isolated from the line ground and shock hazard from this source is eliminated.

Below: The transformer itself has a split secondary winding over which the adjustment contactor slides to afford a 90 to 130 v. output. Primary winding is separate, unlike an auto-transformer; isolation eliminates many shock hazards. Right, top: After mounting transformer and other parts on back of panel, wiring them requires only a few minutes. Middle: The job is completed by adding the adjustment knob. Work should be done on kit packing to avoid marring front of panel. Bottom: The completed unit, which is a Heathkit. This is available from Heath Co., St. Joseph, Mich. Recorder or other instrument is plugged into the socket at bottom, then the knob is adjusted until the voltmeter pointer indicates 117 v. or as specified on the recorder nameplate.



So You Want to Be A Writer

by Jane Gordon

... a tape recorder is invaluable.

Michael Sheridan poses with Eleanor Roosevelt directly after a tape recording session for a major article. This interview made a deep impression on the writer.



ANYONE who finds it hard to write a simple letter is invariably awed by the person who, at the drop of a well-sharpened pencil, can dash off several thousand words a day every day of the year. Two of the people who do, and make a good living at it, are the writing team of Elsie Lee and Michael Sheridan. Rain or shine, in fitness or fatigue, they turn out close to a million words a year—and more than half the work is done with a tape recorder!

In one year alone, this happy and prolific couple sold 76 articles, 5 short stories, one 4-part serial and innumer-

able foreign reprints . . . and three-quarters of the articles were based on recorded interviews with celebrities or experts in various fields!

How do they do it? When I called on Lee and Sheridan in their charming Hollywood apartment, I found out: four typewriters, three tape recorders, a reference library of 500 books and 14 file drawers add up to "organization."

Of all the 14 file drawers, however, the most used are two which contain a verbatim transcript of every tape recorded interview Lee and Sheridan have ever made. They



Elsie Lee and Michael Sheridan discuss the merits of the new stereo-tape cartridges with Robert Sarnoff, Chairman of the Board of NBC and a personal friend.

frankly admit that some of this material has been sold and sold, over and over again.

"For instance, take our file on Art Linkletter. We've sold some 39 articles under his by-line in the past six years," says Michael Sheridan, "but all of it has come from only five taped interviews! Of course, Art is among the exceptionally articulate people. One interview with him gives a writer all the material for the assignment in hand, plus enough for two or three others complete, as well as the springboard for one or two future articles! Thus if



Famed songwriter and 3-time Academy Award winner Harry Warren being tape recorded at his home. Although he was using a cane due to a painful temporary spine injury, because of unobtrusive placement of mike, Warren was completely relaxed and at ease mentally.

Hard work? Not in this picture showing Art Linkletter relaxing beside his swimming pool in Holmby Hills, while an equally relaxed Elsie Lee shoots questions at him on why women are the best natural psychologists.



the writer is efficient, he can double his income by combining and recombining to sell both in America and in foreign countries . . . *but* he must get every word, and the only way to do this is with a tape recorder."

"Although Elsie Lee takes shorthand and I could concentrate on the questions while she made notes, we never got the sort of interview material to satisfy a top editor," Michael Sheridan explains.

"Then we bought our first tape recorder—we had to borrow the money, but the very first article we got from that recorder paid for the machine," he adds. "Furthermore, when editors heard we used a tape recorder for interviews, we immediately began to move into the top-paying markets!"

Eight years ago, the first recorder was a portable Revere . . . chosen because it was one of the few machines that could be used with a foot pedal attachment. With only one speed and 5-inch reels, they doubled their income in the first year. Today, they possess: a Wollensack stereo model (which they team with their Lansing hi-fi speaker for tape concerts), a Midgetape, and a beat-up Wilcox-Gay which still does good duty for emergency calls. Accessories constantly in use are a foot-pedal and ear-phone for transcription and two mike stands—one table, one floor model.

A smart leather attache case stands ready-packed and set to go, contains: 2 cleared long-play tape reels, an empty take-up reel, heavy duty extension cord, recorder cables, mending tape and a press book of representative major published articles (to impress diffident personalities). At a moment's notice, either partner can add the interview questionnaire and depart in a hurry to catch a personality like Jerry Wald, producer of "Peyton Place," who suddenly finds he can fit an interview into his busy schedule.

What's the technique of using a tape recorder for writing? Lee and Sheridan agree that it changes the entire course of your work! "We used to do pieces like '200



Novelist Faith Baldwin dictates her life story to Lee/Sheridan for an as-told-to piece from notes already prepared. This was a borrowed Brush recorder; reels, as completed, were transferred to Elsie Lee with a Revere in a separate room for transcription.

Ways to Use Wax in Your Home' and 'Snails Make *Lovely* Pets,'" Elsie Lee remarks with a wicked grin, "and in a way, we still do—because if you're a writer, you're always getting ideas and the only way to get rid of them is to write them out of your system. But with a recorder, you do them differently, and often they turn into a major piece that pays you a major price.

"For instance: *I* have to balance the check book . . . because I once worked at Price, Waterhouse. The fact that I was a librarian and not an accountant makes no difference," she explains sadly. "Michael can talk faster than I can, and I'm stuck with the finances . . . Of course, you've realized I'm also Mrs. Sheridan? And I get all the chores of any other wife!

"Every time I balance our books, I think 'There must be an easier way to do this!' I could write an article on my experiences and perhaps sell it as a filler for \$75—but now, we'll take our tape recorder, talk to a bank manager (the one who has to struggle with me when I can't find that dime he says I've spent) and turn it into a major piece that will bring us \$500."

Aside from turning minor ideas into major pieces, the biggest advantage of a recorder lies in *accuracy*. "It's not merely that you get every single word. You also get the tone of voice, which may easily tell you that a 'no' really means a 'yes.' You get the individual speech pattern of the personality, which makes the final article sound as though they wrote it. Most of all," the writers agree, "you get *twice as much* from the interview!"

Use of a recorder may frighten a personality at first, but with a little sales talk, always ends by producing a completely natural (often much more off-the-record) interview. "We tell the person that no one will hear the tape because Elsie Lee does all transcription personally. At any moment, we'll turn off the recorder or go back and erase a sentence they've reconsidered. And of course, all by-line articles *must* be approved before being sent to the editors, which means the 'author' can put a red line through any word, sentence, or paragraph he wants to change."

Best of all, a tape recorder gets everything in half the time—a major asset which opens doors to even the busiest and most important personalities.

I asked Michael Sheridan, "Which personality has im-

pressed you most out of the hundreds you've interviewed?"

"Eleanor Roosevelt!" he said without hesitation. "Never mind politics—they can't change the fact that she's a very great *lady*, with all that the word implies . . . and I wish we met more of them! She has the most charm of any woman we've ever interviewed—the greatest combination of every inner and outer quality you could imagine! Her voice is a joy to listen to, record and preserve. Usually we wipe off immediately after transcription, but we kept that reel for almost a year—for the sheer pleasure of her voice."

Lee/Sheridan use their Midgetape for casual duty, take it along as a matter of course to all the previews, cocktail parties and show business shindigs to which they're asked as members of the press. For "symposium" work they find it invaluable.

Each year, for instance, they compile a feature called "I Predict . . ." for Liberty Magazine in Canada. Before they had the Midgetape, this required two months of writing letters to famous personalities and dozens of telephone calls to public relations firms to collect 150 good contributions. But . . . "Recently we went to the opening of a new hotel, and within 20 minutes we'd picked up 'predictions' from Charles Coburn, Joe E. Brown, composer Johnny Green and Jolie Gabor."

At this point, I felt very impressed. Obviously a tape recorder . . . or perhaps a whole battery of tape recorders . . . made the life of a writer one long sweet song. Elsie Lee and Michael Sheridan looked at each covertly and grinned.

"Things do go wrong," they admitted. Once after a 2-hour interview with Joan Caulfield for an assignment article, Michael ran into an old friend as he was leaving the hotel. Knowing he had an unused reel in the machine, he seized the opportunity for an interview with Jack Entratter, operator of the Sands Hotel in Las Vegas. Over six cups of coffee in Entratter's suite, Michael recorded a full reel of anecdotes and data, on the chance he could sell it to one of the men's magazines—but you've guessed it! When Elsie started to transcribe, she had a reel of Jack Entratter, and an empty reel.

In his pleasurable excitement at catching a friend, Michael had recorded Entratter on the Caulfield reel—wiping off the assigned material with a speculative piece which, to this day, Lee/Sheridan has never sold anywhere!

Machines also go sour mechanically and when least expected. Today, the writers check their machine by a test recording before *every* interview . . . because once their machine failed to record an entire afternoon with Imogene Coca.

Most amusing incident, however, resulted from the original small-reel Revere. "We spent about 4 hours recording Tallulah Bankhead, who was a very old friend of Michael's," says Elsie Lee. "Needless to say, it was the most off-the-record interview we've ever had with anyone. We ended with six 5-inch reels completely full of Tallulah for an assigned article on her friend Bea Lillie, but also containing comments and divagations in Tallulah's unforgettable deep voice—and since she was talking to Michael, they were, if possible, even more frank comments than usual!

"We'd assured her the reels would be erased after transcription, so she could say *anything* and only I would hear it. And she certainly said *everything!* It took me a full day to transcribe," says Elsie Lee, "after which I erased the reels and put them away. Unfortunately the machine was

in need of an over-haul.

"We got Tallulah onto the reels, but damned if we could get her off! At first, we told each other accusingly 'You didn't set the record button'—and we ran all the reels through again, but although diminished, she was still with us. Then we took the machine to the repair shop. When it came back, we ran the reels through again. At least," says Michael Sheridan, "we thought we did . . . but for the rest of that winter, every time we'd check a few feet of tape during an interview with someone else, we were likely to get a throaty 'DAHLINGS!' from Tallulah when least expected!"

A tape recorder, both writers agree, leads to innumerable charming adventures. One was a fast limousine trip from Hampshire House to LaGuardia Airport with Bob Hope. With 28 minutes to make his plane, Lee/Sheridan had about 25 minutes to record him for a major piece.

"That was 4 years ago, and we hadn't a battery recorder," they recall, "so we rented one from a New York dealer. We showed up at Hampshire House with heads erect and tails over the dashboard, ready to go—and go we certainly did! Michael asked the questions while Elsie recharged the machine as unobtrusively as possible. There was only one interruption . . . when the limousine stopped in traffic and Bob spotted Victor Borge coming out of a newsstand.

"Hope leaned forward to hail Borge, but the limousine moved on and he settled back with his famous pixy grin. 'Well, at least, *now* I know where he buys those foul cigars!' he remarked, and went on with the interview."

My Friend Bing" later appeared in Family Circle, sold to editors in England, Australia, South Africa and Scandinavia. Out of 25 minutes, Lee and Sheridan reaped nearly \$2000.

What's the difference between "a by-line article," and plain garden-variety ghost-writing? A great deal, says Michael Sheridan.

The ghost-writer simply writes a piece—any subject, length or writing style. Then he gets someone avid enough for publicity to put his name to it. The result doesn't necessarily represent the personality's views, style of thought or speech, nor any field on which he's qualified to talk for publication.

The by-line article, however, represents all these things, and a tape recorder is very nearly essential. "Take the articles we've done with Andre Kostelanetz," they say. "Obviously, he can talk about music, but music has many



Michael Sheridan with noted conductor Andre Kostelanetz. In a private room at the Beverly Hills Hotel, was taped an article for Better Homes and Gardens, later reprinted around the world, on how to get your child to practice.

phases. With a recorder, we've taped him on getting your child to practice, therapeutic uses of music, incidents in his round-the-world recording trip. From the transcripts, we've sold Andre Kostelanetz to four major magazines . . . in his own words, and on subjects he's qualified to discuss . . . including a short by-product piece on travel tips for the layman!"

Many of the personalities these writers interview are highly literate people who could write their own articles. Why do they use Lee and Sheridan? "Because they're too busy to sit at a desk and put down their thoughts . . . because they don't know which magazine will be interested in what subject . . . because they haven't technical know-how to organize a manuscript, and because," Michael Sheridan explains, "you'd be surprised how often they don't know they have anything worthwhile to say!"

Lee Sheridan think they are really middle-editors . . . that is, they find the outlet for the article, ask questions that will produce the pertinent information, and shape the article to please the magazines who will buy. For this, they get the money paid by the magazine. The personality gets the credit for a good article, but deserves it because it really represents his thoughts and information.

For the neophyte, here are some tips from experts Lee/Sheridan:

1. Don't make the personality conscious of the recorder. Set it up beforehand, if possible. Keep the machine out of sight—on the floor at the edge of couch or office desk, with only the microphone in view.

2. If you must set up in the presence of the personality, do not allow yourself to be nervous! Elsie Lee usually sets up, while Michael Sheridan engages the personality in soothing conversation. She also tries unobtrusively to record a few sentences and check them back with her ear-phone to get the proper volume level.

3. Use a set-microphone, on table or floor-stand. If you're tying up the personality's mind, don't tie up his hands . . . and don't think the wand-mike used on TV shows is romantic! *Your* hands should be free, also—to create a sense of leisure and intimacy by lying quiet in your lap, lighting a cigarette or sipping the cup of coffee. If your hands are free, the interviewee will quickly forget the machine completely.



Dr. Edgar Lowell, director of Tracy Clinic for Deaf Children in Los Angeles, is recorded by Elsie Lee. Tape recorder made possible an interview within an hour of arriving from New York.



Michael Sheridan prepares for a local TV appearance by going over the interview script. This was a toughie, as it involved a French-Canadian priest with a strong patois talking about life in the wilds, and Sheridan's job was to translate from French to English.

4. Always prepare a complete questionnaire beforehand—for three reasons:

(a) your preparation for the interview shows the personality the session was important enough for you to spend time on it. He gains confidence in you, feels his time will not be wasted, puts him on his toes mentally to provide top-notch answers rather than a few words off the top of his head.

(b) For your sake, the prepared questionnaire prevents your forgetting to ask a vital question. It also allows you to ask other questions that will provide contributions to symposiums (if you do this sort of work) or anecdotes which may be expanded and sold as shorties. The answers to extraneous questions may give you good leads for other subjects on which the personality can talk authoritatively in future articles. Most of all, you can get answers to "tough" questions essential to the article in hand.

For example, Lee/Sheridan use basic questions for every interview, no matter what the subject: "Your most amusing experience . . . your most embarrassing experience . . . the Christmas you remember best . . . did you enjoy going to school, and what was your best subject?" and then: "Just why did your wife leave you?" Nine times out ten, they get the simple correct answer.

(c) For many articles, the carefully designed questionnaire will write the finished piece! Take the time to make your questions provide the opening, the middle and the sock-ending. This takes knowledge of article writing, and fails if the personality is tongue-tied with nervousness—but it's worth trying for every interview. *When* it works, you'll literally make \$1000 for about 8 hours of work.

More than anything else, a tape recorder will teach you to be a good interviewer, says Elsie Lee. You'll learn to *shut up!*

"Our success (if you can call it that) is due half to the tape recorder and half to planned diversification," says

Elsie Lee seriously. "We save time with a recorder, but we've deliberately never allowed ourselves to be typed. Elsie Lee is basically a fiction writer whose short stories have appeared in *Ladies' Home Journal*, *Today's Woman*, *Woman's Home Companion* and innumerable magazines here and in Canada and abroad. Michael Sheridan has written books and plays, directed and produced motion pictures and BBC programs in England. Elsie Lee has written TV stories, and both have done paperback books.

In the months of August-September 1958, Lee/Sheridan were on the stands in 8 magazines, ranging from one of *Gourmet's* rare short stories to a highly technical article on astrophotography. Simultaneously, I discovered, they were responsible for "Why People Are Funny" by Art Linkletter, and "Astronomy for Everybody," both issued by Trend Books and both done completely with tape recorder! Already delivered for October publication is "How To Polish Rocks and Gems" by Michael Sheridan, much of which was taped at the Mineral Show in San Bernardino.

"The book we most enjoyed doing," says Michael Sheridan, "was Trend's 'More Fun With Your Tape Recorder,' which will be out in November. If you want the truth: Elsie didn't know anything about astronomy and I didn't know anything about rocks, and these books were only possible by tape recording information from experts . . . but the book on tape recorders is something we know, understand and would die without. We're hoping millions of people will find it helpful, so we can add to our equipment."

"More equipment?" I asked blankly, and I must have looked very startled because they both laughed.

"Yes," said Michael Sheridan. "Elsie's waiting for that new IBM machine where you'll just put your tape in a slot and the typewriter will transcribe for you. She thinks that may give us time enough for a trip around the world . . . without a tape recorder!"

STEREO SECTION

NEW TAPES

By Georgie Sigsbee

CLASSICAL ORCHESTRAL

STRAVINSKY
Song of the Nightingale
Fritz Reiner, Conductor
Chicago Symphony
RCA CCS-97
\$10.95...22:12 mins.

This is a topnotch recording. A rainbow of orchestral colors permeates the scoring of this symphonic poem and initially I found myself more entranced by the sounds than by the musical content. Technical perfection has been accorded Reiner and the Chicago ensemble and they in turn come through with a distinctive, vibrant rendition of this descriptive composition. The more I listened the more homogenous to ear and mind became the efforts of composer, musicians and technicians.

ORGAN

THE MIGHTY WURLITZER AND THE ROARING HI-FI TWENTIES

Valencia
Bye Bye Blackbird
I'm Looking Over a Four Leaf Clover
Birth of the Blues
Hallelujah
Deep in My Heart, Dear; Serenade
Crazy Rhythm
Fascinating Rhythm
Barney Google
Black Bottom, Charleston
Strike Up the Band

Leonard Leight at the Pipe Organ
RCA CPS-137

\$10.95...approx. 26 mins.

Playing a Wurlitzer organ which was once esconed in the Paramount Theatre in St. Paul and is now set up in a radio studio at KSTP in Minneapolis, Leonard Leigh provides some nostalgic tunes on this instrument. His manipulation of the organ is satisfying. Particularly nice are the two tunes from the "Student Prince."

The recording aspects are interesting. Using portable equipment the RCA engineers fed the organ's high tones into the right track, the lower sounds into the left track, and percussion and special effects into the center track. The three tracks were carefully edited and the result is a pretty good stereo effect of the organ.

POPULAR

DANCING WITH THE BLUES

Bye Bye Blues
Alone with the Blues
Sugar Blues
What is This Thing Called Love?
Blues for G-String
Wang Wang Blues
Basin Street Blues

Al Nevins and His Orchestra
RCA BPS-134

\$8.95...approx. 21 mins.

This is an excellent tape, both in content and reproduction. Here we have the blues arranged for full dance orchestra by one Charles Albertine. It is his keen arrangements, not to mention the polished instrument work, which makes this recording a top production. All the numbers have an appealing freshness; Albertine has created each one as though polishing a little gem. Each selection shines forth beautifully via stereo. There may be a staccato brass choir on one side with smooth sax on the other and climbing strings back and forth; or violins on one end with the trombones beaming out the other channel while the orchestra carries on across the span. There is good solo work, closely miked. In "Sugar Blues" the solo violin and plucking strings adds an unusual touch. All voices of the orchestra are heard with great clarity.

A very fine tape all in all.

SOUTH SEA MOODS

Moonlight and Shadows
Blue Hawaii
Hanohano Hanalei
Just an Orchid from Hawaii

Let Me Hear You Whisper
The Far Lands
Umi Umi
The South Seacombers
RCA BPS-116
\$8.95...20:50 mins.

Easy, relaxing music about the Islands done in Mainlander style. Electric guitar and bass are the predominate instruments with a uke, occasional vibes, guitar, alto flute, and in the finale bongo drums, used to add color. There are some pleasant conversations and teamwork between the guitar and uke and the bass man does a good job as backbone man.

An echo-like effect is used for the electric guitar giving a spaciousness. These are not authentic Islander performances but this group gives unjangled renditions of these "south sea" tunes.

The reproduction is good...full at the bass end and tending to emphasize the electric guitar.

SOUNDS OF THE GREAT BANDS

Glen Gray and the Casa Loma Orchestra
CAPITOL ZD-79
\$12.95...40 mins.

With Capitol's ZD-74 Big Band Stereo and this album one has a good musical sampler of some 21 top-grade American bands.

Glen Gray and his men do a perfectly wonderful piece of work in recreating the sounds of thirteen orchestras who were at their height of popularity in the peak jazz swing era of the 30's and 40's. He has chosen the familiar tunes with which time and test have closely associated with each orchestra. His men do such an excellent job I would like to list them all if space permitted by choosing at random I could not fail to point out the work of Russin on tenor, Candoli on trumpet, Fatool on drums and Sherman at the piano.

Captured by the Glen Gray orchestra are the sounds of Gene Krupa (Symphony in Riffs), Artie Shaw (Begin the Beguine),

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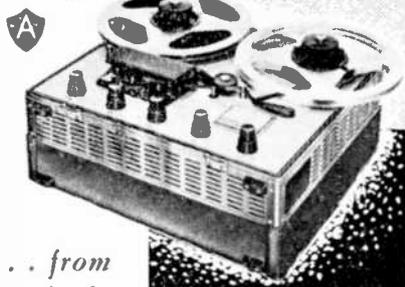
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The reproduction is excellent . . . loud, clear and reverberant. There are a few spots where the brass flies a little high on the left channel and comes off slightly sharp . . . but it's a momentary thing. You may notice it more in "Tenderly" during the trumpet work.

THE PALMER METHOD FOR DANCING

I Won't Dance; June Is Busting' Out All Over, Always True to You in My Fashion, etc.

Jimmy Palmer and His Orchestra

MERCURY MS2-21

\$8.95 20:54 mins.

A very good dance orchestra which provides some twenty-five tunes in medley fashion. The pace set is a quick-step beat which is applied throughout with a constant steadiness. These are happy, lilting renditions.

The sound is full, rich and very spacious. Each section of the orchestra is picked up with truly live presence.

If you like the Griff Williams orchestra under the Mercury label, I guarantee you will add the Palmer orchestra alongside the Williams outfit.

SHEP FIELDS AND HIS RIPPLING RHYTHM IN HI-FI

Swinging Down the Lane, Me and My Shadow, Tip Toe Through the Tulips, When I Take My Sugar to Tea, For Me and My Gal, etc.

OMEGATAPE ST-7034

\$11.95 approx. 34 mins.

As you can see by the above partial listing of selections the musical setting is old and the orchestra may have been around for quite a while too but their sounds are still young and scintillating.

Supplying a steady beat on one side of the room are the bass and drum men with solo work featured from the other side and full orchestra all across. There is a nice guitar break in "Me and My Shadow." The orchestra keeps a fluid, smooth flow of music for the dance. The mood is gay but sedate and sophisticated.

The reproduction is very good as are the stereo effects.

A good dance tape.

CHAMPAGNE MUSIC FOR DANCING

Bubbles in The Wine, The Girl Friend, Josephine, Hey Mr. Banjo, In a Little Spanish Town, Clarinet Polka, etc.

Lloyd Mumm and His Starlight Roof Orchestra

OMEGATAPE ST-2026

\$11.95 25:30 mins.

There seems to be some similarity between Mumm's orchestra and Shep Field's. Perhaps Field's blows the bubbles in the "champagne" and Mumm plays in it . . . I dunno but both have very good dance

orchestras. Mumm has incorporated into his setup an electronic organ and accordion.

The orchestra makes out nicely on the bouncy, spirited numbers such as "Hey Mr. Banjo" as well as the slow selections such as "LaRonde." There is an unusually good arrangement of "In a Little Spanish Town" which showcases flute and violins.

There is neat close-in pickups on solo instruments, the directionality is good, and the overall stereo reproduction . . . excellent.

Another very good dance tape.

THE TREMBLING OF A LEAF— THE SOUND OF THE SEA

Ray Hartley, Piano

David Terry and His Orchestra

RCA APS-186

\$6.95 approx. 16 mins.

The title of the album is taken from the first two numbers on this recording. They are both sensitively portrayed by this skillful twenty-nine year old Australian keyboard artist. Hartley received his piano diploma from the Sydney Conservatorium and went on to get his teaching and concert degrees from the Royal Academy of Music in London. He is an experienced young man musically and his touch on the keys is delicate but certain.

David Terry executed the arrangements for the tunes which include "With the Wind and the Rain in Your Hair," "September Song," and "An Affair to Remember." Here and there wordless voices are used to further enhance the dreamy quality this tape has on the listener.

The solo instrument is reproduced with crystalline effect. This is a smooth, easy-to-listen-to recording.

JAN PEECE IN LAS VEGAS

Granada
You'll Never Walk Alone
September Song
The Bluebird of Happiness
Because
Around the World
Autumn Leaves
I Believe
Vesti la giubba

Joe Reisman and His Orchestra

RCA CPS-119

\$10.95 26:03 mins.

Songs of sentiment, some loaded with "carry on, onward and upward" lyrics, are delivered to you in the rich tenor voice of Jan Peerce. Vocal (end of "Around the World") and instrumental (violin in "Bluebird") flourishes are utilized to further the poignancy of the selections.

The orchestra does a good job of accompaniment and the sound is that of a big hall and quite reverberant.

SEASONAL

CATHEDRAL BELLRINGERS

God Rest Ye Merry, Gentlemen
Birthday of a King
Jingle Bells
What Child Is This? (Greensleeves)
Good King Wenceslas
O Little Town of Bethlehem

Silent Night

Cathedral Bellingers of the Episcopal Cathedral of St. Philip, Atlanta, Georgia
The Rev. Canon Frederick L. Eckel, Founder and Director

SONOTAPE SWB 7013
\$6.95 . . . 15 mins.

The Cathedral Bellingers consists of some thirty young people from ten to seventeen years of age. They originated in September, 1952, and now play forty-nine handbells. Their music is especially written and adapted to the nature of the bells. It is written on the treble clef in four colors, the melody in black, the bass in green, the soprano and descants in red, and supplemental harmonics in blue. Variations can thus be produced on signal and direction from the musical director.

Each Bellringer is trained for a particular position, or pair of bells. Once skilled in a position, the bellringers are not easily interchangeable, for the weight of bells and time of striking vary considerably.

This is a delightfully different Christmas tape which radiates an abundance of listening pleasure. J. C.

CANDLELIGHT CHRISTMAS

- O Come All Ye Faithful
- Silent Night, Holy Night
- Deck The Halls With Boughs of Hally
- It Came Upon The Midnight Clear
- O Holy Night
- Jingle Bells
- O Little Tawn of Bethlehem
- Hark! The Herald Angels Sing
- Joy To The World
- We Three Kings Of Orient Are
- The Tiny Tats Parade

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- The First Noel
- O Christmas Tree
- The Merry Xmas Polka
- Jolly Old Saint Nicholas
- Toytawn On Parade
- Auld Lang Syne

At the Hammond Console—V. Raymond Grobholz, Musical Director, Angelus Carillons of Florida

POLYPHONIC SOUND STUDIOS PS-100
\$9.95 . . . 27 min.

We believe you will enjoy the straight organ treatment of Mr. Grobholz' arrangements of the selections on this Christmas tape. There are no fancy interpretations—just direct renditions, which makes this tape excellent to sing to. On a couple of selections we found that we had to hurry along in our singing to keep up with the music, but generally it is excellent for a Christmas sing-fest.

This tape marks the debut of Mr. Grobholz as a professional organist. In addition to his talents at the Hammond Console, he also plays the piano, clavichord, vibraphone and magniharp carillon. We hope to hear more of his playing.

Lyrics to the three special compositions from the "Holiday Suite" on this tape are included in the folder which is packed in the box.

The fidelity on this tape is excellent and we look forward to hearing more from this firm. J. C.

CHRISTMAS IN STEREO

- Silent Night
- The First Noel
- Children's Christmas Song
- En Clara Vax
- Merry Christmas Time
- Irish Carol
- O Tannenbaum
- Adeste Fidelis

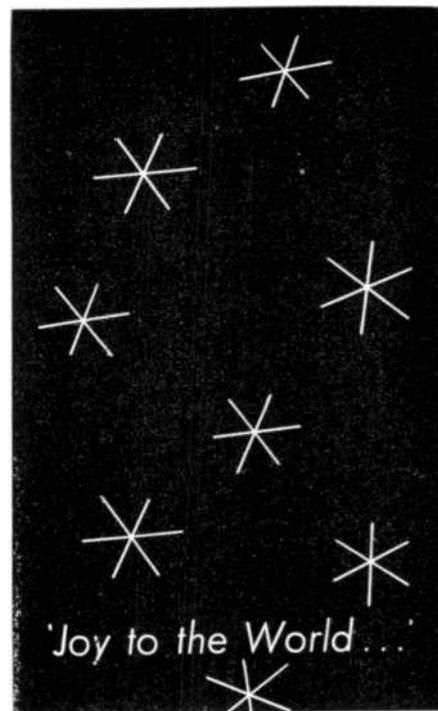
Bays Choir of Vienna
Vienna Concert Society Orchestra
Justin Kramer—Symphony Carillon

OMEGATAPE ST-2028
\$11.95 . . . 20 mins.

This review may reach you in time for the holiday season and, if so, we wish to call it to your attention so that you won't miss having it on hand to play for the family or friends.

Five of the selections are not too often heard and this, in itself, makes this tape interesting. Also you will find that you have not only a fine young choir singing four of the seasonal songs, but adding a different touch is Justin Kramer who plays four numbers on the 100-bell Maas-Rowe Symphonic Carillon.

The voices are those of the famed Boys Choir of Vienna. They are accompanied in two numbers by a giant pipe organ and in the other two songs by the Vienna Concert Orchestra. During "Silent Night" the sound is reverbrant and there is a delightful solo, sung in German, by one of the young men. In the second choral number, "Children's Christmas Song" there are moments when the highs are not perfectly smooth, but otherwise the recording is very fine. Marylanders will recognize "O Tannebaum" as their native song, "Maryland, My Maryland."



CONCERTAPES

CAPTURES THE SPIRIT OF CHRISTMAS IN THESE STEREO TAPE RECORDINGS

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Christmas**



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WHAT'S UP OUR SLEEVE?

Seriously now, wouldn't you like to know? Some months ago we asked you to watch for an announcement. We're still having trouble with that pesky mosquito among other things, and if he doesn't settle down, he just might be replaced by a bee. Anyway, we can't yet come forth with the news, but don't give up—we haven't.

When you first hear the Carillon, you may be as impressed as I was . . . for I felt I could almost reach out and touch the instrument.

This is a very pleasant tape which gives variety and is well recorded. The reproduction of the Carillon is particularly keen.

JAZZ

MAX ROACH PLUS FOUR ON THE CHICAGO SCENE

Shirley
Stompin' At the Savoy
Sporty

MERCURY MVS3-12

\$7.95 . . . approx. 15 mins.

Drummer man Max Roach has gathered about him Eddie Baker at the keyboard, Bob Cranshaw on bass, Booker Little on trumpet and George Coleman on tenor, and proceeds to take off on a short jazz session. The four young artists surrounding Roach are newcomers. Of the four Booker Little shows he can improvise some fast licks and Coleman puts in some smooth work, especially during his solo break in the "Stompin'" bit.

The pickup of drums is tops and the rhythm section comes through clearly but I found the piano and bass a bit lost . . . a little far back in relation to the others. This was most noticeable during most of the piano solos—in the final number the keyboard work was more detailed.

SHOW TUNES

THE MUSIC MAN

Hollywood Radio City Orchestra

Thomas M. Davis, Conductor

OMEGATAPE ST-3033

\$14.95 . . . 34:20 mins.

This is a nice package containing selections from the top musical on Broadway . . . at the moment . . . and probably for some time to come. This performance is rendered by the Hollywood Radio City Orchestra and chorus and the soloists are Ken Harp and Donna Cook. The two young soloists are members of Tennessee Ernie Ford's TV and radio shows. (Harp's voice sounds quite similar to Bob Preston's and Miss Cook has a lovely young voice.) The cast does a very adequate job. Somewhat slower paced than the original, the lyrics and dialogue stand out clearly.

If not as exciting or stimulating as the original cast, this aggregation does a pleasant, warm job of presenting music from Willson's "Music Man." The reproduction is full range with good balance between soloists and orchestra.

A very nice recording.

MARX MAKES BROADWAY

Joey, Joey, Why Can't You Behave,
All of You, Cool, Too Close for Comfort, etc.

Dick Marx and Group
OMEGATAPE ST-7033

\$11.95 . . . 37 mins.

The entire title of this album is "Marx Makes Broadway—with flute and friends." This recording features show tunes from the White Way with Chicago jazz pianist Marx and a fine assortment of jazz men. They give the magic touch of good jazz to these numbers and dress them in fresh,

but nicely fitting, musical fashion.

At this recording session Buddy Collette on flute shares a spotlight with Marx. Carson Smith is bassman, Frankie Capp, drummer, and Irving Ashby, guitarist. On five of the numbers Red Mitchell takes over on bass and on three selections Howard Roberts replaces Ashby on guitar. All the selections have a snappy jump except for a tranquilized version of "Baubles, Bangles and Beads." The playing is accomplished with dexterity and versatility by these artists. The mood is jazz . . . but comfortable, quiet jazz.

Reproduction is handled with precision

BERNSTEIN—BACKGROUNDS FOR BRANDO

Soyanara—Ketsumi Theme
On the Waterfront—Love Theme
Viva Zapata—Serenata Mexicana
The Men—Love Like Ours
Guys and Dolls—Figure for Tinhorns
A Streetcar Named Desire—Blanche
The Teahouse of the August Moon—
August Moon
Desiree—The Song from Desiree
Julius Caesar—Brutus' Soliloquy
The Wild One—Blues for Brando

Elmer Bernstein and Orchestra

OMEGATAPE ST-3020

\$14.95 . . . 26:42 mins.

Bernstein, himself a composer for the motion picture medium, conducts here the music of equally noted film composers who have scored for movies in which Marlon Brando has starred.

The orchestra which Bernstein conducts is composed of 44 of Hollywood's top musicians both in the jazz and classical fields.

Recorded at the Capitol Tower in Hollywood the fidelity is excellent and the stereo reproduction tastefully executed.

A tape of high quality "mood" music.

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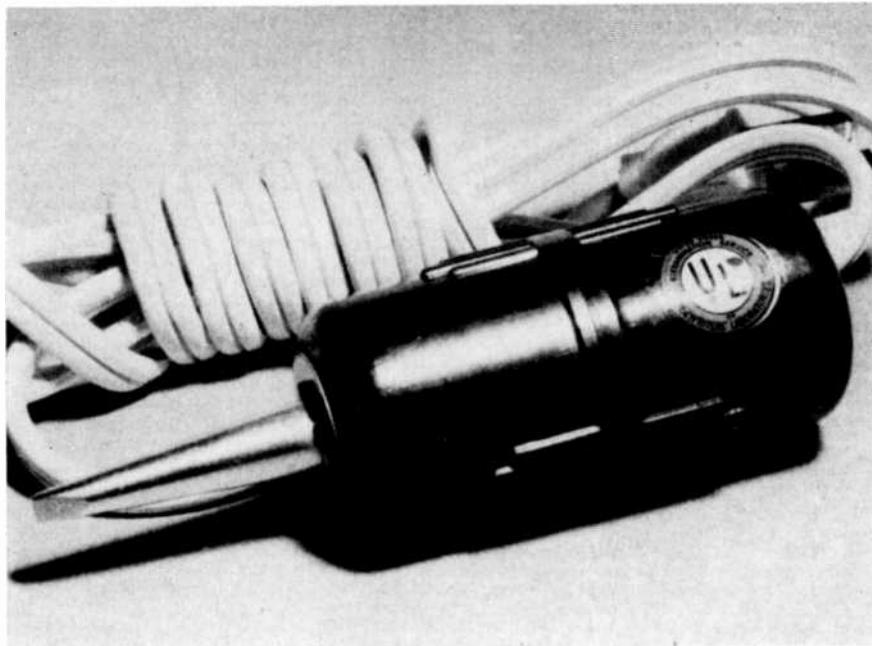
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NEW PRODUCT REPORT



ROBINS HEAD DEMAGNETIZER

. . . handy accessory demagnetizes heads to protect tapes.

If you play phonograph records with a worn needle you will damage the records by chiseling out the tiny waves in the grooves, thus destroying the ability of the disc to move the needle properly in future playings.

In the same way, although to a much lesser extent, playing tapes on a machine which has a heavily magnetized head will gradually add hiss noise to the tapes and spoil them. This hiss that is added by a magnetized head is not the same hiss than can come from defective tubes in the equipment itself although it does sound very much like it.

The tape recorder head becomes magnetized by current surges which are unavoidable in operating the machine. The result is a residual magnetism which makes the head a "permanent" magnet. This magnetism is DC magnetism with one pole of the head being the north and the other the south.

As the tape passes over the head in normal playback, the magnetic currents set up in the head are of an alternating nature, the speed of alternation depending upon the frequency of the sound. This type of magnetism should not be confused with the DC "permanent" type which does the dam-

age to the recordings by increasing the noise level and decreasing the signal to noise ratio.

Fortunately, this magnetism is easily removed from the head and, to be on the safe side, it is wise to demagnetize the heads approximately every ten hours of playing time.

Unlike a phonograph needle, which must be replaced when it is slightly worn, the magnetization of a head has no effect on the head whatever. All that is necessary to restore it to perfect functioning is to remove the magnetism. To do this, a head demagnetizer is used.

This is a very simple device. It is simply an alternating current electromagnet with an extended pole piece that is applied to the head. When applied to the head, it creates a saturating alternating magnetic field in the metal of the head. This shakes the magnetic pattern up and destroys the permanent magnetism.

There is only one caution to be observed in using this device. After the metal tip has been applied to the head for a few seconds it is *slowly* removed to a distance of about three feet from the heads before the current is turned off. If used in any other way the de-

STA **OK** STED

Product: Robins Head Demagnetizer

Manufacturer: Robins Industries Corp., Flushing 54, N. Y.

Price: \$10.00

magnetization may not be complete.

The principle is to provide a gradually decreasing magnetic field. As the tip of the demagnetizer is held against the head a very strong alternating field surges through it. If the current were turned off with the tip still on the head, the resulting final surge in one direction could actually magnetize the head.

By removing the unit slowly to a distance before disconnecting it, the field is very gradually weakened and the magnetized particles in the head are shifted every which way. This random arrangement results in no magnetism remaining in the head.

The demagnetizer tip should be placed with its polished, flat surface against the head, preferably in such a way that it is across the gap, so that both poles of the head are contacted at once.

Care must be taken not to scratch the head surface with the steel tip and it is sometimes advisable to put a piece of cellophane tape on the tip as insurance against accidental scratches.

We found the Robins Head Demagnetizer to be a satisfactory and convenient unit. The long, narrow tip makes it easy to reach the heads of some recorders without removing the covers. On other makes, the covers must be removed.

Devices of this nature should not be left connected to the line current for any extended period of time or damage may ensue. However, the Robins demagnetizer after five minutes showed no signs of heating at all. This was deemed more than adequate.

Needless to say, do not use the demagnetizer near any tapes as it can erase those also.

SHOP OR SWAP

Advertising in this section is open to both amateur and commercial ads. HI-FI TAPE RECORDING does not guarantee any offer advertised in this column and all swaps, etc., are strictly between individuals.

RATES: Commercial ads, \$30 per word. Individual ads, non-commercial, \$05 a word.

Remittances in full should accompany copy. Ads will be inserted in next available issue. Please print or type your copy to avoid error. Address ad to: Shop or Swap, Hi-Fi Tape Recording Magazine, Severna Park, Md.

BISHOP SHEEN'S LAST YEARS television talks taped. Duplications, write Air Mail. Robert Smith, HEDRONSEC 3970th ABGRU, Box 1086, APO 283, New York, N. Y.

"TAPE MATE" keeps accurate, neat record of every foot of tape recorded. 3 X 5 file card. 30 for \$1.00. Satisfaction guaranteed. Order today! Howard Roberts, 50-24T 31 Ave., Woodside, N. Y.

AMPEX, SERIES "A" stereo system, in blonde mahogany cabinets, complete with fifty pre-recorded tapes. Total cost over \$1200, will sell for \$550 plus shipping. E. M. Hietz, 631 S. Burnside Ave., Los Angeles 36, Calif., WE. 5-6734.

WANTED: AMPEX 600 or 601. Describe condition and quote lowest price for cash sale. Owen, 702 Cumberland Road, N.E., Atlanta, Ga.

SELL: Pentron "Clipper" Model RWN Tape Recorder, new condition, \$50. Garrard RC-88 Record-Changer, GE cartridge, base, \$45. Marilyn Phillips, 311 Penfield, Rockford, Illinois.

AMPEX A-122 PORTABLE tape recorder. Stereo playback \$349. Two A-692 amplifier-speakers \$289. Complete \$595. Must sacrifice. J. E. Chmiel, 2922 Pinewood Ave., Baltimore 14, Md.

DAWN BIBLE STUDENTS offer to loan tape recording complete church services especially designed for shut-ins—inspirational and doctrinal subjects. No charges—postage paid. Send requests to Dawn, P. O. Box 19601, Los Angeles 19, California.

RECORDER DYNACORD BY PENTRON Model DTM deck, full track, three heads, erase-record and monitor. 7½ and 15 inches per second with 3 10½" reels and DS 10 pre-amp. Three motors, one hysteresis, excellent condition, used 2 years in home hi-fi system. Best offer over \$300. Write or tape John L. Susan, 53 Bonnie Lane, Clarendon Hills, Illinois. Chicago area call ANdover 3-5451 Chicago.

SELL—Crown Prince professional recorder—three speed, portable case, good condition, \$400. Full track. Recording Dept., St. Meinrad Abbey, St. Meinrad, Ind.

SYNCHRONIZER HOOKUP: Make sound movies with your tape recorder. \$10. Anderson, 2842 South "B" Street, Stockton, Calif.

HI-FI HAVEN—New Jersey's leading sound center. Write for information on unique mail order plan that offers professional advice and low prices. We are a registered component dealer with the Institute of Hi-Fidelity Manufacturers, 28 Easton Avenue, New Brunswick, New Jersey.

LEARN WHILE ASLEEP with your recorder. Amazing 100 page book gives full instructions. \$2.00. Satisfaction guaranteed. Sleep-Learning Research Association, Box 24-TR, Olympia, Washington.

HIGH FIDELITY RECORDING TAPE. Made directly for us by one of America's leading manufacturers. Guaranteed new and splice-free. Low, low prices! Smartly boxed. 7" reels, 1200' 1½ mil acetate, \$1.40 or 3 for \$3.90; 1800' 1 mil acetate, \$2.00; 1800' 1 mil Mylar, \$2.70; 2400' ½ mil Mylar, \$3.25. Postage and handling 20c per single reel. 50c per lot of 3, 50c per each additional lot of 3. Write for complete price list. Tape Company of America, Dept. A-6, P.O. Box 50, Jersey City 3, N. J.

TAPE DUPLICATION ON AMPEX using Scotch monaural stereo 1200 \$5.00. Records duplicated. Bob's Tape Service, 7909 Lazy Lane, Ft. Worth 18, Texas.

HIGHEST BIDDER receives collect Tape Recording one to present except Aug. 54 and Mar. 57. 37 issues. George Lewis, Lindsay, California.

WANTED: E-V 636 microphone. Acrosound TO-300 transformer. E. Grandfield, 510 Franklin Rd., Lexington Park, Md.

WANT A WEIRD TAPESPENDENT? Buzz me a tape. Extra! Hear Mr. "X" from the frozen north. Jeff Goldin, 2 Wainright Ave., Yonkers 2, N. Y.

SELL: Magne-corder Voyager, PT6V, professional one-piece recorder-amplifier; full track, 15-7½. good condition, low mileage, cost \$600. Sacrifice for \$200 f.o.b. St. Louis. Father W. K. Schwienher, 3900 Westminster, St. Louis 8.

HAVE GOOD CHICAGO LYRIC Falstaff with Tehaldi, Moffo, Simonato, Gobbi, Serafin. Will trade for tapes, copies of foreign records of most any opera not listed in Schwann catalog, or certain TV operas, or what have you. Arnold Buchholtz, 3037 West Howard, Chicago 45.

PRECISION TUBE TESTER: Signal Generator; Battery Radio; Empty 7½" tape reels with box 25c, Jap Microphone \$1.00, Empty 16 mm spools 5c. Johnnie, 8561 66th Rd., Forest Hills, N. Y.

FOR SALE: Webcor record changer, General Electric RPX-050A. Variable-Reluctance cartridge. \$15.00. Excellent condition. Donald P. Bagren, 117 N Winnebago, Rockford, Illinois

DISCONTINUED STEREO-STACKED pre-recorded musical tapes (pre-recording company and titles unknown). Each ½ hour reel; brand new, 1200' x 7", 7½ ips. Only four different titles available, the four reels: \$9.75 postpaid. As above but stereo-staggered, the four: \$7.75 postpaid. \$2 deposit on COD's, postage extra. Bradmen, BX-3152 Merchandise Mart, Chicago 54.

EDITING . . . Experienced tape editor. Also duplicating and transcribing of records to tape. Ampex equipment. Professional quality. M. Becker, 325 E. Lenox Avenue, Norfolk 3, Virginia.

FOR SALE: Garrard RC-98-1 Record-Changer, 1-speed original carton, \$50; General Electric RPX-050A cartridge, \$5; Two-station intercom, \$10; Hearing Aid, \$10. V. R. Hein, 418 Gregory, Rockford, Illinois.

SELL: 3-speed record player, \$12.50; Pentron PRE-7 tape preamplifier, \$25; saxophone and case, \$50. Carolyn Borgen, 3007 Rice Avenue, Rockford, Illinois.

AMPEX 350-2P stereo recorder, portable case, high-cross-talk-rejection heads, less than 100 hours use, perfect condition, \$1395; Ampex 403 console or rack mount recorder, A-1 condition, \$595; both units 7½ and 15 ips, 60 cycle. FOB Burlington. A.G.M., Box 178, Burlington, Iowa.

WANTED: Ampex 612. Send details regarding condition and price. Everett Hellmuth, Hedgesville, W. Va.

ATTENTION: All overseas and United States, including Alaska, teen-agers. Join Teen Tapes Free and hear T.N.T. Join!!! Teen Tapes, c/o Sonny Damian, Paradise of Sound, 2413 Penn. Ave., N.W., Washington 7, D. C.

FOR SALE: Stacked stereo pre-recorded tapes, Bel Canto, RCA, etc. All splice free and in original boxes. No classical. Used very little. Sacrifice one or all. Send for free list. E. Wright, Box 386, Aransas Pass, Texas.

WOLLENSACK TAPE RECORDER for sale converted to stereo \$150 P.P. Teen Tapes, c/o Sonny Damian, 2741—34th St., N.W., Washington 8, D. C.

MAILING CARTONS — 7¼ X 7¼, 4-Reel size 15c, 8-Reel 25c. Recording Library, Bryn Athyn, Penna.

WANTED: Tapes of Jean Shepherd's radio shows since March, 1958. David Zalles, 5436 Diamond Street, Philadelphia 31, Penna.

FOR SALE: MAGNECORDER M33. Good condition, low impedance microphone input. Cost \$329,

must sell \$200. Also Dacron stereo head and Bel Canto ST8 stereo tape, cost \$35, sell \$25. Write Fred D. Brandt, Box 210, North Hall, Washington Missionary College, Takoma Park, Washington 12, D. C.

HI-FI TAPE BUY — Splice free. First quality. 40/15,000 cps. Permanently lubricated. Acetate 1200', 1½ mil, 4/\$5.20; 1800', 1 mil, 4/\$6.76; Mylar 1800', 1 mil, 4/\$9.60; 2400', ½ mil, 4/\$13.00. Hi-Sonic, P. O. Box 86, Kingsbridge Station, New York 63, N. Y.

FOR SALE: Complete Ampex stereo outfit. This unit does not record. Playback only in center section. Excellent condition, played less than 3 hours this year. Working conditions and small children's bedtime do not permit. \$200 worth of tapes go with outfit. Need money for cancer operation, no reasonable offer refused. C. A. Reaves, 212 S. Fayetteville St., Asheboro, N. C.

TRADE B&H 70DL complete, Pro Jr. tripod for Ampex 400 or 601, William Murtough, 88 Beacon Hill, Ardsley, New York.

WANTED—USED: ISI Recorder; Crown Imperial. Broadcaster or Prince; Viking RP61 and PB60 pre-amps; Mylar tape. Peterson, Box 75, Matlin, Texas.

FENTON BINAURAL STEREO RIG. Has acoustical separator and mounting brackets. For stereo recording providing stereo separation and perfect response pattern. Cost \$38.95—Sell for \$25. Brociner pre-amplifier and equalizer in cabinet—\$15. S. Saltzman, 1614 E. Charleston Blvd., Las Vegas, Nevada.

CANADIANS. Brand name recording tape at lowest prices. 1200' only \$3.70. Price list on request. Tape Sales of Canada, 35 Carmichael Ave., Toronto 12, Ont.

WANTED—Radio Announcing Course. Midwestern, National or equivalent. Purchase outright or trade raw recording tape. Richards, 2029 Bradley, Chicago 18.

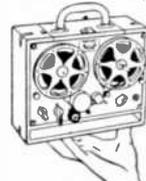
CASE FOR AMPEX 350 mechanical unit, \$40, Fentone 350 A playback cartridge, \$5. Fentone B & O 53 velocity microphone, \$50, 6 dozen 10½ inch aluminum tape reels, \$1 each. All shipped prepaid and insured. M. E. Boyd, 903 Salmon Drive, Dallas, Texas.

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TRANSCRIPTION DISCS WANTED. All types of music, 1930 through 1946, Sam Kiamie, 930 Grant Avenue, Pelham Manor, New York.

STEREO BUG BITE YOU YET? Guaranteed remedy: Read "Cables in Streeland" before you go overboard. 500 copies printed privately. Plainly worded, non-technical booklet. May save you much money and grief. 60c copy postpaid. Full refund if not satisfied. Available Dec. 1. Zeman, 2688 Stratford, Cincinnati, 20, Ohio.

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By Reg. Pat. Pend.

1955

The recording tape industry introduces the new "double play" tapes, made on $\frac{1}{2}$ -mil Mylar[®] polyester film base, making available twice the normal length of tape on any given reel size and effectively doubling the normal playing time. *Problem:* The new tape is "twice as long" — be sure, but quite fragile, requiring special care.

1957

The recording tape industry introduces the new "tensitized" or "fortified" double play tapes, now made on a special type of reinforced $\frac{1}{2}$ -mil Mylar[®] base that is twice as resistant to stretching and breaking as in the 1955 kind. *Problem:* The new tape is indeed "twice as long and twice as strong" now (just as strong as normal tape, in fact), but the price is astronomical.

1958

Beginning November 1, 1958, all **irish** "Double Play" recording tape on the market will be of the reinforced, 1957 kind — *but* at the moderate price of the older, 1955 kind. *End of Problem:* This latest **irish** "Double Play" tape has the *length* (2400 feet on a standard 7-inch reel), it has the *strength* (6 lbs. tensile force) — and you can afford it!

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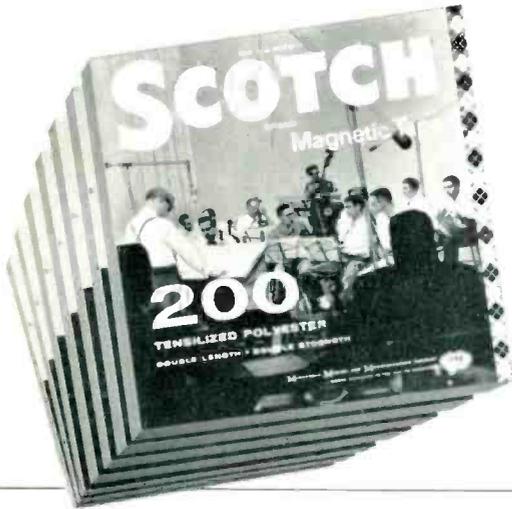
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