

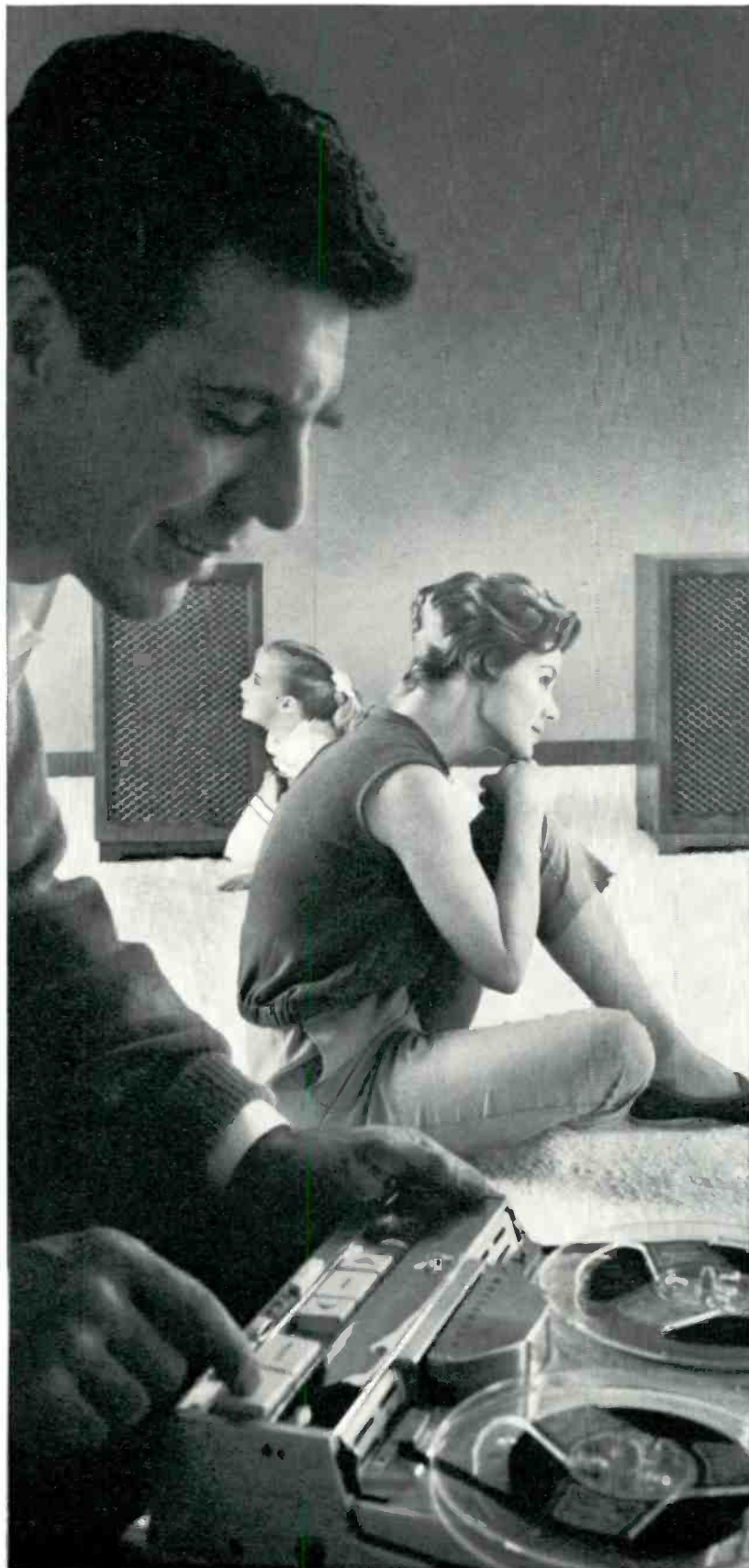
TAPE RECORDING



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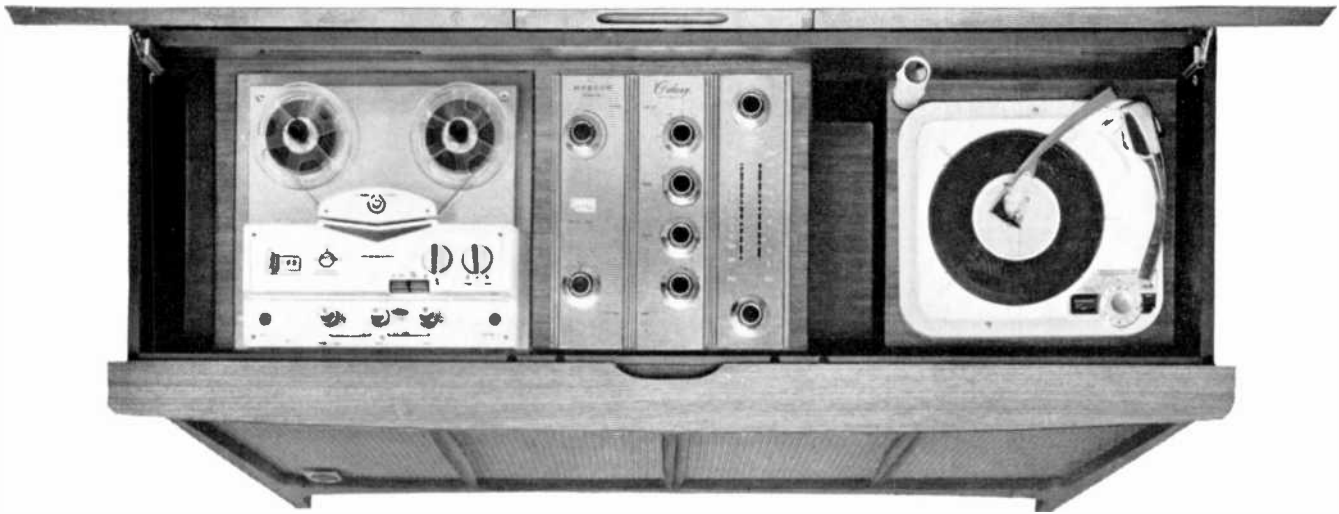


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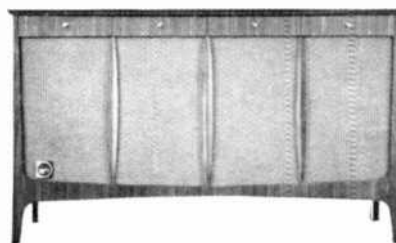
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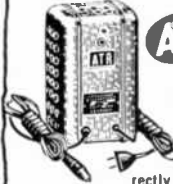
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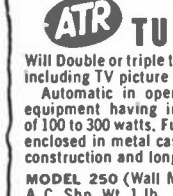
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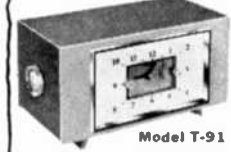


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TAPE RECORDING

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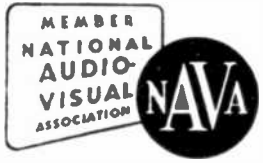
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NEW TAPES

★—Fair

★★—Good

★★★—Very Good

★★★★—Excellent

Word has reached us that readers of TAPE RECORDING have tried unsuccessfully to purchase the two Everest tapes reviewed in last month's issue, namely the Liszt program featuring Jorge Bolet (TT 43-008) and the Boulanger-Debussy-Ravel collection (TT 43-010), both twin-packs, each containing 82 minutes of music. We received these tapes for reviewing some months ago. Since that time, we are sorry to report, Everest has apparently discontinued production of tapes, which is unfortunate, as they have some truly superb releases. We can only hope Everest will change their policy, and suggest to prospective purchasers that they try to find a dealer who might still have some of their tapes in stock. The search would be worthwhile.

CLASSICAL

Reviewed by Robert E. Benson

Heading off the list of new releases this month are two new London sampler tapes. LCE 66001 (41 min.) is a classical sampler, containing excerpts from previously-issued complete recordings played by the Vienna Philharmonic, Suisse Romande and London Symphony Orchestra, and organist Karl Richter. LOE 66002 (39 min.) is a sample of London's strong opera catalog, containing arias from *Madama Butterfly*, *Aida*, *Die Fledermaus*, *Pagliacci*, *Cavalleria Rusticana*, *Faust*, *Don Giovanni*, *Tosca* and *Tristan and Isolde*, with top performers such as Renata Tebaldi, Mario Del Monaco, Giulietta Simonato, Joan Sutherland and Birgit Nilsson. As one would expect, London has chosen for their samplers excerpts from some of their finest recordings both technically and musically, and, at \$4.95 each, these are good buys, particularly the operatic sampler.

COLUMBIA STEREO TAPE



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

ORFF: *Carmina Burana*

Janice Harsanyi, soprano; Rudolf Petrak, tenor; Harve Presnell, baritone; Rutgers University Choir; Philadelphia Orchestra conducted by Eugene Ormandy

Columbia MQ 347

4-track, 7½ ips
\$7.95...59 mins.

Carmina Burana, Carl Orff's musical setting of a series of poems set down by 12th century Benedictine monks, is exciting music, scored for soprano, baritone and tenor soloists, large mixed chorus and a large orchestra, with heavy use of per-

cussion. This score first came into prominence some years ago when Decca released a performance conducted by Eugen Jochum.

There's great value here in playing time, but I do not feel this new recording takes full advantage of today's stereo techniques. With such large performing forces as involved here, one would expect a big sound in the powerful moments, but that is not the case. The pickup is distant for the orchestra, and I never got the impression that I was listening to a really large orchestra. This also applies to the chorus, although the soloists are fairly close-miked. This performance is of uniformly high quality, vital and dynamic. As in most of their tapes, Columbia has considerably boosted the high frequencies.



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

BARTOK: *Concerto for Orchestra, Music for Strings, Percussion and Celeste*
Suisse Romande Orchestra conducted by Ernest Ansermet
LONDON LCK 80068
4-track, 7½ ips
\$11.95...66 mins.



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

BARTOK: *Music for Strings, Percussion and Celeste, Hungarian Sketches*
Chicago Symphony Orchestra conducted by Fritz Reiner
RCA FTC 2024
4-track, 7½ ips
\$8.95...38 mins.

Bartok's *Concerto for Orchestra* is perhaps his greatest work. Aside from its intrinsic musical importance, it is truly a concerto for orchestra, requiring virtuoso performances from all choirs of the orchestra. This new version could hardly be called successful from any standpoint. Ansermet's tempi are erratic and mannered, orchestral playing is timid, and sonics are considerably below London's usual standards, with small acoustics, thin strings, and subdued brass.

The Vox *Concerto for Orchestra* with the Bamberg Symphony Orchestra under Heinrich Hollreiser is preferred to this new London release. Victor's Reiner-Chicago Symphony performance is the best of all, but it is available only on a superb two-track tape (RCA ECS-9, \$11.95), or

via an inferior 3¾ ips RCA cartridge. This fall Epic will release a new recording on four-track tape, with the *Concerto for Orchestra* coupled with the same composer's Dance Suite, played by the Concertgebouw Orchestra conducted by Bernard Haitink, a tape worth waiting for.

Ansermet's version of the *Concerto for Orchestra* is coupled with his interpretation of the *Music for Strings, Percussion and Celeste*, which is more successful. However, this same performance of the *Music for Strings, Percussion and Celeste* is also available coupled with Ansermet's fine *Pictures at an Exhibition* on London LCK 80054, \$11.95, which is surely the preferred coupling.

The new RCA tape is almost a definitive performance of the *Music for Strings, Percussion and Celeste*. A comparison with the Ansermet reveals the superiority of the Chicago Symphony over the Suisse Romande Orchestra, and Reiner's greater affinity for Bartok's music. Reproduction is superb, with resonant strings, and more effective stereo. Victor's tape includes five of the brief *Hungarian Sketches* as a filler. All in all, the RCA release is a superb tape of important modern music.

PHASE FOUR

Phase Four is the designation of London's latest development in stereo recording.

As the London people explain it, there have been four distinct phases in the rapid evolution of the stereo recording art.

In the first phase of stereo recording in 1958 "Concert Hall Realism" was the objective just as it had been with monophonic recording. The additional realism stereo provided was in recreating in the living room the apparent spatial distribution of the musical instruments between the two speakers. A solo performer could be spotted somewhere between the two speakers, but never within one of them as with a monophonic system.

The second phase was the "Separation of Sound" phase. The bouncing ping pong ball is the most familiar example of this type of recording. Sound full right or full left with nothing in between. These were very dramatic tapes, good for checking your equipment and impressing your neighbors, but not very good musically.

Phase three was typified by the use of multi-channel recorders in which a third track was used for recording a particular group of instruments under such conditions that there would be no spillover into the right or left tracks. The sound on this isolated track was then available to the music arranger for switching back and forth between tracks during the making of the two track master producing the effect of movement back and forth across the room.

And now we are ready for the London show. To quote the London people: "Phase Four Stereo is based upon 'New Scoring

Concepts Incorporating True Musical Use of Separation and Movement." This, they further explain, is placing the instruments where they are most musically desired at any particular moment and making use of direction and movement to punctuate the musicality of sounds.

To accomplish this modernization in sound effects, London is using an Ampex four track recording system fed by a ten channel mixer that permits any combination of ten microphones to be fed to any one of the four recording tracks.

Equally important as the new equipment is the new concept of musical scoring and recording to take full advantage of the increased control of depth, separation and movement possible when transferring from the four track recorder to the two track master tape.

Some of the tapes included in this month's reviews indicate some tendency on the part of the arrangers and recording engineers to have gone a little overboard in the use of these controls, resulting in some startling effects. This over-exuberance can be overlooked, however, as the general characteristics of the recordings show marked improvement over the previous London tapes which have always been considered among the best.



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

PASS IN REVIEW

Fanfare, Rule Britannia, Scotland the Brave, Waltzing Matilda, La Marseillaise, La Ritirata Italiana, Meadowland, Mexican Hat Dance, Wearin' of the Green, Matilda, Lili Marlene, The Caissons Go Rolling Along, The U.S. Air Force, Buckle Down, Winssocki, The Bells of St. Mary's, Yankee Doodle, Indian Drums, She Wore A Yellow Ribbon, When the Saints Go Marching In, Dixie, Onward Christian Soldiers, Anchors Aweigh, The Marines' Hymn, Stars and Stripes Forever

Production directed by Bob Sharpley
LONDON LPL 74001

4 track, 7 1/2 ips
\$7.95... 35:50 mins.

This is the first of the Phase Four series. At least it's numbered that way and judging from the cast of characters, dramatic performance and musical content it was meant to usher in the new London series with a bang. Well it does just that, not exactly with a bang but with a ruffle of drums and a flourish of trumpets.

This is the biggest parade in the world and you are the guest of honor in the grandstand so be prepared to participate and not just spectate as each passing band plays for your approval. Read the program before the parade starts so that you will be able to recognize the different nations represented and salute in the appropriate manner.

Thirteen nations pass in review playing a total of twenty-four songs and as one fades away in the distance another band comes in on the left and off we go again.



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For the smash ending there is a massing of two hundred picked musicians playing the Stars and Stripes Forever as you've never heard it played before.

The total effect is beyond normal rating standards and the only possible comment is go listen.—C. Parody



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

BIG BAND PERCUSSION

Johnny One Note, Blues in the Night, Peanut Vendor, More Than You Know, Poinciana, Drum Crazy, Taking a Chance on Love, It Ain't Necessarily So, Daddy,

Mood Indigo, Thou Swell, But Not For Me
Ted Heath and His Music
LONDON LPL 74002
4 track, 7 1/2 ips
\$7.95... 34 mins.

This second release of the London Phase Four series demonstrates what can be done with the new equipment and techniques when properly handled.

Although this is a big band using all sorts of instruments (with top talent on all of them), there is no merging of the instruments into a wall of sound from which a soloist is extracted from time to time. Actually you get the impression that you are strolling among the orchestra instead of sitting somewhere out in space, and that the sound and movement is around you instead of spread out in front of you.

Of course, Ted Heath couldn't sound other than outstanding even under less

favorable circumstances, the point is, he will probably never sound as good as when heard live on the stage. This Phase Four technique has gone beyond realism in transferring from the four track recording to the two track master tape thereby creating impressive if not "natural" sound effects.

Incidentally the "program notes" supplied with this tape are very cleverly done and are a big help in following the music.—C. Parody



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

PERCUSSIVE MOODS

Colonel Bogey, In the Still of the Night, Mountain Greenery, Do Nothin' Till You Hear From Me, Headin' North, The Donkey Serenade, The Trolley Song, Delilah, Bali Ha'i, Don't Get Around Much Any More, It Had to Be You, Adios

Johnny Keating's Kombo

LONDON LPL 74005

4 track, 7 1/2 ips

\$7.95... 32:50 mins.

This is not a small intimate combo playing mood music, this is a spirited and enthusiastic group of talented musicians in a percussive mood.

This combination of musicians, music and moods seems more compatible with the new London sound than the big band arrangements of Edmundo Ros, Ted Heath and Stanley Black. There is more dependence on musical innovation than technical innovation for impact, and Keating's boys have impact.

Unfortunately, no information is provided on the combo, but just casual listening will indicate about seven real hot instrumentalists, some of whom get the opportunity to go solo, such as the alto sax in the old Duke Ellington "Do Nothin' . . ." number and the bass guitar plucking out a steady rhythm (that goes deep inside of you in no time) in Keating's own "Heading North." Each selection produces a new star and more and more instruments until you are forced to stop counting and just sit back and relax.

The only selection below standard is "The Trolley Song" and that may be because Judy Garland doesn't sing it.—C. Parody



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

EXOTIC PERCUSSION

Temptation, Baia, By the Waters of Minnetonka, Adieu Tristesse, Jungle Drums, Hymn to the Sun, Babalu, Old Devil Moon, Moon of Manakoor, Misirlou, Flamingo, Caravan

Stanley Black and His Orchestra

LONDON LPL 74004

4 track, 7 1/2 ips
\$7.95... 37 mins.

In this tape Stanley Black has added a chorus of women's voices. The effect is very good. The mood is exotic and subdued.

There may be criticism of the emphasis placed on the use of percussion instruments which in all probability is a temporary phase while experimenting with the effects possible with the new London sound.

Stanley Black seems to have exercised more restraint in his arrangements while still making very effective use of the improved clarity, separation and flexibility of movement possible with the new London equipment.—C. Parody



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

BONGOS FROM THE SOUTH

Lisbon Antiqua, Deep in the Heart of Texas, In A Little Spanish Town, Roses From the South, Taboo, La Comparsa, Moon Over Miami, Lady of Spain, El Cumbanchero, When the Saints Go Marching In, Brazil, My Old Kentucky Home

Edmundo Ros and His Orchestra

LONDON LPL 74003

4-track, 7 1/2 ips

\$7.95... 29 mins.

Because this is Latin music, the songs selected are representative of a southern area, city or region. This makes possible the rendition of My Old Kentucky Home in Cha Cha tempo and bongos. How "The Saints" qualify for this treatment is a bit harder to understand. Nevertheless, both songs sound good in their new musical clothing, particularly the "tailgate" playing of the trombones carrying the melody in "The Saints" in counter to the Dixie Melody of the clarinets.

Edmundo Ros has assembled percussion instruments from cowbells to xylophones and uses them with abandon in searching out all the new possibilities of orchestral effects with this new medium and I suppose we have to forgive the over-abundance of bongos and technical effects which at times becomes almost overwhelming.

To those familiar to the style of this famous orchestra this tape may be a little startling in its ultrarealism. Perhaps we aren't yet conditioned to this musical emotionalism and for a little while the arrangers and recording people should exercise a little more restraint.

This tape is similar to the rest in the series in clarity, directionality and sense of depth, and, of course, the fidelity is tops.—C. Parody



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

THE PERCUSSIVE TWENTIES

Tiger Rag, Whispering, Black Bottom, Tea For Two, Ain't She Sweet, Fascinating Rhythm, Chicago, Me and My Shadow, Who?, The Birth of the Blues, Charleston, She's Funny That Way

Eric Rogers and His Orchestra

LONDON LPL 74006

4 track, 7 1/2 ips

\$7.95... 36 mins.

This is probably the least effective of the Phase Four recordings. Not for lack of talent and certainly not lack of good musical material. Just too much artificiality, too much stereo and too much noise.

The twelve selections are without doubt the most representative of the "Twenties" period and Gerry Grant and Eula Parker do a real cute job on "Tea For Two" and "Who?"

"Ain't She Sweet" provides a good example of what was typical of the phase three stereo period in which the "technicians had a field day and the music became subservient to the overwhelming gimmick of moving sounds."

Perhaps the tape suffers from the overly enthusiastic use of the new London sound equipment; however, it's still worth listening to and what's more, you might like the ultrarealistic sound.

Eric Rogers and his orchestra deserve considerable credit for the musical performance which is exceptionally good.

The noise mentioned at the beginning was not produced by musical instruments, but by a dial phone which sounds a little out of place back in 1926; also a tiger roaring back and forth between the speakers and other similar effects of non-musical origin.—C. Parody

POPULAR



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

MUSIC FROM CAMELOT

Side 1: Introduction and Camelot, I Wonder What the King Is Doing Tonight, The Simple Joys of Maidenhood, The Lusty Month of May, Follow Me, Then You May Take Me To the Fair

Side 2: The Jousts, How To Handle A Woman, If Ever I Would Leave You, I Loved You Once in Silence, Guinevere

The Starlight Symphony conducted by Cyril Ornadel

MGM STC-3916

4 track, 7 1/2 ips

\$7.95... 36:25 mins.

Just the names Lerner and Lowe are enough to sell this or any other tape, but when you have the performance of Cyril Ornadel and his Starlight Symphony playing the music from Camelot, the result is something to hear. Sweet, spirited melodies, interpreted with warmth and feeling, are enhanced by a full, rich stereo effect.

Although the original cast album of Camelot (reviewed in this column June, 1961 issue) was an outstanding musical treat, the music here is so beautifully

played that, strange to say, the lyrics are hardly missed.

A big music sound—engineered with unusual finesse—MGM can be proud of this one. Recommended for good listening.—*F. N. West*



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

VIVE LA DIFFERENCE

Sequence A: I Love Paris, La Vie en Rose, April in Paris, Under Paris Skies, The Poor People of Paris, Under the Bridges of Paris
Sequence B: Parel! The River Seine, Paris in the Spring, The Last Time I Saw Paris, C'est si bon, Autumn Leaves

Marjorie Meinert at the Lowrey Organ
RCA FTP-1007
4 track, 7½ ips
\$7.95... 28 mins.

Marjorie Meinert, with admirable dexterity at the keyboard of the Lowrey Organ, takes us on a pleasant musical trip to Paris, and proves that the organ, at least as she plays it, can convey a Parisian flavor as well as the best of the conventional musical instruments.

Sparkling and brilliant in spots, this tape is good for almost any type listener. The organ, itself, sounds better than most, or perhaps that is the Meinert touch. Whatever it is, it makes realistic and exciting entertainment.—*F. N. West*



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

PERCUSSION ORIENTALE

Track A: Twilight In Turkey, Scheherazade Themes, Danse Orientale, Dance of the Slave Maidens, Shish-Kebab

Track B: Caravan, In A Persian Market, Harem Dance, Ballet Egyptian, Bacchanale

David Carroll and His Orchestra
MERCURY (Bel Canto) ST-6002
4 track, 7½ ips
\$7.95... 34 mins.

In his second release in the Perfect Presence Sound series, David Carroll, the magician, rubs his Aladdin's lamp and takes us on a trip to the exotic Middle East, through the medium of music. He combines the wailing woodwinds, finger cymbals, flutes and percussive instruments characteristic of the Orient, with the conventional orchestra, to bring to you all of the allure and fascination of this mysterious land. His performance is not concerned with stereo gimmicks, therefore every note and instrument played contributes to an interpretation that is a sonic delight.

Caravan, Dance of the Slave Maidens, In A Persian Market and Scheherazade are among the eleven selections that portray music that is descriptive and melodic.

Mercury's engineering staff have produced

sound that is crystal clear, beautifully recorded and stereophonically perfect.—*F. N. West*



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

UNITED STEREO TAPES SAMPLER—SOUNDS!

Side 1: Puttin' on the Ritz, Terry Snyder, United Artists; Dancing in the Dark, Frank Hunter, Medallion; Caravan, Robert Maxwell, MGM; Taboo, Arthur Lyman, Hifi-tapes; Blue Skies, Ferrante & Teicher, United Artists

Side 2: Cachita, Peter London, Medallion; Two Heads are Better Than One, Spike Jones, Warner Bros.; My Reverie, Hal Mooney, Time; Whistle While You Work, C. Taylor Orch., ABC-Paramount; Tico Tico, Al Cajola, Time

UNITED STEREO RQ 404

4 track, 7½ ips
\$3.95... 21 mins.

This is one of four sampler tapes produced by United Stereo tapes (the others are Jazz, Classical, and Popular) and it is a bargain, both in price and product.

The title might mislead you into thinking it is the usual train, airplane, ping pong game type demonstration tape, but such is not the case. It consists of one selection from each of ten excellent sound albums available from a long list in the UST catalog enclosed with the tape.

Artists such as Ferrante and Teicher, Spike Jones, Robert Maxwell and others are represented as well as the labels of Warner Bros., Medallion, MGM, ABC-Paramount, and Hifi-tapes.

Well recorded and interesting—especially appealing to those who like variety.—*F. N. West*

EDUCATIONAL

HOW TO REMEMBER NAMES AND FACES

Under the personal instruction of William D. Hersey

CREATIVE ASSOCIATES

Dual Track, 7½ ips
\$9.20... 50 mins.

It is strange how people can remember all sorts of extraneous things like phone numbers, birthdays and batting averages, and yet go blank when confronted with introductions or unexpected meetings.

Perhaps it's because names, like license numbers, are good for identification but not for remembering.

Mr. Hersey has developed some interesting ideas that will have you remembering not only names but license numbers and even grocery lists.

Just one playing of the tape will get you started and a weekly review for real difficult cases should have you remembering names and faces like the best politicians.

The tape quality is very good and Mr. Hersey is as entertaining as he is helpful.—*C. Parody*

try triton tape

If the quality of Triton Magnetic Recording Tape is deficient for any reason whatsoever, we will replace it with whatever brand you prefer. A complete no-risk Guarantee Certificate is included with every reel. For clean, full-response recordings that only a quality tape can give, try Triton.

Write for your free copy of *The Triton Story*.



TRITON ELECTRONICS, INC., DEPT. T-12
62-05 30th Avenue, Woodside 77, N. Y.
Represented in Canada by:
Abbey Electronics Ltd., 555 Wilson Ave.
Downsview, To., Ont.

CROSTALK

from the Editors

DURING THE NEXT few weeks, between now and Christmas, a lot of recorders will be sold, for this is one of the busiest times of year for the recorder manufacturers and dealers.

* * * * *

ON CHRISTMAS DAY they will be hastily unwrapped, exclaimed over and put to immediate use. If you were present at many of these unwrappings you would hear something like this: "Now let's see, this plug must go in here. This must be the switch because it says on and off. I think the tape goes on this reel and through here. Look, it says 3-3/4 and 7-1/2 ips under this lever. Anybody know what that's for"

* * * * *

ENCLOSED WITH EVERY recorder is a small item which would nip all the guesswork in the bud. It is known as a direction booklet, one of the most unread pieces of literature ever to be printed. This applies not only to recorders but to other kinds of appliances as well.

* * * * *

PERHAPS WE FANCY ourselves to be a race of mechanical geniuses who, at a glance, can comprehend the workings of almost any mechanical or electrical device. That we get away with it so many times is certainly a tribute to the engineers who designed the devices. Everything possible has been labeled with its function, "play, record," "fast forward," "rewind," "volume," etc. In fact the very simplicity and the labels may lead us to the belief that we don't need any directions.

* * * * *

BUT THIS CAN BE a snare and a delusion. It may be possible to get the device operating without reference to the direction booklet, and even performing reasonably well. But to get the maximum use and enjoyment out of your purchase there is no substitute for spending a few minutes carefully reading the directions.

* * * * *

THE MANUFACTURER is concerned that you do because of two factors. First, he wants you to have a satisfactory experience with, and service from, the product which you have bought. Second, he wants to avoid having to answer mail inquiries concerning things which are printed in the instruction book.

* * * * *

IN THE MAIN the directions are generally well written and illustrated to make everything clear to the newcomer. In some cases the directions are almost book-like and amount to a short course in the subject. On the other side of the coin, some directions are woefully incomplete. These do a disservice to both the manufacturer, although he seems not to realize it, and to his customer.

* * * * *

ONE SET OF directions which tickled our funnybone came from a British machine. They were very, very complete and detailed but what got us was the inscription on the very first page. It said, "Now that you have tried it your way, please read the directions."

* * * * *

IF YOU'RE ONE of the lucky ones who gets a new recorder for Christmas take some time out to read the directions. Not only will you become more aware of what your machine can do but who knows—you might even learn how to operate it.

INDUSTRY NEWS

UNITED AIRLINES is using radio spots on tape recorded at 27,000 feet to show that the Caravelles are the "world's quietest jets." The spots were taped by Universal Recording Studios, Chicago.

ROBINS INDUSTRIES CORPORATION has moved to a new plant at 15-58 127th Street, Flushing 56, N. Y., to take care of its expanding business.

J. HERBERT ORR ENTERPRISES, Opelika, Alabama, has elected a board of nine directors at their annual meeting. Mr. Orr reviewed the progress of the company for the past year and stockholders got a preview of the new OrrTronic Modular Tape player which has been under development for two years.

SIMON EQUIPMENT COMPANY of London has developed a recorder which also doubles as a record player through the addition of an accessory unit which is powered by the recorder drive. The firm expects to enter the United States market sometime in the future.

RCA and Bell Sound, both producers of cartridge-type machines, are planning to push the products. Both firms are plugging the "record at home" angle rather than the music playing capabilities of the cartridge.

REEVES SOUNDCRAFT Vice President Walter R. Hicks was awarded the Warner Memorial Award of the Society of Motion Picture and Television Engineers in recognition of his outstanding contributions to the design and developments and apparatus for sound-on-film motion pictures.

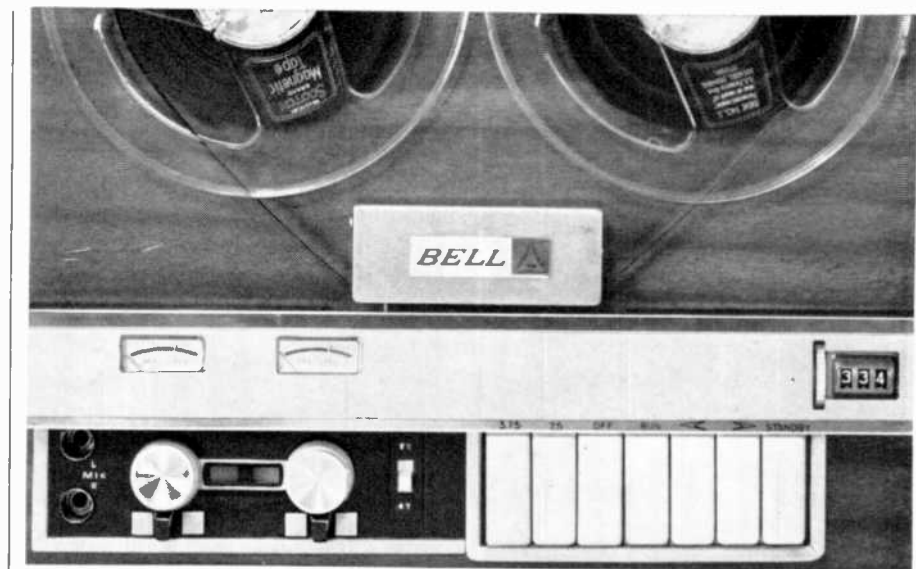
PENTRON ELECTRONICS CORP., Chicago, Ill., has introduced a 6½-pound battery operated tape recorder which will sell for \$149.95. It will be called the Pentron Transitate and be powered by penlight mercury cells.

RADIO RECORDER AND UNIVERSAL RECORDERS both pioneer firms in the field of film and sound service have merged according to Matrin Hersh, president of Universal which purchased the stock of Radio Recorders. This will make the firm the largest independent recording studio in the nation. The firm is located in Los Angeles.

WEBCOR has announced the promotion of George Simkowski to the post of field sales manager and L. B. Burdick to distributor sales manager. They will take over the duties of H. R. Letzter who recently resigned as vice president of sales.

TELECTRO has undertaken a "Tape a Letter" promotion campaign in their advertising offering the public a chance to tape a letter to someone at Telectro Dealers.

V-M CORPORATION has developed a new promotional package of two musical tapes, a sing-along tape and a more than two-hour long complete instructional tape on the use of tape recorders. The tape demonstrates almost all uses of a tape re-



True professional recording now within your reach. This new Bell Stereo Tape Transport has all the features of tape recorders costing as much as \$350 more . . . every feature you need to record with superb fidelity . . . on 2 track and 4 track: Record Level Meters on each channel • Integrated record-playback Stereo Pre-Amplifier on single chassis • Automatic switching of record equalization to assure maximum response at 7½ and 3¾ ips speeds • Positive Record Interlock with back-lighted indicators for added safeguard against erasure • Mike Inputs on master control panel, always accessible • Stereo headphone monitor output jack on pre-amp • Electrical switching between 2 track and 4 track heads • Heavy duty 3-motor drive • Electro-dynamic braking • Wow and flutter less than 0.2% • Record-Playback frequency response of 18-16,500 cps @ 7½ ips, 18-15,000 @ 3¾ ips. 7 models, priced from \$140 to \$390, styled to match other Bell stereo components. See and hear them at your Bell dealer's. Or write for catalog. Bell Sound Division, Thompson Ramo Wooldridge Inc., Columbus 24, Ohio.

recorder and includes stereo and Add+A+-Track demonstrations.

MAUCH LABORATORIES of Dayton, Ohio has developed a prototype of a device which will convert the written word into audible spellings of the words read by the machine. The machine will spell out letters at a 10 per second rate. The device is for use of the blind and is being developed under a VA contract.

MINNESOTA MINING AND MANUFACTURING COMPANY has just opened its second large tape manufacturing plant at Freehold, N. J. The other plant which has been billed as the world's largest, is at Hutchinson, Minnesota. The addition of the new plant will boost 3 M's tape capacity by 150%. The demand for magnetic tape of all kinds has grown so rapidly that the company is already looking for a location for a west coast plant, according to Dr. W. W. Wetzel, manager of the magnetic products division. The company now produces some 200 stock magnetic tape and accessory items and 1,000 special order products in the field.

MAGNETIC RECORDING INDUSTRY ASSOCIATION has officially adopted the term "FM Stereo" to describe FM multiplex. The term was first proposed and adopted by the Electronic Industries Association. The MRIA is concurring in the action because this term is less confusing to the public, according to Ken L. Bishop, MRIA president.

PROFESSIONAL QUALITY
SPLICE FREE
AUDIO unlimited
RECORDING TAPE — 7" REELS
freq. response: 20-20,000 cps

SCHOOLS,
 INDUSTRIAL USERS,
 AUDIO ENTHUSIASTS



**UNCONDITIONALLY
 GUARANTEED**

	3+	12+	24+
1200' ACETATE	1.59	1.49	1.39
1800' ACETATE	1.89	1.79	1.59
1800' MYLAR	2.39	2.29	2.09
2400' MYLAR	2.95	2.85	2.75
2400' TENS. MYLAR	4.55	4.25	3.95

ADD 15¢ per REEL POSTAGE
 24 or more: 10¢ per reel (can be mixed)

ALSO AVAILABLE
 White box tape at low prices—free list

FRANCHISED DEALERS: TANDBERG, ROBERTS, SONY, CONCERTONE, CROWN PRINCE, WOLLENSAK, SCOTCH TAPE, ETC.

WE CARRY A COMPLETE LINE OF HI-FI AND STEREO COMPONENTS, WRITE FOR LOW QUOTES

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 (94 page plus) AUDIO CATALOG

AUDIO unlimited, inc.

190-T LEXINGTON AVE., NEW YORK 16, N. Y.

NEW PRODUCTS

NORELCO "CONTINENTAL 100"



The Norelco "Continental 100" (Model EL3585), a portable, fully transistorized, battery operated tape recorder has been announced by the North American Philips Company, Inc., 230 Duffy Avenue, Hicksville, L.I., N. Y. It uses six "D" type flashlight batteries and operates at a constant 1 7/8 ips, which will provide up to two hours' playing time on a single four-inch reel. The unit incorporates an erase head and a narrow gap Norelco two-track, record/playback head, and has a frequency response of 100-6000 cps. Completely self-contained, the "Continental 100" includes recording and playback preamplifiers, power amplifier and loud-speaker. It has three push-button controls, an interlock button and one common volume control. The microphone input jack may also be used for recording from tuner or record player and for playback through an external hi-fi or public address system. Price: \$129.50. Contact Norelco for more information.

ROBERTS HEADSET



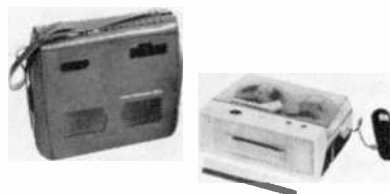
Roberts Electronics, Inc., 5920 Bowcroft Avenue, Los Angeles 16, California, also offers newly-developed stereophonic headsets. These headsets have individual level and volume control for each ear and they feature replaceable sponge rubber cups for each earphone as a sanitary measure. They have but a single cable leading to the headphones and the headphone breech, like the ear cups, is made of foam rubber. Rims of the earphones are of enameled light metal. Frequency range is 25 to 17,000 cps. These headphones are priced at \$24.95.

ORRTRONIC TAPEPLAYER



J. Herbert Orr Enterprises, Inc., 714 Wesley Street, Opelika, Alabama, has introduced the OrrTronic Modular Tapeplayer. This instrument utilizes a unique adaptation of a continuous play tape cartridge. It utilizes any 110-volt, 60-cycle AC outlet for home or commercial use and can be easily connected to radio, TV or hi fi system. It operates off any standard converter and can be easily connected to the radio in automobile, boat or plane. A unique feature is the whip antenna, with which the player is tunable to AM broadcast bands and may be played through a radio without direct connections. Loading is simple; the tape cartridge snaps on and is pushed full forward. The Tapeplayer uses a dual track head, giving two track monaural playback at 3 3/4 ips; frequency response is from 50 to 10,000 cycles and signal to noise ratio is minus 45 db. The unit comes in a grained walnut finish Formica cabinet with golden flecked grill cloth. The hood, or head cover stands 1 1/8" above the top of the case. The antenna, which telescopes, may be extended 23 3/4" from the top of the hood. For price and more information, contact the manufacturer.

GELOSO UNICORDER 61



American Geloso Electronics, Inc., 251 Park Avenue South, New York 10, N. Y., has introduced the Unicorder 61, a transistorized tape recorder. It has a fully transistorized battery (D.C.) and electric operation (A.C.), works on 10 penlight batteries or on 60 cycles, and there is no need for an A.C. adapter. It has two dynamic 2 1/4" speakers, weighs only 5 lbs. and can be played in its carrying case in any position. It is precision built into a white plastic cabinet with clear plastic cover to protect recording head and tape from dust. Among its features are dual speeds of 1 7/8

and 3 3/4 ips, dual power supply working on 10 penlight batteries or on built-in A.C. power supply, signal to noise ratio better than 20 db, frequency response of 80 to 7000 cps, A.C. bias double track recording system, D.C. erasing system, and wow and flutter less than 0.3%. The Unicorder comes with a sensitive microphone which picks up voice or music up to 25 feet and it carries a full one-year guarantee on parts and labor. Price: \$179.95.

NEW AMERICAN CONCERTONE RECORDER



American Concertone, Inc., a Division of Astro-Science Corp., 9449 West Jefferson Blvd., Culver City, California, has introduced its Model S505 recorder. It is available in a large assortment of configurations, from a 2-track recorder to the popular "Reverse-O-Matic," which will play tapes from start to finish, reverse automatically and play the other stereo tracks. This machine plays 4-track and records quarter-track stereo and monaural. It is in brushed stainless steel, highlighted with black knobs, meters and hardware. For all information, including price, write to above manufacturer.

STEREO SPEAKER SELECTOR SWITCH



A new stereo speaker selector switch for connecting two remote pairs of speakers to a stereo amplifier designed by Switchcraft, Inc., has been introduced by the firm. It is a simple three-position switch which permits you to select either or both pairs of stereo speakers at the same time. Screw terminals. Tan finish. Price—\$6.25. Write to Switchcraft, Inc., 5555 N. Elston Avenue, Chicago, for Catalog A-401.

"WHY MY RECORDER IS IMPORTANT TO ME" CONTEST

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

Since the beginning of this contest, we have noted a great proportion of the letters we receive are from folks handicapped in one way or another, mostly blind. All of which points to the fact that a tape recorder is not only a handy and entertaining instrument, but also is of great value in the lives of some people who could not otherwise communicate with others.

The following winning contest letters are some of those from handicapped tape fans.

Dear Friends:

It is with the greatest of enthusiasm that I tell you what my recorder means to me. I could just say it in one, two, three order, but that isn't how it is, for it is hard for me to put one reason ahead of the other, so I am just going, in my meager way, to say I do not know how I would get along without my recorder.

It has been a constant companion of mine for a little more than five years, and I am sure I will have it, or one like it for many more.

It has brought to me enjoyment from tape friends all over the U.S. I have learned a lot about the different sections of the country which I didn't know, and have told persons about this section of the country.

Being a member of Voicospodence Club, I have been able to read the Tape Recording Magazine, which otherwise I would have had to miss, for I am a visual handicapped person. I have had other books, and sounds, and services brought to me through this Club, because of my recorder.

For the past three and a half years I have been the Minnesota Conference Chairman of Spiritual Life of the Wesleyan Service Guild of the Methodist Church, and my recorder has been at my hand, or the use of someone else, to read me the things that I should have so I could carry out the duties of this office.

The clubs and organizations, of which I am a member, which publish magazines or pamphlets have come to mean more to me, for someone, at their own leisure time could sit down and tape the publication, and then I could read it, and keep up with all of the facts, or keep up with things which were going on.

Yes, there are a great deal of things which I could say about my recorder, which I lovingly call Information, but it is best to sum up by saying: it is a source of information, it has brought me new friends, it has taught me, and has let me keep up with things of interest to clubs, and most of all, I hope, has been the source of my being able to say I am happy to have such a machine.

My best to the staff who work on the Tape Recording Magazine, and may it have

many, many years of success.—Helen Haynes, Rochester, Minn.

Dear Sirs:

Being blind, my tape recorder is very important to me. As a violinist, I've taught a sightless girl how to play a particular composition on the violin by playing the composition and simultaneously reciting the notes, fingerings, and other instruction. In this respect, my recorder serves as a critic, accompanist, and a record player.

My recorder offers many hours of companionship as I receive tapes from a large number of friends which I've located by becoming a member of the Voicospodence Club. These are but a few reasons why I consider my tape recorder quite important to me.—Ken Sakamoto, Sun Valley, Calif.

Dear Sir:

My recorders are important to me because:

I am totally blind and that's the way I write my letters.

I talked my relatives and friends into buying a recorder.

I told them that way I could send them letters on tape.

So now I play their tape on one machine and answer on the other.

This way I don't have to bother the wife.

Before I got the recorder she would have to stop her work and write my letters when something came up.

And there are a lot of other ways also that the recorders have helped me. I don't know what I would do without them.—J. E. Briggs, Oelwein, Iowa.

Gentlemen:

My recorder is important to me because I have a visual handicap. I am able to have a completely private correspondence without the necessity of having someone read mail, literature, etc., to me.

It also enables me to procure material not otherwise available in either Braille or Talking Books.

Also, if two TV programs are on simultaneously, or one radio and one TV, I am able to record one for listening at a future time while viewing the other while it is being broadcast.

Thank you very much for considering this letter. I derive a great deal of enjoyment from your magazine. Could you please inform me if it is available on tape as well as ink print?—George P. Tousey, Brooklyn, N.Y.

Ed. Note: Edgar R. Violette, 110 Oakland Terrace, Hartford 12, Conn., records our magazine on tape for the benefit of blind individuals in the USA and Canada. Some tapespondence clubs also provide this service for blind members.

Something every
TAPE RECORDER OWNER
would like for Christmas

SWITCHCRAFT®
"Mini-Mix"



from
\$7.95

MIXES 2
SOUND SOURCES
(1) Voice with record or radio. (2) 2 Mics in different places. (3) Instrument with background music. No technical knowledge necessary.

Built-in volume control for each sound source. Ask for free reference guide No. 236 to select proper "Mini-Mix."

4 CHANNEL MIXERS

Add to the enjoyment and versatility of Recorders. User can blend or fade out signals for professional type recordings.

Monophonic type permits mixing up to 4 sound sources from TV, Radio, Phonograph or Microphones to one input of Recorder. Stereo type provides for Stereo music accompaniment to narration of home movies, etc. See your Hi-Fi specialist or write for name of dealer nearest you.



SWITCHCRAFT® 5589 N. Elston Ave.
Chicago 30, Ill.

the heart
of your Tape
Recorder!



Hear the
difference . . .

a Nortronic 4-track stereo conversion kit can make on your recorder. Visit your dealer and send for a Free Stereo Conversion chart for all makes of Recorders.

Send 25¢ for Tape Recording Manual.

America's leading mfg. of laminated heads

THE *Nortronic* CO., INC.

"Music sounds best on tape—
tape sounds best on Nortronic Heads!"

8101 W. 10th Ave. N., Minneapolis 27, Minn.

TAPE CLUB NEWS

WTP Headquarters Welcomes Latin Visitor



Photo by Clyde S. Driscoll

Sr. Juan Ml. Handal, (above, left) Director of Division Hispana of World Tape Pals, visited headquarters at Dallas from April 20 through April 26. He was entertained by Welcome Committee Chairmen Ray and Peggy Smithey at an open house, and was entertained in the homes of Harry and Marjorie Matthews, President and Secretary of WTP, and Clyde and Naomi Driscoll, the past president of Reel #1 and his wife. Sr. Handal met with the local members of the WTP Board of Directors and discussed plans for formation of local clubs throughout Latin America, to be affiliated with World Tape Pals.

Five Year Membership Card

A unique five year membership card is being issued to World Tape Pal members as they join or renew their membership. The card is designed so that it shows joining date, and may be returned with the renewal fee each year, serving both as a notice and as a receipt. Several members have expressed approval of the cards.

Well Done Voicesspondence Club

Just a word about the latest bulletin and directory of The Voicesspondence Club. This is one of the best and most complete directories we have received from any club. The directory not only includes the listing of all members and some statistics on each, but there is also a listing of tapes in the club library and a write-up on the operation of the club and suggestions and rules for voicessponding. All information is detailed and complete. There is complete mailing information also and a postal rate chart. In scanning this directory we see few editing errors and a well printed piece of work—all in all an endeavor worthy of compliment.

Readers for the Blind

The Catholic Tape Recorders, International, Committee for the Blind can use more volunteer members to read for the blind. If there are any members with time on their hands who are willing to help in this worthy project, they are urged to get in touch with the committee.

Any blind member who has material he

JOIN A CLUB

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

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

AMERICAN TAPE EXCHANGE
Cortlandt Parent, Director
Box 324
Shrub Oak, N. Y.

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

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

INDIANA RECORDING CLUB
Mazie Coffman, Secretary
3612 Orchard Avenue
Indianapolis 18, Indiana

MAGNETO-VOX CLUB
J. M. Roussel, Sec.-Exec.
8140, 10th. Avenue
Montreal 38, Que., Canada

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

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

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

THE VOICESPONDENCE CLUB
Charles Owen, Secretary
Noel, Virginia

UNION MONDIALE DES VOIX FRANCAISES
Emile Garin, Secretary
886 Bushwick Avenue
Brooklyn 21, N. Y.

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

OVERSEAS

AUSTRALIAN TAPE RECORDISTS ASSOC.
John F. Wallen, Hon. Secretary
Box 970, H., G.P.O. Adelaide, South Australia

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

TAPE RECORDER CLUB
A. Alexander, Secretary
123 Sutton Common Rd.
Sutton, Surrey, England

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

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

wishes to have read can simply state his needs typed on a postcard and addressed to Box 689, Uniontown, Pa.

Magneto-Vox MV Station Round Robins

The Magneto-Vox Club has applications for membership as an MV station in the club. To be accepted as an MV station operator, and be issued a number, it is necessary to be a very active, interested tape recordist. The entrance fee is \$2.00 and the annual fees are \$3.00. Stations are entitled to receive all issues of the Club bulletin, Magnetogramme, free.

One of the main activities of this club is Round Robin tape circulation.

The first musical round robin tape has been put into circulation by tape station MV4CC of Chibougamau, Quebec. The basic idea of these tapes is the exchange of music between MV stations. The tape in its proposed round trip takes about 1½ months. Stations are given enough time to enjoy the music, then make their recordings on their section and send it along to the next station. The first musical RR is a conglomeration of various types of music—any musician can record his own playing or singing if he wishes.

At a later date, when there are sufficient stations with 4 track stereo record/playback equipment, the club plans a stereo RR, and possibly before then, a four track monaural tape.

The tape used is 1 mil Mylar and it gives each station a 20-22 minute section. There is no vocal message on these tapes, except the call sign of each station.

A set of regulations have been prepared by Guy Charbonneau—MV4CC—and they will be sent out to those who are interested in participating in this activity. They must be followed carefully.

To apply, any MV station must send their name to Guy and give him an idea of the kind of music available.

Third Associate Club Joins IRC

A letter from Lyall Pacey, Secretary of the Hawera Branch, New Zealand Recording Club, 13 Iredale Road, Taranaki, New Zealand, adds another Associate Club to the list of overseas contacts for Indiana Recording Club members.

The Taranaki Club, started only 3 months ago, has about 25 members, and is growing rapidly. Also, Lyall said, "We have some very good tapes in our club library which we would like to send to you." They are also planning to send some tapes and slide shows which the members make up.

IRC welcomes the New Zealand club, and looks forward to many years of happy association.

Don't Confuse The Two

The Africa Division of the Stereo Tape Club, 4 Clivedon Building, 266 Main Rd., Diep River, South Africa, has informed us of a bit of confusion between their club and the recently announced Stereo International Club. There is no connection whatsoever between these clubs.

Anyone desiring to contact the Stereo Tape Club may do so by writing to Alfred H. Williams at the above address.

FEEDBACK

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

Tape Education Needed

To the Editor:

Please note the attached advertisement which appeared in national magazines—that part reading, "Now that FM is being broadcast stereophonically (up to now stereo reception has been available only on records)"

I was under the impression that possibly only the buying public needed to be reached and educated on the superiority of stereo ON TAPE, but now I can see that will not be sufficient. Apparently some manufacturers need it also. Wonder how many tape fans noted this misleading statement?—*Bob Vipond, York, Pa.*

Looks like some advertising copy writers need educating also. It might be a good idea for the Magnetic Recording Industry Association to send out a letter to all manufacturers and ad agencies calling attention to the fact that tape was firstest with the mostest and still is.

Lasting Quality

To the Editor:

To illustrate the lasting effect of an advertisement in your magazine I am sending you a letter which I received this morning in which one of your readers inquires about a product advertised in *Tape Recording* in February 1955. This is by no means the only time this has happened. Up to about two years ago we received inquiries regularly.

Mr. Shifrin's inquiry probably established some sort of a record in advertising history. I thought you would be interested. Apparently your readers don't throw the magazine away.—*H. J. Hasbrouck, Jansen Electric Co., Teaneck, N. J.*

*Six years is a mighty long time and indeed it may be some sort of record. It seems that old copies of *Tape Recording* never die—they never even fade away.*

Timer Suggestion

To the Editor:

In going through my November copy of TAPE RECORDING I came across the article by Tommy Thomas on timer clocks. He describes the Telechron Household Timer with the pins or trippers around the dial. I tried to obtain one of them a few years ago but was unable to. As he states in the article, it is no longer being manufactured. I did find a timer, however, that

works similar to this and has the pins around the dial as did the Telechron. I thought I would pass this information on to you in the event some of your other readers were trying to locate a timer as I feel sure this one is still available. I obtained mine from a company in New York for \$34.95 which seems expensive but it is a very versatile timer. The name of the company I got mine from escapes me at the moment but I will give you the name and address of the manufacturer as I feel sure if any one wanted to get this type of timer they could buy it directly from the manufacturer: James Remind-O-Timer, Model LAB, James Manufacturing Company, 5307 E. 14th Street, Oakland 1, Cal.

Can you give me any information on the Ampro Corp. that made the Ampro recorder? I have an Ampro model 757 and although I'm getting good service from it, I would like to know where to obtain parts in case they are needed. I never see their ads anymore.

Here's hoping that this information on the timers will be of help to some of your readers. Keep up the good work on a fine magazine.—*Glenn Templeton, Winston-Salem, N. C.*

Thanks for passing along the word about the timer. We are sure it will be appreciated. Regarding the Ampro Corp., they were taken over by the Graflex Corp., Rochester, N. Y. and the recorder was discontinued. Whether or not the present company maintained parts for the machines we do not know and we would suggest you write to them. Their address is 154 Clarissa Street, Rochester 3, N. Y. They were advertising the Ampro as late as 1957.

Students Want To Exchange Tapes

To the Editor:

Hillcrest Center for Children is an institution serving 200 dependent and neglected children from the City of New York—many of them emotionally disturbed.

I am doing voluntary library work involving youngsters in grades 1 through 9. My 6th graders would like to exchange tapes with other 6th graders (our school is part of the NYC school system). I would welcome letters from any of your readers interested in this project.

We have a Revere monaural recorder two speed, 3¾ and 7½ ips, dual track.

I have been reading your excellent magazine since its first issue. I look forward to a response from your readers.

Thank you for whatever you can do to assist me in this project which will contribute much to our children. — *John Crockett, Hillcrest Center for Children, 165 Haines Road, Bedford Hills, New York.*

CONVERT TO 4-TRACK STEREO



NEW

ROBINS M/M TAPE HEAD

If you own one of these 2-track stereo tape recorders: Bell-T-200, T-201, T-203, BT-205-1B, T-206, T-207S, T-211, BT-205-0B, Ekotape — 350, 360, 362, VM-714, 750A . . . these and many others — you can convert to a 4-track stereo with the new Robins M/M 5Q17 ¼ track record playback tape head.

The 5Q17 can also be used to convert single track tape recorders to 4-track stereo with the addition of an amplifier. List \$30.00.

At dealers, or write Dept. TR-12

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The Amazing Electronic Educator!



The Electronic Educator is an amazing new scientific device designed to train and teach at both the conscious and subconscious levels. You read, speak or transcribe recorded material thru the microphone, where it is recorded on special endless tape cartridges holding from 1 min. to 2 full hours of tape. This tape repeats itself and your message endlessly to give you the necessary repetition to memorize material. Comes complete with mike, Slu-m-er Speaker, timer and cartridges. Offers thousands of uses from learning languages to helping backward students. Write for free descriptive literature: Sleep-Learning Research Ass'n. Box 24-W Olympia, Washington.

RENT stereo tapes

- Over 1500 different albums All Labels
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Hi Fi 1373-TR EASTON RD., ROSLYN, PA.
"THE BRAND NAME STEREO SPECIALIST"

ENTERTAINING?



THIS TAPE FUN KIT CAN BE THE HIT OF YOUR PARTY

The Tape Fun Kit is composed of whimsical, hilarity provoking, laugh-filled skits, all of which are designed primarily for fun—and lots of it. Each skit is short and each has a script for every character called for.

10 SCRIPTS INCLUDED

Kit No. 1 contains ten scripts—all different—all amusing. These skits are excellent for affairs where a goodly number of party-goers are present. Everyone has something to say and he or she can say it as his imagination interprets it. The ten scripts encompass 26 different characters, 14 male and 12 female.

TAPE KIT NO. 1—\$2.00

Order yours today. Use the handy form below.

(Add 24c if First Class Mail delivery is desired.)

TAPE RECORDING

Severna Park, Maryland

Please send me Tape Fun Kit No. 1. I enclose \$2.00. Send First Class. I enclose 24c additional.)

Name

Address

City Zone State

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 question will be used in this department.

Long Cords

Q—I am having a problem setting up stereophonic sound with my tape recorder. I have a Webcor recorder and two Webcor speakers with the latter set up downstairs in my house and the recorder upstairs. These two speakers are connected to my machine by extension cords. One speaker is connected to the output jack and the other to the external amplifier jack. The thing that is giving me trouble is that the music coming from the speaker connected to the external amplifier jack seems muffled and very soft, even when the volume control connected to this is at its highest level. I have checked the speaker and the extension cords and they are in perfect working order. I would appreciate any suggestions you can give me to correct this.—P.M., Chestnut Hill, Mass.

A—We are assuming that you are using regular speakers and not amplifier-speakers. The speaker connected to the output of the recorder is getting its power from the power amplifier and has high current and low impedance. There is plenty available to drive the speaker with adequate volume. Such a connection can be wired using regular extension cord.

Your other speaker, connected to the external amplifier jack is getting current which is very small and of high impedance. This must be run through a power amplifier in order to drive a speaker and it is necessary to use shielded wire between jack and power amplifier to prevent hum pickup and losses. You cannot use regular extension wire for this.

We would suggest that you switch leads at the tape recorder to check the speakers. A further check can be made by connecting the speakers to the recorder with normal leads, eliminating the extension cords and noting if the trouble persists. If it does not, it would indicate that the losses are in the lines and that either shielded cable, further amplification of the signal from the external amplifier jack or both is needed.

Monaural Tape

Q—Please advise if you know of any firm making pre-recorded monophonic tapes at 3¾ ips; semi-classical and classical music preferred. We still have need of such tapes but our old sources of supply have dried up.—G.B., Sudbury, Ontario.

A—We regret that we do not know of any source for monaural tapes at the present time. We feel that the discontinuance of professionally recorded monaural tapes by the tape libraries has been a mistake since the number of monaural machines in the hands of tape recordists is great and, in fact, present recorder production is still favoring monaural machines over stereo. Manufacturers in the disc recording industry have not discontinued the production of monaural discs since the advent of the stereo record.

There is a feeling that recording mon-

aurally from the radio and TV has killed the monaural tape market but we wonder if perhaps a lot of recorder owners would not buy monaural tapes which are professionally recorded.

Tape Trouble

Q—In 1959 I purchased a reel of acetate tape and now every time I play it (every ten or fifteen minutes of playing) it dirties up the heads or the brown stuff, or I guess the oxide coating comes off and I have to stop and clean the heads.

Now I know it must be this particular tape as all the other tapes are of Mylar of the same brand with which I have no trouble. I have some very good recordings on this old tape so could you please advise me what to do. I have used tape conditioner and also silicone tape cloth to no avail.—R.F.K., Clementon, N. J.

A—You apparently have acquired a reel of tape which has defective binder, the kind of base would have nothing to do with the difficulty you are experiencing. There is nothing you can do to correct the condition of this tape. We would suggest that you copy it or have it copied to a good tape and send the defective reel back to the manufacturer with the suggestion that he examine it—you might even get a new reel in replacement. This type of occurrence is very rare nowadays since all well-known brands of tape are rigidly inspected and their manufacture very closely controlled.

Extension Arms

Q—In reference to Mr. Tommy Thomas' article ("Wanted—a One Hour Tape Reel" in the September issue) I have learned of extension arms which can be attached to most tape recorders are available. These arms simply have an endless belt which turns a spindle at the same rate as the spindle on the machine, thus making it possible to use a large reel. Would not the use of these extension arms solve the whole problem of a one-hour tape reel by accommodating large reels, or would they tend to increase the wow and flutter of a recording? Where are extension arms available?—R.R., Chicago, Ill.

A—The only firm of which we know that had anything to do with extension arms was the LeRoi Engineering Co., Box 251, Elmhurst, Ill. which advertised instructions for making them a number of years ago. We do not know of any firm presently engaged in making them.

TAPE RECORDERS



**HI-FI COMPONENTS
SLEEP LEARN KITS**

Unusual Values
Free 1963
Catalog

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MERITAPE

Low cost, high
quality recording
tapes, in boxes or cans.

TAPE IN EDUCATION

Robert C. Snyder

A recent issue of *Tape Recording Fortnightly*, a British contemporary, reported a very interesting new twist in teaching foreign languages.

According to *TRF*, Dr. A. Tomatis of Paris has observed that there are definite differences in the use of various frequency ranges in different languages.

"A Frenchman uses a wide range of frequencies almost equally, but with a slight preponderance of notes in the 800 to 1,200 cps range. An Englishman uses more high-frequency notes, a Spaniard fewer.

"If you are going to learn to speak a foreign language properly you must make the appropriate change in frequency!" says *TRF*.

Referring to Dr. Tomatis, *TRF* continues, "He states that the way in which people talk is affected by the way in which they hear themselves. Using microphone, amplifier and earphones, he made his subjects listen to themselves indirectly. Then he introduced filters to distort the sounds they heard.

"When he cut off the top frequencies in a voice, the subject modified the voice itself, using fewer high notes.

"So, using the controls on his amplifier, Dr. Tomatis claims that he can give an Englishman a 'Spanish voice' in about three weeks. Many audio amateurs may amuse themselves by pursuing this experiment."

The observations about frequency-range variations certainly sound reasonable. In addition to Dr. Tomatis' observations about Spanish, French, and English, I am sure many of us instinctively think of certain German accent patterns as being primarily made up of low frequency sounds, and a Barry Fitzgerald-type Irishman must sometimes move almost off the upper end of audibility.

In fact, I suspect that many persons who speak more than one language have observed that they more or less automatically change pitch as they change languages.

On the face of it, it would seem to me that use of Add-A-Track type tape recorders with authentic native speakers on the master track would provide speech models containing proper frequency range patterns, and that imitation of these models might prove adequate to establish the proper frequency range patterns in the voice of the student.

However, it is entirely possible that Dr. Tomatis' methods would be of special value in training adults who have already become fairly "set" in their speech patterns before taking up a foreign language.

Any person wishing to experiment with this technique could, of course, build a special purpose set of filters. Or, he might like to equip himself with a device like the Blonder-Tongue "Audio Baton" which is said to permit amplification or attenuation of every octave in the entire audio spectrum. The capacity of such a device probably far exceeds the range needed for normal voice experiments alone, but it might prove cheaper to buy the manu-

factured item than to attempt to design and build your own.

Coincidentally, the most recent mail-order special sale catalogue of the Radio Shack Corporation, 730 Commonwealth Avenue, Boston 17, Massachusetts, lists a sale of this piece of equipment at \$59.95 (the 1960 price is stated to have been \$109.95).

Dr. Tomatis' technique apparently could be duplicated by connecting a variable audio filter of this type into a microphone-amplifier-filter-earphone setup.

A possible improvement upon Dr. Tomatis' technique might be to connect a variable audio filter device of this type to the output side of the student track of an Add-A-Track type tape recorder and show the student how his pronunciation of a foreign language could be improved by changing his frequency range patterns.

If Dr. Tomatis' principle works as reported, and if I understand it correctly, the suggested variation might result in a substantial speeding up in the rate of improvement of foreign language pronunciation in language laboratory setups.

If any readers have any experience with this method, or if you try it out, we would appreciate a report of your results.

Another report which is very interesting to me has recently come in from Principal B. Frank Brown of the Melbourne, Florida, High School.

So far as I can determine, Melbourne High School is the first completely non-graded public high school in this country.

In an attractive little booklet entitled, "PHASE LEARNING: A New Concept In Non-Grading," Melbourne High School reports on the purpose, structure, and methods used by it in developing and implementing its non-graded program.

Also available is a new curriculum sheet which lists and describes advanced courses which have been made possible at Melbourne High School by abandoning the usual graded structure. These two items are available at \$1.25 directly from the school.

Among the courses listed are four years of Spanish, three of French, and two of Chinese, Russian, Latin, and German. At least 13 years of science appear to be available. An advanced course is available called "Quest English (open for students who assume responsibility for their own learning)." Several experimental mathematics courses also appear to be in use.

Melbourne reports that team teaching experiments are being conducted in History, English, and Biology. Programmed learning (or programmed instruction) methods are used in some English and Mathematics courses. Additionally, a select number of students are programmed into independent study.

The results of work such as this should be of considerable interest to those concerned with the use of tape in education, because from self-instruction and non-graded programs must come an eventual increase in the use of tape in all its forms.



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Now you can record or play your tapes anywhere . . . in car, boat or plane. Terado Converters change the 6 or 12 volt battery current to 110 volt, 60 cycle A.C., making your recorder and other electronic equipment truly portable. Models from 35 to 300 watts, all filtered for radios and tape recorders. List prices start at \$23.95.

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V-M

Has a Tape

IN THE HOME

A new world of sound entertainment is at your fingertips when you press the record button of your V-M 'Tape-O-Matic'® 4-Track Stereo Tape Recorder. Push-button Controls afford quick precise control at all times. Your recordings will be vividly reproduced through an integral High-Fidelity Speaker System. A Pause Button allows you to stop tape travel noiselessly during record or playback.

There's an Automatic Shut-Off when the tape reaches the end of the reel, a Precision Tape Index Timer for locating any recording on the magnetic tape quickly and easily and convenient "Off-Brilliance" Tone Controls for fast, easy use.

For business or pleasure, tape recording takes on a new dimension in sound when you record on a V-M Tape Recorder.



V-M
'tape-o-matic'®
Portable
Tape Recorder
Model 722

Enjoy Slides the Year Around with V-M's Slide Synchronizer

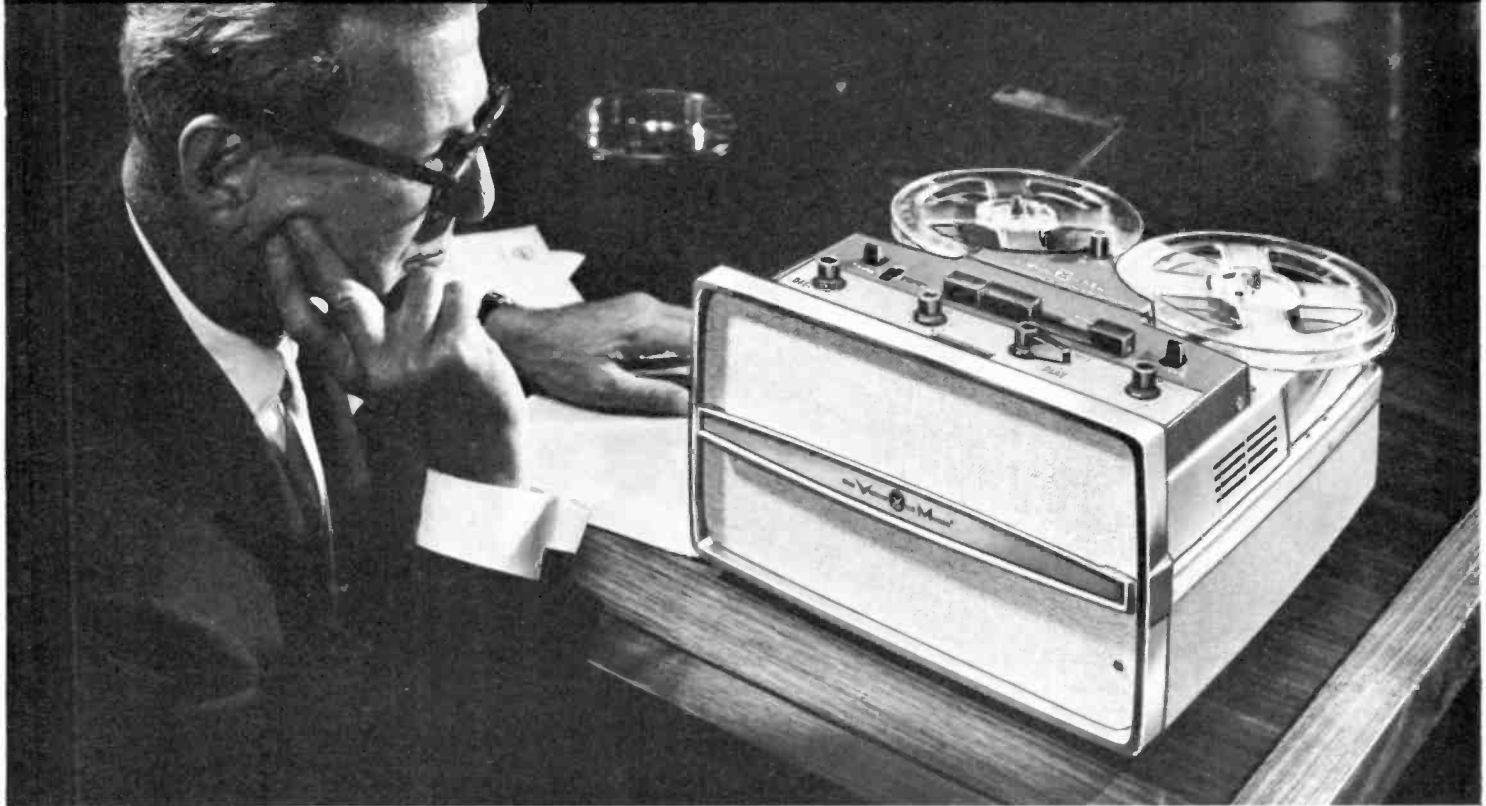


V-M Tape Recorder
Remote Control Slide
Projector Synchronizer—
Model 1412

Your slides spring to life when you connect a V-M Synchronizer to your V-M Tape Recorder. With the synchronizer you can easily add inaudible slide-change cues to tape recorded commentary and music. On play-back these cues actuate your remote control projector, automatically advancing slides at the times selected.



Recorder to fit EVERY NEED!



AT THE OFFICE

At home for those late night brainstorm — for important speech practice at the office, these are just two of the many uses for a V-M Model 730 Portable Tape Recorder. ■ Easy to operate, with three tape speed selections and Push-Button Controls, the 730 is the compact lightweight portable tape recorder with *big* recorder features. There's a High-Fidelity Speaker System, a Pause Button, an Automatic Shut-Off and 'tone-o-matic'[®] Loudness Controls for recording or play-back at the desired loudness level and a Three Dial Digital Counter for locating recordings on magnetic tape quickly and easily. ■ For your office, or your home, V-M has a tape recorder to fit your needs.

Model 730 records and plays back 2-track monaural tapes, using all popular tape speeds, including 7½, 3¾ and 1⅞ inches per second. Beige with gold trim, it will stand out in your office or home.

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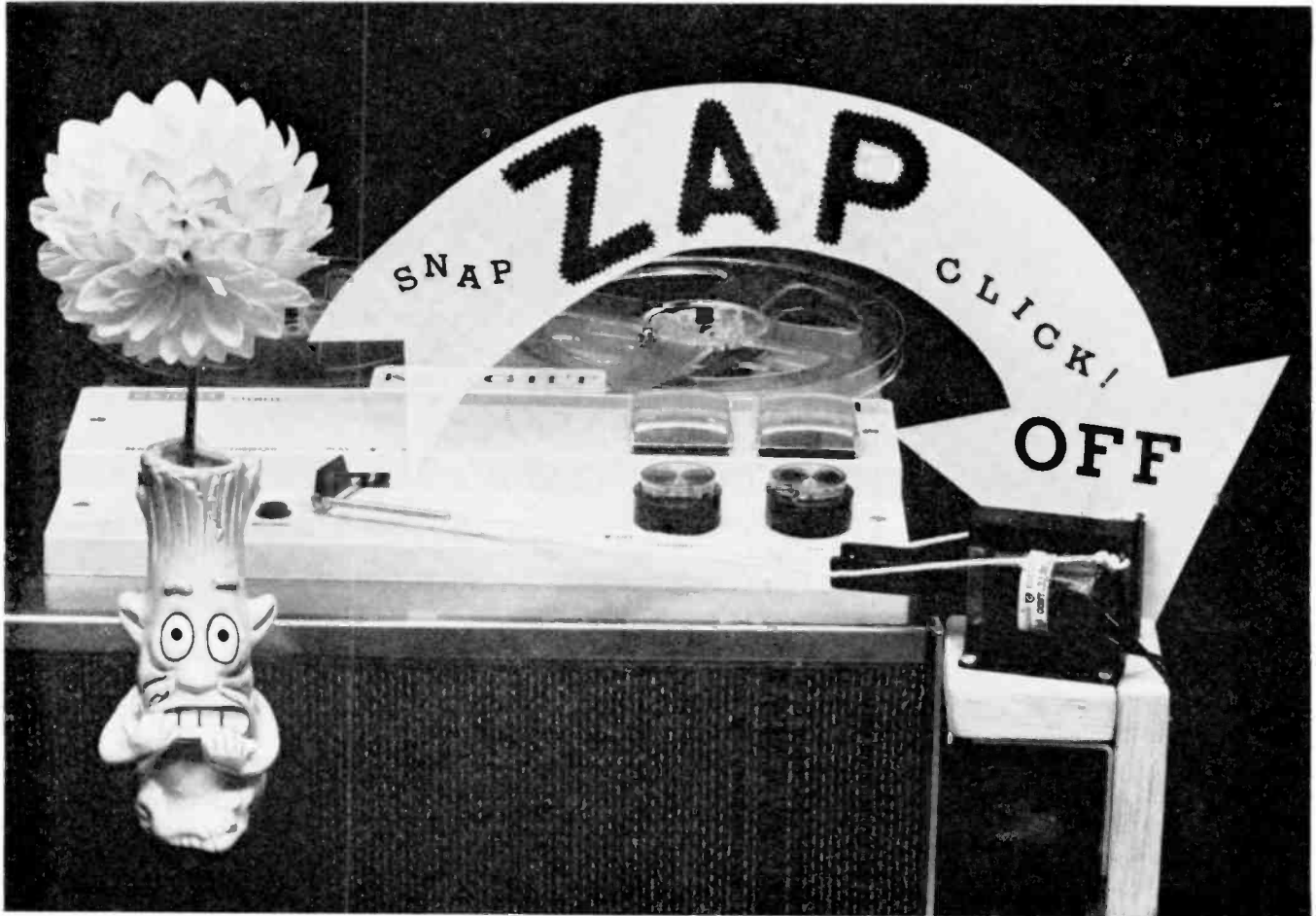


Fig. 1: If it worries you to let your recorder shut itself off automatically—because of possibly developing flat spots on the rubber idler wheel—an auxiliary “outboard” solenoid can release tension completely by taking your machine out of gear afterwards.

A “Disengager” For Your Recorder

by Tommy Thomas

. . . . this unit protects capstan and idler when machine is shut off by a time clock.

LAST month, and in previous months, we discussed recording techniques that involved the automatic shutting off of your recorder when you're away from home or after you've gone to sleep. The potentially bad feature of an auto-shutoff, of course, is that it usually means that only the power is shut off. The tape drive mechanism remains “in gear,” with the rubber idler wheel firmly pressed against the tape speed capstan. This means that the very good possibility exists that flat spots will form on the idler, and if overdone, naturally this will inevitably lead to erratic and faulty tape movement, resulting in a distorted recording.

Up until recently this hasn't worried me too much since I usually came back within a few hours, and long before any serious idler “flattening” could take place. But more and more lately I'm depending upon my automatic clock to capture TV and radio programs for me while I'm away from the house for an entire night or even longer. So, I figured it was about time to work on the problem of “disengaging” the idler wheel automatically right after the tape had run out. Unlike merely switch-

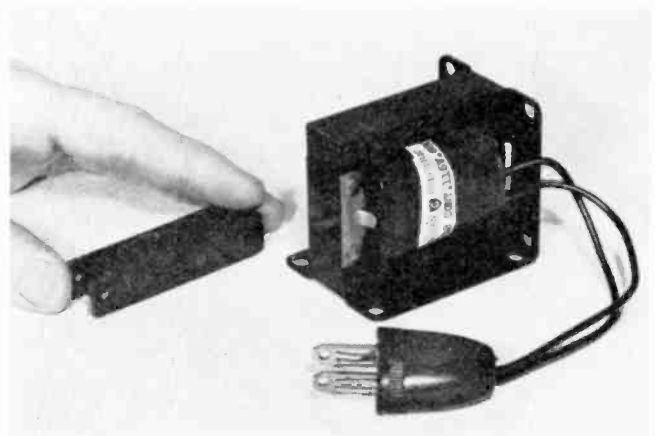


Fig. 2: A solenoid is a hollow electric coil which will pull a magnetic plunger (between fingers, left) into the coil when current is applied. Solenoids, which operate in any position, come in many sizes and ratings, so for our purpose here we are using a compact unit that needs 115 volts a.c. to develop a “pull” of 65 ozs.

ing the recorder's power off, though, this involves a definite *physical* action, meaning that it is necessary to actually flip a lever, turn a knob or maybe press a push-button in order to physically (and a bit forcibly) remove the idler wheel from its normal recording position smack against the capstan.

As illustrated in the accompanying photos, the simple but powerful pulling action of a solenoid's plunger can be easily harnessed to pull, turn or push the necessary recorder lever, knob or button. And a solenoid, for those of you not too well acquainted with this rather anonymous workhorse of the electrical world, is a wonderful little gizmo that is used where it is desired to convert an electric impulse into a pushing or pulling action. You know what an electromagnet is, I'm sure . . . well, a solenoid is sort of a "hollow" electromagnet. Instead of having a soft-iron core that is permanently surrounded by the wire, there's a movable iron *armature* (plunger) that moves in and out. The amount of current passing through the coils of insulated wire controls the strength of the magnet pull. A most useful device, indeed!

Solenoids come in all shapes, sizes, ratings and work (lifting) capacities, so it was necessary to experiment a bit until I found just the one that would handle most any recorder. The one I finally chose was obtained from the Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill., for \$5.50 plus postage on 1¼ lbs. It's their No. 75P895, Guardian Type 14 115-VAC solenoid. I'd like to suggest, though, that you obtain a free copy of their

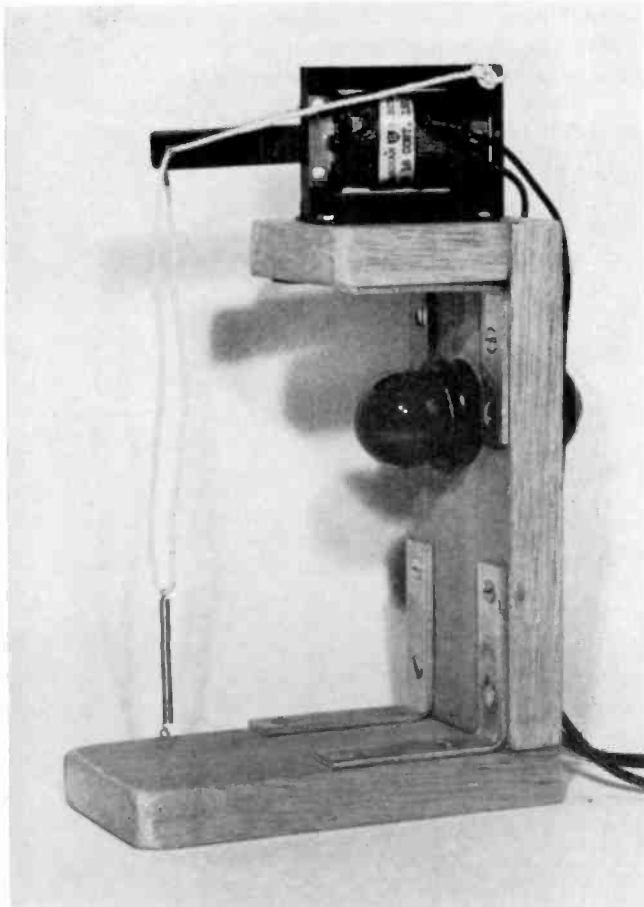


Fig. 4: You can mount the rather clumsy-looking solenoid directly to your recorder top if you wish, but for only occasional use it will be best to make it a completely separate, removable unit such as is shown here. The exact size of the wooden support, including the all-important height and location, will depend on your machine.

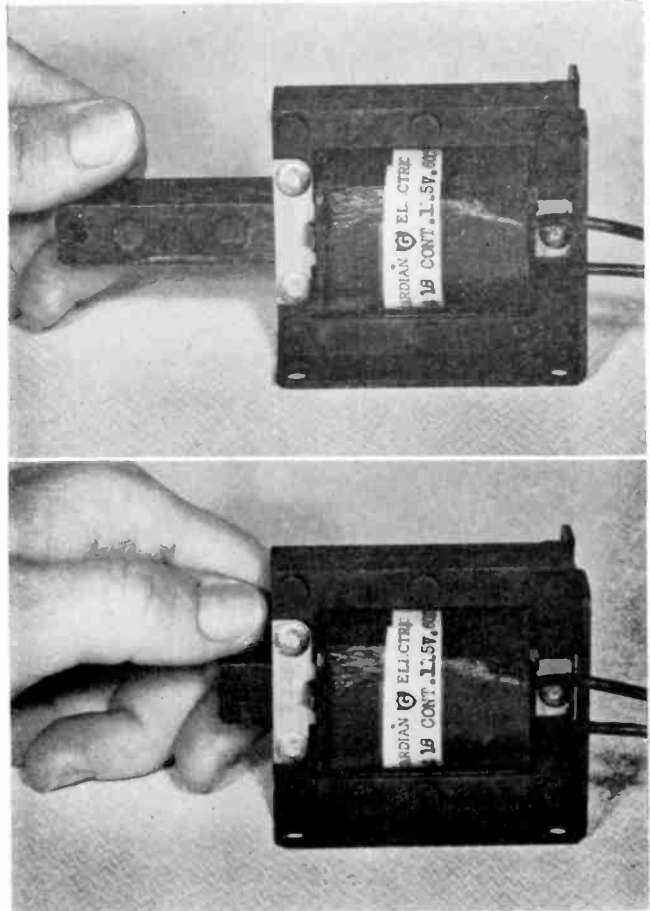


Fig. 3-a (Top): The laminated-iron plunger, which is about a ½" square by 2½" long, fits loosely inside the hollow electric coil and can be pushed in and out quite freely until the current is applied. Fig. 3-b (Bottom): Then "ZAPI" goes the plunger, the moment electricity flows through the coil. The total "stroke" of the plunger can be varied from ⅛th to 1½ inches, depending upon your particular need.

1962 catalog and turn to page 176 for the complete listing of solenoids available. The solenoid pictured here has a powerful pull of over four pounds, but this much pull may not be necessary for your particular recorder. If you can find a smaller solenoid that will do the job for you, you'll not only save yourself a dollar or two in cost, but the gentler pull will be easier on your recorder. For simplicity of hookup, choose a solenoid that operates on 115 volts a.c., and make sure that it is a continuous-duty type . . . meaning that the power can be left on indefinitely if and when necessary.

The first thing to determine is just how and where you're going to locate the solenoid. And since adding a solenoid control of this type to your recorder as an out-board afterthought will sort of "clumsy up" its appearance, it's most likely best to make it an easily removable accessory as shown here. Though if you wish, of course, you can attach it directly to the top or even the side of the recorder, possibly using a *guide* of some sort to direct the pull of the solenoid around a corner or two. In fact, with this ingenious (?) idea in mind and with an extra large recorder to work with, possibly you can locate the solenoid *inside* the cabinet, for an extremely neat and always available installation?

Now I don't know if you're well acquainted with just how *abruptly* a solenoid works when electricity is applied, but it's plenty abrupt. A brief shot of current is all that's

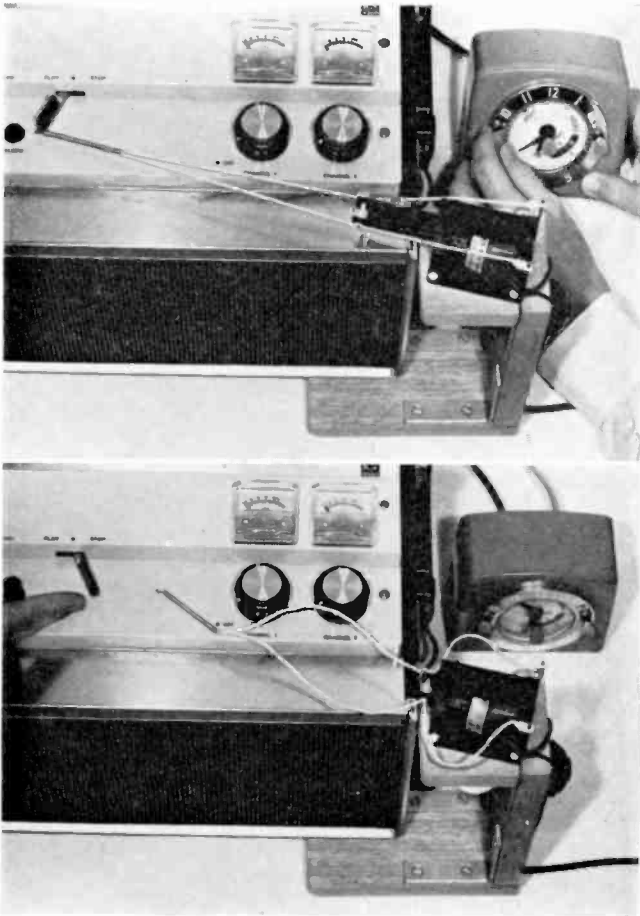


Fig. 5 (Top): Note that the wooden support "braces itself" against the edge of the recorder case so it won't slip and slide when the solenoid is turned on. Since so much force is applied so suddenly, a steel spring is used to absorb the abrupt shock, and because of this spring tension, stout string is used to hold the plunger in place. Fig. 6 (Bottom): The steel spring is held in place by a small, protruding nail (headless type) that has been placed right on the end of the STOP lever. This permits the spring to slip off right after it has "flipped" the lever, reducing continuous tension to zero. Then an automatic clock can turn off the solenoid completely minutes later.

necessary to pull the plunger in with a mighty wallop. "ZAP!" It's for this reason that it's necessary, usually, to have a steel *spring* on the end of the sturdy cord that attaches between the solenoid's plunger and the protruding nail head on the lever or knob that you wish to pull or turn. The spring expands and cushions the sudden shock of the solenoid, more nearly approximating the way your own hand would perform the same function. You'll need a light-duty spring about two or three inches long. After securely fastening the nail in place on the recorder's lever or knob (see photos), take your recorder down to the hardware store to actually try out different-tension springs. Keep trying until you find a spring that expands about 50% or more *before* it actuates the lever or knob.

In the case of a push-button-operated recorder such as the Wollensak shown here, you won't need a spring at

Fig. 7-a (Top): A second type of "gear shifting" mode control is the large round knob that some recorders have. When the solenoid applies spring tension, the knob disengages to release the idler wheel.

Fig. 7-b (Bottom): Before mounting your nail—either by force-fit or with the aid of a little Epoxy adhesive—be sure that you have located the exact spot where tension must be applied to be effective.

all since you'll be able to employ a different sort of "cushioning" control. Fasten the solenoid *vertically* (with the plunger aiming straight up) to a small piece of wood that wedge-fastens underneath one corner of the recorder to hold it in place. Have it lined up directly in front of the STOP key. Now take a thin but stiff piece of metal about $\frac{3}{4}$ " wide by $3\frac{1}{4}$ " long and fasten it as shown, with a quarter inch or so of one end wedged in between the back-top of the key and the chassis just above it. Then fasten a stout bit of cord between the solenoid plunger and a hole in the other end of the metal lever. **VERY IMPORTANT!** In determining the length of this cord, withdraw the plunger from the solenoid only barely (about $\frac{3}{8}$ " with the Wollensak) so that it just barely triggers the STOP key when the solenoid is operated, and no more. This will do the job of disengaging the idler wheel perfectly, and it will also amply protect the key from being "over-pressured." (I might mention here that of the three different types of disengaging systems that I tried, this push-button control via a lever was easily the neatest operating of the group.)

Now all that's left to do is install a special *tape switch* that will feed power to the solenoid once the reel of tape is used up. And as a "bonus," if your recorder doesn't have an automatic tape-stop switch of its own, this special auxiliary solenoid switch will do this "extra" job as well (since turning on the solenoid will cause the tape idler wheel to disengage). The switch shown here is an Acro snap-action switch (Allied No. 35B030, \$1.75) that is slightly *extended* as shown in the photos. Be sure to solder or somehow securely fasten a short length of brass or plastic to the end of the actuator, so that only a smooth and completely non-magnetic surface is touching the pass-

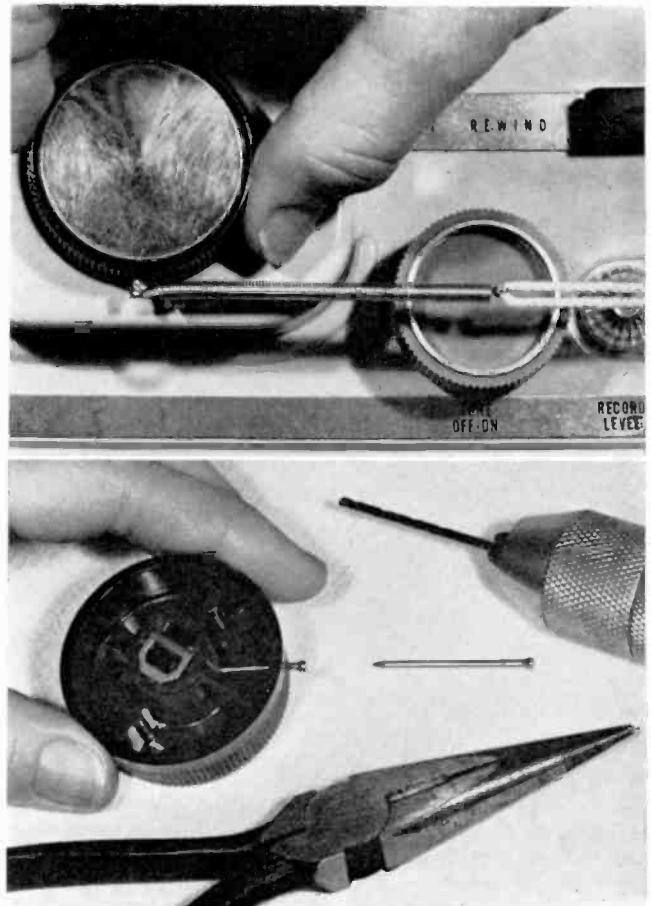




Fig. 8: Another mode control system is via push buttons, as with this Wollensak recorder. As shown here, a short "lever" of metal is placed over the STOP key, with the key itself acting as the fulcrum. The up-ended solenoid plunger attaches to the other end of the lever, to effectively push the key when solenoid power is applied.

ing tape. I used a 1"-long by 1/4"-wide bit of thin spring brass, soldered to the end of the switch actuator with a quarter inch overlap. The idea of permanently mounting this useful accessory to your tape deck is worth considering. Use Epoxy adhesive, and be sure to also include a most-likely-necessary *spacer* underneath the switch. The spacer to bring the extended actuator up to correct height

so it will be on a level with the passing tape it presses against. This Acro switch, you might like to know, works with such extreme sensitivity (a pressure of only four grams works it) that it won't interfere with tape travel in the slightest . . . hence there's no worry about it causing possible wow or flutter.

Be careful to notice which two of the three switch terminals are being used to actuate the solenoid: the "C" (common) terminal and the N.C. (normally closed) terminal. Hence, when the switch is clicked to "down" when held back by the tape, the switch will be "OFF" as far as the solenoid is concerned. Then, the moment the tape comes to an end, the little 3-amp. switch will "flip over" and turn on the solenoid. This solenoid, of course, plugs directly into regular 115-volt a.c. house current, with one of the leads being "broken" and leading to the controlling On-Off switch.

NOTE! Though not at all absolutely necessary, you can add a little "warning" light to this simple hookup if you wish. Wire it *ahead* of the Acro tape switch, to go on immediately whenever the solenoid is plugged into 110 volts. I find it gives me a nice secure feeling, knowing (before going away from my recorder for overnight or even longer) that the solenoid is *for sure* hooked up to power, ready to operate.

Now, as mentioned previously, the solenoid can be left on continuously afterwards, but this usually isn't necessary. My own system, when auto-recording from TV (or whatever) is to plug *all three* "appliances" into the timer clock: the recorder, the TV set AND the solenoid. At the proper time, the recorder and TV will go on, but the solenoid can't operate yet because of the special Acro tape switch. Then, when the recording is over and the tape has run out, the solenoid goes into instant action to take the recorder "out of gear." Finally, a few minutes later (the timer clock is especially set for this extra bit of time), the clock will turn *everything* off, to tensionlessly await your return.

NEXT MONTH we'll be investigating special time-delay switches, for use both with timer clocks and/or with solenoids. For that reason, it may be best for you to wait until then before assembling a solenoid "disengager system" for your own particular recorder.

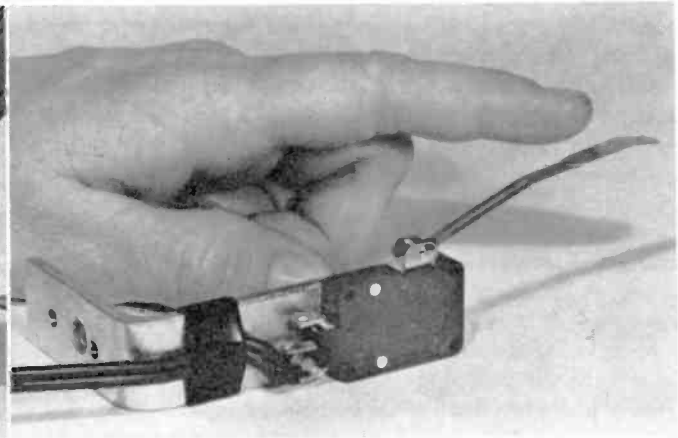
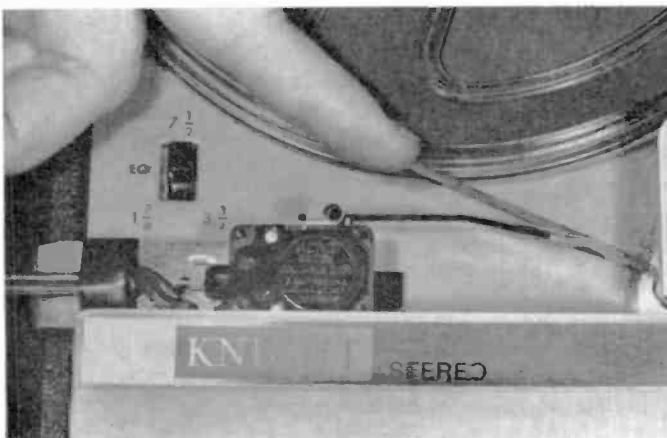


Fig. 9 (Left): A "paddle" switch, adhesive-mounted to a metal angle that screws to the side of the recorder, turns the 115-volt solenoid power on when the end of the tape is reached. Note that the actuator is double-bent, both to conform to the travel angle of the moving tape and so it will "snap" to off before it touches the reel. Fig. 10 (Right): A short length of thin brass must be soldered to the end of the switch actuator so only this non-magnetic metal will be touching the tape itself. This is such a useful switch (it can be wired to go either on or off) that you may wish to dispense entirely with an awkward mount and Epoxy-adhere it directly to your tape deck.



Herald Photo by D. A. Cresswell, Acton, England

Beneath the "Confederate Battle Ensign" which has a prominent place in their home in Acton, England, are Mr. and Mrs. Dave Wiseman and daughter, Sandy, with tape recorded messages from Tennessee and other items sent to them from Columbia. There is some Confederate money pasted behind the turntable which was sent to the Wisemans from America by the William A. Orman family. The American "six-gun" was sent to Sandy.

Voices Across the Sea

by Donald M. Axlerod

... British & American ties are firmer as result of tape exchange.

Reprinted from the August 23, 1961 edition of The Daily Herald, published in Columbia, Tennessee

A PERSONAL message from the governor of Tennessee might not surprise some Columbians, but Gov. Buford Ellington's voice in the living room of an Acton, England family was a delightful surprise they will long remember.

Just how the governor of Tennessee came to speak directly to Dave and Rusty Wiseman and their daughter, Sandy, from Columbia, is a story that actually began two years ago and is probably only in its infancy today.

When Mr. and Mrs. Wiseman put an ad in this magazine asking for someone in America with whom they could exchange tapes, they said they preferred someone from either Texas or Tennessee. This drew a response from Columbia's William A. (Bill) Orman, who like Mr. and Mrs. Wiseman, is one of a rapidly enlarging modern-day set who prefer to send their messages on tape recordings rather than by the older pen and paper method.

The exchange thus begun has continued with increasing interest on both sides of the Atlantic Ocean. In Acton, a suburb of London, it has created a surprising amount of interest in, and new knowledge of, the United States, the Southern States in particular, and especially of Tennessee, Maury County, and Columbia.

Many of Mr. and Mrs. Wiseman's friends began to share their interest and to talk to their American tape friends and the circle of acquaintances in Columbia was enlarged also. That is how, through the assistance of Columbia's Marshall Ledbetter, Governor Ellington came to speak to the family in England.

The recording was made at Orman's studio. It included a few words from Ledbetter, who is prominent in local

and state politics, and a friendly message by the governor, who pointed out that he had once worked in Columbia and opened his campaign for governor with a speech there.

The response in England must have been electrifying, according to the answer sent back to Mr. Orman. Obviously pleased beyond words that they should possess a taped personal message from the governor of Tennessee, Mr. and Mrs. Wiseman were nevertheless surprised that such a "fantastic" thing, as they put it (on tape), could take place.

"We just don't understand how you get away with things like that in America," Wiseman told Orman. "Things like that are just not done here. It just can't be done in this country."

The nearest equivalent to the governor of a state in England would be an official like the Lord Mayor of London," Wiseman reported. He is presently trying to arrange for him to tape a reply, but, as he explained, it takes no small amount of prior arranging on the part of a number of persons who know the right people, to bring such a feat about in England.

It is apparently a far cry from what was done in Columbia, where Ledbetter, through his acquaintance with Governor Ellington, persuaded the governor to stop by Orman's studio for 10 minutes to make the recording while on his way back to Nashville from addressing the Rotary Club in Columbia. The session lasted some 40 minutes, Orman confessed, because the governor became very much interested in the whole international running conversation between the two families and was delighted to enter into it.



Photo by Orman

Shown with Gov. Buford Ellington when he stopped to make the recording in Columbia are, left to right, Buster Orman, Joe Allen Hundley, William A. (Bill) Orman, Dr. Thomas H. Reynolds, Bucky Walters of Atlanta, Ga., Governor Ellington, and Marshall Ledbetter. Walters was visiting Ledbetter at the time.

The interest has since continued with Mr. and Mrs. Wiseman sending a tape to the governor at the capitol and the governor sending a taped reply back to England, something Governor Ellington said he would be happy to do when he was in Columbia.

The whole series of conversations has now begun to involve many people in Tennessee and England. Orman estimates some 150 persons, most of them Maury countians, have thus far spoken over his tape recorder to his English friends.

The conversations have, those who participate on both sides of the ocean believe, done much to cement close ties between the two nations. Wiseman said his opinion of Americans had been so changed by his conversations with those in Columbia that now, when his English friends made uncomplimentary remarks about Americans (as is apparently no rarity in England), he wanted to "punch them in the nose."

Although the friendly running conversation between the Orman and Wiseman families is continuing and would no doubt be impossible to stop as long as the supply of

tape holds out, a sidelight has become what is nearing an official exchange between officials in Tennessee and England.

The parties on both sides keep busy learning about each other's countries through "Travel Logs" which are exchanged. One sent from Columbia consisted of a series of 35 mm color slides accompanied by an explanatory tape showing features of the area. Another was devoted exclusively to Columbia Military Academy and was of interest to Wiseman, who has a military background.

It had been of keen interest in England, apparently. "You'd be surprised just how much we do read and hear about people from America," Wiseman told Orman in pointing out that he had heard of Governor Ellington before. "But it counts a lot with us that he gave his time to speak to us."

The exchange of overseas conversation has now won the interest of Acton and London newspapers, which have published articles on it. It bids well to being one of the best aids to closer Anglo-American ties ever to come about.



Governor Buford Ellington, left, is shown taping his recording to his British friends in the studios of Bill and Buster Orman—Bill adjusting the tape recorder and Buster in foreground.

Photo by Kay Bart of Orman Studios



Cartoons by Gladys Whittenburg

"Getting a little hungry about now. Wonder what's in the refrigerator."

A Christmas Script

by Mark Mooney, Jr.

. . . . for Christmas fun, try this new idea.

THOSE of you who still have small-fry, whose wide-eyed wonder at the sights and sounds of Christmas makes the happy holiday all the more enjoyable for us adults, can add still more surprise by using the tape recorder.

The trick is to set the machine up under the tree or, if the tree is not put up until the small ones are in bed, alongside the fireplace or some other spot where Santa Claus will be sure to see it. Who knows, he may even make a recording!

Of course, you're pretty sure he will because this is something you have already taken care of some time beforehand.

To make the illusion complete, a reel of tape (the one you have already recorded) should be placed on the recorder and threaded all ready for the hoped-for appearance. Just before you call it a night yourself, run some of the tape from the feed reel to the take-up reel. Then in the morning, you can point out the fact that someone must have used the recorder during the night—and you wonder if it were Santa Claus.

To find out if such a fortunate thing happened, you rewind the tape and play it. This should take place before the presents are opened, or operated, as the case may be, for you can put the location of hidden presents on the tape if you wish.

Don't wait until the night before Christmas to make the tape for the more time you can spend on it the more realistic and entertaining you can make it. You might not even want to voice it yourself for small ears are pretty sharp at detecting voices and might recognize father's dulcet tones.

The script suggested below can be altered in any way that you wish. It is more or less a basic idea outline in which you can fill in the details.

We would suggest that you *write* your own script—and we do mean write it out on paper. Ad libbing is fine and you might be able to do it to perfection but if you get someone else to do the voicing, a written script is a must.

There is another reason for writing out the script beforehand and that is to describe the packages and their location. This must be thought out beforehand and followed on Christmas Eve else the taped messages and the package contents and locations will not jibe, which will make good old Santa appear somewhat of a dope.

CHRISTMAS NIGHT AT *YOUR* HOUSE

SOUND: SLEIGH BELLS APPROACHING THEN STOP

SOUND: HOOVES ON ROOF

SOUND: SLIDE WHISTLE DESCENDING IN TONE THEN A CRASH AND JANGLING.

SANTA: Woof—that sure knocked the air out of me. Ho Ho Ho. No two houses alike. Now let's see, where am I. Now where did I put that list—Oh here it is. Now let's see. This is _____ (your address) and the _____ live here. Right as rain, those reindeer are sure good navigators. Now according to this list there's Mr. & Mrs. _____ and a daughter _____ and a little boy named _____ (add as necessary).

Ho, ho, ho, they're quite a family. Now let's see what the record book says. Pretty fine print, guess I'd better go over by the lamp. (sigh) Good to sit down for a few seconds, even on a busy night.

Now let's look. Mrs. _____, has she been good this year. Yep, very good. Well, let's see what is in the bag for her. . . . Well, well, well, here's a package marked from _____. Nice wrapping too, and it's something that she really wants. Ho ho ho, won't she be surprised. And here's another one and yet another. Well, well, well. Guess I'll just put them right under the tree.

Looks like Mr. _____ has been a good man this year too. Let's see, I'll just reach right down here in the bag and get his presents out and put them under the tree too. Ho, ho, ho, this one is something he really wanted and didn't expect to get.

Now let's see about _____. Well, it looks as though she did well in (kindergarten, school, etc.). She minded her mother and father and ate her meals as she should have, went to bed on time, mostly. Well, well, what's this? It seems she didn't _____. Hmm. That's not so good. Well, I feel sure that she won't do that any more. So let's see what's in the pack for her.

Well here's a great big _____. I know she wants that and here's a pretty little package from _____

all tied up in _____ ribbon. Ho, ho, ho, ho, I am going to have some fun with _____. I am going to hide this present, now let's see where can I put it. I know, right behind the _____. She'll have fun finding that one. Ho, ho, ho. Now let's see what else is here for _____. By jingo, here's a _____. She sure is a lucky girl. Well, I guess I'll just put these other presents right here under the tree.

Now, let's see about _____. Ok on the school work. Uh Oh what's this. He didn't _____ when his mother asked him to. Well, well. We can't have any more of that. Looks like he has been a very good boy otherwise, though, so I guess we'll see what's in the sack for him.

Will you look at this. My, my what a fine _____, and it's from _____. Well I'll just put that right here. Here's another package. Oh, he's going to like this one maybe best of all. Let's see, I guess I'll hide this one just for fun. Where will it go? Ah ha, I'll put it under the _____. Wonder how long it will take him to find it? We'll just put the rest under the tree.

Now here's the card on _____. Let me see, etc., etc.

CONCLUSION

Well that takes care of the _____ family. Now I'd better be off to the next stop. Getting a little hungry about now. Wonder what's in the refrigerator.

SOUND: FOOTSTEPS, REFRIGERATOR DOOR OPENING, CLOSING.

Guess I'll just drink a little milk and take some of those cookies.

SOUND. MILK POURING, OPENING COOKIE JAR.

SANTA: Sure are good cookies, Christmas cookies too. Good baker lives here all right. Better wash the glass and



"Down boy—down. That tickles—hee, hee, hee. Cut it out now."



"Good to sit down for a few seconds, even on a busy night. Now let's see what the record says — —"

put it on the drainboard and be off. Better put the milk bottle back too.

SOUND: WASHING GLASS, PUTTING ON DRAINBOARD. REFRIGERATOR DOOR OPENS AND CLOSES.

Well back to the tree for a double check. (Pause) Beautiful, beautiful, that's what it is. The _____ will certainly have a Merry Christmas. Well, better pick up the pack and be off. Ugh, this is sure heavy.

Ho, ho, ho, what's this—a tape recorder and it's running. Must have hit the switch when I put the pack down—so now they have heard everything I said and even know where I hid the presents. These modern gadgets are sure something.

SOUND: PICKING UP PACK, PACKAGES JINGLE. SLIDE WHISTLE ASCENDING.

SANTA: (OFF MIKE) Merry Christmas to all and to all a good night! Let's go Donder, up there Blitzen.

SOUND: HOOFBEATS FADE.

End

Obviously the script that you use will have to be tailored to your own situation. Any non-believers in Santa Claus should be tipped off so they won't spoil the effect on the tads and will play along with it.

You've probably already noticed the big fat discrepancy in that Santa's arrival was recorded even before he accidentally turned on the machine by bumping it with his pack. Maybe you can figure a better way, the point is that the tape should be programmed and done as well as you can do it. Even such bits of evidence as a washed milk glass in the drain rack and a dish with some cookie crumbs on it can be used to convince any skeptics who have reached the age where they are not quite sure about Old Saint Nick, but, on the other hand don't want to come out and say so for fear they'll be passed up.

You will most likely know what big presents will be found under the tree and these far enough in advance to be written into the script specifically. The smaller

presents and those which arrive from relatives just a few days before Christmas need not be mentioned. This is the reason for the lines in the script that say "I'll just put the rest of the presents under the tree."

The script should be kept as short as possible because it is doubtful that kiddies will be willing to sit down and listen, even to Santa Claus when there is a new electric train, doll or bike within sight. Might even be a good idea to set the recorder up in a room away from the room in which the tree is placed and make listening to the tape the first order of business. This should raise the pitch of excitement even higher.

The sound effects suggested in the script are simple. A slide whistle can be purchased at the ten cent store or novelty store. The sleigh bells can be the small bells which are frequently used as parts of Christmas decorations and the hoofbeats can be made by tapping with the fingers on a cardboard box held near the mike.

By putting a few kitchen utensils or tin cans in a sack you can supply the noises of the pack being handled and by dropping the sack, you can get the crash when Santa lands on the floor, or in the fireplace if you have one.

Sounds peculiar to your own home can be included also to heighten the realism. If you have a canary or parakeet you can splice bits of their singing into the tape or even have them hold a conversation with Santa. The barking of your dog can be recorded and spliced in after Santa lands with a crash. Santa can then tell him to hush up—which of course he does.

Script writing is not difficult or time consuming. We have found that by picturing the events in your mind you can describe them on paper as they happen—and there is your script.

Santa, being a jolly old elf, will do plenty of chuckling and ho-hoing and should follow in his talking the accepted image which has been built up over the years.

Thus, with just a little extra work you can get your Christmas day off to an exciting start.

Available Christmas Tapes

All of these tapes should be available through local dealers who can obtain them from area distributors or directly from manufacturers.

BEL CANTO (All 4 track)

Christmas Carols—DST-25148

Billy Vaughn
Price: \$7.95

Season's Greetings—LT-Not given

Felix Slatkin
Price: \$7.95

White Christmas—DST-25222

Pat Boone
Price: \$7.95

Silent Night—DST-25397

Lawrence Welk
Price: \$7.95

Merry Christmas—DST-25232

The Mills Brothers
Price: \$7.95

Organ and Chimes—DST-25225

Dr. Kendall & Dr. Wright
Price: \$7.95

CAPITOL RECORDS, INC.

Hallelujah!—Capitol ZP-8529 (4 track)

Handel: Hallelujah (The Messiah); Steffe: Glory Glory Hallelujah; Hopkins: We Three Kings of Orient Are; Worgan: Christ The Lord Is Risen Today; Adams: The Bells of St. Mary; Newman: Hallelujah, Palm Sunday (The Robe), 23rd Psalm (David and Bathsheba); Luther: A Mighty Fortress Is Our God; Traditional: Little David Play On Your Harp, Deck The Hall; Malotte: The Lord's Prayer; Sibelius: Chorale (Finlandia).

Hollywood Bowl Symphony Orch.; Alfred Newman, conductor.
Price: \$7.98

Poulenc: Gloria For Soprano, Choir & Orchestra—Angel ZS-35953 (4 track)

Rosanna Carteri, Soprano; French Radio & Television Chorus; Yvonne Gouverne, director; French National Radio & Television Orchestra; Georges Pretre, conductor.

Poulenc: Concerto For Organ, Strings & Timpani

Maurice Durufle, Organist; French National Radio & Television Orchestra; Georges Pretre, conductor.
Price: \$7.98

CONCERTAPES DISTRIBUTORS, INC.

The Sound of Christmas—505 (2 track)
Price: \$6.95

Carols for Christmas—25-2 (2 track)
Price: \$8.95

Carols for Christmas—3014 (4 track)
Price: \$6.95

LIVINGSTON AUDIO PRODUCTS CORP.

An Album of Christmas Favorites—1108F (2 track)—4CR-1108D (4 track)
Jingle Bells, Chestnuts Roasting On An Open Fire, Winter Wonderland, Sleigh Ride, Toyland, Rudolph, The Red Nosed Reindeer, White Christmas, Joy To The World, O Little

Town Of Bethlehem, The First Noel, It Came Upon A Midnight Clear, Hark, The Herald Angels Sing, Silent Night, O Holy Night, O Come All Ye Faithful.

Tom and Jerry Vincent at the Piano and Hammond Organ.

Price: \$9.95 (2 track)
\$7.95 (4 track)

RCA VICTOR (All 4 track)

Christmas Hymns and Carols, Vol. 1—FTC-2026

O Come, All Ye Faithful, The First Nowell, O Little Town of Bethlehem, O Come, O Come Emanuel, Away in a Manger, etc.

Robert Shaw Chorale
Price: \$8.95

Christmas Hymns by George Beverly Shea—FTP-1031

Away in a Manger, O Holy Night, Thou Didst Leave Thy Throne, Sleep Precious Babe, The Birthday of a King, etc.

George Beverly Shea
Price: \$7.95

Christmas Joy—FTP-1032

Jingle Bells, The First Noel, White Christmas, Good King Wenceslas, Rudolph the Red-Nosed Reindeer, etc.
Melachrino Strings and Orchestra

Price: \$7.95

Christmas Sound Spectacular—FTP-1029

Silver Bells, Rudolph the Red-Nosed Reindeer, etc.

John Klein at the Carillon Americana with Orchestra and Chorus

Price: \$7.95

Lanza Sings Christmas Carols — FTC-2025

The First Noel, O Come, All Ye Faithful, Away in a Manger, We Three Kings of Orient Are, O Little Town of Bethlehem, etc.

Mario Lanza
Price: \$8.95

Pops Christmas Party—FTC-2022

A Christmas Festival, Joy to the World, Deck the Halls, Good King Wenceslas, God Rest Ye Merry, Gentlemen, etc.

Arthur Fiedler, Boston Pops Orch.
Price: \$8.95

UNITED STEREO TAPES (All 4 track) KAPP

Christmas Time—KT-41019

Silent Night, The First Noel, Hark, the Herald Angels Sing, etc.

Roger Williams with the Concert Grand Orchestra, directed by Frank Hunter and Marty Gold

Price: \$7.95

LIBERTY

Merry Christmas In Carols—LC-7706

God Rest Ye, Merry Gentlemen, Deck the Halls, O Christmas Tree, etc.

Organ and Chimes by Robert Rheims

Price: \$7.95

We Wish You A Merry Christmas—LC-7708

Angels We Have Heard on High, Away in a Manger, Silent Night, etc.

The Robert Rheims Choraliers, arrangements by Ward Webber, director, Robert Rheims

Price: \$7.95

LONDON

Christmas Carols—LPM-70036

Good King Wenceslas, O Tannenbaum, Hark, the Herald Angels Sing, etc.

Mantovani

Price: \$6.95

Christmas Organ & Chimes—LPM-70037

Charles Smart at the Organ and James Blades at the Chimes

Price: \$6.95

MEDALLION

Sound of Christmas—Deck The Halls—MST-47012

The Medallion Orchestra and Chorus, directed by Paul Krance

Price: \$7.95

RICHMOND

Music For A Merry Christmas—RCE-45014

Away in a Manger, Once in Royal David's City, Good Christian Men Rejoice, etc.

Frank Chacksfield and His Orchestra

Price: \$4.95

Children's Christmas Album — RCE-45015

Christmas Alphabet, I Saw Mommy Kissing Santa Claus, The Holly and the Ivy, etc.

Cyril Stapleton and His Orchestra with Children's Chorus

Price: \$4.95

WARNER BROS.

The Twenty-Two Best Loved Christmas Piano Concertos—WST-1338

Joy to the World, We'll Dress the House, All on a Christmas Morning, White Christmas, Jingle Bells, etc.

George Greeley, guest pianist, Warner Bros. Orchestra

Price: \$7.95

Happy Holiday—WST-1341

Happy Holiday, Wassail Song, Have Yourself a Merry Little Christmas, etc.

Wally Stott, his Orchestra and Chorus

Price: \$7.95

WESTMINSTER

Handel's Messiah—WTW-134

Herman Scherchen conducting the Vienna Academy Chorus & Vienna State Opera Orchestra, Pierrette Aiarie, soprano; Nan Merriman, alto; Leopold Simoneau, tenor; Richard Standen, bass

Price: \$23.95 (two reels)

SCOTCH TAPE CLIP



MINIATURE EDITALL SPLICER



AMPLIFIER CORP. DEGAUSSER



GIBSON-GIRL SPLICER



Buy Your Recorder

. . . Accessories available can add

LIKE the father who buys an electric train set for his two-month old son, the Christmas season now hard upon us can provide a logical excuse to buy the old faithful tape recorder a present or two.

Naturally the tape recorder will never know how good you have been to it but you certainly will benefit by making the gift one or more of the many accessories that have come into being since the tape recorder became a popular instrument.

Accessories can run from the simple plastic tape clips costing a few cents to an external speaker that runs into real folding money.

All of these accessories have come on the market to fill expressed needs, otherwise there would be no profit in making them. They have been created to fill gaps in the convenience or methods of operation that make life and tape recording a bit easier.

Starting with the tape clips mentioned above, we find these are available in a few designs and all are inexpensive. Mostly they hold the end of the tape on the reel by a light clamping action on the reel flange. They are especially helpful to those who ship tapes, for in the joggling that packages get in the mail will cause the tape to unwind and become rather messy.

So why bother with tape clips when you can take a piece of cellophane tape and attach the end of the tape to the reel flange with that? So you can, but you increase the probability that some of the goo on the sticky tape will also get on the magnetic tape and thus to your guides and heads.

And speaking of sticky tape—if you haven't already done so you should provide yourself with a roll of splicing tape and a splicer. As you probably know, regular cellophane tape should not be used for making splices for its adhesive is designed for paper and similar materials and will eventually ooze out at the edges. On the tape recorder this is no good at all and the splicing tape with its harder adhesive is the thing to use.

No matter how careful you are, sooner or later you are bound to break a tape and if you wish to get the maxi-

mum fun and usefulness from your machine you are going to want to edit your tapes.

This calls for three hands or a splicer. While splices can be made with a pair of scissors or a razor blade, making the cut with one hand while holding the tape in position with the other, there is no real sense in doing this the hard way when splicing blocks are so inexpensive. These range from the simple block with a tape width groove cut in it, and a guide for the razor blade, to more elaborate models which hold the tape down by means of clamps and have cutting blades mounted on a handle to do the cutting and trimming job.

Either type is efficient and you will find tape recordists who do a lot of editing will swear by one type or the other.

There are also a number of other tape accessories such as leader and timing tape which comes in small reels for attaching to the ends of a reel of tape to save wear and tear on the tape itself through threading.

Then there is a pressure sensitive metallic tape used to actuate circuits, especially in European tape recorders.

There is even a tape threader which is handy for those with big fingers. It holds the tape against the reel hub and when given a few turns holds the tape in place.

You can also get pressure sensitive labels for reel and box identification, and reel cans and racks, similar to those made for home movies, for tape storage.

Cleanliness in tape recording is very important for if the tape is held away from the heads only a few thousandths of an inch the highs will drop off tremendously.

The accessory manufacturers have come up with a number of ways to do this housekeeping chore. There are tape cleaners which come in bottles with applicators, there is another cleaner which is placed in an applicator across which the tape runs as it is being played and there is a cloth which is folded and the tape run through it.

For head cleaning there is a cloth tape, which looks like a shoestring,

A Present — by Bart Pierson

much to the enjoyment of your machine

that is impregnated with cleaning agents and is run through the recorder like regular tape.

Most of these cleaners are also lubricators and deposit on the tape a small amount of silicone lubricant. This helps to prevent tape squeal, especially with cheap tapes from which the original lubricant may have disappeared.

One accessory which you should have in your kit is a head demagnetizer. This should be used on the recorder about every ten hours of playing time to keep the head in a neutral state. If magnetism is allowed to build up in the head, it eventually will become strong enough to exert a slight erasing action on the tapes which are played on the machine. This shows up mostly in an increase in hiss and a dropping off of the highs. These units cost only a few dollars and are insurance against anything happening to your tapes.

The tip of the demagnetizer is simply passed back and forth across the head a few times and then the unit is slowly withdrawn to provide a diminishing magnetic field which leaves the head in a demagnetized state.

Another handy accessory in the field of things magnetic is a bulk eraser which can clean an entire reel of tape at one time. This works on the same principle as the head demagnetizer except, of course, it is a much more powerful device. Some of the bulk erasers may also be used as head demagnetizers.

The necessity for a bulk eraser has increased since the advent of four-track machines, especially among those who correspond by means of tape. If one recorder owner has a two-track machine and the other a four—some difficulties arise. A tape made on a two-track machine will, of course play back on a four-tracker but when the four-track owner makes a new recording he is only erasing half of the two-track recording he received.

When this tape is returned to the dual track owner, and he plays it, he will hear not only his friend's reply but his own previous communication

as well. The reason for this, of course, is that the four-track machine will not erase the full width of the dual-track tape.

To solve this problem, the four-track owner should use a bulk eraser on the tape before he records his reply.

Erasers, like the head demagnetizers, are simple to use. The reel is placed on the device and rotated slowly, flopped over and rotated again and then removed with the current still on and taken away to a distance of three feet or so before the current is cut.

The hand held models are rotated over the reel lying on a flat surface and, in this case the demagnetizer is slowly removed from the reel before the current is cut.

These are considerably more expensive than the head demagnetizers but if you do any amount of recording they can save hours of time and assure you of clean tape on which to make new recordings.

There are lots of other things too, like stereo headphones for private listening, mixers to allow you to mix music and speech or to combine two microphone inputs into one. There are a number of slide synchronizers that enable you to have the projector operated by the tape recorder.

A mike stand is a good investment and will help you get more professional results, as will a new mike.

Books on recording can help you in the enjoyment of the hobby and such things as colored reels make cataloging easier.

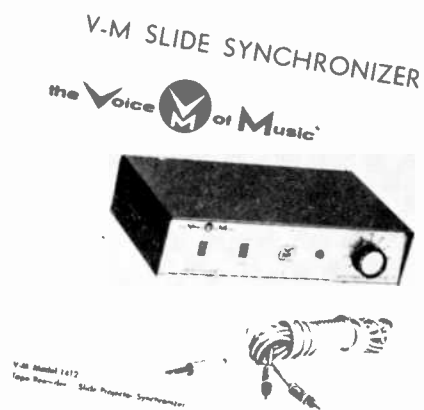
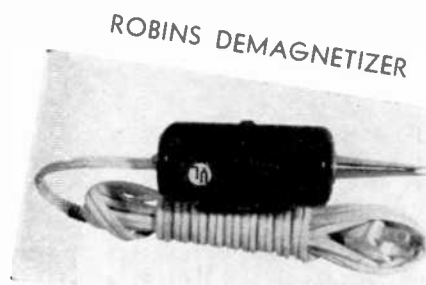
If you're technically minded, a test tape to check recorder performance or to align the heads will not only help you keep your machine in tip-top condition but provide some fun.

You might even want to install a new head, perhaps a four-track—to replace an older two-track.

An inverter or converter to enable your recorder to be used in a car, boat or plane might also appeal.

Your tape recorder dealer most likely stocks most of these items or can get them for you.

The proper accessories can be a big help—why not buy your recorder a present?



SHURE MIKE



NEW PRODUCT REPORT

STA **OK** STED

Product: Orrtronic Modular Tapeplayer

Manufacturer: J. Herbert Orr Enterprises, Box 27 Opelika, Alabama

Price: \$139.50



ORRTRONIC MODULAR TAPEPLAYER

... using a continuous loop cartridge, this unit broadcasts the signal to nearby radios.

FEW devices could be simpler than this modular tapeplayer. It has only two controls, an "On-Off" volume control and a track selector with two positions.

One of the surprising things about it, which distinguishes it from any other tape machine we have seen is the oscillator which enables the unit to broadcast the music from the tape to any nearby AM radio.

It has its own built-in collapsible antenna which is pulled up for use. The range is adequate to cover a house and has a maximum of under 300 ft. as prescribed by FCC rulings. No license or other permit is necessary to operate it as a small radio transmitter because of the range restriction.

As it comes from the factory the tiny transmitter is set in the neighborhood of 900 KC, which is a dead spot on most radio dials. If this is not so in the owners locality, the frequency may be changed by turning the adjusting screw with a screwdriver. It is tunable from 550KC to 1500 KC, about the limits of the AM radio dial.

The object, of course, is to tune the

unit to a spot on the dial at which no radio station is heard. This spot then becomes the position at which the signal from the tapeplayer will be heard.

We tried the unit out by placing it in a downstairs room and were able to pick up the signal in any room of a ten room house.

The unit thus could be set up in a location in a house and the music picked up in any room having an AM radio.

In addition to broadcasting the signal the tapeplayer also has an output connection for hooking it to a hi-fi system or an amplifier speaker. The player contains a preamplifier.

The unit is small and compact, measuring only 5 $\frac{3}{8}$ " high, 7 $\frac{3}{8}$ " wide and 10 $\frac{3}{4}$ " long. The hood stands 1 $\frac{5}{8}$ " above the top of the case and the antenna can be pulled out to about 24".

The playback head is dual track with a selector switch to choose the desired track. The Tapette cartridge holds 600 feet of 1 mil Mylar and will play for 30 minutes per track. The playback speed is 3 $\frac{3}{4}$ ips.

Cartridges, both blank and recorded are being made available by Orrtronics for use on the player and it is expected that a wide variety of material will be available.

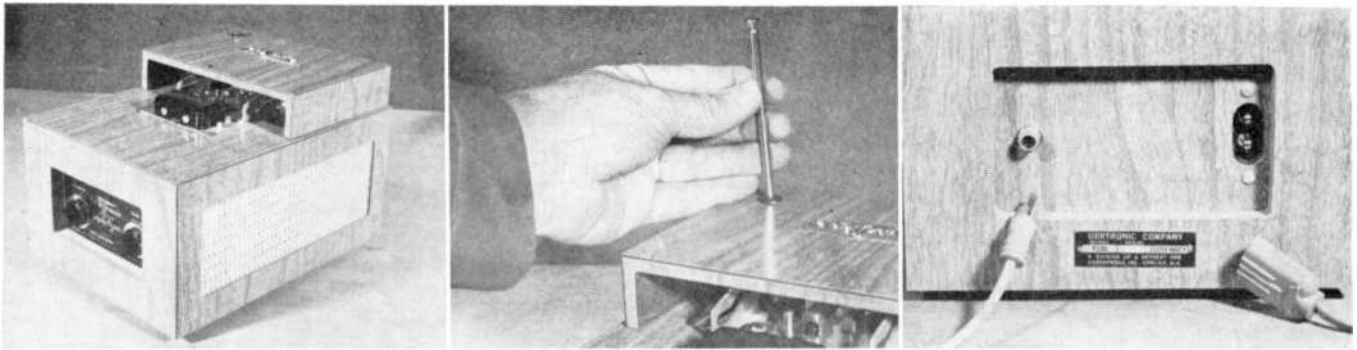
In addition to its use in the home, the unit can also be used in a car, boat or plane. The company is also marketing a C-49 converter and a K-1 Auto Adapter Kit. The converter is for 12 volt battery and the Auto Kit contains a mounting board, audio cable and control assembly. The mounting board is placed on the floor of the car on the transmission hump where the tapeplayer can be conveniently reached.

The model which we tested contained the radio oscillator and a pre-amplifier for connection to a hi-fi system. The firm will also have models which are completely self-contained, including amplifiers and a speaker.

Under test the unit showed no signs of heating up on a continuous run beyond the normal temperature rise of the motor. Panels in the sides and a perforated bottom plate provide adequate ventilation to keep it cool.



The antenna can be extended for about two feet which broadcasts the signal to any nearby AM radio.



Left: the Orrrtronic Tapeplayer. Unit is finished in Formica with a gold grille cloth on both sides. Center: the antenna is extended by lifting the sections to a distance of about two feet. Right: the rear of the unit showing the jack for connecting to an amplifier on left and power receptacle on the right.



Left: showing the two track head, capstan and roller. The cartridge nests over the black housing in the foreground and is pushed in to play. Center: the Orrrtronic Tapette which holds 600' of 1 mil Mylar tape. Right: showing how the Tapette cartridge is placed over the housing and onto the pins on the deck of the player.

The cartridges ran smoothly and evenly and no difficulty was experienced at any point.

To place a cartridge on the machine it is merely positioned over two pins on the mechanism and pushed in whereupon it immediately starts to

play.

To change cartridges, it is only necessary to pull it out and lift it from the pins.

While the uses for the unit are only just beginning to be explored, it will obviously have many applications for

small shops or offices wanting background music and also as a point of sale device.

We found the unit to be attractive in appearance with a mar-proof Formica exterior and to be mechanically sound and well constructed.

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1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Mark Mooney, Jr. Severna Park, Md.
Editor: Mark Mooney, Jr. Severna Park, Md.
Managing Editor: None
Business Manager: None

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A. J. Morin	274 Madison Ave., New York, N. Y.
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MARK MOONEY, JR.
(Signature)

Sworn to and subscribed before me this 3rd day of November, 1961.

[SEAL] JEAN MARIE COVER
(My commission expires May 6, 1963)

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

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In figuring the number of words in your advertisement, be sure to include your name and address. Count each abbreviation, initial, single figure or group of figures as a word. Hyphenated words count as two words. The name of your city, local postal zone and state count as two words. Maximum caps first four words. Proofs are not submitted on classified ads.

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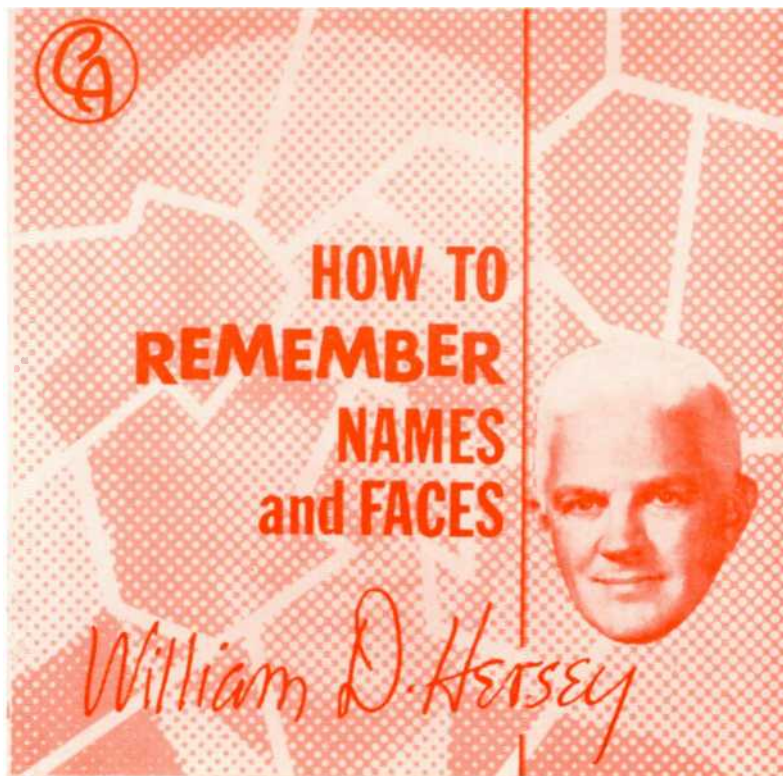
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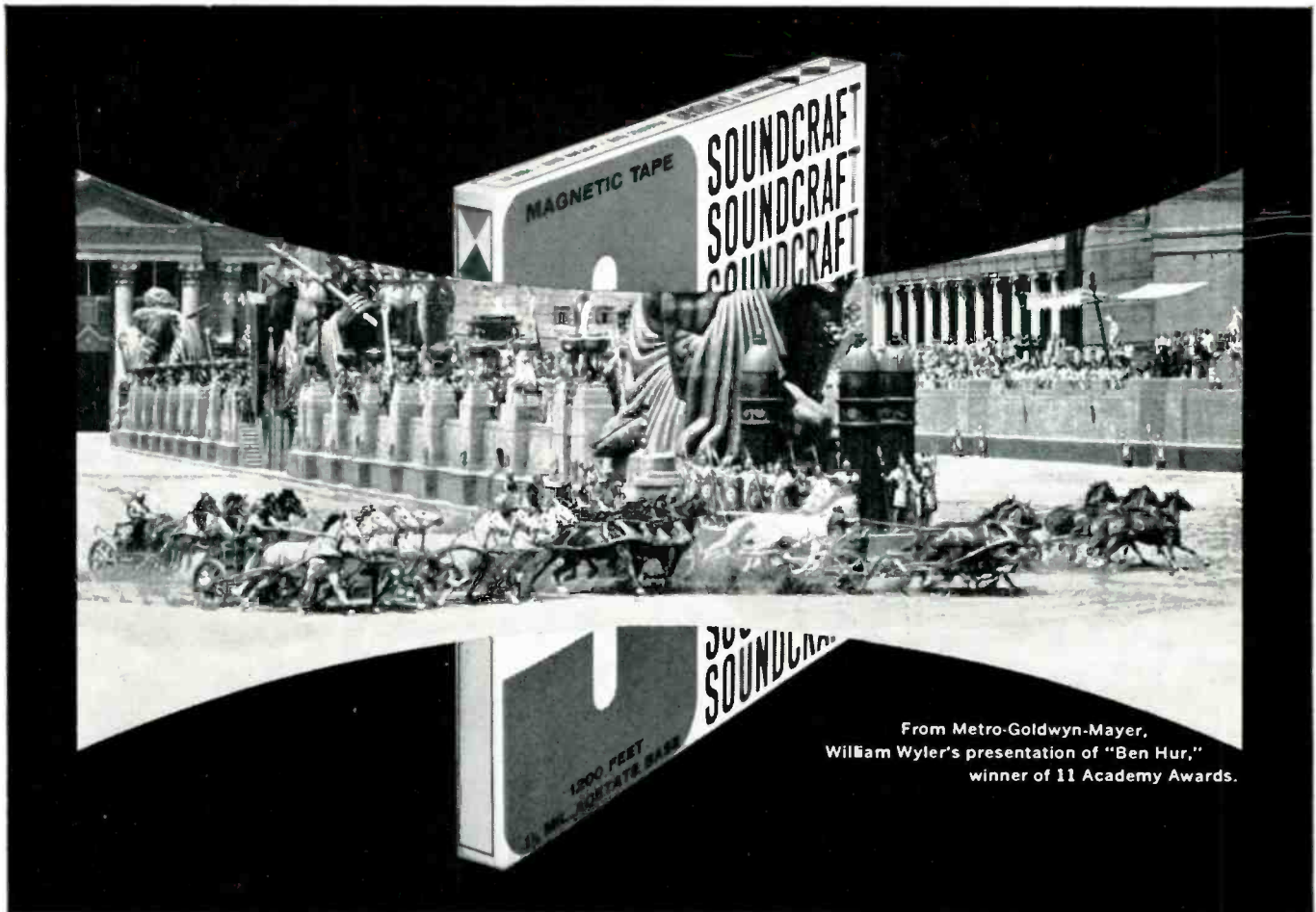
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