

Tape Recording

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5/12/61

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1077 W. GLEBE ROAD, ALEXANDRIA, VIRGINIA

TAPE RECORDING has been purchased by Mechanization, Inc., publishers of Industrial Magazines. Through this acquisition, there have been changes and additions in the editorial and business staffs. It will be the purpose of the new publishers to introduce new concepts in format and editorial excellence. They hope to enlarge this unique magazine both in scope and circulation, so that the comprehensive reader will find it to be entertaining and informative as well as a workshop for the tape enthusiast and a marketplace for products.

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new tapes

★-fair ★★-good
★★★-very good ★★★★-excellent

Classical—Robert E. Benson

Popular—F. Norman West

Jazz—George A. Heisch

MR. PIANO

Roger Williams

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

Side 1: Brahms Hungarian Dance No. 5, Misty, The Sweetest Sounds, Al-Di-La, The Lorelei, Niagara Theme.

Side 2: Stranger On The Shore, Theme from "Dr. Kildare," Lollipops and Roses, Theme from Intermezzo, Theme from Ben Casey, Hatari!!

KAPP KTL 41048

4 track, 7½ ips, 36:35 mins., \$7.95

Roger Williams proves his right to this album, "Mr. Piano," by displaying his artistry in a group of lesser known melodies from films and TV themes. This master of the keyboard plays as eloquently and as well as in many of his earlier tapes, with a brilliant and sparkling piano sound that is enhanced by a full orchestra and voices.

Although Roger Williams' piano naturally predominates, it is well balanced in relation to the orchestral accompaniment, and, as recorded in sharply defined stereo, will be enjoyed by all his fans.

NIGHTFALL

Carmen Dragon and the Capitol Symphony Orchestra

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

Side 1: Tchaikovsky: Andante Cantabile, Grofe: Old Creole Days, Grieg: Ases Tod.

Side 2: Brahms: Lullaby, Herbert: Toyland, Ravel: Pavane for a Dead Princess, Jarnefeld: Berceuse, Bizet: Adagietto.

CAPITOL ZP 8578

4 track, 7½ ips, 34 mins., \$7.98

Carmen Dragon conducts the Capitol Symphony in a group of familiar light classical compositions that will be welcomed by those who have a preference for relaxing mood music.

Tastefully arranged for string orchestra, the melodies are performed with a beautiful poetic sound that encourages one to sit back, relax, and

enjoy this easy to listen to music of the night mood.

Recording is of the best, with well spread stereo used effectively.

MIDNIGHT IN PARIS DUKE ELLINGTON And His Orchestra

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

Side 1: Under Paris Skies; I Wish You Love; Mademoiselle De Paris; Comme Ci, Comme Ca; Speak To Me Of Love; A Midnight In Paris; My Heart Sings. Side 2: Guitar Amour; The Petite Waltz; Paris Blues; Javapachacha; No Regrets; The River Seine.

COLUMBIA CQ 503

4 track, 7½ ips, 43:21 mins., \$7.95

The Duke and Company, through the media of Billy Strayhorn arrangements transports the listener into the atmosphere of Paris. There is no mistaking that the recording is that of the Ellington aggregation. However, on most of the tunes there seems to be lacking, in many respects, the depth and drive usually associated with the Duke's band. Perhaps the selection of compositions is the reason. The treatment and execution of Mademoiselle De Paris and Comme Ci, Comme Ca are more typical of an Ellington performance. The Album is best suited for the most avid Ellingtonites.

LATIN RENDEZVOUS

Mantovani and his Orchestra

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

Side 1: Granada, Malaguena, Cielito Lindo, Be Mine Tonight, La Paloma, Siboney.

Side 2: Andalucia, Maria Elena, Perfidia, Estrellita, Amapola, Espana.

LONDON LPM 70065

4 track, 7½ ips, 36:17 mins., \$7.95

Mantovani's entry into the Latin music realm again shows the exceptional

versatility of this popular maestro, who seems to have a penchant for interpreting the rare and unusual music of the world. "Latin Rendezvous" is an album in which the selections were chosen by contest, and were never previously recorded by Mantovani. The Latin-flavored melodies are beautifully arranged and the orchestra's thrilling authentic performance seems inspired. We particularly liked some of the steel guitar passages featured in several of the numbers. London has, of course, provided an excellent stereo recording that adds immeasurably to the overall enjoyment of this superb tape.

THE EXCITING TERRY GIBBS BAND

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

Side 1: Day In, Day Out; Summit Blues; Limerick Waltz; You Don't Know What Love Is; Sweet Georgia Brown; Nose Cone.

Side 2: Too Close For Comfort; Main Stem; Ja-Da; T. And S.

VERVE VSTC 264

4 track, 7½ ips, 40:25 mins., \$7.95

Personnel: Terry Gibbs, vibraharp and leader; Joe Maini, Charlie Kennedy, Bill Perkins, Richie Kamuca and Jack Nimitz, saxophones; Al Porcino, Ray Triscari, Conte Candoli, Frank Huggins and Stu Williamson, trumpets; Frank Rosolino, Vern Friley and Bob Edmondson, trombones; Pat Moran, piano; Buddy Clark, bass; Mel "The Tailor" Lewis, drums.

To this reviewer there is nothing like a live recording. This recording was taken off at the Summit in Hollywood and there is no doubt that Terry and the members of his band were inspired by the live audience, which is quite evident in this recording.

Terry's predominating vibes lend a new dignity to the use of this instrument in big band jazz. His solos, backed up by the drive of the rhythm section and precise ensemble work of the saxes and brass, are top drawer performances. Gibbs is surrounded by a group of the best jazzmen in the business. The arrangements are exciting and show ingenuity; spice and color having been

written by many of the greats of jazz-land.

Of particular interest is the work of Pat Moran on the tune "Main Stem." Making her first recording with a big band, she gives out with a stellar performance on this composition.

For those interested in the big band sound, this is a superb recording.

HOEDOWN

The Fantastic Fiddles of Felix Slatkin

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

Track A: Arkansas Traveler, Orange Blossom Special, Listen To The Mocking Bird, Faded Love, Fisher's Horn Pipe, Chicken Reel.

Track B: Devil's Dream, Turkey In The Straw, Back Up And Push, Maiden's Prayer, Golden Slippers, Fire In The Mountain.

LIBERTY LT 14024

4 track, 7½ ips, 26 mins., \$7.95

A welcome change in mountain-type music as Felix Slatkin and his Fiddlers play a "Hoedown" like it has never been played before. Gordon Terry, one of the foremost of the old time fiddle masters, is responsible for the authenticity of the country style music as presented on this tape. This is a combination of the modern with the past that is so unique it must be heard to be appreciated. Brilliant strings and sharp contrasts are combined with all the tricks of stereo as Maestro Slatkin and his orchestra make these old tunes come alive. Since square dancing has now become quite popular, this tape is made to order for keeping your feet tapping.

NEW THRESHOLDS IN SOUND

Sid Ramin and his Orchestra

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

Sequence A: Strike Up The Band, Granada, The Sweetest Sounds, April in Paris, Varsity Drag, Embraceable You.

Sequence B: Spring Is Here, Swanee, I Believe In You, Life Is Just A Bowl Of Cherries, Hernando's Hideaway, Bewitched.

RCA VICTOR FTP 1180

4 track, 7½ ips, 30 mins., \$7.95

Another fine example of RCA Victor's "Dynagroove" process is demonstrated

on this tape, which is probably the best of the new group. Sid Ramin and his Orchestra live up to the title, as they pull out all of the stops in musical recording. The tape was made with infinite care in order to eliminate hiss, to include presence as well as the full sonic range, and to make it listenable and attractive.

Mr. Ramin's arrangements call for rhythms and tempos that only a full orchestra such as this would be able to master. It is a musical show off tape that is recommended to those who think they have heard everything.

SUPERCUSSION

Dick Schory's Percussion Orchestra

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

Sequence A: Take The "A" Train; Perdido; On Green Dolphin Street; Nomad; Autumn Leaves; Hindustan.

Sequence B: A String Of Pearls; Stompin' At The Savoy; Bijou; The Brush Off; Crazy Kwilt.

RCA VICTOR FTP 1168

4 track, 7½ ips, 31:35 mins., \$7.95

The early percussion tapes were such monotonous displays of noise that they practically killed the appeal of percussion.

However, Dick Schory, with considerable experience as a percussionist, has changed this and brought back melody and a rhythm section that gives a fine account of itself on this new "Supercussion" tape.

Many of the numbers are perennial favorites, and under Schory's baton, they acquire an even brighter lustre that makes this modern music sound different, aided by good clean sound by RCA.

THEMES OF THE GREAT BANDS

Glen Gray and the Casa Loma Orchestra

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

Side 1: Let's Dance, I'm Getting Sentimental Over You, Redskin Rhumba, Moonlight Serenade, Leap Frog, I Can't Get Started.

Side 2: Nightmare, Ciribiribin, Blue Flame, Quaker City Jazz, Tuxedo Junction.

CAPITOL ZT 1812

4 track, 7½ ips, 36 mins., 7.98.

Remember the early days of Radio, with the late broadcasts, *live* from the big hotels, supper clubs and ballrooms? They were the good old days and Glen Gray and his Casa Loma Orchestra bring back many fond memories of that happy era as we listen to these vivid and authentic recreations of Themes Of The Great Bands. Glen has surrounded himself with some of the best musicians in the business and they play the imaginative arrangements almost as well as the original orchestras. Musically, it's today's sound of the Big Band, benefiting from modern stereo techniques and recording quality, that help make this tape one that old timers will remember and youngsters should hear.

RAY BROWN With The All-Star Big Band. Guest Soloist: Cannonball Adderley

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

Side 1: Work Song; It Happened In Monterey; My One And Only Love; Tricotism; Cannon Bilt.

Side 2: Thumbstring; Two For The Blues; Day In-Day Out; Baubles, Bangles, And Beads.

VERVE VSTC 270

4 track, 7½ ips, 35:10 mins., \$7.95.

Conductor, Ernie Wilkins; Bass and Cello soloist, Ray Brown; Trumpets, Ernie Royal, Joe Newman, Nat Adderley, Clark Terry; Trombones, Jimmie Cleveland, Melba Liston, Britt Woodman, Paul Faulise; Reeds, Cannonball Adderley, Budd Johnson, Earl Warren, Yuseff Lateef, Jerome Richardson, Seldon Powell; Drums, Osie Johnson; Bass, Ray Brown or Sam Jones; Piano, Hank Jones or Tommy Flanagan.

Big Band Jazz? Yes! Yes! Studio recorded but with the drive and inspiration of a live performance. Ray Brown plucks out some mighty exciting bass and cello solos backed by a well rehearsed group of outstanding sidemen. Cannonball Adderley, guest artist, turns in top quality work.

The musical value of this recording is made possible by the arrangements, most of which were scored by Ernie Wilkins who also conducted the band. Of particular interest is the treatment afforded Baubles, Bangles and Beads, an invigorating listening experience.

All in all, this album will give a veritable lift to the souls of those who prefer the big band jazz sound.

The Sound of the ASPHALT JUNGLE

JOE HARNELL and His Orchestra

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

Side 1: Asphalt Jungle Theme; Love For Sale; Lullaby of Broadway; That Old Black Magic; Blues In The Night; Midnight Madness.

Side 2: You And The Night And The Music; Take The "A" Train; In The Wee Small Hours Of The Morning; Night And Day; Solitude; Easy To Love.

KAPP MST 47018

4 track, 7 1/2 ips, 33:25 mins.

Joe Harnell, instrumentalist, arranger, and orchestra leader must have had stereo addicts in mind when working out the format for this recording. Although Joe plays and occasionally flashes his piano, the presentation is devoted mostly to ensemble renditions with the big band sound. The ingenious interpretations, and voicing of instruments leaves no doubts as to the superb arranging talents of Harnell.

This reviewer was particularly impressed with the unusual treatment given "A" Train and Night and Day. Overall stereo effect and recording qualities are excellent.

COUNT BASIE AND THE KANSAS CITY 7

Count Basie and His Orchestra

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

Side 1: Count's Place; Senator Whitehead; Tally-Ho, Mr. Basie; Watcha-cha Talkin'?

Side 2: Oh' Lady Be Good; Secrets; I Want a Little Girl; Shoe Shine Boy.

IMPULSE ITC 304

4 track, 1 1/2 ips, 36:40 mins., \$7.95

Personnel: Thad Jones (Trumpet), Frank Wess (Flute-side one), Frank Foster (Tenor Sax-side two), Eric Dixon (Flute, Tenor Sax), Count Basie (Piano-Organ), Freddie Green (Guitar), Ed Jones (Bass), Sonny Payne (Drums).

Only a seven man combo, but what a sound! The instrumentation is such that the effect is that of a much larger group. The solos and ensemble passages backed

up by the hard driving rhythm section, are excellent and executed in the loose swinging style identified with the Count. The Count's precise piano figurations are evident throughout the recording except in the tune "I Want a Little Girl." In this composition Basie plays organ and the effects are pleasant and beautifully executed proving that the Count is also master of this instrument in the field of jazz.

The several pop standards give one the feeling that he is listening to the Basie bands of the 1930's and 1940's. However, a touch of modern jazz creeps in here and there adding color to the presentation. All in all this is a recording worthy of a place in the collection of the most discriminating disciple of jazz.

ON MY WAY & SHOUTIN' AGAIN

Count Basie and His Orchestra

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

Side 1: I'm Shoutin' Again; Ducky Bumps; The Long Night; Jump For Johnny; Ain't That Right.

Side 2: Together Again; Shanghaied; Skippin' With Skitch; EEE DEE; Rose Bud.

VERVE VSTC 284

4 track, 7 1/2 ips, 34:40 mins., \$7.95

Personnel: Count Basie (Leader and Piano), Thad Jones, George Cohn, Al Arrons, Fip Ricard, Ernie Royal (Trumpets); Grover C. Mitchell, Henry Coker, Benny Powell (Trombones); Eric Dixon (doubles flute), Marshal Royal, Charlie Fowlkes (doubles baritone flute), Frank Wess (doubles flute), Frank Foster (Saxes); George (Buddy) Catlett (Bass); Sonny Payne (Drums); Freddie Green (Guitar).

A real combination of jazz talent, Basie playing the music and arrangements of Neal Hefti. Hefti has put forth his best in supplying the vehicle to display the versatility of the Count along with the members of the Basie band. The up and go of the rhythm section is just as prevalent in this recording as it has been in the past, a trade mark of the Basie organization. Excellent solos as well as precision ensemble work against the background of the rhythm section promotes a feeling of exhilaration.

Hefti's modern style of composition is predominant, yet there still remains the

Basie mode of presentation which has made Basie one of the greatest of the great in the jazz world. Truly this recording is a must for those who care to hear the Count and Company take off in the field of modern jazz.

SOUND POWER

Marty Gold and his Orchestra

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

Sequence A: I'll Remember April, The Moon Was Yellow, Terry Theme from "Limelight," Without A Song, Harlem Nocturne.

Sequence B: A String Of Pearls, Shangri-La; I Left My Heart In San Francisco, I Concentrate On You, Till There Was You, Misty.

RCA VICTOR FTP 1192

4 track, 7 1/2 ips, 31 mins., \$7.95

RCA has imparted a new sense of realism to their recent releases of Dynagroove discs and tapes. Though "Soundpower" is not a catchy name, it is an adequate description of what to expect when you play this tape.

Marty Gold's colorful arrangements have been given the full treatment by RCA's Sound Engineers, and the result is a sonic delight. This recording has just about everything for the audiophile—sharp clean sound, beautiful processing, with all of the instruments presented in their true perspective. The full range of sound covered from brilliant highs to deep throated bass notes, is impressive throughout, in expansive stereo.

ANYTHING GOES

Eileen Rodgers, Hal Linden, Mickey Deems and others. Music and lyrics by Cole Porter.

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

Side 1: Overture: You're The Top, Bon Voyage, It's Delovely, Hop, Friendship, I Get A Kick Out Of You, Anything Goes.

Side 2: Public Enemy Number One, Let's Step Out, Let's Misbehave, Blow, Gabriel Blow, All Through The Night, Be Like The Bluebird, Take Me Back To Manhattan.

EPIC FLT 825

4 track, 7 1/2 ips, 39 mins., \$7.95

Back in 1934 a new musical called "Anything Goes," starring Ethel Mer-

man, William Gaxton and Victor Moore, opened on Broadway to enthusiastic reviews. The critics heaped high praise on the music and lyrics of Cole Porter, and after listening to this tape of recent off-Broadway production, it is easy to understand why it was awarded the New York Outer Circle Critics Award as the Best Revival of 1962.

The all star cast is headed by Eileen Rodgers, Hal Linden and Mickey Deems, who imparts a freshness and enthusiasm to their performances that actually makes these old Porter tunes scintillate. In fact, the entire company is as good as the original cast this reviewer saw back in the 30's.

The producers have also added six more of Cole Porter's tunes from some of his other hit shows of that period and using all of the best tricks of stereo, both with voices and orchestrations, have really come up with a charmer. It's wacky, witty, and a lot of fun.

GERRY MULLIGAN at the VILLAGE VANGUARD

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

Side 1: Blueport; Body and Soul; Black Nightgown.

Side 2: Come Rain Or Come Shine; Lady Chatterly's Mother; Let My People Be.

VERVE VSTC 267

4 track, 7½ ips, 40:25 mins., \$7.95

Personnel: Garry Mulligan, baritone saxophone, piano; Mel Lewis, drums; Bill Crow, bass; Nick Travis, Clark Terry, Don Ferrara, trumpets; Bob Brookmeyer, Willie Dennis, Alan Ralph, trombones; Gene Quill, clarinet and also sax; Bob Donovan, alto sax; Jim Reider, tenor sax; Gene Allen, baritone and bass clarinet.

Catching a Mulligan live performance is a real treat and more so in this recording inasmuch as it is the first for Gerry's big band. Close your eyes and you are there. The arranging is above average and the treatment given the tunes understandable, not too far out.

Gerry turns in entertaining and well executed baritone solo work. His piano adds color to the tune "Let My People Be." In the opinion of this reviewer, the 88 should be used more in Mulligan presentations as this instrument would enhance and add to the talents of Gerry. This, of course, realizing that Mulligan would have to add another artist to his organization.

This recording should satisfy those who would hear Gerry Mulligan, and the Big Band Sound.

CAPSULE REVIEWS

ABC PARAMOUNT ATC 828, SONGS I SING ON THE JACKIE GLEASON SHOW, FRANK FON-TAINE. 4 track, 7½ ips, 33 mins., \$7.95. If you've heard him on the Jackie Gleason Show and liked him, you will probably want the first album by this comedian turned vocalist. Frankie is a fellow who just ups and sings the good old songs in a mellow, clear, resonant voice, and sounds like he enjoys it. His choice of songs, and the orchestral accompaniment add much to the appeal of the tape.

CAPITOL ZT-1759, VIVA BOSSA NOVA, Laurindo Almeida & The Bossa Nova All Stars. 4 tracks, 7½ ips, 26:53 mins., \$6.98. This is an excellent rendition of the Bossa Nova performed by top instrumentalists. The use of the electronic organ gives a distinctive coloring to the arrangements of the pop tunes presented. Although the stereo effect appears to be just fair, the fidelity and clearness of the review tape is above average. A good recording for those who would like a well balanced presentation of Bossa Nova as played by American artists.

MGM STC-3882, BING AND SATCHMO. 4 track, 7½ ips, 35:25 mins., \$7.95. Bing Crosby and Louis Armstrong, two diverse talents from different areas of jazz backed by the arranging and band of Billy May. This combination of artistry offers a relaxing, entertaining, and nostalgic bit of listening pleasure, especially for those followers of Crosby and Armstrong. There is an occasional break through of the band that lends spice to the presentation. Stereo effect is not too pronounced on the review tape.

CAPITOL 2W 1594. COME SWING ALONG WITH ME. Frank Sinatra. 4 track, 7½ ips, 32 mins., \$7.98. Swinging Sinatra backed by Billy May's orchestra is a combination that is sure to please all of Frankie's fans and add some new ones. This is the kind of music Sinatra does best, rhythmic and swinging in his distinctive style. Special stereo arrangement for the orchestra by Billy May create an unusual instrumental combination that is of valuable assistance to Frankie. Superb recording with fidelity and stereo that are flawless.

ABC PARAMOUNT ATC 829. 60 FRENCH GIRLS Sing Songs of Paris. 4 track, 7½ ips, 29:45 mins., \$7.95. Les Djinn's Singers, a group of sixty French girls mostly in their teens, have here

combined their talents in an amazing demonstration of unique vocalizing that belies their ages. They have chosen *Songs of Paris* for their program and included ballads, sentimental songs and gay little tunes sung with a skillful blending of voices that is thoroughly delightful. Naturally, they are all sung in French, and even though you don't understand a word, their interpretations get through. A refreshingly different tape.

RCA CAMDEN CTR 753. THE GUITAR GENIUS. Chet Atkins. 4 track, 7½ ips, 22:27 mins., \$4.95. Genius is a term capable of wide interpretation—Chet Atkins sounds like a good "pops" type guitarist—but a genius? On this Camden label, he is strongly supported by his brother Jim, who sings; both are accomplished performers in their own right, and together they have picked some good numbers to share honors evenly between vocals and instrumentals. Fidelity is good—Stereo average.

CAPITOL 2W 1859. WHERE DID EVERYONE GO? Nat King Cole. 4 track, 7½ ips, 32 mins., \$7.98. Another successful album by the inimitable "Nat," who joins forces with Gordon Jenkins to sing the lonely blues. These are the songs Nat sings best—smooth, melodic, relating circumstances of a story in song. Jenkins' arrangements and conducting of the string orchestral accompaniment are equal to Cole's excellent vocalizing. The "King" has an interpretative touch for ballads both old and new, that make this tape a pleasant diversion. Very good presence fidelity and stereo effect.

ATLANTIC ALC-1917, THIRD STREAM MUSIC, The Modern Jazz Quartet & Guests. 4 tracks, 7½ ips, 35:36 mins., \$7.95. This is a recording that should delight the devotees of the Modern Jazz Quartet as well as fans of Jimmy Giuffre and the Beaux Arts String Quartet. All of the compositions are originals expertly executed. The "Third Stream Music" techniques are well defined. Stereo effect and fidelity are good.

KAPP KTL 41050, FLY ME TO THE MOON and the Bossa Nova Pops. Joe Harnell His Piano and Orchestra. 4 track, 7½ ips, 32:30 mins., \$7.95. Joe Harnell, an accomplished pianist with his orchestra, herein presents a smooth rhythmic rendition of the Bossa Nova beat. The composition "Fly Me To The Moon" spearheads an excellent well balanced list of tunes, all played in the beat of Bossa Nova. This recording is entertaining, understandable, and pleasing to the ear. Overall stereo effect is good and the quality of sound is above average.

Be A Pro: Record with the tape used to capture the World's Greatest Artists

A fabulous performance by Perry Como, Van Cliburn, Peter Nero, Harry Belafonte, Artur Schnabel or Arthur Fiedler! In the studio, RCA Victor recording engineers must be sure they can depend on every inch of master recording tape to capture the ultimate in quality of every great performance. That's why they developed RCA Red Seal Mag-

netic Tape for their own use. Now it's available for your use on home equipment.

Quality-control tested for frequency response, distortion, drop-out noise, print through, Red Seal Tape is also mechanically tested for coating thickness, anchorage, layer-to-layer adhesion, aging, cupping, slitting. Every inch has the same

magnetic properties, the same recording-bias characteristic, so you can use these tapes interchangeably anytime!

Try RCA Red Seal Magnetic Tape. If your dealer doesn't have it, he'll be glad to order it for you. But be a pro: stubbornly refuse any substitutes!

 The Most Trusted Name in Sound



The CLASSICS on Tape



by

Robert Benson

In its brief existence, 7- $\frac{1}{2}$ ips. reel-to-reel pre-recorded tape industry shows steady growth with many treasures for the classic collector.

To those who know and love the tape recording industry, the steady and sure growth of the pre-recorded 4-track tape field is a great source of satisfaction. This growth could hardly be called spectacular, but it is a definite indication that the music-loving public and audiophiles clearly recognize and support this superior medium for reproducing sound. The record industry has nothing to worry about as at the present time there is no danger of tape overtaking discs for the mass market. However, there is an ever-increasing army of quality conscious listeners who want to have the perfection of tape.

John Spellman, Product Manager of United Stereo Tapes, manufacturers and distributors of tapes from the catalogs of ABC Paramount, Audio Fidelity, Command, London, Richmond, Vanguard, Westminster and many other companies, advises there has been an increase of approximately 10 percent in sales over last year. There are now approximately a thousand tapes in the UST catalog, with new additions every month. About 30 percent of these tapes are classical.

Spellman stated that in the four years UST has been in operation, the most reliable sellers have been complete operas,

where the virtually uninterrupted presentation has a distinct advantage over discs. An example is the recent London three-reel set of Wagner's "Siegfried" which has each act complete on one reel with only three interruptions, one in each act, for the tape turnover. The five LP disc set has seven breaks in the music. And the tape, of course, has all of the advantages of tape over discs.

Jazz buffs apparently have taken to pre-recorded tape, as there is a regular sale of jazz tapes via UST on the Atlantic, Impulse, Verve and World Pacific labels. However, Spellman feels tape makes its greatest impact with the Twin-Pack concept, where one tape contains the equivalent of two or more stereo discs, with a price usually competitive with, and sometimes cheaper than, the stereo disc counterpart. An example of this is London's coupling of Stravinsky's "Petrouchka" and "Rite of Spring" with Ernest Ansermet conducting the Suisse Romande Orchestra (London LCK 80006, \$11.95). The London stereo discs for these two works have a list price of \$11.98, and the tape, while only pennies less expensive, boasts sound superior to the discs, and each work uninterrupted.

Some of the older items in the

UST catalog are being re-issued in twin-pack form. Herbert von Karajan's recordings with the Vienna Philharmonic Orchestra of music of Richard Strauss, also "Sprach Zarathustra;" (LCL 80023, \$7.95), and "Till Eulenspiegel," "Death and Transfiguration" and the "Dance of the Seven Veils" from "Salome," (LCL 80078, \$7.95), are being combined onto one twin-pack, enabling each work to be heard uninterrupted, and, at a price of \$11.95, costing considerably less than before. More Twin Packs will be released offering the public more music at less cost.

At the present time there is no

are prohibitively high in cost.

RCA Victor has made many of its best recordings available on four-track tape, although their price on their standard classical tapes, each usually the equivalent of one LP, is \$8.95, a dollar higher than most other companies and considerably higher than the cost of their stereo disc equivalent. Victor is releasing all of its important recordings each month on tape, but apparently has no plans for issuing Twin-Packs. Columbia, on the other hand, recently started a series of these, one tape with Eugene Ormandy conducting the Philadelphia Orchestra in suites from Tchaikov-

with the Philharmonia Orchestra in music of Mahler, Strauss, Tchaikovsky and Wagner, Sir Thomas Beecham's recording of Bizet's "Carmen" with Victoria de Los Angeles, and a new complete "Boris Godounov" with Boris Christoff. The only major company with a marked disinterest in pre-recorded tape is Deutsche Grammophon, distributed in this country by MGM. As there is no tape market whatever in Europe and the American market is small, DGG apparently does not care to enter the field.

For the classical tape collector there is a wealth of superlative music currently available. For those interested in building a classical library, we list below the finest releases available from each of the major companies. Any tape included can be purchased without hesitation as a prime example of a superior performance recorded with extraordinary sonic qualities.

ANGEL-CAPITOL

During the past few months there have been many releases from Angel and Capitol. Capitol tends toward the popular line, but there are some fine classics on Angel, notably Beethoven's "Fidelio" conducted by Klemperer (ZC 3625, \$22.40). Mozart's "Così fan Tutte," (ZD 3631 \$32.13), a collection of "Lollipops" from Sir Thomas Beecham (ZS 35865, \$7.98), Mahler's "Symphony No. 2" with Klemperer (ZB 3634, \$14.98) and a stunning recording of Poulenc's "Organ Concerto" and "Gloria in G" (ZS 35953 \$7.98).

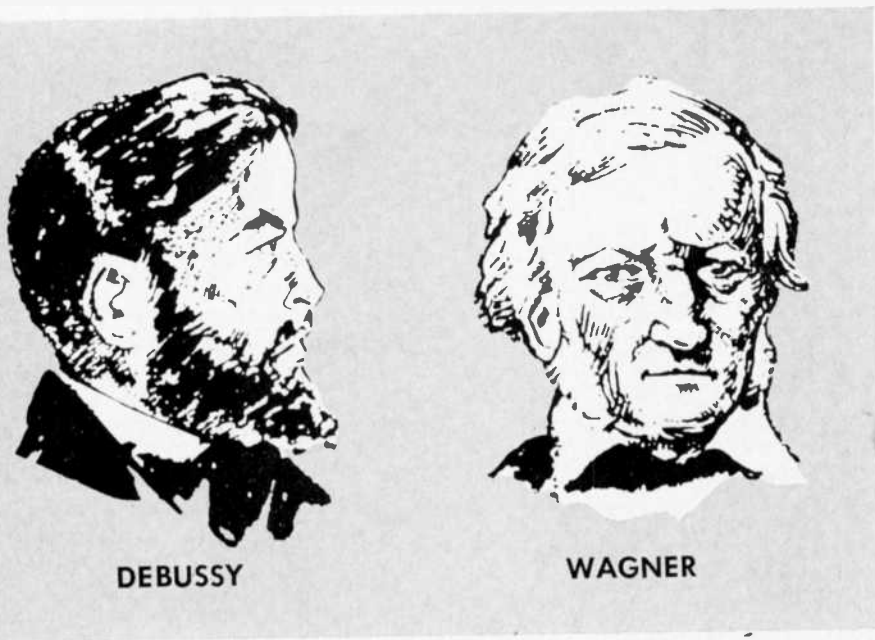
COLUMBIA

Although there are many excellent Columbia recordings not yet on tape, some of their finest are a particularly outstanding Twin-Pack with the late Bruno Walter conducting the Columbia Symphony Orchestra in Mahler's "Symphony No. 9" (M2Q 516, \$11.95). In their \$7.95 category, the following might be selected for their excellence in performance and sound: Leonard Bernstein conducting the New York Philharmonic in his own "West Side Story" and "On the Waterfront" (MQ 402), Leonard Rose as cellist in Bloch's "Schelomo" and the Schumann "Cello Concerto" (MQ 422), Eugene Ormandy conducting the Philadel-

prospect in the foreseeable future of a price reduction on four-track tapes. Spellman is highly optimistic about the future of tape and feels the major problems in getting wider mass acceptance are, first, to reduce the tape speed to 3¾ ips, thus lowering the cost, and, second, develop a workable cartridge system. At this slower speed it is possible now to record up to 14,000 or 15,000 kc, but the serious limitation is that many playback units now in use are not capable of reproducing this frequency response at the slower speed. The RCA Victor tape cartridges, operating at 3¾ ips, have had decidedly inferior sound to either the 7½ ips tapes or the stereo discs, and cartridge systems currently in use

sky's "Swan Lake" and "Sleeping Beauty" ballets (M2Q 576), and the other containing two "Hungarian Rhapsodies" of Liszt, Enesco's two "Roumanian Rhapsodies", Grieg's "Peer Gynt Suite No. 1", Alfven's "Swedish Rhapsody" and "Finlandia" and "Valse Triste" of Sibelius (M2Q 575). At a list price of \$11.95, these are great bargains.

Columbia's subsidiary, Epic, continues to have small but regular releases of classics, including many recordings by the superb Cleveland Orchestra conducted by George Szell. Angel and Capitol have shown a marked renewal of interest in tape with a number of unusual releases during the past few months. These include several performances by Otto Klemperer



DEBUSSY

WAGNER

phia Orchestra in the "Symphony No. 2" of Sibelius (MQ 520), Tchaikovsky's "Symphony No. 5" conducted by Leonard Bernstein (MQ 468), and Igor Stravinsky conducting his own three great ballets "The Firebird" (MQ 450), "Petrouchka" (MQ 474) and "The Rite of Spring" (MQ 481). Vladimir Horowitz has a spectacular recital tape, with splendid piano sound (MQ 499).

COMMAND

Command's entries in the classical tape catalog vary from the sublime to the mediocre. Most of their French originated tapes are inferior in both performance and reproduction, the sole exception being Andre Vandernoot's performance of the "Fantastic Symphony" of Berlioz (C11009). Their American recordings with the Pittsburgh Symphony Orchestra conducted by William Steinberg are generally superior, and these include Rachmaninoff's "Symphony No. 2" (C11006), Beethoven's "Symphony No. 7 in A, Op. 92" (C11014), the Brahms "Symphony No. 2 in D, Op. 73" (C11002) and the same composer's "Symphony No. 3 in F, Op. 90" coupled with the "Tragic Overture" (C11015). All of these tapes list at \$7.95.

EPIC

All Epic tapes have a list price of \$7.95, and there are no Twin-Packs. A tape combining Debussy's "La Mer" and "Three Nocturnes" with Ravel's "Bolero" and "La Valse" all played by the Concertgebouw Orchestra conducted by Eduard van Beinum is one of the best buys in pre-recorded tape (EC 813) and is practically a Twin-Pack. The Concertgebouw Orchestra is also represented by a Bartok tape conducted by Bernard Haitink with the "Concerto for Orchestra" and "Dance Suite" (EX 814) and Handel's complete "Water Music" with van Beinum (EC 803). George Szell and his Cleveland Orchestra offer precision-perfect accounts of music of Richard Strauss, "Don Quixote" (EC 815), "Till Eulenspiegel," "Don Juan" and "Death and Transfiguration" (EC 805); the Grieg and Schumann Piano Concertos with Leon Fleisher (EC 812), and Schumann's "Sym-

phony No. 2 in C" (EC 829). One of the finest chamber music recordings on tape is I Musici's performance of Vivaldi's "The Seasons" (EC 804).

LONDON

London has the largest operatic tape catalog of any company. Particularly noteworthy are Wagner's "Das Rheingold" (R 90006, \$21.95), "Siegfried" (Y 90062, \$33.95), and "Tristan and Isolde" (Y 90034, \$33.95). Of equal merit are Verdi's "Aida" (R 90015, \$21.95), Donizetti's "Lucia di Lammermoor" (R 90036, \$21.95) and Johann Strauss' "Die Fledermaus" including a delightful Gala Sequence (R 90030, \$21.95). In their series of tapes retailing for \$7.95, one might make special mention of a spectacular performance of Mahler's "Symphony No. 4 in G" played by the Concertgebouw Orchestra conducted by Georg Solti with Sylvia Stahlman as soprano soloist in the final movement (L 80075), a coupling of the Rodrigo "Guitar Concerto" and de Falla's "Nights in the Gardens of Spain" (L 80010), Ernest Ansermet conducting the Suisse Romande Orchestra in Rimsky-Korsakov's "Scheherazade" and the "Polovtsian Dances" of Borodin, an extraordinary value in playing time (L 80076); Offenbach's "Gaité Parisienne" and ballet music from Gounod's "Faust" with Georg Solti conducting, David Oistrakh as sterling soloist in the Bruch "Scottish Fantasy" and Hindemith "Violin Concerto" (L 80119), and Aram Khachaturian conducting the Vienna Philharmonic Orchestra in his own "Symphony No. 2" (L 80106).

Among the London Twin-Packs with a list price of \$11.95 there are some exceptional bargains, notably Ansermet's Stravinsky coupling of "Petrouchka" and "The Rite of Spring" (K 80006), Beethoven's Piano Concertos 3 and 4 with Backhaus as soloist (K 80007), Ansermet's interpretations of music from Prokofiev's "Romeo and Juliet" and "Cinderella" ballets (K 80098) and two reels of Handel organ concertos with Karl Richter (K 80111 and 80112). Many Gilbert & Sullivan favorites are on London tapes including "The Mikado" (H 90001, \$12.95), "The Pirates of Penzance" (H 90002, \$12.95), "H. M. S. Pinafore" (H 90024, \$12.95), "Patience"



STRAUSS



BRAHMS



MENDELSSOHN



BEETHOVEN

(S 90045, \$16.95), "Iolanthe" (S 90046, \$16.95) and "Ruddigore" (H 90056, \$12.95). London is also releasing some of their L'Oiseau-Kyre recordings with "Beatrice and Benedict," a comic opera of Berlioz, already available (H 96001, \$12.95) along with Purcell's "Dido and Aeneas" (L 96002, \$7.95).

MERCURY-PHILIPS

Some Mercury and Philips recordings are available on tape from Bel Canto, with a small classical catalog. One can find Sviatoslav Richter playing the two Liszt piano concertos (PT-900-000), Antal Dorati conducting "The Birds" and "Brazilian Impressions" of Respighi (ST 90153), and Paul Paray directing a superbly played and recorded collection of French ballet music (St 90318). There are countless other excellent recordings by these two companies which are not as yet available on tape.

RCA VICTOR

For some time now RCA Victor has been releasing all of its major recordings on tape as well as disc, filling out the tape catalog with performances by some of the top names in the classical music field. Charles Munch conducts the Boston Symphony Orchestra in the complete "Romeo and Juliet" of Berlioz (FTC 7003, \$14.95), Ravel's complete "Daphnis and Chloe" (FTC 2089), the "Symphony No. 3" of Saint-Saens (FTC 2029), and Poulenc's "Organ Concerto" coupled with Stravinsky's "Card Game Ballet" (FTC 2077). Leopold Stokowski conducts a Wagner concert (FTC 2071) and a collection consisting of Liszt's "Hungarian Rhapsody No. 2", Enesco's "Roumanian Rhapsody No. 1", and two works of Smetana "The Moldau" and the "Bartered Bride" overture (FTC 2058). Fritz Reiner conducts the Chicago Symphony Orchestra in Strauss' "Also Sprach Zarathustra" (FTC 2115), Rimsky-Korsakov's "Scheherazade" (FTC 2017) and an orchestral collection of music of Kabalevsky, Tchaikovsky, Borodin, Mussorgsky and Glinka (FTC 2037). Van Cliburn is soloist in concertos of MacDowell and Prokofiev (FTC 2060), Sviatoslav Richter plays the "Piano Concerto No. 2" of

Brahms (FTC 2055) and Beethoven's "Concerto No. 1" (FTC 2070); Heifetz is soloist in the Brahms "Violin Concerto in D" (FTC 2151), the Sibelius "Violin Concerto" (FTC 2011) and the Bruch "Scottish Fantasy" (FTC 2111). Outstanding Victor complete operas are Wagner's "Die Walkure" which is one of the finest operatic recordings ever made (FTC 9500, \$24.95), Puccini's "Turandot" with Birgit Nilsson (FTC 8001, \$21.95), Anna Moffo as Violetta in Verdi's "La Traviata"; (FTC 8002, \$21.95), and Leontyne Price starring in Verdi's "Aida" (FTC 8005, \$21.95) and "Il Trovatore" (FTC 8000, \$21.95). Except where indicated otherwise, all of the tapes above have a list price of \$8.95.

VANGUARD

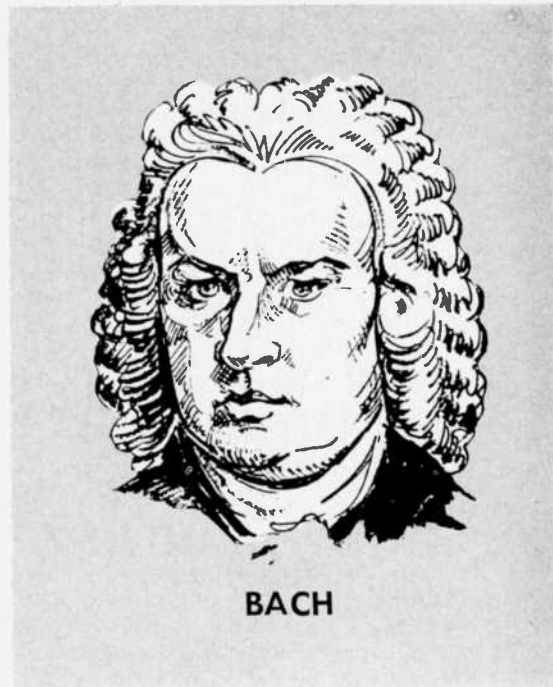
This company is one of the most consistent of all in their high quality of performance and reproduction. Topping off their list would be both volumes of the enchanting "Songs of the Auvergne" arranged by Canteloube sung by soprano Netania Davrath (C 1636 and C 1666), Albert Linder's expert performances of Mozart's horn concertos (C 1648), Leopold Stokowski conducting the Symphony of the Air in music of Virgil Thompson (C 1642), Rachmaninoff's "Symphony No. 3" conducted by Maurice Abravanel (C 1662), the spectacular "Queen's Birthday Salute" (C 1602), four organ concertos of Vivaldi arranged by Bach played by Anton Heiller (C 1664), two reels of folk songs by Joan Baez (C 1638 and 1635) and three reels of delightful light Viennese music played by the Boskovsky Ensemble (C 1634, 1639 and 1658). All of these tapes list for \$7.95. Vanguard's best Twin-Pack is Honegger's "King David", a tape also including Milhaud's ballet "The Creation of the World" (P 1651, \$11.95).

WESTMINSTER

Westminster has a rather small catalog of 4-track stereo tapes, but there are some extraordinary performances, particularly Herman Scherchen's interpretation of Bach's Six Brandenburg Concertos (T 151, \$17.95), Beethoven's opera "Fidelio" in a slow but majestic performance conducted by Hans Knappertsbusch (Z 154, \$19.95),

and the same composer's seldom-heard oratorio "Christ on the Mount of Olives" conducted by Scherchen (C 160, \$7.95).

The list of four-track pre-recorded stereophonic tapes will continue to grow. London will soon release new complete recordings of Verdi's "La Traviata" with Joan Sutherland and Bizet's "Carmen" with Regina Resnik. The first of a projected series of Shakespeare performances by the Marlowe Society will present the complete "Macbeth." Because of the lesser demands fidelity-wise of the human voice, this will be offered complete on one reel at 3¾ ips, with a playing time of approximately 2½ hours. RCA Victor's new "Tosca" with Leontyne Price is already in the

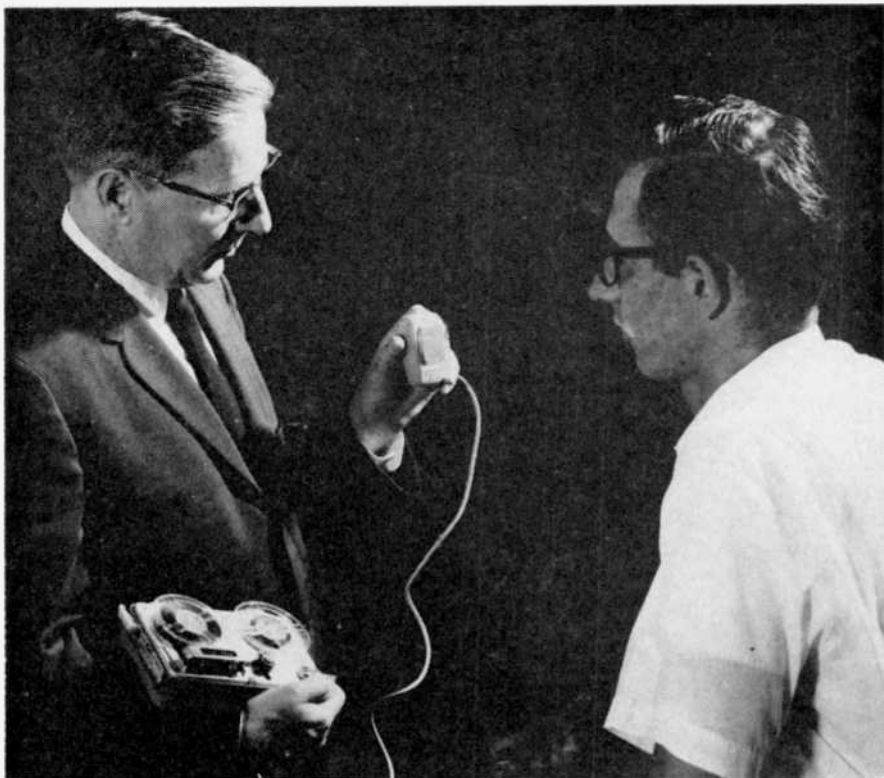


stores, and Angel's new "Barber of Seville" with Victoria de Los Angeles is also available. The same soprano will also be heard in a new "Cavalleria Rusticana" from Angel, to be released in September.

To insure the continuance of a quality product, it is necessary that we support quality tapes in all types of music. Presumably, we purchase tapes because we want our program material to have the highest technical quality possible. Let us make certain that current standards of high fidelity are not lowered through use of a slower tape speed or the convenience of cartridge loading unless these high standards can be maintained.

By

Capt. Richard T. Doyle
Commander, Intelligence Unit
Philadelphia Police Department



TAPE DETECTOR

The tape recorder is becoming as important to the detective as his revolver.

The Philadelphia detective force was introduced to tape recorders in 1954. They were bulky and heavy and inconvenient to carry around. It was a nuisance to lug them to the scene of a crime. Sometimes, it was impossible to find a power plug. Consequently, the recorders were placed in very limited use.

But despite these limitations, they were found to be useful instruments of police work. And since the development of transistorized recorders which are lightweight and battery-powered, they are becoming more and more valuable for the recording of interrogations, interviews, reports and conferences.

The day is not far off when every detective will carry one in his pocket so that when he is on a case, he can pull out the microphone and ask: "All right, what did you see?"

Recording tape is most valuable for making an exhaustive record of an investigation and for recording the interrogations of foreign-speaking witnesses. Tape is also a manpower-saver

for the recording of staff meetings and in-service training sessions.

There is no better way of recording and preserving the evidence of unsolved homicides. Tape, when stored under reasonable humidity and temperature conditions, will outlast the life—or memory—of a key witness. It will be ready to report back—in an individual's own voice and words—the evidence whenever it is needed; whether it be next year or in 10 years. It also can be transcribed to make two records—the written and the spoken.

Interrogations of foreign-speaking witnesses also are best taped. The entire interrogation, including the words of the questioner, the interpreter, and the witness, is recorded. After the interview, the tape is transcribed with the assistance of the interpreter. Misinterpretations and misunderstandings are virtually eliminated. And should any question ever arise as to the accuracy of the interpretation, the tape can be replayed for checking.

Routine investigations are recorded when circumstances in-

dicate the individual will refuse to sign a stenographic account, or will claim he was coerced or intimidated during an examination. Sometimes, it is necessary to make secret recordings, but in most cases an interview is recorded with the knowledge of the individuals.

Tapes of all recorded interrogations are transcribed. Those tapes which may be of possible future value are stored; the others are erased and re-used.

The recorder also is being used in polygraph examinations to capture not only the precise wording of questions and answers, but also voice inflections which often can be more meaningful than words.

Recording tape also lightens the workload of the stenographic staff. All staff meetings and in-service training sessions are recorded, making it unnecessary to have a stenographer present to take everything in shorthand. Recordings can be played back for the benefit of individuals who were unable to attend; or the recordings can be transcribed for distribution to the staff.

SELF-ENTERTAINMENT FOR HOSPITALIZED VETERANS



This is a story about network broadcasts which most people never hear. It is a network that is heard in cities and towns all over the country, that maintains consistently high listener ratings, but it is a network operated from a tape recorder without call letters, without a transmitter.

The name of this broadcasting complex is the Bedside Network, heard in 115 Veterans Administration hospitals throughout the nation. Its listeners number in the thousands for they are the patients in the hospitals and it is their acting talents being played back to them through magnetic tape over the hospitals' closed circuit radio network.

The Bedside Network is operated by the Veterans Hospital Radio and Television Guild, a non-profit organization of more than 400 volunteer actors, writers, directors, advertising men, musicians and engineers who train hospitalized veterans to perform and produce their own musical shows and dramatic plays.

This year, the Bedside Network is celebrating its 15th anniversary and can look back with satisfaction on the job it

has accomplished. Endorsed by the Veterans Administration as "prescription medicine" in its hospitals, the Network is also described by Dr. Alfred Ebel, chief of the physical, medicine and rehabilitation service at the Veterans Administration hospital, Bronx, N. Y., as "a form of tape recorder therapy that offers patients with emotional disturbances an opportunity to act out their emotions, thereby releasing hostilities and anxieties."

The pulsebeat of the Network is the tape recorder, for on this machine all plays and musicals are produced and recorded for rebroadcast to the patients. Hospitals trade shows and prizes are awarded each year for the three best tape recorded renditions of a designated script. This year's contest was judged by Arthur Godfrey, actor Jason Robards, Jr. and actress Margaret Hamilton.

While the Network lists such show business luminaries as Sally Ann Howes, Maurice Evans, Gwen Verdon, Betty Furness, Bud Collyer and Kay Armen as volunteers, it is not their job to entertain patients when they visit hospitals. Rather, it is to coach, advise, and encourage patients to put on their own



shows from professional scripts donated by networks and advertising agencies. Volunteers are present to help and assist, not to entertain.

Visits by Network volunteers are not restricted to ordinary hospital wards or out-patient clinics. Frequently they work in locked mental wards where potentially violent patients shuffle about in a dream world of their own making. Network volunteers derive their greatest satisfaction in helping and sometimes curing one of these patients. One of their favorite stories has to do with a patient who hadn't spoken a word to anyone in six weeks. One night he opened up during the taping of a network show and in the words of actress Anne Seymour, "everything just poured out of him." He was discharged within three months.

What kind of shows do the patients put on? Anything. Paraplegic patients who have lost use

of their limbs enact the roles of tough-riding cowboys, knock 'em dead private eyes or suave lotharios. Cops and robbers programs, musicals, dramatic skits, are also tape recorded. With the spoken line comes the ability to laugh at a fluff, to rib a neighbor over a stage role, to join in a musical chorus where the patient remains anonymous although his voice does not.

All the shows are tape recorded "live" for later playback over the hospitals' closed circuit network. Because the shows are on magnetic tape, they can be easily stored and replayed time and time again without loss in quality.

The Bedside Network was created in 1948, when a group of entertainers performed at a hospital on Staten Island. When a singer returned to a ward to retrieve some forgotten sheet music, she found the patients who had been laughing and joking

only moments before had lapsed back into their original silent gloominess. Moved and shocked by this discovery, the singer, Jean Tighe, looked for something that would have a longer and perhaps more lasting effect on the patients. The answer she found was to teach the patients to entertain themselves. The Bedside Network was founded.

The same credo still holds. The function of the Bedside Network is "to make its shows appear to be fun enough to make patients want to leave their inhibitions and fears and preoccupations behind them and join in."

One of the results derived from the Bedside Network shows is an unexpected one. Doctors, on listening to the tape recordings made by individual patients, are often able to gauge the rate of the patients' progress toward recovery and to judge their treatment accordingly.

Jason Robards, Jr., Margaret Hamilton, and Arthur Godfrey chuckle over a tape recording made by a Veteran's Hospital group in the annual competition staged by the Bedside Network to select the best tape rendition of a given script. More than 100 tape recordings were judged.



HITS A NEW FANGLED TAPE
MEASURMINT YE DADBURNED
IDJIT!



New Jersey High School project receives national commendations for its unique approach in entertainment for the blind.

OPERATION

A gun bangs, a dog barks, a small, worried feminine voice cries, "Sandy!"

Is it mayhem or murder? No, what you hear are the sounds of magnetic tape as it plays through a tape recorder faithfully unreeling the trials and tribulations of ageless "Little Orphan Annie" and her dog, Sandy.

The taping of "Little Orphan Annie," "Dick Tracy," "Blondie," "Winnie Winkle," and other children's comic strips is a New

Jersey school project undertaken by student volunteers. This is Operation Comic Strip at East-side High School in Paterson, administered by a director of student activities, Joe Frank, who is himself blind, and 50 students who devote their own free time to the taping operation.

Since its inception last April, Operation Comic Strip has been commended by the President and by the Secretary of Health, Education and Welfare and awarded

a Parents Magazine plaque for merit and achievement in service to the community.

Most of the rehearsing and recording is done in students' homes after school hours. The completed tapes are delivered to the New Jersey Camp for the Blind at Marcella and to Paterson's School No. 2.

What is the response? One note from a blind boy simply read:

"Thank you for the tapes. I liked the comics. Some of the comics are funny. We listen to the tapes on Friday. Even your practice tape was good. Tell the children I like the tapes very much."

The note had been carefully typed on a raised-dot Braille typewriter.

And one of the student volunteers said of Operation Comic Strip: "The expressions on these kids' faces as they listened to our recording are something I'll always remember."

The students use three tape recorders to dramatize the comics.

Irving Malinger, 15, and Fran Freeman, 16, both juniors, record "Major Hoople," "Out Our Way" and other comics in "Operation Comic Strip," being conducted by students at East-side High School in Paterson, New Jersey. The youngsters volunteer their own time to tape-record comics for presentation to blind children in the area.



Joseph T. Frank (second from left) student council adviser and coordinator of student activities, leads group of volunteer members of "Operation Comic Strip," who enact and tape-record comics for presentation to blind children in the area. Others from left are: Jack Siegel, sound engineer monitoring the program; Ellen Krakower, Carol Sybrandy and Chris Giudice. Frank has been blind six years.



COMIC STRIP

One recorder has prerecorded sound effects, with dogs barking, guns booming or whatever a comic-strip situation might call for. A second recorder has a pre-recorded tape with lead-in music by the school's band and by the choral groups. The third recorder captures all the sounds and dramatizations of the comics.

A reel of tape runs about 50 minutes, but each tape takes four hours of rehearsal. Non-serialized comics are recorded every two weeks during the school year. Serials are recorded once a month to give four weekly episodes in one tape.

Frank, because he knows the problems of the blind, cautions his volunteers that their voices must make up for in sound what blind children can't see. "All visual expressions must be brought out through your voices," Frank admonishes. "You have to make your voice denote excitement, fear, or whatever emotion is necessary to the comic strip."

Frank has answered inquiries from more than 50 schools wanting to start Operation Comic Strips of their own and has prepared his own detailed how-to-do-it memorandum available to anyone who asks for it. This school year, Frank has planned competitions for the best tapes from the different groups recording the comics and anticipates an even better OCS program.

One congratulatory note held in high esteem by all the student volunteers reads in part:

... "If we but look around us, there is so much we can do to show our love and concern for our neighbor, and the activities of these boys and girls in providing, by means of Operation Comic Strip, such unique entertainment for the blind children of their community is to be commended indeed. . . ."

The letter was in reply to one sent by Marsha Cohan, an Eastside student. It was signed by Ralph A. Dungan, special assistant to the President.

William H. Butler, vocal instructor at Eastside High School in Paterson, New Jersey, leads choral group tape-recording background music for "Operation Comic Strip," a voluntary project undertaken by 50 students



"TALKING TAPE"

Does Amazing Variety of Jobs

In a short space of fourteen years, magnetic recording tape, ranging in widths from one-quarter inch up to two inches, has been adopted for many jobs.

The world is getting itself all wrapped in tape, and this tape is now stretching out into the universe.

The tape isn't red and it isn't sticky. It's a thin ribbon coated with a compound called ferrous oxide and known as magnetic recording tape.

This amazing tape, which ranges from one-quarter inch up to two inches wide, can do a great many things, and its uses have been growing tremendously since it was unveiled to the American public a comparatively short 14 years ago.

In 1947, Minnesota Mining and Manufacturing Company first announced "sound-sensitive tape," visualizing a "new era in sound recording in American homes and businesses."

Since then, 3M—the only producer of magnetic tape that has been making it since its beginning in the United States—has seen a new era of sound recording come about, as the uses for the tape grew far beyond any of the glowing expectations foreseen in the original announcement.

The 3M Company foresaw in 1947 that its "Scotch" brand recording tape might be used: in the home to make recordings of members of the family and favorite radio programs or outstanding events; in industry for making

exact voice reproductions of conferences, idea sessions, training programs, inventory checking and conventions; in education to rebroadcast lectures, for public speech training, for synchronizing sound with motion picture films and for recording interviews, manuscripts and important programs.

In the space of 14 years, however, "talking tape" has been adopted for a wide variety of jobs undreamed of at first—such as answering telephones, locating oil underground, flying airplanes and guided missiles, machining metal casings, running off payrolls, operating typewriters, storing computer data and teaching languages or communicating with satellites in outer space.

An increasingly larger percentage of the programs on the television screen is broadcast from this same magnetic recording tape. Video tape is a two-inch wide variation of the one-quarter inch tape used in sound recorders, but with extreme emphasis on quality control.

In fact, although video tape was first introduced in 1957, the 3M Company is still the only manufacturer able to supply the highly critical product in other than sample quantities.

With its head start in experience and research, 3M remains the world's largest maker of

magnetic tape. It has just opened its second U. S. audible range, instrumentation and video tape manufacturing plant. Located in Freehold, N. J., the 100,000-square foot facility is expected to increase 3M's capacity ultimately by 150 percent. The other domestic plant, which had been considered the world's largest, is located at Hutchinson, Minn. Plants are also located in England and France for supplying overseas customers.

The future of the steadily growing business is looked upon optimistically by Dr. W. W. Wetzel, a magnetic tape pioneer and now divisional vice president and general manager of 3M's magnetic products division. In Dr. Wetzel's words, "magnetic tape and the tape recorder have become the pencil and paper of the electronic age."

There are now about 5,000,000 tape recorders in use. About 700,000 more are being added each year. Educational uses—particularly language laboratories opening in schools everywhere—and the unique advantages of tape recording for stereophonic sound—are providing the main impetus to sales in this area.

At first, tape was regarded throughout the industry as a product that would find its major application in the consumer field and eventually re-

place the phonograph. But Robert L. Westbee, now vice president in charge of 3M's electrical products and magnetic products division, did not agree. In a 1946 memo he said: "The potential applications which appear most interesting are broadcast transcriptions and recording of technical information (by either voice or magnetic pulse for data storage) more effectively than by the present punched card methods."

With the vast potential in sound recording still far from its realization, Westbee's predictions have already come to pass: tape has become the right arm of the broadcasting industry; and pulse recording applications consume close to half of all magnetic tape produced.

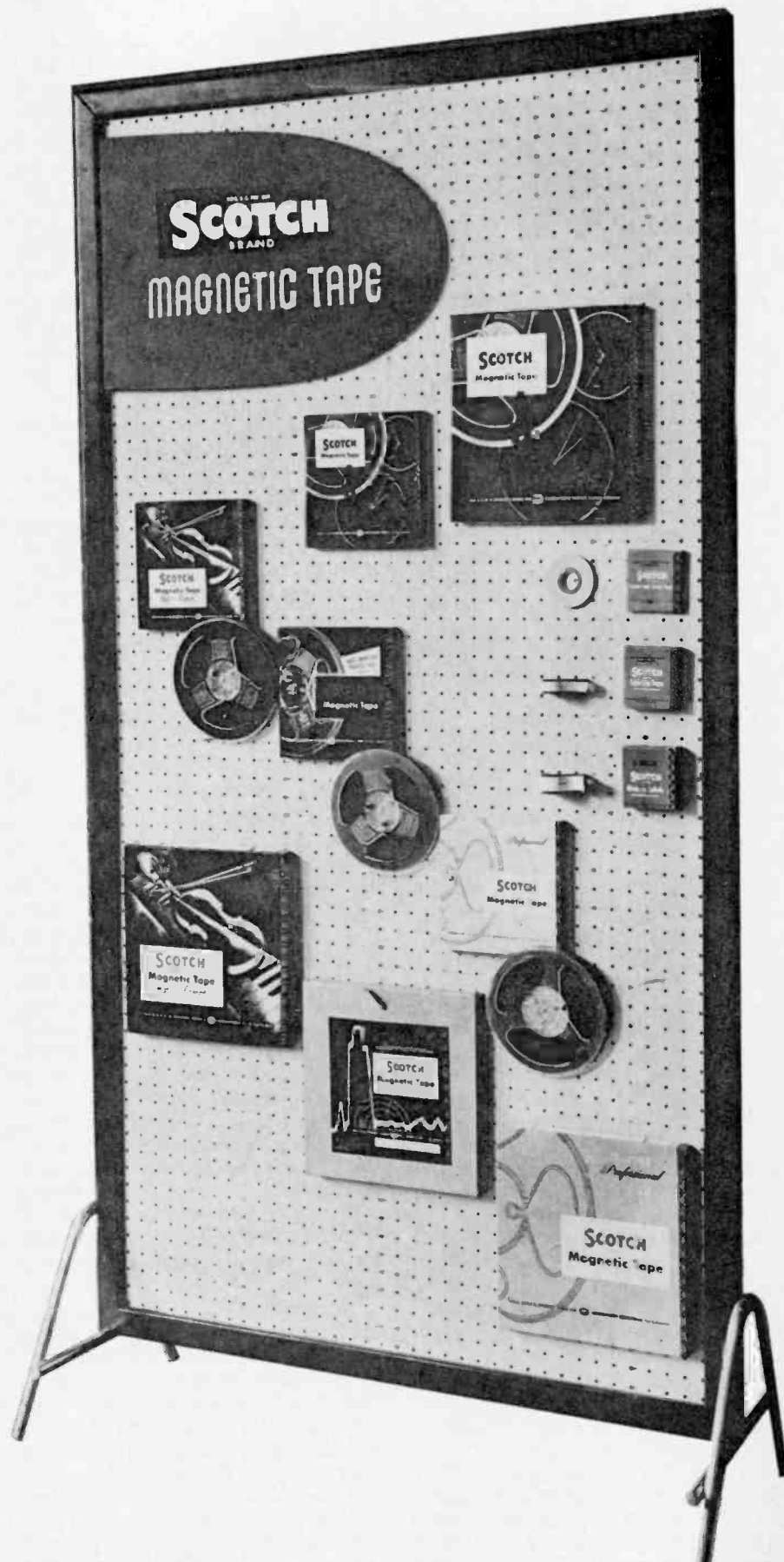
Industry keeps turning out computers that will record information at faster and faster speeds. Only recently one company announced a system that will transfer data to and from magnetic tapes at a rate of 133,000 decimal digits per second.

In this instrumentation field, magnetic tape has become the major data storage medium. Used in accounting departments for jobs ranging from payroll computing right down to the printing of the checks, tape handles a two or three-day job in a matter of two or three hours. At the same time, as magnetic tape turns out more and more of the nation's paychecks, it also watches over what people do with the money for Uncle Sam. Even our income tax returns are now being recorded on magnetic tape for checking at a new computing center opened by the Internal Revenue Service at Martinsburg, W. Va., recently.

Statistical problems are solved hundreds of times faster; managers are able to obtain data on sales, branch by branch, on a day by day basis; once too costly (in terms of man hours) even to be considered, market projections now are accomplished in jig time.

Computer tape recorders provide a simple, effective method of recording data obtained from countless different measuring devices in scientific studies. Computers solve the problem of handling, storing, reducing and printing out the pertinent information required in activities involving voluminous records.

In the aeronautics and space industry, computers using mag-



netic tape are major time savers in analyzing data from test flights. Tape machines—either aboard the missile or on the ground, or both—record signals from an array of test instruments. Tapes then are fed into a converter which changes the original voltage equivalents into digital form. The resulting tape then can be fed into a digital computer and automatically printed out on paper. Test data that previously took weeks to process by humans now can be processed in a matter of hours.

"When you consider that a single missile test flight may represent millions of dollars and the missile will be destroyed," Dr. Wetzel points out, "the value of the tape record—which can be replayed, studied and analyzed in detail—becomes apparent. Tape has greatly accelerated research in the missile field."

Other areas in instrumentation where magnetic tape is making great contributions include satellite communications, machine tool control, oil exploration, automatic control of devices such as mail sorters, warehouse routing, paint or dye production-line spray guns, toll call recording in telephone offices and a wide range of testing in the automobile and machinery industries.

"I feel certain we are gradually moving toward an age when magnetic tape will make possible the so-called automatic factory," Dr. Wetzel believes. "At least it will do the jobs that are routine, time-consuming, tedious and actually boring to a human being."

Among the thousands of industrial machines that take orders from tape is one that automatically welds automobile frame side-rails by means of a magnetic tape tracer system. Tape-controlled milling machines are a boon to aircraft and missile builders.

With today's emphasis on higher strength and less weight, many sheet-metal assemblies have been replaced by intricate, machine-sculptured parts. Even with fancy tools and fixtures, it's often beyond a human operator's ability to control machining operations on such parts without having scrap rates soar. This is where tape control takes over, accurately reproducing part after part to close tolerances and speeding machining. Tape also reduces preproduction tooling time as well as tool cost.

Belts of magnetic tape are used in the geophysical industry for locating underground pools of oil. Seismic records made in the field with a magnetic tape recorder are played back later in an office or laboratory where they can be more conveniently and completely analyzed.

Latest, and what may be the biggest, development in magnetic tape is video tape recording. This technique electronically "freezes" both sound and picture on tape for immediate playback without processing—something film cannot do. When first introduced in 1957 by the 3M Company, video tape was largely adopted by the television networks as a means of delaying programs during daylight saving time.

Since then, video tape has proven such a boon for television that today some 1,000 video tape recorders are in use by networks, independent stations, production companies, educational television stations, military installations and industrial closed circuit systems.

One television executive estimates that each month during 1960 more than 44 million feet of video tape rolled past the electronic recording heads of video tape recorders.

As for the future, it seems likely video tape will be used not only in the television industry but also in other fields where immediate playback of an event is required. Video tape conceivably could replace film throughout the motion picture industry. Manufacturers are planning video tape recorders for home use that can be plugged into your TV set for playback.

Stereophonic sound has given tape its single biggest boost in the home market. An estimated 85 percent of the tape recorders sold today are stereo machines. Some 2,000 music titles now are on the market in pre-recorded tape form.

"Adoption of four-track recording as the standard of the industry has placed greater emphasis than ever before on the importance of using quality magnetic tape for home recording," Dr. Wetzel pointed out. "Tracks are narrower, as four of them are recorded side by side; therefore, absolutely correct tape width and extremely high uniformity of tape coating is essential. The tiniest irregularity in fine oxide

coating can cause noticeable distortion or output loss—a common problem with low grade cut-rate tape.

"At 3M, magnetic tapes for four track and other home recording benefit from the same close-tolerance precision during manufacture that has made 3M the leader in production of the even more critical magnetic tape used for computers and video tape recording."

Coating tolerances are fantastic. In the case of video tape, a layer of oxide only one-sixth the thickness of human hair is coated on the backing material within tolerances of plus or minus nine-millionths of an inch. Elaborate air purification equipment is used in 3M's magnetic tape plants to maintain a dust-free atmosphere. In video tape, a minute particle of dust, or a slight coating imperfection will cause a "dropout"—a momentary signal loss appearing on the television screen as a white spot. And a tiny flaw in the tape used by a computer for payroll processing could drop \$100 from your paycheck.

Magnetic tape goes through some 100 quality control checks—many of them automated—before it leaves a 3M plant. Complexity of maintaining uniform quality may be appreciated by considering that a standard reel of video tape contains a total surface as large as a tennis court while flaws being looked for are often only a fraction the size of a grain of sand.

All the original "master" recordings made anywhere today are on magnetic tape, even if they are to be transferred to phonograph records later. Tape has proven its performance superiority over discs by providing better signal-to-noise ratio, wider frequency response and virtually complete freedom from background noise.

What's more, it can be erased and edited—of vital importance to the recording industry. Tape's most important feature, however, is that its fidelity is permanent. It never wears out, never gets scratchy, no matter how many times it is played. Tapes have been played as many as 10,000 times with little appreciable loss of fidelity. "I look for music on tape—stereo music especially—to eventually largely replace the phonograph record," Dr. Wetzel observes.

new products

FM STEREO RECEIVER

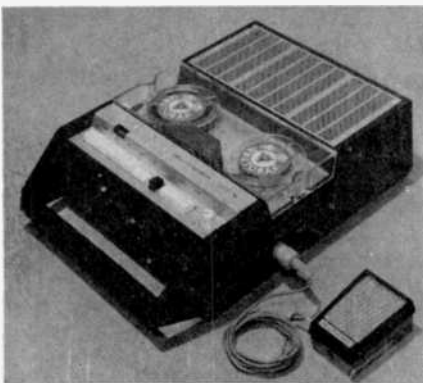


The new Award FA3000X FM stereo receiver combines a stereo tuner, pre-amplifier and power amplifier on a single chassis. It delivers 30 clean watts and offers a host of design and performance features. The unit will reproduce frequencies well beyond the normal range of hearing, assuring flawless reproduction within the audible range and at all power levels. The FA3000X will perform excellently with either low or high efficiency speakers.

An illuminated push-button on/off switch permits the receiver to be turned on and off without upsetting pre-set controls. The power amplifier section features special grain oriented cores in the steel output transformers to provide a frequency response of 15 to 70,000 cycles at normal listening levels. Price \$224.95. *Harman-Kardon, Inc., Plainview, New York.*

NEW RECORDER

New BUTOBA Recorder (MT-7) just received from Germany, uses 4 x 6-in. speaker, push-button controls; also has push-button dynamic microphone for remote solenoid operation. Fully transistorized, operates 20 hours on 4 ordinary flashlight batteries, also on 6 or 12-volt car battery or a-c power. Rechargeable battery and charger available. Transistor speed control, record level indicator. Response: 70-12,000 cps @ 3 3/4 ips; 100-5,000 cps @ 1 1/8 ips. Weighs 5 pounds; size 8 x 1 x 3-in. *Stanford International, 569 Laurel St., San Carlos, Calif.*



NEW RECORDING TAPE/ EDITING-SPLICER

Release of a recording tape Splicer/Editor embodying a new principle which allows the user to select the proper angle of cut for the specific tape function required, has been announced. The new splicer, called "The Adjusta-Cut," has a surgical steel cutting blade mounted in a movable rotating section of the splicer. A 90° or a 40° cutting angle may be selected depending on whether tape is to be rough or critically edited. Damaged or broken tape may also be repaired without the loss of any recorded material.

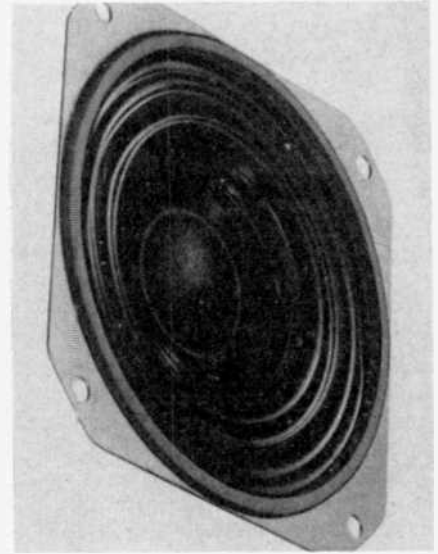
The "Adjusta-Cut" splicer can be used for mono, 2-track or 4-track recordings and is made to close tolerances allowing final tape editing to be done with a high degree of accuracy. *Hudson Photographic Industries, Inc. Irvington-on-Hudson, New York.*

ROVING ROSTRUM



Greater power, more convenience, and easier portability have been designed into the Ampli-Vox Roving Rostrum. The Roving Rostrum is a completely portable, battery-powered, self-contained sound system that becomes its own lectern. The new Roving Rostrum, Model S110, provides 25 watts of audio power—ample for audiences of 1000—yet it weighs only 22 lbs, and works on long-lasting flashlight batteries. This complete public address system is housed in a single luggage-style case of scuff-proof *Royalite*, equipped with retractable legs for reading height adjustment. Manufacturer's suggested price for the Model S110 is \$149.95, the same as for the predecessor Model S100, although the new model has many improvements and new features. *Perma-Power Company, 5740 N. Tripp Ave., Chicago 46, Illinois.*

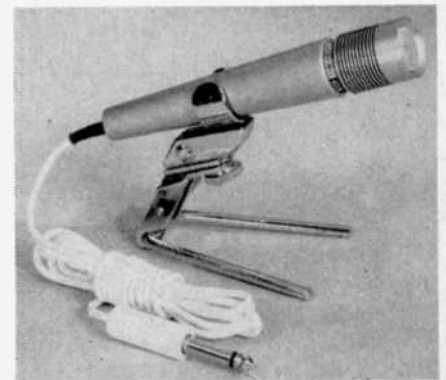
SPUN ALUMINUM CONE SPEAKER



The spun aluminum cone in the new Utah WP4A cannot absorb moisture, nor is it harmed by exposure to sunlight. Engineered for longer life, this speaker should prove a boon to operators of drive-in theaters and/or restaurants. The manufacturer believes this to be the first commercially-available speaker with an aluminum cone. A patented spinning process reduces the cone stock to a few mils. This light weight stock contributes to the sensitivity and brilliance. The 4-in speaker has a 3.2 ohm voice coil and will handle 4 watts. *Utah Electronics Corporation, 1124 E. Franklin St., Huntington, Indiana.*

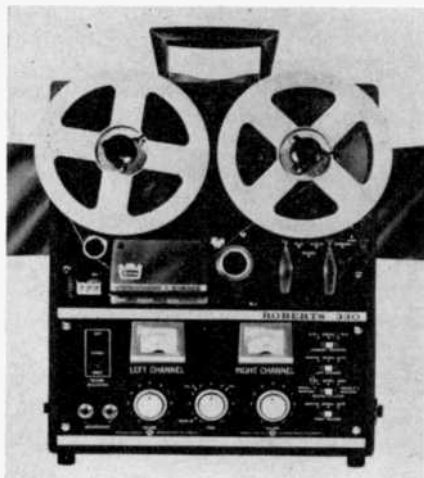
NEW MICROPHONE

Vernon Audio, which recently introduced its 47/26 stereo tape recorder, has now followed with an omni-directional dynamic microphone, Model DF-1, that can be used either on a slip-on desk stand, floor stand, or as a lavalier. Frequency response is from 80-13,000 cps \pm 3db. Output impedance is 50K ohms \pm 30 percent at 1000 cps. Output level is -58db at 1000 dps. User net price is \$29.05 *Vernon Audio, 144 E. Kingsbridge Road, Mt. Vernon, New York.*



new products

PROFESSIONAL-TAPE RECORDER



All the features desired in a stereo tape recorder—and normally found only in the most expensive professional models, have been incorporated in the new Roberts Model 330. The 330 offers sound-on-sound recording; multiple sound-on-sound with channel transfer switch; multiple stereo headset outputs; inputs and outputs that allow for custom installation without modification; two VU meters; internal monitoring; and a newly devised output for third head monitoring.

Weighing just 27 pounds so it is a truly portable—and truly professional—tape recorder, the 330 has three heads—erase, separate record and playback head. It records at $7\frac{1}{2}$ and $3\frac{3}{4}$ IPS and a 15 IPS accessory kit is available. The 330's four monaural tracks will record for as long as eight hours at $3\frac{3}{4}$ IPS; four track stereo at $3\frac{3}{4}$ IPS plays records for four hours. WOW and flutter are less than 0.20 at $7\frac{1}{2}$ IPS.

Interlocking controls prevent accidental erasure of tape in rewind or fast forward, and there is automatic muting in these tape positions. The 330 is specially biased for perfect recording of all FM stereo radio broadcasts. Price \$349.95. *Roberts Electronics, Inc., 5978 Bowcroft St., Los Angeles 16, Calif.*

HOME TAPING EQUIPMENT

Low-cost equipment for home taping of television programs has been developed in Britain and is expected to be on the market before the end of the year. Called *Telecan*, it works the same way as a sound tape recorder, recording both sound and vision simultaneously on standard quarter-inch magnetic tape. Replay procedure is the same, and tapes can be erased and used again.

The recorder will cost about as much as a sound-only model in the medium price range and can be used simply as a sound recorder. It comes either as a separate unit or as a unit that can be built into a television receiver, in which case only minor modifications are said to be needed to the receiver. The equipment will record a program the viewer is watching or one on a channel other than the one he is viewing. The recorder can be made to operate on the 405-line British system, the 525-line American and the 625-line continental systems.

Using a domestic television camera a family could make its own television films, feeding the signals into the tape recorder instead of directly into the receiver. The system could be used by librarians to store tapes of educational television material in much the same way gramophone records and sound tapes are stored. *Telecan Ltd., Main Street, East Bridgford, Nottinghamshire, England.*

NEW STEREO TAPE RECORDER



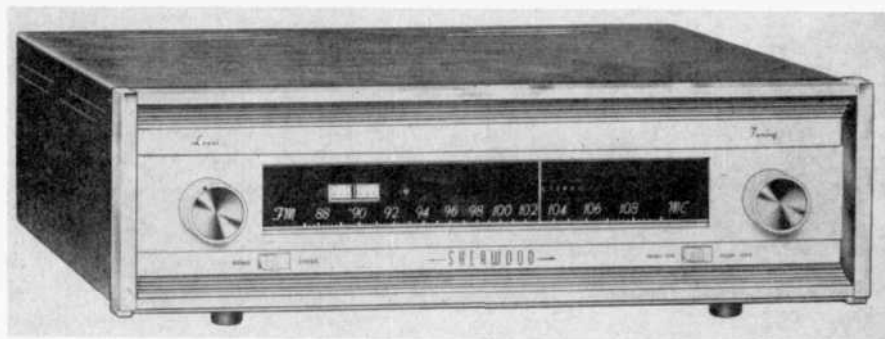
The new Stereo Model 77-T tape recorder has been developed to fill the need for a fully self-contained compact stereophonic portable unit at a price within the moderate budget. The 77-T gives quality performance and provides the ruggedness so necessary in the educational market. Professional recording features include a 16-slot wave-wound motor permitting fast start and high power running, long life and even-wear recording heads, built-in "surrounding" realistic sound, positive control fast forward and fast rewind with no possibility of tape spillage, easily changed tape speeds of $3\frac{3}{4}$ and $7\frac{1}{2}$ IPS. All functions are one-step operations, with the addition of a record interlock to prevent accidental erasure of pre-recorded tape. Recorder stops automatically at the end of tape.

The Stereo Model 77-T is priced at a professional user net of \$269.50. In addition to tape recorders, Rheem Califone manufactures phonographs, transcription players complete sound systems, AM-FM radios, language laboratory equipment, teaching machines, and magnetic recording tape for the educational and industrial markets. *Rheem Califone Corp., 5922 Bowcroft St., Los Angeles 16, Calif.*

STEREO TUNER

A D'Arsonval meter, similar to that used by engineers to design, align and test FM tuner circuits, is incorporated in the S-3000 V FM Stereo Tuner by Sherwood as a professional visual aid for precisely tuning a station's signal. When the meter reads "zero" the FM station is tuned exactly on frequency. There are many advantages provided by the zero-center meter when tuning FM stereo broadcasts. Since it takes a wider band to carry all of the multiple information, centering on the band is essential to achieve a maximum of stereo separation with a minimum of distortion.

In addition to new tuning accuracy, the S-3000 V has superb sensitivity con-



servatively rated at $1.8 \mu\text{v}$ (IHF) for -30db. noise and distortion. A 2.4db. capture effect eliminates background noise and FM Interchannel Hush suppresses between-station noise when tuning. The component has a stereo in-

dicator light, as well as an 8-inch professionally calibrated expanded dial scale. Price, less case, is \$165.00; optional leatherette case is \$7.50. *Sherwood Electronic Laboratory, Inc. 4300 N. California Ave., Chicago 18, Ill.*

'Win a Tape' Contest

Tell us in your own words why your recorder is important to you. 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: Tape Contest, Tape Recording Magazine, 1077 West Glebe Road, Alexandria, Va.—22305.

Gentlemen:

My wife and I are Overseas for a two year period. For a while we corresponded with our daughter by mail and then we changed over to tape.

Every week we get a role of tape and thru this medium we get a running account of the latest news and family affairs. The tape is almost as good as having the family with us, for we hear their voices and a newsy talk that is impossible to convey by a cold, written letter.

My recorder plays a very important role in our lives at this present period and it is indeed very important to us.

In my work here I have to take inventory of stock very often. This is a long and tiring work and usually entails a great deal of writing which has to be checked against original inventories.

With my small portable recorder and a lapel mike, a running account of inventory is quickly made and the tape becomes a permanent record.

And so, my recorder is very important to me in both my work and play. HYMAN WALLIN AMEMB (F.B.I.S.), c/o F.P.O. 539, New York, N. Y.

Gentlemen:

Almost 5 years ago my wife's parents sent us a tape from Europe. We had to go to a store that sold tape recorders to play it back so we could hear the tape.

After seeing the sparkle in my wife's eyes hearing her parents, sister and her husband, there was no doubt about it we needed a tape recorder. The next day we bought one and still have our Wollensak 1500, without any repairs on it to date.

Since then Johnny was born and recorded him crying 5 minutes after birth and he has been on the air ever since for his grandparents to hear him.

This year, Johnny going on 4, went to Europe to see his grandparents for the first time. Within 2 months he could speak another language with ease.

The tape recorder has kept me in close contact with my family for three months and eases the tension of not seeing them very much. Our tapes are sent back and forth by airmail at a reasonable cost.

I have seen and believe the marvel of a TAPE RECORDER and wouldn't be without one. We have introduced many of our friends who are now owners of tape recorders, who have closer contact with relatives so far apart. JOHN SPEER, 8 Bracewood Lane, Stamford, Conn.

Gentlemen:

Since my pre-school years I have been a record collector. However, I've never owned any up-to-date equipment with true, high fidelity.

This year I graduated from grade school and received a tape recorder as a present from my parents. It has been of value to me because I can afford the top hits and other music on my weekly allowance. I also receive a faithful high-quality reproduction. Tape really isn't expensive at all. I've already found 1200 ft of 1½ mil good quality mylar tape for the low price of 89¢. At 3¾ IPS I record at least 50 tunes per reel.

In high school my tape recording will be of great value. I can be helped in my studies, but above that I can operate the school tape recorders.

A tape recorder furnishes excellent music for parties. Recording of the ticking of clocks, crumbling of cellophane and ringing of bells creates the most interesting and startling sounds.

My recorder has already paid for itself and I know it will keep on paying. I hope others will read my letter and join in on the fun. ROBERT J. STOCKI (age 14), 3613 W. Mitchell St., Milwaukee 15, Wisconsin

Gentlemen:

Through the purchase of a Wollensak tape recorder two years ago, new vistas have opened for me that previously were completely beyond the realm of my imagination. One of the primary satisfactions I have derived from my recorder is a sense of fulfillment when I know I have done a tape that expresses myself. To be more specific, several of my friends and myself send "living letters" to one another. Through tape editing and sound mixing we try to produce tapes that are amusing as well as informative. In making these tapes, the only limit is one's imagination.

I also get a great deal of pleasure out of showing others the intricacies of tape recording. I have an avid enthusiasm for twisting dials, watching recording levels, and pushing buttons—not only as a means to an end, but as an end in itself. I find that those around me are soon captured by my enthusiasm, and consequently are eager to learn more about my electronic marvel. (My fiancée is now as avid a tapeophile as myself.)

My tape recorder has opened the door

RENT

STEREO TAPES

- Over 2500 different, 4-track
- No deposit on tapes rented
- Postpaid 2 to 5 day delivery (48 States)

FREE
BROCHURE

stereo-parti

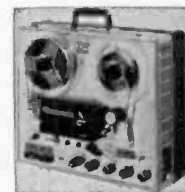
1616-T Terrace Way, Santa Rosa, Calif.

to a veritable plethora of music. Many friends and relatives have collections of hi-fi records, and are only too happy to accommodate me when I request the use of some records for taping. Indeed, some feel honored that I would take the time to tape their albums. I have also watched my collection of pre-recorded 4-track tapes grow steadily.

Looking to the future, I plan to have my wedding taped. Speculating still further, I also plan to record the voices and some of the experiences of my children. Because of the foregoing reasons, and others which time and space do not permit me to mention, I find my tape recorder an indispensable tool for fulfilling the creative urge and for bringing me previously unattainable enjoyment. I look to it as a means of preserving and recreating happy moments in the future. PAUL GEHMAN, 234 S. Allen St., State College, Pa.

Gentlemen:

Just as one can build a tape library of operas and plays, it is useful to build a library of program notes, synopses, glossaries, key foreign words to listen for. I use the best recorder for the performance and the second recorder for the synopsis of the story. I can thus play just the parts I want, such as Act one, Scene one repeatedly until I feel I know what to expect on the performance. Works of lasting importance, such as operas, Shakespeare, classical music program notes, or two separate versions of a work can thus be compared. As one's understanding grows, the nature of the notes can easily be changed. MRS. EVELYN FRIED, 599 West End Ave. (6B), New York 24, N. Y. 10024.



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RECORDING
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Territories still available but going fast!
Send \$1 (refundable) for complete Literature Packet and Tape if sincerely Interested.

ARTISTIC



recording systems

Box 3774, Oak Park, Mich.

letters to the editor

To the Editor:

This will let you know that we have been enjoying Tape Recording magazine since Volume 1, Number 1.

I would like to see some emphasis placed on educational recordings for schools that are being done by universities and colleges and State Departments of Education throughout the country and as a starter, I thought you might be interested in the work we are doing here in Georgia.

I understand that we now have the largest educational Tape Recording Library in the country for school use. Approximately 7,500 pre-recorded tapes are available free of cost to the public schools of Georgia with the state paying the postage on the tape from the Tape Recording Service back to the school.

We are using two Ampex master duplicators with a bank of five slaves attached to one and a single slave attached to the other duplicator, and we are now doing 15,000 tapes per school year for Georgia Schools. The Tape Recording Service is carried on in conjunction with the world's largest

16mm sound film library and is located at 121 Memorial Drive, SW, Atlanta 3, Georgia.

You are cordially invited to visit the Tape Recording Service or send a reporter capable of writing up such a project. I think someone could get up an extremely interesting article for your Tape Recording Magazine. **Garland C. Bagley, Dir., Audio-Visual Service, State Department of Education Atlanta 3, Georgia.**

To the Editor:

In your July—August issue under "Why My Tape Recorder is Important to me," someone complained about having to haul around a 51-lb tape recorder. Well, I have a "portable" Norelco weight 45–50 lbs, and I have practically solved the problem.

In the house I have my tape recorder mounted on a TV cart. Now, for outside use I made a little dolly of ¾-in plywood cut to 12-in square and bolted four casters to it. On top of the dolly I adhered a piece of foam rubber (an old latex pillow) to absorb shock. I set my recorder on this dolly—strap handle up—and strapped it securely to the dolly with a canvas strap. And now I just guide it along. This solves transportation on flat surfaces only. I still have to carry it up and down stairs. **Philip Luthran, 1450 So. 52nd St., Philadelphia 43, Pa.**

To the Editor:

I received your card suggesting that I renew my subscription to Tape Recording. This I had intended to do . . . until I received your card.

Your magazine gave me the impression that you must be having a hard struggle. I intended to renew just to give you a helping hand because I think there should be a magazine devoted only to tape.

However, I get the impression from your card that business is booming with you . . . in fact, by taking time to write this letter I have already lost my place in line. **A. S. Holford, 9176 Shepart Rd., Northfield, Ohio.**

To the Editor:

This is just to say "Thank You" for the help you gave us recently in reviewing the BUTOBA MT-5 Recorder; we had excellent results in the form of inquiries from interested readers of your publication. **Fred Dobbs, Stanford International, 569 Laurel Street, San Carlos, Calif.**

To the Editor:

On page 10 in "Crosstalk" for February 1963 there are several editorials in regard to British publications and the question raised why are they loaded with advertising and also why there is only ONE publication in America devoted to tape recording.

I note that you are a constant user of "Tape Recording Magazine" as published in England for on page 10 of the latest issue which is February 1963, you have an advertisement. In going back thru the last few issues of "The Tape Recorder," another British Magazine, I do not find your advertisement.

While I think your magazine is wonderful and I do not wish to criticize unless I could do better, still I think "Tape Recording" has a long way to go in bringing to the people ideas, helpful articles and club news. Should you like a few of the copies I would be most happy to send them to you gratis. I have only a few as I start them on a roundtable basis and by the time they are worn out they have been read by many a club member.

From a purely personal standpoint it would seem that our "Tape Recording" is only the house organ for the 3M Company and we do not sell many of their products or recommend their use. I have only tried to be helpful but am sure that you can see the wide difference in the meaty articles we get from England. **W. A. Orman, Box 871, Columbia, Tennessee.**

To the Editor:

This letter is not meant to criticize or praise any of your articles, even though they are all informative and a great help to every tape recorder owner.

Not many recorder owners, either veteran or newcomer, realize a tape recorder's punishment. Not only does it have to tape the music or whatever is being recorded, but it also has to play back the recordings. This definitely shows that the tape recorder is used twice as much as it seems to be. It takes twice as much punishment as probably any other entertainment instrument in the home, and deserves, and should get, twice as much care and attention.

Even though it is built very ruggedly, extra care in carrying it from place to place will help keep away repair bills. Keeping the tape heads free from dust and tape residue will enable the recorder to record and play clearer and will add to the tonal quality. Blowing away or wiping dust near the mechanism's capstan will keep it dust-free.

Yes, a tape recorder takes twice as much punishment as any other instrument and needs twice as much care. If you give it that care, you'll be well rewarded. **Benedict Susso, 517 Second Street, Utica, New York—13501**

ERASE TAPE THE PROFESSIONAL WAY . . . without rewinding



CINEMA DEGAUSSER

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tapespondents wanted

This column is a service to our readers seeking tape correspondents or swaps of tape, etc. If you wish your name listed send us the following information on a post card: 1) Name; 2) Mailing Address; 3) Kind of recorder, speed and numbers of tracks; 4) Subjects on which you wish to tapespond or items wanted; 5) Indicate whether you are an adult or teenager. Listing will run two months and then be dropped to make way for new listings. Address your postcard to: TAPESPONDENTS WANTED, Tape Recording Magazine, 1077 West Glebe Road, Alexandria, Va.—22305. Tape Recording Magazine assumes no responsibility for any inquiries between persons listed in this column which are not answered.

KEN MUNRO, 47 N. Lime St., Lancaster, Pa. Recorder: Roberts 1057, stereo, 4 track, 7½ and 3¾; Interests: I am an elementary school teacher and would like to tapespond with someone in Mexico, to exchange local color and sounds. Adult.

ALLAN E. FINEBERG, 76 Seventeenth Ave., Paterson, N. J., 07513. Recorder: Wilcox-Gay, 2-track, 3¾ ips. (non-teenager). Would like to correspond with fellow Esperantists about current world problems, specifically the sharpening of interclass frictions. I will be glad to answer any questions anyone may have about Esperanto, the international language, in a complete, factual manner.

MARILYN KAUFFMANN (Miss), 4151-A N. 20th St., Milwaukee, Wis., 53209. Recorder: Norelco "400" 4-track, full stereo, 1⅞, 3¾ and 7½ ips. Interests: Would like to tapespond with anyone who plays pop organ. I have a Lowrey Lincolnwood. Or anyone interested in photography, especially portrait. I do my own enlarging and photo oil coloring, also take 35-mm slides and recently started enlarging from colored negatives. (29).

E. McWHERTER, 612 Malden E., Seattle, Wash. Recorder: Uher & Viking, all speeds, 2-track. Interests: Prewar bands, Latin-American music and dialogue, country, western music and humor, and VOA BC's.

MARTIN MATHAMEL, 6615 Luana, Allen Park, Mich. Recorder: Airline, 3.75 and 7.5 IPS, 4-track mono R/P, 4-track stereo playback. Interests: Rock and Roll music, organ and bongo music, all phases of electronics experimentation, general science, sound effects on tape, making humorous skits, and general tape recording. Will answer all tapes sent (14).

PHILIP LUTHRAN, 1450 So. 52nd St., Philadelphia 43, Pa., 19143. Recorder: Norelco stereo 3 speed. Have authentic English, Scottish, Irish folk music; would like to exchange for American folk music (Not sung by professionals).

ROBERT STARRETT, 1522 N. Serrano, Hollywood 27, Calif. Recorders: Tandberg and Grundig, half or quarter track, 1⅞, 3¾, and 7½ ips; Interests: Would like to exchange recordings of radio broadcasts from 30's and 40's. Am particularly interested in Al Jolson and have many of his shows; Adult.

JACK J. WAITE, 6324 Revere St., Philadelphia 49, Pa. Recorder: Webcor Coronet, 3¾ and 7½ dual track. Old Bing Crosby records, books, criminology, general interests, history, movies, music, people, home movies, politics, reading, records, religion, hiking, wrestling, television, travel, world affairs, writing, Gregorian Chant. Would appreciate your photo. Will answer every tape; please do not write first, send a tape recorded at 3¾. Would like to hear from single females as well as men. Adult (31).

ERIC J. HAWKINS (24) and ALAN HAWKINS (19), 15 Gloucester Road, Bedford, Bedfordshire, England. Recorders: Truvox ½-track stereo. 1⅞, 3¾, 7½ IPS; Brenell ½-track mono; 1⅞, 3¾, 7½, 15 IPS. Interests, Photography, short wave; Music: Jazz, Classics, Swing, Sinatra. Will correspond with anyone with similar interests.

STEVE JOHNSON, 3009 Guilford, Rockford, Ill. Recorder: Pantron TX-1, 1⅞, and 3¾ duo-track mono. Like Mood, Dixieland, documentary and big band tapes and records. Interests: Ham radio (call K97XW), all phases of commercial broadcasting, old tapes and recordings; an avid interest in the "Classic" series of MG sports cars. Please send first tape. (Teenager.)

FRED JUNGREN, 7 Alpha Place, New Rochelle, N. Y. Recorder: Roberts 1040, 2 and 4 track stereo and monaural record and playback; 7½ and 3¾ IPS. Interests: Go-Karts, sports cars, stereo, all types of music, psychology, hypnosis, all sports, especially track and field, freshwater fishing, especially trout fishing. Adult (24).

WALLACE R. ELY, 2336 Hamilton Street, Allentown, Pa. My 4th grade Sunday school class wants to contact other Christian children groups anywhere in the world to exchange short tapes.

CHARLES Q. BERKEY, JR., P. O. Box 3461, Hayward, California. Recorder: Roberts 1057, 3¾ & 7½ ips, 2 & 4 track stereo, 1, 2, 4 track mono; Interests: Commercial photography, sound effects, pre-recorded music. I am starting to learn Spanish. Would like to talk to any of Jehova Witnesses, any country; Adult (27), married.

SID FINLEY, JR., P. O. Box 1709 Asheville, N. C. Recorders: Telefunken-85, dual track, 3¾ & 7½ ips; Korting-158S, 4 track, 3¾ & 7½ ips; stereo/mono, record/playback; Norelco-100, dual track, 1⅞ ips only; Interests: Women, recorders, C.B. radio, motor-cycles of all kinds, music of all kinds except opera, sports cars, women; Adult (single).

ROGER FEINGOLD, 2055 Cruger Avenue, Bronx 62, N. Y. Recorders: V-M 722 and 714, 3¾ & 7½ ips, 1, 2 and 4 tracks, stereo record/playback; Interests: Hypnotism, music—all kinds, people from other countries, science-fiction, all forms of E.S.P., mental telepathy and other phenomena of this kind, just talking in general about anything, debating, photography, occult, anything I left out? I will answer all tapes from boy or girl, man or woman, any age, from this country or any other. I speak a little Spanish; Teenager (17).

MARY VICTORIA MONROE, 116 Drake Avenue, South San Francisco, Calif. Recorder: Sony 300, 7½ or 3¾ ips, 2 or 4 track; Interest: Would like to tapespond with anyone interested in poetry and/or camping; Adult.

JOHN GUIBORD, 196 Charlotte St., Ottawa 2, Ontario, Canada. Recorder: Philips 401, 4 speeds (15/16), 4 tracks; Interests: Would like to correspond with anyone, especially with French-speaking Cub Scout or youth movement group leaders in connection with Folksongs, poetry, religious songs, healthy philosophy and psychology (discussion of records) and singers, and the truth.

RANDALL LEADMAN, 5425-101 St., Jacksonville 10, Florida. Recorder: V-M, 3¾ & 7½ ips, dual track; Interests: Travel, home movies, historical subjects, pets, most sports; Would prefer tapesponding with single women between 25 & 35; Adult, (Single-36).

JOHN LIQUORI, 4563 N. Colorado St., Phila. 40, Pa. Recorder: Revere 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, 2 and 4-track mono. and stereo; Interests: Anything by Russ Columbo (crooner of the 1930's), Movie soundtracks, off-the-air shots, radio transcriptions of his old NBC Radio Shows, photos, sheet music, stories about Russ Columbo in old movie and radio magazines; Also want soundtrack or tape of NTA's "Play of the Week," TV show starring Shelly Winters called "A Piece of Blue Sky," 1960; Also want disc or air shots of Gus Arnheim's Coconut Grove Orch. 1929 era; Will exchange tapes; Adult.

LYLE MARTIN, 205 West Holly St., Pasadena, Calif. Recorders: Grundigs, Uher, Butoba, Ampexes: 3.75 and 7.5 ips; Monophonic; Interests: Automatic pianos and orchestrations in fine tape transcriptions; Looking for old piano rolls; Adult.

LESTER NELSON, c/o Benjamin Feuer, Terminal Business Machine Co., 301 West 42 St., New York 36, N.Y. Recorder: Bell-O-Matic cartridge 4 track, Stereo-Mono, 3 $\frac{3}{4}$ and 1 $\frac{1}{2}$ ips; Interests: Swapping general information and ideas; Will answer promptly; No need to write; Also boys or girls; Adult (28).

WILLIAM I. CAMPBELL, Holt, Rinehart and Winston, Inc., 383 Madison Ave., New York 17, N. Y. Recorder: Wollensak 7 $\frac{1}{2}$ or 3 $\frac{3}{4}$ dual track; Interest: Wants to borrow tape recordings in Spanish of radio broadcasts from Spain and Latin America; Will give foreign-language-learning books, tapes, or records in exchange of such tape recordings.

CHARLES HARDING, 1919 Laurier Ave., Lafleche, Quebec, Canada. Recorder: Sony Model III, 2 track monaural, 1 $\frac{1}{2}$ & 3 $\frac{3}{4}$ ips; Interests: Archery, Western music, swimming, camping, general corresponding, tapes of Allen & Rossi, Martin & Roland, or any other comedy team; Teenager (18).

"BUCK" GREENLEE, 3006 Knorr St., Philadelphia 49, Pa. Recorder: Webcor "Royalite," 2 track, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interests: I am interested in contacting Scoutmasters or anyone in Scouting with a desire to exchange tapes with old and new Scout songs on them. This is one of the best ways to learn new camp songs, yells and skits. I know lots of Cub and Scout songs and wish to learn more. You can help me and I can help you. I have been in Scouting 22 years and I'm always looking for new material to use at District Events and Camporees; Adult (32).

Contest Winners Announced

Charles J. Morgan, director of the 1963 Creative Recording Contest, sponsored by the Magneto-Vox Club, has announced that the following participants are winners of Certificates of Merit:

Donald R. Shue, York, Pa.

E. Wm. Powel, Baltimore, Md.

Dave Goldin, New York, N. Y.

Dick Kenny, Stamford, Conn.

These winners will receive their certificate at the end of the contest, October 31, 1963.

The following participants will also receive Certificates of Merit, but in addition are candidates for the trophy "Mr. Magneto-Vox 1964":

Mike Warner (MV2MW), Bronx, N. Y.

Kenneth Miller (MV2KM), New York, N. Y.

Emil Garin (MV2VF), Pittsburgh, Pa.
Guy J. Charbonneau (MV4CC), Chibougamau, Que.

The club will receive any other recordings for the contest until October 31, 1963 from any tape recordist member or not of the Magneto-Vox Club. Entries must be addressed to:

1963 Recording Contest
c/o C. J. Morgan, Director
0228 Clement Street
La Salle, Que., Canada

Nor-Tape International Has American Representative

In the June-July 1963 issue of "Nor-Tape News," Les Beechler, American representative of Nor-Tape International, states "Nor-Tape—International is a young tape club whose purpose is to promote friendship throughout the world through personal contact by way of recording tape.

"Friendships so derived are true and lasting and there is no doubt that it can lead to better understanding and eventual peace among the peoples of the world. Without visas or passports or other border restriction the individual projects his personality into the other's home, conveying the warmth and personal feelings as only direct verbal contact can do.

"We exchange ideas . . . news . . . views . . . music and experiences, and when all is said and done, we find that with the exception of a slowly diminishing language barrier, we are alike in our feelings . . . thoughts . . . hopes and fears. We all want to live in peace and happiness and to contribute whatever we can for those who will follow us on this earth.

"I want to thank the officers of Nor-Tape International for the confidence expressed in appointing me the American representative. . . I shall always do my best to uphold the aims and purpose of the Club. We are starting slowly and crudely but as time goes by and with the combined efforts of the officers and members, there is no reason why we cannot develop into a large and impressive tape club which the name 'Nor-Tape International' implies. . . .

"I will place myself ready to assist all American and Canadian members should they have any difficulty in making contacts outside the country. This, of course, applies to South American members also, as I am temporarily representing that Continent.

"I think a good slogan for this year would be 'Tape with me in 63'."

Poem of the Month

*At first I didn't want to write a rhyme
Mostly because of the lack of needed time.*

*But then I thought if this would spread
I may find myself with something I would dread—*

A recording center full of unanswered tapes.

*So, I said, let's get busy for heaven sakes
write a rhyme, to place herein
And hope the next time someone else will
send one in.*

—From American Tape Exchange Magazine, Volume 2, Number 1, July 1963.

Attention: Club Secretaries

Tape Recording Magazine will be happy to publish reports on your club's activities. Why not make it one of your regular duties to send us news of your group. Other clubs are vitally interested in what your group is doing, your plans for the future, etc. Address your letter to: Club Editor, Tape Recording, 1077 West Glebe Rd., Alexandria, Va. 22305.

JOIN A CLUB

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

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

AMATEUR TAPE EXCHANGE ASSOCIATION

Ernest Rawlings, President
5411 Bocage Street
Cartierville, Montreal 9, P. Q., Canada

AMERICAN TAPE EXCHANGE

Clarence Rutledge, Director
1422 No. 45th Street
East St. Louis, Illinois

CARTRIDGE CORRESPONDENCE CLUB

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

CATHOLIC TAPE RECORDERS OF AMERICA, INTERNATIONAL

Jerome W. Clarrocchi, 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

Rosemauri Brickens, Secretary
R.R. 4, Box 384
Indianapolis 27, Indiana

INTERNATIONAL VOICES OF YOUTH

P. O. Box 3041-T
San Mateo, California

MAGNETO-VOX CLUB

J. M. Roussel, Secretary
7915 Des Erables
Montreal 35, Que., Canada

ORGAN MUSIC ENTHUSIASTS

Carl Williams, Secretary
152 Clizbe Avenue
Amsterdam, New York

STEREO-INTERNATIONAL

Jere A. Pankhurst, U. S. Director
37 East Avenue
Cortland, N. Y.

TAPEWORMS INTERNATIONAL

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

THE SOCIETY OF TAPE HOBBYISTS

Ralph Holder, General Secretary
116-06 139th Street
South Ozone Park 36, N. Y.

THE VOICESPONDENCE CLUB

Charles Owen, Secretary
Noel, Virginia

UNION MONDIALE DES VOIX FRANCAISES

Eiml Garin, Secretary
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Cathedral of Learning
University of Pittsburgh
Pittsburgh 13, Pa.

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ENGLISH SPEAKING TAPE RESPONDENTS' ASSOCIATION

Sir Mark Dalrymple, Bart.
Secretary & Treasurer
Newhailes, Musselburgh, Scotland

INTERNATIONAL TAPE FELLOWSHIP

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21 Mount Pleasant
Sutton-in-Ashfield
Nottinghamshire, England

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Lille Frogner Alle 3
Oslo, Norway

STEREO TAPE CLUB

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

THE NEW ZEALAND TAPE RECORDING CLUB

Kenneth M. Tuxford
P. O. Box 7060
Auckland, W. I., New Zealand

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Charles L. Towers, Secretary
35 The Gardens, Harrow
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LP'S PROFESSIONALLY MADE FROM TAPES. Hot Stylus cut for full range, 12"—45 min. \$7.50, add 50¢ total postage. Other sizes, speeds, write: Artistic, Box 3774, Oak Pk., Mich. 48237.

NOW YOU CAN BUY 4-track Stereo Tapes at great savings! Name Brands! Ron's Stereo Tape Club, 449 E. 7th St., Red Wing, Minn.

SELL SONY 262SL. JUST reconditioned; like new; perfect. \$100. Box 1001, New Brunswick, N. J.

WILL SELL LATE PRODUCTION 90 series Concertone stereo recorder with full track 4th head. Like new in shipping containers. Custom engineered reverberation system. Dozens of clean 10½ and 7 inch reels in boxes. M. E. Boyd, 2924 Bowser, Dallas 4, Texas.

BOOKHUNTING? All subjects searched free! No obligation! Write Cambridge Book Service, Box 18B, Cambridge 40, Mass.

TANDBERG MOD 6 DECK with wooden base, xclnt condition, \$295. Sep. compact matching home-built transistorized stereo amp/spkr combination, making recorder a complete portable unit, \$20. Covey, 411 Hill Way, San Carlos, Calif. (EM 6-6039).

American Concertone Mark VII 2 track stereo record and playback. 3¾ and 7½ speeds. With case. Less than 30 hours of use. A steal at \$475.00. Paul Crittenden, 1642 North Horsman, Rockford, Illinois.

BIG BANDS air checks, collectors items. Box 322, Glen Head, New York.

USED MYLAR TAPES—1800 foot—7 inch reels. \$1.00 each postage prepaid. Send check or money order. B. Freeman, 800 W. 87th St., Kansas City 14, Mo.

DUKANE portable tape recorder, \$35; Shure 55S dynamic microphone, \$30; 16" transcription turntable (without motor), \$15; Garrard TPA10 adjustable arm, \$10. V. R. Hein, 418 Gregory, Rockford, Illinois.

WRITE for lowest quotations, components, recorders, No Catalogs. Hi-Fidelity Supply, 2817-SC Third, New York City 55.

WANTED: MIDGET MOHAWK Tape Recorders. Give Model etc. 1st letter. Nick T. Leiker, 532 South Market, Wichita, Kansas.

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WANTED: DeJur Stenorette office tape recorders. Nick T. Leiker, 532 South Market, Wichita, Kansas.

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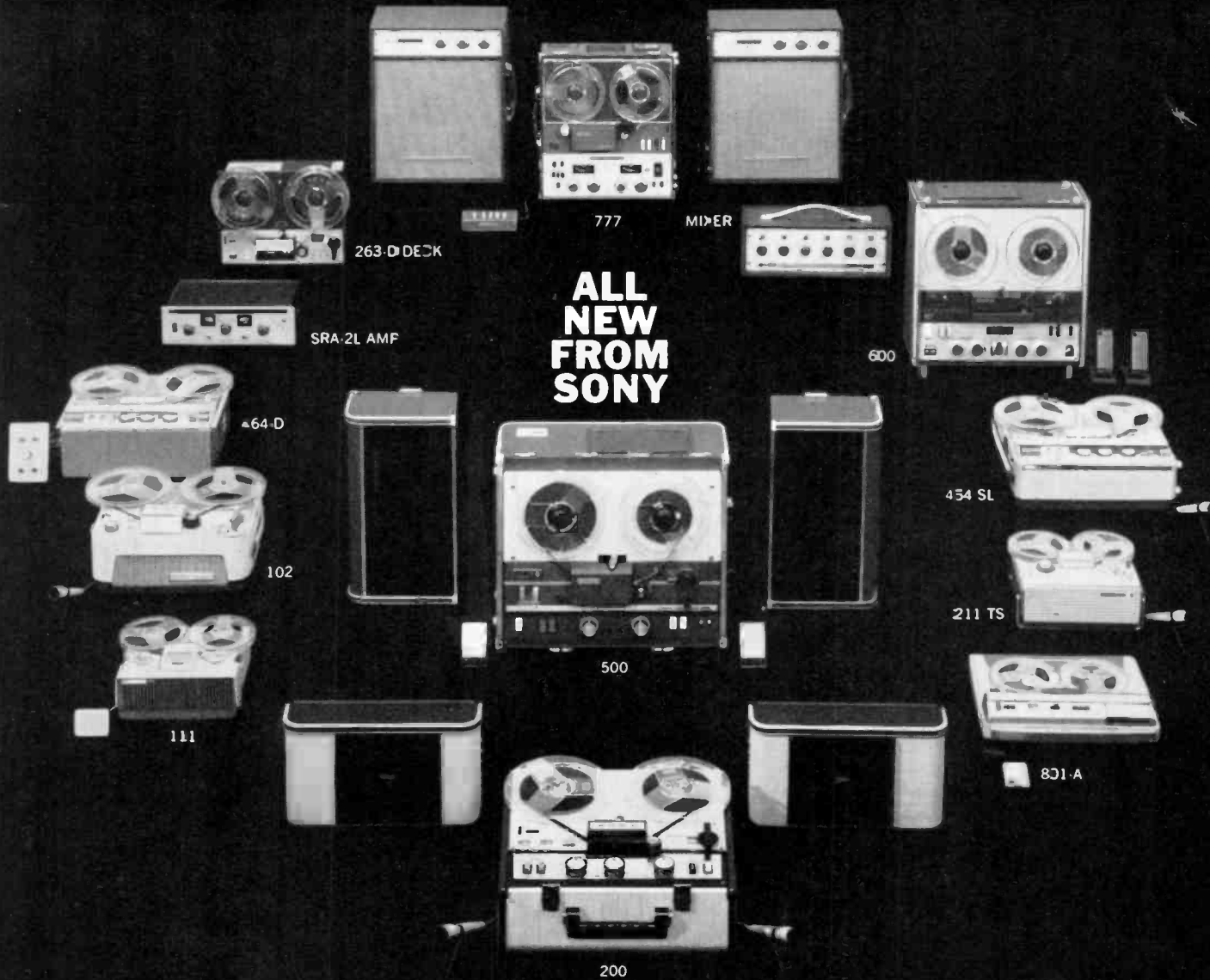
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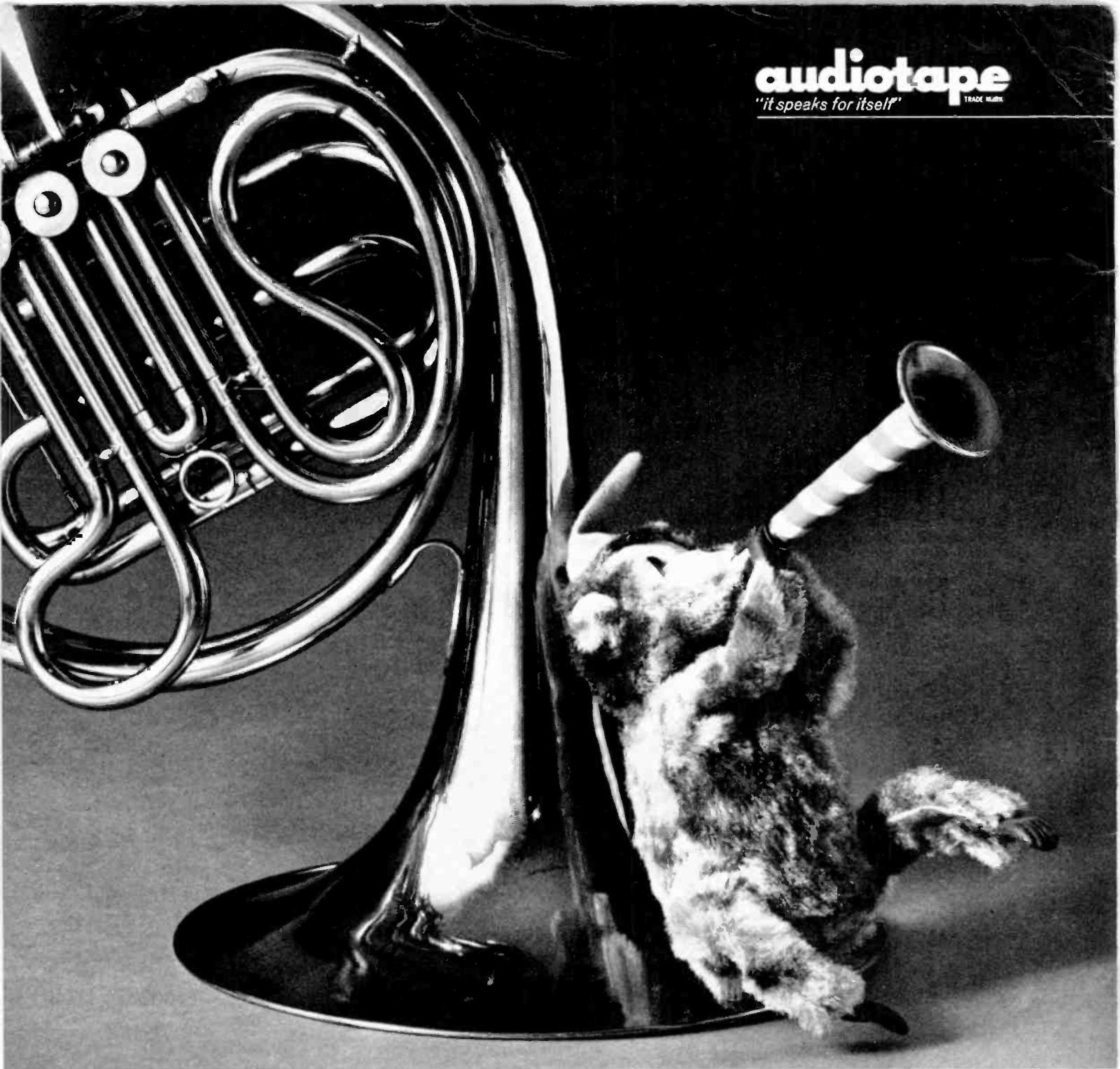
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