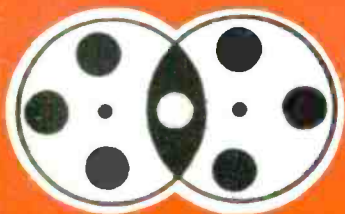
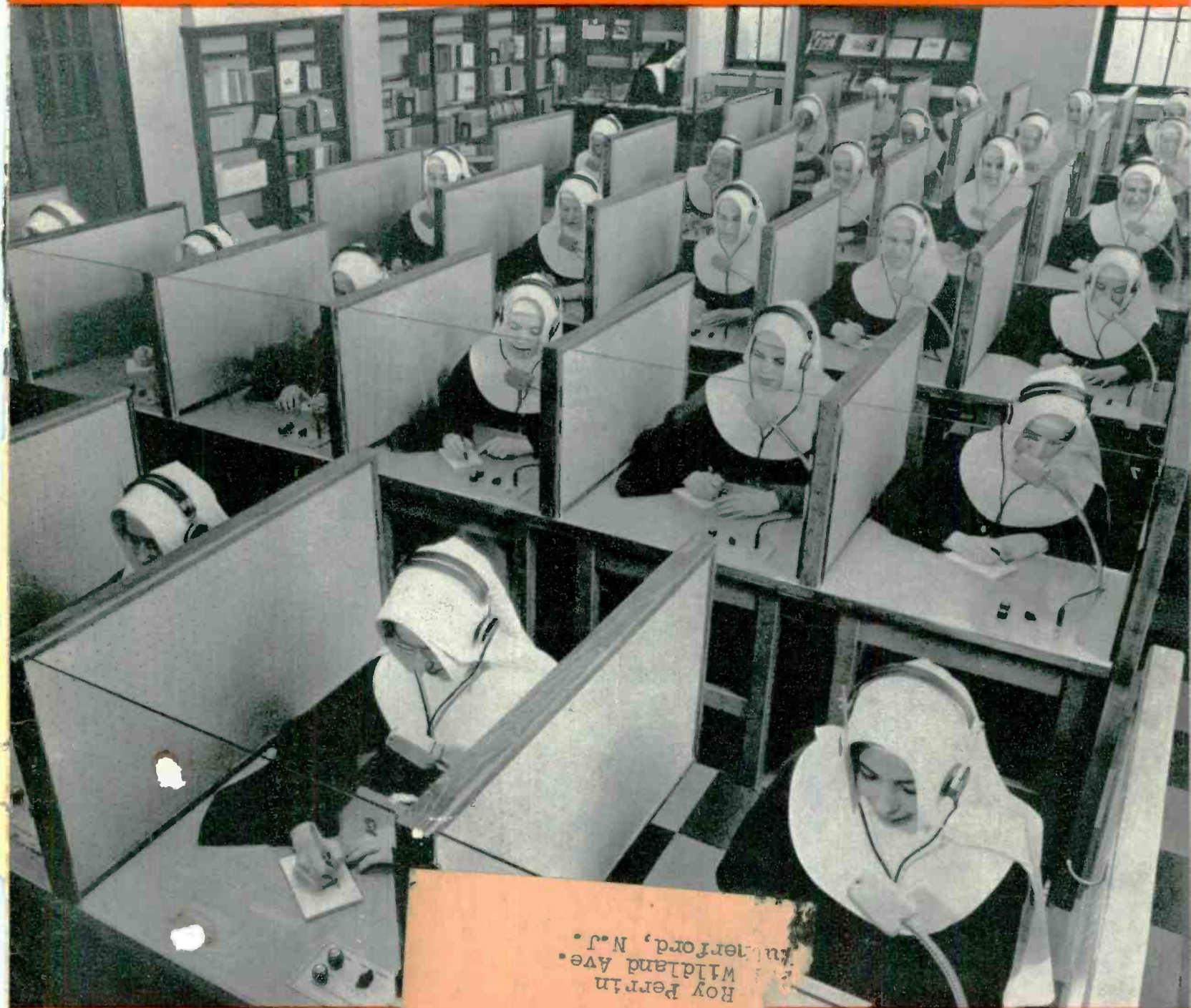


SPECIAL ISSUE: LEARNING WITH A TAPE RECORDER



# TAPE RECORDING



Hoy Perrin  
2 Wildland Ave.  
Kuttnerford, N.J.

October, 1960

35c



# ANNOUNCEMENT!

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adjusted

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cannot be incorporated in any  
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Since the introduction of the new Soundcraft Tapes with FA-4 frequency adjusted formulation, thousands of recordists have indicated their preference for this new magnetic medium. Their reasons are plain to hear in every reel! More of the dynamic range of music is captured on the sensitive FA-4 oxide formulation—resulting in recordings that sparkle with new true-to-life dimension. You've never really enjoyed the full capabilities of your tape recorder until you try Soundcraft Tapes with FA-4 Frequency Adjusted Formulation. Buy Soundcraft Tapes today! They cost no more than conventional tapes!



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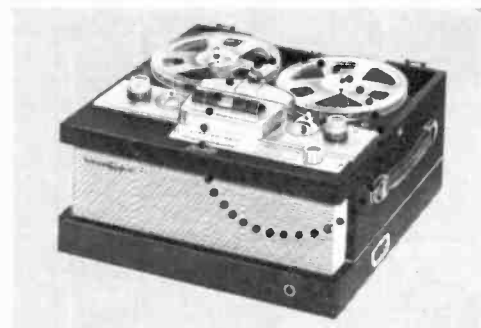
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by **V-M**

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# TAPE RECORDING

VOL. 7 NO. 11 OCTOBER, 1960

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# Revere



# Stereo



**GUARANTEED SPECIFICATIONS**—Playing time up to 4 hours, using LP tape  $3\frac{3}{4}$  ips, 7" reel. Frequency Response—Upper Channel: 40-15,000 cps.  $\pm 3$ db. at  $7\frac{1}{2}$  ips.; 40-8,000 cps.  $\pm 3$ db. at  $3\frac{3}{4}$  ips.; Lower Channel: 40-15,000 cps.  $\pm 3$ db. at  $7\frac{1}{2}$  ips. (NARTB Standard Equalization). Wow and flutter less than 0.3%; Signal to noise ratio greater than 50 db.; Signal from lower channel pre-amp output 0.5—1.5 volts; Crosstalk—50 db.

**New Revere Recorders Feature Automatic Stop, Matched Bass and Treble Speakers, Simple Drop-in Load and Light-weight Compactness!**

For the critical stereophile . . . a professional instrument that fulfills all expectations. Sound? The specifications tell the story. Operation? Easiest—electronic pushbutton keyboard control! What's more, the *in-line* Revere T-204 offers many important innovations. Notable, is Revere's exclusive "Balanced-Tone" which emphasizes both highs and lows to achieve unparalleled tone realism. The lower channel has a built-in preamplifier, permitting it to be plugged directly into hi-fi system, radio or TV. An automatic stop shuts off recorder and hi-fi components when tape runs out. Dual speeds of  $7\frac{1}{2}$  and  $3\frac{3}{4}$  ips, simple straight in-line drop-in loading, matched treble and bass speakers with cross-over network, two-level record indicators, bias control lamp, index counter, external speaker and auxiliary amplifier output jacks all add to the pleasure of monaural recording and stereophonic playback.

**MODEL T-204 STEREOPHONIC TAPE RECORDER**—Stereo playback and monaural recording—with microphone, hi-fi cable, stereo cable, radio-TV attachment cord, two reels and tape **\$237.50**

**MODEL T-202 MONAURAL TAPE RECORDER**—with microphone, hi-fi cable, radio-TV attachment cord, two reels, tape. **\$207.50**

## Revere

**HI-FIDELITY TAPE RECORDERS**

REVERE CAMERA COMPANY, CHICAGO 16, LOS ANGELES 7

# NEW!

## 4-track reel tapes from RCA Victor



Now — hear the world's greatest artists as you've never heard them before . . . on new 4-track 7 1/2 IPS Living Stereo Reel Tapes from RCA Victor! Pop tapes: \$7.95. Red Seal and Original Cast: \$8.95. "Two-L.P." albums: \$12.95.

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 in A Minor—Van Cliburn ..... FTC-2042

LOOK FOR THE BIG "4" ON EVERY BOX!

## NEW TAPES

★—Fair      ★★—Good  
 ★★★—Very Good      ★★★★★—Excellent

### CLASSICAL



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

ROSSINI: Overtures to *The Barber of Seville*, *William Tell*, *La Scala di Seta* and *Semiramide*

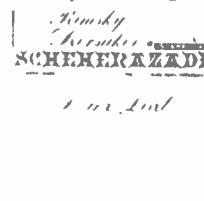
RICHMOND RCH 40001

4 track, 7 1/2 ips

\$4.95 . . . 37 min.

High spirited performances of *The Barber of Seville*, *William Tell* and *La Scala di Seta* overtures, marred slightly by occasional imprecise orchestral playing. *Semiramide* is not a good performance. Alwyn seems unable to keep the Rossini climaxes under control, perhaps because of insufficient rehearsals.

Richmond, a subsidiary of London, provides wide-range, brilliant stereo sound, with fine stereo spread, equal to many of London's best recordings. French horn tone is not sufficiently resonant; this is particularly noticeable during the extended passages for four horns at the beginning of *Semiramide*. Regardless, at a price of \$4.95, this tape is a bargain indeed.—R. Benson



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

RIMSKY-KORSAKOV: Symphonic Suite *Scheherazade*, Op. 35 (Mario Rossi conducting)

LISZT: Four Hungarian Rhapsodies (Anatole Fistoulari conducting)

Vienna State Opera Orchestra

VANGUARD VTF 1612

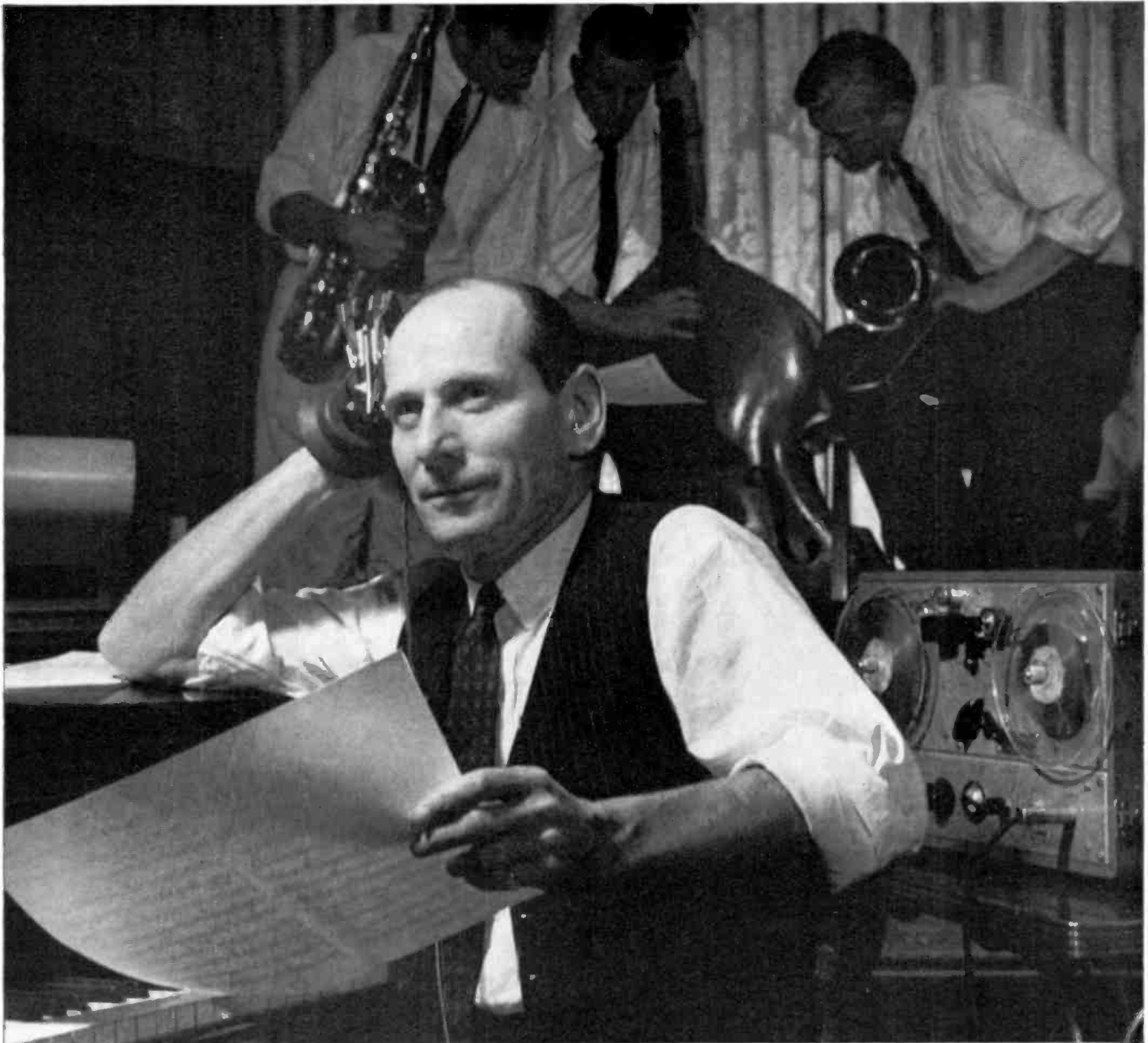
4 track, 7 1/2 ips

\$9.95 . . . 85 min.

This *Scheherazade* is already well-known to stereo enthusiasts through both the previously issued two-track tape and the stereodisc selling for \$2.98. Either tape version is superior to the disc. The *Rhapsodies* have not heretofore been available on tape, although they, too, are on a stereodisc selling for \$2.98.

Mario Rossi stresses the exotic effects in *Scheherazade*, and this is a full-blooded, exciting performance, although the orchestral playing certainly isn't the ultimate in technical finesse. The *Rhapsodies* are interpreted with fiery abandon by Anatole Fistoulari. Orchestral playing is good, and most listeners will find the gypsy finales of the *Rhapsodies* quite exhilarating.

Technically, this tape is of top quality, with perfect spread and depth, and just the



## Why Lester Lanin records his practice sessions on tough, long-lasting tapes of MYLAR®



Thin tapes of "Mylar" save space . . . give 50% or more extra playing time per reel without sacrificing strength.

"My practice sessions put tapes through dozens of high-speed stops and starts," says Lester Lanin, popular orchestra leader. "We can't afford to waste time on broken tapes. That's why I'm sold on tough tapes of 'Mylar'."

Like Lester Lanin you'll find that tapes of "Mylar"\* do a better job. They have a 300% safety margin against stretching and breaking. They give long

life and lasting fidelity because they won't crack or dry out with age. You never have to bother with fussy storing either . . . because heat and humidity just can't affect tapes of "Mylar"

The next time you buy a reel or cartridge of tape, look for these exclusive advantages. Then, like Lester Lanin, get your favorite brand, made with "Mylar" polyester film.

NOTE: NEW LOW PRICES ON HEAVY-DUTY TAPES OF "MYLAR" GIVE YOU THEIR ADVANTAGES AT A COST JUST A TRIFLE HIGHER THAN ORDINARY TAPES.

\*"Mylar" is Du Pont's registered trademark for its brand of polyester film. Du Pont manufactures "Mylar," not finished magnetic recording tape. All manufacturers make tapes of "Mylar".



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... through Chemistry





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## to capture snapshots in sound

If you keep a photo album, your family history is only half complete. Round out the picture with imperishable snapshots in sound—captured and played back on a Webcor Tape Recorder. The Webcor *ROYALITE II* is engineered to take sharp-focus push-button snapshots of the sounds of life. It records and plays back in all 3 speeds . . . has two elliptical speakers . . . powerful amplifier . . . and wide-range microphone. Truly portable, it weighs only 19 lbs. in its scuff-resistant case. Also available in a self-contained stereofonic model. Webcor tape recorders start at \$139.95—slightly higher South and West.

*tape recorders, portable and console fonographs, radios*



right amount of separation, although high frequencies are occasionally somewhat strident. *Scheherazade* is several years old, but superior to most recent recordings in the sonic realization of a large symphony orchestra playing in a resonant hall.

This is a tape certain to become a staple in any tape library.—*R. Benson*



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

SHOSTAKOVICH: Symphony No. 1 in F Major, Op. 10 Prelude in E Flat Minor Entr'Acte from Lady Macbeth of Mzensk Symphony of the Air conducted by Leopold Stokowski

UNITED ARTISTS UATC 2209  
4 track, 7 1/2 ips  
\$7.95 . . . 39 min.

This tape of music of Dimitri Shostakovich can be highly recommended on all counts. Musically, it contains one of the most original, inspired Russian symphonies, and the *Prelude in E Flat Minor*, as orchestrated by Stokowski, is a stunning tour de force of epic proportions. The only debit is the *Entr'Acte* which is flashy, but devoid of musical interest.

Stokowski first recorded the *Symphony No. 1* almost thirty years ago with the Philadelphia Orchestra. In this new recording he elicits superb playing from the Symphony of the Air. Sonically, this tape is magnificent, with ideal spread and depth, although the orchestra has a rather light texture. The bass drum has a resounding thump certain to delight those with equipment capable of reproducing it properly, and the overall sound has a crystalline clarity.

All in all, a distinguished release, worthy of any tape library.—*R. Benson*



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

SATURDAY NIGHT SING ALONG WITH MITCH

Dancing With Tears in My Eyes, Baby Face, I Wonder What's Become of Sally, Ain't She Sweet, Silver Moon, Bye Bye Blackbird, Poor Butterfly, That's An Irish Lullaby, Mother Machree, Little Brown Jug, After the Ball, Now Is the Hour

Mitch Miller and the Gang  
COLUMBIA GCB 70  
2 track, 7 1/2 ips  
\$6.95 . . . 24 mins.

It will be difficult for most listeners not to join in and sing along with the "gang."

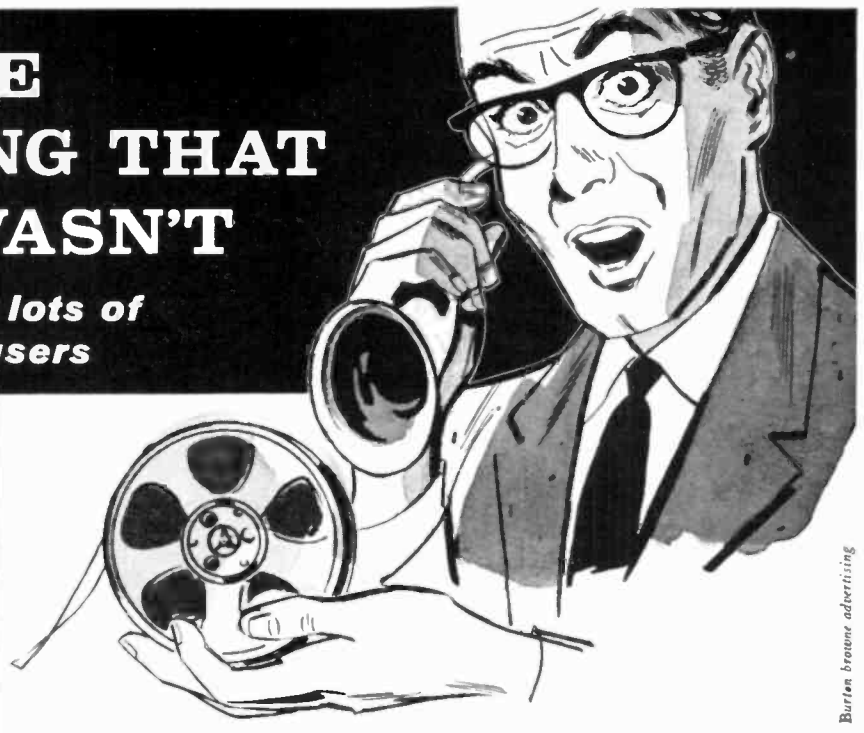
Turn the volume up a bit, stand aside to make room for Mitch and sure enough you're right in the middle. Voices to the right, voices to the left, each one distinct and individually recognizable.

This is definitely not background music,



# THE RECORDING THAT WASN'T

... It's happened to lots of magnetic tape users



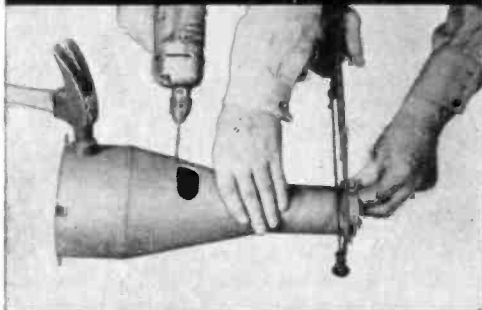
Burton Brown Advertising



Test factually demonstrates shielding effectiveness of Netic alloy material and enclosure design. Instrumentation used: magnetic field radiating source, AC vacuum tube voltmeter, Variac, pickup probe and Netic Tape Data Preserver. For complete test details and results, request Data Sheet 142.



For safe, distortion-free storage of large quantities of vital magnetic tapes. Designed for Military Establishments, Radio & TV Broadcasters, Automated Plants, Libraries, Laboratories, Gov't. Agencies, etc.



Composite photo demonstrating that magnetic shielding qualities of NETIC alloy material are not affected by vibration, shock (including dropping) etc. Furthermore, NETIC does not retain residual magnetism nor require periodic annealing.

Maybe you've been one of these unfortunates . . . who've spent thousands of dollars . . . plus many man hours . . . to record valuable information on magnetic tapes . . . only to find the data useless from accidental distortion or erasure.

Unexpected exposure to an unpredicted magnetic field, and presto!—your valuable data is filled with irritating odd noises. Distortions may result in virtual data erasure.

Unprepared tape users never realize the danger of loss until it's too late.

Such losses have become increasingly common from damaging magnetic fields during transportation or storage. These fields may be produced by airplane radar or generating equipment or other power accessories. Also by generators, power lines, power supplies, motors, transformers, welding machines, magnetic tables on surface grinders, magnetic chucks, degaussers, solenoids, etc.

Since 1956, many military and commercial tape users successfully avoid such unpleasant surprises. Their solution is shipping and storing valuable tapes in sturdy NETIC Tape Data Preservers.

Data remains clear, distinct and distortion-free in NETIC Preservers. Original recorded fidelity is permanently maintained.

Don't take chances with your valuable magnetic tapes. Keep them *permanently clear and distinct* for every year of their useful life in dependable NETIC Preservers. Can be supplied in virtually any size and shape to your requirement. Write for further details today.



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Originators of Permanently Effective Netic Co-Netic Magnetic Shielding

# SOUND TALK



## Protect your heads

**REALLY EXCELLENT RECORDING** depends on two heads . . . the one you use in selecting equipment, tape and methods and the one on your recorder, which needs tender care. You can use one head to protect the other by making sure you use "SCOTCH" Brand Magnetic Tapes.

**ABRASIVE ACTION** of some tapes on the head can cause wear resulting in a frequency drop of as much as a full octave. That can't happen if you use "SCOTCH" Brand Tapes with patented Silicone Lubrication, which lasts the life of the tape. "SCOTCH" Brand is the *only* tape that has it!

**MAXIMUM HEAD PROTECTION** is assured, but there is nothing gummy to attract dust or clog the head gap. No mechanical polishing is involved in the making of "SCOTCH" Brand Tapes, so there is no need to worry about breakdown of oxide quality. And Silicone Lubrication is impregnated throughout the coating . . . nothing haphazard or temporary about it.

**MUTUAL ADMIRATION** of tape and head results. Tape glides over the head without abrasion. The head doesn't gouge or scratch the tape, which keeps lubricating the head, and so on to longer tape life and better tape recording.

**SILICONE LUBRICATION** plus the finest uniform high potency oxides have made "SCOTCH" Brand Tapes the standard of the broadcast industry. You cannot buy better tapes.

"SCOTCH" BRAND TAPES are made by the 3M Company, whose pioneering research leads the magnetic tape field. This is the only company able to meet the fantastic standards of Video Tape. Play the favorite . . .

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MINNESOTA MINING AND MANUFACTURING COMPANY  
... WHERE RESEARCH IS THE KEY TO TOMORROW



nor music just for listening. This is a musical binge that requires participation and you'll do just that from beginning to end. As a matter of fact you will probably turn the volume up just a bit more and let the neighbors join in.

The songs, although familiar and heard many times before, acquire new vigor, appeal or tenderness when sung by this lusty gang of Mitch's.

Recording and fidelity are excellent. Stereo in this case can hardly be referred to as an effect. It may be useful as a basis for explaining to landlord or neighbors the presence of such talented guests.

Just one slight criticism, there is a left channel drop out on the last two beats of "Ain't She Sweet," but this may be due to a faulty copy.—C. Parody



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

### CHET ATKINS IN HOLLYWOOD

Sequence A: Armen's Theme, Let It Be Me, Theme from "Picnic", Theme from a Dream, Estrelita, Jitterbug Waltz  
Sequence B: Little Old Lady, Limelight, The Three Bells, Santa Lucia, Green-sleeves, Meet Mister Callaghan

With Dennis Farnon and His Orchestra  
RCA KPS-3068

4 track, 3 $\frac{3}{4}$  ips, cartridge  
\$5.95 . . . 34 mins.

Chet Atkins can make an electric guitar come alive. His expressions are evident in his playing.

The deep, underwater sound of the guitar here, however, dampens one's appreciation of the music. Too close miking of the solo instrument may be the cause.

Dennis Farnon's orchestra has a strong string section which sounds well with the guitar solos. It does, in fact, sound quite well on its own.

Can't get the clarity we would like on this one.



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

### SWING FEVER

Side 1: Heat Wave, La Rosita, Frenesi, The Moon Was Yellow, Poinciana, Crazy Rhythm

Side 2: Pagan Love Song, Brazil, The Hour of Parting, The Peanut Vendor, Softly As In A Morning Sunrise, Old Devil Moon

Buddy Cole at the Swinging Hammond Organ

WARNER BROS, WST 1373

4 track, 7 $\frac{1}{2}$  ips  
\$7.95 . . . 30 mins.

There's a lot more to this tape than the title implies. Reading the fine print on the



I'm Lawrence Welk—and I've never sounded better than I do on this sparkling new STEREO TAPE by

**bel canto**



Hear this big one on a 2-track or 4-track reel-to-reel or new tape cartridges. Write for free Catalog B6 of over 100 Bel Canto releases.

Bel Canto Stereophonic Recordings  
a subsidiary of Thompson Ramo Wooldridge Inc.  
1977-1985 McAllister Avenue  
COLUMBUS, OHIO

jacket reveals the addition of an 8 man rhythm section; bass, guitar, bongos and percussion. This might read like a weird combination but it certainly listens good.

You would expect songs like "Heat Wave" and "Crazy Rhythm" to benefit from the contest between organ and jazz combo but wait till you hear what happens to the "Pagan Love Song" and "Frenesi." This is a competition in which only the listener and the song is victorious. When least expected the group and organ unite to form a smooth combination to render the "Peanut Vendor" with such feeling and tenderness as a symphony orchestra but with bongos!

You will enjoy hearing these familiar songs again because after the Buddy Cole treatment it's like hearing them for the first time.

Mike placement for this recording session must have been an engineer's nightmare, but they seem to have solved the problems very neatly.

The organ is distributed evenly in both channels with the rhythm section sharing the stereo honors. The overall effect is extremely effective.—C. Parody



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

#### SONGS TO REMEMBER

Side 1: With These Hands, Far Away Places, A Very Precious Love, Jamaica Farewell, Tenderly, Blue Star

Side 2: Gigi, When I Fall In Love, No Other Love, Vaya Con Dios, Two Different Worlds, Tonight

Mantovani and His Orchestra

LONDON LPM 70034

4 track, 7 1/2 ips  
\$6.95...40 mins.

This tape clearly demonstrates the superiority of this medium over discs in the cleaner rendition of large groups of string instruments without the harsh stridency so often noticed on even the best disc recordings.

For those who like the music of Mantovani and have yet to hear him on tape this one is recommended.

All of the numbers bear the unmistakable Mantovani treatment and with one exception lend themselves to the "imaginative scoring" and "sophisticated presentation," to quote the liner jacket, of this type of orchestration.

The notable exception, at least to my ears, is the West Indian folk song "Jamaica Farewell." This song is strictly Calypso and loses all its vigor and earthiness in the melodic treatment of the violins.

Fidelity and recording technique is up to the high standards associated with London four track stereo tape and particularly impressive is the wide dynamic range exhibited by this particular tape.

Stereo effect is adequate to convey the feeling of sonic spaciousness and adds considerably to the appreciation of orchestral depth.—C. Parody

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Side 1: Jealousy, Stardust, Sentimental Journey, Friendly Persuasion, My Prayer  
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Frank Chacksfield and His Orchestra

**RICHMOND RPH 45007**

4 track, 7½ ips  
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This is the type of music that is equally valuable for quiet relaxation at the end of a hectic day or background music for sugar coating the drudgery of routine tasks.

It is just possible that some might prefer the addition of a vocalist now and then

as a change of pace if for no other reason.  
—C. Parodi

**NEW TAPES RECEIVED**

**REEL TO REEL**

Capitol, The King And I, from the sound track of the motion picture, ZW 740, 4 track, 7½ ips

Columbia, Time Out, The Dave Brubeck Quarter, GCB 72, 2 track, 7½ ips

Everest, Scriabin: The Poem of Ecstasy, Op. 54; Amiron; Azerbaijan Mugam, Houston Symphony Orchestra conducted by Leopold Stokowski, T4-3032, 4 track, 7½ ips

MGM, Like Blue, Andre Previn, David Rose, STC-3811, 4 track, 7½ ips

RCA, Gershwin—Rhapsody in Blue, An American in Paris, Earl Wild, pianist, Fiedler Boston Pops, FTC-2004, 4 track, 7½ ips

RCA, The Mancini Touch, Henry Mancini and His Orchestra, FTP-1006, 4 track, 7½ ips

SMS, Merengues and Mambos, Fred Astaire Dance Studio Orchestra, S 46-C, 4 track, 7½ ips

Westminster Sonotape, Brahms: Violin Concerto in D., Op. 77; Tchaikovsky: Violin Concerto in D., Op. 35, Erica Morini, violinist, with the Philharmonic Symphony Orchestra of London conducted by Artur Rodzinski, WTP 125, 4 track, 7½ ips

**CARTRIDGE**

RCA, Flivvers, Flappers and Fox Trots, Del Wood, KPS-3125, 4 track, 3¾ ips



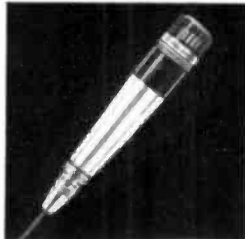
Noted jazz historian, MARSHALL STEARNS, author of the STORY OF JAZZ, takes notes for his new book on jazz and the dance from an interview tape that he plays back on his NORELCO 'Continental' tape recorder. DR. STEARNS is Director of the INSTITUTE OF JAZZ STUDIES and Associate Professor of English at HUNTER COLLEGE. "I make constant use of my NORELCO 'Continental' when doing field work for my books and articles," states DR. STEARNS. "Here, the most significant feature is three speed versatility. I find that the extremely economical 1 1/2 speed is ideal for recording interviews from which I later take material needed for my work. The other speeds are exceptional for their ability to capture the full fidelity of music and voice." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1P10, 230 Duffy Avenue, Hicksville, L. I., N. Y.



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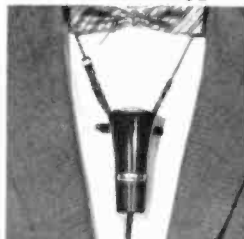
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# CROSSTALK

from the Editors

WE DECIDED TO DEVOTE this issue entirely to learning with magnetic tape for a number of reasons. While tape is acknowledged to be the best method of reproducing music, this use has long overshadowed the use of the recorder as a learning device.

\* \* \* \* \*

SINCE THE NATIONAL DEFENSE Education Act was passed a few years ago, schools have been able to obtain funds for audio-visual equipment that they only dreamed about before. As a citizen and taxpayer, we believed that you would be interested to see how some of your tax dollars are being spent.

\* \* \* \* \*

THE AVAILABILITY OF these funds, on a matching basis to the states, has almost overnight brought the full scale language lab. into being. The growth and the number of installations have caught educators flatfooted with their research yet to be done.

\* \* \* \* \*

THIS LAST IS NOT too surprising since the people responsible for funding research under the act have been very remiss in not allotting money to investigate the basic fundamentals of tape teaching. Most of the money seems to have gone to the more glamorous closed-circuit TV or video recording as a teaching aid, or to projects that will settle the difference twixt tweedle-dum and tweedle-dee, than nailing down the basics of a workhorse like magnetic tape.

\* \* \* \* \*

BUT BEYOND ITS GREAT growth in the schools, principally in the teaching of foreign languages to our children, tape has a large spot in adult education in the home. Already there are a number of "tapespondence" schools and we predict there will be more.

\* \* \* \* \*

FOR THE FIRST TIME in any publication, we are able to present a composite catalog of all commercially available educational tapes. The material available covers a wide range of interests and most of these tapes are as suitable for home use as they are for schools.

\* \* \* \* \*

QUITE FRANKLY, WE WERE pleasantly surprised at the quantity and the quality, even though it meant burning much midnight oil to get the catalog complete for this issue. And the production continues! We would estimate that, at this writing, there are about one-third as many educational tapes as there are four-track stereo tapes.

\* \* \* \* \*

THE FEATURE OF being able to record on one track of the tape while listening to the other, pioneered in home-type machines by V-M with its Add-A-Track, opens new doors to the learning of foreign languages at home for the principle is exactly the same as is used in the most modern language labs. However, this is not limited to language learning, it is equally good for music, speech, dramatics and other things.

\* \* \* \* \*

THE BASIS OF THE tape recorder's ability as an educational tool is the fact that it can record and play back. Thus for any learning situation, at home, or in school, tapes may be prepared to fit the subject it is desired to learn. The possibilities are limited only by the imagination.

\* \* \* \* \*

LIKEWISE FOR THE first time, is presented a complete glossary of terms used in language lab work and specifications. This has been done by Mr. Bernard Cousino, Chairman of the Magnetic Educational Equipment and Accessories Section of the Magnetic Recording Industry Association. We feel that these definitions are a real contribution.

\* \* \* \* \*

AFTER READING THIS ISSUE you'll look at your recorder with new respect.



# QUESTIONS AND ANSWERS

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

## Conversion Heads

**Q**—I have just completed building my stereo and my tape recorder, which is a Masco 500 single head, I find difficult to convert to dual head. I wrote to Masco and they replied that they do not manufacture tape recorders any more. Can you help me.—M. G., Detroit, Mich.

**A**—Robins Industries, 36-27 Prince Street, Flushing 54, N. Y. has a Model 7B17 head for 2 track record and play or the Model SQ17 for 4 track record and play. We would also suggest you contact the Nortronics Company, 1015 S. Sixth Street, Minneapolis 4, Minn. who also have a line of replacement heads and pre-amps.

Since the Masco has no second preamplifier you will have to add one unless your stereo amplifier has a tape head input. Since everything is swinging to four-track operation, the four track head would be the best.

## Illegal Taping?

**Q**—Is it illegal to tape certain things and then sell them or give them to others? What other hazards are there in tape recording that one should know?—M. S., New Kensington, Pa.

**A**—In the main, you should not record anything which is the property of others and then sell it for a profit to yourself. For instance, suppose you had recorded from the radio or TV, an opera or concert and then proceeded to have duplicate tapes or records made and offered these for sale. This would be illegal and the courts have so held since the company or person putting on the performance has a proprietary right to the performance.

You can record anything for your own amusement, just as a photographer can take a picture of anything, so long as you do not offer it for sale.

In some cases you will need permission to make a recording, if you are doing it on someone else's property, or if you are recording musicians in person you will need the permission of the leader. This may not always be granted, especially if the musician's union is involved as they have very stringent rules about such things and the band leader could get in trouble with the union were he to allow unauthorized recording.

## Earphones

**Q**—Do you intend offering a different Sound Story every month or only periodically?

I have only recently begun to partake of the interesting hobby of tape recording. Could you advise me what set of earphones are best in monitoring recordings and occasionally listening to some monophonic recordings?—A. D. C., Detroit, Mich.

**A**—Sound Stories will be made available to our readers from time to time as they are published. Not every story lends itself to this treatment and we want every one to be worthwhile and entertaining.

Regarding earphones, the old adage "you

get what you pay for" applies. You can get surplus phones for as little as a dollar or so or as high as twenty to thirty dollars for a "bi-fi" set which will go out to 10,000 cycles per second and down to 50 cps. Impedances vary from 52 to 90,000 ohms. For the highest quality reproduction, it may be necessary to use a transformer to match the impedance of the recorder output to that of the phones. If you are planning to plug the phones into the external speaker jack, a low impedance is required and if the phones are plugged into the amplifier output jack, high impedance is better.

## Squeals

**Q**—When I turn my recorder on and let it warm up, it squeals until I engage the mechanism which activates the movement of the reels. Can you tell me what causes this?—E. R., Nutley, N. J.

**A**—Squeals can only originate from two sources, the mechanism itself or the electronics.

If the squeal is coming from your speaker, it may be that you have your recorder in monitor or PA position and you get feedback if the mike is connected. The remedy here, of course, is to switch the recorder out of those positions.

If the squeal is a mechanical noise we would suggest that you remove the deck from its case and by close listening locate the source of the sound. It may be a dry bearing, which should be oiled very sparingly, if this is the cause. Examine the entire drive mechanism and while watching it, put the recorder in the mode that activates the tape motion and note which drive parts are either taken out of use or shifted to other spots. This should enable you to locate the difficulty and correct it. We doubt that it is serious.

## Quiet Speakers

**Q**—I tape record music both from radio and TV by having a shielded cable connected to the respective loudspeakers. How can I do this recording without having the music coming from the speakers? If this were possible I could listen to the radio and at the same time record from the TV set. Both the radio and TV are in the same room.—P.H., Bronx, N. Y.

**A**—By inserting a "normally closed" jack in one of the leads between your set's amplifier and the speaker you will be able to silence the speaker when the plug is put in. You probably already have this feature on your recorder (when you plug into the external speaker jack the speaker in the recorder is silenced).

The other method is to make a tap from the volume control. In either case it is advisable to have a competent technician do the job since on many sets there is a voltage present which could be dangerous; this is especially true of the AC-DC table models.



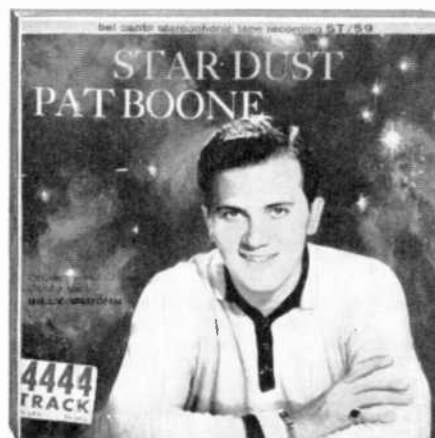
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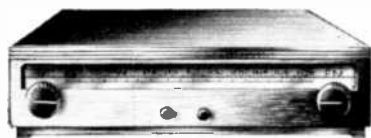
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# TAPE IN EDUCATION

Robert C. Snyder

(This month's column is a continuation of a series begun last month on the theory and practice of instruction in modern foreign languages.)

Before we begin to get into current theory and practice in teaching and learning a modern foreign language as a general means of communication, it might be well to look for a few moments at other specialized uses of foreign language.

Two highly specialized areas of language study are the fields of translation and interpretation. For the purpose of this discussion I am going to define *translation* as taking a *written* communication in one language and putting it into written form in another language. *Interpretation*, on the other hand, I will define as taking the *spoken* word in one language and putting it into the spoken form in another language. There is no particular merit except convenience to these narrow definitions, but they tend to follow a rather common current usage.

These two skills differ in considerable measure, it seems to me. I have known individuals who were entirely competent translators of the written word who could hardly be understood when they attempted to *speak* the foreign language from which they could readily translate.

In a similar fashion, individuals with a good grasp of spoken idiom in the two or more languages among which they can interpret are not always able to express themselves well in written form in any language.

As every student of language knows, the spoken and written forms of any given language are likely to be very different. Common spoken idioms and usages may be totally unacceptable in written language. In the same way, written passages which may read very well on paper may be almost impossible when read out loud or when delivered as a speech.

The reason for this difference should be clear at once. The written form of language must be complete in itself—there are no gestures, no variations in tone or inflection to add meaning to a written passage. The written language is either clear and precise in and of itself, or it is unclear and remains subject to much dispute as to its meaning among various persons reading the passage, because there are no additional clues to indicate the meaning.

Spoken language, however, is often almost totally meaningless without the visible or tonal clues. If you doubt this, you have only to read the written transcript of a question and answer press conference of almost any current office holder or politician. In many cases the only way to make sense out of the written transcript is to visualize the original situation, know the peculiarities and speech characteristics of the individual speaking, and try to reconstruct the flow of thought.

A careful examination of such written transcripts otherwise will usually show incomplete thoughts, poor grammar, badly constructed sentences, and—frequently—

passages which have no clear meaning at all if nothing is added into or beyond the words written down. This is so because *spoken language consists of the whole body of words, tones, gestures, inflections, significant pauses, and other tricks of conveying meaning without necessarily requiring the use of precisely defined words, terms, or constructions of language.*

Of these two skills, it appears highly likely in the minds of some language experts that *translation*, as an individual human art is probably on the way out. In an informal conversation after a most interesting briefing session on "Auto-Instructional Methods" held by the U. S. Office of Education in Washington, D. C., on August 25, Dr. Arthur Lumsdaine, Professor of Education, University of California at Los Angeles, remarked that he believed the development of machine translation is progressing at such a rapid and sophisticated rate that soon it will be totally uneconomic and unnecessary to utilize human translators for the bulks of language-to-language translation of books, papers, and other written materials.

The need for human *interpretation*, of course, is likely to be quite another matter for some time to come because of the high degree of portability and flexibility of the human interpreter.

(To be continued next month)

## CONVERT TO 4 TRACK STEREO



ROBINS M/M 5Q17 1/4 TR.

75% of all 2 track stereo recorders were equipped with Robins M/M (Michigan Magnetics) "B" series heads.

Conversion of these machines to 4 track stereo play can be made simply by replacing the "B" head with the 5Q17. "L" series heads (single track) can also be replaced by the 5Q17 but require the addition of an amplifier.

ROBINS M/M heads are perfect for upgrading older tape recorders, converting to stereo, replacing worn heads or for building special equipment. There's a full line of record and erase heads to fit 80% of existing models.

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# TAPE CLUB NEWS

## Club Report

With the August issue of its club magazine, The Voicespence Club distributed to its members its ninth complete Directory since the club was organized under its present name in 1953. The annual financial statement was also distributed to the members showing receipts from all sources to amount to \$3458.57 and expenses of \$3360.02. A complete report on the club's activities for its past fiscal year was given by the secretary.

## Tarver Fund Help

During the past year the Tarver Memorial Fund has received gifts of \$590.32. These came from 98 members of The Voicespence Club and 8 outsiders. The Fund is administered by The Voicespence Club as a public service in order to make recorders and memberships available to blind and otherwise handicapped persons who could not otherwise afford them. It is interesting to note that 24% of the persons donating to the Fund were blind themselves, a fact which demonstrates more than anything else the immense importance of the Fund and its work among blind VS-ers. During the past year the Fund has used the money given to it to sell or finance 7 tape recorders, has paid the dues of 22 members, has given as free gifts 25 3-inch standard tapes, 6 five-inch standard tapes, 53 three-inch Mylars, 16 five-inch Mylars, and 3 seven-inch Mylars. It has also sold to blind VS-ers for well under cost 204 three-inch Mylars, 2 four-inch Mylars, 61 five-inch Mylars, and 5 seven-inch Mylars. Anyone interested in helping the blind to greater enjoyment of recording is invited to contribute any amount from a postage stamp on up.

## Tape on Genealogy

A tape outlining procedures one would use in tracing one's ancestral lines will soon be added to the World Tapes for Education (World Tape Pals) library. Ty Dahlgren, Oklahoma City oil and gas consultant, is now in the process of gathering material for this tape.

## Local Reels

Newest of the Reels, or local clubs of WTP members living in the same community, is being organized in Hawaii under the guidance of Mrs. Kenneth Strom and Gerry Burnett.

The list of such Reels is growing steadily. WTP encourages this movement as an excellent way of meeting fellow tapers, exchanging ideas, collaboration on projects and sharing of interesting tapes and slide shows.

Typical is Reel #1, located at Dallas, but operating independently and not connected with headquarters. It has a roster of over 70 members and meets the second Friday of each month. Each meeting features a program of perhaps a tape and slide show, travel movie, or speaker as well as presentation and discussion of information and ideas relating to taping. Guests are welcomed and the meetings are followed

by a social hour with coffee and cookies for everyone.

When Port Louis, Maritius Islands, was devastated by a hurricane this spring, Louis Tek-Yong, WTP member there, sent an appeal for clothing and bedding for the many left destitute. Reel #1 responded as a club project by collecting and sending several hundred pounds of such supplies.

## World Wide Friends

We have received word of a group called "World-wide Friends By Tape" which is composed of people residing in many countries throughout the world. Membership is free, but by invitation only. Members participate in one of the round robin tapes that originate from Oakland, California and all tapes are furnished at no cost to the members. At the present time no tape in circulation goes to more than one person in a particular country. The "manager" of the group is George A. Benton 3rd, 1018 Leo Way, Oakland 11, California.

## JOIN A CLUB

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Box 324  
Shrub Oak, N. Y.

**BILINGUAL RECORDING CLUB OF CANADA**  
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1657 Gifford St.  
Montreal 34, P. Que. Canada

**CATHOLIC TAPE RECORDERS OF AMERICA, INTERNATIONAL**  
Jerome W. Ciarrocchi, Secretary  
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Uniontown, Pennsylvania

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

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

**TAPE RESPONDENTS INTERNATIONAL**  
Jim Greene, Secretary  
P. O. Box 416, Dept. T, St. Louis 66, Mo.

**THE VOICESPENCE CLUB**  
Charles Owen, Secretary  
Noel, Virginia

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

## FOREIGN

**AUSTRALIAN TAPE RECORDISTS ASSOC.**  
John F. Walen, Hon. Secretary  
Box 970, H., GPO, Adelaide, South Australia

**TAPE RECORDER CLUB**  
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123 Sutton Common Rd.  
Sutton, Surrey, England

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See and hear for yourself the magnificent clarity that can be yours with a Tandberg Series 5 recorder/playback . . . the first self-contained, fully portable stereo-monaural 3 speed, 4 track system. Or, listen to the incomparable response from the Tandberg 6 Stereo Tape Deck with 3 separate heads, push button control, plus portable or built-in versatility. Then, investigate the Tandberg Series 2, 3 or 4 . . . those excellent general purpose recorders that have no peer in value or economy.

If you decide to buy any new Tandberg unit between Sept. 1, 1960 and Nov. 30, 1960 you may select, as your own, any 1 of these valuable gifts . . .

## SPEAKER



An 8" Tandberg hi-fi component for added versatility. Dual cone type.  
Model #165-BK

## TAPES



3 large 1200 ft., fine quality 7" lp plastic tapes with metalized leader.  
Model #1251

## MICROPHONE



A new Tandberg design, mounted in shock insulated cover; with desk stand attachment.  
Model #CM-6

SEE YOUR AUTHORIZED TANDBERG DEALER OR WRITE FOR THE NAME OF THE FIRM NEAREST YOU.

**Tandberg** of America, Inc.  
8 Third Ave., Pelham, N. Y.



# NEW PRODUCTS

## TURNER 260 MIKE



The Turner Microphone Company, 909 17th St. N.E., Cedar Rapids, Iowa is marketing their 260 microphone for language lab installations. Both the crystal and dynamic types come complete with boom and universal headset clamp. The microphone cup is die cast zinc alloy with grey hammer-tone finish. The anodized boom is securely anchored to the microphone housing. The single-conductor cable is grey-

plastic covered (shielded). Model 260X is the crystal type and it has a frequency response of 50-10,000 cps with an output level of -56 db. Model 260D is the dynamic type, unaffected by humidity or temperature extremes, with a frequency response of 75-9000 cps and an output level of -75 db. Cost: 260X—\$24.50; 260D—\$38.00. Write for more details.

## PENTRON "TEMPO"



Pentron Corp., 777 South Tripp Avenue, Chicago 24, Ill., has introduced its model GR-15 "Tempo" recorder. This dual track machine uses the Pentron Uni-lever control which is very easy to understand and work; it has a dynamically balanced long shaft full bearing flywheel assembly giving it a smooth running mechanism as well as a 4 pole, shaded pole, self induced motor for minimizing "wow" and harmonic distortion. The Tempo stereophonic model uses a Nortronics 1/4 track stereophonic head. The AC amplifier chassis is hand-wired and transformer powered to guard against shock hazard and to eliminate hum. Frequency response is 40 to 11,000 cps at the faster speed, the speaker is a 6" PM Alnico-5, the signal to noise ratio is -45 db and the exterior of the case is two-tone. For more information and price (under \$200), contact the manufacturer.

## V-M 722 RECORDER



V-M Corporation, Benton Harbor, Michigan, has added an all new portable stereo recorder to its 1960-61 line, Model 722, which offers monaural and 2 track or 4 track stereo playback. Dual microphones, dual mike input jacks and a dual cathoptic tuning eye make it possible to record authentic stereo. This model also incorporates the V-M "Add-A-Track" feature which permits recording on a second track while listening to playback of the first. It is styled in two-tone brown leatherette and lists at \$259.95. Matching model 168 auxiliary-amplifier speaker completes the stereo playback system and lists at \$75.00. Write V-M for complete specifications.

## VOICE-FLECTOR



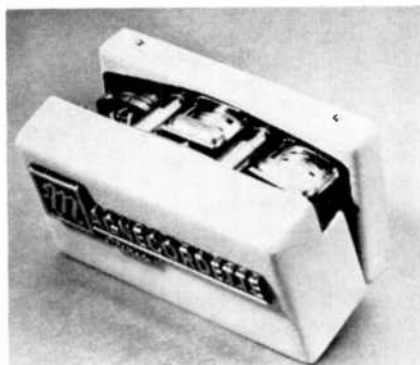
Cousino Electronics Corp., 2100 Ashland Avenue, Toledo 1, Ohio, has announced its portable Voice-Flector for language practice. This instrument is a portable "booth" for listen-respond and oral drill. It consists of a high tensile strength neutral gray acoustic "hearback" shell which affords direct acoustic reflection of voice, a free standing metal base, and a positive action twist lock



**NORMAN SINGER**, *Dean of the ASPEN SCHOOL OF MUSIC and Director of the ASPEN MUSIC FESTIVAL in Colorado, uses his NORELCO 'Continental' to play a tape by a young pianist who has applied for admission to the celebrated summer school. "The NORELCO 'Continental' is our choice because the prime requisites for a tape recorder at Aspen are ruggedness, versatility and high fidelity," states MR. SINGER. "A first-rate tape recorder like the 'Continental' is an essential item for an active music school. By studying the tapes, students learn to criticize constructively their own compositions as well as their own instrumental and vocal performances." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1P10, 230 Duffy Ave., Hicksville, L. I., New York.*

which permits height adjustment. It is available with or without built-in speaker, microphone and system wiring for lesson broadcast, instructor monitoring and inter-communication. No controls are required at the student position and the student is always in view of the instructor. Standard electronic components are used making the Voice-Flector adaptable to all language laboratory equipment. It may also be used with regular tape recorders and record players for individual speech or language practice in the home, office or classroom. The Voice-Flector amplifies both broadcast lesson and student response for normal practice below conversational level with audio privacy effectiveness.

### MAGNECORD HEADS



The Magnecord Division of Midwestern Instruments, 41st & Sheridan Rd., Tulsa 18, Oklahoma, now has available a 1/4 track head for the Series 100 Magnecordette recorders. The new unit is a three-head assembly which records and reproduces 1/2 track monaural and 2 track stereo, and reproduces 1/4 track stereo. It incorporates a stacked, stereo erase head; stacked, inline 2-track record/reproduce head; and a stacked, inline 1/4 track reproduce head. A separate head to accommodate the 1/4 track playback function is also provided. The heads are easily installed by means of a small screwdriver. For price and other details write to manufacturer.

### DATATAPE DEGAUSSER



The DataTape Division of Consolidated Electrodynamics Corp., 360 Sierra Madre Villa, Pasadena, Calif. has introduced a

## TAPE RECORDERS



**HI-FI COMPONENTS  
SLEEP LEARN KITS**

**MERITAPE**  
Low cost, high quality  
recording tape. In boxes  
or cans.

Unusual Values  
**FREE**  
1961 CATALOG

DRESSNER, 69-02 AA, 174 St., Flushing 65, N. Y.

# WORLD FAMOUS

## MOHAWK MIDGETAPE PROFESSIONAL 500

### BROADCAST QUALITY POCKET TAPE RECORDER

NO ELECTRICITY REQUIRED

Used by NBC-CBS and numerous other radio and TV stations, for recording in the field.

This amazing 3 lb., hi-fi. American-made midget recorder instantly records any music, conversation or other sound and plays it right back in rich, broadcast quality.

MIDGETAPE has been successfully used in the ARCTIC... in the JUNGLE... in OUTER SPACE... UNDERWATER... EVERYWHERE MAN HAS GONE. It's rugged... it's dependable.

OPERATES ON ONLY 1 BATTERY

- Special built-in "VU Meter" for distortion control.
- Automatic, cartridge-loaded tape.
- "Science Fiction" accessories for secret recordings now available.
- Makes priceless sound movies.

Take MIDGETAPE to operas... concerts... lectures... and record from wherever you sit.

Write Dept TR for literature

**ALL TRANSISTORIZED**

*Mohawk*  
business machines corp.  
944 halsey street brooklyn 33, new york  
manufacturers

degausser for all magnetic tapes. This 5-055A degausser erases tape recorded to saturation to at least 50 db below normal record level. After a reel of tape is placed on the turntable spindle, the OPERATE button is pushed to start the cycle. A capacitor-type motor slowly moves the reel into the erasing field, rotates it several times, and slowly returns to its original position, when the degausser automatically shuts off. The cycle is completed in about 60 seconds. Can be used with NARTB reel hubs from 7 to 14 inches in diameter, and adapters for use with reels of other dimensions are available. Tape widths can be from 1/4 to 2 inches in diameter. For price and additional information, contact manufacturer.

### TELECTRO TR 555

Telectro Industries Corp., Long Island City 1, N.Y., has developed a small, one-hand loading cartridge recorder with a tape that will store two hours of information. It is especially suited for mobile units where vibration is a factor. This recorder, Model TR 555, utilizes a four-track, 1/4" tape that can be loaded with one hand simply by inserting it through a slot-type door. An automatic locking device prevents accidental removal. For playback purposes the speaker system of an aircraft, earphones or special amplifier may be used. Tape travels at 3 3/4 ips; frequency response is plus or minus 3 db from 200 to 10,000 cps; signal to noise ratio is -40 db, with a normal signal applied to the tape at 400 cps; and flutter and wow is less than 1 per cent peak at 1,000 cps. For price and complete details, write to Telectro.



NOW—first

## FOUR-TRACK STEREO TAPES

from the wonderful library of

CAPITOL RECORDS

### POPULAR STARS

Frank Sinatra: *Only the Lonely* ZW 1053  
Nat King Cole: *Love is the Thing* ZW 824  
Kingston Trio: *Here We Go Again* ZT 1258  
George Shearing: *Satin Brass* ZT 1326  
Guy Lombardo: *Berlin by Lombardo* ZT 1019  
Fred Waring: *Waring in Hi-Fi* ZW 845

### SHOW MUSIC

Fiorello! (Original Broadway Cast) ZO 1321  
The King & I (Kerr, soundtrack) ZW 740  
The Music Man (Original Cast) ZO 990  
Carousel (MacRae, soundtrack) ZW 694

### DRAGON, HOLLYWOOD BOWL

Concertos Under the Stars ZP 8326

### ANGEL RECORDS

Soviet Army Chorus and Band ZS 35411

FULL DIMENSIONAL STEREO



# Primo

## STABLE PERFORMANCE AND UNIFORM QUALITY

Primo Dynamic Microphone is now being used by 70% of general tape-recorder manufacturers in Japan and gaining a high reputation.

DM-3

DM-4

### DYNAMIC MICROPHONE UNIT DM-3, DM-4

Among the every kind of dynamic microphone units we are selling the DM-3, DM-4 are one of the most popular. This really excellent microphone units are now being installed into the microphone cases of the majority of tape recorder manufacturers in Japan, resulting in a complete and perfect tape recorder microphone. Frequency response: 70-10,000 c/s  $\pm 3$  dB available Unit Impedance: 40 ohm.

Technical electronic "Know-how" put to practical use in various types of dynamic microphones.



DM-194

**DYNAMIC MICROPHONE WITH VU METER**  
for Recording-level monitoring



DM-173-T

**DYNAMIC MICROPHONE WITH TELEPHONE COIL**  
for Transistor Tape Recorder & Office use recorder.

Dimensions:  
56m/m (height) x  
30m/m (width) x  
20m/m (thickness)



DM-172

**HIGH EFFICIENCY TAPE WITH IMPEDANCE SWITCH SYSTEM DYNAMIC MICROPHONE**

**SPECIFICATIONS**  
Frequency response: 50-10,000 c/s  $\pm 3$  dB  
Sensitivity:  $-73$  dB/600 ohm at 1,000 c/s  
Impedance: 600 ohm or 50 K ohm convertible  
Dimensions: 45 dia. X 118 mm  
Directional Characteristics: Non Directional

**PRIMO COMPANY, LTD.**

2043 MURE, MITAKA-SHI, TOKYO, JAPAN

## INDUSTRY NEWS

REEVES SOUNDCRAFT is making a 28,000 square foot addition to their plant at Danbury, Connecticut. This will provide additional space for the Chemical laboratories and engineering departments.

SEARS, ROEBUCK CO. will bring out a combination reel-to-reel and RCA-type cartridge machine it is said. No details are presently available on the unit.

TELE-RECORDS of Hollywood is planning to wed movies and sound via 8mm magnetic striped film for use in the new 8mm magnetic projectors. The results are claimed to be equal to good 16mm optical sound.

RCA has shifted its Home Instruments Division from Cherry Hill, New Jersey to Indianapolis, Indiana. Production facilities are already at Indianapolis and the balance of the lab and sales staffs will be relocated over a period of months.

IDK Electronics Company of Tokyo, Japan has completed the Orient's largest tape manufacturing plant. Capacity of the plant will be 100,000 reels a month.

TANDBERG is making a special offer on machines purchased between September 1 and November 30. Each purchaser will receive a gift selection card from which he may choose one of the three gifts: a new dual-tone Tandberg speaker, a CM-6 stand mike or 3 reels of tape with metalized leaders. The dealer selling the most machines in this period is slated for a trip

to Norway, where the recorders are manufactured.

STANCIL-HOFFMAN has announced a synchronizing system for use with 8, 16 or 35mm cameras and standard  $\frac{1}{4}$  inch tape. The audio pickup is recorded on one track and on the second track is recorded a 60 cycle tone. Synchronization is obtained by amplifying the 60 cycle tone to drive a synchronous motor on either the projector or film recorder.

MAGNECORD reports that June was the biggest sales month in two years. G. R. Morrow, Midwestern Instruments president reported that by June 24, the orders already had exceeded \$1.3 million. Contracts for Magnecord recorders came from the Navy and the U. S. Army Signal Corps.

NORELCO and MINNESOTA MINING are still dickering about license rights to the CBS-3M cartridge but nothing has been settled as yet.

BEL CANTO has upped its release schedule in both cartridges and reel-to-reel.

BELL SOUND will market its products through two-step distributors. This should reduce inventory problems and provide faster service from distributor warehouses.

PERSONALS: Max D. Waddington is now manager of the purchasing department at Orr Industries and will be responsible for the purchase of all materials for both Irish and Ampex tapes.



Mrs. MARY LOU PLUGGE, Chairman of the DEPARTMENT OF SPEECH AND DRAMATIC ARTS AT ADELPHI COLLEGE in New York, finds her NORELCO 'Continental' tape recorder an essential tool in speech instruction. Here Mrs. PLUGGE illustrates, to her lovely student CAROL SAMISCH, the proper way to produce a sound. Miss SAMISCH, in turn, repeats the sound into the tape recorder so that she may listen to an accurate reproduction of her own voice and compare it. Says Mrs. PLUGGE, "My NORELCO tape recorder is valuable to me for a number of reasons. There is an impressive tone quality in its reproduction of sound. Concomitant with this is the aid of the mechanical pause button which allows me to stop to analyze progress without turning off the machine. The control over recording is such that the possibility of accidental erasure is completely eliminated." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1P10, 230 Duffy Avenue, Hicksville, Long Island, New York.

# FEEDBACK

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

## Small World Dept.

To the Editor:

I thought you might be interested in this "small world" item. I am a member of World Tape Pals and have been taping by tape to Israel with another member. He said he had an uncle here in Los Angeles and gave his name.

The "small world" part is, the uncle has lived in the same hotel I have for some time. I had the uncle make his first tape and I feel he made the small world come true for both parties. I enjoy your magazine very much.—Arthur J. Jolley, Los Angeles, Cal.

## Tape Wanted

To the Editor:

Congratulations, adulations and modulations on your April issue, especially the organ music text and illustrations.

Do you know where I might obtain a tape of the Young Peoples Concerts program of March 27 which was aired on TV. It was the debut of Mark Buzzi's "Concerto for Singing Instrument" and featured a kazoo solo by Miss Darian.—W. H. B., 520 LaBelle Ave., Oconomowoc, Wis.

If any readers can help W.H.B., drop him a line.

## Stereo Story

To the Editor:

I would like to express my appreciation to you for starting the series of articles on "Tape Recorder Specifications" in the January issue.

Many of us, at least I know of one, are still in kindergarten with respect to recorders and their operation.

It is refreshing to have some of these things spelled out in an understandable manner for the tyro.

In some future issue I would like to see published an article on stereo. To the advanced student this would be elementary, but to the first graders it is big stuff.—J. L. Richards, Polson, Mont.

Coming up.—Ed.

Tough Mike

To the Editor:

I must take exception to your reference to the ribbon microphone being susceptible to damage by both shock and wind.

This is just not so in the case of the Reslo ribbon microphone. If you were running tests on the Reslo and took this microphone and hammered a small nail or tack into a piece of medium hard wood (using any part of it except the perforated shell as the hammering head) and then retested the microphone after it had been used as a hammer you would have very definite proof that the statements made relative to the ribbon microphone being susceptible to shock and wind blast damage does not apply to the Reslo.—Charles H. Frank, Jr., Ercona Corp., New York, N.Y.

## Free-China Stamp



(Twice Size)

To the Editor:

It might interest your readers to know that Formosa (Free China) on June 27th, 1960 saw fit to issue a stamp commemorating the use of tape recording. I am sending you herewith a copy of same (see above).

As far as I know, this is the first time a complete set-up of tape recording has been shown on a stamp. The mike, the tape and the playback has all been shown on one stamp and this surely is a com-



MARTIN DENNY plays the most exotic sounds you've ever heard in EXOTICA—exciting, new Stereo Tape by

**bel canto**

At your dealer's on 2-track or 4-track reel-to-reel or new tape cartridges. Write for free catalog B4 of over 100 Bel Canto releases.

Bel Canto Stereophonic Recordings  
a subsidiary of Thompson Ramo Wooldridge Inc.  
1977-1985 McAllister Avenue  
COLUMBUS, OHIO

**NEW Concertone**  
**BULK TAPE ERASER**  
only \$18<sup>00</sup>



Erases recorded and unwanted signals and reduces background noise levels below normal erase-head! Handles all reel sizes up to 10½". Professional quality, precision engineered.

**HEAD DEMAGNETIZER**



Demagnetizes any tape recorder heads — for cleaner recording/reproduction.

USE COUPON TO ORDER OR LEARN DEALER'S NAME.

**AMERICAN CONCERTONE**

9449 West Jefferson Blvd., Dept. TR  
Culver City, California

- Enclosed find money order or check for:  
—CONCERTONE Bulk Tape Eraser @ \$18.00 ea.\*  
—CONCERTONE Head Demagnetizer @ \$5.00 ea.\*  
 Please send name of nearest CONCERTONE Dealer.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

\*CALIFORNIA RESIDENTS ADD SALES TAX

**YOUR TAPES NEED FILMAGIC!**

FilMagic Pylon silicone applicators (Patented) with NEW Long Life Conditioning & Cleaner fluids make tapes play better, eliminate squeals, "wows". Clean heads last longer, too! COMPLETE Kit (either pylon) sleeves, 2 bottles (Long Life Conditioner and Head-Capstan Cleaner) \$3.45 Postpaid U.S.A. Guaranteed.

The Distributor's Group, Inc.  
204-14th St., N.W. Atlanta 13, Ga.

**RENT**  
stereo tapes

- over 1000 different albums
- all major labels
- no deposits on tapes rented
- postpaid to and from your home

Free catalog  
**stereo-parti**

811-A CENTINELA AVE., INGLEWOOD, CALIF.





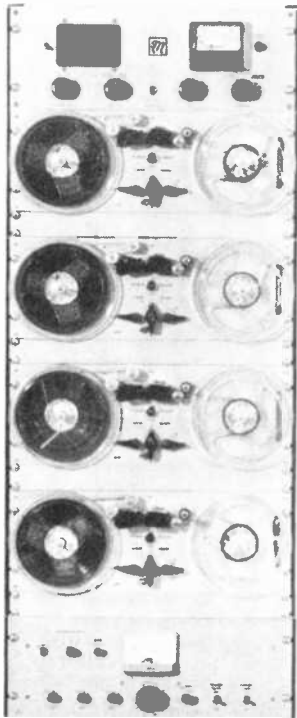
*A Professional Tape  
Duplicating System  
You Can Afford*

**Magnecord**  
**D3 DUPLICATOR**

- Copies 3 tapes simultaneously
- Simple to operate
- Guaranteed performance
- Rugged, trouble free
- 7½ and 15 ips speeds
- Monitor any channel
- Frequency response 50 to 15,000 cycles

Magnecord offers the most complete line of audio tape instruments available today. More Magnecord tape instruments are in use in broadcast stations throughout the world than any other brand . . . the reason? Professionals agree . . . Magnecord makes the finest tape recording instruments available anywhere!

**only \$2130**



**SOLD ONLY THROUGH  
FRANCHISED MAGNECORD DEALERS**



**MIDWESTERN INSTRUMENTS, INC.**  
DEPT. 14, P. O. BOX 7509, TULSA 18, OKLAHOMA

plete outfit. Am wondering how many people that enjoy "tape-o-voice" also are philatelists (stamp collectors)?

I enjoy your magazine monthly and just a short time ago was given some numbers that you published about five years ago. I will say tape recording has come a long way in those five years.—*Walter C. Brooke, 210 W. Sixth Street, Boyertown, Pa.*

*Editor's Note: We wrote to Mr. Brooke, who is a stamp dealer, on behalf of our readers and he is willing to supply copies of these stamps at the rate of 10 cents for each stamp, plus a self-addressed stamped envelope. The stamps are half the size of the one reproduced above and are orange in color.*

*The stamp is in honor of the "Phonopost" Service of Taiwan which was inaugurated for the purpose of promoting the morale of the armed forces and meeting the requirements of the public. Since its beginning, it has contributed much to the communication between servicemen at the front and their families and friends in the rear.*

*Please order your stamps directly from Mr. Brooke, not from the magazine.*

**His Birthday**

To the Editor:

Today is my birthday and I would like the help of your excellent *Tape Recording* magazine to do something for me.

I am a member of the British Tape Recording Club and also a member of the Tape Organ Club of America. I have over £400 of stereo and hi-fi equipment amongst which are two stereo recorders and many reels of tape. I have a few tape pals in America but I want more. I am crying out for tape pals in the States and that is where I seek the help of *Tape Recording* magazine.

Would you be so good as to publish my request in the magazine as soon as possible? I would prefer to tape respond in stereo but if not possible mono is quite O.K. I promise to answer all tapes sent me per return and no one will be kept waiting for a reply. I have been tape recording for the last 8 years and made some very nice friends in the course of time.

So come on boys, roll those tapes across the Atlantic and I'll send you some good stereo or mono by return.

This would be a smashing birthday gift for me to have more tape friends in your country.—*Harry R. Wright, 60 Queendale Rd., London W11, England.*

*Happy Birthday. Ed.*

**"It Doesn't Sound Like Me"**

To the Editor:

I own a Wollensak T-1500. Friends say, "It doesn't sound like me." Is it possible to reproduce the human voice the same as received by ears. If so, what is necessary to get this accomplished?—*A. Kok, Erie, Pa.*

*No matter which recorder you use people will always say that, because they are accustomed to hear their voices from inside their heads. To another person, the tape recorded voice will sound just like the person. Ask others, not the one who made the recording.*

**TO** **Magnecord**  
**UP**  
**STEP**

*Quality*



**728 STEREO**

**THE ONLY  
RECORDER AT  
ANY PRICE THAT  
DOES EVERY-  
THING BETTER**

*Best!*



**100 STEREO**

**PROFESSIONAL  
PERFORMANCE.  
POPULARLY  
PRICED**



**N35B**

**HIGH  
PERFORMANCE.  
LOW PRICE AND  
MAGNECORD  
QUALITY**

Magnecord, the oldest name in professional tape recording, has set the standard for performance, versatility, reliability and ease of operation in its diversified line of tape recorders. Magnecord merits your confidence.

**SOLD ONLY THROUGH FRANCHISED  
MAGNECORD DEALERS**  
For the dealer nearest you . . . write

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**MIDWESTERN INSTRUMENTS, INC.**  
manufacturers of electronic data  
acquisition instruments

**DEPT. 14, P. O. BOX 7509  
TULSA 18, OKLAHOMA**



The practice laboratory is the true language laboratory with a console for the teacher and individual booths for the students. Its facilities permit everything from simple listening to a master tape to recording and playback for each student individually.

## TAPE OF BABEL

by

**Bernard A. Cousino**

President, Cousino Electronics Corporation  
 Chairman, Magnetic Educational Equipment and  
 Accessories Section, Magnetic Recording  
 Industry Association (MRIA)

**P**ROFESSOR Elton Hocking, head of the Department of Modern Languages at Purdue University and one of the country's most distinguished teachers of French, once termed the introduction of magnetic recording aids into language teaching a Copernican step forward. Each passing year demonstrates more convincingly that Professor Hocking was really not being extravagant in drawing such an analogy. Not since the invention of printing has any invention or innovation had such an impact upon the complementary activities of teaching and learning.

The introduction of magnetic recording into education compares well with that of printing because its usefulness as a teaching instrument is of the same general order. It provides for simple, instantaneous, and exact recovery of stored information—but in the form of *living speech*, which in the teaching of language more than in any other activity is categorically indispensable.

The advantages in the use of magnetic recording aids in language teaching—notice I do not limit it to the teaching of foreign languages alone because it can be and has been applied to the teaching of various aspects of English—are so many and varied that they have not yet

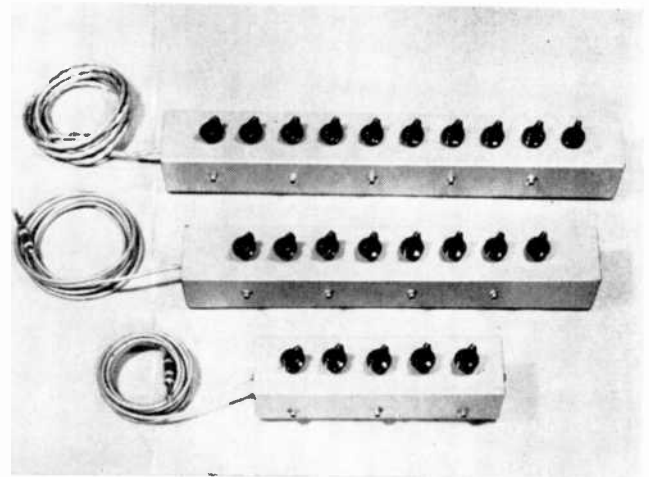
known a complete accounting. In such a new field it is certain that not everyone has yet been heard from, and it is possible that each day some teacher somewhere in the country is discovering a new advantage in the use of these aids.

For purposes of illustration let me list a few of these advantages:

1. It makes possible almost endless repetition of lesson material without distortion or modification in the speaker's voice which might result from normal human fatigue. Since repetitive drill is the very heart of language learning, this feature is of incalculable importance.
2. The magnetically recorded material frees the student from dependence upon a single model. This is very important in language learning, which is for the most part a process of imitation.
3. Students in the same classroom may work at different levels of achievement and ameliorate that bugaboo of all teaching, the class of varying abilities.
4. It relieves the teacher of many of the more tedious aspects of teaching a language, repetitive drill, repeating the lesson for different classes, etc. Even a single tape



The drill room is the simplest form of electronic teaching. Here a tape recorder is used to play a master tape to an entire class which then repeats in unison. By the addition of jack boxes, shown at right, the unit may be converted into a listening post. The students wear headphones and achieve some degree of isolation. Such a listening post can be set up in a school library or other spot.



recorder can help to relieve fatigue in a teacher who has multiple classes.

5. The editing of recorded lesson materials is enormously simplified through the use of magnetic tape. Errors can be corrected on the spot and the lesson can be recorded over and over until perfection has been achieved. This feature is of particular advantage to language teachers who are not native speakers of their subject language and who want to be sure that their presentation is as near perfect as possible.

6. Lessons missed by a student who is absent may easily be made up because the lesson is preserved for recall exactly as the teacher gave it originally.

7. A student's performance may be checked without his being aware of it, and his errors may be corrected by the teacher unknown to the rest of the class.

8. The student is not totally wedded to the classroom or communal learning situation. In a true language laboratory he may draw the necessary materials from the tape library and work as he chooses.

9. It enables the student to have considerably more contact with the language than is possible in a conventional teaching situation, and most important it makes possible greater *participation* by the student.

As to the varieties of magnetic recording aids and the manner in which they are employed, these are surely as numerous as the thousands of ingenious teachers who use them. They range from a single tape player to the most elaborate language laboratories, in which every known kind of language training exercise may be conducted.

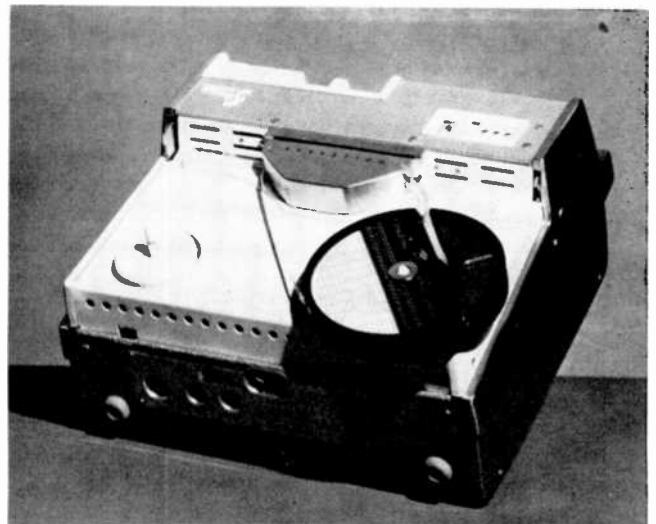
One of the really great charms of the electronic language training installation—this seems to me to be a more suitable name than the sometimes misleading "language laboratory"—is that you don't have to be rich to get started. It reminds me of the town barber; as soon as he gets his first chair and pair of clippers he's in business. He may grow to a grand mirrored salon with twenty barbers, a manicurist, and a phalanx of shoeshine boys, but he's still in the same business that he was in when he got his first chair. In the same way, just as soon as a school gets its first tape recorder and player it's in business. And it's amazing what an imaginative teacher and

well motivated students can accomplish with a single tape recorder.

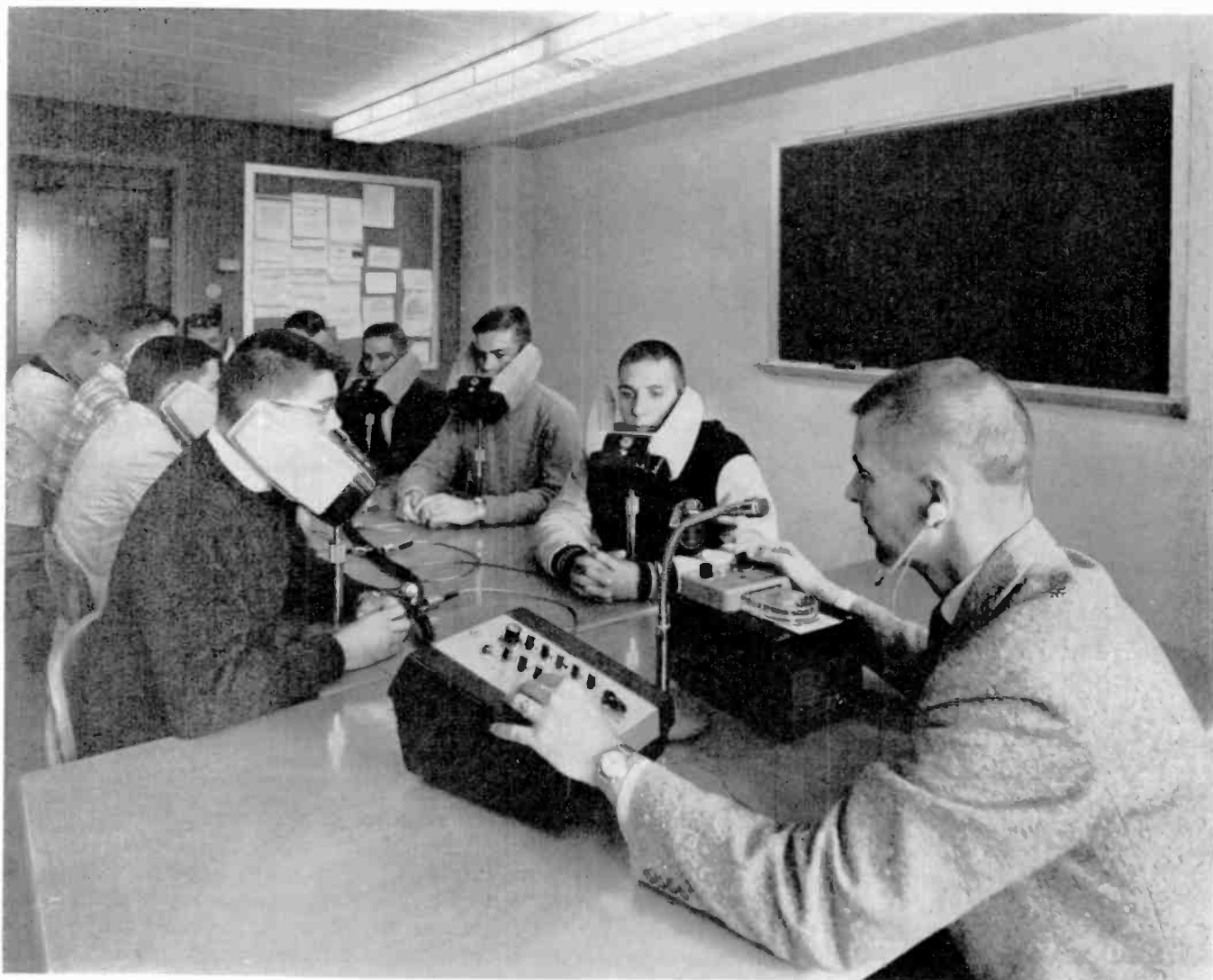
What a school's facilities grow to beyond the first tape recorder is a matter of needs and means. This matter of economy is an important one; it means that no one need be shut out of this exciting new adventure in education. There are other kinds of school equipment that are so expensive that many schools cannot afford them. This is not true of magnetic recording aids. I would hate to think that any school in this country is so hard pressed that it cannot afford a single tape recorder.

Out of the multiplicity of electronic language training installations it is possible to discern five basic configurations. They are (a) the drill room (b) the listening post (c) the practice laboratory (d) the electronic classroom (e) the mobile laboratory. The number of ways in which these basic installations may be modified is limited only by the ingenuity of the planners, who in most instances are the purchasers.

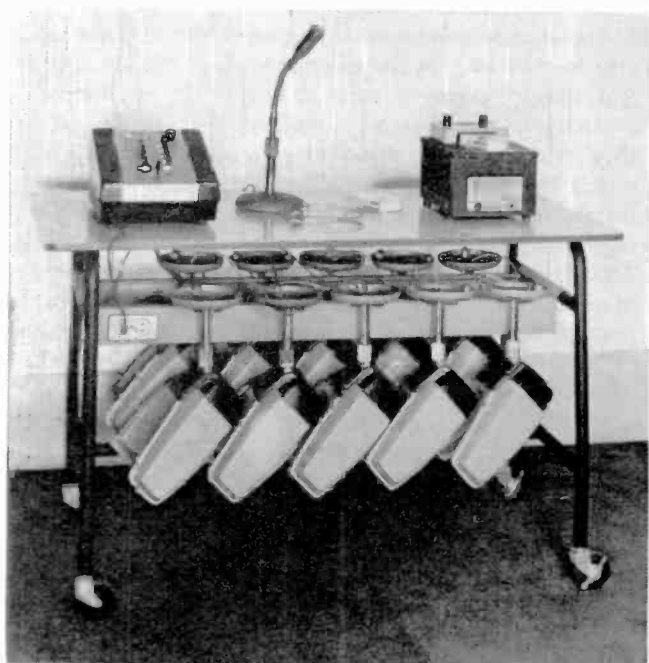
*The drill room*—The irreducible minimum in equip-



Any tape recorder may be turned into a repeating recorder through a unit such as the Cousino Audio Vendor, an endless tape loop contained in a plastic cartridge.



The mobile laboratory is useful where there is not room for setting up a permanent practice laboratory in a school. This Cousino unit features a console, player/recorder and a set of Voice-Flectors. This may be set up in any convenient spot. Such mobile units also permit the use of the unit in various classrooms as needed. Above shows unit in use, below stacked on specially built cart for transporting.



ment for a drill room is a classroom and a tape player. With this modest equipment the students can benefit from passive listening to native voices, complete language courses which have been taped, recorded foreign broadcasts, repetitive drills in chorus, etc. One or more separate loud-speakers may be installed in the classroom for increased quality of sound, and the program may even be piped to the classroom from a remote central control point. Some teachers recommend that drill rooms be equipped with plain, armless chairs rather than desks in order to eliminate any possibility of introducing reading or writing. The obvious shortcoming of this installation is that the student gets no opportunity to hear his own voice in isolation or objectively (as he would on a tape recording) and to evaluate his own progress.

The *listening post* or *listening room*—As the name implies this installation provides for listening only. For this reason it can often conveniently be located in the school library. The equipment comprises tables which have been wired and equipped with jacks, earphones, and one or a combination of centrally located tape players from which programs can be piped to various positions. The students may listen to a specifically scheduled program or in many





An individual language lab booth installation made by the Edwards Company. Booth has headphones, microphone, and tape deck. The student can record the lessons from the master console then compare his performance with the master tape. In this way, using the modern language laboratory, students learn to speak, understand and use the foreign language.

cases a student may request a particular tape. The advantage of the listening post over the drill room is privacy, the sense of isolation which comes with the use of earphones. The cardinal disadvantage is the total lack of opportunity to participate actively in the language. The listening post is often used in conjunction with another tape installation and under these conditions is highly effective.

The *practice laboratory*—This is the true language laboratory; here all things can be done. Its customary features are the individual student booth and the console. It may have many special additions and modifications, but these two components are basic. The booth affords the student partial physical (and aural) isolation from his classmates. Here he may listen to his own voice, electronically borne, and he may work independent of the class if this is desirable. The console makes possible quality control of the class by the instructor, and it also permits the scheduling of different classes in the same room.

The practice laboratory is separated from the regular classroom both physically and spiritually. It is a place where the student is to work with the spoken language under as real conditions as possible. In some laboratories books and other printed materials are taboo.

Practice laboratories can vary greatly in size and complexity and in their most elaborate forms boast of making possible every conceivable type of language exercise or drill. Many laboratories are embellished with visual aids as well as aural.

Conventionally, the lesson in the practice laboratory centers around a program which is played at the master console and piped to the individual student positions. In the more fully equipped laboratories it is possible for the student to record at his own booth the program coming from the console and then play it back for his own use as often as he wishes. Some laboratories have audio-activated earphones so that the student may hear his own voice, electronically borne, as soon as he has spoken. Others have provision for the student to record his own voice at his

position and play it back for himself. A few practice laboratories enjoy all of these features.

The *electronic classroom*—In theory the establishment of an electronic classroom amounts to installing a practice laboratory in the conventional classroom. Or, if you prefer to view it another way, it moves the classroom into the practice laboratory. Again the possible variations on this system are endless, but its characteristic feature is that the teacher may at any time switch from practice in the spoken language to reading, translation, or some other regular classroom activity without moving from one room to another. In other words the teacher may handle all aspects of language learning right in his own classroom, and he may set *his own schedule*. In general, this system is more appropriate to secondary schools, where close supervision is the normal order, than in college, where the student is relatively independent.

The *mobile laboratory*—In a sense the mobile laboratory is a variant of the electronic classroom. In this system wheeled tables or carts mounting the equipment are moved into the classroom, used as long as desired, and then removed. The principal advantage here is that it avoids the pre-empting of any one room or space solely for the teaching of language. In a crowded building on a tight schedule this can be an important consideration. This system also permits the equipment to be used in more than one classroom during a single class period, perhaps fifteen minutes in one, fifteen minutes in another.

These basic systems can be modified in literally a thousand ways to fit in with the needs or problems of the individual school or department. I suspect that a careful survey of the nation's schools and colleges would reveal that no two electronic language training installations are exactly alike; in effect they are all custom built. And this is as it should be because no two schools will ever have exactly the same problems—or the same budget.

Large or small, rich or poor, all schools and colleges can take part in this revolution in the teaching of language—and likely they will.

# GLOSSARY OF FUNCTIONS

**ACTIVATED HEADSET**—A headset so wired and amplified that the student may hear his own voice, electronically borne, at the same instant that he speaks into the microphone.

**BIND**—Excessive tension on the tape resulting from friction on the tape surface. One of the hazards of using poor quality magnetic tape.

**CROSS TALK**—Two-way communication among several student positions and the console which is made possible by a collocation of circuits in prearranged series.

**DISTRIBUTION PANEL** — A component of the console which permits the directing of programs to specific student positions and not to others.

**DRIFT**—A slight maladjustment in the speed of the tape drive which can result in some distortion of reproduction.

**DUAL CHANNEL RECORDING SYSTEM**—A system which provides for the simultaneous recording of two sources on sep-

arate channels. In this system the student may record at his position both the program coming from the console and his own voice.

**DUBBING**—Synonym for copying from a master tape.

**FAST FORWARD**—A convenience function to permit the saving of time when a student is searching for a specific portion of the taped lesson.

**MASTER COPIER**—Tape drive on which master tape is run for purposes of copying or dubbing.

**MIXER**—Control panel at the console used for directing multiple programs and/or live voices to a single point either for the purpose of broadcasting or recording.

**PAUSE LEVER**—Any control which permits the instant but temporary halting of playback or recording functions.

**REWIND**—The restoring of tape to the supply reel, usually at high speed, after the student has finished using the unit.

**SELF-MONITORING SYSTEM** — Any system which permits the student to hear

his own voice performance with some degree of objectivity, either instantaneously through the medium of activated headsets, or delayed, by means of a magnetic recording.

**SELECTOR SWITCH** — Any control which permits the student to change from one function or combination of functions at his position to another.

**SLAVE UNIT** — Tape drive on which blank tapes are run when multiple copies of a master tape are being made.

**SUPPLY REEL**—In a two-reel tape deck the reel on which the tape is stored when the unit is not in operation.

**TAKE-UP REEL**—In a two-reel tape deck the reel on which the tape is temporarily taken up after having run through the magnetic head.

**TAPE CARTRIDGE** — A self-contained unit which comprises an endless loop tape, supply and take-up reels within a compact case. Eliminates the need for threading and rewinding.

# GLOSSARY OF LEARNING TERMS

*A brief glossary of learning terms used with an electronic language training installation. Some terms which are self-explanatory have been omitted.*

**AUDIO-ACTIVE EXERCISE**—Do not confuse with audio-activated earphones, a very poor term at best. This is a category of exercise in which the student listens and repeats in an attempt to imitate the model.

**AUDIO-CREATIVE EXERCISE**—A category of exercise the purpose of which is to develop the student's fluency in the FL. In place of mimicry of the model the student's response must be original, intelligible, and in logical sequence with the model. The question and answer drill and the substitution drill are common types, but there are many others.

**AUDIO-EVALUATORY EXERCISE**—A type of exercise the purpose of which is to give the student an opportunity to compare his own speech habits with those of a native model. In this type of exercise it is necessary that the student record his voice so that he may hear himself objectively and at leisure.

**AUDIO-LINGUAL** — A new and eminently more satisfactory term than the cumbersome "oral-aural." Makes a good counterpart to audio-visual.

**AUDIO-PASSIVE EXERCISE** — A category of exercise in which the student listens to the model, thinks the response if any, but does not utter it. Sometimes called comprehension practice.

**INDEPENDENT PROGRAM** — Taped material gathered from any source and appropriate to the level of instruction. Such things as recorded foreign language radio broadcasts and interviews with interesting native speakers of the language characterize the material of an independent program.

**INFORMANT** — A native speaker who serves as a model for the student.

**INTEGRATED PROGRAM**—A program comprising material which is an integral part of the classroom curriculum, for example, a pattern drill taken from the textbook used in the course.

**MIXED PROGRAM**—Usually the incorporation of special material with the regular lesson either for the sake of greater interest or to reinforce a particular skill.

**MUTATION EXERCISE** — An exercise in which the student changes one grammatical form in the drill model until he has exhausted all variations for that type.

**PATTERN DRILL** — Sometimes called substitution drill. The student substitutes new forms for one element (word or expression) in a patterned sentence.

**PROGRAM**—A lesson unit on tape, normally played from the console and transmitted to a speaker, to the student's earphones, or to the student's own tape deck depending upon the nature of the installation. Broadly, the program is anything that is played in the language laboratory for the student's benefit.

**QUESTION AND ANSWER DRILL**—The student answers questions according to a pre-determined model, following which the student hears an exemplary answer which he can use for comparison with his own.

**SPEAKING READINESS**—Lingual counterpart of the well known "reading readiness." The point at which the student, as the result of pre-conditioning in aural comprehension and familiarization with characteristic speech patterns, is ready to form his own responses.

**STUDENT POSITION** — The point at which the student receives a program and does his practicing and learning. This is the building block of the language laboratory.

**TRANSCRIPTION EXERCISE**—An exercise in which a student records in writing what he hears on tape. There are many variations to this exercise.

# GLOSSARY OF TAPE RECORDING TERMS

**ACETATE BASE** — The super-smooth, transparent plastic film which forms the base of most of the tape manufactured.

**AUDIBLE TONES**—Sounds with wave frequencies which the average human ear can detect. The figure is usually given as 30 to 15,000 cycles per second.

**BIAS, AC, SUPERSONIC OR HIGH FREQUENCY**—A high frequency alternating current fed into the recording circuit

to minimize sound distortion as the recording is made.

**BALANCE**—The relation between high and low frequency tones of a recording. In stereo, the relation between right and left channels.

**BINAURAL RECORDING**—Recording made with two microphones recorded on separate tracks on the tape and played back

through earphones. Also see stereophonic recording.

**BULK ERASER**—A device for erasing an entire reel of tape at one time. This contains a powerful electro-magnet which generates a strong field.

**CAPSTAN**—The shaft which drives the tape and pulls it past the head. A roller squeezes the tape tight against the capstan

to provide traction.

**CLEAN**—Opposite of distorted. As applied to sound, means clear, undistorted and noise-free reproduction.

**COUNTER**—A device driven by the tape recorder mechanism which indicates the amount of tape run past the heads.

**CROSSTALK**—Interference from one channel on a stereo tape with the other, usually due to stray currents generated by adjacent head coils.

**CYCLE**—One complete oscillation of a waveform. Cycles per second applies to the number of such oscillations in one second.

**DB (Decibel)**—A unit of measurement of sound intensity. Two db is generally accepted as the smallest change in loudness that can be detected by the human ear. Reference level is zero which is 1 milliwatt of audio power at 1000 cycles. The db scale is logarithmic as is the response of the human ear.

**DEAD ROOM**—A room which is acoustically treated to prevent sound reflection. Such rooms lack reverberation. The opposite of live room.

**DECK**—The tape transporting mechanism of a recorder including the heads, drive and tape motion controls. May or may not include the electronics, such as a preamplifier.

**DEMAGNETIZER**—A hand held device used to remove the magnetism from recording or playback heads. It usually has two prongs which are applied to either side of the head gap.

**DISTORTION**—Sound containing elements which alter the faithful reproduction of the original sound.

**DUAL TRACK**—see tracks.

**DUBBING**—Copying a tape from one recorder to another.

**DUPE**—A copy of a tape made by playing the original on one machine and feeding the output to the input of another recorder. Also called a Dub.

**EDIT**—To change the sequence of a tape recording by deleting sections or adding new material.

**ELECTROMAGNET**—A device which produces magnetism when connected to a source of electric current. The recorder head is an electromagnet energized by the current from the microphone (after passing through an amplifier).

**ERASE HEAD**—An electromagnet which erases any magnetic pattern on the tape by subjecting it to a decreasing magnetic field. A permanent magnet may be employed but is not as satisfactory. The erase head always precedes the record/play head in a tape recorder to clean the tape of signals before it is recorded by the record head.

**EYE, MAGIC**—A type of tube used as a volume indicator. As the sound current increases the bright wedge-shaped segments come together.

**FEEDBACK**—A howl or sound from a loudspeaker caused by sound from the speaker entering a live microphone connected to the same recorder or amplifier powering the speaker. The sound emerging from the speaker is picked up by the mike and fed back to the speaker where it again enters the mike; this continues until it produces the howl.

**FIDELITY**—A word meaning the faithfulness of the reproduction as compared to the original sound.

**FLUTTER**—A high speed variation in tone caused by faults in the tape moving mechanism or by sticky tape which does not move past the head at a constant speed. See wow.

**FREQUENCY**—The number of cycles per second of a sound wave—the pitch of a sound.

**FREQUENCY, SUBSONIC**—A sound frequency too low to be heard by the ear. Usually used as a control signal to actuate a slide projector or other device from the tape.

**FREQUENCY, SUPERSONIC**—A sound frequency too high to be heard.

**FREQUENCY RESPONSE**—The outside limits of transmission or reproduction of sound by a piece of audio gear. A "flar" response is one which varies not at all over the range specified.

**GAIN**—Amplification. "Riding the gain" is adjusting the volume control to keep the sound within the limits of the equipment. Too much "riding" destroys the naturalness of the sound.

**GAP**—The space between opposite poles of a recording or erase head. Usually given in mils or microns. Gap length is the distance across the gap, the width is the distance from top to bottom and the depth, from the head face to the point where the pole pieces diverge for the coils.

**GUIDE**—The part or parts of a recorder which align the tape so that it passes properly over the head.

**HEAD**—A device which is basically an electromagnet. It consists of a ring-shaped metal core broken at the gap where the tape touches it. Coils wound on either side of the gap either energize the head when in recording mode or are energized by the passage of the magnetic domains on the tape past the gap when in the play mode.

**HEAD, DUAL TRACK**—A head with one pole piece having a gap which covers only the upper half of the head recording one track. The second track is recorded by flipping the tape and recording again.

**HEAD, ERASE**—An electromagnet head which demagnetizes the tape as it passes the gap so that a new recording may be made on the tape.

**HEAD, FULL TRACK**—A head with a gap covering the entire width of the tape.

**HEAD, QUARTER TRACK**—A head having two pole pieces which cover the first and third quarters of the tape. The second and fourth quarters are recorded by flipping the tape.

**HEAD, RECORDING**—An electromagnet which produces the varying magnetism in response to current variations from the microphone. These variations are recorded on the tape as it passes the gap. The same head is frequently used for playback.

**HEAD, PLAYBACK**—Construction is the same as the record head except that sometimes a finer gap is used. As the magnetized tape passes the poles of the gap a current is induced in the coils and this, when amplified, becomes the current fed to the loudspeaker to reproduce the original sound.

**HEAD ALIGNMENT**—Adjusting the angle of the head so that the gap is exactly perpendicular to the tape.

**HIGHS**—Abbreviation of High Frequencies.

**HISS**—A hissing noise which may origi-

nate in the amplifier or from the tape itself. Hiss will increase if head demagnetization is not done at intervals and will be recorded on the tape even with the machine in play.

**HUM**—A background noise caused by poor shielding or current loops in the equipment. Generally low in pitch.

**IMPEDANCE**—The resistance effect of a circuit or component (as applied to alternating current). Expressed in ohms. Hum or distortion may result if impedances are not matched when feeding current from a source to an input.

**INPUT**—1: a jack or other connecting device designed to accept an incoming signal. 2: the incoming signal itself.

**IRON OXIDE**—The coating which is applied to the backing (using a binder to hold it) in making magnetic tape. The iron oxide has the ability to hold variations in magnetism indefinitely.

**LEADER TAPE**—Non-magnetic tape used to provide blank spaces between recorded segments or attached to ends of the tape for identification and protection of the tape ends.

**LEVEL**—The volume of sound or the signal. "Record level" is one application.

**LIVE ROOM**—A room which lacks sound absorbing qualities and hence produces many reverberations of a sound. Opposite of Dead Room.

**LOUD SPEAKER**—A device to convert the varying currents from the power amplifier to air waves that may be heard by the ear.

**LOWS**—Abbreviation for Low Frequencies.

**MAGNETIC FIELD**—The area around an electromagnet or conductor where magnetism exists.

**MICROPHONE, CERAMIC**—A microphone which has a ceramic element as its generating unit. Usually found in inexpensive mikes.

**MICROPHONE, CONDENSER**—A microphone having the diaphragm suspended a very small distance in front of a metallic plate. Operates on varying capacitance as diaphragm moves toward or away from plate.

**MICROPHONE, CRYSTAL**—A microphone that generates current by the bending of a crystal, attached to its diaphragm. Must be protected from heat and shock.

**MICROPHONE, DYNAMIC**—A microphone which has a coil suspended in a magnetic field. The motion of the coil generates the current.

**MICROPHONE, RIBBON**—A microphone having a metallic foil ribbon suspended in a magnetic field. Operated by the sound pressure.

**MICROPHONE, VARIABLE RELUCTANCE**—A microphone with a moving armature suspended in a coil subject to a magnetic field.

**MIL**—One thousandth of an inch. Standard tapes are 1½ mils in thickness, extra play tapes 1 mil and double-play tapes 1½ mil.

**MIXER**—A device which permits the combining of two or more inputs into one which is fed to the recorder.

**MONAURAL**—A recording made with one or more microphones but which is recorded on only one track. See Stereophonic.

**MONITOR**—1: listening to the signal

that is being recorded, either as it comes into the recorder or from the tape after it has been recorded. This latter requires a recorder with separate record and playback heads. 2: changing the volume to compensate for variations in volume.

**MUDDY**—Blurred sound reproduction, opposite of Clear.

**MYLAR**—A DuPont base material for magnetic tape. Is stronger than acetate and impervious to changes in temperature and humidity.

**NOISE**—Unwanted sound in a recording or extraneous sounds.

**OUTPUT**—1: the jack or other connector from which current is taken to feed other equipment, such as a loudspeaker. 2: the signal delivered by any device, microphone, amplifier, etc.

**OVERLOAD**—More volume than can be handled by the equipment, either on record or playback.

**PATCH CORD**—A cord, sometimes called an accessory cord, used to connect the tape recorder to other audio gear such as phonos, radios, amplifiers, speakers, etc. Suitable connectors are placed on each end.

**PREAMPLIFIER**—An amplifier designed to take very small currents, such as from a magnetic head, and amplify them enough to drive a power amplifier.

**POWER AMPLIFIER**—An amplifier designed to boost signals to sufficient strength to operate a loudspeaker.

**PRESSURE PADS**—Small pieces of felt mounted on spring arms which hold the tape against the heads. If these become glazed and hard, they produce a squeal similar to chalk being drawn across a blackboard.

**PRINT THROUGH**—The transfer of magnetism from one layer of a tape to another while the reel is in storage. Produced by over-recording and high temperatures.

**REVERBERATION**—Reflection of sound from room surfaces adding echo to the original sound. The greater the time delay between the sound and its echo, the greater the reverberation.

**SHIELDING**—Enclosing wires or magnetic heads with metal to prevent stray currents from reaching them and causing hum. Most shields are "grounded" to the chassis of the recorder.

**SIGNAL-TO-NOISE RATIO**—The level or volume of the signal relative to the level of the noise.

**SPEAKER**—Abbreviation of Loud Speaker.

**SOUND-ON-SOUND**—A technique of adding a second part while the first is being played from another track or machine. The result is a combining of the two parts on one track.

**SPEED**—In recording, the speed at which the tape moves past the heads given in inches per second (ips). Popular tape speeds are  $7\frac{1}{2}$ ,  $3\frac{3}{4}$  and  $1\frac{7}{8}$  inches per second. The professional recording speed is 15 inches per second.

**SPINDLES**—The posts on which the reels of tape are held on the recorder. One is the supply spindle, on which the raw tape is placed and the other the takeup spindle which receives the recorded tape.

**SPLICE**—A joint between two pieces of tape. Splices are made by butting the ends of the tape together and applying a piece of splicing tape to the shiny side of the magnetic tape to hold the pieces together. The tape is usually cut at an angle where joined to make a smoother transition between pieces.

**SPLICER**—A device to hold the tape in place while a splice is made. Also includes cutting and trimming blades in some makes.

**SPLICING BLOCK**—A simple device to hold the tape while a splice is made. May have hold-down arms or channel slightly narrower than tape width. Does not have cutting or trimming blades.

**SPLICING TAPE**—An adhesive tape with special adhesive coating which will not soften and "bleed." Cellophane tape should not be used for splices.

**SQUEAL**—A noise produced by glazed or dirty pressure pads rubbing against the tape as it runs through the machine. Can be stopped by cleaning pads or replacing them. Squeal can also be caused by inferior tape which does not have internal lubrication.

**STEREOPHONIC**—A type of recording in which two microphones are used, each recording simultaneously on two separate tracks on the tape which are played back through two separate loudspeakers. The result is a third dimensional effect.

**SYNCHRONOUS**—A driving motor which is controlled by the frequency of the current which runs it. Provides maximum reliability in timing.

**TAKE**—Making of a section of a recording.

**TAPE ALIGNMENT**—A special recorded tape used to check the alignment of recorder heads. It has a series of tones recorded which are played while the head is adjusted for maximum output.

**TAPE MAGNETIC**—A high-quality plastic ribbon coated with magnetic iron oxide capable of retaining indefinitely magnetization placed on it by the recording head.

**TAPE PRE-RECORDED**—Tape which has a program already recorded on it when purchased. This term is giving way to the more logical Recorded Tape.

**TAPE, TIMING**—A non-magnetic tape which is marked at intervals so that it may be cut to length for the number of seconds desired and spliced between takes on a magnetic tape.

**TAPE, RAW**—Tape which has not been recorded. Also called Virgin Tape.

**TAPE, RECORDED**—Tape which has program material on it when purchased.

**TAPE DRIVE**—The motor and mechanism which moves the tape at correct speed and tension past the heads.

**TAPE LOOP**—A length of tape with the ends joined together to form a loop. Will repeat endlessly, material recorded on it.

**STONE CONTROL**—A device which permits the user to alter the tone of the output. In most cases by subduing the highs to accentuate the lows.

**TRACK**—The magnetized area on a tape laid down by the head in recording.

**TRACK, ADD**—Adding a second track to a tape in synchronism with one already recorded on it. Requires a machine which can play the lower channel while recording on the upper. System widely used in language instruction. Practice track may be changed at will without altering master track in any way.

**TRACK, DUAL**—A track which occupies slightly less than half of the tape width. This is laid down by a head having a single pole piece situated so that the top of the tape is recorded first. Without rewinding, the tape is then flipped and recorded again, placing a second track on the tape in a direction opposite to that of the first one.

**TRACK, FULL**—A track which occupies the full width of the tape.

**TRACK, QUARTER**—A track occupying slightly less than one-quarter of the tape width, i.e. four tracks on standard  $1\frac{1}{2}$  inch tape. Tracks may be recorded and played individually on most machines for monaural or, for stereo, tracks 1 and 3 and 2 and 4 are paired. May be thought of as dual track dual track.

**VTR**—Abbreviation for Video Tape Recorder.

**VU METER**—A meter which indicates the recording or playback volume in terms of volume units, an electrical unit of power.

**WATT**—A unit of electrical power. Usually used to denote the output of speakers or the amount of current needed to operate a device.

**WOW**—A change in sound pitch brought about by a variation in speed of the tape past the head. May be a single change or one which recurs periodically. A very fast wow is termed a flutter.

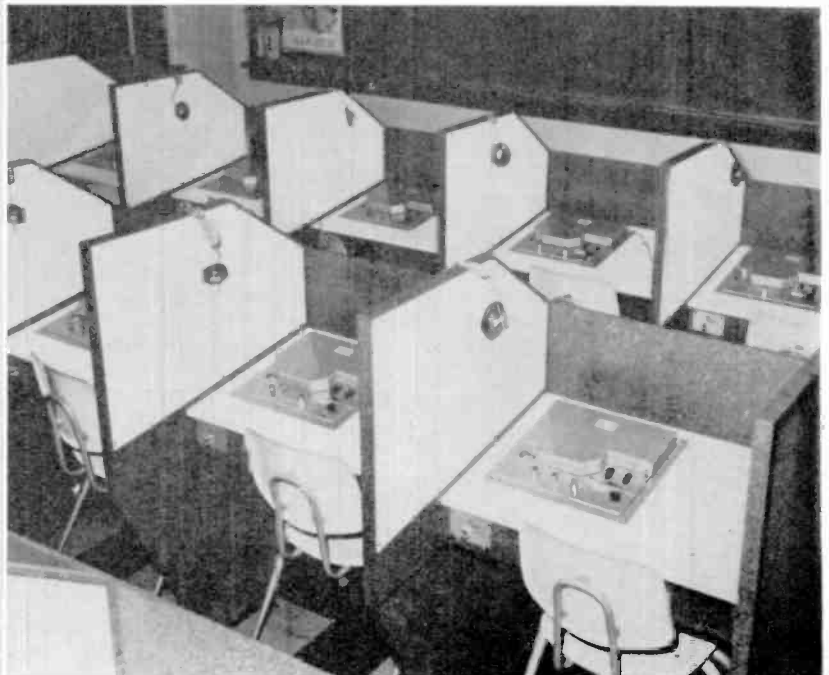


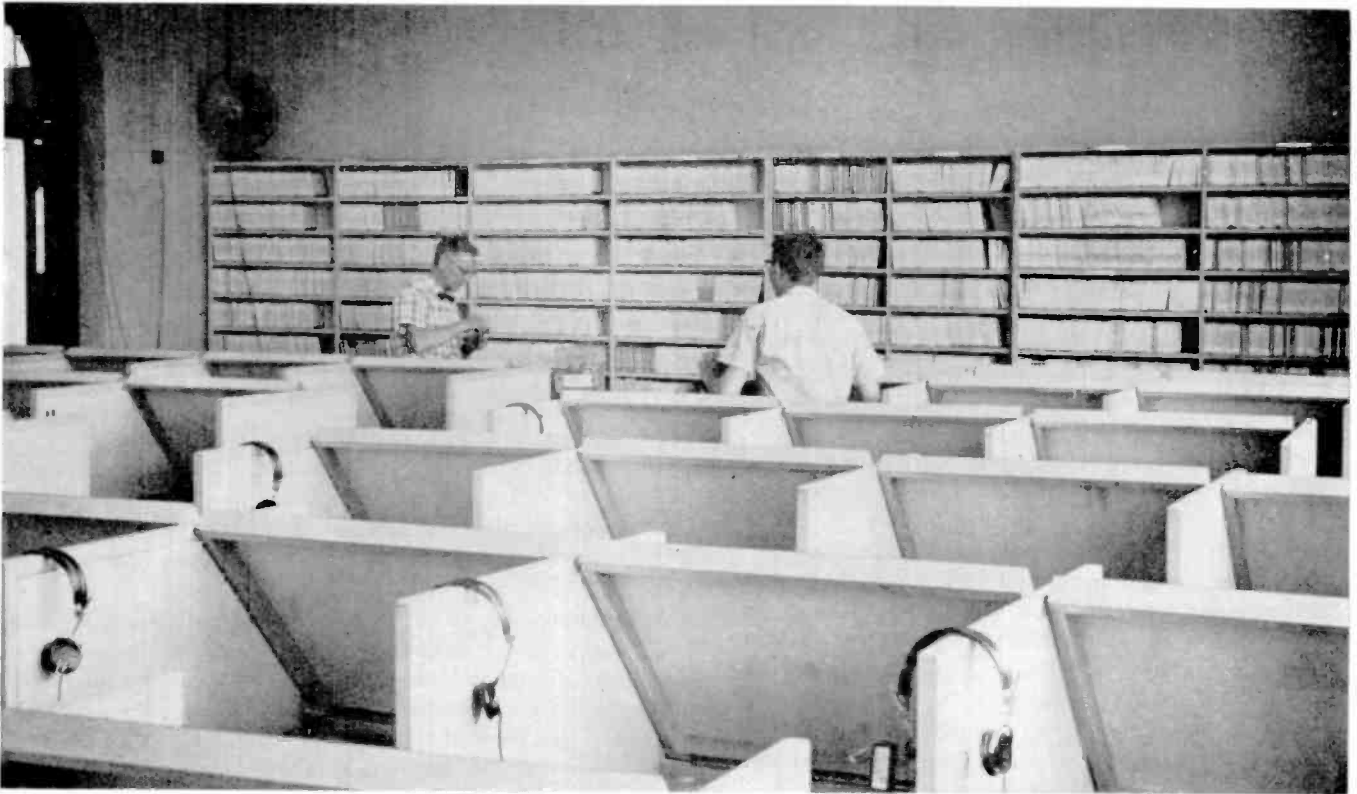


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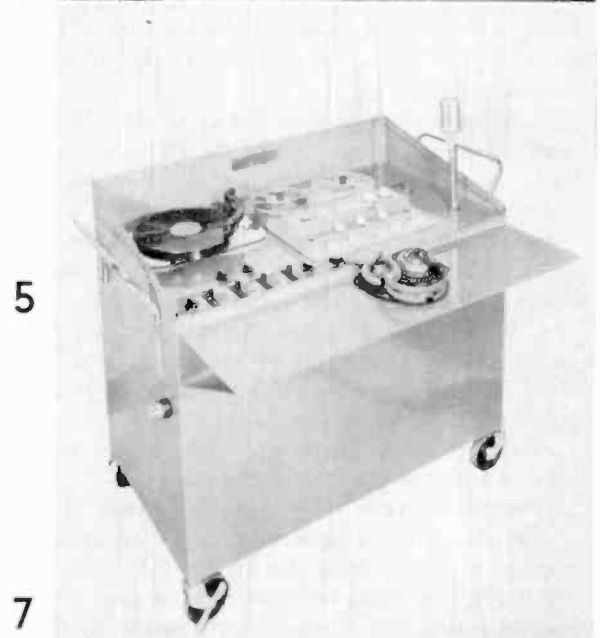
**SOME MODERN  
LANGUAGE LABORATORY  
EQUIPMENT AND INSTALLATIONS**

3





- 4 1. The Mobile Language Laboratory by Mobile-tronics is completely transportable and will accommodate 8 students and a teacher. Students listen to master tape, repeat into mike and hear their own voices.
2. Science Electronics Linguatrainner features this remote cabinet which houses all the mechanical and electronic recording and playback equipment. A teacher's console contains the controls and tapes are in cartridges.
3. A Rheem-Califone installation employing their Simplex recorder in which the tape is never touched by the student. The recorder uses five inch reels at  $3\frac{3}{4}$  ips and a light flashes to indicate end of tape. It has only two controls.
4. Magnetic Recording Industries installation at the University of Tennessee at Knoxville. Note extensive library of tapes in cases at rear of room. Firm also makes a magnetic disc recorder and a unit employing the RCA type cartridge.
5. The Trans-Sonic Educator made by Robert H. Redfield, Inc. is not only mobile but wireless. Signals are sent from the console to each student via a headset receiver. This eliminates need for any connecting wires.
6. A Robert C. Merchant language lab which has individual recorders in each student position providing full facilities.
7. RCA Language Lab in LaSalle Academy, Providence, Rhode Island which has 150 student positions and eight recorders to feed signals through four teacher consoles.



# LEARNING WITH YOUR RECORDER

by Mark Mooney, Jr.

. . . Hundreds of educational tapes and even "tapespondence" schools are available to you.

**R**EADIN', Ritin' and Recording may well become the new three R's of learning. Already, recording has outmoded any other method of teaching languages and language lab installations in the schools are springing up like the flowers of spring. Other uses of recorders in our educational establishments have also shown a marked increase.

But the schools have no monopoly on the use of the tape recorder as a learning tool. Every recorder at home can do just as much.

Some of the more modern recorders, such as the V-M 720 which pioneered with the Add+A+Track principle in home-type machines, have the ability of being able to record one track while listening to the other. This is exactly the same principle that is used in the most modern school language laboratory.

Nor are educational tapes limited to school use. While some language courses are available only to schools and require a teacher to make the most of them, there are others which can be used for self-learning at home. Elsewhere in this issue is a complete catalog of all available educational tapes.

In addition, there are a number of schools which offer "tapespondence lessons" where the home student does his lesson on tape and then sends it in for evaluation by the teacher.

Basically, the tape recorder is most effective where self-appraisal, learning to listen (as this is as important as learning to read!), memorizing or extracting are important. To this may be added the ability of the recorder to present the spoken voices of important people and their ideas, the correct pronunciation of foreign languages, the proper methods for musical studies, etc.

**SELF-APPRAISAL.** Under this very general heading falls a lot of uses for the recorder in education.

A written error is easily seen and shown to the person who made it, but a spoken error, or an error in music playing is gone forever the instant that it is committed. To attempt to describe what was wrong oftentimes is very confusing and results in little benefit to the pupil.

In the teaching of foreign languages, the student first hears the voice of a native speaker, he then repeats what he has heard. On the playback, he will again hear the native speaker on one channel of the tape and his imitation on the other. The student can thus compare his pronunciation with the authentic model and make any necessary corrections in his own speech to bring it in line with the master.

In choir practice, the choir is recorded, then the tape is played back. Any mistakes in the rendition can quickly be spotted and steps taken to correct them. Not only can the choir director hear the error but those responsible for it can hear it also.

In practice for public speaking, the speaker can first record his speech and then listen to the playback. Invariably he will find places where it may be improved in

For a new treat try a home discussion group based on one of the many educational tapes available.



timing or delivery and practice those parts until he has achieved a good, interesting presentation that will hold the audience.

**LEARNING TO LISTEN.** It may seem odd that anyone would find it necessary to learn to listen but youngsters must be taught this art in school and many adults could stand a good brushing up on the subject. How many times have we listened to a speaker, or even to a comedian on radio and TV, laughing at the jokes, or feeling concern over problems that a speaker might present yet, but a short time afterward, be unable to remember what had been said, or even what was so funny.

This is not a case of poor memory, it is a case of not listening well enough. Next to our eyes, most of the information we receive comes through our ears. With a tape recorder, this perception can be sharpened through practice, by making a good conscious effort to really listen. As the process is repeated and practiced, the ability to listen will grow until the mechanics of it become automatic.

Educational tapes in a field in which you are interested are good for this type of self-improvement. After listening to a tape, you should be able to answer many questions about its subject matter. Such questions are best prepared by another person for you to answer.

Learning to listen is a different thing than learning to hear. In many cases a peculiarity of hearing may make it difficult for a person to understand some words because of impaired ability to differentiate between sounds, for instance, between s and h, or v and b, etc. Practice, using the recorder and properly made tapes can assist in sharpening hearing ability in this case, provided it is correctable. To decide this you will need the aid of a speech therapist.

**MEMORIZING.** From the tiny tots learning of the multiplication table to learning the lines for a play, the tape recorder is a star aid.

These aids in memorization, are tapes which you can make yourself. Using a monaural recorder, or recording monaurally on a stereo machine, the material to be learned, is first recorded on the tape. In the case of multiplication tables, the tape can be made up of—1 times 2 is —, 2 times 2 is —, 3 times 3 is — etc. for whatever multiplication table is being learned. This can save hours of parent's time and it is good for the child to make up his own tape after being shown how.

The same procedure may be followed in memorizing

a poem by using a line or two at a time. A good, dramatic reading of the work, with proper phrasing and timing should also be on the tape to serve as a model.

The list of things which can be memorized faster by using the recorder is practically endless but the principle as outlined above is the same for all.

**EXTRACTING.** The making of outlines for school or pulling the salient facts from books or reports can be speeded through the use of the recorder. One which has a push-to-talk mike or a pause or edit button is the best type for this. As you read the material which is to be extracted, you speak into the microphone the facts which you wish to retain and which will eventually become the written record.

After the extraction has been finished, the tape is played back a bit at a time and the work copied into written form.

Extracting is faster, since you speak the sections rather than writing them down, the material is better learned, since you have repeated it aloud and finally written it down in the finished outline. Such outlines on tape may be preserved by using a separate reel for each subject. When exam time rolls around, playing the tape back will give you quickly all the important facts and make an excellent refresher.

**DISCUSSION GROUPS.** Since the advent of TV into the American home, the art of conversation and discussion has fallen to an all time low. Yet discussion and the sharing of ideas with others is a highly stimulating effort and it is more than worthy of revival. One means of doing so is through the use of the tape recorder and tapes such as are made available by Campus World, Academic Recording Institute, the Opinion Institute and others. Some of the subjects are controversial and could lead to interesting discussions.

Such a party will be a new experience, and it may be viewed with some skepticism at first but the pleasure of exercising one's mind and of countering the claims or statements of those with whom there is a difference might come as a pleasant surprise to those who are used to being entertained by the "adult" westerns or similar pap presented by "the tube."

**"TAPESPONDENCE" SCHOOLS.** If you were to gather together the students of all the nation's correspondence schools on any one day you would have a crowd estimated at 750,000 persons. And this figure does not include the members of the Armed Forces Institute which offers correspondence material to those in the armed forces. They would further swell the crowd.

These are people who want to get ahead, or to enlarge their horizons. The schools which serve them range from small institutions with relatively few students to giant schools with tens of thousands of students. Courses available to the public include almost every conceivable subject and, in the main are excellent.

As the number of tape recorders in the hands of the public assumed large proportions, it was but natural that some progressive schools would switch to tape for those subjects in which tape could serve best.

Two tape schools offer courses in radio announcing and have done so for years. They are the Midwestern Broadcasting School (228 S. Wabash Avenue, Chicago 4, Ill.), and the National Academy of Broadcasting (3338 Sixteenth Street, N.W., Washington, D.C.)

The Carver School of Music (Box 366-B, Palos Heights, Ill.), has courses available for the learning of music by tape. In their course, the same reel of tape is used over and over again. The lesson is sent to the student in tape form, as well as the written form, and after he feels that he has learned it well, he records his effort and returns this to the school for appraisal. His next lesson is then recorded and the process continued.

The Institute of Human Communication (Associated Teaching Center, 3411 Old York Road, Baltimore 18, Md.) is offering a tapespondence course in Public Speaking and speech improvement.

The course consists of both texts and tapes called "Textapes". Each of the latter is recorded on one track with examples of the lesson material. The student then does his assignment on part of the remaining track and this is returned to the school. Here the instructors evaluate the work, make criticisms and suggestions and return the reel to the student together with the next lesson reel.

The use of tape in correspondence study provides a real student-teacher relationship, perhaps even of a higher caliber than is possible in the classroom. Anyone who has engaged in regular tapesponding with other recorder owners will quickly realize how the personal relationship can develop.

**ADD-A-TRACK.** The ability of a recorder to play one track while recording on another has opened new vistas in the use of the recorder for educational purposes and all forms of home learning.

The chief advantage is one of direct comparison with a master track or the ability to add to the master and hear the composite as a whole.

For instance, three members of a quartet may record together on one track, omitting the remaining part. This may be added and when the tape is rewound and played back, all four parts will be heard together. The best feature of this is the fact that the added track may be recorded over and over again without disturbing the other track. Thus it becomes possible to practice musical duets, quartets, play with an instructor until perfection is achieved or even make up duets with yourself playing both parts.

The same principle can be extended to the practice of plays wherein the cast records all the parts except yours. You then add your part whenever you have time to practice, thus becoming used to all cue lines and the timing and pace of the play.

For study, questions may be on on the master track and the answers are recorded on the upper track. Then on the playback, the replies can be checked. This repetition, first putting the questions on the master track, then replying to the questions and then listening to the questions and answers will firmly fix in mind whatever there is to be learned.

Wherever imitation is necessary, such as in learning a language, learning to imitate someone, such as a radio or TV star for amateur impersonation or learning the exact delivery of a speech or poem, this method is extremely valuable.

Your tape recorder is waiting to serve you as a learning tool. From learning the Morse code or a foreign language, or stirring your thoughts with commentary from our best minds on all sorts of subjects from religion to politics, your tape recorder will provide the link between the teacher and you.



# EDUCATIONAL MAGNETIC EQUIPMENT AND TAPE DIRECTORY

Compiled and Edited by Jean Cover

## LANGUAGE LABORATORY INSTALLATIONS & EQUIPMENT

### AUDIO TEACHING CENTER AND FILMS FOR EDUCATION

Audio Lane  
New Haven 11, Conn.

**BERNCO INCORPORATED**  
Language Laboratories Division  
129 East Market Street  
Indianapolis 4, Indiana



The Bernco Mark VII language laboratory unit.

Custom installation. With the Mark VII the teacher can have individual, private, telephone-type conversations with any student, public address or "general call" through all students' headphones, mass duplication of tapes, monitoring of students' progress (with or without students' awareness), and individual programming to every student. Features Audio/Perspective which gives the illusion of "presence". Complete information is available in brochures, sound-slide films, and 16mm motion picture sound films from Bernco.

### CHESTER RESEARCH & DEVELOPMENT CORP.

31 Broadway  
New Haven, Conn.

**COUSINO ELECTRONICS CORP.**  
2107 Ashland Avenue  
Toledo 1, Ohio



The Cousino Mag-Matic tape repeater used in their language laboratory installations.

Cousino installs Consolette language laboratory systems with standard 10, 20 and 30 positions. The Consolette control features simplified controls for selective broadcasting of oral practice material, instructor monitoring of student practice, instructor-student intercommunication and instructor recording of student recitation. The center of these systems is the Mag-Matic tape repeater which contains endless magnetic tape loops which repeat oral practice lessons without attention. Echo-Matic tape cartridges are used on this repeater. In combination with the Consolette and the Mag-Matic, is used Cousino's Voice-Flector which is a portable oral practice intercommunication and isolation shell complete with speaker, microphone, adjustable stand and connecting cord and plug. Cousino also has available ad-a-lab furniture for the language laboratory.

**DUKANE CORPORATION**  
St. Charles, Illinois



The Medallion language laboratory system includes this instructor's console, together with scientifically designed student booths and all of the electronic components needed to do a complete teaching job.

The Medallion system features expandability in two directions—it can be upgraded in instructional level, as well as in the number of students it can accommodate. This electronic lab is designed with transistorized components.

**EDUCATIONAL EQUIPMENT DIVISION OF EDWARDS COMPANY, INC.**  
92 Connecticut Avenue  
Norwalk, Conn.



Nerve center of Edwards new language lab system is the instructor's console, housing lesson channel controls, student selector switches, amplifiers and tape playbacks

in a single compact unit. Up to four separate lessons can be broadcast—each can be channeled to any desired combination of student booths.

Features flexible multi-channel programming and dual-track recording and playback equipment eliminates mass tape duplication. Two types of student units will be available: "recording" and "listen-respond".

**FLEETWOOD—ELECTRONICS DIVISION**  
Zeeland, Michigan

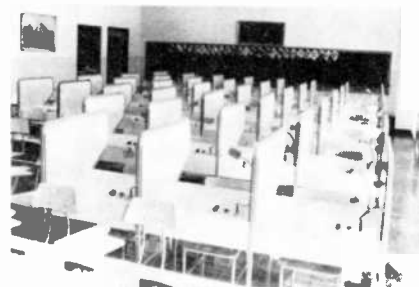


A Fleetwood Lingua Center language lab installation.

Standard Fleetwood Lingua Center components can be placed in a complete laboratory installation with high efficiency acoustical booths, a classroom using tables with no acoustical partitions, or a classroom using conventional seating. All types of teaching methods may be used: listen only, listen-respond, or listen-respond-record in any conceivable combination. The equipment itself possesses flexibility so that it can be tailored to fit the school's teaching requirements without necessitating the instructor modify his or her methods to meet the limitations of the equipment.

**INSTRUCTOMATIC, INC.**  
8300 Fendall Avenue  
Detroit, Michigan

**JENTZEN-MILLER COMPANY**  
585 Stephenson Highway  
Troy, Michigan



A language laboratory using the modular station booths manufactured by Jentzen-Miller.

Each booth is manufactured in easily assembled units. These modular units may be assembled and then, later, rearranged in many different combinations as the situation may warrant. Additional units may be added at any time. On the Model 560 Student Station, the uprights are formed of heavy gauge steel tubing and finished with a tough, resilient vinyl plastic skin. This finish is extremely wear-resistant and can stand

considerable abuse. The desk top is fabricated out of heavy gauge steel sheet to which has been applied laminated vinyl plastic film.

**LANGUAGE TRAINING AIDS, INC.**  
Language Center  
Boyd's, Maryland

Flexi-Corder recorder LTA-606; 7" reel; two track; 7½, 3¾ ips, may be pre-programmed by key to operate as conventional recorder (top track), dual-channel student model, or to record and play back instructor's track only (bottom track).

**MAGNETIC RECORDING INDUSTRIES**  
126 Fifth Avenue  
New York 11, N.Y.



Magnetic Recording Industries Magneticon dual language magazine recorder.

Also manufacture the Magneticon tape magazine; the Magneticon Linguist Model 44 which uses the Magneticon disc; the Synchro-Magneticon Model 66 which combines in one instrument both magnetic tape and magnetic disc; Model 68 Synchronous dual language recorder; Model 33 and 33-T analyzers; a tape duplicator; and the Fold-A-Booth.

**MERCHANT, ROBERT C.**  
Box 594  
West Lafayette, Indiana



Robert C. Merchant language lab installation with individual recorders.

Manufacture SH language laboratory recorders which have an automatic electronic brain employing computer logic techniques in a closed loop system which continuously monitors and dynamically controls tape motion. No pressure pads, clutches, or mechanical linkage adjustments. Local or remote operation; "Magic Memory" recalls commands during tape cycling.

300 Series: has a three motor drive with piano key controls and few mechanical linkages; electronics designed for language laboratory use with correct input and output levels and impedances; compensated for the characteristics of the

dynamic microphones and metalseal earphones furnished with the recorders.

MC Series: multi-track automatic remote student listen-record-playback equipment. System compensated for and includes matching dynamic microphones and metalseal earphones to insure optimum overall performance. Fully automatic electronic recording level control on each student track. All transistor, plug-in amplifiers with sealed circuits.

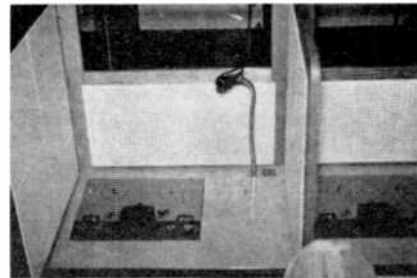
**MOBILE-TRONICS**  
1703 Westover Road  
Morrisville, Pa.



A complete self-contained language laboratory for one to eight students and teacher with headsets, microphones and monitor station on wheels.

Students can listen to master tape, repeat into microphone and hear their own voice for comparison with the native. Several models available—write for full details.

**MODERN ELECTRONICS**  
Mecotape Language and Speech  
Tape Teaching Division  
2000 Broadway  
San Antonio, Texas



A Modern Electronics language lab installation at Mt. St. Scholastica College in Atchison, Kansas.

Modern Electronics installs Mecotape systems in three combinations: Simplex, Duplex and Multiplex. All contain student headsets, one microphone and complete wiring and ducting. The Simplex has one portable combination tape recorder and playback; the Duplex contains two combination tape recorders and playbacks and a small selector panel on teacher's desk, with monitor; the Multiplex includes four combination tape recorders and playbacks built into a floor model console with tape storage area and a compact desk selector panel with individual switches for students, including monitor unit.

Student listens via overhead type phones to voice from control console; student responds individually or in chorus—hears his own voice in his earphones; student receives teacher's instruction or corrections over an intercom from the instructors switching console; instructor can address students individually or as a group; teacher records the student's performance,

one at a time per recorder, on machines located in the control center; systems are available with recorders at students positions also.

**MONITOR LANGUAGE LABORATORIES**  
Division of Electronic Teaching  
Laboratories, Inc.  
5034 Wisconsin Avenue, N.W.  
Washington 16, D.C.



Monitor dual channel recorder.

Monitor's instructor's monitoring console puts control of the laboratory at the teacher's fingertips. It enables the teacher to conduct simultaneously five separate course programs; has remote control of booth recorders for mass tape duplication; private instructor monitoring of each student booth; and private two-way instructor-student communication.

Student Unit—Type I—Audio active; listen-record-playback. Features Monitor's E-3CS dual-channel recorder which enables students to perform a normal listen/respond exercise while a permanent copy of the lesson is being recorded on the master channel of his tape.

Student Unit—Type II—Audio active; listen-respond. To be used with an activated headset-microphone, the unit includes either a tube or transistor amplifier for flush mounting in the student booth.

The Monitoret E-4 series dual channel tape recorder is also available.

Monitor's Remotester is an electronic component designed to control the tape motion of student recorders in the language lab. It automatically stops the student tapes while questions are being transmitted and starts them again to record answers only.

Monitor also has available a headset-microphone combination, an audio-visual synchronizer, and a Model C student booth.

**RADIO CORPORATION OF AMERICA**  
Language Laboratory  
Camden 2, N.J.



The RCA Preceptor language laboratory is an integrated system.

Components include: master control panel, tape recorder (dual or single track); microphone, headset, record-play program amplifier, dual channel student amplifier, transistorized student amplifier, and handsome, functional furniture for housing.

**REDFIELD, ROBERT H., INC.**  
1020 S. Wabash Ave.  
Chicago 5, Illinois



Robert H. Redfield's Porta-Control electronic language lab system, Model PCI, can be permanently installed in conjunction with isolation booths or used as a mobile system.

Also manufacture Trans-Sonic Educator for electronic classrooms which operates without any cables or wires other than one power cord; RHR language listening carts, a mobile unit which provides tape listening through headphones for 12 students; RHR headphone plug-in boxes; and RHR combination headsets.

**REED RESEARCH**  
1048 Potomac St., N.W.  
Washington 7, D. C.

**RHEEM CALIFONE CORP.**  
Hollywood 38, Calif.

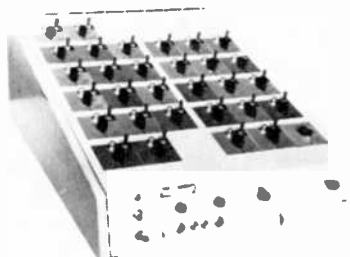


Rheem Califone Duplex tape recorder, Model LP 901.

Califone equipment components: The Duplex LP 901 student recorder tape deck with two-channel amplifier; the Simplex LP 902 student recorder tape deck with single channel amplifier; portable booth LC 270; folding booth LC 280; fixed booth LC 275; headphone/microphone combination LX 799; vocale cabinet LC 251; console cabinet LC 250; console 2-channel recorder LP 911; console master tape playback LP 921; plug box for student stations LX 275; public address amplifier LA 206; ten-station distribution amplifier LA 211; vocale amplifier LA 210; plug-in amplifier LA 212; switch

panels LS 220 and LS 221; AC main switch panel LS 218; teacher headphone/microphone control panel LS 219; blank panel for expansion LS 222; equipment shield box LC 260.

**SCIENCE ELECTRONICS, INC.**  
195 Massachusetts Avenue  
Cambridge 42, Massachusetts



The Linguatrainee compact console to be placed on teacher's desk.

The Linguatrainee is an electronic language laboratory system which allows a student to listen to a master tape; to record his responses during pauses; and then to listen again comparing his responses with the master. In addition, the teacher can listen to, or converse with, any student or group of students, over a two-way intercom system, correcting as preferred. Components: all tape recorders are so designed that the only tape handling operation consists of inserting a tape cartridge in a slot and locking it in place by pulling a lever. Two channels. The cartridges can be furnished with three to thirty minutes of tape. Student amplifiers are completely transistorized record and playback units. Optional booth equipment also available.

**SOUNDPAC ELECTRONICS CORP.**  
3456 East Jefferson Ave.  
Detroit 7, Michigan



Soundpac language laboratory installation at Marygrove College, Monroe, Michigan.

Soundpac constructs each custom-designed lab by means of a combination of basic units. Some units use individual tape recorders, others use easy-to-handle tape cartridges.

**SWITCHCRAFT INC.**  
Language Laboratory Division  
5555 N. Elston Avenue  
Chicago 30, Illinois

The Switchcraft educational lab system utilizes the following components. Model 680 transistorized student amplifier designed for use with crystal headphones and high impedance microphones. Up to

35 student amplifiers can be connected to one #682 power supply. If a power supply is already available, the Switchcraft Model 681 power supply junction box should be used to simplify connections. For a system composed of two and/or more #680 student amplifiers, use an interconnecting cable (Switchcraft #10BK10) between "line" inputs. Switchcraft also has available remote junction boxes, remote listening stations and a multi-phone panel.

**UNIVERSAL LANGUAGE LABS.**  
200 W. 57th Street  
New York, N. Y.

**VIKING OF MINNEAPOLIS, INC.**  
9600 Aldrich Avenue South  
Minneapolis 20, Minn.



The Viking CS75 dual channel student recorder, which is designed for the audio-active-compare language teaching classroom or laboratory.

Also manufactures other educational components such as the FRD76 flush mounting, dual-channel recorder deck; the FRD85 flush mounting, dual channel recorder deck; the FRA76 dual-channel recording amplifier; the AS75 and AS75L listen-respond amplifiers; the MR85 master tape reproducer; the MC85 multi-channel programming console with MM85 intercom and channel selection console; SS75 channel selector switch; CT75 instructor control console; VE85 master tape and classroom recorder; JB85 jack box; and MV101 desk booths.

**VIRGINIA SOUND SYSTEMS, INC.**  
2630 Columbia Pike  
Arlington 4, Virginia

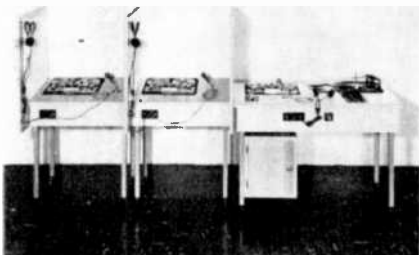


One of Virginia Sound Systems language laboratory installations.

Components used in the Virginia Sound Systems include: Recorders—Model VS 710M two channel language recorder; Model VS 710ME two channel language recorder same as 710M but containing student-duplicate switch to allow the master track to record on channel one while the student simultaneously records on his channel; Model VS 800 two channel tape

magazine recorder—reproducer—this unit incorporates the compact reel-to-reel tape magazine featuring the two channel operation as described above. Also available: Model 33X audio-active language amplifier; CM-10 microphone which has a ceramic cartridge unaffected by temperature and humidity; 20X microphone—crystal with heavy case; A 200 and A 206 crystal headsets; jack boxes; jack plates; tape magazines and recording tape. Virginia Sound utilizes a Model CB-10 Convert-A-Booth and a Model SBG-11 Student Booth, both of which were designed to meet the needs of present language laboratory situations.

**V-M CORPORATION**  
P.O. Box 659  
Benton Harbor, Michigan



The V-M Audio Learning Center.

The V-M Audio Learning Center may be any size. It can be expanded from a single unit to any number of positions required. Instructor-to-student as well as student-to-student communication is under the instructor's fingertip control at the console. The instructor may check the progress of any student position simply by moving a switch. Each position is equipped with a 4-track V-M 'tape-automatic' recorder which may be removed for use away from the center at any time. V-M offers free, construction drawings for the complete Audio Learning Center. With its add-a-track feature, the V-M 720 recorder is a complete Audio Learning Center. Such single unit application is beneficial for exploratory preparation before installation of complete, multi-unit training centers.

**WEBCOR, INC.**  
5610 W. Bloomingdale Ave.  
Chicago 39, Illinois



The Educator recorder for classroom installations. This machine records student,

plays back student, communicates student with teacher, and for tests, has teacher to student position.

The Webcor Educator can be installed in individual student booths. This unit features an 8 prong Jones plug receptacle, mounting flanges, and four mounting screws. It is dual-channel, listen-repeat. The student records his response on the second channel as he listens to the lesson on the master channel.

**WEBSTER ELECTRIC CO.**  
1900 Clark Street  
Racine, Wisconsin



Webster "Packaged" Tape Teaching Lab.

This "packaged" lab offers six to fifty-four student positions and up to nine different lesson channels. It consists of a monitor, tape recorders, power and program panels, microphones and headsets. Output is 2½ watts, enough for the fifty-four positions. It also has a loudspeaker for paging and PA use and a three-position talk-listen switch. The student positions have jacks, volume controls, program switch and call button.

## RECORDER & DECK MANUFACTURERS

**AMERICAN ELECTRONICS INC.**  
9449 W. Jefferson Blvd.  
Culver City, Calif.

**AMERICAN GELOSO ELECTRONICS, INC.**  
251 Park Avenue South  
New York 10, N. Y.

**AMPEX CORPORATION**  
1034 Kifer Road  
Sunnyvale, Calif.

**AMPLIFIER CORP. OF AMERICA**  
398 Broadway  
New York 13, N. Y.

**BELL & HOWELL COMPANY**  
7100 McCormick Road  
Chicago 45, Illinois

**BELL SOUND SYSTEMS, INC.**  
555 Marion Road  
Columbus 7, Ohio

**BOGEN, DAVID CO., INC.**  
P. O. Box 500  
Paramus, N. J.

**BROADCAST EQUIPMENT SPECIALTIES CORP.**  
P. O. Box 149  
Beacon, N. Y.

**CONCORD ELECTRONICS CORP.**  
1549 N. Vine Street  
Hollywood 28, Calif.

**COUSINO, INC.**  
2107 Ashland Ave.  
Toledo, Ohio

**DEJUR-AMSCO CORP.**  
4501 Northern Blvd.  
Long Island City 1, N. Y.

**DELMONICO INTERNATIONAL**  
42-24 Orchard St.  
Long Island City, N. Y.

**DICTAPHONE CORPORATION**  
420 Lexington Avenue  
New York 17, N. Y.

**DONNLU-SIEGEL CORP.**  
148 W. Michigan Ave.  
Jackson, Michigan

**ELECTRONIC APPLICATIONS, INC.**  
194 Richmond Hill Ave.  
Stamford, Conn.

**ERCONA CORPORATION**  
16 W. 46th Street  
New York 36, N. Y.

**FAIRCHILD RECORDING EQUIPMENT CO.**  
10-40 45th Avenue  
Long Island City 1, N. Y.

**FEN-TONE CORP.**  
106 Fifth Ave.  
New York 11, N. Y.

**FILNOR PRODUCTS, INC.**  
101 West 31st Street  
New York 1, N. Y.

**GBC AMERICA CORP.**  
89 Franklin Street  
New York 13, N. Y.

**GEISS-AMERICA**  
6424 N. Western Avenue  
Chicago 45, Illinois

**GRAFLEX, INC.**  
3750 Monroe Ave.  
Rochester 3, N. Y.

**HEATH COMPANY (KITS)**  
St. Joseph, Michigan

**INTERNATIONAL RADIO AND ELECTRONICS CORP.**  
South 17th St. & Mishawaka Road  
Elkhart, Indiana

**JAMES INSTRUMENT LABORATORY**  
9110 South 52nd Court  
Oak Lawn, Illinois

**KIMBERLEY INTERNATIONAL LTD.**  
346 West 44th Street  
New York City, N. Y.

**KINGDOM PRODUCTS LTD.**  
514 Broadway  
New York 12, N. Y.



LA BELLE INDUSTRIES, INC.  
510 S. Worthington St.  
Oconomowoc, Wisconsin

LAFAYETTE RADIO ELECTRONICS CORP.  
165-08 Liberty Avenue  
Jamaica 33, N. Y.

LEE INCORPORATED  
625 New York Ave. N.W.  
Washington 1, D. C.

MAGNECORD DIVISION  
Midwestern Instrument Co.  
41st Street and Sheridan Road  
Tulsa, Oklahoma

MAGNETIC RECORDING INDUSTRIES  
126 Fifth Ave.  
New York 11, N. Y.

MAJESTIC INTERNATIONAL SALES  
743 N. La Salle Street  
Chicago 10, Illinois

MATTHEW STUART & CO., INC.  
156 Fifth Avenue  
New York 10, N. Y.

METZNER ENGINEERING CORP.  
1041 N. Sycamore Avenue  
Hollywood 38, Calif.

MINICORD CORP. OF AMERICA  
1915 Atlantic Ave.  
Atlantic City, N. J.

MOBILE-TRONICS  
1703 Westover Rd.  
Morrisville, Pa.

MOHAWK BUSINESS MACHINES CORP.  
944 Halsey Street  
Brooklyn 33, N. Y.

MONITOR LANGUAGE LABORATORIES,  
INC.  
5034 Wisconsin Avenue, N.W.  
Washington 16, D. C.

NEWCOMB AUDIO PRODUCTS  
COMPANY  
6824 Lexington Ave.  
Hollywood 38, Calif.

NORELCO  
North American Philips Co., Inc.  
230 Duffy Avenue  
Hicksville, L. I., N. Y.

PENTRON CORPORATION  
777 S. Tripp Avenue  
Chicago 24, Illinois

PETELY SALES CORP.  
300 Park Avenue South  
New York 10, N. Y.

PREMIER ELECTRONIC LABORATORIES  
382 Lafayette Street  
New York 3, N. Y.

PYRAMID ENTERPRISES  
3815 Trimble Road  
Nashville 12, Tenn.

RADIO CORPORATION OF AMERICA  
Audio-Visual Products  
Camden 2, N. J.

RANGERTONE, INC.  
73 Winthrop Street  
Newark, N. J.

RECORDIO CORPORATION  
Charlotte, Michigan

REED RESEARCH INC.  
1048 Potomac St., N.W.  
Washington 7, D. C.

REVERE CAMERA CO. (WOLLENSAK)  
320 East 21st Street  
Chicago 16, Illinois

RHEEM CALIFONE CORP.  
1020 N. La Brea Ave.  
Hollywood 38, Calif.

ROBERTS ELECTRONICS, INC.  
1028 N. LaBrea Avenue  
Los Angeles 38, Calif.

SCOPUS, INC.  
404 Park Avenue South  
New York 16, N. Y.

STANCIL-HOFFMAN CORP.  
921 N. Highland Avenue  
Hollywood 38, Calif.

STEELMAN PHONOGRAPH & RADIO  
CO., INC.  
P. O. Box 82  
East Station  
Yonkers, N. Y.

STEREOPHONIC AUTOMATION CORP.  
(WATERS CONLEY)  
8225 Christiana Ave.  
Skokie, Illinois

SUPERSCOPE, INC.  
Audio Electronics Div.  
8520 Tujunga Avenue  
Sun Valley, Calif.

SYMPHONIC RADIO & ELECTRONICS  
Coliseum Tower  
10 Columbus Circle  
New York City, N. Y.

TANDBERG OF AMERICA, INC.  
8 Third Avenue  
Pelham, N. Y.

TELECTRO INDUSTRIES CORP.  
35-16 37th Street  
Long Island City 1, N. Y.

TOEPFER, ALFRED C., INC. (Harting)  
1 Broadway  
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Lesson 1, Part 2, presents additional noun vocabulary which can be used with the latter phrase.

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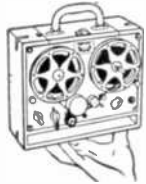
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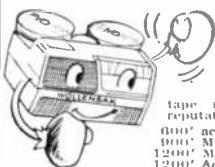
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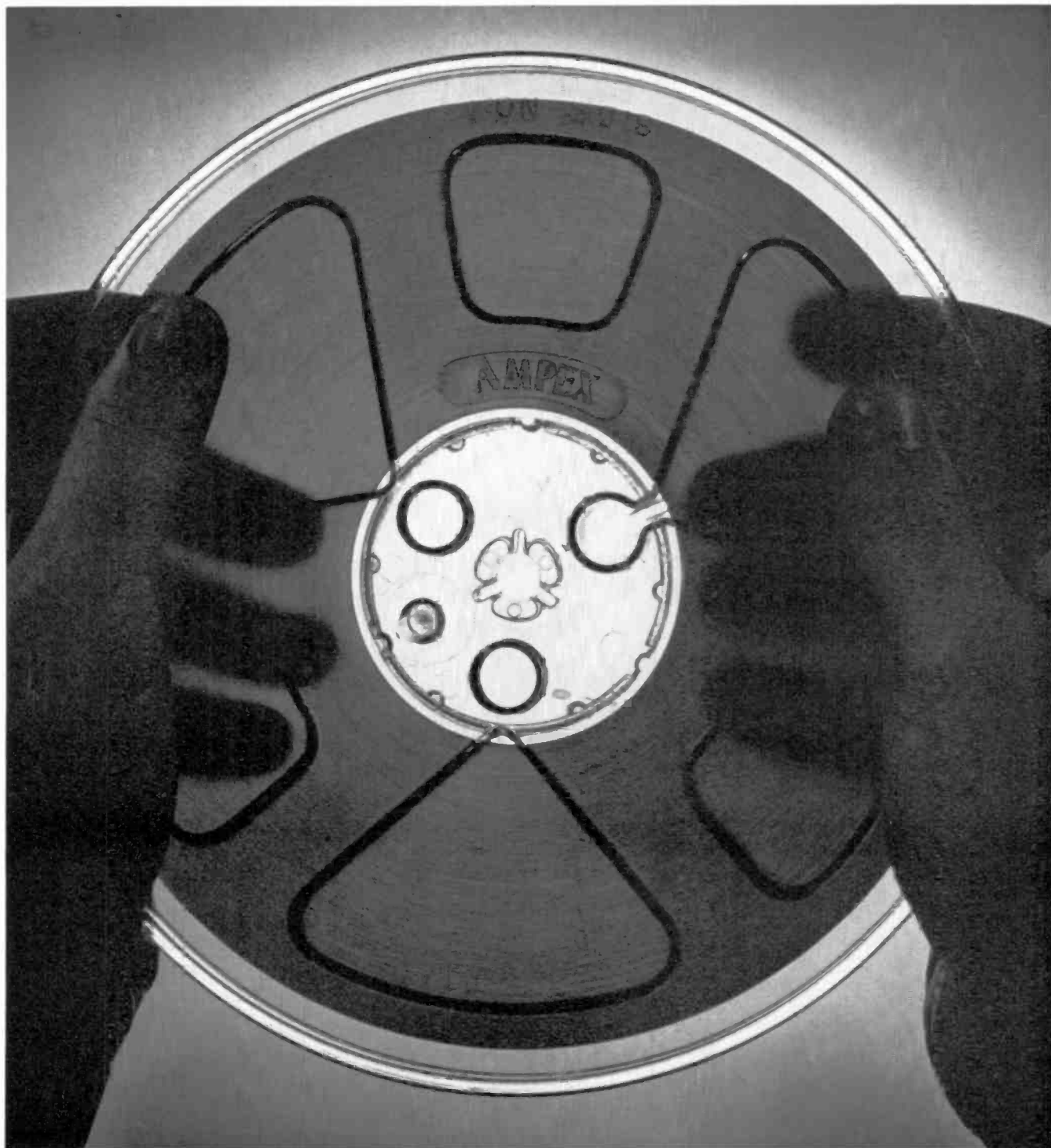
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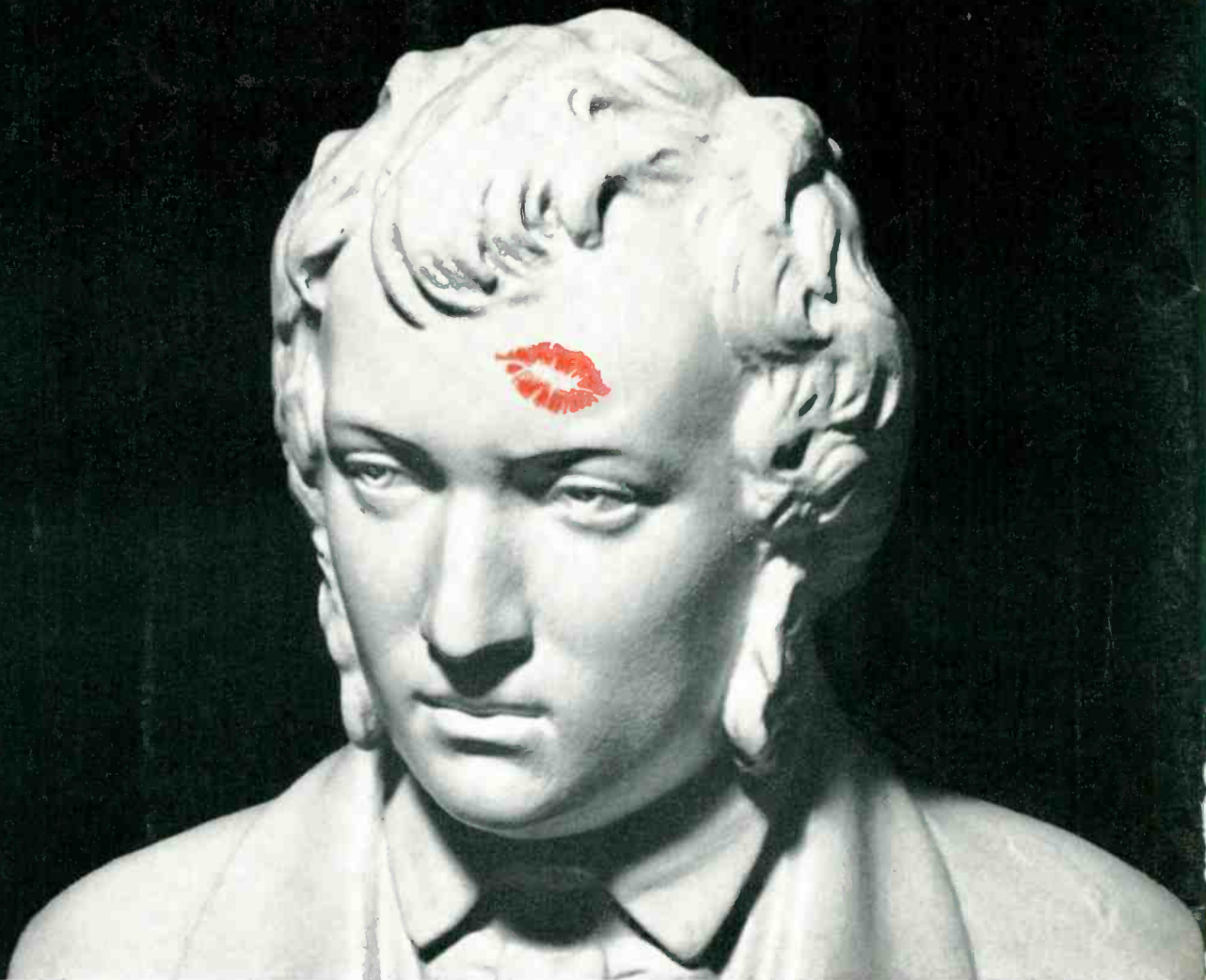
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