

TAPE RECORDING

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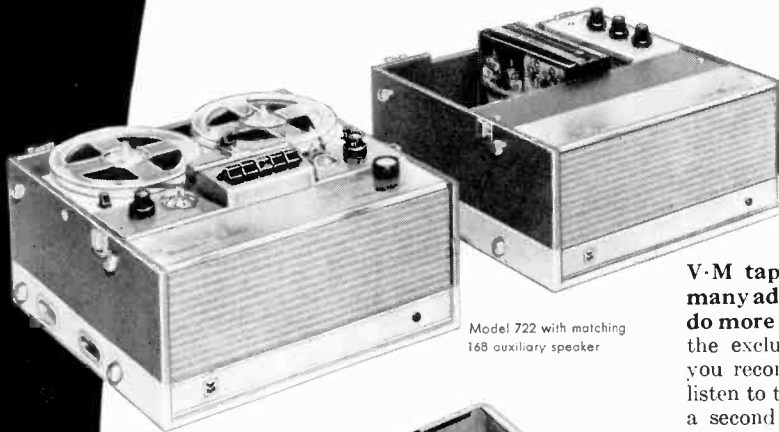
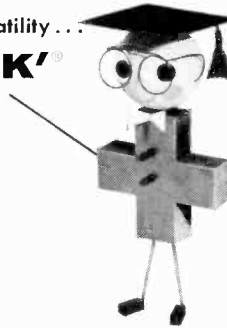


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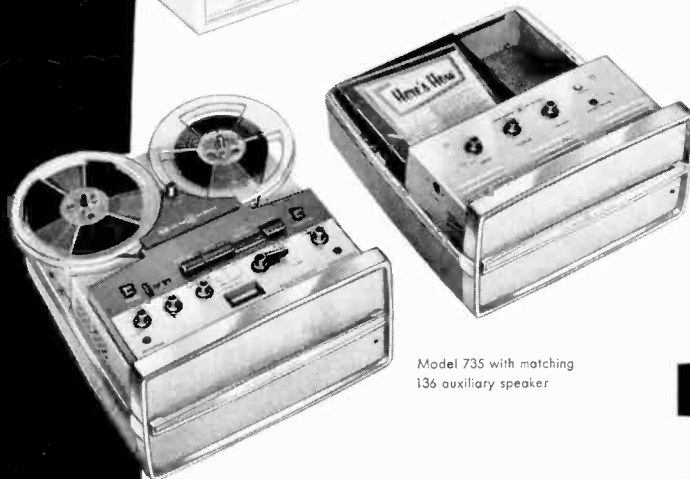
Mr. John Marth
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V·M Tape Recorders... Compared by Experts* to Some Costing 3 Times as Much!

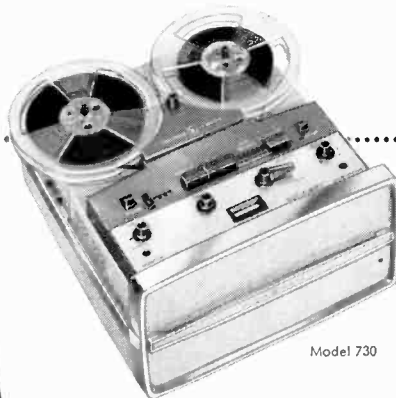
Another V·M pioneered concept in tape recorder versatility...
exclusive 'ADD-A-TRACK'



Model 722 with matching
168 auxiliary speaker



Model 735 with matching
136 auxiliary speaker



Model 730

V·M tape recorders are the choice of many advanced amateurs because they do more and sound better! For example, the exclusive 'add-a-track'® feature lets you record on one track, then while you listen to that track, add voices or music on a second track of the same tape. When played back, both tracks are heard at the same time. Ideal to learn languages or improve speech or musical abilities, V·M models 722 and 735 offer this unique feature.

Model 722: Stereophonic tape recorder provides two speeds. Companion Model 168 is amplified auxiliary speaker.

Model 735: 'tape-a-matic'® recorder with stereophonic playback and three speeds. Auxiliary amplified speaker, Model 136 matches unit exactly.

Model 730: 'tape-o-matic'® monaural recorder with three speeds.

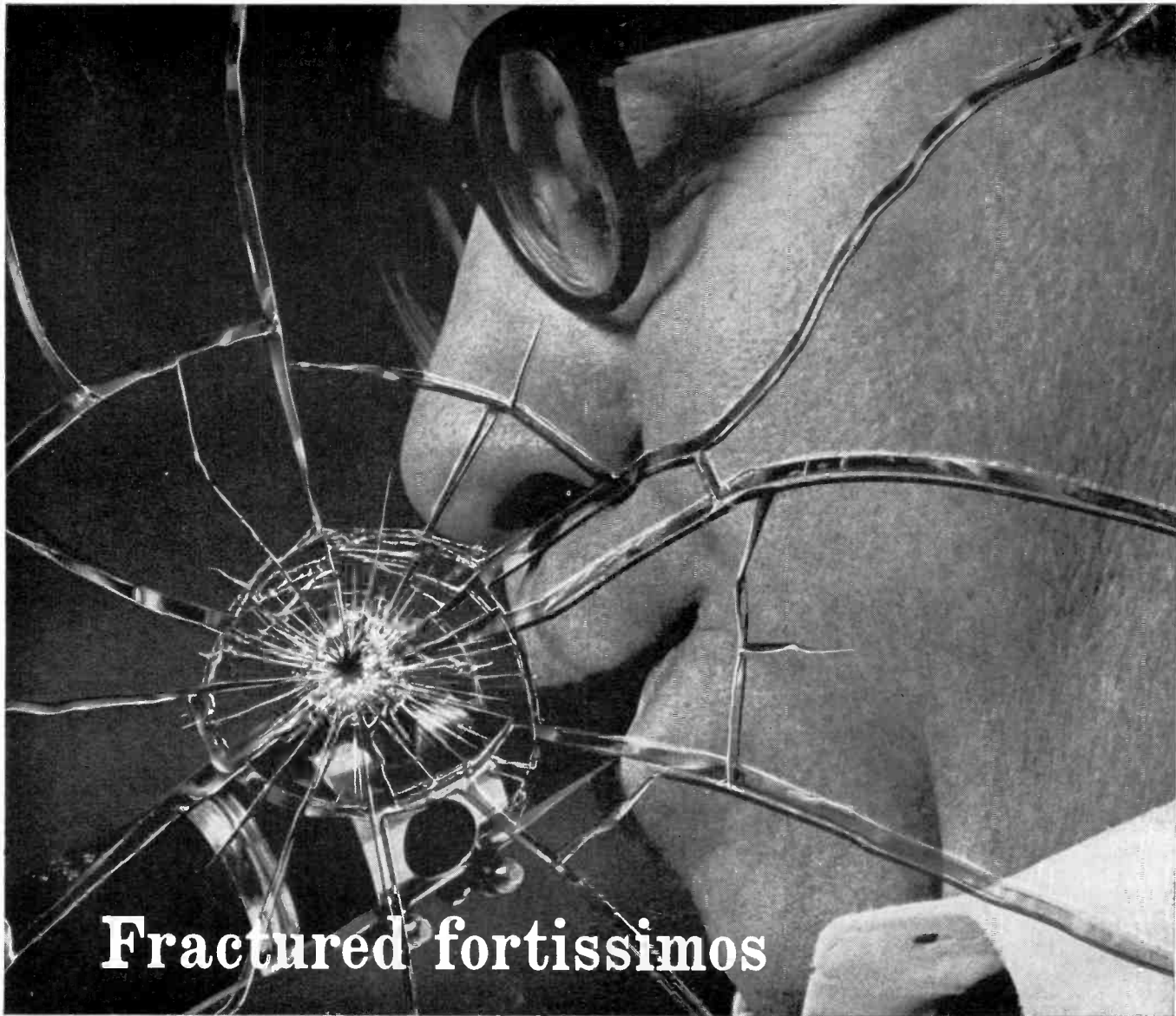
THE VOICE  OF MUSIC®

*Reference: authoritative trade source.
Data available on request.



LEARN A FOREIGN LANGUAGE FROM TAPE!

V·M language "Treasure Chests" bring the priceless gift of a foreign language to every owner of a V·M tape recorder with 'add-a-track'! Let your V·M dealer show you with a scientifically-designed demonstration tape how you can begin to speak in French or Spanish in just four minutes. Praised by educators.



Fractured fortissimos

in your concerto?

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Coating and backing thicknesses of "SCOTCH" Recording Tapes, for example, are held to microscopic tolerances—especially important in today's 4-track stereo. This uniformity not only guards against crack-ups in sound, it assures wide dynamic range, identical full fidelity recording properties throughout every reel, reel after reel.

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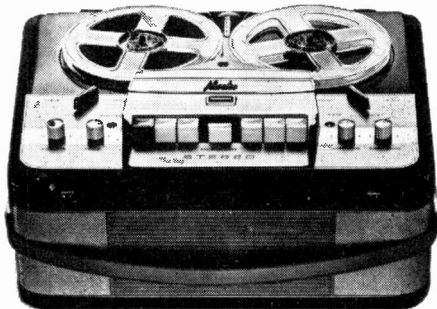


On SCOTCH® BRAND Recording Tape, you hear it crystal clear!

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heard



will be made on the new all-transistorized Norelco Continental '401' Stereo Tape Recorder, the only recorder using the newly developed AC107 transistors in its two preamplifiers. The AC107 is the only transistor specifically designed for magnetic tape head preamplifiers utilizing specially purified germanium to achieve the extraordinary low noise figure of 3 db, measured over the entire audio band (rather than the usual single frequency). This noise figure remains stable over large collector-emitter voltage swings and despite large variations in source resistance.

Hear the new transistorized Norelco Continental '401' • 4-track stereo/mono record and playback • 4 speeds: 7½, 3¾, 1½ and the new 4th speed of ¾ ips which provides 32 hours of recording on a single 7" reel • fully self-contained with dynamic stereo microphone, two speakers (one in the removable cover for stereo separation), dual preamps and dual recording and playback amplifiers • self-contained PA system • mixing facilities • can also play through external hi-fi system • multiplay facilities.

Specifications: Frequency response: 60-16,000 cps at 7½ ips. Head gap: 0.00012". Signal-to-noise ratio: better than -48 db. Wow and flutter: less than 0.14% at 7½ ips. Recording level indicator: one-meter type. Program indicator: built-in, 4-digit adjustable. Inputs: for stereo microphone (1 two-channel); for phono, radio or tuner (2). Foot pedal facilities (1). Outputs: for external speakers (2), for external amplifiers (1 two-channel); headphone (1). Recording standby. Transistor complement: AC 107 (4), OC75 (6), OC74 (2), OC44 (2), 2N1314 (2), OC79 (1). Line voltage: 117 volts AC at 60 cycles. Power consumption: 65 watts. Dimensions: 18½" x 15" x 10". Weight: 38 lbs. Accessories: Monitoring headset and dual microphone adapter.

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TAPE RECORDING

VOL. 10 NO. 3

FEBRUARY, 1963

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NEW TAPES

★—Fair

★★—Good

★★★—Very Good

★★★★—Excellent

CLASSICAL

VERDI: La Traviata (Opera in Three Acts)
Anna Moffo, soprano (Violetta); Richard Tucker, tenor (Alfredo); Robert Merrill, baritone (Giorgio); and others, with the Rome Opera House Orchestra and Chorus conducted by Fernando Previtali

Music ★★★★★
Performance ★★★★★
Fidelity ★★★★★
Stereo Effect ★★★

RCA FTC 8002 (two reels)
4 track, 7½ ips, 113 mins., \$21.95

Victor has assembled here a fine cast for this new recording of *La Traviata*. The role of the courtesan heroine, Violetta Valery, is taken by the young Philadelphia soprano Anna Moffo, who turns in a thoroughly creditable performance, both dramatically and vocally. The entire cast is fine, and Previtali keeps the performance moving at a good pace.

Reproduction is of the resonant studio type, and is superb with the exception of occasional distortion in solo voices. Stereo effect is excellent, although the score doesn't provide many opportunities for spectacular moments.

I do feel that the music has been placed rather awkwardly on the two reels in this set. Act I and part of Act II are on the first track of the first reel, with the remainder of Act II on the second track of reel one, continuing onto part of track one of reel two. Act III then takes the remainder of the first track of reel two, and the entire second track. This means that it is difficult to find any specific act other than the first, without a great deal of cuing. The solution would have been simple: the first and third acts time out to within one minute of each other, and the first reel could have held them, one on each track, with the lengthy second act on the second reel, both tracks.

LISZT: Hungarian Rhapsody No. 2 ENESCO:
Roumanian Rhapsody No. 1 SMETANA:
Bartered Bride Overture and the Moldau
RCA Victory Symphony Orchestra conducted by Leopold Stokowski

Music ★★★★★
Performance ★★★★★
Fidelity ★★★★★
Stereo Effect ★★★★★

RCA FTC 2058
4 track, 7½ ips, 39 mins., \$8.95

The Liszt and Enesco rhapsodies on this tape provide Stokowski with ample opportunities for producing voluptuous orchestral sonorities, and he takes advantage of all of them. Lush strings abound, and the orchestral sound is positively glorious. More mannered, eccentric performances than these would be difficult to imagine; yet I find these enormously effective.

RCA provides some extraordinary sound, resonant, enormous in scope and obviously faked up to the nth degrees. The overall effect is stunning, but the results tend to be erratic. For example, occasionally the brass lacks presence and sounds too far back. For

some reason, the Smerana works are not as good technically as the Liszt and Enesco, which could easily become a standard demonstration tape.

This release is proof positive that a four-track tape can be processed perfectly, with no hiss, cross-talk or distortion.

WAGNER: Entrance of the Gods into Valhalla from *Das Rheingold*, *Ride of the Valkyries* from *Die Walkure*, *Prelude to Act III of Tristan and Isolde*, *Overture and Venusberg Music* from *Tannhauser*
Symphony of the Air conducted by Leopold Stokowski, with Chorus directed by Margaret Hillis

Music ★★★★★
Performance ★★★★★
Fidelity ★★★★★
Stereo Effect ★★★★★

RCA FTC 2071
4 track, 7½ ips, 49 mins., \$8.95

A great Wagner collection, with high level performance, and the Stokowski magic ever present. In addition to the thrice-familiar *Ride of the Valkyries* and music from *Tannhauser*, the tape also includes the *Prelude to Act III of Tristan and Isolde*, with the English Horn solo wonderfully played by Henry Schuman, and the closing pages of *Das Rheingold*. The *Ride of the Valkyries* includes the voices of the eight Valkyries, and probably never will one hear this excerpt performed as well in an opera house.

This should be a basic tape in any classical collection. The *Rheingold* excerpt could easily become a standard high fidelity display piece, with its huge sound, thunderous bass and pleasantly rasping brass. A superbly processed tape.

BARTOK: Concerto for Orchestra
Boston Symphony Orchestra conducted by Erich Leinsdorf

Music ★★★★★
Performance ★★★★★
Fidelity ★★★★★
Stereo Effect ★★★★★

RCA VICTOR FTC 2130
4 track, 7½ ips, 37 mins., \$8.95

This is the first in a series of new recordings by the Boston Symphony Orchestra conducted by its new music director, Erich Leinsdorf. Leinsdorf's views on this music are rather prosaic, and he misses the excitement other conductors find in this score, although there is no questioning the sophistication of his approach.

According to the accompanying notes, considerable experimentation was done to decide just what kind of sound the orchestra should have on this new series of recordings, and what is heard on this new tape is presumably the choice of the musical and technical staffs of both RCA Victor and the Boston Symphony. I have long felt that justice was not being done to this orchestra on their recordings and hoped that perhaps now we might get a big orchestral sound, but, unfortunately, such is not the case. This

is a crystal-clear, transparent sound, and orchestral detail is almost microscopically defined. The stereo effect is good, but the sound quality does lack a solid string bass line, and there is no big concert hall atmosphere. For example, compare this sound with that on RCA's spectacular "Die Walkure" (FTC 9500, \$32.95) also conducted by Leinsdorf.

Those who have RCA's two-track tape with Fritz Reiner and the Chicago Symphony Orchestra have no need whatever for a newer version, as the Reiner is superior in every way to this new recording. In four-track tape, the best remains Bernard Haitink's with the Amsterdam Concertgebouw Orchestra, as it also contains the same composer's *Dance Suite*, both works brilliantly played and exceedingly well recorded (Epic EC 814, \$7.95).

BERLIOZ: Fantastic Symphony, Op. 14
Philadelphia Orchestra conducted by Eugene Ormandy

Music ★★★★★
Performance ★★★★★
Fidelity ★★
Stereo Effect ★★★

COLUMBIA MQ 496
4 track, 7½ ips, 49 mins., \$7.95

BERLIOZ: Fantastic Symphony, Op. 14
SCHUMANN: Manfred Overture, Op. 115
Boston Symphony Orchestra conducted by Charles Munch

Music ★★★★★
Performance ★★★★★
Fidelity ★★
Stereo Effect ★★★

RCA VICTOR FTC 2113
4 track, 7½ ips, 60 mins., \$8.95

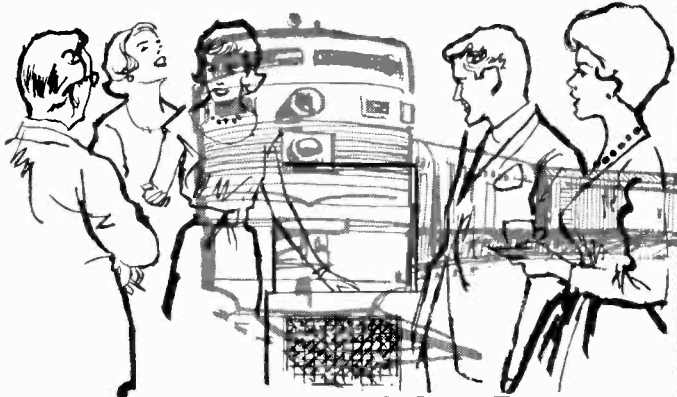
We already have four recordings of the *Fantastic Symphony*; here are two more to further complicate the issue. Argenta's London tape can be disqualified for its inferior orchestra, Wallenstein's Audio Fidelity tape for its distorted sound and the Goossens tape on Evertat offers a somewhat dull interpretation, leaving the field to Pierre Monteux with the Vienna Philharmonic on RCA FTC 2033, \$8.95.

Columbia's recording with Eugene Ormandy was widely hailed for its sonic quality when the disc version was first released some time ago, as was Munch's more recent recording with the Boston Symphony. I cannot become enthused about either of them. Columbia's sound is over-brilliant and thin, with an undefined, over-size bass, and RCA's is equally thin and not particularly impressive.

The new Columbia tape divides the third movement onto two tracks, which is the practice in all of the older recordings except the Wallenstein, on which there is an announcement at the end of the second movement telling you to fast forward the tape to the beginning of the second track. The new Victor Munch tape presents the third movement uninterrupted, with Schumann's *Manfred Overture* as a filler for the second track, a definite plus factor. My preference remains with the Monteux tape.

THE FUN IS IN THE KNOWING

More Uses for Versatile Tarzian Tape



Trains in the Living Room

Tape belongs at parties—to provide pre-taped entertainment, and to record activities while they happen. If you have a stereo machine, how about suddenly interrupting taped background music with the sound of a freight train that seems to be running right through the party room?

Don't forget that many people have never heard themselves talk. Let your guests take turns recording for later playback...on Tarzian Tape, of course.

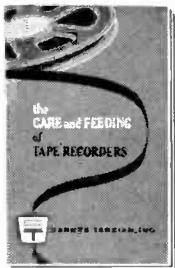
Double Your Pleasure With an Extra 1/4 Inch

Here's good news for owners of battery-operated tape recorders. If you feel restricted by the standard 3-inch reel capacity, try the new Tarzian 3 1/4 inch reel for 1/2-mil "tensitized" Mylar* tape. Tape footage and available recording time are doubled. You get 600 feet of Tarzian Tape and one full hour of recording at 3 3/4 i.p.s.—compared to 300 feet and 30 minutes with the old-fashioned 3-inch reel.



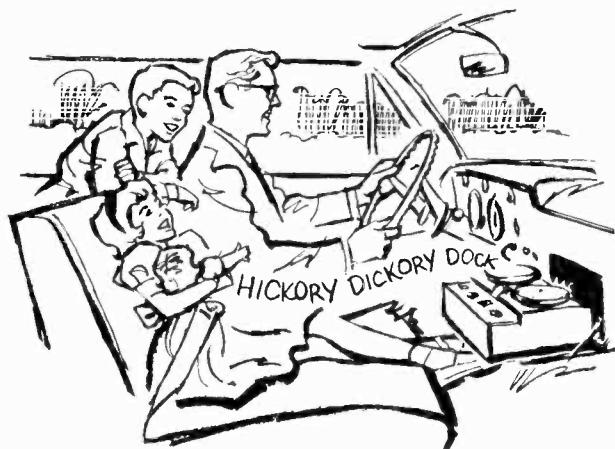
Tarzian's Free Booklet

"The Care and Feeding of Tape Recorders," has 16 pages of additional ideas for using and maintaining your tape recorder. Get your copy from your tape dealer, or write to the address below. Meanwhile, depend on Tarzian Tape to capture every sound with professional fidelity. Available in 1 1/2-mil and 1-mil acetate, and in 1-mil and 1/2-mil tensitized Mylar—on 3, 3 1/4, 5, and 7-inch reels to meet every recording requirement. The price is competitive—the quality is unchallenged.



Read While You Drive?

Not really...sometimes it's just impossible for you to give the children a "live" reading performance. But you can keep them happy during lengthy auto trips, or any other time when boredom sets in. Play their favorite stories, pre-recorded on Tarzian Tape at a more convenient time. When the kids begin to read for themselves—erase the stories and let them record their homework!



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SEMI-CLASSICAL

TWO PIANOS PLAY STRAUSS

Rawicz and Landauer, Pianos

Music ★★★★★
Performance ★★★★★
Fidelity ★★★★★
Stereo Effect ★★★★★

Side 1: Voices of Spring, Please (Bitte Schon), Tales From the Vienna Woods.
Side 2: Annen Polka, Wine Women and Song, The Blue Danube.

RICHMOND PERCUSSIVE STEREO RPX 49006

4 track, 7 1/2 ips, 34:35 mins., \$5.95

This is the familiar and best loved music of Johann Strauss, arranged and beautifully played by the two piano team of Rawicz and Landauer. All the selections come to life with spice, flavor & verve.

Although this tape is listed as a "Percussive Series," the engineers seem to have contented themselves with allowing the artists and pianos to work in regular fashion. The natural stereo effect is achieved by having Rawicz play from the left speaker, and Landauer from the right. Sound is brilliant and well recorded.—*F. N. West*

POPULAR

HAWAII IN STEREO

Leo Addeo and his Orchestra

Music ★★★★★
Performance ★★★★★
Fidelity ★★★★★
Stereo Effect ★★★★★

Sequence A: Blue Hawaii, My Little Grass Shack, On Miami Shore, Drifting and Dreaming, Hula Blues.

Sequence B: I Get The Blues When it Rains, Sweet Leilani, Yaaki Hula Hickey Dula, Aloha Oe, Hindustan.

RCA CAMDEN CTR 510

4 track, 7 1/2 ips., 26 mins., \$4.95

With a wide selection of Hawaiian music available today, this new RCA Camden release is one of the best.

All of the nuances of true Hawaiian music have been preserved by using native guitars and ukes, and, in addition, the ingenuity of Leo Addeo's arrangements and conducting provides a further fullness of sound that is a sonic delight. Stereo only tends to make the tape have more presence.

Included in the program are a few mainland favorites such as "On Miami Shore," "Drifting and Dreaming," and "Hindustan," to create a bit of variety.

It's all good listening, at a very modest price.—*F. N. West*

THE STRIPPER

David Rose and his Orchestra

Music ★★★★★
Performance ★★★★★
Fidelity ★★★★★
Stereo Effect ★★★★★

Side 1: The Stripper, Night Train, What Is This Thing Called Love? Moon Indigo, Banned In Boston, St. James Infirmary.

Side 2: Soft Lights and Sweet Music, Black and Tan Fantasy, Harlem Nocturne, Sophisticated Lady, Blue Prelude, My Heart Belongs To Daddy.

MGM STEREO STC 4062

4 track, 7 1/2 ips, 30:15 mins., \$7.95

For those with tender memories of the good old show days, when burlesque was top entertainment, David Rose has captured the feel and tempo of that bygone era with a new, exciting sound.

Most of the famous Rose strings are subdued in favor of a loud, brassy driving rhythm, that has been recorded by MGM with excellent tonal balance, vivid highs, and broad stereo.

Colorful arrangements make the noisy but decriptive numbers just what the boys in the bald-headed row would like.—*F. N. West*

MOODS TWO

Various Orchestras

Music ★★★★★
Performance ★★★★★
Fidelity ★★★★★
Stereo Effect ★★★★★

24 instrumentals including Dancing In the Dark, Tenderly, The Moon was Yellow, Misirlou, Moon River, Thanks For The Memory, and others.

UST RSL 408 (Twin-Pak)

4 track, 7 1/2 ips, 72 mins., \$7.95

The success of the first twin-pak "Moods" album by United Stereo Tapes (reviewed here March, 1962) naturally called for this sequel, "MOODS TWO."

There is some duplication of artists in this Twin-Pak as compared with the Warner Bros. sampler. However, this tape and the Warner Bros. tape are this reviewer's idea of what a good sampler should be. Wide variety of artists, types of music and labels make a special attraction to those who like quick interchange of mood and music.

These well-known popular numbers are tastefully presented by outstanding musicians, with recording of splendid quality, presence and full stereo effect.

This is an exceptional tape at a bargain price.—*F. N. West*

GEORGE GREELEY PLAYS GEORGE GERSHWIN

George Greeley

Music ★★★★★
Performance ★★★★★
Fidelity ★★★★★
Stereo Effect ★★★★★

Side 1: The Man I Love, Someone To Watch Over Me, Mine, A Foggy Day, Rhapsody In Blue.

Side 2: Bess You Is My Woman, But Not For Me, Prelude No. 1, Summertime, An American In Paris.

WARNER BROS. WSTC 1451

4 track, 7 1/2 ips, 34 1/2 mins., \$7.95

George Greeley's masterful piano presentation of Gershwin's immortal music is beautifully performed, with a depth of feeling becoming both composer and artist. The memorable show tunes are played soulfully and emotionally, but the one disappointment, if there is one on the tape, is the Rhapsody in Blue. This one lacked the fire, brilliance and verve which we have become accustomed to associate with this masterpiece.

An unnamed orchestra assists Mr. Greeley in providing a pleasant, well recorded tape, if you are not too demanding.—*F. N. West*

THE FOURTH DIMENSION IN SOUND

Shorty Rogers, Producer and Director

Music ★★★★★
Performance ★★★★★
Fidelity ★★★★★
Stereo Effect ★★★★★

Side 1: One O'Clock Jump, Speak Low, Tonight, Lover, Marie.

Side 2: Kook-a-Ra-Cha Waltz, You're Just In Love, I'm Gettin' Sentimental Over You, Stompin' At The Savoy, Baubles, Bangles and Beads, Taboo.

WARNER BROS. STEREO WORKSHOP WSTC 1443

4 track, 7 1/2 ips, 38 mins., \$7.95

This is the first jazz album of the Stereo Workshop Series in which Shorty Rogers and a group of all star jazz musicians tackle the fourth dimension in sound.

The Stereo Workshop has evolved processes and techniques to put the sound on tape flawlessly. Beautifully recorded and balanced, the sound and dimension of stereo are impeccable. (The process was reviewed here on the two companion Workshop tapes August 1962).

Way out, long gone, progressive jazz enthusiasts will probably do a double flip-flop when they hear this one.

Shorty Rogers gives a good performance, aided by Emil Richards' superb handling of the vibes, Bud Shank's terrific flute, Pete Jolly's capable piano work, and Shelly Manne putting his best stick forward. The rest of the group add the finishing touches to a good, way out jazz sound.—*F. N. West*

SOFTLY FOR LOVERS

Fela Sowande, organ with piano & rhythm

Music ★★★★★
Performance ★★★★★
Fidelity ★★★★★
Stereo Effect ★★★★★

Side 1: If I Give My Heart To You, Too Young, The Little White Cloud That Cried, Because Of You, When I Fall In Love.

Side 2: I'm Walking Behind You, Cara Mia, Suddenly There's A Valley, Somewhere Along The Way, With These Hands.

RICHMOND PERCUSSIVE STEREO RPX 49010

4 track, 7 1/2 ips., 29 mins., \$5.95

Despite the title, one does not have to be a lover to enjoy this tape, which turns

out to be a thoroughly delightful combination of organ, supplemented by modest piano and rhythm.

The selections are romantic and tender, with the melodies played in an easy, relaxed style that is enhanced by a broad stereo effect. Good recording and fidelity help make this tape pleasant listening.—*F. N. West.*

CAPSULE REVIEWS

POPULAR

DOT DST 25455, PAT BOONE'S GOLDEN HITS, 4 track, 7½ ips, 30 mins., \$7.95. Pat Boone sings a group of syrupy ballads in a way that will please his many fans. The Orchestra and Chorus are conducted by Billy Vaughn. Recording has good fidelity but stereo effect is limited. This one is strictly for the teen-age set.

LIBERTY LT 7237, A TASTE OF HONEY. Martin Denny, 4 track, 7½ ips, 28 mins., \$7.95. The title indicates that this is a program of sweet, palatable mood music, but we found this to be mellow, progressive jazz, easier to take than many of the contemporary types of jazz. Once in a while the basic melody is apparent, but, except for devotees of this kind of musical expression, there is little to recommend it to other listeners. Arranged and presented in the exotic vein by Martin Denny, it shows variety and imagination, but in our opinion, these are poor substitutes for honey.

LIBERTY LT 14020, EXOTICA SUITE. Martin Denny, 4 track, 7½ ips, 27 mins., \$7.95. A musical parlay of Martin Denny's exotic sounds, set to music by Les Baxter, arranged by Bob Florence, and played by Si Zentner and his orchestra. These boys have really combined their talents to provide excitement, variety, suspense and surprise with some haunting melodies and primitive rhythms. The savage beat of idol worshippers is mixed with the mysterious sound of the jungle, and, aided by brilliant, clear stereo, makes a tape that is different, to say the least.

MGM STC 4008, AFTER HOURS. Joni James, 4 track, 7½ ips, 35:35 mins., \$7.95. The personable Miss Joni James, whose previous vocal efforts have avoided the jazz medium, now lets her hair down in this informal swinging jam session with a jazz rhythm group backing her up. She uses no written arrangement on any of the twelve favorite tunes, which are delivered in a free and easy style that comes off rather well. The accompaniment is handled effectively. Well recorded, but stereo is somewhat limited.

MGM STC 4014, THE ROMANTIC SOUNDS OF TOOTS THIELEMANS. 4 track, 7½ ips, 34:25 mins., \$7.95. A group of popular love songs played by a Belgian harmonica player named Toots Thielemans. The music is sweet but the performance is slow and uninspired. This is a low level recording, sometimes wavy in volume, with inferior quality. Voices and strings add little to the recording. The musical selections however, are good old standards that deserve better treatment than they receive here.

WARNER BROS., WSTC 1449. PETER, PAUL AND MARY. 4 track, 7½ ips, 33 mins., \$7.95. Though their identities remain undisclosed, Peter, Paul and Mary comprise a new trio of folk singers now adding their vocal efforts to the ever growing list of performers of this particular form of musical endeavor. Their repertoire is varied and the songs are sweet, sad, or humorous. Whatever the mood, their singing has warmth, vigor and sincerity. Stereo is a bit wide spread for a trio, but sound is excellent. Altogether, a pleasant way to listen to folk music.

CLASSICAL

CONCERTAPES 4T 5008, four-track, 7½ ips, 60 mins., \$8.95. HINDEMITH: Quartet No. 3, Op. 22; BLOCH: Quartet No. 5 played by the Fine Arts Quartet. Another distinguished tape from Concertapes, presenting two provocative modern works in superlative performances. However, a quality product such as this deserves a more complete labeling on the tape reel. The Hindemith is listed on one track, the Bloch not at all.

LONDON LCL 80102, four-track, 7½ ips, 53 mins., \$7.95. BORODIN: Symphony No. 2 in B Minor; Symphony No. 3 in A Minor, Prince Igor Overture played by the Suisse Romande Orchestra conducted by Ernest Ansermet. These are welcome additions to the tape catalog. Ansermet's orchestra doesn't have the sonorities necessary for full effect in these exotic scores, but performances are adequate, sonics excellent, and the tape is a bargain in playing time.

LONDON LCL 80107, four-track, 7½ ips, 61 mins., \$7.95. ADAM: Giselle Ballet played by the Vienna Philharmonic Orchestra conducted by Herbert von Karajan. Another bargain in playing time from London, presenting most of the music from this ballet in superlative performance by the famed Vienna Philharmonic. The recording is good, although not exceptionally so, and this is the only tape available of this music.

MERCURY ST 90218, four-track, 7½ ips, 50 mins., \$7.95. SCHUBERT: Symphony No. 8 in B Minor and excerpts from Incidental Music for "Rosamunde" played by the Minneapolis Symphony Orchestra conducted by Stanislaw Skrowaczewski. Straight-forward readings of this familiar music, but these scores call for warmer acoustics than provided here. Strings are on the shrill side and lack resonance. This is the only tape of the "Rosamunde" excerpts, but Ludwig, Reiner and Bruno Walter have better versions of the Symphony No. 8.

RCA VICTOR FTC 2115, four-track, 7½ ips, 34 mins., \$8.95. STRAUSS: Also Sprach Zarathustra, Op. 30 played by the Chicago Symphony Orchestra conducted by Fritz Reiner. This is a remake of Reiner's older recording of this same music, the first classical stereo tape issued by RCA and still available (two-track tape ECS 1, \$11.95). This new version has a wider stereo spread, but oil-can timpani sound, and to a certain extent it lacks the spaciousness of the earlier recording. The tape does have some spectacular bass, but 34 minutes of music isn't very good value for \$8.95.



**TRUE
HIGH FIDELITY
TAPE RECORDING
STARTS
HERE**

Recording professionals who know that a microphone can make or break a recording session have made the Shure UNIDYNE the most widely used, most-requested microphone in the world. Where sound reproduction is most critical, this extraordinary ultra-cardioid uni-directional microphone picks up every subtle shading of sound... without distortion... and with superb suppression of random background noise. Frequency response, 50 to 15,000 cps—and now 41% higher in output level. (Matched Unidynes are available for Stereo recording.)

UNIDYNE BY SHURE

Send for Free Literature:
SHURE BROTHERS, INC.
222 Hartrey Avenue • Evanston, Illinois • Dept. TR-A

Manufacturers of the World Famous Shure Stereo-Dynetic Phono Cartridge

CROSSTALK

from the Editors

IN A RECENT ISSUE of Photographic Trade News there was an editorial concerning the fact that in Japan and West Germany there is much more use of cameras by the people of those nations than there is in the United States. They suggest that qualified psychologists find the reasons why.

* * * * *

APPARENTLY MANY U.S. citizens are merely buyers of photographic materials and not practitioners of the photographic art. They pursue the hobby periodically but not perpetually, according to the editorial. In other countries the reverse is true.

* * * * *

WHILE THEY DID not mention tape recording in the editorial, exactly the same thing holds true. An awful lot of tape recording equipment has been sold in this country and, every year, continues to be sold yet the hard-core hobbyists in the field are relatively few in number. We can ask the same question as the photo dealer's publication—Why?

* * * * *

IN ENGLAND, for instance, there are three magazines devoted to the subject of tape recording. In this nation, with three times the population there is only one. Others have been started but have not met with much success—Why?

* * * * *

THE BRITISH publications are loaded with advertising for recorders, tape and all sorts of accessories and in England there are any number of active face-to-face tape clubs who conduct regular meetings, have guest speakers, put on contests and make tapes. Over here a few such clubs have been tried but for some reason have not succeeded—Why?

* * * * *

COULD IT BE that the daily pressures of earning a living are so great that, come evening, the American is just fit to flop down in front of the TV set and remain there until the end of the late, late show? Surely we are a more creative people than that. TV is the great national soporific and tranquilizer but sooner or later the magic of the tube begins to pall.

* * * * *

PERHAPS THE TAPE recording industry itself has been remiss in the matter by not providing outlets for the things their customers create. It would seem that radio programs could be devoted to tapes made by listeners. At present, other than one's own circle of friends, there is no place where ones creative efforts can be heard.

* * * * *

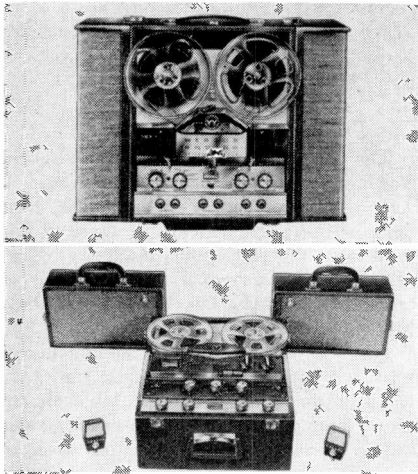
THE TAPE RECORDER, especially now that there are numerous high-quality portables on the market, is just as much a creative instrument as a camera and its results are immediate, you don't have to wait for developing or printing to take place.

* * * * *

THERE MUST BE a reason for this lack of creative effort, not only in photography and tape recording but in other things as well. The big, fat question is "Why?" Is everyone TV happy? Is there too much to do? Are we getting just plain lazy? Is our sense of accomplishment dulled? We wish we knew.

NEW PRODUCTS

NEW WEBCOR RECORDERS



Webcor, 5610 W. Bloomingdale Ave., Chicago 39, Ill., has introduced two new recorders. The Squire, (top Model 2357, is a vertical design stereophonic high fidelity tape recorder which records in stereo from stereo FM, stereo records, and live. It plays back through six wide range speakers, three in each of its speaker wings—which separate by more than 16 feet and may be removed altogether for recording sessions away from home. The cost is \$259.95.

The Regent Coronet Stereo System, #2360 (bottom), features a stereophonic high fidelity tape recorder complete with a matching portable speaker set. This system operates at all three speeds, 2 and 4 track, monaural and stereo. Features include powerful dual channel amplifier, two detachable wide range speakers, two integral monitor speakers, digital tape counter, record safety lock and many others. The cost is \$349.95.

For more information, write to the manufacturer.

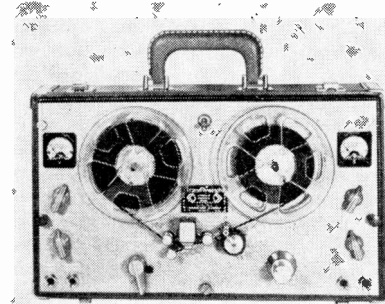
ROBINS TAPE ACCESSORY KIT



A complete tape accessory kit designed to give the tape recordist easier and better tape editing and splicing, better perform-

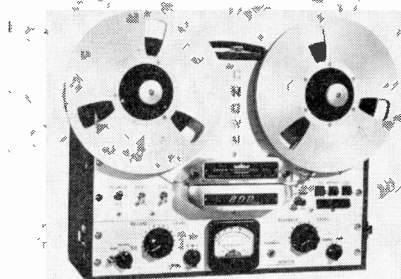
ance and longer life from his tapes and recorder has been announced by Robins Industries Corp., Flushing 56, N. Y. Called the Gibson Girl Stereo 4 Deluxe Tape Accessory Kit, Model TK-8DLX, it contains the new Gibson Girl Deluxe Stereo 4 tape splicer, splicing tape, a tape threader, tape holding clips, head cleaner, head and guide lubricant, tape cleaning cloth, reel holders, reel labels and a guidebook "Tape Splicing and Editing." It lists for \$15.00. Contact Robins for additional information.

NEW SERIES TRANSFLYWEIGHT



Amplifier Corporation of America, 398 Broadway, New York 13, N. Y., is marketing the new Stereo TransFlyweight, Series 314, which utilizes two clear channels for stereophonic recordings. Has independent gain adjustment for each channel. Recordings may be fed into any dual-channel amplifier for stereophonic loudspeaker playback. Also usable for single channel recording and playback; or two channel stereo recordings may be "non-stereo" played on any half track recorder. Fully transistorized, operates on electric motor from small dry replaceable or rechargeable batteries, has two separate VU meters for measuring each channel record, playback level, and battery voltage. Single and multi-speed models are available with tape speeds from 15/16 to 15 ips. Prices range from \$624 to \$684. For further information write to Amplifier Corp. of America.

PROFESSIONAL CROWN RECORDERS



Crown International, 1718 West Mishawaka Road, Elkhart, Indiana, is now offering a new series of tape recorders/reproducers for industrial and government applications.

SAXITONE RECORDING TAPE

*Oxide guaranteed not to rub off or squeak—or money back. Compare ours with other "Bargain" tape. You'll find it's more than just "price" when you deal with us. We are original pioneers in the tape recorder business and our reputation means everything to us.



600' acetate (plastic), 5 inch...	.75
600' MYLAR 5 inch reel...	.85
900' MYLAR (Polyester), 5 inch...	.99
1200' MYLAR, 1/2 mil., 5 inch reel	1.18
1200' Acetate (plastic), 7 inch...	1.19
1200' MYLAR, 1/2 mil. (strong), 7 inch	1.29
1800' acetate (plastic), 7 inch...	1.79
1800' MYLAR 1 mil. thick, 7 inch...	1.99
2400' MYLAR, untemalised, 7 inch...	2.99
2400' MYLAR, temalised, 7 inch...	2.99

(Large Orders: Even Lower)
Plus Postage

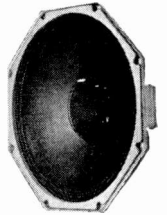
SAVE 30% 4-track stereo music on tape

NORELCO SPEAKERS

Famous AD3800M, twin cone 8" (75-19,000 cycles) comparable net 9.90 now 4.95, 2 for 9.00, plus postage. OTHER Norelco models at BIG DISCOUNTS. Specifications on entire Norelco line set on request.

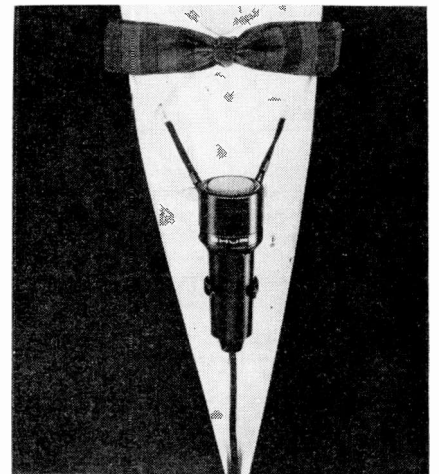
SAXITONE TAPE SALES

div. Commission Electronics, Inc. 1776 Columbia Rd., Wash., D.C.



Designated as the BX800 series, six models are available according to number of tracks and recording time required. Each model features 3 heads, 3 drive motors and three speeds of 3 3/4, 7 1/2 and 15 ips. Additional speeds of 15/16 and 1 7/8 are also available. The BX800 series has a 10 1/2 inch reel capacity with 1/4 inch tape and accommodates 6 types of high level, low level, balanced and unbalanced inputs. Standard operational features include a remote control facility, front panel monitor jack and DB meter, search control, automatic stop, in all modes micro-touch electric control system, plus performance and frequency response which meet or exceed laboratory requirements. Models are available as rack mount, portable with case or mounted in console. Prices range from \$945 to \$2,950. For complete specifications, write to Crown.

SHURE LAVALIER MIKE



Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois, has announced a new dual impedance, dynamic microphone specifically designed for lavalier use. Called the Model 560, the new unit has a response curve with smooth roll-off below 200 cps and smooth rise above 1500 cps. It weighs only five ounces and is less than 4" long. Frequency response is 40 to 10,000 cps and the polar pattern is omni-directional. Finish is non-reflecting black; cable is flexible, small diameter and two conductor shielded. Each unit is equipped with a specially designed lavalier cord and clip assembly which permits the user freedom of movement and full use of both hands. List price of Model 560 is \$42.50. Contact Shure Brothers for additional information.

TAPE CLUB NEWS

Guide Dogs Round Robin

The Australian Tape Recordists Association is currently circulating on a round-robin basis to its blind members a 900' tape dealing with the training of Guide Dogs in the United Kingdom. The original recording was made especially for ATRA Blind Services by Mr. Weekes, the Controller of Exeter Training Centre in Devonshire, and is of such interest to any dog lover that it will later be made available to any member who expresses a desire to hear it.

Tape Library for the Blind

The Tarver Fund of the Voicespondence Club pays for the distribution of free loan copies to its blind members of the recorded edition of "The Voicespondent," "Tape Recording Magazine," the club's special magazine "Just Between Us," and "Good Housekeeping." There are over 500 borrowers of these tapes. Just making and distributing them is a tremendous task. But in addition the club has a fine and growing general library of tapes of non-fiction, science, electronics, history, and the like, plus much fiction, none of which is otherwise available to blind readers in recorded form.

There are now 129 Library tape borrowers, and the club sells for 25¢ to blind members, 50¢ to blind non-members, a 3" tape describing the Library and listing its current offerings. This tape is used four times a year and a year's supply may be arranged for at one time by sending \$1 (or \$2 for non-members).

Catholic Spiritual Committee

Catholic Tape Recorders, International offers its members a premium. This premium is not measured by the few printed words of verse which appear on the "get well" card sent to a member in time of illness. Although the card and its artistic pictures do refresh the mind and give a feeling of being remembered, it cannot compare to the unheard prayers of club members for their fellow members at a time when prayer may be the only medicine.

This Christian love and charity for the spiritual welfare of its members makes CTRI a unique tape club. There are times when we may become a bit discouraged with our trials and are tempted to despair. At this time, unknown to our selfish will, the prayers of the club members are petitioning God to send enlightenment to suffering members.

To have the plan of the spiritual committee work without slighting anyone, the cooperation of each member is requested in reporting a misfortune that may come to a fellow member. It may be that you are a member of one of the round robins where you learn about the illness or death of one of the members. Or you may learn about it in your personal taping. All members should not hesitate in notifying club headquarters of all such cases.

Canadian Delegate

Mr. Jean Morin has been nominated the delegate for the Union Mondiale des Voix Francaises Club for Canada. Mr. Morin is

an announcer at the C.K.S.B. Radio of St. Boniface, Manitoba and an experienced sound hunter.

Club Secretary Gives Lecture

Emile Garin, General Secretary of the Union Mondiale des Voix Francaises Club gave a lecture at the University of Pittsburgh (Salle Francaise) on the subject: "Tape Recording and Sound Hunting". Many sound documents from members of the U.M.V.F. were featured.

Sending Your First Tape

The American Tape Exchange suggests the following for an introductory tape. If your contact accepts your invitation, send him a short tape discussing those things in which you are both interested. Keep away from controversial things. (You can argue and debate later—after you have become friends.)

For your initial tape we recommend you send a 3" reel at 3¾ ips, dual track, unless equipment conditions prohibit. In any event, keep it short. Once you have gotten started you will no longer be strangers to each other, and you may wish to switch to larger reels.

Make your tape informal. Talk naturally. Jot down a few notes ahead of time to remind you of subjects to discuss but do not write out a speech. Pretend you are visiting a new friend in his home. You wouldn't just sit there and read a prepared script. In A.T.E. we try to "ad lib".

Address your friend by his first name—or nickname—and repeat that name often throughout the tape. By using a person's name often you let him know you are really interested in him; and when we suggest the use of first names, this applies also to our friends throughout the world, even where first names are rarely used.

JOIN A CLUB

TAPE RECORDING Magazine assumes no responsibility for the management or operation of the clubs listed. This directory of clubs is maintained as a service to our readers. Please write directly to the club in which you are interested regarding membership or other matters.

Please enclose self addressed, stamped envelope when writing to the clubs.

AMATEUR TAPE EXCHANGE ASSOCIATION
Ernest Rawlings, President
5411 Bocaque Street
Cartierville, Montreal 9, P. Q., Canada

AMERICAN TAPE EXCHANGE
Clarence J. Rutledge, Director
1422 No. 45th Street
East St. Louis, Illinois

CARTRIDGE CORRESPONDENCE CLUB
George C. Ekmalian, Sect.-Treas.
45 Haumont Terr.
Springfield, Mass.

CATHOLIC TAPE RECORDERS OF AMERICA, INTERNATIONAL
Jerome W. Ciarracchi, Secretary
26 South Mount Vernon Avenue
Uniontown, Pennsylvania

CLUB DU RUBAN SONORE
J. A. Freddy Masson, Secretary
Grosse Ile, Cte, Montmagny,
P. Que., Canada

INDIANA RECORDING CLUB
Mazie Coffman, Secretary
4770 E. 39th St.
Indianapolis 18, Indiana

INTERNATIONAL VOICES OF YOUTH
P. O. Box 3041-T
San Mateo, California

MAGNETO-VOX CLUB
J. M. Roussel, Secretary
7915 Des Erables
Montreal 35, Que., Canada

ORGAN MUSIC ENTHUSIASTS
Carl Williams, Secretary
152 Clizbe Avenue
Amsterdam, New York

STEREO INTERNATIONAL
O. B. Sloat, Director
1067 Flatbush Avenue
Brooklyn 26, N. Y.

TAPEWORMS INTERNATIONAL TAPE RECORDING CLUB
Marion Chism, Co-ordinator
129 South Broad Street
Carlinville, Illinois

THE SOCIETY OF TAPE HOBBYISTS
Ralph Holder, General Secretary
116-06 139th Street
South Ozone Park 36, N. Y.

THE VOICESPONDENCE CLUB
Charles Owen, Secretary
Noel, Virginia

UNION MONDIALE DES VOIX FRANCAISES
Emile Garin, Secretary
c/o Romance Languages—Rm. 1617
Cathedral of Learning
University of Pittsburgh
Pittsburgh 13, Pa.

UNIVERSAL TAPE NETWORK
Larry Duhamel, President
R. F. D. #1, Main St.
East Douglas, Mass.

WORLD TAPE PALS, Inc.
Marjorie Matthews, Secretary
P. O. Box 9211, Dallas 15, Texas

OVERSEAS

AUSTRALIAN TAPE RECORDISTS ASSOC.
Grahame Lowe, Hon. Sec./Treas.
P. O. Box 67, Eastwood,
New South Wales,
Australia

ENGLISH SPEAKING TAPE RESPONDENTS' ASSOCIATION
Robert Ellis, Secretary and Treasurer
Schoolhouse, Whitsome By Duns
Berwickshire, Scotland

INTERNATIONAL TAPE FELLOWSHIP
Fred Rimmer, Overseas Rep.
21 Mount Pleasant
Sutton-in-Ashfield
Nottinghamshire, England *

STEREO TAPE CLUB
P. J. Kruger, Secretary
3 Clan Building
181 Main Road
Diep River
Capetown, South Africa

THE NEW ZEALAND TAPE RECORDING CLUB
Kenneth M. Tuxford
P. O. Box 7060
Auckland, W. I, New Zealand

INDUSTRY NEWS

MUSICTAPES, INC., Chicago has acquired exclusive tape rights to the Elektra Records catalog which is composed primarily of folk material. Five tapes will be released this month: A Harvest of Israeli Folk Songs, Theodore Bikel, The Best of Theodore Bikel; The Original Trinidad Steel Band; The Limelitters and Balalaika by Sasha Polinoff.

RAYTHEON, Waltham, Mass., has developed a super-sensitive microscopically small microphone. It has a tested range of from .01 to 120,000 cps. The mike is an adaptation of solid state physics and will make possible a pinhead size mike and, for hearing aid purposes, result in a hearing aid so small it could be worn entirely within the ear. The mike is also expected to have other uses as sensitive weight and pressure measuring devices, accelerometers and other similar devices.

NORTRONICS, Minneapolis, Minn., has developed a head-replacement program that will enable dealers to service some 250 models of recorders without carrying an excessive inventory of replacement heads. The heads have been matched physically and electronically to the recorder on which they are intended as replacements.

RHEEM CALIPHONE has introduced a transistorized language laboratory which was designed for controlled environment in learning languages, for music appreciation, drama, typing, etc. The teachers' control center is functionally designed for ease of operation and the transistorized components save space, have long life and are convenient to maintain.

ALLIED RADIO CORPORATION, 100 N. Western Ave., Chicago 80 has just issued its 1963 catalog "Electronics for Everyone." The catalog contains 464 pages and lists more than 70,000 parts and components from some 600 manufacturers. Tape recorders, tuners, amplifiers and other gear are included as well as the parts. You may have a free copy on request.

C. ARTHUR FOY, former marketing manager of Vega Electronic Corp. has announced the formation of C. Arthur Foy Co., consultants in marketing and commercial procedures. The firm will engage in a wide scope of activities including consultation in product development, packaging, communications, sales and marketing.

REVERE CAMERA COMPANY has appointed Lester Berger to the newly-created post of area sales manager according to an announcement by J. C. Landen, Revere's director of marketing. He will cover the Atlantic Coast area from New York City to Washington.

TESSLER INDUSTRIES, Cleveland, has introduced a Hilton tape recorder that offers transistor operation with both standard flashlight batteries and regular AC electrical operation. Weighing 8 pounds, the recorder is 12x8x5 inches and uses 5" reels. It is enclosed in a leather-bound case with chrome trim and is priced at \$149.95.

KORTING RECORDER SALES CORP., importers of the Korting tape recorder,

and Videola-Erie, importers of FonoVox hi-fi console radio phonographs, announced the signing of a contract under which Korting will supply FonoVox with a new stereo tape deck for use with its units. Units similar to this one will be made available to several other importers, as well as American manufacturers for similar use.

MACH-TRONICS, INC., Mountain View, Calif. has developed the MVR-10 completely transistorized television tape recorder. ABC has ordered four of the new machines. The recorder is 2½ feet wide, less than a foot high and slightly over 13" deep. It uses only one-fourth the tape required by other video recorders for equivalent programming, and employs one-inch tape running at 7½ ips. It records 96 minutes of program on a 10½ inch reel. Starting time is four seconds and rewind time for the full reel is 90 seconds, providing almost instantaneous playback.

Dates for the HIGH FIDELITY MUSIC SHOW in Los Angeles have been moved back. Raymond Pepe, president of the Institute of High Fidelity Manufacturers, sponsor of the show at the Hotel Ambassador, said that show time will be the week of March 31-April 7, rather than March 17 date, as previously announced. Meanwhile, the San Francisco High Fidelity Show will be staged March 6-10 at the Cow Palace in that city, as previously announced.

GEORGE SIMKOWSKI, recently named president, Webcor Sales Co., and prior to that sales manager, Webcor Sales, a division, Webcor, Inc., confirmed trade reports that he has resigned. He said he has no plans at present.

THE AUDIO-VISUAL EQUIPMENT DIRECTORY, Ninth Edition, has been published by the National Audio-Visual Association. Educators, church instructors, and industrial training directors will find information on over 1700 different models of all types of audio-visual equipment. The NAVA Directory is a cooperative project of the audio-visual industry designed to offer those who use audio-visuals a convenient, single source of information on virtually all A-V products now on the market. It is priced at \$5.00 per copy when payment is not enclosed with the order, \$4.50 per copy when payment accompanies order. Available from: National Audio-Visual Association, 1201 Spring Street, Fairfax, Virginia.

WARMAN PRECISION PRODUCTS CORP., exclusive United States representative for the Graetz line made in West Germany, will introduce a portable tape recorder using 4¼ inch reels and operating on either four standard D cells or rechargeable nickel cadmium batteries in March or April. The compact unit will feature a capstan drive and on-off microphone and will be priced at \$129.95.

FERRODYNAMICS CORPORATION has named Dunay, Hirsch & Lewis as the agency to service the company's new expanded advertising program.




YOUR TAPES NEED FilMagic!

FilMagic Pylon (patented automatic silicone applicator), with Long-Life Conditioner and Cleaner Fluid insures clean, "wow-free" tapes and constant head lubrication. Pylon kit contains all essentials: One Pylon Applicator (suction-grip, flange or "spin-in" base), bottles of Tape Conditioner and Cleaner Fluid, extra sleeves, fluid dispensing pipette, and full instructions. At your dealer or send \$3.45 for postpaid U. S. delivery to:

The Distributor's Group, Inc.
204 Fourteenth Street, N. W. - Atlanta-13, Georgia





RECORDING TAPES

"MASTER MAGNETIC" tapes are top quality, have high sensitivity and higher frequency response at 15 KC than others.

Selected for FM recordings and theatrical sound cues and effects. All 7" reels are guaranteed splice free with 15 day money back guarantee.

		3-11	12-23	24+
1200' 7" Acetate	.....	1.23	1.21	1.19
1800' 7" Acetate	.....	1.59	1.57	1.55
1200' 7" Mylar regular	.....	1.47	1.45	1.43
1800' 7" Mylar tensilized	.....	1.79	1.77	1.75
2400' 7" Mylar tensilized	.....	2.89	2.86	2.83

Other sizes—3" to 14" reels and pancakes upon request. Can be assorted. Add .15 postage per reel, .10 for 24" lots.

Dictating machine tape and reels available. Speed winders, any size reel 3" to 14" combination standard spindle or NARTE hub, \$69.50 each. Aluminum construction.


R. S. DECH & CO. INC. R. No. 1, Allentown, Pa.



"A complete recording studio in itself," says Dick Van Dyke—star of Columbia's forthcoming musical "Bye Bye Birdie" and his own CBS TV show.

New ROBERTS '1057' STEREO TAPE RECORDER

Has 4-track stereo and monaural record/play • Sound-on-sound multiple recording in stereo, sound-with-sound (teacher/student feature), sound-over-sound mixing • Dual stereo speakers • Dual stereo power amplifiers • 4 stereo headset outputs • Automatic shutoff • 3¼ & 7½ ips tape speeds **\$339.95**



ROBERTS ELECTRONICS, INC., Dept. TR-2-T
5978 Bowcroft St., Los Angeles 16, Cal.

Please send me: Roberts Stereo Tape Instruction Manual containing stereo and monaural applications. I enclose 25¢ (cash, stamps) for postage and handling.
 The name of my nearest dealer.

Name _____
Address _____
City _____ Zone _____ State _____

TAPESPENDENTS WANTED

This listing is for those seeking tape correspondents, looking for swaps of tapes, etc. and it is a free service for our readers. If you wish your name listed send us the following information on a post card: 1-Name, 2-Mailing Address, 3-Kind of recorder, speed and number of tracks, 4-Subjects on which you want to tapespond or items for which you are looking, 5-Indicate whether you are an adult or teenager. Listing will run two months and then be dropped to make way for new listings. Address your postcard to: TAPESPENDENTS WANTED, Tape Recording Magazine, 101 Baltimore-Annapolis Blvd., Severna Park, Md.

Tape Recording magazine assumes no responsibility for any inquiries between people listed in this column which are not answered.

Jeffrey Feinman, 354 New York Avenue, Brooklyn 13, New York; Recorder: V-M, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, mono, dual track; Interests: General chatter with gals and guys, pop music, business (advertising/sales), local dj shows, comedy; Student New York University, Age 19.

John W. Howe, 84 Sproat, Detroit 1, Michigan; Recorders: Wollensak T1616, 4 track stereo, and Telectro, 2 track, monaural; Interest: I am not interested so much in tapesponding, but rather the exchange of pre-recorded stereo tapes of piano and organ music.

Joel Whitley, 2706 Portsmouth Street, Hopewell, Virginia; Recorders: Webcor, 7 $\frac{1}{2}$, 3 $\frac{3}{4}$ and 1 $\frac{1}{8}$ ips, two track; Interests: Speeches of statesmen and famous men, alcoholics anonymous speeches, sermons and religious music; Adult.

Mike Minnucci, Via Dalmazia N.5, Ancona, Italy; Recorders: Norelco 400, Tandberg 6, others, 2/4 track, mono/stereo, 1 $\frac{1}{8}$, 3 $\frac{3}{4}$, 7 $\frac{1}{2}$ ips—last two preferred. Interest: Exchange of BC and TV recording, especially interested in P. Como Show, all tapes copied and returned or paid in full. Ham radio, hypnosis; Age (19).

George Swift, Jr., 217 Broad St., Selma, Ala.; Recorder: Silvertone 2 track, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interests: Amateur radio, tape recording, all kinds of music—all tapes answered; Teenager (14).

M. S. Ingersoll, 1420 Ave. "C," Cloquet, Minn.; Recorders: Wollensak T-1500, dual track, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, monaural; Lafayette, 4 track, monaural, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Phono-Trix portable; Interests: People interested in old records. I have tape of dance music of records dated back to 1913. Would like tape of old records by Bobby Breen, also recordings of old radio programs of the 1930's.

Ivan Schwartz, 214 S. Walnut St., Anaheim, Calif.; Recorder: V-M 700, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, dual track; Interests: I have many hobbies and interests and live only 1 $\frac{1}{2}$ miles from Disneyland. I would like a few more tape pals (U.S. only), especially in Florida, Nebraska, Iowa, Ohio, Tennessee, Oregon, Washington, New York, Missouri, Hawaii, Alaska, and Arkansas. Send tape (3" reels)—I'll answer it; Adult, single (32).

Ray Wessling, 2367 Park Ave., Cincinnati 6, Ohio; Recorder: Wollensak, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, stereo, 2 or 4 tracks; Interests: Talking about and collecting and exchanging old recordings of bands of the 20's, 30's and 40's—Hal Kemp, Jan Garber, Emerson Gill, Reggie Chilos, etc.; Adult, bachelor (45).

Pauline French, 55 Central St., Southbridge, Mass.; Recorder: Webcor Compact Deluxe, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, dual track, monaural; Interests: Psychology, any type of music, especially R & R and Western, am studying Spanish at college evenings, stamp collecting, will talk to anyone regardless of age, race, religion, or creed; Age (19).

1st Sgt Patrick L. Lydon, USA 212C So. Area, Ft. Myer, Arlington 8, Virginia; Recorders: Grundigs (3) and Tandberg Series 6, 1 $\frac{1}{8}$, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, mono and stereo record and play,

2 and 4 tracks; Interests: Sound Effects, Ballads and Folk Songs, Comedy and Humor, Military and Marching Music, Bagpipes and Bugles, Irish Music and Song, Original Cast Muscial Shows and "Round Robins" plus General Interests. Have large library of LP records and of tapes. No need to write, all tapes answered promptly.

John Epperson, 1620 Nichol Avenue, Anderson, Indiana; Recorders: Recordio Model 210, Voice of Music Model 730, both two tracks, mono, 1 $\frac{1}{8}$, 3 $\frac{3}{4}$, 7 $\frac{1}{2}$ ips; Interests: Amateur radio, shortwave, stamps, some coins, music, band instrumental, caliope, also cb radio; Teenager (16).

C. Foster Caswell, Route 2, Altoona, Pa.; Recorders: Telectro, Concord, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips; Interests: Ornithologist, Avicultural Society open for comments and discussion, both rare and common types of interest; Adult.

Richard "Dick" Murto, 5416 Willoyd St., Milwaukee 8, Wis.; Recorder: Webcor Regent Coronet, stereo, 4 track & 2 track, 1 $\frac{1}{8}$, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interests: Shortwave listening, amateur radio, electronics, painting (oils), and general tapespondence; Adult (30).

Homer M. Cochran, 46 E. 64th St., Hialeah, Florida; Recorder: 2 track mono, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interests: All music w/small doses R & R etc. Guitar and combo and 1 $\frac{1}{2}$ years radio—out now. Reg. profession, designer and die maker aluminum and plastic structural extrusion shapes, w/machinist and watchmaking background. Philosophy/Tutored Iconoclast, merit system guide. Serious discussions, catastrophic misunderstanding between so called Technological Elite and the Craftsman. Will ans. all ages, sexes and races. English language only. All above to be discussed elementary level. Adult (55).

Robert Hartman, 18 Erie Avenue, Wayne, N. J.; Recorder: Sony stereorecord 300, 2 and 4 track mono and stereo, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips speeds; Interests: all types of music, art, tapespondence, photography, interested in exchanging tapes of music and conversation.

Allan Metcalfe, 54 Morley Street, Rochdale, Lancs., England; Recorder: 2 track mono, only 3 $\frac{3}{4}$ ips speed; Interests: Light music popular, traveling tapespondents, photography and interested in pop singers.

Tom Havens, 18 Erie Avenue, Wayne, New Jersey; Recorder: Sony stereo and mono, 2 and 4 track, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips; Interests: classical exchange of tapes and Broadway shows, ballet and opera, tapespondents and conversation of same.

Alan C. Hawkins, 15, Gloucester Road, Bedford, Bedfordshire, England; Recorders: Wyndesor Dauphin T1R, 2 track, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, 7" reels; Philips battery portable, 2 track, 1 $\frac{1}{8}$ ips, 4" reels; Interests: Big band swing and most music, especially Basie, Heath, Sinatra, May, also humorous records, hi-fi stereo, youth work, etc.; Teenager (19), but will correspond with anybody, any age, anywhere, no letters required, all tapes answered.

Ronald E. Jewell, Russell Street Trailer Park, Lewiston, Maine; Recorders: V-M, Model 722, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, four track; Pentron, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, two track; Interests: Organ music (I am a prof. player), honkey-tonk piano, college, bands, and photography. Would especially like to meet other college students, or age equivalent approximately from this country and other countries. English speaking please. Also either girls or boys; Adult (21).

Michael Russo, 2540 So. Millick St., Philadelphia 42, Pa.; Recorders: V-M Model 720, 4 track; Silvertone, 2 track, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips; Interests: Interested in old and new Italian comic recordings, such as DeLaurentis, Ciarmella, Amato, Compagnia, Comico Victor, Taranto, DeRusso, Sigismondi, Paone, Duo Amore and others. My collection of phonograph records is well over 6000 of both Italian and American. I am still interested in enlarging my Italian comic section. Will tapespond U.S.A. or foreign; Adult (38).

Miss Fiona Lockie, 4, Maryfield Place, Bonnyrigg, Midlothian, Scotland; Interests: Occupation, Nursery Nurse, age 29. Would like to tapespond with young people both sexes of my own age in Norway, Holland, Denmark, Wyoming, California, and Louisiana, U.S.A. I would like to tapespond with a young person interested in Geology, reading, music (everything except jazz), swimming and tapesponding. Please I don't wish to tapespond with religious sects at all.

Dennis R. Bourassa, 459 Jennings Ave., Bridgeport 10, Conn.; Recorder: TDC Sterotone, half track, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips; Interests: I would like to exchange tapes with anyone, boy or girl. My interests include live mike, mixing, and trick recording. Would also like some info on recording unusual sounds. But would correspond with anyone on any subject; Mature Teenager (15).

Ben Fairchild, 134 Fleming Road, Jackson 4, Miss.; Recorder: V-M 720, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, dual track with add-a-track; Interests: Music and music instructions wanted on playing C-melody sax at home. I would like to hear from someone who plays a musical instrument. Perhaps we could perform "duets" together or you could accompany me on my C-melody sax. Cannot play very difficult music. Like sacred music, ballad songs and marches; Adult (62).

Leonard Sietz, P.O. Box 51, Mount Vernon, New York; Recorder: Wollensak T-1500, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, monaural; Interests: Song writer (lyrics), 120 copyrighted songs. Would like piano and organ tape made of my songs and duplicate tapes. Other hobbies are astrology, stamps and photography; Adult (61).

Thomas A. Waldron, 106 Dawson Ave., West Haven, Conn.; Recorder: V-M 710-A, two track, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, monaural; Interests: Want tapes of old TV programs and especially old radio programs, such as Dan Seymore's "Sing it Again"; Bert Parks' "Stop The Music"; Old "Life of Riley" programs with Digger O'Dell, The Friendly Undertaker; "Blondie," etc. Also, Carolina Rice commercials; and Jack Parr shows. Send tape telling what you have, will answer; Adult (25).

Stan Olander, 4011 Russell Ave., Parma 34, Ohio; Recorder: Pentron Triumph, 3 $\frac{3}{4}$, 7 $\frac{1}{2}$ ips, 2 or 4 track, mono or stereo; Interests: Dinner music, roaring 20's, sound effects, general gab about tape recording or on other subjects; Adult (29), single.

Chas. Wilson, 23 Valley Terrace, Leiston, Suffolk, England; Recorder, 2 track, 1 $\frac{1}{8}$ and 3 $\frac{3}{4}$ ips; Interests: Age 50 years, retired, general conversation, music, current affairs.

Rick Lux, 795 Linda Vista Ave., Pasadena, Calif.; Recorder: Webcor, 1 $\frac{1}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, 4 track;

Interests: Sound effects, humorous skits, travel, fireside discussions on tape, chit-chats about auto trips, good organ music, any of the fine arts. Also outdoor life from Alaska Sour Doughs. Mail order and coop ventures via tape; Adult.

William H. Glaser, 280 Central Avenue, Albany 6, N. Y.; Recorder: Webcor Regent 11, 1 7/8, 3 3/4 and 7 1/2 ips, dual track; Interests: 23 year old college student interested in discussing Shakespeare and collecting recordings of his plays. Also anxious to correspond with anyone in Latin America, or anyone who just loves to talk. No need to write, will answer all tapes.

J. Gallardo, 1314 1/2 N. Hobart Blvd., Los Angeles 27, Calif.; Recorder: Mono, 1 7/8, 3 3/4 and 7 1/2 ips; Interests: Educational tapes of all kinds and those who have used sleep teaching and teaching machines. Will exchange and swap ideas, tapes, etc.; Adult (40), audio engineering.

Chuck Hollar, 114 No. Broad St., Battle Creek, Michigan; Recorder: Knight KN4000, 3 3/4 and 7 1/2 ips, 4 track, can handle 2 and 4 track mono or stereo tapes; Interests: Model railroading, audio and video design and repair, electronics, hi-fi, photography—including color printing. Big bands, swing music of the 30's and 40's, Dixie and Modern Jazz. I am a Senior Industrial Engineering student and am interested in all subjects pertaining to this field; Adult (23), single.

Hal Rupp, 272 1/2 Thorne St., Los Angeles 42, Calif.; Recorder: Revere, 3 3/4 and 7 1/2 ips, 2 track; Interests: People and places throughout the world. Folk music from any country. Collect American and Spanish sung folk songs. Play folk guitar. Student of Spanish language. Interested in hearing from Peace Corps volunteer workers overseas. Like skiing, camping, hiking, cycling, travel, etc. Member of AYH, and IYH. Travel to Scandinavia summer '63; Adult (31).

Charles Kirchner, Jr., 73 Cleveland Ave., Binghamton, N. Y.; Recorder: Roberts 1040, 3 3/4 and 7 1/2 ips, 4 track stereo or monaural; Interests: Tapesponding with adults interested in early jazz records 1915-1950, country and gospel music, English Music Hall recordings and German music. Not too much interested in classics. Would like to hear from Masonic Brothers and persons in the graphic arts and photographic trade. Guarantee answer to all tapes; Adult (36).

Harvey White, 1105 Waller Ave., Winnipeg 19, Canada; Recorder: Ampex 7 1/2 and 3 3/4 ips, single or dual track; Interests: Comedians tapes of adult humor; Joe E. Lewis, Jack Carter, Nipsey Russel, Bert Henry, Buzzy Green, George Jessel, George Allen, Sloppy Joe's Houseparty, Redd Fox, etc. Want tapes of swing bands in stereo. Also any organ music that swings, or any jazz groups. Want Billy Eckstine's old band 78's and Boyd Raeburn, and Krupa. Don't send any tapes unless you are prepared to do business with me. Want sales tapes; Adult, single.

Ray Bradford, 1134 7th St., Apt. 9, Santa Monica, Calif.; Recorder: Lafayette RK-100, 2 track, 3 3/4 & 7 1/2 ips; Interests: Corresponding with intellectual interesting people, piano students or professionals, modern jazz, classical music, free thought, satire, humor, electronics, philosophy, psychology; Adult (30), single. All welcome, all answered.

John Llanes, 1152 Briarcliff Dr., Rantoul, Ill.; Recorder: Akai M-5, semi-professional model, 4 track stereo, single individual tracks mono, playback older 2 track stereo tapes also, 3 3/4, 7 1/2, 15 ips; Interests: Tape-movies shows, Latin-American music preferable in stereo (exchange of tapes). I speak, read and write Spanish fluently also. Would like information on other recorders like mine; Adult (31).

Eiver Bolay, Jr., 1496 W. Main, Decatur, Illinois; Recorders: Ampexes, 7 1/2 & 3 3/4 ips, records 4 track, 2 or 4 track playback; Interests: Photography, both 8 mm and 35 mm, radio control, model airplanes and boats, stereo-records, tapes, and radio, sound effects, tape techniques, popular music, mostly instrumental. Wants to tape-pond in stereo, also to female of similar age in mono or stereo; Adult (27), single.

David Casson, The Spotlight Sound Studio, 15 Cameron Drive, Northampton, Northants, England; Recorders: Grundig TK20, Phillips Transistor Portable, (British) Sound Riviera, speeds of 1 7/8 and 3 3/4 ips; Interests: tape, 8 mm cine and the professional cinema (projection), and also science fiction; Adult (20).

John A. Campbell, 491, Beacon Street, Boston 15, Mass.; Recorder: Norelco 300, 1 7/8, 3 3/4 and 7 1/2 ips, 4 tracks; Interests: Recordings of BBC comedy series "The Goon Show" wanted, and I am prepared to exchange goon shows from my own collection. Likewise, I am interested in 20th century classical music recorded from broadcasts, and which is not commercially available; Adult.

Ed Phillips, 1504 Sheridan Avenue, New York 57, N. Y.; Recorder: Robuk RK3 (British), 1 7/8, 3 3/4 and 7 1/2 ips, 2 track mono; Interests: Psychology, literature, new views on established subjects. Am learning French and would appreciate criticism and aid. Would welcome tips on unusual recorder applications and "home-brew" accessories, i.e. audio shut-off, Vox, male, female, any country invited; Adult (22).

Preston Burge, Jr., 2741 Posey Dr., Irving, Texas; Recorders: Ampex 601-2, 7 1/2 ips, 2 track rec., 2 and 4 track play, Viking 85, 3 3/4 & 7 1/2 ips, 2 and 4 track play; Interests: Song writing (C&W—R&B), and sound systems. Would like to hear from anyone of like interests; Adult (30).

Bob Schwartz, 1860 Greenbriar Place, Cincinnati 37, Ohio; Recorders: Pentron and V-M, 7 1/2 or 3 3/4 ips, dual; Interests: I'm a law student and graduate of Ohio State University. I would like to tape with others around my age interested in social or psychological sciences—hypnotism, literature, ham-6, radio announcing, gadgets, practical jokes, creative invention; Adult (22), single.

Elaine Goodman, 76 Riverside Drive, New York, N. Y.; Recorder: Revere, monaural, 3 3/4 & 7 1/2 ips; Interests: Folk Music, Flamenco and classical, guitar, opera, classical; Adult (28).

Gregg Turner, 32 Upper Bartlett Rd., Quaker Hill, Connecticut; Recorder: Ampex 960, 2 or 4 track, 7 1/2 or 3 3/4 ips; Interests: Pipe organ, Mormon Tabernacle Choir tapes, classical music, railroad sounds, railfans please write; Teenager (16).

Bert Van Loon, 893 Lancaster St., Albany 3, N. Y.; Recorder: Norelco "400", 4 track, full stereo, 1 7/8, 3 3/4 & 7 1/2 ips; Interest: High quality old-time fiddling. If suitable, will purchase or exchange tapes; Adult (single).

Lee Reininger, 318 Midland Ave., Pompton Lakes, New Jersey; Recorder: Westinghouse, monaural, 3 3/4 & 7 1/2 ips, dual track; Interests: Conversation, foreign customs, tropical fish. Would like to exchange tapes with anyone, anywhere, any subject; Adult (36).

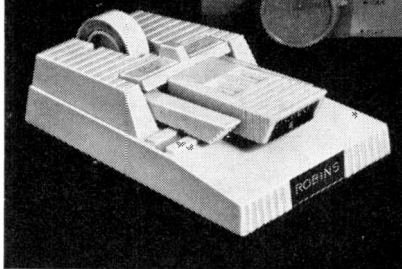
Floyd Mitchell, Bridgeton, Indiana; Recorder: Webcor, 2T-4T, 1 7/8, 3 3/4 & 7 1/2 ips; Interests: Talk travel, color slides, picture post cards; retired.

Ted Taeth, 21465 Detroit Road, Cleveland 16, Ohio; Recorder: Wollensak, 3 3/4 & 7 1/2 ips, 2 and 4 tracks; Interests: Compiling notes on the history and life of female impersonators up through modern times. Can you help? Recordings of night club comedians, male and female impersonations. Controversial discussions or books. Psychic phenomena. Adult humor. Hypnosis. Send tape, will answer promptly; Adult (38), married, self-employed.

Jack Lampton, 1049 Jackson Pike, Columbus 23, Ohio; Recorders: Webcor 2207, 2 and 4 track, 1 7/8, 3 3/4 and 7 1/2 ips; Revere T-500, 1 7/8 ips, half track; Interests: Circus, Minstrel, Showboat, Calliope tapes, old and modern bands, am musician; Adult (58), married.

NOTE: We have a backlog of names on file which we must hold until we have space to publish them. We are publishing each name in two issues as stated in our heading. Please be patient until your name is used.

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"WHY MY RECORDER IS IMPORTANT TO ME" CONTEST

WIN A REEL OF TAPE. Tell us in your own words why your recorder is important to you, not why it could be important to someone else. Entries will be judged on the basis of their usefulness to others and on the uniqueness of the recorder use. No entries will be returned. Address your entry to: Important Recorder Contest, Tape Recording Magazine, Severna Park, Md.

Gentlemen:

My tape recorder has been important to me in many school activities. As well as its use for regular study it has helped me a great deal in learning and improving speeches. It has been valuable in recording the performances of our drama and music groups for lasting enjoyment. I have also recorded music for dances in our school auditorium.

My recorder has almost paid for itself in money saved by taping radio and television music instead of buying records. I have earned a few dollars with it by recording and playing music for the local ice carnival.

In my father's grocery store I play recorded music for the customers' enjoyment. My recorder and I won a portable record player by playing a commercial I had recorded to increase sales of a certain product. The record player is a supplement but never a replacement for my tape recorder.

Finally, most important to me is the lively correspondence I can carry on with my closest high school friend. We are attending different universities but we remain united through our tape recorders in a manner which can never be equalled by written letters.—*Leonard Burkitt, Saskatchewan, Canada.*

Dear Sir:

The tape recorder is very important to me, and to many Christian friends, scattered across the United States, in coming to a better understanding of the Scriptures. Our number is ever increasing.

From excellent Bible teachers in England, Scotland and our country, are received outstanding recorded Bible expositions and sermons, of which I dub many copies.

These are then mailed out on "tape chains" across the continent. Each "link" agrees to hold a tape no longer than two weeks, then forward it to the next "link." No charge is made for this service. It is my ministry.

Some listeners, having access to a second recorder, dub copies of these Bible studies for their own library, and make them avail-

able to others. Some are isolated, not having the fellowship that a local church can provide. Most of these many unseen listeners I will never meet.

Yet from letters received, I know that these Christ-honoring recordings are filling a great spiritual need and proving a blessing to them, as they have to me.—*Arthur P. von Deesten, Lt. Col. AUS Retired, Los Angeles, Calif.*

Gentlemen:

As a minister I use my tape recorder in many of the usual ways, and a few that I feel are unique. Like many ministers, I take taped services to shut-ins. I also use it in the following ways:

1. With taped music conducive to study when I am in the office reading, writing sermons or doing routine office work.

2. As choir director, I tape practices so we can see what we need to work on.

3. To play lectures on tape which are put out by various colleges and seminaries and sent out only at the cost of postage. I get to hear some of the great theologians without traveling to hear them, and it is a real time-saver and study help. I think it makes me a better pastor.

4. For family night fun we have interviewed young children ala Linkletter and played the interviews back for the group.

5. This summer we will use our recorder in a new way. We are having Sunday morning services for the campers at our new state park. We solved the music problem, by pre-taping organ music for prelude, mimeographed hymn sheets, liturgical responses and postlude. We'll plug the recorder in at the shelter outlet, and we'll be ready to go! —*Armin G. Weng, Pastor, Amity Lutheran Church, Lena, Illinois*

Dear Sir:

I would like to tell you why my recorder is important to me.

I, like many, enjoy voicerecording with it beside taping from TV and playing it back, but to me I would say the most important reason is that I can leave a blank reel of tape on the recorder and when someone calls at the house during the day or night and can't come back and when my wife is afraid that she might get it mixed up, then she has the party record it and I then know what they want or have to tell me. It works fine.—*B. J. Fishel, New Philadelphia, Ohio*

Gentlemen:

Perhaps you will not find my reasons for "Why my recorder is important to me" so unique or useful as those of previous entries, but I hope you will enter them in the con-

test, regardless. Besides, as will be noted below, I need the tape.

First of all, I, being a student of Latin for three years, find my recorder, a V-M 722, with its "Add-A-Track" feature, an invaluable aid in studying for exams, vocabulary tests, etc. It is my electronic teacher at home.

Secondly, finding it a chore to write letters, I use my recorder to its fullest extent for tapespondence, a much more personal and lively form of correspondence. This is probably the most enjoyable form of tape recording in which I indulge.

Also, being an avid jazz fan, I find my recorder, with the most realistic reproduction of sound available, a constant source of entertainment, whether from pre-recorded tapes, or from tapes I make of my records, preserving them indefinitely, or off-the-air tapes of local radio and television programs. Finally, I like to dabble in home stereo recording and sound effects. For both of these sidelines, I could always use an extra reel of tape, be it bought, begged, borrowed, or won.—*Gary Banko, Easton, Penna.*

Gentlemen:

As a member of the United States Navy I do a lot of traveling over a large section of the world.

I use my recorder to keep a closer contact with my wife and children. By using 3" tapes I send letters and quite often I read and record nursery rhymes for the children.

I also use it for keeping up to date on the latest music and events as my wife records messages from her and the kids and also the latest popular tunes and sends them to me.

I record a lot when home from radio and TV and I likewise borrow about all the records in the area.

I think my best recording is one I made with my transistor recorder. I smuggled it into the kids' bedrooms when putting them to bed and recorded them saying their prayers. I believe they will enjoy it in years to come as do my wife and I now.—*Philo Bearce, Brunswick, Maine*

Dear Editor:

My tape recorder is important to me because we are just an average family with average income and five children ages from 1½ to 12 years.

Two are taking piano lessons and we record their music and let them hear what mistakes they make. This helps out a great deal on their efforts.

In addition, we check out library books on bedtime stories for children and record them on tape and play back at bedtime. This works beautifully since you can play over and over without any effort.—*Harry Shovan, Shreveport, La.*

Gentlemen:

The most satisfaction that I've ever received from a purchase is that which I've received from my tape recorder. At this time, I have mid-term examinations which involve many hours of study. I have cut this time down considerably by putting my notes and other information on tape. I then play it back as many times as I need to review. I just listen—and learn.

I also use my recorder as a means of obtaining extra money in my spare time. I

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have set up a small organization that tapes weddings, recitals, parties, small children, and general recording. If desired, we have these tapes made into records.

I consider my tape recorder to be the most valuable article that a thirteen year old, such as myself could have attained. I also enjoy corresponding via tape, as I am a member of World Tape Pals. I consider myself very lucky to own a tape recorder. It's one investment that paid off.—*Henry Weit, Bronx, N. Y.*

Gentlemen:

"Why my recorder is important to me" is a loaded question. It enables me to sit down and literally talk to friends, some of whom I have yet to see and some I would like to meet, but may never get to.

My recorder took me on a trip to Friday Harbor in the San Juan Islands off the coast of Washington state for a lovely visit with 2 of the natives (a fishing boat captain and author and his school teacher wife). We enjoyed a never to forget weekend.

My recorder took me (and family) on a week-end visit with a Professor of Oregon State University from Corvallis and a family living in the beautiful town of Hood River on the Columbia River. This visit enabled me to more fully discuss things that pertained to our round-robin visits, and a very tasty pizza.

My recorder is trying real hard to make possible a visit to the Cape Cod area of Massachusetts to visit an Air Force Colonel and his father with whom we have been enjoying an exchange of tapes for the last couple years.

My recorder has made it possible to see travelogues of many trips and locations through the use of color slides accompanied with very interesting commentaries on tapes made by the people who actually made the trips.

It is very likely that our future trips, either literally or actually will depend a great deal on a quarter inch width of magnetic tape.—*Ken Wilson, Hermiston, Ore.*

Gentlemen:

Three years ago I went blind. Two years ago a friend introduced me to tape recording. It has opened a whole new world to me. I started by joining the Voicespondence Club. When I received my membership tape I was surprised to find so many things a person can do with a tape recorder. So I started to cash in.

First I contacted lots of people, and was surprised to find out how many are willing to tapespond. Being blind I also have access to the Tarver Library which sends me books to read on tape. Recently I got interested in short wave or hamming. A tape pal dictated the Morse Code on tape, making it a lot easier for me to study from.

I also have the questions and answers on tape that will be asked me in my examination for my Novice Card. So you see I put my Viking recorder to good use.—*Albert W. Borchers, Chula Vista, Calif.*

Dear Sirs:

It would be hard for me to mention all the reasons why my tape recorder is important to me, because I use it in so many ways that I will probably not be able to think of all of them while typing out a list.

My tape recorder is one of my most prized possessions. I use it both for business and for pleasure, in fact it makes much of my business a pleasure. In my work as a minister I use it to tape my sermon's which helps me to correct my errors (both grammatical & theological); to record lectures, seminars, workshops, etc. I use it as an audio aid in teaching as well as in my own learning experiences.

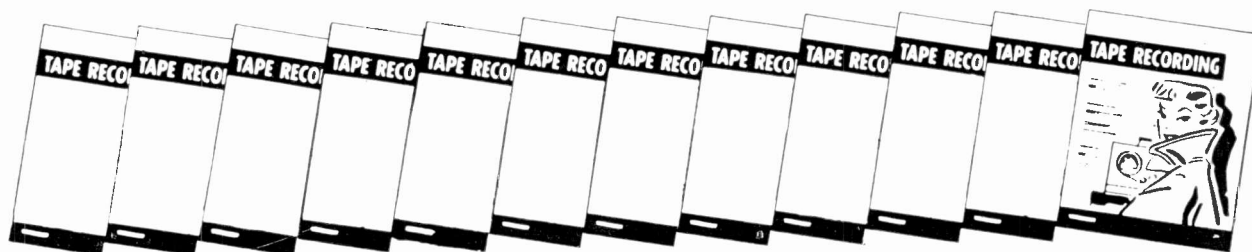
I work a great deal with youth and here the recorder is a highly valuable tool. In this work I often help with teen dances and other recreational activities in which my library of recorded music, sound effects and humor comes in mighty handy.

In order to make this letter of reasonable size I must limit the catalog of uses to which I put my recorder. But one last item; one of the most rewarding uses is that of tape correspondence with several of my close friends in other parts of the country. As you can see my tape recorder is not gathering any dust, and it certainly is very important to me!—*Bob W. Smith, Dallas, Texas.*

Dear Editor:

My tape recorder is important to me because it has pulled me from the darkest depths of despair due to a physical condition that developed seven years ago. Having no family and being utterly alone I felt I was fighting a losing battle, until the day when the Good Lord directed my footsteps to a store that sold tape recorders. I had attended a motion picture showing a biblical story on the screen and while watching this story unfold before my eyes, I became aware of the sound effects throughout the theatre that made me think that I was part of the action in this ancient story. When the picture came to its end I arose and I was determined to know how such sound effects were accomplished. I spoke with the manager, and he explained, simply that it was done by "stereo and a tape machine." I felt that if a picture could transform me to another age by a machine then I wanted a stereo tape machine. This miracle has brought me new friends, and new beauty that I had never before enjoyed in my entire life—the magnificence of music through stereo.—*Alvin M. Harrison, Philadelphia, Pa.*

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LETTERS

Excerpts from readers' letters, including questions and answers, will be used in this column. Address all correspondence to: The Editor: TAPE RECORDING, Severna Park, Maryland

Tape Exhibit

To the Editor:

One of our church groups is having a hobby show in which I expect to enter. Tape recording is, however, a difficult subject on which to make a visual display. Showing a few reels of tape and a recorder doesn't say anything to the uninitiated. My particular interests are taping and reading for the blind. Could you offer me any suggestions? I haven't the ability to draw well enough to make posters so the only thing I have is some back issues of TAPE RECORDING and personal letters from those I read to, and a couple of photos of some of my tape friends. Any suggestions will be gratefully received.—S. L.B., Bethlehem, Pa.

Since tape recording is more of an audio experience than a visual one we think you should turn your thoughts in that direction and let the people who visit the exhibit hear some reading for the blind and tape correspondence. If you have any short recordings from foreign lands these would make interesting material. If you are a member of one of the tape clubs perhaps they could supply you with some material of this type from their files.

You might also lay in a supply of three inch reels and let people make tape letters then and there to send to friends. Of course you would have to charge them for the tape which they then could mail to whatever recipient they desired.

Stereo music from tape, played through a stereo headset is an exciting experience or you might rig a chair with speakers mounted at head level so that the persons head is between them when he sits down. Stereo music heard this way generally is so startling to most people that their eyes almost pop.

If the exhibit is a static one without an attendant, then the problem is a bit greater and you will have to depend upon visuals. Perhaps you could build the exhibit around the world-wide aspects of tape—how friendships can be made around the world. A world map showing the location of some overseas correspondents with ribbons running to a 3" reel of tape might help to convey this idea.

Reading for the blind might be suggested by a book and the tapes on which the book has been recorded. Our October 1962 issue was devoted to taping and perhaps you might use some of the illustrations from that on a poster.

Error Corrected

To the Editor:

A manufacturer to whom we supply entertainment and instrumentation magnetic tape heads was kind enough to forward me a copy of your January 1963 issue.

This contained an article by Geoffrey Grant which was interesting and informative. However, page 27, 4th paragraph

calls for two corrections. One, Dynamu Magetronics was purchased from Maico on February 1, 1962 by this company and moved east. Two, we are now a complete "manufacturer's manufacturer" to coin a phrase, and have discontinued kits. We have been so busy supplying original equipment that it has been impossible to do kits for the individual or distributor.

We appreciate the mention of Dynamu.—A. J. Mellen, Sales Manager, Dynamu, Inc., Hicksville, L. I., New York.

Sorry, we goofed.—Ed.

Tape Outmoded?

To the Editor:

Is tape recording outmoded? Apparently the recording industry thinks so, as their master recordings are now done on 35mm film. What they don't say in their advertising is whether they are using the optical or magnetic process. If optical is better, why are the new movie soundtracks done first on tape, then transferred to a magnetic stripe on the film? Isn't magnetic film subject to hiss the same as tape? Also, isn't the commercial record I buy still subject to record cutting limitations regardless of how perfect the master film is?—N. R., Graterford, Pa.

The 35mm film used in recording is magnetic, not optical. The reason that the film is used is because it can be sprocket driven instead of using a capstan and roller as is done in regular tape recorders. This permits, for one thing, absolute synchronization between picture and sound so that the sound and picture can be perfectly matched.

The film base, which is the same as is used in picture film is coated with a magnetic layer instead of a photographic emulsion. Optical recording is not superior to magnetic recording.

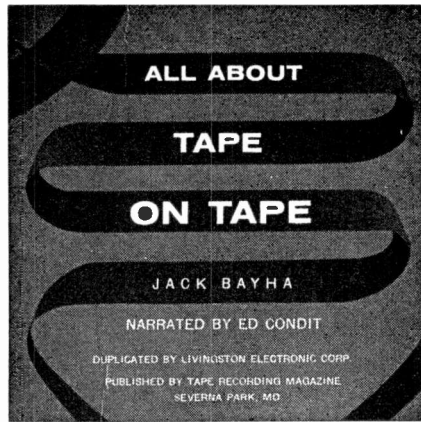
All magnetic materials are subject to hiss since this is a function of the alignment of the magnetic domains in the magnetic materials. Usually, however, this hiss level is so far below the signal strength that it is never noticed and, in fact, amplifier hiss is much more likely to intrude than tape hiss.

Any disc record is, of course, still subject to the limitations of the record cutting process regardless of the source of the sound recorded upon it.

In the days of recording before tape, each master record had to be perfectly cut from start to finish. If a musician blooped a note halfway through the record, it was necessary to start all over again and hope that this time the take would be perfect. If the boys were having a bad day, many takes were necessary which cost tempers, time and money.

Tape eliminated all this for if a blooper was committed, the orchestra would stop and going back a bar or two in the music, pick up again and continue. The tape editor would then edit out the blooper and have a perfect performance.

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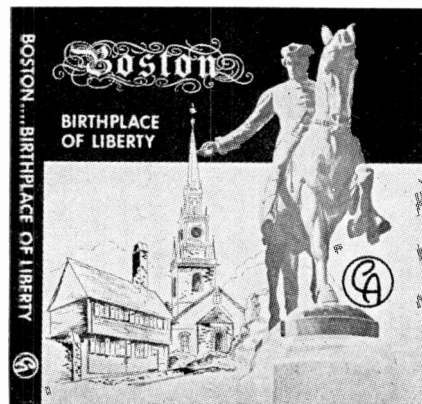
... authored by Jack Bayha ... a book to which you listen ... the first book specifically designed and produced on tape instead of the printed page. ... Now you can actually HEAR what good recording, over-recording, wow, flutter, distortion, wrong mike placement, etc., sound like. A test section allows you to adjust the head of your recorder for best results. Chapters include: How

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- 5—Jazz—Dickie Thompson Quartet—Misty, Satin Doll
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- 7—Dinner-Dance—Fred Martin Radio Orchestra—Flamingo, Song of India, Symphony
- 8—Dinner-Dance—Fred Martin Radio Orchestra—I've Got Plenty of Nothin', Ebttide, Autumn Leaves
- 9—Dinner-Dance—Fred Martin Radio Orchestra—Fiddle Faddle, Blue Tango, Serenata
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USS RADIO PHOTO

Here Gene Autrey, Pat Buttram and Johnny Bond have different working positions on the mike but their voices carry the same perspective.

How to Record Dramatic Skits

... there can be many a slip twix't the script
and the tape, Here's how to avoid some mistakes.

by

L. L. Farkas

WHILE actors on the stage or on television use position, gestures, and movements to compliment their spoken lines in conveying an illusion of reality to their audience, actors working with tape must create the same illusion of reality without the help of visual effects. Now this may sound like quite an order, but it can be accomplished easily by the use of microphone technique.

What is this technique? Briefly it means making intelligent use of the recording medium, keeping in mind both its limitations and its scope. It is not a rare skill conferred

upon a favored few, but a certain proficiency which anyone may acquire with only a small amount of patience and study.

Of course microphone technique applies to all sorts of sounds transmitted through a microphone, from the spoken word to instrumental renditions; but, since only the recorded dramatic skit is being considered at this time, the discussion shall be limited to the technique employed for dramatic presentation.

The first step in using this technique is to determine the

position, relative to the microphone, which will best fit your type of voice. This is important and yet many performers disregard this point entirely. As in singing (see April issue) they are under the impression that once they find a comfortable position in front of the microphone, the sound will take care of itself. Unfortunately it is not as simple as that. There are many types of microphones, each with different characteristics, and there are also different types of voices. If you just step up to a microphone without worrying about your position, you may be too close, in which case your voice will distort when recorded; or you may be too far away, or too far to one side, so that you will sound as though you were actually speaking from the cellar.

The quickest way to determine your best working position is to turn on your recorder then, standing approximately two feet from the face of the microphone, begin to speak in a normal tone. I am assuming here that you have a stand microphone; if not, you will have to hold the unit at the level of your lips. I strongly recommend that you get a stand for your mike. They are inexpensive and will be a big help in many ways.

Take a position a few inches closer to the microphone and continue to speak in a normal tone. Repeat this procedure, each time speaking from a closer position and noting the distance between your lips and the microphone, until you are about four inches away from the unit. By playing back the recording, you will discover one position from which your voice will either sound bassy or the harsh syllables, such as "b" or "p" will make popping sounds. This is the critical spot. Moving back two or three inches from this spot should now give you your working position, that is, the place from which your voice can be picked up to best advantage over the particular microphone you are using and also in the location where it is set up.

Knowledge of the microphone characteristics, while not absolutely necessary in making recordings, will very often save you time in locating your working position. For instance, it is always helpful to know where the working face of the microphone is located—the direction in which it will pick up sound and also whether the microphone can pick up your voice from one or two sides, or from all directions. You should also have an idea of the beam-width or angle through which sound will be heard over the microphone so that you can stay within the beam. For example, the ribbon type microphone has a pick-up beam of approximately forty-five degrees for each of its two opposite sides; the dynamic microphone has a single pick-up angle of about a hundred degrees; the cardioid microphone has a still wider beam; while the crystal microphone, with its face in a horizontal position, can pick up sound from any direction. By thus knowing these various traits, you can eliminate part of the guesswork both in finding your own position, and also in placing other persons so that they too can be heard correctly over the microphone.

In the actual trial process to determine the correct working distance, you will often notice that performers with high-pitched voices can work closer to the microphone than those with deep or bass voices. The reason for this is that the lower tones, when picked up at close range, have a tendency to overload the radio tubes of the recorder and perhaps even the pick-up element of the microphone. The recorded tones sound muffled and unnatural or in some cases hollow and distorted. The remedy of course is for the person to work slightly farther away from the microphone.

Once you have found the correct working distance for your type of voice, your speech on tape should have a close conversational quality. This is the "on mike" position which you should try to maintain as long as the part in the play you are presenting specifies ordinary speech, as in two persons talking. It is also important that you stand still while speaking, otherwise your voice might fade in and out, making your words difficult to understand and destroying the overall effect of the part.

If you wish to give the effect of a whisper, drop the volume of your voice, but at the same time move closer to the microphone to compensate for the resultant loss of intensity. This move will also help to retain the intelligibility of what is sometimes called the definition of your speech. But one word of caution: do not come in too close to the microphone or here again, pops and a bassy quality will mar your speech as well as blanket and scramble your diction. By checking the effect with the recorder, you can tell quickly when your voice begins to distort; then all you have to do is to step back an inch or so to eliminate the defect.

On the other hand, if the part calls for raising your voice, you should move away from the microphone or your tones will again distort. How far back should you go? Again this can be gauged by the recorder and corrected by trial and error until the right position is found for the effect. In moving, however, be sure that you do not jump back or the shouting will not only sound faked, but your voice will go out of focus, giving the impression that you have suddenly dropped into a hole and thus wrecking the illusion you were trying to create.

There are also other effects required in dramatic skits; among these we have that of distance. Now the simplest way to produce this illusion is by making the actor actually stand at a distance (say, from ten to twenty feet) from the microphone; but while this method will work to some extent, and will appear very realistic to either the performer or the audience, it often proves unsatisfactory on recordings because some of the voice intelligibility is lost. A better method is to stand from three to five feet from the microphone and project the voice forward. You do not really shout; you simply raise the pitch of your voice and, with slightly higher volume than normal, you direct it forward, as if you were shouting over a great distance. To be more explicit, you try to speak as you have heard a voice sound when it comes from a distance. In this way the words remain understandable and yet the desired effect is obtained.

When directions specify that you must speak from behind a door or wall, it will not be necessary to procure props or to run behind a wall. The same result can be obtained by speaking with your hand or script in front of your mouth, close to your lips. You should be from two to two and a half feet from the microphone for this effect.

One effect often needed is that of movement; you must create the illusion of a person speaking as he approaches some point and then as he goes away from it. There are two ways of obtaining this effect. In the first method you start about ten feet away from the microphone, directly in the center of the pick-up beam, and you walk slowly forward as you talk until you have reached an "on mike" position. This is called a "fade-in" and gives the impression of a person approaching the front of the stage. To create the impression of a person going away, that is, a "fade-out," you just back off slowly as you speak to your original position ten feet from the microphone. A simpler way of achiev-



CBS Radio photo

Guy Lombardo, the famous bandleader, is using an "on mike" position in this photograph. This makes for an intimate and personalized voice sound, well adapted to his type of presentation to home audiences.

ing the same results is by using the directional characteristics of the microphone. As you will discover whenever you move to the side of the pick-up beam, away from the "on mike" position, the amount of sound picked up by the microphone drops rapidly until, with a directional type of unit, you will reach the spot, either to the back or side of the microphone, where your voice will be only barely audible. This position is called the "dead side" of the microphone. Now starting from this "dead side" you can move back toward the face of the microphone for the fade-in effect, and reverse the procedure for the fade-out. The advantage of this latter method is that you do not have to move as far; in fact, sometimes you can obtain the effect simply by leaning toward the dead side of the microphone. An even quicker fade-out can be effected by dropping below the face of the microphone. This is sometime used in reproducing a scene in which a person is hurt suddenly and falls to the ground.

At this point it might be well to say a few words about the relation between the performer and the scene the audience is asked to imagine. This scene may be set by narration, sound effect, and music, but the actor must make it believable. If you are portraying a person speaking from the back of a galloping horse, you must make the listener actually feel that you are on that horse. This seems like senseless advice, but it is surprising how many recorded dramas depict madly galloping horses whose riders speak as quietly and unaffectedly as though they were sitting leisurely sipping tea in a peaceful drawing room. Perhaps people can actually talk that way on horseback, but it certainly does not sound realistic on the recording. In such cases the simple dramatic

rule of suiting the voice to the action must be used. You should speak with a halting rhythm, as you would actually if you were riding a horse. At the same time you should add some slight projection to your voice to give the illusion of talking over the intervening distance between you and your companion. This effect, in which you are not directly "on mike," but slightly away from the microphone and attempting to throw your voice over without actually raising its volume, is generally labeled an "off mike" effect.

Another important factor which enters into the recording of dramatic scenes is perspective relationship. This means that sounds and voices arising from a single source or position must also create the impression that they have the same relative positions on the recording. For instance, a person speaking from the inside of a moving car should create the illusion of being in that car and not twenty feet away from it. The actor and the sound should be either *both* "on mike" or "off mike." In other words, the listener is taken inside the car with the cast for the "on mike" position, or he can witness the action from the outside with the "off mike" approach. There are some permissible departures from this technique, as when a particular part must be strongly stressed, or a sound overemphasized to establish a mood or a specific effect; but generally, when an authentic impression must be created in the mind of the listener, related elements of the scenes must have the same sound perspective.

One quick way of checking perspective is to close your eyes while the recording is being played back and then try to visualize the relative positions of the various sounds and voices heard. Any deviation in perspective which dispels the illusion created by the scene will generally be quite obvious. If such a test is made prior to the final recording, corrections can be made in the positions of the sound effects or performers so that the recorded show will then have a good perspective balance.

All these differing points about the relationship of actors to scenes and sounds are being stressed because making recordings of any dramatic presentation so that it is believable and also professional in quality definitely requires a certain amount of care. For that reason you should learn all the tricks of the trade that you can and also try to use them intelligently.

One more suggestion. Knowing and utilizing microphone technique, even to its fullest extent, still will not produce a realistic recording if your acting is poor. While I do not intend to discuss the art of acting at this time, I should like to repeat the best directions I have heard given to actors by one of the few good radio dramatic directors. He said:

"READ, *THINK*, and then speak.

READ your lines carefully, *THINK* about them, trying to put yourself into the character's place and imagine his feelings and emotions as well as his reactions; then, and only then, speak.

Once you know something about microphone technique you will want to apply its principles to the production and recording of a dramatic scene. To illustrate how this is done in practice, the following scene was prepared to include as many examples of the technique as possible.

MUSIC: FANFARE
 ANNCR: Mysteries of the Air!
 MUSIC: THEME UP, FADE FOR:

Example of one microphone being used for both sound effects and voice. Evelyn Jester speaks and also does the footwork to create the sound of footsteps on stairs. Sound man Otto Bond handles the door, crashes, hits and other sounds.

ANNCR: This week we present another thrilling mystery of the air . . . GHOSTS IN THE WOODS!

NARRATOR: It is night. (SOUND OF CRICKETS FADED IN) Way up on a bluff overlooking the lonely shores of Lake Kawonah stands an old dilapidated cabin. A dim light flickers inside its dismal walls and in one corner, across a battered table, two men are facing each other menacingly . . .

SOUND: CRICKETS UP; THEN FADE UNDER:

KARPIC: This is your last chance, Malen. Either you go my way or else . . .

MALEN: You can't scare me with threats. I didn't kill the old man and you know it.

KARPIC: Sure, that's fine; you didn't do it. You're going to tell 'em, just like that.

MALEN: I'll tell 'em all right; I'll let 'em know everything.

KARPIC: You won't have a chance because I'm going to prove that you did it.

MALEN: You wouldn't dare!

KARPIC: Wouldn't I? I'll bring 'em evidence, witnesses . . .

MALEN: You and your dirty hoodlums—

SOUND: POUNDING ON DOOR

KARPIC: (IN HARSH WHISPER) What's that?

MALEN: Ho! So now you're worried. Your conscience bothers you, eh? You're going—

KARPIC: Shut up, will you!

MALEN: Oh, I've got to keep quiet to save that precious skin of yours? Well, you're singing a different tune now.

KARPIC: Another word out of you and I'll blow you wide open.

SOUND: POUNDING RESUMED (PAUSE).

HERBST: (THROUGH THE DOOR) Let me in.

KARPIC: (CALLS) Who's there?

HERBST: (STILL OFF MIKE) It's me, Herbst. Let me in, quick.

KARPIC: Open the door for him.

SOUND: FOOTSTEPS—DOOR IS OPENED.

HERBST: (CLOSER BUT STILL OFFMIKE) Karpic! What are you doing here?

KARPIC: Lock that door, Malen.

SOUND: DOOR IS CLOSED AND LOCKED.

KARPIC: Now you two, get over there against the wall.

HERBST: (ON MIKE) Say, what is this?

KARPIC: Shut up and get over there or I'll let you have it.

SOUND: FOOTSTEPS

HERBST: Good heavens! the old man.

KARPIC: Yep, it's the old man. And that's where you'll be if you and this fine pal of yours don't do what I say.

MALEN: You're going to regret this, Karpic.



CBS Radio photo

KARPIC: Cut out the sermon. Now you two, pick him up. (PAUSE) Did you hear me? Pick him up.

SOUND: SOMETHING HEAVY LIFTED FROM FLOOR—GRUNTS FROM TWO MEN.

HERBST: If I'd thought for a moment—

KARPIC: You haven't been asked to think. You, Malen, open that door. Make it snappy.

SOUND: DOOR SQUEAKS OPEN.

MALEN: What's the idea?

KARPIC: Get down those stairs.

SOUND: MEN GOING DOWNSTAIRS—BRING HOLLOW SOUND IN.

HERBST: So you're going to hide the body! You know you can't get away with it.

KARPIC: Can't I? You wouldn't want to kid me, would you? And come to think of it, I may have a few more things to hide before I get through. (SHARPLY) Put him down.

SOUND: HEAVY OBJECT AGAINST STONE FLOORING.

KARPIC: Now get back against the wall.

MALEN: Well, go on, why don't you shoot us?

HERBST: Yea, what are you waiting for? Make a good job of it.

KARPIC: That's enough out of you two guys. I don't soil my hands on mugs.

MALEN: No, you don't have the nerve.

KARPIC: Nerve? Hahaha! We'll see about that. Just now though I'm going to take a little walk.

SOUND: FOOTSTEPS ON STAIRS.

KARPIC: (FADING) I've never liked this place, too unhealthy.

HERBST: Run, get out of here, you white-livered rat.

KARPIC: (SHOUTING DOWN) Sure, I'll get out; but you two are going to stay down there—until you rot. You'll soon be crawling and spitting out your life—just like the old man. Now laugh that one off. Hahaha—

SOUND: HEAVY DOOR CLOSED AND BARRED.

KARPIC: (OFFMIKE) Hahahahaha — hahahahaha-haha! (FADE INTO):

MUSIC: BRIDGE

An examination of the script discloses that there are four elements in this scene: an announcer and narrator (who may be combined), a dramatic cast, sound effects, and music. To pick these up you may use one microphone, although two microphones will help to prevent crowding. If two units are used, one microphone serves for both the cast and the announcer, while the other can handle sound effects. The music can be supplied by a phonograph set close to one of the microphones, with one of the cast designated to set up the required records and also to adjust the volume of the player. These details should be set during rehearsal. Now, with the announcer and cast ready, the producer gives the signal and the recording session is on.

First comes the fanfare. The volume is boosted by the person handling the volume control of the record player so that we hear a solid blast of sound; then the volume is turned down quickly under the opening announcement. The announcer, standing about two feet away from the microphone and projecting his voice, makes the opening.

ANNCR: Mysteries of the Air!

The volume on the music is then brought up sharply to form a short crescendo and again pulled down, not completely but so that it remains just loud enough to be heard under the voice. At this point the announcer makes his introduction on mike in a crisp and declamatory style. And slightly before he says: "GHOSTS IN THE WOODS!" the music is faded out so that the title of the drama stands out.

For the narration the announcer moves closer to the microphone in order to produce a more intimate on-mike tone. And when he says: "It is night—," the sound of crickets, loud enough to be recognizable, is faded in as background for his voice. This effect can be rendered either by playing a record of night sounds or by several members of the cast imitating crickets by whistling through their teeth while maintaining off-mike positions of different distances. At the end of the narration the sound of these crickets is brought up to establish the scene, then it is faded once more under the ensuing dialogue. When this is done carefully, the sound will create a picture of dismal surroundings in the minds of your listeners and thus set the mood for the play.

The action begins with Karpic and Malen both talking in the normal on-mike position and they continue thus until they hear the pounding on the door. As this noise should

create the impression of being at some distance from our characters, either the control on the microphone used for sound effects is kept closed or a door in the far portion of the room is used. This produces a distant off-mike effect. Karpic now drops his voice and speaks in a whisper; Malen still uses his normal tone. This goes on for the following lines:

KARPIC: (IN HARSH WHISPER) What's that?

MALEN: Ho! So now you're worried. Your conscience bothers you, eh? You're going—

KARPIC: Shut up, will you!

MALEN: Oh, I've got to keep quiet to save that precious skin of yours? Well, you're singing a different tune now.

In order to give the listeners the impression of a man whispering, Karpic must be quite close to the microphone. He prevents distortion by speaking across the face of the microphone from the side. At the same time, he introduces harshness into his voice by forcing a large amount of air through his lips as he speaks.

The pounding on the door is resumed, followed by a pause. In this pause the outdoor sounds may be brought up momentarily to set the scene more strongly and also to heighten the suspense. The dialogue then goes on as follows:

SOUND: POUNDING RESUMED (PAUSE).

HERBST: (THROUGH THE DOOR) Let me in.

KARPIC: (CALLS) Who's there?

HERBST: (STILL OFF MIKE) It's me, Herbst. Let me in, quick.

KARPIC: Open the door for him.

SOUND: FOOTSTEPS—DOOR IS OPENED.

In the above excerpt, Herbst is supposed to be shouting from outside the cabin door. He produces the effect by holding his script about six inches in front of his mouth as he stands four feet from the cast microphone. His voice should be raised only slightly; the illusion is completed by the projection in his tone. Karpic's answer is made in a loud voice. He prevents distortion either by directing his lines to one side of the microphone, or by leaning back as he speaks. This will produce an "on mike" shout. When he tells Malen to open the door, he drops his voice back to a conversational level. The sound effect man then brings in the sound of footsteps and that of a door opening by turning on the control of the microphone set close to these effects.

As previously explained, the perspective of the various elements—sounds and voices—are set during the rehearsal. The usual method is to keep the main character "on mike" while the other actors and sounds will shift in perspective as they move toward or away from him. If we assume that Karpic is our main character, then Malen's footsteps should fade as he goes toward the door and the door opening should be slightly "off mike."

However, in these changes of perspective, common sense plays an important part. If the action takes place in a small room, a door opened anywhere in the room cannot possibly sound very distant. Here again sounds and voices must be reproduced in a way that intelligently fits the illusioned scene.

As soon as Malen opens the door, the outdoor sounds should be brought up, for they would become louder in reality. Herbst enters and, as he is still some distance away from Karpic when he first speaks, he must produce this ef-

fect by remaining at this original distance of four feet from the microphone; but this time, his script is not held in front of his mouth. He projects slightly to deliver his lines.

HERBST: (CLOSER BUT STILL OFFMIKE) Karpic! What are you doing here?
KARPIC: Lock that door, Malen.
SOUND: DOOR IS CLOSED AND LOCKED.
KARPIC: Now you two, get over there against the wall.
HERBST: (OFF MIKE) Say, what is this?
KARPIC: Shut up and get over there or I'll let you have it.

Here the sound of footsteps should be in close to create the impression of a person walking toward the main character. Herbst's next words must then be "on mike."

HERBST: Good Heavens! the old man.
KARPIC: Yep, it's the old man. And that's where you'll be if you and this fine pal of yours don't do what I say.
MALEN: You're going to regret this, Karpic.
KARPIC: Cut out the sermon. Now you two, pick him up. (PAUSE) Did you hear me? Pick him up.
SOUND: SOMETHING HEAVY LIFTED FROM FLOOR—GRUNTS FROM TWO MEN.
HERBST: If I thought for a moment—
KARPIC: You haven't been asked to think. You, Malen, open that door. Make it snappy.
SOUND: DOOR SQUEAKS OPEN
MALEN: What's the idea?
KARPIC: Get down those stairs.
SOUND: MEN GOING DOWNSTAIRS—BRING HOLLOW SOUND IN.

As Malen and Herbst pick up the body, the actor handling the sound should make shuffling noises which the two men accompany by grunts. Then as they carry the old man, they must talk haltingly, catching their breath. Their footsteps should be fairly heavy. All sounds and voices should remain on mike.

A squeak is introduced during the door opening to differentiate it from the other door leading into the cabin. The squeak can be made by rotating a tapered plug into a tight fitting hole in a piece of hardwood. When the men go down the stairs a hollow effect can be inserted by having the men speak partially into tall glasses which they hold so that the open end faces the microphone. The same can be done for the sound. This will make the voices and sound reverberate as they might in a deep and narrow cellar. The performers can make this effect even more realistic by working slightly away from the microphone, raising their voices, and using some projection. They should also supplement the script with ad lib comments such as "Take it easy" . . . "Hold it!"

. . . as well as heaves and grunts that fit their actions.

Once the actors reach the cellar, all voices remain on mike until Karpic says:

KARPIC: Nerve? Hahaha! We'll see about that. Just now though I'm going to take a little walk.
SOUND: FOOTSTEPS ON STAIRS.
KARPIC: (FADING) I've never liked this place, too unhealthy.

After the word "walk," footsteps should come in as indicated, but this time, instead of remaining "on mike," they start to fade. Since the main character is now the one making an exit, it is more effective in this particular scene to have him change his position in relation to the two men who stay "on mike." When Karpic speaks, he must give the impression that he is standing at the top of the cellar stairs. To do this he stands from five to six feet away from the microphone.

KARPIC: (SHOUTING DOWN) Sure, I'll get out; but you two are going to stay down there—until you rot. You'll soon be crawling and spitting out your life—just like the old man. Now laugh that one off. Hahaha—

Karpic may give an "off mike" quality to his voice by speaking from the dead side of the microphone. Whatever position he does use however should be set before the show goes on the air to insure maximum intelligibility of his words. Now for the end of the scene . . .

SOUND: HEAVY DOOR CLOSED AND BARRED.
KARPIC: (OFF MIKE) Hahahahaha — hahahahaha-haha! (FADE INTO:)
MUSIC: BRIDGE.

The door is closed "off mike" as Karpic laughs. As soon as this is done, the laughter becomes muffled. The actor does this by putting his hand or script in front of his mouth. The final fade can then be made either by the actor moving away from the microphone or by slowly closing the control of the cast microphone. Both methods are equally effective so it will be up to you to decide, depending of course on the equipment available, which one to use. Then, as the laughter fades, bring in the music, swelling it until it covers all other sounds to form a bridge to the next scene of the show.

This of course is a very brief and incomplete example of how a dramatic scene is re-enacted for recording, but it does contain the main points of microphone technique in direct application. With a little practice you should have no difficulty in applying this technique to your own productions and thus be well on your way toward obtaining satisfactory recordings of any type of dramatic skit.



Proper labeling of your tape recording collection will save time and trouble and will make your hobby more enjoyable—especially as your tapes grow in number.

FOOLPROOF LABELING SYSTEM FOR TAPES

by
Ronald Anderson

... The tape, the reel and the box should all be identified. Here are a number of practical ways to do it.

HOW many times have you had to go through nearly every tape in your collection just to find one particular recording? As your tape library grows, you'll find this to be a chore of no mean proportions. Like many a tape fan before you, you'll probably decide that proper labeling of your tapes is essential.

The box the tape comes in probably has labeling space on the back, but this alone is inadequate. Too often reels become separated from their boxes and what is recorded on the tape becomes an unknown quantity.

Labeling the reels themselves is a method many recording fans use, in addition to labeling the boxes. But what happens when you leave the tape on the take-up reel instead of rewinding it?

Still other hobbyists label the tape itself by attaching a piece of leader tape and writing the identifying material on it. But again, if the reel is not correspondingly identified, the tape and the reel may become separated.

The only foolproof method is to adequately label all three—the tape, the box and the reel. And the time to do

it is now—before your tape collection gets any larger and the task gets completely out of hand.

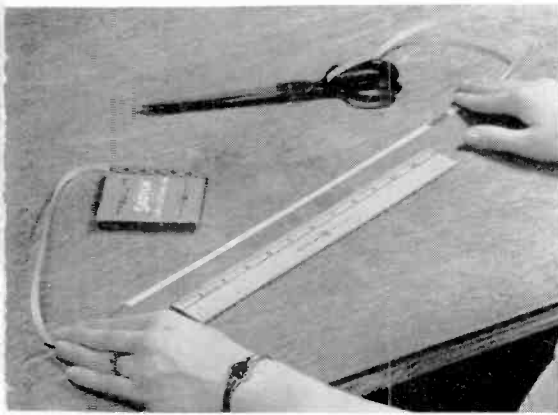
Labeling the tape itself is best done by attaching and labeling a leader. Paper tape can be written on directly, although use of leader tape is still recommended since it also protects the end of the recording and allows you to record to the very end of the magnetic tape.

Various methods of labeling reels have been devised ranging from printed tape labels or reel tabs to writing on the reel itself with a grease pencil.

In addition to writing in the space provided on the back of the box, and on the edge of the box (for easy selection from a bookshelf) some hobbyists insert cards inside each box with a detailed listing of the selections on that particular tape. If your tape recorder has an index counter, you can log the exact position of each selection on the card as well, or use an Atta-Glance disc which both indexes and identifies selections.

The accompanying pictures illustrate step by step just how you can identify your tape recordings quickly.

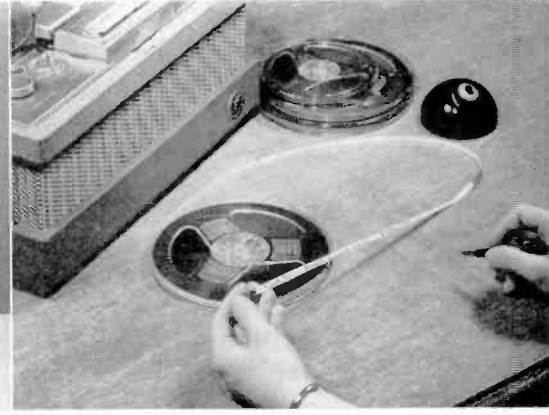
ON THE TAPE—



Leader and timing tape (such as "Scotch" No. 43) provides plenty of labeling space as well as protecting the end of the magnetic tape. Fourteen inches of white space is provided—plenty for complete identification.

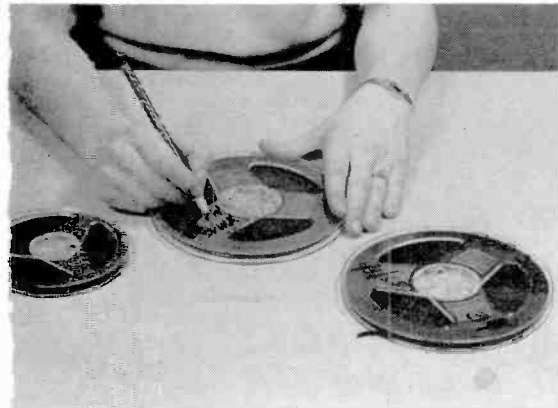


Here the leader and timing tape is being spliced to the end of a tape recording with special splicing tape (such as "Scotch" No. 41). Do not use ordinary cellophane tape since it will gum up your recording head.

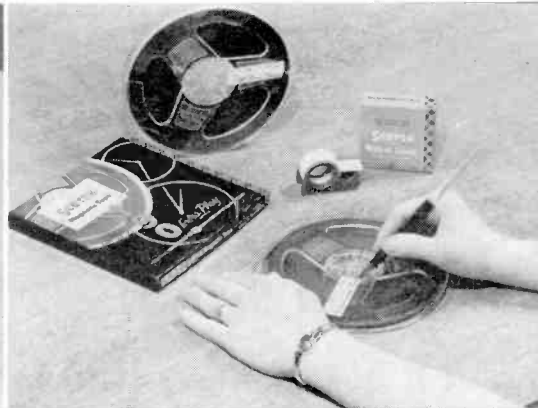


You can write on the leader and timing tape with either a pen or pencil. State the reel number, track number, date and name of the selection or selections. Leader and timing tape can also be inserted between selections.

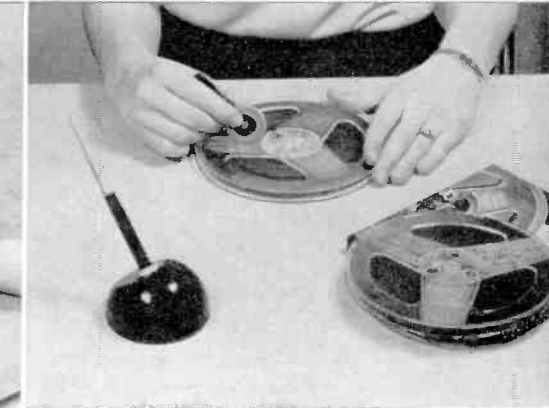
ON THE REEL—



Individual magnetic tape reels can be labeled easily with a grease pencil or "China marking" pencil, although marking may eventually wear off. Though convenient, this method is not as neat as other methods.



Special pressure-sensitive labeling tape (such as "Scotch" write-on tape No. 48), is designed just for labeling tape recordings. Printed tape indicates reel number, date and subject. Matte surface takes pen or pencil.



You can write on the plastic reels directly if you first rough up the surface of the reel with a typewriter eraser or a piece of fine sandpaper. This gives the plastic "tooth" so it will take the ink or pencil readily.

ON THE BOX—



Space for labeling recordings is provided on the box itself of some brands of magnetic tape. This provides a ready reference without opening up the box. End of box can also be labeled for selection from bookshelf.

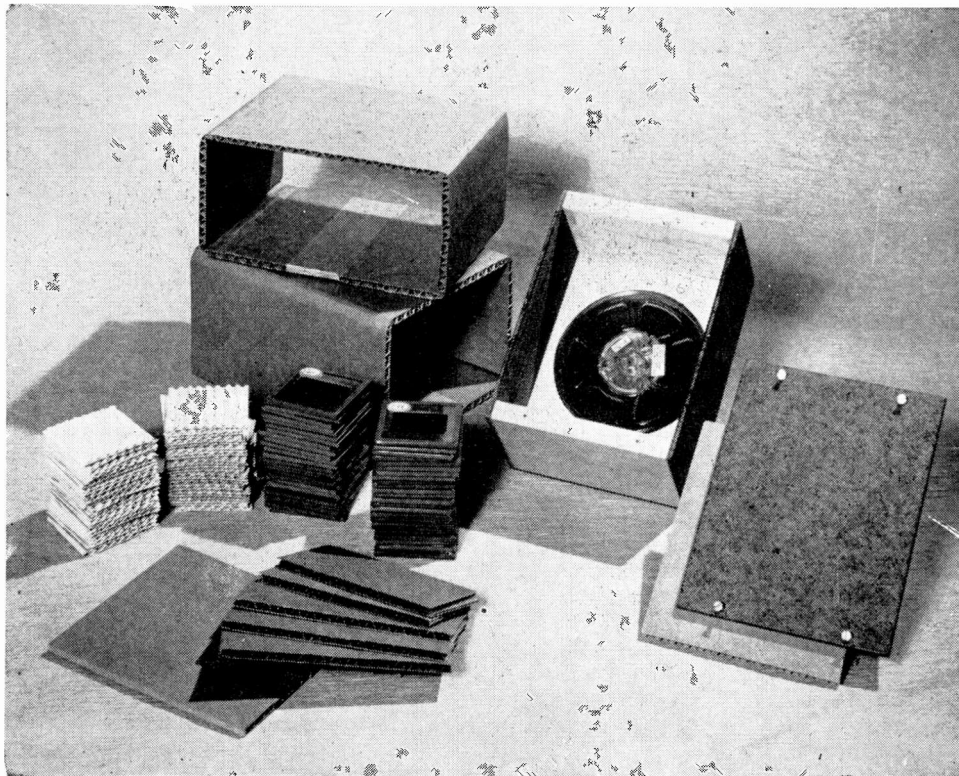


If there are several selections on a reel, type out the names on paper and glue or tape to the inside of the box. If your recorder has an index counter, you can log the exact location of each selection on the sheet as well.



Some tape hobbyists also label the boxes by cutting out recording advertisements and gluing or taping them to the front of the box. You can also use pictures to illustrate the selections you've taped.

BUILD THIS TAPE & SLIDE SHIPPING BOX



by

Robert W. Luebke

... This practical box protects both tape and slides when sharing your trips by mail.

If there is anything more pleasurable than receiving a tape from a friend it is a tape accompanied with photos; particularly photo slides in color. While pleasurable to receive, the great difference in size and shape between slides and tape presents a shipping problem. Slides intended for any amount of exchanges are usually the choicest ones and are usually mounted between glass; thus presenting the further problem of safety from breakage in transit.

This article explains how to make a durable, re-usable shipping box which accommodates both photo slides and tape. Designed around standard materials, this project provides an interesting evening of puttering with ordinary household tools. Illustrations and drawings are provided for the popular 2x2-slides or the newer stereo (3-D) type slides. You can alter the dimensions to suit. The step by step construction details are given for the 2x2-slides but also apply for the stereo type.

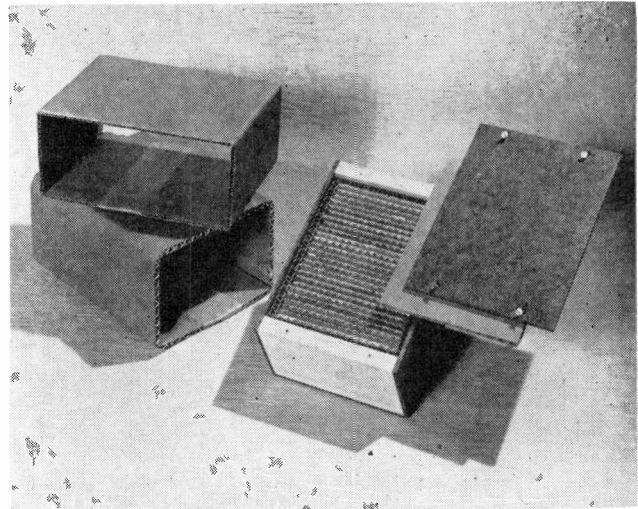
The box is built around the piece which becomes the recessed compartment for the tape (A). On a piece of $\frac{1}{2}$ " x 6" board (Note: a 6" board is actually $5\frac{3}{8}$ " wide) mark off but do not cut, a space $4\frac{1}{2}$ " long. Locate the center of this area by drawing diagonal lines from opposite corners. Draw a $4\frac{1}{16}$ " circle and cut it out with a

keyhole saw. To smooth the irregular edges left by the saw use a piece of coarse sandpaper held around an old tin can that is just slightly smaller than the $4\frac{1}{16}$ " hole. Try it for size with a 4-inch reel of tape; continuing the sanding operation until the reel slips in smoothly. Complete the "reel-recess" piece by sawing at the marks made earlier. The completed piece will measure $5\frac{3}{8}$ " long (the standard width of a 6" board) by $4\frac{1}{2}$ " wide and $\frac{1}{2}$ " thick with a $4\frac{1}{16}$ " hole in the center.

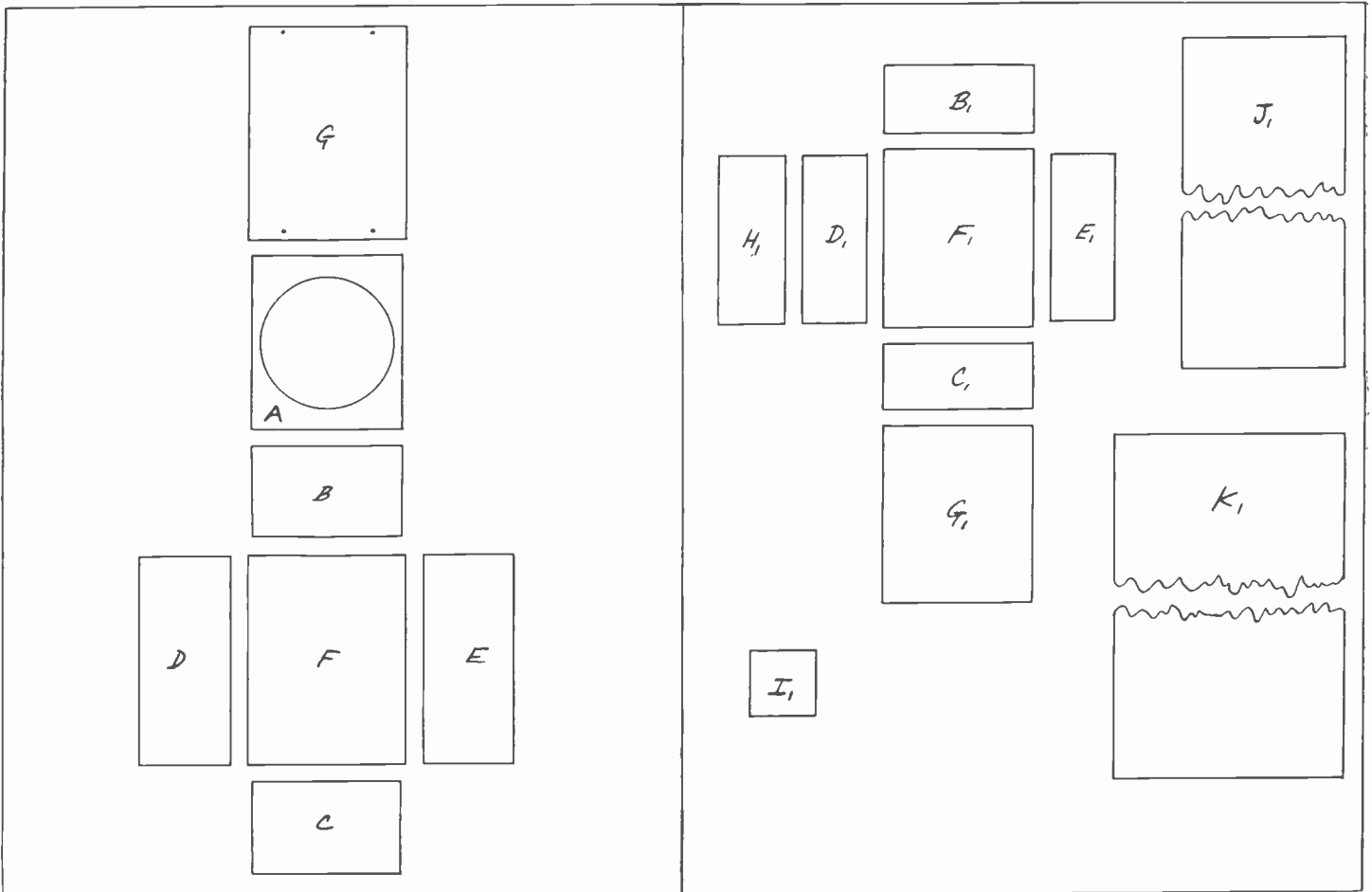
Next, saw a piece of the $\frac{1}{2}$ " board to a width of $2\frac{7}{8}$ " and long enough to cut out two pieces $4\frac{1}{2}$ " long (B & C), which will be the ends of the box.

Shape the sides of the box (D & E) from a piece of $\frac{1}{8}$ " tempered Masonite. Make 2 pieces $6\frac{3}{8}$ " long and $2\frac{7}{8}$ " wide. Nail and glue the two sides (D & E) to one of the ends, then insert the "reel-recess" piece and then nail and glue the other end.

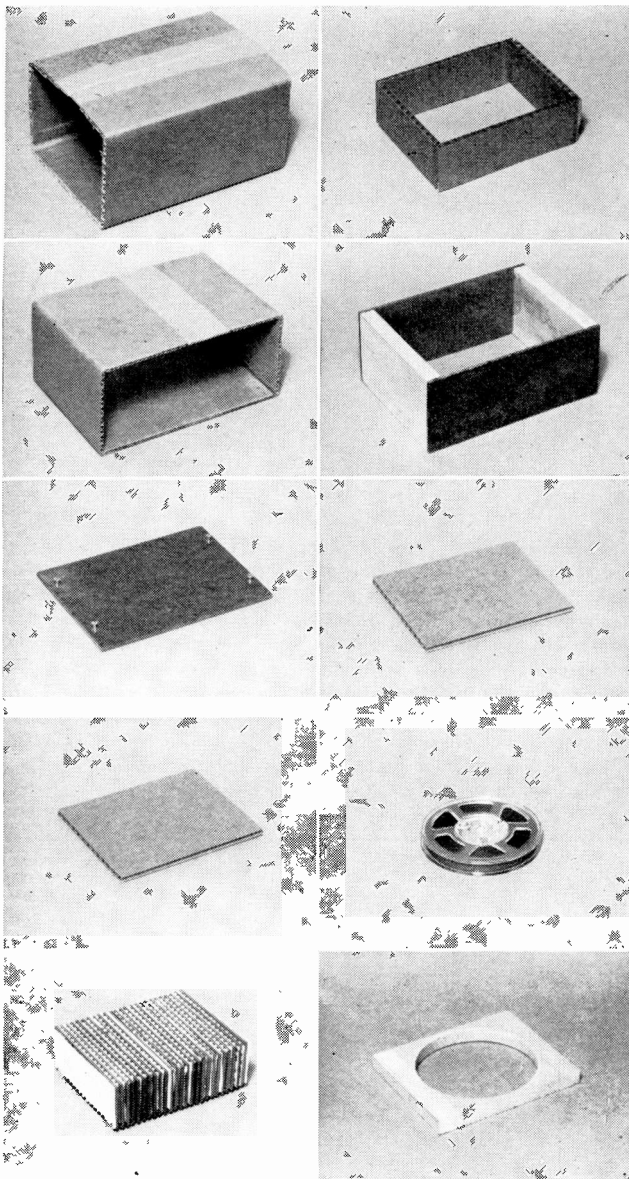
Now, cut 2 pieces $\frac{1}{8}$ " tempered masonite $6\frac{3}{8}$ " long by $4\frac{3}{4}$ " wide (F & G) for the top and bottom of the box. Apply glue to the bottom of the "reel-recess" piece; the bottom edge of the ends and sides; and then nail on the bottom. On the top cover drill and countersink $\frac{1}{8}$ " holes $\frac{1}{4}$ " inward from the ends and 1" inward from the sides,



Above: the complete case for shipping the stereo type color slides and tape in one package. The picture on the facing page shows a similar box designed for the regular 2 x 2 color slides. As the box is sturdy and crushproof, the slides may be glass mounted with safety. The recessed hole for the tape reel keeps it from shifting and prevents the reels from damage or cracking in transit. For mailing, the box itself is enclosed in the corrugated cardboard protectors shown and then wrapped in kraft paper. Left: your vacation trip, family activities or other material is much more enjoyable if a tape accompanies the pictures. A signal or spoken word can be used to tell the person to change the slide.



Left: the 2 x 2 slide box. Piece A is $\frac{1}{2}$ " x $4\frac{1}{2}$ " x $5\frac{3}{8}$ " white pine with a $4\frac{1}{16}$ " hole cut in the center. Cut the hole before sawing board to finished size. Pieces B and C are wood, $\frac{1}{2}$ " x $2\frac{7}{8}$ " x $4\frac{1}{2}$ " and form the ends of the box. Pieces D and E are tempered Masonite $\frac{1}{8}$ " x $2\frac{7}{8}$ " x $6\frac{3}{8}$ " and F and G are also Masonite measuring $\frac{1}{8}$ " x $4\frac{3}{4}$ " x $6\frac{3}{8}$ " and make the top and bottom of the box. The top (G) has four holes drilled to pass the flat head wood screws. Right: the plans for the corrugated cardboard liners. B₁ and C₁ are 2" x $4\frac{1}{2}$ ". D₁, E₁, and H₁ are 2" x 5". F₁ and G₁ are $\frac{1}{2}$ " x $5\frac{3}{8}$ ". There are 46 of the I₁ pieces cut from the sleeves used on flashbulbs or household bulbs. These measure 2" x 2". For stereo slides, cut them to 2" x $4\frac{1}{2}$ ".



for the 4 #4 x 1/2" flat head wood screws. Fit the top cover and screw it into place. Smooth the edges of the top and bottom with medium coarse sandpaper held over a wood block; bringing the covers flush with the sides and ends of the box.

The completed box will be light in weight; strong and rigid Corrugated cardboard fitted inside the box cushions

An exploded view of the box showing the placement of pieces. The tape reel fits into the recess attached to the bottom of the box. Over this goes the cardboard liner to keep the reel in place. The edge liners are then placed in the box, then the slides with the interleaved corrugated protectors, another cardboard liner and the top is then screwed on. The box is then slipped in the cardboard mailing sleeves and the whole wrapped for shipment. Note that the corrugations in the outside sleeves run in opposite directions.

the slides. Use a razor blade and cut from a used shipping carton as follows: 2 pieces 5 3/8" x 4 1/2" (F & G, top and bottom); 2 pieces 2" x 4 1/2" (B & C, ends); 3 pieces 2" x 5" (D, E & H, sides and center). Between the slides use light weight corrugated paper cut from discarded flashbulb or household lamp sleeves. The box will hold 50 slides mounted in glass; requiring 46 pieces 2" x 2" square of this paper.

To make wrapping easier, the outside of the box is fitted with two re-usable corrugated cardboard sleeves. With the corrugations running in the short dimension, cut two strips; one 4 7/8" wide and approximately 20" long (J); the other one 6 7/8" wide and approximately 21" long (K). First encircle the box with the 4 7/8" piece; butt the ends together and fasten with gummed tape. Leave the first sleeve in place on the box, then go over with the 6 3/8" piece; butt the ends together and fasten with gummed tape as before. When thus encircled with two cardboard sleeves the corrugations will be at right angles to each other and will provide good protection to the box. Once made, these sleeves are easily slipped into place and will last for several trips.

Shipping Box—List of Material

2x2 Box	Stereo Box	Material
2-feet 8" x 24"	2-feet 8" x 24"	1/2" x 6" Clear White Pine
4	4	1/8" tempered Masonite
18	18	#4 x 3/8" flat head wood screws
		3/4" brads
		Wood glue
		Corrugated cardboard
		Gummed tape
		Flashbulb sleeves

Shipping Box Tools List

Tri-square, handsaw, hammer, nail set, hand drill, 1/8" drill, auger brace, 1/2" auger bit (to start keyhole saw), countersink bit, sandpaper and steel wool, compass, key-hole saw (or scroll saw), screwdriver, razor blade.

RENEWING PRESSURE PADS

THE pressure pad is an important link in the sound chain, particularly when you consider that as little as .001 inch separation between the head and the tape will drop both the response and the volume by a great deal.

When new, the pads work very well but when they begin to show signs of wear, or an accumulation of particles, or become glazed, they should either be cleaned and roughed up to restore their original condition or should be replaced.

They should be inspected every time the head is cleaned, which should, on some recorders, be done after every ten hours of running time. If in need of replacement, the best thing to do is to get a new set from the manufacturer. On most machines it is a very simple matter to pry off the old pads and cement new ones in place with some quick-

drying cement such as DuPont Household Cement or model airplane cement. Do not let the cement get on the head.

In an emergency, pads may be cut from velvet or from felt of a thickness that matches the size of the original pads. The pieces can be cut with scissors or a razor blade.

The replacement pad should be tipped lightly with the cement and put into position. Be careful not to use too much cement as some of it may get on the face of the pad and harden the material at that spot. Allow the cement to dry thoroughly before running the recorder.

The need for the pads to be replaced is sometimes signaled by the recorder beginning to squeak or squeal as the tape passes through. This usually indicates a glazed and hardened pad.

NEW PRODUCT REPORT



REVERE STEREO TAPE CARTRIDGE SYSTEM

... a totally new and different approach to automatic taping.
Highest quality at 1 7/8 ips.

THE Revere Stereo Tape Cartridge System is an entirely new concept in the use of tape for home music and general recording.

It is completely automatic and, when once started, will play for as long as 15 hours from one stack of cartridges, changing them just as a record changer changes records.

It is not compatible with regular tape equipment for the tape contained in the cartridges is but .146 inch in width (slightly more than 1/8 inch). The tape used in the cartridges is a new, high resolution type.

Further, the tape speed used is only 1 7/8 inches per second.

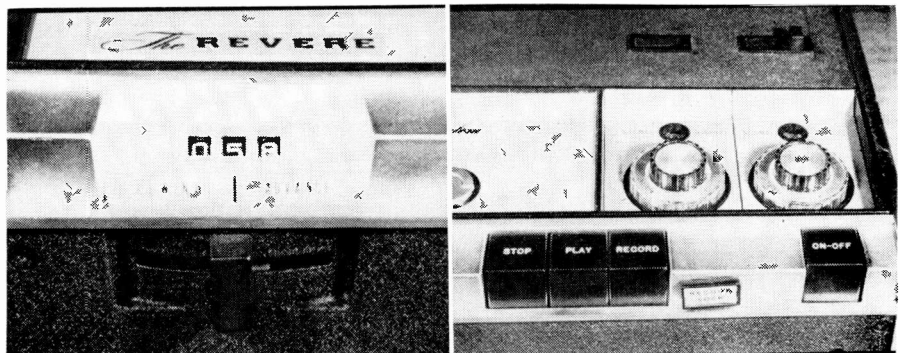
With tape 1/8" wide, running at such a slow speed the first thought would be that the quality of the system would be low. Such is definitely not the case!

During our tests of the unit it was compared directly against a fine system using 7 1/2 ips four-track tape. To make the test complete, the identical tape and cartridge were used. Both systems were played through the same EV Aristocrat loudspeakers. There was

no difference between the two.

In a direct A-B test, switching from 7 1/2 ips tape to cartridge and back, it was utterly impossible for the listeners to tell which was which. In other words, this new cartridge system, using 1/8" wide tape running at 1 7/8 ips was equal to the finest reproduction afforded by 7 1/2 ips four-track tape.

Actually the speakers contained in the unit itself do not do it justice and



All controls are on front edge of unit. On right are the stop, play, record and record interlock and on off switch. On left is the counter and the rewind lever. Each channel has its own volume and tone controls and record level indicators. Reject lever and window for observing sequence are above volume controls.

STAFKSTED

Product: Revere Stereo Tape Cartridge System

Price: \$450.00 with two mikes, cords, demo. tape and blank tape

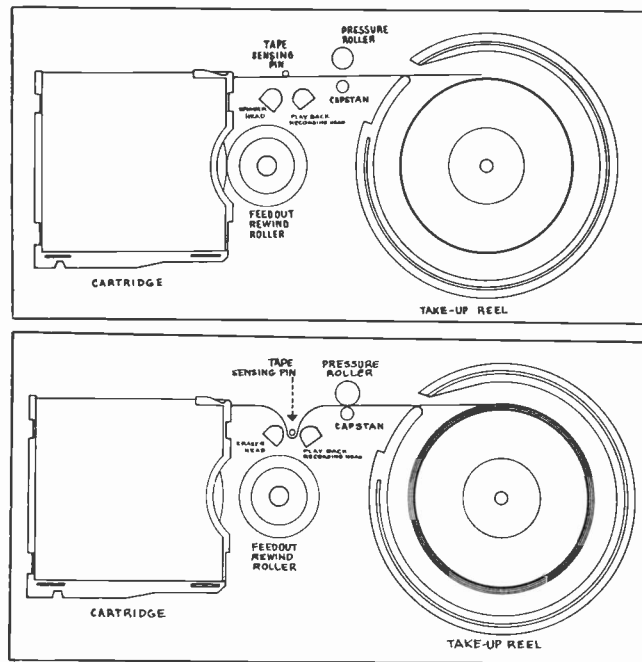
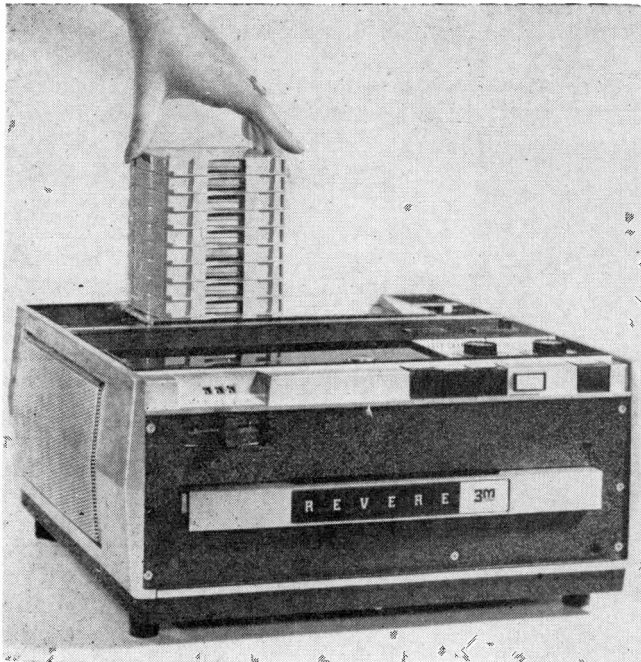
Manufacturer: Revere Camera Co., Chicago 16, Ill. a 3M subsidiary

the only way in which the full measure of the instrument's capabilities can be obtained is through the use of external speakers. There is no need for external amplification since the unit has 9 watts capacity per channel, which is more than adequate for normal usage.

To get the stereo effect using the unit by itself, without external speakers, it may be placed in the corner of a room so that the sound emanating from each side of the case hits the wall and is bounced forward, giving greater spread.

In general appearance the Revere Cartridge System looks similar to a recorder except that there is a stack of cartridges in place of the reels. The case is finished in black and natural metal. The controls are operated by conventional push buttons or levers.

The unit measures 7 x 14 1/2 x 14 1/4 inches and weighs 32 pounds. Included with the unit is a demonstration tape, a blank tape cartridge, 4 connecting cables, 2 attachment cords, 2 microphones and the power cord.



Up to 15 hours of music may be played continuously on the unit without it being touched after it is started. Diagrams show how heavy leader threads itself between capstan and roller and onto take-up hub. When tape sensing pin detects tape, the tape is pressed against the heads. Rewind back into the cartridge is automatic at the end of the music.

To operate the system, the cartridges are stacked on the left loading platform. The unit is turned on by means of the on/off switch and the play button depressed. From that point on the machine takes over. The cartridge on the bottom of the pile is dropped into playing position and a roller moves forward and contacts the edges of the tape reel contained within the cartridge. This rotation forces the heavy leader out the corner of the cartridge and through the machine to the takeup hub. When the sensing pin detects the tape, the machine slows to the playing speed and the capstan and roller close on the tape and the playing begins. Meanwhile, the sequence wheel, which may be seen through an oblong window in the deck, indicates each step as it is performed.

As the cartridge plays the tape winds up underneath the hub cover and when it is completed the unit automatically rewinds the tape back into the cart-

ridge. Upon completion of the rewind, the platform holding the cartridge tilts and the cartridge slides to the right. The platform then lifts completing the cycle.

The next cartridge in the stack is then lowered into playing position automatically, played, rewound, changed, etc. through the entire stack.

Since each cartridge will accommodate up to 48 minutes of stereo music and since the loading platform will safely carry as many as 20 cartridges, about 15 hours of music may be had at one loading.

In addition to the automatic playing of the cartridges, the user may interrupt the sequence at any time by pressing the reject button whereupon the machine will stop playing, rewind the cartridge, shift it to the "used" pile and lower the next one into play position.

By pushing the repeat/change lever to repeat, the same cartridge may be

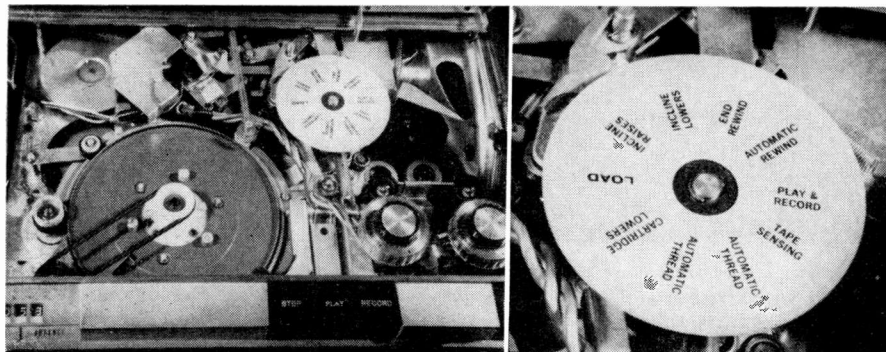
played over and over again.

The cartridge itself measures $3\frac{3}{4}$ inches square and is approximately $\frac{1}{2}$ inch thick. Small bosses and matching receptacles are moulded in the outer case so that the cartridges may be stacked one atop the other without danger of toppling. The cartridge case is plastic and is held together by screws which are hidden under the cartridge label.

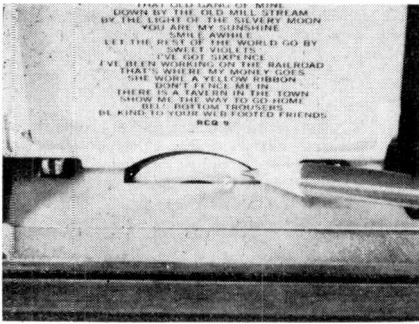
Inside the case is a miniature reel to take the narrow tape and when the wide leader is wound up on the reel edges it forms a rather dustproof construction. Further protection of the tape for storage is afforded by a plastic piece which is furnished for closing the opening where the reel contacts the rewind roller. The cartridges hold up to 450 feet of tape.

Currently, recorded cartridges are listed at \$8.95 and blank cartridges at \$4.95.

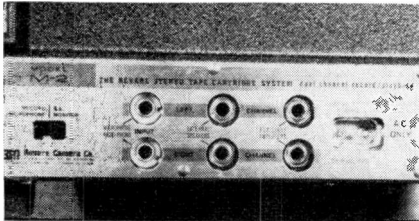
Since the tape cannot be seen, the



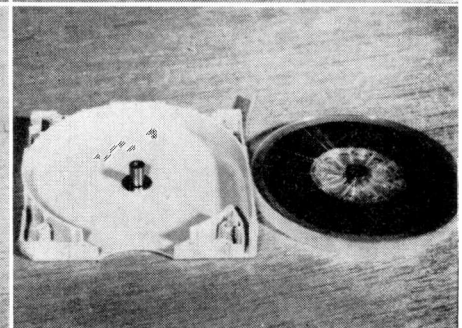
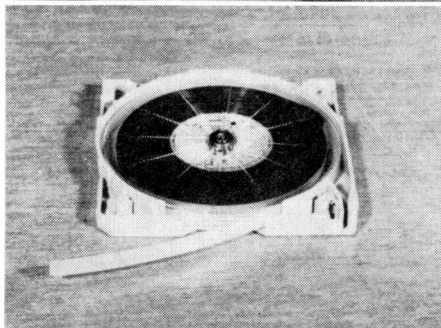
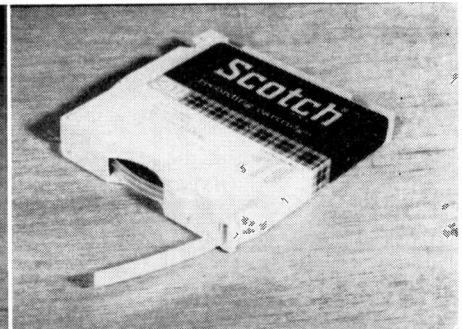
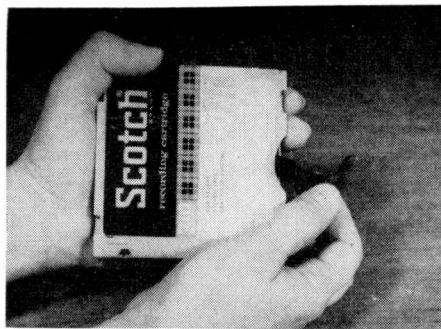
Under the lid it looks like this! The mechanism, while intricate, proved reliable under test and no difficulty was experienced with it. The tape is wound up underneath the hub which can be seen at the lower right. The sequence wheel revolves one step at a time and can be read through the oblong window in the lid of the case.



For starting the leader through to the hub and also for rewind, the roller shown contacts the edge of the tape reel.



All inputs and outputs are grouped on one panel on the rear of the case. They include monitor/PA switch, mike/phono inputs, external speaker output and auxiliary amplifier output.



The cartridge measures about 3 3/4 inches square and a half inch thick. It is sealed against dust by means of a plastic piece. Upper right: The heavy leader pushes out of the cartridge as shown. It is attached to the 1/8" wide tape. Lower left: inside is a reel which holds the tape. The wide leader strip covers the reel edges completely. Lower right: showing the reel and the case into which it fits.

counter becomes the key for spotting positions on the tape, determining how much playing time is left, etc. Our tests showed the counter system to be accurate and we wondered why counter numbers were not included on the recorded cartridges. By using the fast forward or rewind, which may be operated manually, individual selections could be pinpointed easily.

The unit, of course, will record either stereo or monaural and play back either. Our tests in this department consisted of recording with the microphones, from stereo discs and tape and from FM multiplex using connecting cables. The results were excellent in each case. The connecting cords supplied with the unit were used and we were happy to note that they use standard telephone-type jacks and plugs instead of more flimsy other types.

While this unit is extremely simple to operate, its simplicity of operation has been achieved by making the machine make its own commands and

decisions once the button is pressed. The result is some rather finely interlocked machinery under the deck lid.

The instruction book which comes with the unit is fully illustrated and complete. It should be read from cover to cover before the machine is operated. Not that it is difficult to understand, because it is not, but when you are dealing with a piece of machinery such as this, you must observe the necessary precautions. For instance, in automatic rewind, the power must not be interrupted by pulling out the line cord or otherwise a jam up may occur. Likewise a cartridge which is playing, or which had been playing and was stopped without rewinding, should not be lifted from the machine. There are few precautions to be observed but they are important.

To record and play monaurally, the cartridge is inserted and the record interlock and button depressed. The signal source, mike or other, is plugged into either the left or right channel and the amplifier for that channel

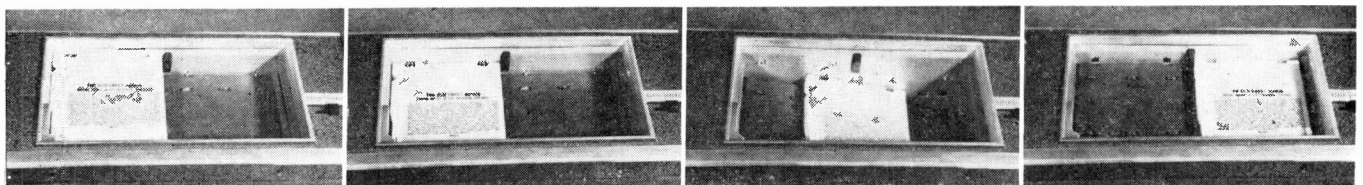
turned on. The other should be left off, otherwise the other channel will be erased.

When one channel has been recorded, the cartridge is rewound and the other channel recorded, turning on the appropriate amplifier.

Playback is accomplished the same way, making the selection of tracks by turning on the desired amplifier for that channel. The tape has two .045" tracks on it.

We used this cartridge system in all modes and it performed well and according to specification every time. We had no difficulties with it. We found the controls to be readily available and easily worked and the overall quality of the machine, in its construction and finish is excellent. As mentioned earlier, when connected to good external speakers the system will equal anything on 7 1/2 ips tape.

On the whole we found the unit satisfactory in every respect and believe it to be worthy of your consideration.



Sequence of cartridge changes is shown by the photos. First the cartridge is in the load position. In the next phase it drops to the platform where it is played and rewound. Following this, the table tilts and the conveyor-like rollers permit the cartridge to slide to the right platform. The platforms then return to level and the unit is ready to recycle.

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