

# tape

60¢

r e c o r d i n g

Tape's 13  
Biggest  
Gyps

Microphone  
Shopping

FEBRUARY '67

## Division Street: America

1349 N. 667  
MR. BAXTER G. SIMONS  
117 WALTER RD.  
SYRACUSE, N. Y. 13205



# Who would you put in the box?



“Dizzy”?



Shakespeare?



Beethoven?



Uncle Louie singing  
“Danny Boy”?

## Build a world of your own on **Scotch** Magnetic Tape

Whatever your listening preference . . . “Scotch” Brand “Dynarange” Tape helps you create a new world of sound. Delivers true, clear, faithful reproduction across the entire sound range. Makes all music come clearer . . . cuts background noise . . . gives you fidelity you didn’t know your recorder had.

Best of all, “Dynarange” is so sensitive it gives you the same full fidelity at a slow

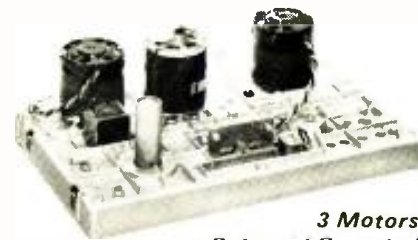
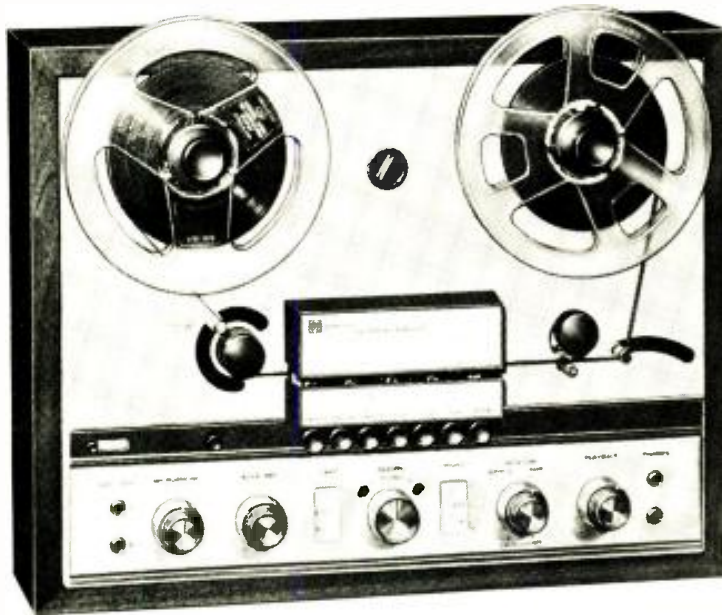


3¾ speed that you ordinarily expect only at 7½ ips. Lets you record twice the music per foot! The result? You use less tape . . . save 25% or more in costs! Lifetime silicone lubrication protects against head wear, assures smooth tape travel. Ask your dealer for a free “Scotch” Brand “Dyna-range” Tape demonstration.

**Magnetic Products Division** **3M**  
COMPANY  
“SCOTCH” AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF THE 3M COMPANY

Circle 11 on Reader's Service Card

# How To Get A \$570 Stereo Recorder For \$400



3 Motors . . .  
Solenoid Operated . . .  
Die-cast Main-plate, Flywheel  
& Capstan Shaft Housing



All Solid-State Electronics . . . Record  
4-Track, Stereo-Mono, Sound-On-  
Sound, Sound-With-Sound & Echo!

## Build The New Heathkit®/Magnecord® 1020!

### You Save \$170!

Thanks to Heath, you can now save \$170 on the new Magnecord 1020 4-Track Transistor Stereo Tape Recorder by building it yourself. And the only difference between this Heathkit version and the original is the \$170 you save (think of all the tape you can buy with that!).

All parts are made at the Magnecord factory . . . where years of experience in pioneering and developing tape equipment for the broadcasting and recording industries are brought to bear.

Add to this Heath's leadership in kit construction techniques and you have a sophisticated recorder that will give you years of professional quality and reliability . . . at substantial "do-it-yourself" savings.

### Professional Recording Facilities

With the 1020, you can record "live" from microphones, or from auxiliary sources like tuners, phonographs, TV's, etc., and playback . . . in 4-track stereo or mono at either 7½ or 3¾ ips. And you can make sound-on-sound, or sound-with-sound (mixing) recordings, or create interesting echo effects.

### Professional Tape Transport

The tape transport is powered by 3 separate motors. The hysteresis synchronous capstan motor has a dynamically balanced flywheel and a ballbearing inertial stabilizer mount for constant, accurate speed. Two permanent split-capacitor type motors drive

the reels. With the convenient push-button controls, you can change operational modes instantly and gently with the touch of a button. Compliance arms insure correct tape tension at all times.

The military-type differential band brakes are solenoid operated for instant, gentle stops. And when the tape runs out an automatic switch shuts off all motors and retracts the tape pressure roller eliminating unnecessary motor wear and prevents deformation of rollers. The tape gate and pressure roller also are solenoid-operated for positive action.

### 3 Professional Tape Heads

Selectable ¼ track erase, record and play. Engineered and lapped to a precise hyperbolic curve for smooth low frequency response . . . made with a deep gap, deposited quartz for high frequency response and long life. Removable shields afford double protection against external magnetic fields. Protective, snap-mounted head covers provide easy access for cleaning and de-magnetizing. And for quick, accurate editing, there are center-line marks.

### Other Professional Features

All parts mount on a thick, die-cast main-plate that won't warp, reduces wear, provides rigid support and stable alignment. Two V.U. meters for visual monitoring of signal levels from either tape or source . . . allows quick comparison of source with re-

corded signal. Inputs for microphones and outputs for headphones are all front-panel mounted for easy access. Digital counter with push button reset. Low impedance emitter-follower outputs deliver 500 millivolts or more to amplifier inputs. Individual gain controls for each channel. And all solid-state circuitry . . . 21 transistors and 4 diodes . . . your assurance of cool, instant operation, long reliable life.

### Famous Heathkit Know-How Speeds Assembly

Simple step-by-step instructions with generous use of giant pictorials guide you every step of the way. You just wire two circuit boards and do the easy mechanical mounting for the transport components.

And to make construction even easier, the connecting wires and shielded cables are pre-cut, stripped, and marked . . . even the connectors are installed where necessary; just plug them in! The only soldering you do is on the circuit board! Total assembly time is around 25 hours . . . that's like getting \$7 an hour for your efforts.

Get today's best buy in a professional stereo tape recorder . . . order the Heathkit version of the Magnecord 1020 now!

Kit AD-16, deck & electronics, 45 lbs. . . . \$399.50  
ADA-16-1, walnut base, 8 lbs. . . . \$19.95  
ADA-16-2, adapter ring for cabinet or wall mounting, 2 lbs. . . . \$4.75  
ADA-16-3, slides, (combine with walnut base for tape drawer), 7 lbs. . . . \$9.95



## FREE! World's Largest Kit Catalog

108 pages! Describes this and over 250 kits in stereo hi-fi, color TV, organs, ham, test, CB, marine, home and hobby. Mail coupon, or write Heath Company, Benton Harbor, Michigan 49022.

Heath Company, Dept. 218-2 Benton Harbor, Michigan 49022

Enclosed is \$ \_\_\_\_\_, plus shipping. Please send model (s) \_\_\_\_\_

Please send FREE Heathkit Catalog.

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Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Prices and specifications subject to change without notice.

HF-198

Circle 7 on Reader's Service Card





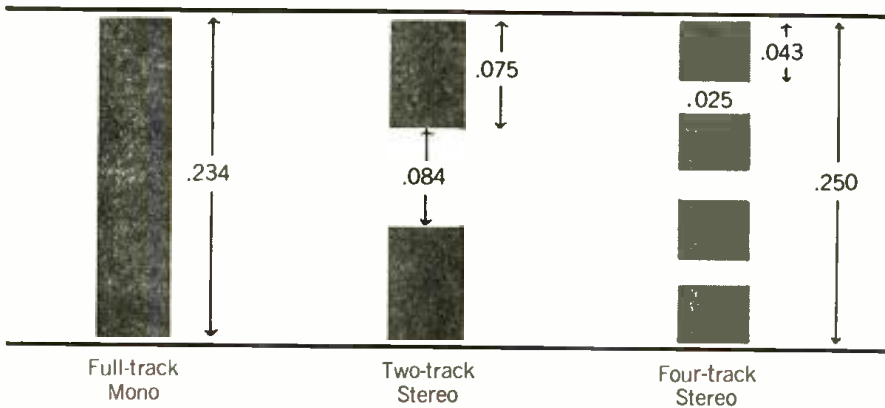
Some plain talk from Kodak about tape:

# The big squeeze—Multitrack Stereo

Remember the college fad a few years back—how many brawny brutes could be squeezed into a little car built for plain folks? For a while, it looked like a somewhat similar situation was about to take place in the tape-recording field—first monaural, then 2-track, then 4-track, and now even 8-track recording. Even though these developments continue at a fast clip, 4-track stereo is still the name of the game as far as high-fidelity applications are concerned. And very nice it sounds,

can record, you need a tape with a high-powered oxide layer—one that's going to give you a high output with a good signal-to-noise ratio. KODAK Sound Recording Tape, Type 34A, fills the bill—gives you 125% more undistorted output than conventional general-purpose tapes. You get practically the same per-channel output on 4-track stereo with Type 34A that the other tapes would give you on 2-track! But there's more to recommend the use of Kodak tape.

the other way. Horrors! Lucky for you, you have nothing to worry about with Kodak tapes. We keep our tolerance to .001 inches. That's twice as close as industry standards. To make your life even easier, we also backprint all our tapes so you can always tell



too, thanks to the precision built into modern heads. But you do have to watch yourself. Having double the information on a given length of tape means everything has to be just so—including the tape you use.

**4-track star.** The first thing to worry about in considering a tape for 4-track stereo is output. As you can see in the chart above, adequate separation must be maintained between each track to prevent cross-talk. And as the actual width of the recorded tracks drops down, the output per channel on the tape drops in proportion.

Thus, to make the most of what you

### Staying on the right track.

Because everything gets smaller in proportion when you go to 4-track, dimensional precision becomes that much more important. Take a tape that suffers from a case of drunken slitting. (That's when the edges of the tape snake back and forth even though the width is constant.) It's not hard to see how this tape isn't going to "track" straight past the head. A slight case of this and you get alternating fluctuations in output on both channels. If the condition is bad enough, a poorly slit tape can cause your heads to drop out the signals completely, even pick up the signals on the tracks going

whether a reel has been wound "head" or "tail" first. Simply note which comes first off the supply reel, the "E" of "EASTMAN" or the "O" of "CO"... and note it on the reel.

Kodak tapes—on DUROL and Polyester Bases—are available at most electronic, camera, and department stores. To get the most out of your tape system, send for free, 24-page "Plain Talk" booklet which covers the major aspects of tape performance.



EASTMAN KODAK COMPANY, Rochester, N.Y.

Circle 3 on Reader's Service Card

# GARRARD'S CUEING

...the most wanted feature on record player units today is now available in models from \$54.50... a revolutionary development! The Garrard cueing controls eliminate the danger of accidental damage to records or stylus through manual handling; work three ways:

1. To lower the tone arm gently to the record without manual handling.
2. To pause (and then continue when ready) during single or automatic play.
3. To locate any record groove accurately and safely.

Built-in cueing controls are featured on three of Garrard's new automatic turntables:

# tape

recording

FEBRUARY, 1967

VOLUME 14, NO. 3

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50 MK II  
—\$54.50  
with manual  
cueing and pause  
control lever built  
into the tone  
arm system.



60 Mk II  
—\$74.50  
with manual  
cueing and pause  
control lever built  
into the tone  
arm system.



LAB 80 Mk II  
—\$99.50  
with exclusive  
hydraulically operated  
cueing tab control  
conveniently built  
into the tone arm rest.

Circle 2 or 6 on Reader's Service Card

These are three of the five Garrard Automatic Turntables just introduced. For complimentary copy of colorful new Comparator Guide describing all models, write Garrard, Dept. AB-11, Westbury, N.Y. 11590.

every tape recorder  
owner  
**OUGHT TO  
HAVE  
HIS HEAD  
EXAMINED!**



If you've been using your tape recorder regularly for a year or more—the tape head is probably worn out. As the oxide coating on the tape comes in abrasive contact with the head, it gradually grinds away the metal. Output becomes erratic and high frequency performance suffers. Crisp sounds become mushy. Vivid tones get blurry. Without even realizing it, you *lose* the fidelity and realism your tapes and equipment are capable of giving you.

Every tape recorder should regularly have the Look-Touch-Listen test that immediately tells you if it's head replacement time. Ask Nortronics—world's leading tape head manufacturer—for Bulletin 7260 that explains this simple do-it-yourself test. If you do need a new head, ask your dealer for a Nortronics replacement!



**Nortronics**  
COMPANY, INC.

8101 Tenth Avenue North  
Minneapolis, Minnesota 55427

Circle 13 on Reader's Service Card

# tape

## TAPE CLUB NEWS

As a regular feature of this magazine we offer highlights from the news bulletins and letters received from a number of tape clubs around the world. However, we have received a number of requests for the names and addresses of the tape clubs themselves.

We offer in this issue the current list of tape clubs with whom we are now corresponding. From time to time we will offer additional names of new clubs as they contact us.

## TAPE CLUB DIRECTORY

American Tape Club  
84-B Chambers Drive  
Marietta, Ga. 30062  
L. S. Cobb, Director

National Tape Network  
P.O. Box 883 82  
Indianapolis, Ind.

International Voice of Youth  
P.O. Box 256  
Selma, Ala. 36702  
George Swift, Jr.

Ind'ana Recording Club, Inc.  
5101 Winthrop  
Indianapolis, Ind. 46205  
Mazie Colman, Sec'y.

Catholic Tape Recorders, Int'l.  
4331 Moana Dr.  
San Antonio, Texas 78218  
Mrs. Marie Ciarrocchi

Teen Tape Club  
1906 N. 87th St.  
Omaha, Nebr. 68114  
Larry Lauer

Tapeworm's Club  
1 Queen's Rd.  
Maidstone, Kent  
England  
R. L. Preston, Pres.

The Voicespondence Club  
Noel, Va.  
Charles E. Owens

World Tapes for Education  
1116 Commerce Bldg., Suite 902  
Dallas, Texas 75215  
Marjorie Matthews, Sec'y.

The Friendly Tape Network  
544 Clarkson St.  
Denver, Colo. 80218  
Att: Fred Reynolds

The Great Lakes Tape Club  
13346 Sherwood  
Huntingwoods, Michigan  
Bruce Sherman

American Tape Exchange  
1422 North 45th St.  
East St. Louis, Ill. 62204  
Att: Clarence Rutledge

New Zealand Tape Recording  
Club  
P.O. Box 5368  
Auckland, New Zealand  
Mrs. L. C. McEwan

Federation of British Tape  
Recording Club  
33, Fairlawnes, Maldon Road  
Wallington, Surrey, England  
John Bradley

Stereo Tape Club  
3 Clan Building  
181 Main Road, Diep River  
Cape Town, South Africa  
Alfred H. Williams, Pres.

*(Continued on page 50)*



# We re-invented tape recording.

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## LETTERS TO THE EDITOR

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Eldorado, Illinois

Your article "Tape is Tape—Or is It?" page 16 of the October 1966 issue of *TAPE RECORDING* is the best article for the layman on tape that I have ever read. May I use the article as a reprint in our church news on tapes, etc? We have a large tape library and I would like each member to be able to read this article.

Your magazine is full of good material. Keep up the good work.  
Weldon Birch

*Thanks, permission granted.*

Brooklyn, New York

Look here! Can't you people read? That review of Die Walkure in the Nov Dec is something else. Listen to this line and I quote, "This set disappeared when Regina Resnick, one of the soloists, discovered that it grooves. Nonsense! This tape sounds a complete Ring, one of the most costly etc etc."

Nonsense is right. Check your eyeglasses, Mr. Editor.

Ed Diebold

Our New Years resolution: To never again allow such gross typographical errors. The review should have read "... This set disappeared when Regina Resnick, one of the soloists, discovered that it had been pirated from broadcasts of the Bayreuth festival. Nevertheless, recording a complete Ring is one of the most costly projects in recording. . . ."

*(Continued on page 50)*



**It started with the Compact Cassette.** Norelco introduced the Compact Cassette in the United States—it's the tape you don't have to tangle with. It's about the size of a cigarette pack. And just as easy to store and handle.

The tape is pre-threaded inside the Cassette so you never have to touch it. Just snap the Cassette into the recorder and it's ready to play.

**Norelco left the good things in, locked the bother out.** The Norelco Compact Cassette both records and plays back. (Most cartridges can only play back.)

Unlike other cartridges, it has fast forward and rewind for easy indexing and program selection. It has full stereo compatibility. And unsurpassed sound reproduction.

About the only thing the Norelco Compact Cassette doesn't give you is the headache of tape handling. The lugging, the loading, the threading,

the tangling—they've all been locked out of the Norelco Compact Cassette.

**Norelco made a unified sound system.** Norelco has the most complete cassette line in the business. And the Norelco Compact Cassette is completely interchangeable with every machine in this line.

That's why we call our line the 'Norelco Sound System.' There's the famous portable Carry-Corder® '150'. The monaural '350' and the stereo '450'—both designed in beautiful teakwood.

If you used to be interested in tape recording, but decided it wasn't worth the fuss and bother, take a look at the re-inventions in the new 'Norelco Sound System.' You just might get re-interested.

## Norelco®

North American Philips Company, Inc., High Fidelity Products Department,  
100 East 42nd Street, New York, N. Y. 10017

Circle 12 on Reader's Service Card

# tape without Koss stereophones?

## who'd gamble it?

You don't have to gamble on taping sessions anymore.

Plug Koss Stereophones into your recorder and you monitor every sound as it's recorded. Overload? Distortion? You'll catch it immediately. Microphones properly placed? You bet! You'll hear it all with dramatic Koss Stereophones.

Best for Editing and Playback, too.



Model PRO-4A  
\$50.00



Model KO-727  
\$34.95

Model SP-3XC  
\$24.95

## KOSS ELECTRONICS INC.

2227 N. 31st Street, Milwaukee, Wis. 53208  
Koss-Impetus, 2 Via Berna, Lugano, Switzerland  
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### TAPE NOTES

What's the prospect for pre-recorded videotape these days? Sony Corporation of America recently announced that its wholly owned subsidiary, Videoflight Inc. will expand its operations in the videotape transfer field.

Videoflight was formed a little more than two years ago for videotape transfer and distribution of motion pictures used in the company's airborne entertainment system on airlines. The firm currently operates 24 hours a day, six days a week. However, the growing use of tape in the entertainment, industrial, educational, medical, sports and governmental fields, along with the vast potentials of home videotape recorder use, prompted the decision to expand the operation.

Videoflight has the capability of transferring programs from 16 or 35mm film or from one-half, one or two inch videotape to any tape configuration. It can also transfer information from 35mm color film to a color tape recorder. Because Videoflight has the capability of handling all configurations of tape, its services are expected to spread to users of other makes of video recorders.

Duplicate videotapes are already playing an important part in the sales and job training field and in executive communications where multiple tape copies are required for distribution to branch offices. Additionally, the growing use of videotape recorders in the medical and educational fields will provide more immediate demands for pre-recorded videotape.

It's easy to see that the day you'll be viewing pre-recorded videotapes on your own recorder at home is drawing closer and closer.

*Tape Recording*



**BEST TAPE VALUE EVER!**

# Buy Any Two Tapes Get One Free\*

- A FREE REEL OF TAPE OF YOUR CHOICE WITH EVERY TWO\* YOU BUY
- A FREE CARTRIDGE TAPE OF YOUR CHOICE WITH EVERY THREE\*\* YOU BUY.

- ANY LABEL
- ANY ARTIST
- FREE TRIAL OFFER
- NO MEMBERSHIP FEE
- NO OBLIGATION—EVER
- NO MINIMUM PURCHASE
- NO DELAY

Music sounds best on tape — and it's a sweeter sound when you save a third or more on every purchase. Order at home from the most comprehensive collection of prerecorded tapes available anywhere. No problems — ever. You order only what you want — when you want it — and pay the lowest prices with no strings attached.

The Variety Tape Club specializes in tapes exclusively to bring you the best buys in prerecorded tapes and tape cartridges.

With its concentrated purchasing power in the tape field, the Variety Tape Club offers you exclusive 'super-special' discounts on

hundreds of titles from some of the world's biggest catalogs. For example, members of the Variety Tape Club will be offered "specials" featuring their favorite recording artists and music at discounts ranging up to 70 per cent. As a member, you can buy as many, or as few, tapes as you like — at any time! *You are never obligated to buy anything.* Satisfaction is guaranteed.

To obtain a six-month free trial membership, simply mail the coupon today.

- \* Free reel to reel tape at the same list price as other reel to reel tapes ordered
- \*\* Free cartridge tape at same list price as other cartridge tapes ordered.

**VARIETY TAPE CLUB**  
507 Fifth Avenue  
New York, New York 10017

Gentlemen:

I would like a free six-month membership in the Variety Tape Club. Please send free catalog and bulletin listing current "specials".

I would also like to order the following tapes .....

Name .....

Address .....

City ..... State ..... Zip .....

TR 1167

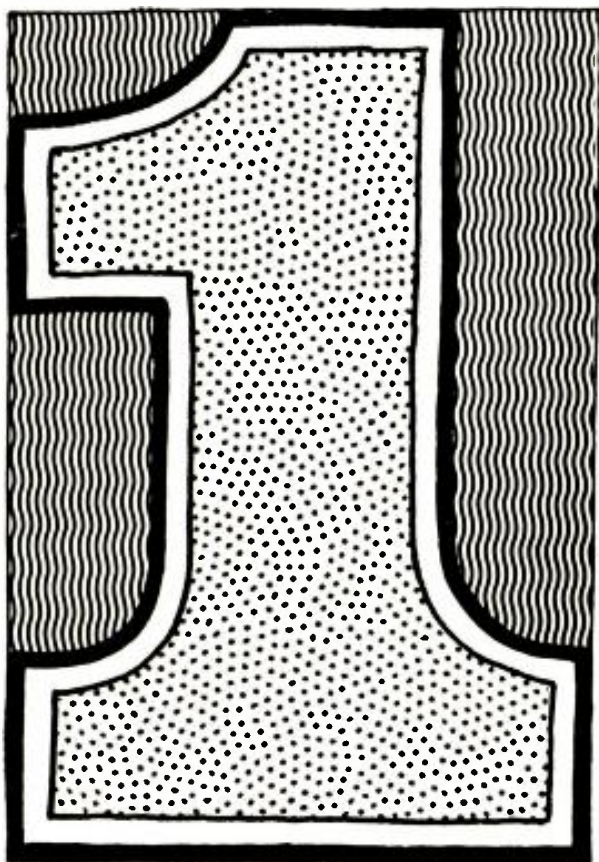
Circle 16 on Reader's Service Card

# Tape's 13 Biggest Gyps

by *Maurice Hartman*

For some reason, the tape recorder industry over the years has been remarkably free of the scandals which have rocked the TV repair industry, the record business and other areas of home entertainment. Nevertheless, there have been gyps in the sale of recorders and magnetic tape by a handful of unscrupulous, overzealous or uninformed manufacturers and salesmen. To find out

just how much these gyps cost the tape user, how prevalent they are and how they work, TAPE RECORDING talked to Better Business Bureaus, the Federal Trade Commission, tape hobbyists and legitimate dealers and manufacturers who have been hurt by unfair, dishonest competition. Here, then, are the 13 ways you can be cheated when buying tape or a recorder.

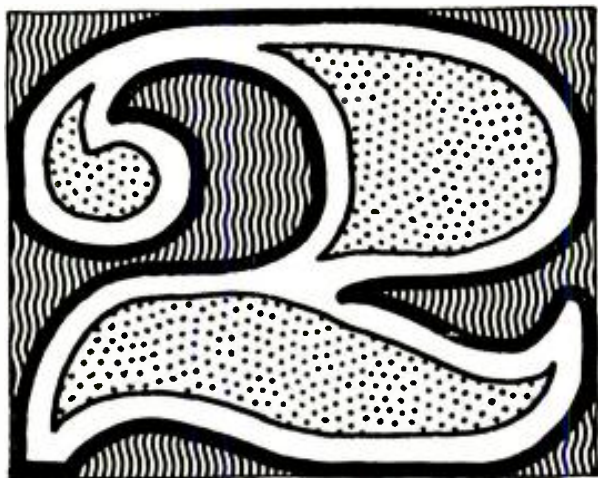


## The Pyramid Club

Last fall, Lawrence Brown, resident of a city housing project in New York City, received a letter tape in the mail. Brown didn't own a tape recorder, but a covering note, from another resident in the project whom he knew slightly, explained that a friend would be around in a few days with a recorder to play the tape. At the appointed time, a man appeared at the Browns'

front door carrying a \$79.95 discontinued tape recorder. The Browns invited him in, and the man played the tape. On it, Brown's acquaintance explained that he was the proud new owner of a similar recorder, which provided fun and education for the family, and he wanted the Browns to have the same opportunity to get the one that he had. The salesman then explained that while the recorder cost \$300, the Browns could get one for nothing. The monthly payments, he explained, were \$35—and his company was prepared to pay the Browns \$25 for each lead they supplied which would result in a sale. If the Browns steered him to two purchasers each month, they'd actually make a profit of \$15 above the cost of the payments. Two sales didn't sound like a lot to the Browns, so they signed up. The salesman explained that it would be necessary for them to make letter tapes (as the acquaintance who had started the whole thing had done), and that the program worked only if you bought on time. Since they didn't have \$300 in cash for the recorder, they agreed to sign a time payment form, and the salesman left, without his machine.

What the Browns didn't know was that perhaps half a dozen residents of the same housing project had been approached with the same offer—and that as each signed up new prospects, he was reducing the number of potential customers in the project, thus making it impossible for anyone to obtain his recorder free, much less make a profit. Nor did the Browns know that the salesman promptly turned the time payment contract over to a finance agency, which disclaimed all responsibility for the referral credit. Today the Browns, who introduced the salesman to three prospects who ultimately bought, are being sued by the finance company for more than \$350 (carrying and finance charges in addition to the salesman's price for the recorder) for a recorder which could have been purchased in any legitimate store for no more than \$79.50.



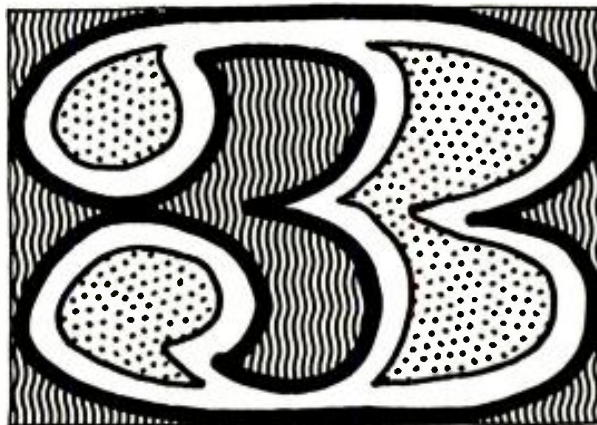
### The Phony List Price

"You are being given the opportunity to be the Kagawi tape recorder distributor in your area," a letter by a Japanese firm, mailed to 100,000 members of the American Medical Association began. The letter explained that the firm was new to the United States, and planned to deal directly "through distributors such as yourself." The doctors were invited to buy portable recorders for \$109.95 each—which they could sell to friends, relatives or neighbors for \$220. "Or, if you are unable to take advantage of this offer, we want you to have one of these fine recorders for yourself at this special bargain price." The National Better Business Bureau held that the distributor offer was a sham, and that the real offer being made to the doctors was to purchase a "demonstrator" model at what appeared to be half price. The catch, of course, was that both the list price and the sale price were grossly in excess of the actual selling price of the unit.

Not all phoney list prices are as grossly exaggerated as Kagawi's. Some, such as those on microphones, are the result of historic shifts in marketing. The so-called list price on microphones actually is about 40 per cent higher than the price at which most microphones are sold. Originally, microphones were sold by large electronic parts distributors through neighborhood servicemen and TV repairmen to the public. The distributor bought at distributor net prices, added his profit and sold to the serviceman at "audiophile net." The serviceman then took his profit and sold at list price. In short order, however, the distributor and the audiophile got together, eliminating the serviceman, and the price they agreed upon was "audiophile net." Nevertheless, for the few distributors who still handle microphones, the manu-

facturers still maintain list prices on these products.

In recent years, the Federal Trade Commission has cracked down on the use of inflated list prices, holding that advertised discounts must be from the usual selling price of the product in the area. The fact, for example, that a recorder is sold in Kansas for \$500 doesn't justify a dealer in New York advertising a 20 per cent discount when he sells it for \$400—unless all of his competitors are also selling it for \$500.



### Incompetent Servicing

The problem of tape recorder servicing is complicated by the fact that there simply aren't enough qualified tape servicemen to go around. As a result, many recorder owners are forced to take their units to the neighborhood TV repairman when something goes wrong. Some unscrupulous TV servicemen make unnecessary repairs, or simply clean the recorder and submit a healthy bill to the customer. Others, more honest but no more competent, may fail to repair the damage, or may do additional damage to a recorder while repairing the original fault.

The best thing you can do with your recorder when it goes out of whack is to deliver it to the nearest factory-authorized warranty station which theoretically has men trained to handle your recorder—and the necessary parts. If this is impractical, the next best move is to return the recorder to the factory for servicing. Only if you know an outside serviceman well and respect his ability should you entrust your recorder to him. Those interviewed by TAPE RECORDING agreed that most of the troubles with tape recording servicing stem not from dishonesty on the part of the servicemen (though that exists in a minority of cases) but unfamiliarity with recorders in general and with specific models in particular.



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## 13 Biggest Gyps

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### Inflated Claims

One of the first things a newcomer to tape recording considers, before buying his recorder, is specifications. If he's a careful shopper, he'll want to know which recorder gives him the best frequency response, which has the best signal-to-noise ratio or the most channel separation. A quick look through the specifications will show that the Ampex PR 10 (\$1000), which is used by radio stations and professional recording studios claims a frequency response of 40-12,000 cps. Yet there are battery-operated recorders selling in the under \$100 range which make similar claims, and one high-priced battery-operated portable which claims a frequency response of 40-20,000 cps. If everybody's telling the truth, Ampex has a lot of nerve charging \$1000 for its unit. The fact is, of course, that there are many ways of figuring any specification; and to be really meaningful, the manufacturer should tell you how much variance there is in frequency response (plus or minus how many db) and how he computed the other figures. Even then, by no means do all recorders meet their specifications. So what makes specifications meaningful is the integrity of the manufacturer. One possible guide is the price of his unit. The more expensive it is, the more likely it is to meet impressive specifications.

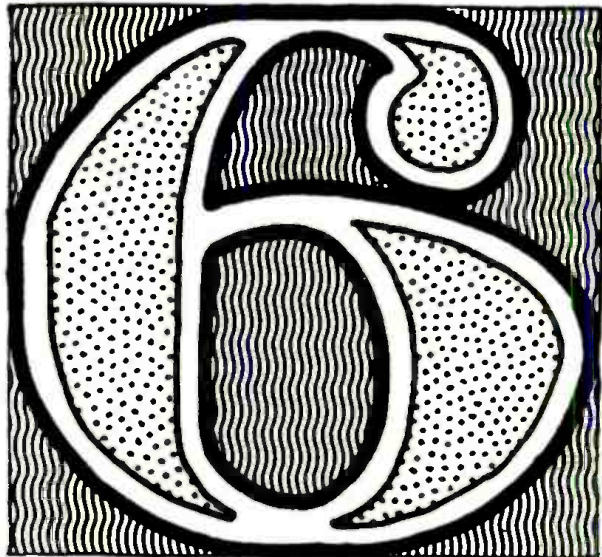


### Bargain Tape Which May Harm a Machine

"White box" is the term the industry applies to tape which is not sold under a manufacturer's own name. It may come in a white box, or in a box with the dealer's name and store address on it or, in some cases with a proprietary name such as "Maestro," "Fidelitape" or "Teletone." Not all white box tape is a gyp, by any means. Some of it represents good value for certain types of recording and on certain (mainly the lower-priced) machines. But some white box tape is reslit videotape which, while offering reasonably good record and playback characteristics, usually is slightly wider than standard quarter-inch recording tape. As it passes through your recorder, it can widen the tape guides through abrasive action, thus making it possible for regular audio tape to "float" around within the guides when you use it again. Some white box tape is made by standard manufacturers to meet a price. Because costs must be held to a minimum, it receives none of the refinements of tape manufacture, like polishing. As a result, there is a great deal of loose oxide on the tape which comes off during use and gums up tape guides, recorder heads and capstan. Some of this oxide also acts as an abrasive, wearing down recorder heads before their time.

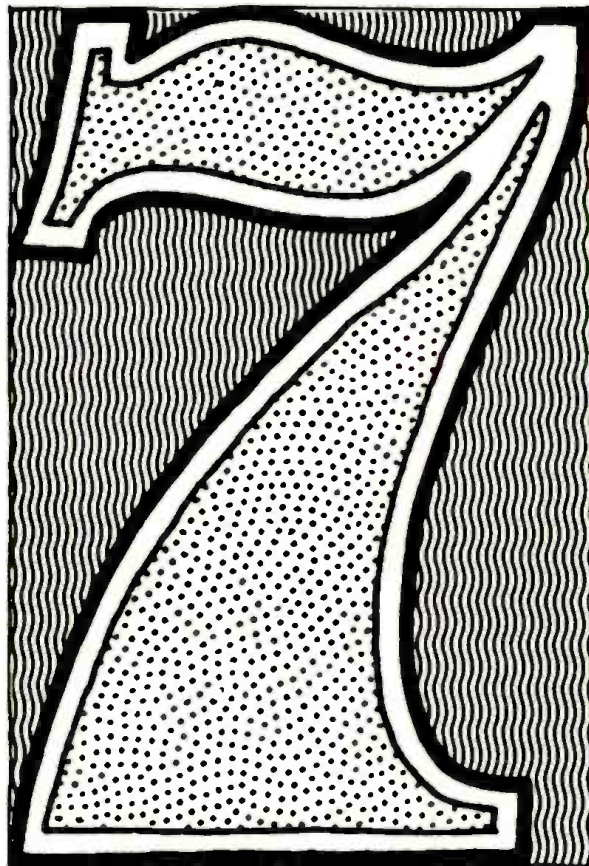
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*Sometimes—even the dealer doesn't know what's in the box. That's one reason for the low prices.*



### **"Bargain" Pre-recorded Tapes By Name Artists**

Last fall, New York State Attorney General Louis Lefkowitz exhibited a pre-recorded tape box featuring a picture of Sammy Davis Jr. and the title "Salute to (in very small print) Sammy Davis Jr. (in very large print) He told a hearing that the tape actually contained not one song by Mr. Davis, but 10 tracks by an unknown singer in Davis' style. Lefkowitz cited a number of similar hoaxes, usually originated by low-priced record companies who then sold the tape rights to their catalogues to duplicators who didn't know or didn't care. Lefkowitz pointed out that the album was designed to sell to Sammy Davis Jr. fans, who didn't know until they got the tape home that he wasn't actually on it. Another example was the mixing of a few songs by stars such as Connie Boswell, Davis, Nat King Cole and others with songs by unknown artists. Here, the albums weren't even identified as "Salutes to:" but more likely as "Connie Boswell Sings." On one such album, the artist on the cover appeared in only four of the 10 tunes on the tape. Lefkowitz' hearings resulted in new legislation which goes into effect this month designed to help the consumer in New York State. But in the meantime, he advises prospective pre-recorded tape buyers to examine a bargain box carefully before buying. Some low-priced lines—Pickwick, Musicapes, Richmond and Camden, to name just a few,—have made a lucrative business out of catering to the needs of the tape buyer on a budget. But there are others, with even lower prices, who may or may not offer value.



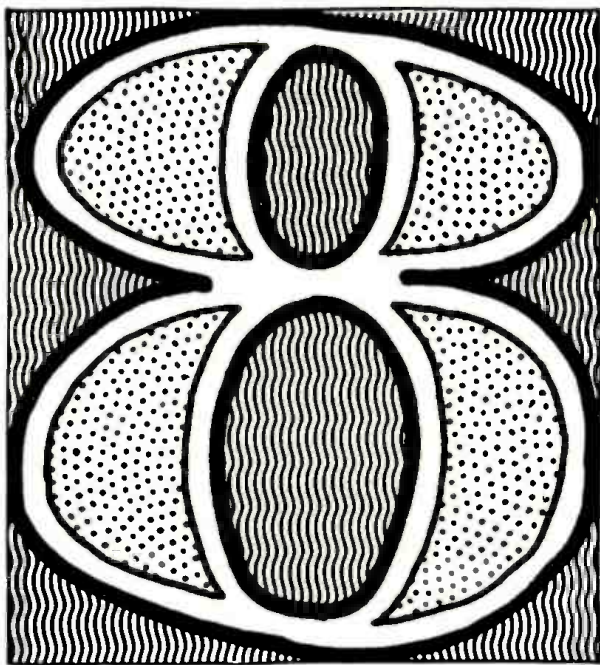
### **Faulty Tape Bases**

As any tape hobbyist knows, there are three base materials commonly in use these days for making recording material. These three are polyester (sometimes sold under trade names like Mylar or Celanar); cellulose acetate (also sold under trade names like Duro); and polyvinyl chloride (sometimes identified as Luvitherm). But, from time to time, there have been other base materials in use such as paper and cellophane. Both of these materials are cheaper than the more common tape bases, and both have been used to make low-priced (sometimes white-box) tape. Needless to say, the manufacturer doesn't identify his base material on the outside of the box as paper or cellophane; it usually carries a trade name like Cello-tex or something not immediately recognizable to the consumer. Sometimes, even the dealer doesn't know what's in the box. It's true that the manufacturer and the dealer sell these products below the price for standard tapes. The gyp comes in the fact that cellophane really isn't suitable for tape manufacture at all; and



## 13 Biggest Gyps

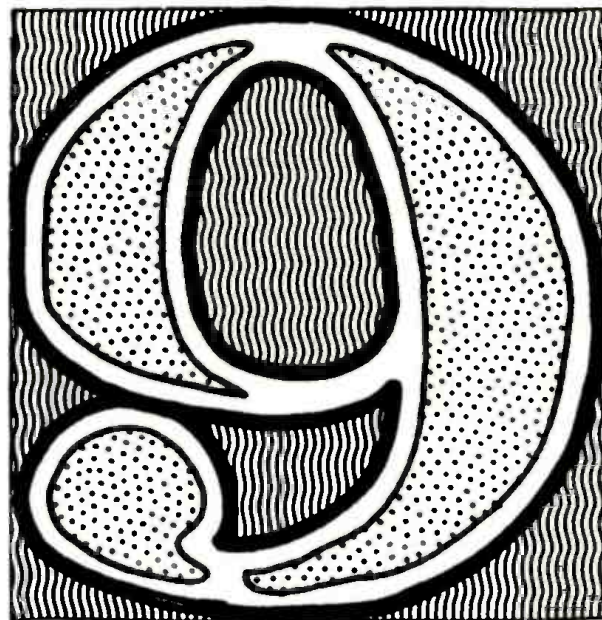
paper has been superseded by the superior materials. Both cellophane and paper tend to oxidize over long periods of time (which means that they'll disintegrate sooner than other tapes). Both absorb moisture from the air, expanding and shrinking with changes in temperature and humidity (which means that the tape physically changes shape, and can flake off its oxide coating) and cellophane is inflammable.



### Features That Don't Work

In recent years, there has been a "feature explosion" among tape recorder manufacturers, with each producer trying to offer more features at a given price than his competition. This has resulted in such treats for the tape hobbyist as sound-on-sound, sound-with-sound, built-in mixers, self-demagnetization, self-threading, three-head construction and automatic reverse. Some manufacturers, acting in good faith, have had difficulty with some of these features when they've added them to recorders and, when the bugs couldn't be ironed out, have dropped them from the line. Features such as these make a tape recorder more desirable to the public, and add to the price the manufacturer can get for his machine. In some cases, these features haven't worked—not because the manufacturer had bugs in his equipment, but because the features weren't designed to work in the first place. One outstanding example was a three-head recorder which

offered sound-on-sound recording and monitoring directly off the tape as two of its features. Trouble was that, unlike most three-head machines which use an erase head plus separate record and playback heads, this one had a combined record-playback head and a separate erase head. There was a third head on the machine, but it wasn't connected to anything. Accordingly, when the user thought he was listening to sound just recorded on tape, what he was actually hearing was the input signal. This machine has disappeared from the market and the importer who handled it has gone out of business. But there are others—mainly offered by small companies new to the American recorder market—which advertise features the recorder doesn't possess—even though there may be a switch or a knob on the recorder itself to activate. Advises one large tape dealer, "When you buy any tape recorder, you should insist that the salesman show you each feature and demonstrate it for you. Not only does this tell you that all the features are there, it gives you a chance to see how each one works."



### Bargain Tape Recorders Purchased Overseas

Every tape recordist has heard stories about the wonderful buys to be had in tape recorders in places like Rio de Janeiro, the airport shop in Amsterdam, or Tokyo or Hong Kong. In fact, hardly a day goes by that an American tourist returning from Europe or a serviceman returning from a tour of duty in Viet Nam doesn't show up



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*Every tape recordist has heard about the wonderful buys to be had in tape recorders*

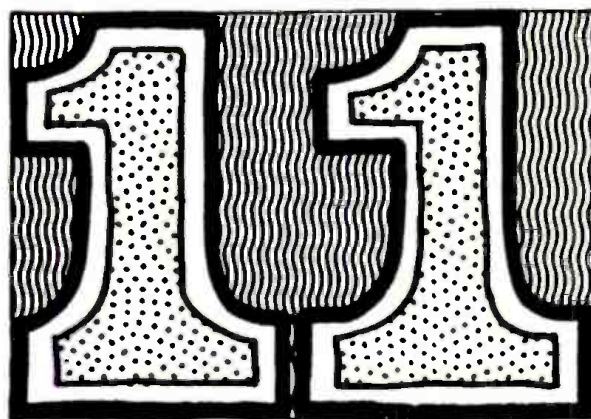
in the U.S. with a tape recorder bought overseas at bargain prices. The gyp here doesn't exist in the recorder, which usually represents good value, but in the lack of free servicing for it. For example, to circumvent the higher prices charged by U.S. importers for foreign brands, some retailers and distributors smuggle in the same make foreign brands—sometimes without even paying duty. The legitimate importers charge more because they include the cost of warranty replacement and service in the final price. Most foreign-made recorders are represented in the United States by independent importers or agents who assume no responsibility for recorders they haven't actually sold. Thus, while a Japanese recorder purchased in Hong Kong may appear identical to an American name recorder on sale at your neighborhood audio salon, the U.S. supplier assumes no responsibility for the Japanese model. Martel Electronics, which imports Uher recorders from Germany, has a policy of not servicing Uhers which don't also carry the Martel label. Norelco has a similar policy on Philips recorders.



### The Orphaned Recorder

Over the years, hundreds of would-be bargain hounds have snapped up seeming buys in recorders, only to find, after a few months that they break down. When the purchaser took the recorder back to his friendly neighborhood discount house, he found that the store no longer handled that brand, and was referred directly to the im-

porter. The trouble was that the importer, too, had gone out of business. That left the customer holding the bag, for the name on the recorder itself usually didn't tell even the experts who the manufacturer in Japan was. Parts, unless they were standard, were unobtainable, and the recorder usually had to be scrapped. Last year, the Electronic Industries Association of Japan went a long way toward correcting this abuse by requiring that every recorder made for export include the manufacturer's name or a code number assigned to him on the recorder. It might be printed or stamped on the case, or somewhere inside the recorder, and was designed to force some manufacturers to be more responsible in the design and sale of goods. EIAJ's move has helped, but a spokesman says that the only way to play safe is to avoid bargains that seem too good to be true in brands you don't know—or if the machine looks too good to pass up, make sure that the store will guarantee it.



### The Mislabeled Rim Drive Recorder

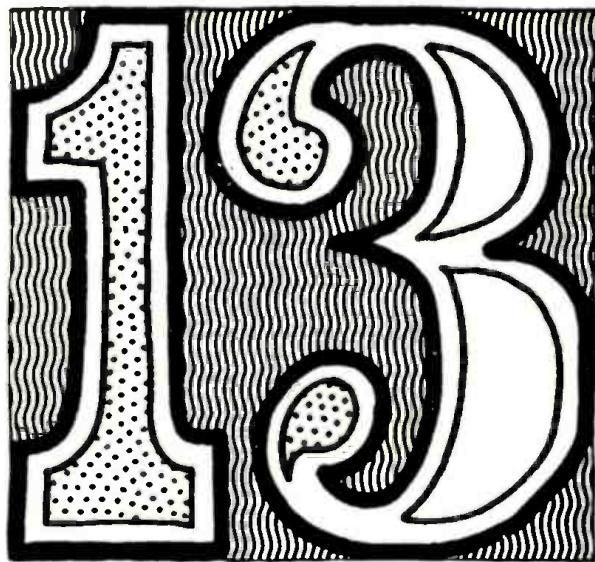
For the buyer who knows what he's getting, the rim-drive recorder is a low-cost way to start tape recording, and it's a practical toy for children. What it isn't is a satisfactory unit for recording music, or anything else that will be listened to for enjoyment. What the salesman often doesn't tell the customer is that the speed of a rim-drive recorder varies from the outside of the reel to the inside. As long as you play a tape on the machine upon which it's been recorded, you're all right. The trouble comes when you try to play it on a capstan drive recorder, or play tapes made on capstan drive machines on it. If your interest is in the cheapest dictating machine you can find, you won't be gypped with a rim-drive recorder. But you may be if you plan to do any serious recording with it.

## 13 Biggest Gyps



### Bait and Switch

A favorite of furniture salesmen, this technique predates the tape recorder industry by a number of years. As recorders have become more popular recently, some less scrupulous dealers have introduced it. The ad reads "New Tandberg at Lowest Price Ever." The price is \$149, and there's a picture of a Tandberg recorder, all right. But when you get into the store, the salesman tells you that the last one has just been sold, and he has a much better buy in a better-quality Tandberg for \$199. Or he'll tell you that the Tandberg really isn't any good—a closeout, or a sample. But if you want a really great recorder for just a little more money, he's got a Little Dandy for \$189 that not only records and plays back, but has stereo and comes with a microphone. A recent variation on this is a recorder which looks like the Norelco Carry-Corder, which is displayed in a store window with a sign reading "Lowest Ever—\$59.50" (the Carry-Corder retails for \$89.50). Surrounding the recorder are a host of accessories, including batteries, carrying case, microphone, blank cartridges, etc. The customer quickly finds that \$59.50 applies to the recorder alone (Norelco throws in all the accessories for free), and it's made in Japan. To operate the \$59.50 recorder, you need a microphone, you need the batteries and some cartridges, and by the time you're done, you're back up to the \$89.50 price for an imitation of the original.



### Badly-Designed Equipment

Here the gyp is unintentional, but none the less cruel for all of that. Take the case of a Swedish-built recorder imported several years ago by a now bankrupt import firm. It had a pleasing appearance, attractive specifications—and it met them, and most important, a low price tag. Trouble was that it was the factory's first tape recorder for export, and the engineers hadn't allowed for proper ventilation of the tubes. Result: after a few hours of operation, the recorder became so hot insulation started to melt and tubes burned out. Another case was the Japanese manufacturer who installed motors too small to drive his tape transport. The recorder had attractive specs, plenty of features and a good price. And as long as you didn't record too close to the center of the reel, your results were good. But the motors simply didn't have the power to pull the tape properly.

How can you protect yourself against the 13 tape recorder gyps? Because the gyp looks so much like the real thing, it's not always easy to identify. But consumer experts like Attorney General Lefkowitz and the Better Business Bureau lay down several guidelines.

1. Know your merchant. Deal with stores you know and trust.
2. Know your merchandise. Don't buy the first recorder you see. Shop around. Learn something about what's being offered and at what prices. As a general rule, don't buy from a door-to-door salesman or mail order sheet until you've shopped around a bit.
3. Be suspicious of bargains. If the price looks too good to be true, it probably is.



# Bedside Network

*by Tom Nelson*

A hospitalized veteran lies in his bed mending, marking time, lonely. He is given books to read television to watch and an occasional benefit performance. But after the books are finished, or the players depart the stage, there is the pain and the loneliness of the hospital ward. To the more than 200,000 patients in veterans hospitals across the nation there is an ally in the Bedside Network, a unique entertainment service that stars the vets themselves in musicals, drama and television plays—made possible with the help and supporting stardom of show business personalities.

The Bedside Network is the brainchild of singer Jean Tighe, who founded an organization called the Veterans Hospital Radio Guild, VHRG, (now known as the VHR TG—the “T”

added for television.) In 1948, after a performance at a New York veterans hospital, Jean returned to retrieve some forgotten sheet music only to find gloom and silence in the ward. The veterans, momentarily uplifted by the performance were right back where they started. Sparked with the thought that show business personalities had something to give, she struck on an idea where patients—given professional tools and help—could entertain themselves. She discussed the project with radio-TV director Carl Rigrod. Together they approached the Veterans Administration where they learned that every VA hospital had a readymade bedside distribution system where music and tape recordings could be piped in. Back to the hospital they went, armed

*Noted actor Maurice Evans (second from left) at taping session with volunteers and patients.*





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## Bedside Network

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*Ann Flood of TV's Edge of Night with director and patient as they await their cue.*

with a tape recorder. On the first attempts, patients were encouraged to read, sing songs, recite poetry—literally say anything into the microphone. Later, the recordings were played back through the hospital's headphone public address system, or through ward speakers.

An almost amateurish beginning, but at least a beginning. As the network began to take shape, contributions poured in. Money came from private donations and fund-raising projects. Scripts were donated by the networks along with background music and sound effects. Songbooks for community sing sessions were donated with the permission of the composers, lyricists and publishers who hold copyrights to more than 100 songs. Recording equipment and record players have been donated by manufacturers, veterans groups, advertising agencies and the broadcasting industry. Recently the 3M Company donated two dozen Wollensak recorders and a supply of Scotch recording tape to keep the network "broadcasting."

What really keeps the network alive are the tireless efforts of volunteers. Radio, TV and screen personalities such as Barbara Britton, Gwen Verdon, Lee Remick, Johnny Carson, Bud Collyer, Garry Moore, Florence Henderson, Merv Griffin, Carolyn Jones and countless others have directed, coached and sometimes starred with veteran patients on the network. To help unite

the efforts of the more than 100 hospitals involved in the Bedside Network, a yearly contest is held to see which cast does the best job with a given script. Tapes, sent to a professional judging staff in New York, are evaluated and the winners receive a silver trophy called a Nettie. The real stars of the Bedside Network are the veterans themselves. From the first veteran patient actor in 1948 who shyly took out some of his own poems to read on the network to bedridden actors and singers of today, the Bedside Network is a unique form of therapy.

Recording is done mainly—as the name would imply—at bedside or in the wards. While the network is without benefit of a professional sound studio, among the volunteers who help run the network, are professional radio, TV and sound engineers who seemingly perform "magic" with one or two simple type microphones. Hookups vary according to the talent performing engineering duties as well as available equipment. More sophisticated systems include several microphones reaching members of a given cast and perhaps a patch from another tape recorder or record player for the inclusion of sound effects, background music or other pre-recorded material. Simple mixing devices—available and familiar to home hobbyists—are often used. The only difference between network recording and hobbyist efforts is

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*Tapes sent to a professional judging staff in New York, are evaluated and the winners receive a silver trophy called a Nettie.*



*Arlene Francis shows Mike Wallace and Garry Moore how volunteer actresses, members of the Bedside Network of the Veterans Hospital Radio and Television Guild, help patients to record their own radio programs. The trio of celebrities were judges in this volunteer organization's recent annual contest.*



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## Bedside Network

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*Gwen Verdon talks with two smiling patients after a Bedside Network show.*

you could expect to find someone like Terry Ross, first vice president of the network and president of a local sound engineer's union at the controls of a makeshift network console.

While not hampered by a stringent second hand, recordings are generally accomplished in a two-hour session from 7:00 to 9:00 p.m. One of the immediate benefits of the network is their efforts to record a script or song session and play it back the same evening—adding immeasurably to the therapeutic value to the cast and other patients in the same hospital.

Medical experts have termed it both escapism and therapy, but the general uplifting effect shows vividly on medical charts. The patients feel needed and discover hidden talents in themselves. Further, the time they devote to helping themselves and others like them is time removed from self pity and problems. Many of the friendships established between patients and VIIRTG volunteers are lasting beyond years spent in the ward.

Time devoted to the network is time spent in rehabilitation. There are many success stories among former participants in the Bedside Network. A paraplegic is now a successful insurance salesman. An amputee, coaxed into writing for the network returned to a former academic life—wheelchair and all. Another bedridden veteran picked out tunes on a piano for a hospital show.

With Guild help, the tunes were written down and a 90-minute musical hit resulted. Today this former patient is a volunteer himself and an ardent student of composition and voice as well as a teacher. Yet, once a week he returns to the hospital to lend help to others.

Regretfully, the public never hears a Bedside Network production. Yet if Nielsen ratings could be assigned, they would top any existing chart. The vets themselves know the members of local VIIRTG chapters and literally roll out the red carpet for their visits. Since the first tapes were made in 1948, an impressive track record has been established. From one hospital in 1948, today more than 100 veterans hospitals now tune in on the Bedside Network. Last year 5,021 volunteer trips netted 140,942 volunteer hours, serving 223,444 patients with 14,980 recorded scripts.

Many accolades have been bestowed on the efforts of the Bedside Network and its parent organization, the Veterans Hospital Radio-Television Guild. The late President John F. Kennedy, who placed the organization under the patronage of the President, said "The Bedside Network provides wonderful encouragement and therapy to thousands of veterans."

To the amputee turned "cowboy" or the bedridden "matinee idol" or the shell-shocked "detective" the Bedside Network is an effective answer to a major challenge.

# tape

## REVIEWS

### Boston Pops

**Holiday for Strings.** *Boston Pops cond. Arthur Fiedler. Swanee River, Holiday for Strings, No Strings Attached, Our Waltz, Liebesfreud and others.* RCA Victor FTC 2217, \$7.95, 7½ ips.

Music	★★★★
Performance	★★★★
Recording	★★★★

Here is the reliable Arthur Fiedler in a program of the kind of schmaltz which has made the Pops a fixture in Boston for more years than this reviewer likes to count. It's the kind of program from which the Baroque shirks in horror, while here and there are those who hear it and decide classical music isn't so bad, after all. If it's your kind of program, you're never likely to hear it better performed or more faithfully recorded than it is on this tape. RCA has given us no sonic spectacular, but the separation is good and the highs sparkle. —R.A.

### H. M. Grenadier Guards Band

**Trooping the Colour.** *Includes Coronation March, British Grenadiers, Men of Harlech, Greensleeves, God Save the Queen, Lilliburlero and 18 others.* London LPL 74044, \$7.95, 7½ ips.

**Pomp and Circumstance.** *Includes Grand March from Aida, Grand March from Tannhauser, Coronation March, Pomp & Circumstance March No. 1, Marche Militaire, Radetzky March and five others.* London LPM 70017, \$7.95, 7½ ips.

Music	★★★★
Performance	★★★★
Recording	★★★★

If you've been wondering whether it's worth spending \$1 or more extra to have music on tape, here are two convincers. It's simply not possible to cut the kind of dynamics you'll find on these tapes onto a disc. London has used its Phase Four multi-channel miking and recording technique to bring a dynamic realism to the annual ceremony of Trooping the Colour, held each year in London on the Queen's official birthday. One hears the bands file into the parade ground, listens as they march past and finally hears them march away. Heady stuff for any audiophile, Anglophile or lover of band music. The amazing dynamics on this tape are marred by some tape hiss—but not enough to prevent this from being one of

the great demonstration tapes.

*Pomp & Circumstance* concentrates on operatic and classical fare rather than the regimental marches which make up the first tape. The band itself doesn't move, as it does on the first tape; and there's less exaggerated separation of instrumental voices. Nevertheless, the standard marches are beautifully played, and should become the cornerstone of any collection of band music. There are dynamics here when called for (the Tannhauser march which begins the first track, for example; or the march from Aida which ends the second), but sounds are more subtle. Tape hiss is less noticeable, too. —R.A.

### Astrud Gilberto

**Look to the Rainbow.** *Astrud Gilberto sings music conducted and arranged by Gil Evans, includes Berimbon, Once Upon a Summertime, Felicidade, I Will Wait for You, Fievo, Look to the Rainbow and several more.* Verve VSTX 315, ¾ ips \$5.95.



ASTRUD GILBERTO

Music	★★★★
Performance	★★★★
Recording	★★★★

The sound of Astrud Gilberto is the sound of pure velvet. This Brazilian artist has such a feeling for melody that it matters not whether she is singing in her native Portuguese or English. She adds new magic to such old favorites as *Once Upon a Summertime*, *I Will Wait for You* and *Look to the Rainbow*. The Latin numbers are exciting and provide a fresh sound. The arrangements by Gil Evans are first rate. This album is highly recommended. —R.E.

### Getz/Byrd

**Jazz Samba.** *Stan Getz and Charlie Byrd*

*play Desafinado, Samba Dees Days, O Pato, Samba Triste, Samba de Una Nosta So, E Laxo So, Baia.* Verve VSTC 276 7½ ips \$7.95.

Music	★★★★
Performance	★★★★
Recording	★★★★

The samba is a Brazilian dance which has its roots in Africa. It is a graceful dance to watch, characterized by a dip and a swing as it is being done. A jazz samba utilizes the samba rhythms with jazz improvisations on the melody and the harmonic structure of the composition.

Charlie Byrd, aside from being possibly the best jazz guitarist in the business, is and has been for some time, completely absorbed in the rhythms and songs of Brazil. He wrote *Samba Dees Days* and sketched out the routines for the songs.

His selection of Stan Getz was nothing short of inspired. Getz' fluid and sensitive saxophone provides just the right lyrical power to grace the artistry of Byrd. These two outstanding soloists have formed a union which produces outstanding listening. We particularly liked *Desafinado* and *One Note Samba*. —R.E.

### Eydie Gorme and Trio Los Panchos

**Amor.** *Includes Nosotros, Sabor a Mi, Amor, a Ultima Noche, Historia de un Amor and several others.* Columbia CQ 793 7½ ips. \$7.95.

Music	★★★★
Performance	★★★★
Recording	★★★★

As an Eydie Gorme fan, I don't think it is out of place for me to say that in my opinion this is the best album she has ever done. I had about worn out my record of *Amor* when the tape was released so I couldn't have been more pleased to receive it. The combination of Eydie and the Trio Los Panchos (one of the world's best selling singing groups) works perfectly. On some of her other recordings, Eydie has a tendency to reach—to belt just a little too much. But not so on this tape. Every number reeks of romance. The softening touch of the Trio Los Panchos makes this a perfect tape for lovers or anyone who wants a warm and sentimental listening experience. Best of all, you can play it over and over again and not wear it out. Believe me, you'll want to. —R.E.



# Tape Reviews

## Glenn Miller Orchestra

**Something New.** *Glenn Miller Orchestra cond. Buddy deFranco. Includes A Taste of Honey, What Now My Love, Whipped Cream, Mexican Shuffle and six others. Epic EN 616, \$6.95, 7½ ips.*

Music	★★★
Performance	★★★★
Recording	★★★★★

The "something new" of the title refers to this program of Tijuana Brass hits done by the Glenn Miller band. It may be new to them; it certainly isn't to anybody else. Nevertheless, if you've had enough of Herb Alpert's arrangements and would like to hear the same tunes in another setting, this may be the tape for you. The Glenn Miller Orchestra has picked up a new conductor and a new spirit of liveliness since its last appearance on tape. Epic's recorded sound is good. —E.B.

## Bagpipes

**Scottish Soldiers.** *The Mased Military Bands and Pipes and Drums of the Royal Scots Greys and Argyll & Sutherland Highlanders. London LPM 70057, \$6.95, 7½ ips.*

Music	★★★★
Performance	★★★★★
Recording	★★★★★

Have we been waitin' tae hear the skirl o' the pipes on yer tape recorder? If sae, wait nae longer. For reasons unclear to our Scottish soul, this is the first appearance on tape of pipers—and pipers of high caliber they are.

The Royal Scots Greys begin with a fanfare. Following that is a medley of Harry Lauder and highland folk songs. Then come the regimental airs and marches. On Track Two is a charming set of highland dances and a further selection of marches. All stunningly recorded in stereo, sound we'd wager can't be cut on records.

A warning to the unwary: music for bagpipe is an acquired taste. This is not just another band record with an occasional air by a pipe major—it's a full-fledged program of pipe music, supported by a military band. If ye're enow o' a Sassenach tae find the pipes disconcertant, ye'll no' want tae purchase it. But be ye looking for an intraeduction tae bagpipe music, ye'll find nae better value. —R.A.

## Trini Lopez

**The Second Latin Album.** *Trini Lopez sings Yours, My Love, Forgive Me, You Belong to My Heart, The Story of Love, San Francisco de Assisi, Pancho Lopez, Amor, Sin Tu, Spanish Harlem and others. Reprise RS 6215 7½ ips, \$7.95.*

Music	★★★
Performance	★★★★
Recording	★★★★★

Trini Lopez has built a large following with his happy blending of enthusiasm, strong beat and a personality that projects. His voice is certainly not the best in the business, yet you have a tendency to overlook it when listening to him after



TRINI LOPEZ

a few minutes. This is one of his better efforts. He is very much at home with Latin songs and adds a beat that makes the sad love songs sound just as happy as all the other numbers. You might call it a "sing along" quality. And that's one way to improve your Spanish. —R.E.

## Stereo Sampler

**Phase Four Popular Music Sampler.** *This tape includes 22 selections from such artists as Roland Shaw, Ted Heath, Frank Chacksfield, Stanley Black, Ronnie Aldrich, Edmundo Ros, Mantovani and many more. London LPL 66003 7½ ips, \$9.95.*

Music	★★★
Performance	★★★★
Recording	★★★★★

This is one of those packages designed by Ampex Stereo Tapes for exclusive re-

lease on tape. It is the longest sampler ever created for London (more than 70 minutes). It is priced to give good value—and it does. However, it does far more. This tape will give your home stereo system the best workout it's had in years. If you want to impress your friends—or yourself—with the wonders of stereo, this tape is a must.

London's Phase Four was designed for stereo buffs and has always offered outstanding sound. This tape simply offers some of the cream of the Phase Four series of 75 albums. It's basically an instrumental sampler but it closes with Robert Merrill and Regina Resnick singing *This is My Beloved*. The selections range from Roland Shaw's *Goldfinger*, to Czardas and the Blue Danube by Werner Muller, Ebb Tide by Frank Chacksfield and Battle Hymn of the Republic by the Eric Rogers Chorale. Popular music is emphasized including *Never on Sunday*, *People, More, When I Fall in Love*, *Hindustan*, etc.

If sound is your cup of tea, this tape is sure to be a worthy addition to your library. —R.E.

## Popular Music

**Capitol All Star Favorites, Vol. 1.** *This sampler from Capitol is a twin-pak featuring a variety of artists including Nat King Cole, Glen Campbell, Nancy Wilson, Peggy Lee, Al Martino, Dean Martin, Wayne Newton and many instrumental groups. Capitol Y2A 2600, 3¾ ips, \$7.98.*

Music	★★★
Performance	★★★★
Recording	★★★★

The principal advantage of a sampler tape such as this is the variety it provides. No album containing 24 individual selections by as many artists could possibly hope to score with everyone on every number. This one does pretty well. There are a few more instrumentals than vocals on the tape and the selections are well paced.

As background music for a party or for just plain easy listening, it's got the advantage of no commercial interruptions.

—R.E.

## Lou Rawls

**Soulin!** *Includes a Whole Lotta Woman, Love is a Hurtin' Thing, You're the One, Don't Explain, What Now My Love, Memory Lane, It was a Very Good Year,*

*Autumn Leaves, On a Clear Day and more. Capitol ZT 2566 7 1/2 ips. \$7.98.*

Music Performance	★★★
Recording	★★★★

Lou Rawls is probably the most exciting male vocalist to come to the fore in years. He has a voice. He swings. He has feeling. He has musicianship. In short, he's a true professional. He bridges the gap between rhythm and blues and popular music. Today they call that Soul.

Here's a truly exciting artist doing some numbers that you know well and several that you'll probably be hearing for the first time; but not the last.

If you're not familiar with the Rawls Sound, there's no better time than now to get with it. In addition to this tape, try Capitol's twin pak titled Lou Rawls. It



LOU RAWLS

contains the album Tobacco Road and Lou Rawls and Strings. It's a double serving of Rawls and even more exciting than this tape. —R.E.

### Lou Rawls

**Live!** Includes *Stormy Monday, Southside Blues, Tobacco Road, St. James Infirmary, The Shadow of Your Smile, Goin' to Chicago Blues, The Girl from Ipanema, I Got it Bad and That Ain't Good, Street Corner Hustler's Blues and World of Trouble.* Capitol ZT 2459 7 1/2 ips. \$7.98.

Music Performance	★★★★
Recording	★★★★

This latest tape of Rawls offers further proof of his stunning talent. His rendition of Tobacco Road is in the best tradition of Ray Charles. His *Shadow of Your Smile* is up to the Sinatra standard of phrasing. His man's abilities are enormous.

Rawls got his start years ago working in primarily Negro clubs. He developed not only showmanship, but a pattern of dialogue which brings him into close communion with the audience. His *Street Corner Hustler's Blues* comes from that background and is an outstanding example of Rawls' "Soul" sound. Highly recommended.

### Ferrante & Teicher

**You Asked For It.** Includes: *Strangers In The Night, The Shadow of Your Smile, etc. United Artists UAQ 6526, 7 1/2 ips. \$7.95.*

Music Performance	★★★
Recording	★★★★

In this latest Ampex tape, Ferrante & Teicher include some of the most loved and most requested songs of recent months. Their interpretation of some of the selections does not live up to the usual high standards we have come to expect from their two pianos. Unhappily some of the performances can be called almost mediocre but this deficiency is more than compensated for by F&T's impeccable virtuosity. In general, this tape provides a good deal of listening enjoyment and is certainly excellent for background and mood music. —W.G.S.

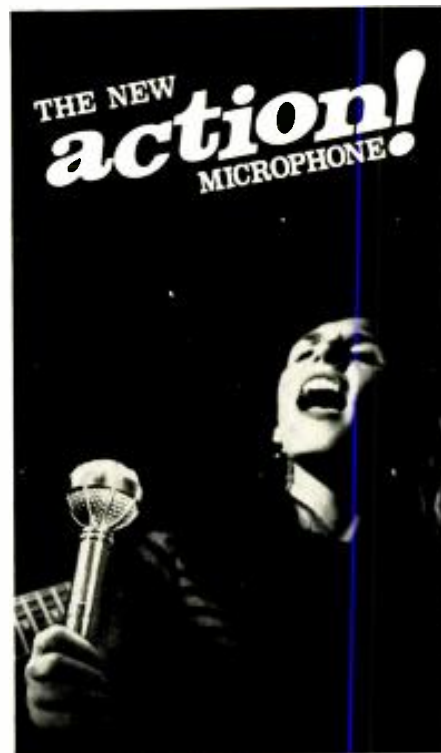
### Up With People

**From the Schick television color spectacular.** With the *Colwell Brothers, Linda Blackmore and others. Pace PCX 1101, \$5.95, 3 3/4 ips.*

Music Performance	★★★
Recording	★★★★

Produced by Moral Re-Armament Inc., sponsored on television by Schick Inc. and bearing endorsements by entertainers prominently identified with politics like Pat Boone and John Wayne, *Up With People* comes on like a singing political tract. Funny thing is that the songs take such controversial stands as endorsing people, brotherhood, freedom, honesty, hard work and happiness. To the uninitiated, they sound almost like the Sounds of the 1930s—from the political left—which favored many of these same things.

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## Tape Reviews

clean-cut American kids singing homilies which really couldn't offend anybody to times more calculated to catch the attention of adults than of teenagers. The Colwells are kind of a square Brothers Four; and Linda Blackmore, who is no Joan Baez, nevertheless has a pleasing girl-next-door quality to her voice. The tunes are catchy and bear re-hearing. But if this is the Right's answer to the Big Beat, the Beatles, Pete Seeger and Joan Baez, it seems to us to fall short of the mark. —R.A.

### Petula Clark

*Pet Clark My Love. Includes A Sign of the Times, We Can Work It Out, My Love, Time for Love, Just Say Goodbye, Dance with Me, Where Did We Go Wrong*



PETULA CLARK

and several more. Warner Brothers WSTX 1630. 3¾ ips. \$5.95.

Music	★★★★
Performance	★★★★
Recording	★★★★

This tape embodies the Petula Clark sound as well as any you will find. It contains several of the British star's biggest hits and she's at the top of her form throughout. Petula is a complete professional. Recommended. —R.G.

### Righteous Brothers

*Go Ahead and Cry. Includes Go Ahead and Cry, I've Got the Beat, Things Didn't Go Your Way, Stagger Lee, Something You've Got and seven others. Verve VSTX 358, \$5.95, 3¾ ips.*

Music	★★★
Performance	★★★
Recording	★★★

Another tape of the Big Beat—this time

*Tape Recording*

almost saved by the humor the Righteous Brothers bring to their work. The trouble with this tape is that after the first selection or two on each track, everything starts to sound the same.

The program includes a little of everything—rock, folk, gospel and two disastrous songs by Gilbert Becaud. If this is to be your introduction to the Righteous Brothers, better give it a miss and try one of their other tapes instead.

—E.B.

### George Shearing

**New Look, Here and Now!** Includes almost two dozen popular tunes including *Yesterday*, *Michelle*, *Call Me*, *Once in a Lifetime*, *Dear Heart*, *People*, *What Kind of Fool Am I*, etc. Capitol Y2 2375. 3¾ ips. \$9.98.

Music Performance Recording ★★ ★★ ★★ ★★ ★★

This double album tape from Capitol features Beatle hits *Michelle* and *Yesterday* as well as a healthy selection of numbers from Broadway musicals and movies plus several recent popular hit tunes.

It's top notch Shearing which means easy listening. The Shearing Quintet is backed here with String Choir and Orchestra. A good value.

—R.E.

### Sounds of Melody

**Sounds of Melody.** Includes popular songs by Woody Herman, Patti Page, Vic Damone, Andre Previn, Leslie Uggams, Dave Brubeck, Buddy Greco and others. Released by Audio Devices in combination with a reel of blank tape at \$5.95. Recording is at 7½ ips.

This sampler featuring 10 Columbia artists is another in a series from Audio Devices which pairs a blank 1200' reel with a 1200' reel of 1½ mil acetate. The selections are uniformly high quality and only one pair of stereo tracks is recorded so that the tape is finished after one pass. A good value.

### Don Ho

**You're Gonna Hear From Me.** Includes *I Never Had a Chance*, *What Now My Love*, *These Boots are Made for Walking*, *You're Gonna Hear From Me*, *Yesterday*, *Who's Afraid and More*. Reprise RS 6219 7½ ips. \$7.95.

Music Performance Recording ★★ ★★ ★★ ★★ ★★

If you've ever seen Don Ho perform in Honolulu, you are without a doubt a fan for life. If you've seen him here in the states, you've probably got the bug. If you haven't yet had the pleasure, treat yourself to this tape.

Ho represents Hawaii today as perhaps no one else could. His insouciance is winning. He's unpredictable, charming, and completely without pretense. Like the Hawaiian people themselves, Ho simply enjoys having a good time and likes to take his audience along with him.

Backed here by the Aliis, a singing group from the islands, he offers several delightful numbers in his smooth baritone voice, reminiscent of early Crosby. (If you get the Ho message, be sure to get *Don Ho Again*, Reprise RS 6168 and *The Don Ho Show RS 6161*).

—R.E.



DON HO

### The Bible

**The Dino de Laurentis Production of The Bible.** Original motion picture soundtrack album, 20th Century Fox TWC 4184, 7½ ips, \$7.95.

Music Performance Recording ★★ ★★ ★★ ★★ ★★

This Ampex tape covers the entire production of *The Bible* from the theme to the Creation. It's definitely not the kind

of tape to use for partying moods, but rather for those sensitive and quiet moments in our lives when we are inclined to think and feel deeply about ourselves and/or the world around us. Of course, the music will be even more meaningful to anyone who has seen the movie.

Mr. Houston's reading is superb—his voice touches upon this great story in such a gentle manner and yet it is dynamic enough to let us know that the message therein is most likely the most important story we'll ever hear through the ages.

—K.S.

### Don Adams

**Get Smart**, with Barbara Feldon and original TV Cast. United Artists UAX 6533, \$5.95, 3¾ ips mono.

Material Performance Recording ★★ ★★ ★★ ★★ ★★

The reel in this box is so bare of tape as to be positively indecent. We found that we could wind the contents off the large hub seven inch reel conveniently onto a 3¼" reel with room to spare. Nevertheless, there is slightly more than 40 minutes' worth of highlights from the TV series—about the same as an LP. We should acknowledge at the outset that all of this material was new to us—not because it hasn't been heard before, but simply because we're not devotees of Don Adams' broad parody style (We're told by friends who are that these are among Adams' funniest bits from "Get Smart"). So whether you'll want this tape depends on just how funny you think Adams is and how often you'll want to relive his most hair raising moments. Too bad the tape isn't in stereo. There are some openings here for sound as well as verbal gags.

—R.A.

### Werner Muller

**Gypsy!** Werner Muller Orch. plays *Czardas*, *Hungarian Rhapsody No. 2*, *Komm Zigany*, *Gypsy Love*, others. London LPL 74086, \$7.95.

Music Performance Recording ★★ ★★ ★★ ★★ ★★

If gypsy music is your groove, you'll find all the old favorites here, recorded in spectacular stereo (this is another of



# Tape Reviews

London's spectacular Phase 4 recordings). The fault lies in the lack of imagination on the part of Mr. Muller, who leads as tired a lot of pickup musicians as one has heard in a long time; and in a rather routine program.

We hope that lovers of gypsy music will get a chance to hear the real thing sometime soon in a recording as good as this. Till then, we'd save our money, if we were you. —R.A.

## Dean Martin

**The Hit Sound of Dean Martin.** Includes *A Million and One, Don't Let the Blues Make You Bad, Any Time, One Lonely Boy, Come Running Back, Today is Not the Day, Terrible Tangled Web, Nobody But a Fool and others.* Reprise RS 6213 7½ ips. \$7.95.

Music Performance Recording	★★★★
	★★★★
	★★★★

I've never been a fan of the engaging Mr. Martin. His voice is pleasant enough.



DEAN MARTIN

He is certainly charming. It's just that his singing never moved me that much. That is until this tape. I have played it and re-played it and the more I listen to it, the more I like it.

Hit sounds is what this tape is all about. Most popular tapes by popular artists contain two or three big numbers and the rest standards. This tape contains practically nothing but hits and both sides are equally enjoyable. Highly recommended. —R.E.

## George Wright

**George Wright at the Rialto.** Live in Concert at the Wurlitzer Pipe Organ. Includes: *Lullaby of Biráland, Glow Worm and others.* Dot DLP 25712, 7½ ips, \$7.95.

Music Performance Recording	★★★★
	★★★★
	★★★★

This can be a very entertaining and enjoyable tape if the purchaser manages to erase George Wright's inane comments which precede every selection. Wright is an excellent organist but a terrible MC. Audience participation is delightful; the applause and occasional cough make the listener feel as though the entire concert is being performed in his living room. His interpretations of Cole Porter's "I've Got You Under My Skin" and Rodgers and Hammerstein's "Surrey with The Fringe On Top" are characteristic of his unusual style. —W.G.S.

## Guy Lombardo

**The Sweetest Waltzes This Side of Heaven and The Sweetest Sounds Today.** Includes *Alice Blue Gown, Carolina Moon, He, Born Free, Wiederseh'n, Work Song, Mame, Beautiful Ohio, Tenderly, Missouri Waltz, Paradise, Remember, Till We Meet Again and 11 others.* Capitol Y2T 2614, \$9.98, 3¾ ips.

Music Performance Recording	★★★★
	★★★★
	★★★★

The music of Guy Lombardo is like a meal at Howard Johnson's—homey, familiar and predictable. Here is the old master performing 12 tunes of the type his fans are likely to remember, coupled with 12 recent hits done in the Lombardo style. Full marks to Capitol for an imaginative and interesting coupling! If you're 40 or over and looking for a tape to dance to, you couldn't do much better than this one. Recording is first-rate, and if there are any high frequencies missing from this 3¾ ips tape, we didn't miss them. —E.B.

## Jackie Gleason

**How Sweet It Is for Lovers** includes: *Strangers In The Night, The Shadow of Your Smile, The Second Time Around, etc.* Capitol 2T 2582, 7½ ips, \$7.98.

Music Performance Recording	★★★★
	★★★★
	★★★★

It's Gleason again making old hearts feel young and very young hearts wish they were a bit older. The music in this tape can make the realist dream and the

dreamer soar to new heights of ecstasy. The instrumentation is typical of Gleason—strings, solo sound of trumpet and tenor sax, all combining to create 33:39 of the type of music you listen to and not just hear.

Those who love Gleason won't have to be told to go out and buy this and those who are not particularly Gleason fans might want to give it a try. —W.G.S.

## The Supremes

**The Supremes A Go Go.** Includes *You Can't Hurry Love, Love is Like an Itching in My Heart, Baby I Need Your Loving, These Boots Are Made for Walking, Hang on Sloop and others.* Motown MTX 619 3¾ ips, \$5.95.

Music Performance Recording	★★
	★★★★
	★★★★

This is not the best tape available by the Supremes (we prefer *The Supremes at the Copa*, Motown MTY 636) but it's



THE SUPREMES

certainly one of the group's top sellers. Fans of the Motown group will probably want to own it. This reviewer liked especially *You Can't Hurry Love, These Boots are Made for Walking and Hang on Sloop*. —R.E.

## Horst Jankowski

**So What's New?** Includes: *Moonlight Cocktail, Strangers In The Night, All My Happiness, Bossa Novissima, etc.* Mercury STC 61093, 7½ ips, \$7.95.

Music Performance Recording	★★★
	★★★★
	★★★★

The piano comes alive with the inimitable Jankowski style in this Ampex tape. His interpretations for the most part suit the music to many listening and dancing moods. More than one-half the selections in this tape are original Jankowski compositions; thus his interpretations can be called authoritative as well as highly personal. Piano lovers will especially appreciate this tape which is suitable for background, dancing and listening. An excellent job all the way around.

—W.G.S.

### Herman's Hermits

**The Best of Herman's Hermits.** Includes *Mrs. Brown You've Got a Lovely Daughter, I'm Henry VIII, I Am, Mother-in-Law, I'm Into Something Good, Silhouette, Can't You Hear My Heartbeat, I Gotta Dream On* and others. MGM STX 4315 3¾ ips. \$5.95.

Music	★ ★ ★
Performance	★ ★ ★
Recording	★ ★ ★

This tape is just what the title says it is. It's the cream of Herman's output—and well worth listening to. Their message is simple and easy to listen to. Think you'll like it.

—R.E.


### Errol Garner

**Campus Concert.** Includes *Back Home Again in Indiana, Stardust, Lulu's Back in Town, In The Still of the Night, Almost Like Being in Love, My Funny Valentine, These Foolish Things* and *Mambo Errol*. MGM STX 4361 3¾ ips. \$5.95.

Music	★ ★ ★ ★
Performance	★ ★ ★ ★
Recording	★ ★ ★


The inventiveness of Garner makes his every new release a treat. This tape was recorded live at a concert given in 1964 at Purdue University. And, in spite of the fact that it was done on location, the sound is first rate. The 6,000 students responded to his artistry with enthusiasm because Garner knows how to play to an audience. Listen to his intro to *Lulu's Back in Town* and you'll see what I mean.

—R.E.



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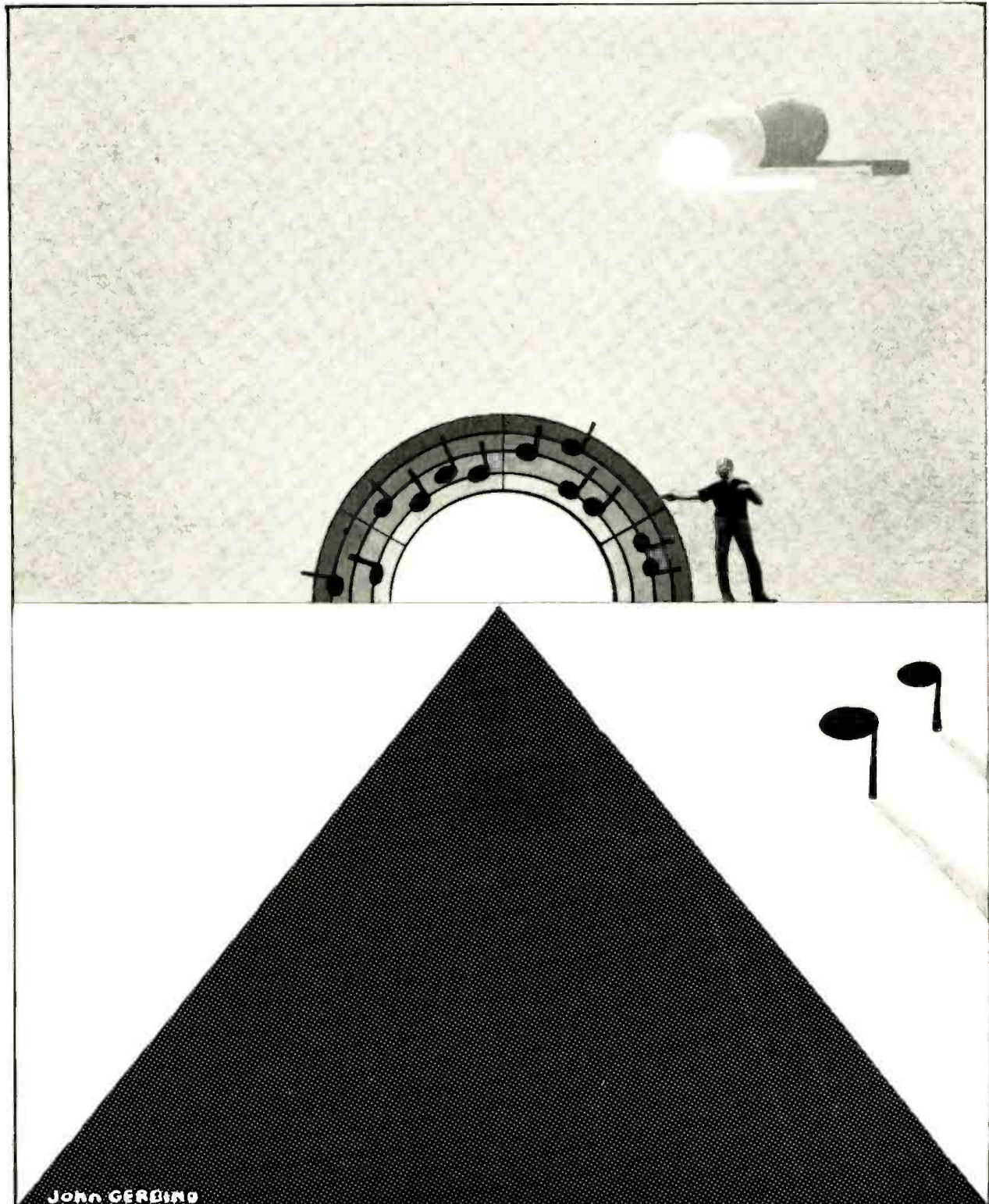
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# There's More To Music Than Meets The Ear

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*by Stimson A. Carrow*





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*The term "form" in music is probably the most elusive of all the elements . . . . We know what form is in the visual arts—that's easier.*

The relationship between the visual arts and the art of music is a relationship that people rarely ponder. There are however, many similarities between the visual arts—painting and sometimes architecture—and the art of music. The difficulty in listening to music is that music exists in a different medium from the visual arts. If you go to a museum to visit an exhibit, and you inspect a particular painting in detail, it is possible at any time to retrace your steps and again stand before the picture, viewing it at length, in its entirety, concentrating on any of the details on the canvas. This is one of the aspects of the visual arts not present in music. Music exists in time; once a tone has sounded it gradually dies away. Therefore, the problem in listening to music is to remember what is going on now in relation to what has just passed and to what is going to come next. To do this successfully, we have to train our tonal memories.

Some of the ways in which the visual and the auditory arts correspond are quite evident: we use the term *form* in a picture, we use the term *form* in music; we use the term *line* in a picture, we use the term *line* in music; we use *color* in a picture, we use *color* in music. For instance, if an artist speaks about the *line* of the chin of a person being portrayed in a portrait, this line is very easy to see. But when I use the term *line* in music, I am actually referring to *melody*. If I were to play, "Twinkle, Twinkle, Little Star," everyone, I am sure, would recognize the melody instantly. And the *melody* of a composition corresponds to *line* in a picture.

Now take *form*. We know what form is in visual art. If art is representational, you can easily see the *form* being painted or composed by the artist when you look at the canvas. But the term *form* in music is probably the most elusive of all the elements. To illustrate form, let's return to "Twinkle, Twinkle, Little Star." Could we end the composition after the first four bars? No, it doesn't sound finished. These first seven notes correspond to a phrase in English grammar, a phrase marked by a comma. They contain a thought, but not a complete thought. Could we end the composition after eight bars? Yes, it sounds finished; it corresponds to a sentence in English grammar, emphasized at the end by a relatively strong cadence or "point of arrival". And this much music, incidentally, is also called a *period*; it expresses a complete musical thought. At the end, also, there is a restatement of the *line* or the musical thought which opened the composition. If I were to use letters to represent this, the opening thought would be A, the middle part

would constitute a contrasting section which we could call B, and the return to the first part at the end would again be A, giving us an ABA form. And in the last thousand years, about seventy-five percent of all the music written follows the ABA, or so-called three-part form. When you listen to the first movement of a symphony, you hear three-part form. When you go into a restaurant and put a nickel into a jukebox to play a popular song, chances are that it is going to be written in ABA form, a standard form of music. It is possible to have compositions written in only two parts—an A followed by a contrasting B part. But, esthetically speaking, it is much more satisfactory to have A, B, and A. The A at either end gives you unity; the B in the middle gives you contrast. And all good art has unity, variety, and coherence. So you get both the variety and the unity by means of the ABA form.

Now what about the term *color* in music? Color in art is easily distinguishable. The eye can perceive all shades and hues of various colors. But in music it is a little more difficult. Hearing a composition played on the piano is comparable to looking at an etching in black and white—you have only the contrast between the black and the white. There are ways, however, to "color" music. One of these has to do with the combination of tones which the composer selects. In music we call this chromatic harmony, from the Greek word *chromo*—color. Another possibility for a composer in producing color is by means of the variety and combination of instruments he selects. The instrument played by one person which contains the greatest possibilities for the different number of colors is, of course, the organ. But the fullest exploration of tone color can be found in the modern symphony orchestra. Today, the composer has at his disposal the individual tone colors of timbre of the violin, trumpet, trombone, French horn, cello, and a great variety of other instruments. Putting all these together into one unit provides a palette of sound which is roughly comparable to the palette the artist uses when he's painting in oil.

Such a palette of sound is found in Bach's *Little Fugue in G Minor*. It was written to be played on the organ alone, but some years ago, Leopold Stokowski, when he was conductor of the Philadelphia Orchestra, arranged this composition to be played by the entire orchestra, thereby expanding the coloristic possibilities. Sto-

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*Dr. Carrow is chairman of the music theory department at Temple University's College of Music.*

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## There's More To Music

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kowski orchestrated the Fugue in such a way that the theme is introduced each time by a different instrument. Therefore, when the entire orchestra is playing, one hears the sound (or the color, or the *timbre*) of each of the individual instruments and of the combinations of instruments, with the result that the composition is far more interesting to many listeners than in its original version. I am not criticizing Bach; he's my idol. But I suspect that if Bach were living today and had the potential of the modern symphony orchestra at his disposal, he would orchestrate many of his compositions for the full orchestra, too.

But the greatness of this man lies in the fact that no matter what form of music he chose to write, it turned to pure gold in his hands. He had a musical imagination beyond any person who ever lived. To merely *recopy* the music Bach wrote in his 65 years would take an ordinary mortal more than 65 years, aside from thinking of the ideas themselves. Bach was a provincial man; he never traveled more than 250 miles from his home town. When he did take this trip, he walked both ways! He went to Lubeck on the North Sea to hear a very famous organist by the name of Buxtehude. Buxtehude was about to retire, and Bach thought he might be able to get the job. But when he got to Lubeck, Buxtehude made a condition: Bach could have the job—if he would marry Buxtehude's daughter. Bach would have nothing to do with it, so he returned home. And that was the longest journey that Bach ever made in his lifetime.

Curiously a parallel to the music of Bach can be found in the painting of Rembrandt. Like Bach, Rembrandt was provincial. He never traveled far from home. He was an introspective man. The subject matter he portrayed was always of a profound nature. In the canvasses of Rembrandt there is a strong contrast between light and shade. And you find the same idea in Bach, who used contrast between loud and soft in a very pronounced fashion. Rembrandt's painting, "Peter Denying Christ," reveals the contrast between light and shadow which is so characteristic of his paintings.

In Rembrandt's "Head of Christ," the face itself contains the only illumination found on the canvas. Everything else in the background is black and dark. This again is a parallel to the music of Bach, with its changes between relative softness and loudness.

At the time Bach lived, sometimes referred to as the Baroque Period, artists' canvasses characteristically are filled with action, movement, and drama. The representation of "Henry IV" of

France entering Paris" instantly conveys a feeling of movement. This is something which also permeated the music of Bach and other musicians of the Baroque Period—constant movement from beginning to end. Listening to the music of Bach, one gets the impression that there is a deliberate attempt to fill every nook and cranny of the room with sound, just as Rubens and some of the Baroque painters attempted to fill every square inch of the canvas with figures. You will find cherubs and angels in the most unlikely places, in order that the canvas be filled with motion. Similar aspects—heaviness, fullness, movement—are found in one of Bach's great works, "The Passion According to St. Mathew." The opening chorus employs two adult choirs which are later augmented by a boy's choir so that there are three choral forces altogether. The result is a tremendous amount of movement and sound issuing forth from this combination. Incidentally, this is one of the greatest works ever written.

In the period which followed the Baroque period, toward the middle of the 18th century, there was a change in both the visual and the decorative arts as well as in music. Heaviness disappeared from art, leaving only the excessive decoration. And this is the period which is usually referred to as the Rococo, from a French word *Rocaille*, which refers to spiral sea-shell. The curved line or the spiral became important in the decorative arts of the 18th century. If one took a pencil and followed the melodies of a Mozart Symphony, he would discover a curved rococo line.

As Rococo began to replace Baroque, Bach was considered to be old-fashioned. And his sons (he had three who were prominent musicians) were held by their contemporaries to be much more famous than their father. Bach's sons were very popular because they were contemporary. We find their music to be written in the new Rococo spirit. Their compositions make great use of trills and decorations—ornaments really not important to the music—but the result is light-hearted and cheerful, pleasant to listen to. Nothing profound, certainly, but interesting.

The music written by a Frenchman named Couperin is typical of the light-hearted, easy-going Rococo style of the 18th century. But the composer whose name is most often linked with Rococo is Mozart. When I listen to the music of Mozart, I always think of a snow-storm in a glass paperweight. If you turn the paperweight upside down there is a violent storm, but all the violence is removed from reality; it's not really happening.

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*Contemporary music often sounds chaotic and strange to our ears because it is unfamiliar and because modern composers are constantly seeking new ways to express themselves. They are tired of the old, the traditional.*

It is something remote, unreal, outside of the boundaries of life.

What happened in the following century, the 19th century, particularly with the subject matter in the arts, emancipated art from the glass paper-weight. In the 19th century art we find in Romanticism the various aspects of interest in the legendary, the medieval, the exotic, and the fantastic. Much of the subject matter explored by the 19th century artists was drawn from earlier periods. There was, in 19th century art, great stress on the imagination. Goya, the Spanish painter, had a particularly vivid imagination that could conceive of cities atop sheer rocks and weird bat-like birds. His "Meeting of the Witches" is an example of the grotesque and bizarre subject matter employed by the Romantics. It is said that the "Witches" was the inspiration for French composer Hector Berlioz' "Fantastic Symphony."

Indeed, a free-roaming imaginativeness marked the music of the 19th century as well as the visual arts. The subject of the Fantastic Symphony is a young artist who has taken an over-dose of opium in an attempt to commit suicide because his loved one has rejected him. But he succeeds only in putting himself into a deep sleep during which he has strange dreams. In one he dreams that he has killed his beloved and is being put to death. This gave Berlioz a wonderful vehicle for the expression of his powers of musical delineation. You can hear the measured steps as the prisoner approaches the guillotine. Finally, as the *pièce-de-resistance*, you hear the head fall as the blade descends. This seems rather naive today, but to the ears of 1830 listeners it was quite modern.

If I had to make a choice of the one musical premier performance which I most wanted to hear, I would choose one given on May 29,

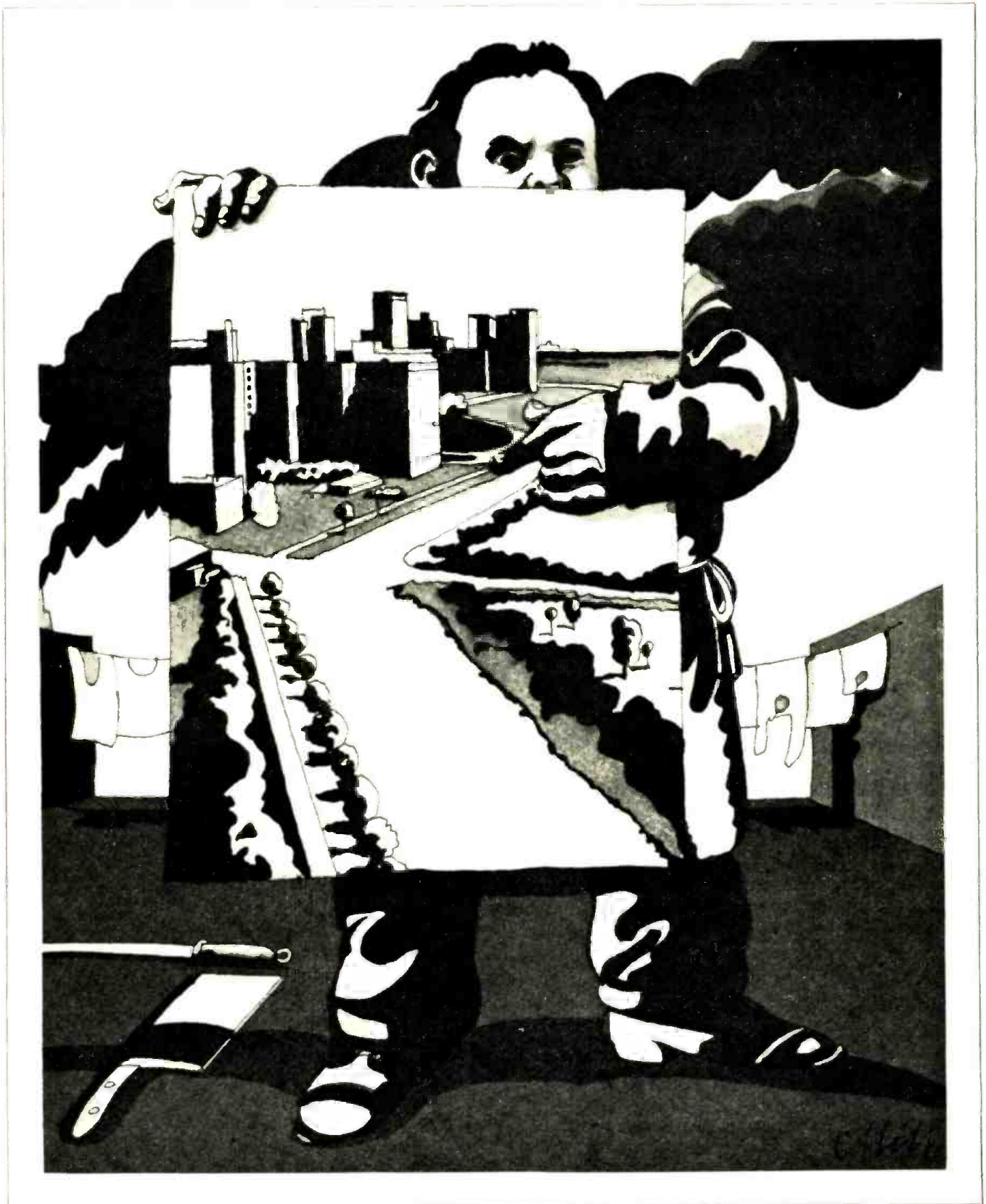
1913—the date modern music was born. In a theatre in Paris that night, a work by Igor Stravinsky, "The Rite of Spring," was performed, and so violent was the reaction to it that two duels were fought the next morning as a result of insults that were exchanged during the performance. The conductor, Pierre Monteaux, was trying desperately to keep the orchestral ensemble together. Nijinski, the famous ballet dancer, was standing in the wings shouting numbers, counting measures for the singers on stage, since they couldn't hear the orchestra over the chaotic uproar taking place in the theater. People threw chairs from the loge and hit members of the orchestra. It is said that Stravinsky left the theatre by a window in the back of the building.

At any rate, "The Rite of Spring" is really the grandfather of all modern music. And the trends that followed in the next decades of contemporary music can be dated back to it. Much of our contemporary music seems utter chaos: it sounds completely and totally disorganized, with no system behind it. The same often seems true of contemporary visual arts.

There is a tremendous amount of thought, ingenuity and organization in much contemporary music. One of the most original of contemporary composers was Henry Cowell, an American who was, typically, a great experimenter. Seeking new ways to produce music, he devised the idea of removing the top from a grand piano, depressing the pedals down so that the strings were free to vibrate, and stroking the strings. This produced a very strange, hauntingly beautiful sound. Hearing this for the first time is a unique experience. There was, however, no way of notating this unorthodox kind of music. Eventually, after much trial and error, Cowell devised a notational system so that his composition could be reproduced exactly each time.

Contemporary music, then, often sounds chaotic and strange to our ears because it is unfamiliar and because modern composers are constantly seeking new ways to express themselves. They are tired of the old, the traditional. Like composers of any age, they want to create works of art that are distinctly new, works which, because they are an expression of what the artist is, are, at the same time, an expression of the society in which we live. Small wonder, then that contemporary art seems chaotic. For chaos, tension, and a sense of the isolation of man is disturbingly present in today's society. To interpret this condition is the mission of our living artists. Perhaps in making an effort to understand their art, we will understand our world—and ourselves—a little better.





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# Division Street: America

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*By Studs Terkel*

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When a man takes tape recorded interviews and turns them into art—that's no ordinary achievement. But then, Studs Terkel is no ordinary man.

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*Can a tape recorder be used to write a book? Certainly. It has been done many times. One prominent writer of best-selling mystery novels dictates each day's output into a tape recorder in his study at home. Many prominent celebrities have dictated their memoirs into a recorder for "as told to" biographies. There have even been a few books produced, as Studs Terkel's was, from taped interviews with individuals—to offer a greater insight to a particular area or sociological situation.*

*However, Terkel has—with his recorder—produced a book that may truly be classed as literature. This is a book that reveals the human experience as few we've seen in years—or are likely to see again soon.*

*Sure enough, Louis "Studs" Terkel is a professional radio interviewer and writer. But what is remarkable about his *Division Street: America* is the way he understood his subjects and was able to get them to reveal their innermost thoughts. "I felt myself in all these people," he said. This is a great book. A book of warmth and great depth. In short, a book worth reading.*

*We thought TAPE RECORDING's subscribers would enjoy reading in Terkel's own words his experience in producing *Division Street: America*. We think this book may be the forerunner of many similar journalistic efforts. If so, we hope others may have the same success in recording people as Terkel. We like seeing the tape recorder used to produce art.*

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My book is simply the adventure of one man, equipped with a tape-recorder and badgered by the imp of curiosity, making unaccustomed rounds for a year, off and on, trying to search out the thoughts of noncelebrated people (with a few "newsworthy" exceptions)—thoughts concerning themselves, past and present, the city, the society, the world.

My feelings toward Chicago have been wildly ambivalent as far back as I can remember. (I have lived here since I was ten. I am now fifty-four.)

Nelson Algren may have said it most succinctly and poetically in his book *City on the Make* (New York, Doubleday, 1951) fourteen years ago: "... it isn't so much a city as a vast way station where three and a half million bipeds swarm with a single cry, 'One side or a leg off, I'm gettin' mine.' It's every man for himself in this hired air. Yet once you've become part of this particular patch, you'll never love another. Like loving a woman with a broken nose, you may find lovelier lovelies. But never a lovely so real." To determine how real or surreal this "lovely" is today was the purpose of my search.

The manner in which this book came about may be of some interest. André Schiffrin, on publishing the American edition of Jan Myrdal's *Report from a Chinese Village*, wondered whether a similar communication might not be forthcoming from an American "village." It was a fascinating challenge. A Chinese village, an American city: why not? I had expected difficulties, of course, but none as formidable as the ones I actually experienced. The problems were not posed by the people I encountered. There was a shyness in many cases, in others a strange eagerness, but always a friendliness—once a few ground rules were established. The problem was the nature of the city itself. And the time in which we live.

In China, there was a specific you-can-put-your-hand-on-it event, the Revolution. The lives of the people, which Mr. Myrdal recorded with such profound understanding, were lived by his informants Before and After. They had criteria for comparison, their own experiences: their lot, Before and After. What have we here? A *triple*

# Division Street

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*Telling it how it is means talking  
to all kinds of people in every  
possible type of situation.*

revolution occurring *now*. There is a vague, uneasy—and in some fewer instances, exhilarating—awareness of the events. There is no Before or After. Perhaps, World War II was the great divide. Yet none of these Americans experienced Auschwitz or Hiroshima, its two most indelible mementoes. The several tattoo wearers I met had the exquisite legends *voluntarily* needled onto their arms. For the relatively few, popularly known as “bleeding hearts” (the frequent use of this phrase has always fascinated me and whetted my curiosity about the user), who sense the agony of others and thus their own tortured mortality, there is a Before: pre-World War II and pre-II-Bomb. They are the exception rather than the rule. So if there is no sense of Before for most Americans (some of the subjects vividly recalled the Depression: it was personally experienced), how can there be a sense of After? Or a sense of Now, for that matter?

A good fifteen years ago, Big Bill Broonzy, our greatest interpreter of country blues, was singing “Plow Hand Blues.” The young in his audience walked out on him. There had been a noticeable scraping of chairs as the hipsters, cool and heavy-lidded, took to the pleasant air. Black and white together, they were not quite overcome. As Bill explained it over a bourbon: “Why should they listen to this old blues? To them it’s horse-and-buggy music. They never plowed no Johnson grass. They never had no mule die on them. Take me and the Bomb. People I met in Europe, they seen homes and family go. What do I know about the Bomb? The only bomb I seen was in the pictures. You gotta live through it to feel it.”

## The Beginning

On undertaking this assignment, I immediately called Dr. Philip Hauser, former chairman of the University of Chicago’s Sociology Department, one of the country’s best informed demographers. Is there a street in Chicago today where all manner of ethnic, racial, and income groups live? His reply—though a blow—was not unexpected. There is none. As late as twenty-five years ago, Halsted Street may have encompassed all these peoples. There is a quarter-mile radius on the Near North Side of the city that *might* fit these

specifications: upper-middle-income high-rise complexes have sprung up with startling suddenness in the rooming-house heartland. They are adjacent to one another, *at this moment*. Still, the area I was seeking was a matter of conjecture, even here. The nomadic, transient nature of contemporary life has made diffusion the order—or disorder—of the city. The bulldozer and the wrecking ball have played their roles. In no instance did I deliberately seek out the bizarre in people. It would serve as much purpose as visiting a Topless A-Go-Go (and as drearily unrevealing). And yet: the part-time Syndicate tiger is as indigenous to our city—any large American city, I suspect—as the social lioness. Each has pertinent comments to make on urban life in the twentieth century.

So, too, with the window washer newly arrived to the middle class and the two ad-agency men, one of whom loves his job as much as the other loathes it; the tortured house painter-homeowner, who seeks respectability in his restricted neighborhood, and the wife of the ex-Wall Street lawyer, who risks respectability to integrate hers; the ADC mother seeking beauty, and the affluent steelworker for whom life’s beauty has fled; the cabdriver finding his lost manhood in the John Birch Society, and the schoolteacher celebrating her humanhood; the Appalachian couple scoring in the big city, and the auto-body foreman who refuses to score; the blind woman who sees, and the sighted girl who doesn’t; some going with the grain, others against.

Accident and improvisation played as much part in the making of this book as any plan. More. I had an idea of the kind of people I wanted to see: homeowners, homemakers, landladies, project dwellers, old settlers, new arrivals, skilled hands, unskilled, the retired, the young, the *haut monde*, the *demimonde*, and the solid middle *monde*—like Margaret Fuller, I was out to swallow the world. My world was my city. What with the scattering of the species, it has to be in the nature of guerilla journalism.

A tip from an acquaintance. A friend of a friend telling me of a friend or nonfriend. A nursed drink at a tavern where a high-rolling bartender held forth. A chance encounter with a bright-eyed boyhood companion grown into an quietly desperate man. An indignant phone call from a radio listener. A face, vaguely familiar, on the morning bus. A stentorian voice, outside City Hall, calling out my name. A wintry night in an Appalachian area, a hailed cab, the driver talking of a film, its impact on him, the meaning of courage; an appointment the following morning, a nearby bar. My seat companion on a bus, a



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*I realized quite early in this adventure that interviews conventionally conducted were meaningless.*

Negro grandmother, bitter and strangely gleeful. The housewife next door, prototype of TV commercial heroines. An accidental shove on a crowded Loop corner, while awaiting the change in traffic lights: an apology; a phrase that holds my attention; we go for coffee; a life unfolded at the restaurant table. All these urban phenomena were factors in the making of this book.

I realized quite early in this adventure that interviews, conventionally conducted, were meaningless. Conditioned clichés were certain to come. The question-and-answer technique may be of value in determining favored detergents, toothpaste, and deodorants, but not in the discovery of men and women. It was simply a case of making conversation. And listening. Talk of childhood invariably opened the sluice-gates of dammed-up hurts and dreams. From then on, there were occasional questions dependent on the other's flow.

There were, of course, key questions, asked idiomatically rather than academically, that would occur and recur. I had to be sure, though, that my companion was ready. It was in sharp contrast to conversations I had conducted on my radio programs with celebrated figures, who were ever-ready. (This is in no way a reflection on the latter group. The themes were their professional as well as human concern. They were accustomed to talk as well as write about them.) It should be made clear, however, that a number of people in this book are highly literate; they're merely noncelebrated, that's all. As for articulateness, each person found it in his own way and in his own good time.

Often my companion introduced the themes himself: civil rights and Vietnam were two notable examples. Passions ran deep in these matters, even among the more diffident. Time itself and the flow of words brought them to the surface. Neither was much prompting needed for reflections on automation; here, too, strong feelings were quickly surfaced. The Bomb was something else again. In almost all cases, I introduced the question. The thought of it was simply too overwhelming for them to willingly put into words.

### **The Tape Recorder**

We come now to the role played by the tape-recorder. On occasion, it might have become an inhibiting factor, making for self-consciousness, were it not for my clowning. I'd kick it, not too hard, in the manner of W. C. Fields with a baby or a recalcitrant picket fence. With him, it was a state of war; with me, it was merely a matter of

proving my ally's neutrality. Since the tape-recorder did not retaliate, its nonviolent nature was made clear to my companion. With most, its presence had no effect one way or the other.

When the recorder went wrong (this happened a number of times), I swore at it. During each of these instances, my companion laughed and seemed to feel more relaxed. (This may provide its own commentary on man's true feeling about technological advance.) I soon became aware that my playing Jacques Tati's *Mr. Hulot* helped break whatever tensions might have existed. (It came naturally to me, since I have never been able to drive a car, ride a bicycle, roller-skate, swim, dance, or engage in any such form of coordinative activity.) Yet, paradoxically, without my abused mechanical ally, this book would not have been possible. There is such a thing as base ingratitude—even to a machine.

The locales of these encounters were varied.



*Studs Terkel gained experience for his book through the hundreds of interviews he has conducted with the known and unknown in all parts of the world. He has learned to put his subjects at ease. That's why they give him so much.*

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# Division Street

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Frequently it was the home of the subject, or his place of work, or a quiet corner of the radio studio, or my house, or a booth in the restaurant, or the front seat of a car. On occasion, there was coffee or a can of beer or a shot of whiskey, or in the case of a gracious elderly lady, a memorable meal. ("Even cooking takes love," she said.)

When I was a young boy, my mother managed a hotel on the Near North Side of Chicago. There were a few light-housekeeping rooms for couples, but most of the guests were single men. Many were skilled craftsmen: tool-and-diemakers, coppersmiths, chefs, master carpenters. They were a proud and stiff-necked lot. There were occasions when, for no likely reason, a fight would break out, a furious one—a pinochle game, a dispute over a nickel. The men earned what was good money in those days. Why, then, the fist and the blow over a lousy buffalo nickel? I didn't understand.

Now I understand. It wasn't the nickel. It was the harsh word, the challenging word, in the presence of peers: "Liar!" The nickel was not the matter, nor the dollar. Humiliation was the matter. Unless strong measures were taken, "Let's sit down and reason together" had no meaning while one had lost face.

Though there may be fewer such craftsmen today than there were then, face is still the matter.

Another recurring theme, to put it harshly and, perhaps, cruelly: the cop-out. "What can I do? Nothing." This plea of individual impotence had ironic overtones. It was voiced more frequently by those who called for a national show of potency and, indeed, violence than by the fewer others. Each of the subjects may have come to his belief or lack of it in his own ornery way; yet evidence seems overwhelming that mass media, with their daily litany of tribute to things rather than men, played their wondrous role.

Each of the subjects is, I feel, uniquely himself. Whether he is an archetypal American figure, reflecting thought and condition over and beyond himself, is for the reader to judge, calling upon his own experience, observations, and an occasional look in the mirror.

Here, then, are just three examples:

## Lucy Jefferson, 52

*She lives in the low-rise Robert Brooks Housing Project on the Near West Side. Hers is described as a row house. It was neatly furnished; some pies were in the oven; there were books all over.*

I have learned that a Negro woman can do anything she wants to do if she's got enough

nerve. So can a white man. But a white woman and a Negro man are slaves until this day. I'll tell you why. The white man has set his woman up on a pedestal. He's trying to prove to her how superior he is. Truly he's not superior, he's just another little boy. She has to stay there if she wants to be anybody. But if she ever learns anything and she strays, she's an outcast. Me, you know what I can do? I can do any cotton-pickin' thing I feel like doin' . . .

## Gene Willis, 27

*Bartender at a popular Near North Side tavern, patronized by "swingers." "To me, a swinger is a young fellow, young girl looking to have a real good time, open mind, just lookin' to have fun, regardless of situation, money or cost."*

*Most of the patrons are between twenty-five and thirty-five, unattached, and have good jobs: advertising agencies, banks, insurance companies—middle managers; the girls, airline stewardesses, schoolteachers, coeds. "The success of this place is girls, tons of girls. The high-rises are coming in bigger and bigger every day. More and more kids are coming down."*

It's a very funny place. Lots of people here sit around and have a few drinks and just observe. Actually, you find half the people are observing and the other half are extroverts having a good time. They couldn't care less.

It's fun to watch. So many people are stiff and have a good time. It's gotten to be more like a neighborhood bar. Actually, Near North is very clicky. All the people that live around here know each other, and they get in their groups and have a good time.

The funniest thing you could ever imagine was to watch a young fellow sit there and not say a word to anybody. And eventually after he's sat there for two or three hours, when he has a few drinks, you just watch the expression on his face, as he loosens up and thinks he's gonna have a good time. He's trying so hard to let himself go and to enjoy himself. For the first three hours, he's wasted himself, and then by the time he finally gets loose enough to enjoy himself, it's time to go and he doesn't do the things he really wanted to do. That's the basis of having a good time.

I find that the average person can stay home and talk if he wants. But if a guy goes out, he wants to go where the music is loud as it can be, and you can see a chick walking by, and he can't hear himself think, and he gets pushed and shoved and he gets drinks—to him this is something different. It's having a good time.

*"It's a shame Negroes don't like me and children don't like me and dogs don't run up to me."*

**Jan Powers, 24**

*She's on the staff of a magazine, popular with cool young men. Her job pays well and it's easy. She comes from a working-class family, and occasionally sees her mother and two younger brothers. She has an apartment of her own in a new high-rent high-rise on the Near North Side. She is engaged to Steven, a medical student.*

I don't notice the world. I'm very bored. I really don't know how I feel. I'm nice and cordial but people sense something about me. I don't know, maybe I don't like them. Maybe I feel I'm above them. I can't think of anyone I love or respect. I can't be bothered with the news. I just can't get interested. I can't care less. I *should* care, it's terrible. (Laughs lightly.)

Vietnam? Isn't that a shame? (Laughs softly.) I saw a film on Vietnam, it showed the actual fighting. It looked ridiculous, just a bunch of kids. It was actually embarrassing to watch that, people were actually shooting and shouting. I saw Vietnam. I looked at a map once. I'm concerned with Vietnam if my brother has to go, otherwise, no.

My interest in life is me. It's a shame. I wish I could pick up a newspaper and read it. What I hear about things is heard from other people.

I hope I'll make it. I think it's marriage, to someone who is successful. Highland Park, a

couple of kids. I'm not too crazy about children, though. You're sitting in a room, and all of a sudden five kids'll come in and they'll go to another girl in the room. Same with dogs.

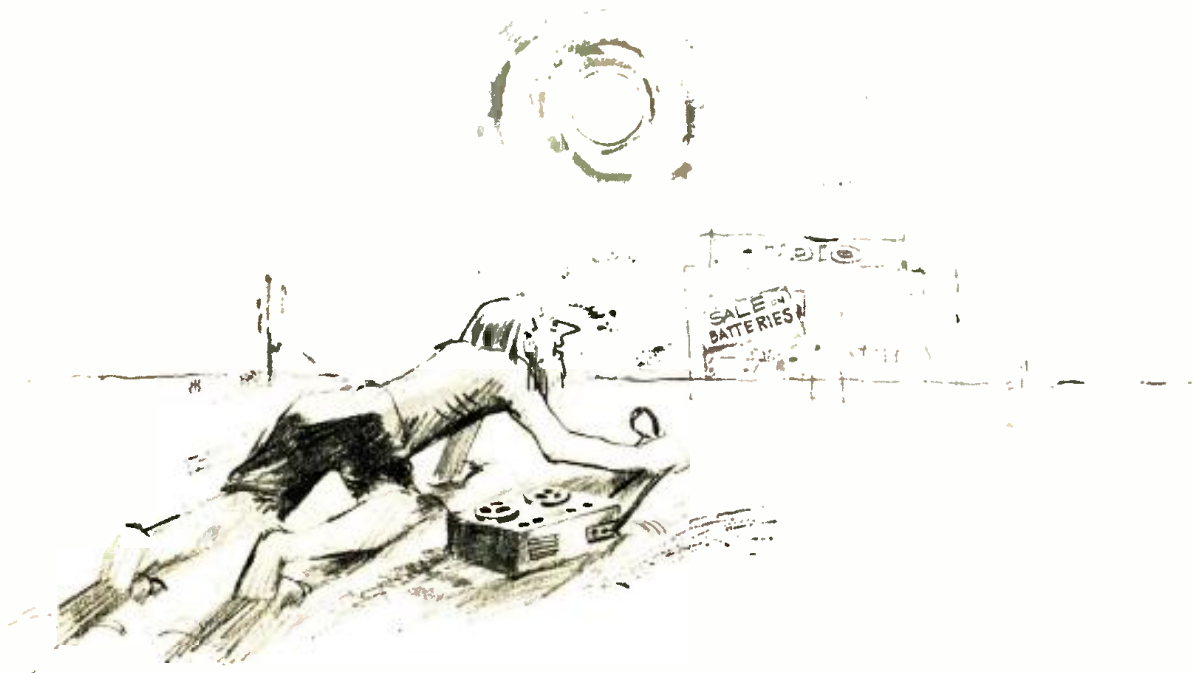
I'm worried about the next couple of years. Here I'm putting all this time and feeling into this relationship with Steven, and to have it not work out, it would be terrible. I don't know what I'd do. I'd probably find someone else and be just as happy.

Nothing touches me. I wonder why I don't care about these things. The Bomb doesn't bother me. I don't read the papers. There isn't much I can do about it, so I'm not worried. What is important now is my friend and me. The rest of the world can go.

If I were God, I'd make a world with a lot of me's in it. (Laughs.) No, no, I'd leave it the way it is. We have to have war, there's been wars through all the ages, apparently everyone gets enjoyment out of it. If we removed this part from man, it would be boring. Otherwise things would be sort of dull.

I love my building. I just love it. If I'm on a bus going to my mother's, I look at these people and get a nauseous feeling. On Michigan Avenue, I respect them more. Home gives me a sick feeling.

It's a shame Negroes don't like me and children don't like me and dogs don't run up to me.





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# Taping the Folklore of Ireland

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*by Robert Angus*

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Whether you're a son of the ould sod visiting relatives in the county whence your ancestors came, a scholar working on his Ph.D. by collecting folklore (and perhaps something a bit stronger) in the pubs of Ireland, or a casual tourist on holiday, you'll find that a tape recorder is at least as necessary as a camera and guide book. For Ireland is a land brimming with poetry and song, ripe for sampling by anybody with a three-inch reel of tape and a battery-operated tape recorder.

The Irish, unlike their counterparts in New York, London or elsewhere, love the sight of a tape recorder. Instead of clamming up when the microphone comes out (as many Europeans and most Americans do), the Irish love to perform—whether the act is a few cronies harmonizing on “Killarney” over a pint of Guinness, a pair of farmers haggling over the price of lambs, or an innkeeper telling his guest a long, involved, humorous story.

My adventure in collecting Irish folklore on tape began a few minutes after our Aer Lingus jet touched down at Shannon Airport late last year.

As the plane taxied toward the terminal, I took a look around. Built on a promontory jutting into the River Shannon, the airport seems to be surrounded by absolutely nothing. Western Ireland, as any self-respecting son of Erin knows, is wild and underpopulated. It's also the part of the country richest in folklore, where the natives still transact their daily business in Gaelic, where the main roads bend sharply before becoming the main streets of villages in the belief that devils can't negotiate at an angle.

To introduce Americans to all of this (and, incidentally, to enhance Shannon's appeal to international tourists), the Shannon Airport Development Corporation has drawn on the resources of the area to create two 24-hour tours which offer something for everybody. For casual tourists, there are quaint villages, a tax-free gift shop and a pub used to the comings and goings of Americans. For the folklorist, there are the ballads you might hear in a Third Avenue bar, blending with folk songs dating back four and five centuries. For the gourmet, there are royal banquets, served in baronial



*One can see street scenes like this in Tipperary on most holidays.*

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*The audiophile can even  
visit a ruined abbey wired  
for stereo sound*

style in real castles. The audiophile can even visit a ruined abbey wired for stereo sound. There's even something for the theatre-goer—an evening of Irish drama, prose and poetry which (depending what's on in London) just may be the best evening of English-language theatre in Europe.

The tours cost less than \$30 each and include not only the banquet and theatre, but three meals, transportation, overnight accommodations and the services of charming colleens as tour guides—certainly one of the best buys in international travel.

As the bus pulled out of the Shannon international zone, Miss Judith O'Mahoney began pointing out ruined castles which line the banks of the Shannon. In the rear of the bus, Dr. David Clarke of Chicago was taking it all down on his Norelco Carry-Corder. "I record everything the guide says," he noted, "then integrate it with my slides when I get home." He said that the small cartridges make it possible to do a great deal of recording during a trip—more than would be possible with a reel-to-reel recorder such as I was using. When he gets home, he transfers the parts

he wishes to save to a seven-inch reel, thus freeing the cartridges for reuse.

First stop was at Bunratty Folk Park, a creation of the Irish Government on the grounds of Bunratty Castle, where a country wife described the baking of Irish soda bread (baking some as she talked). The folk park actually is a collection of crofts, farmhouses and country homes typical of Western Ireland and fast disappearing as prosperity encourages the building of new homes. If any of my guests want the recipe for the bread, I have it on tape, delivered in a delicious West Country brogue.

Just up the road from Bunratty is the picture-postcard village of Sixmilebridge, where Paddy Donovan keeps a pub. On most summer afternoons, you'll find a handful of regulars chatting with Paddy about politics, football or the weather—and at regular intervals the conversation will be interrupted by the arrival of a coachload of visiting Americans, Britishers, Dutchmen, Germans and others. The Shannon Development Corporation has made arrangements to provide



*And the people dance in the squares to the sounds of music both homemade and gay.*



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## Irish Folklore

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each of them with a glass of Guinness, a black liquid which is Ireland's national drink. For Paddy, it's a chance to perform. Standing between the color portraits of Mr. and Mrs. John F. Kennedy, which adorn his bar, he launches into "Danny Boy" in an Irish tenor which may have seen better days. This is followed in quick succession by "The Dear Little Shamrock" and as many other numbers as the captive audience can take before being herded back onto the bus.

Next stop was a ruined abbey just outside the town of Ennis, where an endless loop of tape relieved Miss O'Mahoney of the duty of retelling its history. To create a proper mood, Gregorian chants, recorded in stereo, intersperses the narration. The program is fed through outdoor loudspeakers concealed in the walls of the abbey. The choice of music and the speaker concealment almost made one feel that we were back in the 16th century, and that the friars were chanting next door. As Dr. Clarke and I stood there drinking in the atmosphere, and studying the stones marking the crypts of abbotts long deceased, an Alabamian

poked his head in the doorway. "Don't bother with this one, Martha," he called to his wife over his shoulder, "Th'aint' nothin' in here but a bunch of old slabs."

The nearby town of Ennis is represented in Ireland's Parliament by the country's president, Eamon De Valera. They take Irish folklore seriously in this part of County Clare, and for tourists, there's a demonstration of jigs, clogs and reels danced by local school children to the accompaniment of a three-piece orchestra. For the recordist, there's an excellent opportunity to record not only the instrumentalists, but also the tap of feet on a bare floor. As is the case throughout the tours, the use of recorders and cameras is encouraged.

After refreshments, it was back to Bunratty Castle, where a medieval banquet, with all the trimmings, had been laid on. The evening begins with a toast (in rhyme) by the steward of the castle, and is followed by a medley of early Irish folk songs by the serving wenches, each in a velvet gown and each playing an instrument as well as



*One of the Irish delights is the open market place in Cork.*



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*90 minutes of recording tape,  
when edited later, yielded  
about ¾ hour of superior singing*

singing and toting in the boat's head and syllabub. I was lucky enough to station myself at the head of one of the long serving tables, near the fireplace. Here, when they weren't serving, the girls sang "Clare's Dragoons," "Kitty of Coleraine," "The West's Asleep," "O'Donnell's Aboo" and other ballads calculated to stir the Hibernian soul yet unfamiliar to the outsider, to the accompaniment of fiddle and harp. In addition to the singing there was the poetic introduction of each dish by one of the lasses as it was served. The result (after heavy editing): a fascinating collection of song, ceremony and Irish wit recorded in a huge stone-walled room which provided plenty of natural reverberation.

Miss O'Mahoney, spying my recorder, suggested that for those who didn't like their folklore pre-packaged, it might pay to sneak away from the group for a few minutes and visit the public house of William F. Ryan, located just across the road from the castle. The pub, known to the locals as Dirty Nellie's, is famed locally for song and story. Unfortunately the night I visited it, nothing much

seemed to be happening, so I rejoined the group.

During the evening, I managed to consume 90 minutes' worth of recording tape which, when edited later, yielded about three-quarters of an hour's worth of superior singing.

This first tour ended the following morning with a shopping expedition to the nearby city of Limerick. The second tour began after lunch at the excellent Shannon Airport Restaurant. The tour's name, "Galway Bay Tour," deceptively hides its real attraction—an evening of poetry, prose and drama by four fine young Irish actors.

On board again was the radiant Miss O'Mahoney, this time accompanied by a rugged red-head named Tom Flanagan. Flanagan, it developed, was a baritone with a repertoire of ballads old and new which he proposed to sing unaccompanied over the P.A system in the bus. One number which caught my interest was a ballad entitled "If We Only Had Old Ireland Over Here." Queried about it later, Flanagan explained that it came back to Ireland from convicts sent to penal colonies in Australia. "Under Brit-



*Irish Fair farmers carry their pigs to the Fair in Kerry.*

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## Irish Folklore

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ish rule," he told my recorder, "it was common to send criminals and even political prisoners to the south seas. One of these prisoners made up this song, comparing Sydney Harbor to the River Shannon, and referring to other Irish and Australian landmarks. Some years ago, I found you could substitute American names for the Australian ones. Now, I understand they sing it in the bars of New York as an authentic folk song and refer to 'the waters of New York harbor.'"

He then proceeded to sing the Americanized version.

Dinner was served in the stone-walled banquet hall of Kinvarra Castle, built on the shores of Galway Bay. The serving wenches, gowned in 16th century style, provided music as well as bringing on the victuals—a program similar to that at Bunratty. Then, with the end of the meal, visitors are treated to readings of the poems of Yeats, Pearse and others; a scene from Shaw and another from O'Casey; excerpts from Synge and Swift. Again, the use of recorders and cameras is encouraged.

The following morning, as driver Flanagan negotiated the twists and turns that are the main street of the village of Clarecastle, we happened upon the monthly sheep market. On the first Tuesday of each month, the farmers of the area gather to buy and sell livestock, to get the latest news and, by the end of the day, to venture into the pub with friends for a pint. The market itself is held right in the street (the same scene is enacted at other times of the month in other farming towns), and one can capture the contented baa-ing of lambs as motorists honk insistently to get them out of the way.

For those who don't like their folklore prepackaged, but prefer to do it themselves, Shannon is an ideal spot to set out from, in a rented car. I headed first for the hostelry of Kruger Kavanaugh, near the town of Dingle on the Dingle Peninsula. Kavanaugh's can lay claim to being one of the westernmost pubs in Ireland, and is a haven for thirsty fishermen in the evenings. Upon my visit, the low-ceilinged room was filled with the blue haze of pipe tobacco and perhaps 15 or 20 local



*A small orchestra and balladiers play for patrons of the Abbey Tavern in Dublin.*



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*The pubs of Ireland are indeed a rich source of song and story*

fishermen comparing notes and joining in song.

One grizzled old-timer spied my tape recorder as we sat down in a corner. "Came in to hear some singin', did ye?" he asked. Before I knew it, I was surrounded by his friends, harmonizing on several top tunes from the Gaelic hit parade (Gaelic is the everyday language of Dingle and several other western parts of the island, although the vast majority of Irishmen speak the language only a few hours a week in school). The songs and stories kept up, in fact, until I ran out of tape.

Glenbeigh is an unprepossessing town around on the other side of Dingle Bay—but it has a hotel famed throughout the British Isles for the quality of its cuisine. Ernie Evans not only presides over the inn bearing his name, but he operates the only public house in town—a spot where the local farmers gather for an evening as the fishermen do at Kavanagh's. Here was more song—though one reveller apologized, saying it wasn't of the quality we could expect to find in the pubs of Cork. Evans' is one of those old world hotels

where guests never lock their doors—and the guest who asks for a key is looked at askance.

The pubs of Ireland are indeed a rich source of song and story—not the kind of maudlin stull one all too often encounters in Irish bars in America, but blood-and-guts tales of the revolution, witty tales of country courting, battles both bloody and humorous, and odes to booze.

An excellent source in the Dublin area, until the group went professional, was the Abbey Tavern, located in a fishing village at the end of one of Dublin's bus routes. Here nightly Minnie Scott-Lennon presides over performers ranging from P. J. Downes, a virtuoso on the spoons, through the Ludlow Trio (soprano, guitar and banjo) to soprano Anne Byrne. Time was when the Abbey was a happy hunting ground for Americans with tape recorders. Now, however, Mrs. Scott-Lennon asks guests to listen but not tape (the ever-changing musical cast is under contract to a British recording firm).

On my way back to Dublin from the Abbey, I encountered an unexpected bit of folklore. I



*Medieval hostesses entertain in beautiful Bunratty Castel near Shannon Airport.*



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## Irish Folklore

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*More thumps were heard, followed by a grunt, a groan and another body hurtling down the stairway. What a fitting way to end a tape of the sounds of Ireland*

boarded the Route 151 double-decker bus, and settled back with my recorder on the lower deck to watch the lights of suburban homes flicker by. It was the night after the 1966 presidential elections in Ireland, and from upstairs came some unexpected thumps. The clippie (bus conductor), a gangling red-haired teenager, bounded up the steps to see what was going on. He shot down much faster than he went up, followed by a youth with a torn shirt, blood streaming from his nose. By this time, the bus had stopped and the driver went to fetch the police. While some 20-odd pas-

sengers waited, the driver and his assistant lunged back upstairs. More thumps were heard, followed by a grunt, a groan and another body hurtling down the stairway. He was followed by an almost orderly youth who entered the lower deck and took a seat across the aisle. "They had a difference of opinion up there," he said. "One of them liked DeValera, and it seemed somebody else didn't."

Before long, the police arrived and escorted three youths off the bus—the two who had tumbled downstairs and a third they brought down with them. The police left and the bus proceeded. It had barely gone 500 yards when the thumps began again. "Oh God, they're at it again," a housewife in front of me said. Again the bus stopped, and again the police were sent for. After another wait of 20 minutes, the police came back and collected three more teenagers in various states of disarray. As the bus lurched on its way, one of the passengers remarked, "Ah, it was a grand brawl." It seemed a fitting point at which to end our tape of Irish sounds.



..... *The Irish are always ready for a tune or two in the Dublin Pubs.* .....

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# Shopping For A Microphone

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by *Scott M. Green*

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Some microphones carry as many as three price tags—the so-called list price, the audiophile net price, and the price you pay for it . . .

If you've never been microphone shopping before, you're in for a whole vocabulary of new terms, prices which could zoom up to \$1000 and exotic discussions about the relative merits of ribbon mikes and bi-directional dynamics when recording chamber music. But don't let any of that frighten you. Making sense out of the technical mumbo-jumbo is relatively simple (we'll show you how in just a few minutes) and if you don't have \$1000 to spare for a mike, you probably can find one that will do what you want it to for \$30 or less.

But why shop for a microphone in the first place? What's wrong with the mike that comes with the recorder? The first thing you should know is that the more expensive home recorders and virtually all recorders intended for professional use come without microphones. The manufacturer assumes that the sophisticated home user or the professional will want to choose his own microphone, to suit his own recording needs. And among the more popular models, a number of manufacturers supply only one microphone, even with their stereo models. If you want to record in stereo, you still have to go out and buy another microphone.

Even if you bought your recorder only to play back prerecorded tapes, or to tape from records or radio, the time will come when you'll want to record live. Suppose you wanted to tape your church choir or local dramatic group with as much professional quality as you can get; it's most likely that you would then decide it was time for a good set of quality microphones.

Some of the terms you'll be seeing in the rest of this article (and when you go to the store to buy) are cardioid, ribbon mike, low-Z and hi-Z condenser, figure eight, dynamic, ceramic omnidirectional, unidirectional and crystal.

Crystal, ceramic, dynamic, ribbon and condenser all refer to the element within a microphone which converts sound waves into electricity. Crystal and ceramic mikes are the least expensive types suitable for home recording. Chances are you may have received one with your recorder, particularly if it is a battery portable. They produce surprisingly good frequency response, but

are easily affected by heat and humidity; can be damaged by rough handling and are less reliable than the more expensive dynamic types. Also, it's not always easy to pair two for stereo recording. For noncritical applications such as letter taping, dictation and fooling around at a party, they are fine. They range in price from less than \$3 to about \$35.

The dynamic microphone uses an iron bar moving within a magnetic field to generate its signal. In some types, the bar itself is a magnet; in others the bar is suspended in a magnetic coil. Once upon a time, the dynamic mike was considered the preserve of the professional broadcaster and recordist because of the high cost of manufacture. In recent years, however, it has been possible to produce satisfactory dynamics for less than \$10, thus making it possible for quality recorder manufacturers to supply them instead of crystals with recorders. The dynamic mike generally is built to withstand punishment, heat and humidity (though it isn't recommended that you drop one



*A Cardioid microphone like the University Shock Mounted 8000 is ideal for tape recording. Its pickup (polar) pattern rejects and/or attenuates unwanted sound.*

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*... pattern and response curve for various or unidirectional microphone which picks up sound in only one direction. Note the relative spatial response curves form a heart shape.*

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# Shopping For A Microphone

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## Shopping For A Microphone

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interviews, where they help blot out background noise; for recording a soloist with a pop combo where you want as much separation as possible; or even to cut out the annoying whistle (acoustic feedback) which occurs in a public address system when the mike picks up sounds from the loudspeaker and feeds it back into the system. If you received an omnidirectional microphone with your recorder (chances are about 80 per cent that you did), then your first microphone purchase may well be a unidirectional.

The next thing to know about microphones is impedance. This is the resistance to current flowing in the line. All ceramic and crystal microphones are high impedance types (in the neighborhood of 50,000 ohms) while many dynamics and all ribbons and condensers are either low (50 ohms) or medium (150 ohms). The microphone inputs on virtually all home tape recorders are high input (or hi-Z, as some of them are marked). If the impedance of microphone and input don't match, you get no sound from the mike.

Then it would seem that home recordists are limited to the high impedance models. By no means, and a fortunate thing for them they're not. High impedance lines must be kept comparatively short. The longer the line, the more chance of losing high frequencies and of picking up hum. Low impedance lines are subject to no such loss, and can be run from one building to another, if need be. To connect a low impedance microphone to a high impedance input, you'll need a microphone transformer. The transformer is wired into the microphone line as close to the recorder as possible. As a result, even if the microphone is used 50 or more feet from the recorder (as it might be in recording a wedding ceremony, little theatre group or school band), only the last few inches of the line need be high impedance. To facilitate the adding of a transformer, most quality microphone manufacturers supply their better mikes without jacks—bare cable ends permit the purchaser to add his own choice of plug, or to wire directly into a transformer.

Other important factors to consider when shopping for a microphone are the technical specifications. In addition to the impedance, the specifications spell out performance characteristics such as output level and frequency response. Because the better manufacturers are used to talking to engineers, their specifications are much more realistic than is the case in the recorder industry. Even so, there are some \$6.95 dynamics (usually from smaller companies) whose specifications exceed

those of \$80 and \$100 professional models. But among the major producers—University, Shure, Electro-Voice, RCA, Turner, Sony and others—the specs are pretty reliable. Check the output level. The higher the better, because it permits operating the recording amplifier at a lower level with resultant lower distortion. Low and medium impedance output levels are expressed in minus (14) decibels (db) and high impedance outputs in millivolts (mV). For example, an optimum level for low impedance would be from -60 db to -50 db; and for high impedance from 8.5 mV to 18 mV. The frequency response should have an optimum range from about 30 to 20,000 cps. However, excellent results can be had with a low end response to 50 cps and a high end at 15,000 cps. A word of caution: when buying a pair of microphones for stereo, be sure to get two of the same make, model and specifications. Some manufacturers sell pairs already matched for stereo.

A word about microphone pricing. Some microphones carry as many as three price tags—the so-called list price, the audiophile net price, and the price you pay for it when you shop around. On professional-type mikes, list prices can run as high as 40 per cent above the price anybody really pays for them. This isn't an attempt at deceiving the customer, but is a holdover from the days when radio servicemen sold microphones to their customers. In those days, the big radio parts suppliers acted as microphone distributors, selling to thousands of servicemen and small commercial sound installers who in turn sold to the public—at those list prices. Hi-fi buffs, in the years after World War II found that only the parts houses carried hi-fi amplifiers, tuners and loudspeakers, and the parts stores began selling directly to them. Before long, the hobbyists were buying microphones there, too—at a price somewhere between what the servicemen had been paying and list. This new price was termed "audiophile net," and it is the price at which most dealers still sell their microphones. List prices are maintained to protect those servicemen who still sell to the public, while some dealers and some manufacturers have cut their prices even below audiophile net. The trick, however, is to find a dealer you trust who has the microphone you want at a price you're willing to pay.

Your ultimate choice of a microphone should depend upon your own specific requirements. If you choose to work with stereo, get a matched pair and be sure to use sturdy, reliable, good quality mike stands. Price is not always a criterion of quality—though it frequently is a good indicator. Finally, be sure to try before you buy.



# tape

## TAPESPENDENTS WANTED

**JAMES DAVIS**, 506 Bradford Rd., Oreland, Pa. 19075. Owns Silvertone recorder, 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$ . Stereo. Interested in Ham radio, railroads, airplanes.

**GERALD B. KRUEGER**, 1211 12th Street, Golden, Colorado 80401. Owns Uher 4000L, two track mono and Crown stereo and two track, 15/16, 17 $\frac{8}{8}$ , 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips, 3 and 5 inch reels, (3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  iph—10—inch reels). Interested in photography, semi and classical music, world statesmanship, candid people.

**STEVE HALL**, 3856 South Victor Ave., Tulsa, Oklahoma 74105. Owns Viking Stereo 86. Prefers 7 $\frac{1}{2}$  ips. Teenager interested in tapes from London or music from Britain. Would like special Beatle info. Please send letter first.

**WAYNE JOHNSON**, 16751 Simonds Street, Granada Hills, California 91341. Owns stereo/mono recorder at 3 $\frac{3}{4}$  ips. Would enjoy hearing from anyone interested in music from band era and jazz era (1925-1945). Also interested in old radio broadcasts, personalities, band broadcasts. Owns Sony stereo recorder and Knight 4450, stereo/mono.

**J. C. SODERGREN**, 421 Peoria Ave., Dixon, Illinois 61021. Owns Norelco 101 and Norelco 401. Interested in German language recordings to facilitate language study.

**MAUREEN DOUGHERTY**, 6063 Roosevelt Blvd., apt. 224, Philadelphia, Pa. Owns Sony Tape Mate, T-123 Dual Track, 17 $\frac{8}{8}$ , 3 $\frac{3}{4}$  ips. Interested in rock and roll, singing groups, school subjects. Especially interested in hearing from English speaking foreign countries.

**RICHARD W. POWERS**, 13736 Mecca, Detroit, Michigan 48227. Owns Realistic recorder, mono. Age 45. Interested in corresponding with female tapemate from San Francisco area or anyone interested in Ham radio and shortwave radio broadcasts. Likes sports, and Latin America tapes. Will exchange photos. Adults only.

**JAMES J. MARTIN**, Box 181, Revelstoke, B. C. Canada. Owns Philips (7 $\frac{1}{2}$  ips, 3 $\frac{3}{4}$  ips, 7 $\frac{8}{8}$  ips). Interested in world affairs, educational systems in Calif., N. Y. and foreign countries, geography concerning

Australia, South Pacific, India, Africa, Japan, England, Ireland, Europe in general. Will answer all tapes.

**RALPH E. DYSON**, 8181 Garfield, Apt. 8, Huntington Beach, Calif. 92646. Owns Sony, Concord, Telectro recorders, 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips. Interested in automobiles, boats, sports and foreign cars, recording techniques and programming, stereo and hi fi sound effects, tennis, bowling, chess. Will answer all tapes, mono or stereo.

**RON ALSHEIMER**, 111 Main St., Waterville, N. Y. 13180. Owns Wollensak T-1500, 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips, Concertone 808. Interested in stereo components and trading them. Interested in finding a female tapespondent about 16 years old.

**G. KALISH**, Box 786, Adelphia, Md. 20783. Will answer all 4-track mono or stereo tapes, 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips. Interested in tape recording, music, photography, travel, games and sports, radio (C.B. Ham, SWL), math, psychology, electronics.

**GEORGE W. LILLIE**, 112-29th St., NE, Cedar Rapids, Iowa 52402. Owns 6 recorders, mono, 7 $\frac{1}{2}$  ips. Operates sound recording service and can make and play all tapes. Desires to trade old time radio and comedy recordings with other collectors.

**SID FINLEY, JR.**, Box 1709, Asheville, N. C. Owns Wollensak, stereo, 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips. Interested in CB radio, motorcycles, music (Blues), tape recorders, novelties. Will answer all tapes.

**NEWTON MITCHELL, JR.**, Star Rte. One, Box 102, New Braunfels, Texas 78130. Owns Sony TC-350, 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips, stereo or mono, 30 years old, owns ranch. Interested in ranchland management, livestock, land clearing procedures, audio, vehicle mechanics, popular music. Will answer all tapes in English.

**RICHARD D. ARNOLD**, P. O. Box 51, Tipton, Missouri 65081. Owns recorder with four-track stereo at 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips and two-track mono at 3 $\frac{3}{4}$ , 7 $\frac{8}{8}$  ips. Interested in taping, 35mm slides of other countries, record collecting, audio.

**MISS GAIL GREINER**, 30 Garden Court South, Garfield, New Jersey 07026. Owns Ampex 1070, 7 $\frac{1}{2}$ , 3 $\frac{3}{4}$ , 17 $\frac{8}{8}$  ips. Stereo or

mono. Interested in comedy, school, animals and people. Wants to tapespond with children between ages of 8 and 12, especially in foreign countries.

**KEN PLANT**, 1137 Walpert St., Hayward, Calif. 94541. Interested in music, photography, humor, people and general discussion. Will answer all tapes. Would like to swap tapes.

**ALAN FISCHER**, 2331 Washington Ave., Bronx, N. Y. 10458. Owns Tapesonic 70DSE, 70ESE, Uher4000S, 4-track stereo. All speeds. Interested in opera.

**GENE SHIRLEY**, 1212 Centralia Rd., No. 11, Lakewood, Calif. 90713. Owns Wollensak T-1500 and Viking 88. Mono and Stereo, 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips. Interested in acquiring copies of old radio programs, especially comedy and drama.

**WALTER GILLINGS**, 115 Wanstead Park Rd., Cranbrook, Ilford, Essex, England. Owns Veritone, Venns, Webcor 2130, Sanyo MR-110, 2-track mono, 77 $\frac{8}{8}$ , 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips. Interested in journalism, sound magazines for the blind, science and science fiction. Would especially like to hear from former s-4 correspondents. Adult.

Would you like to be included in next issue's listing of tapespondents? To be sure you are, just fill out the coupon—the more complete the information you give the better — and mail to TAPE-SPONDENTS Editor, TAPE RECORDING, 156 East 52nd Street, New York 22, N. Y.

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**Tape Club News**

*(Continued from page 6)*

Waseda University International  
Tapespond Society  
300-1 Nishisugamo, Toshima-ku  
Tokyo, Japan

Stanley Brothers Fan Club  
217 1/2 S. Grant St.  
W. Lafayette, Ind.

International Tape & Cine Society  
83 Warrens Hall Road  
Dudley, Worcester, England  
Roger Pirie

World Wide Tape Talk  
35 The Gardens, Harrow  
Middlesex, England

*While we believe there are many other tape clubs in operation here and abroad, the above listed organizations are the only ones currently supplying information to TAPE RECORDING. We welcome news from tape clubs and keep our readers abreast of their activities in our Tape Club News column in every issue.—Editor.*

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Tape Reels. Large quantities of reels 5" and 7" seconds. Small and large hubs. Gray and clear. Low prices. 50 minimum. Write: Dictation Products, Box 587, N. Bellmore, N.Y.

**Letters to the Editor**

*(Continued from page 7)*

Mojave, California

Dear Sir:

In your October issue, you devoted a lot of space to Ronald B. Ramsey and the tapes he was making for use against our boys in Viet Nam. From his history, as you report it in your article, this man is obviously an exhibitionist, just interested in getting publicity and attention for himself. I am surprised and disappointed you devoted this much space to him in your otherwise excellent magazine.

Couldn't you have used the space for some more interesting features about tape recording? I have been a subscriber for more than five years, and I find your magazine generally gets better with each issue. But this was an all-time low. The worst of it is that unbalanced people may see this article and decide to do the same thing themselves.

Sincerely yours,  
John Milford

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# This is the finest home tape recorder Ampex makes.

*(If you can find anything we've left out, please write.)*



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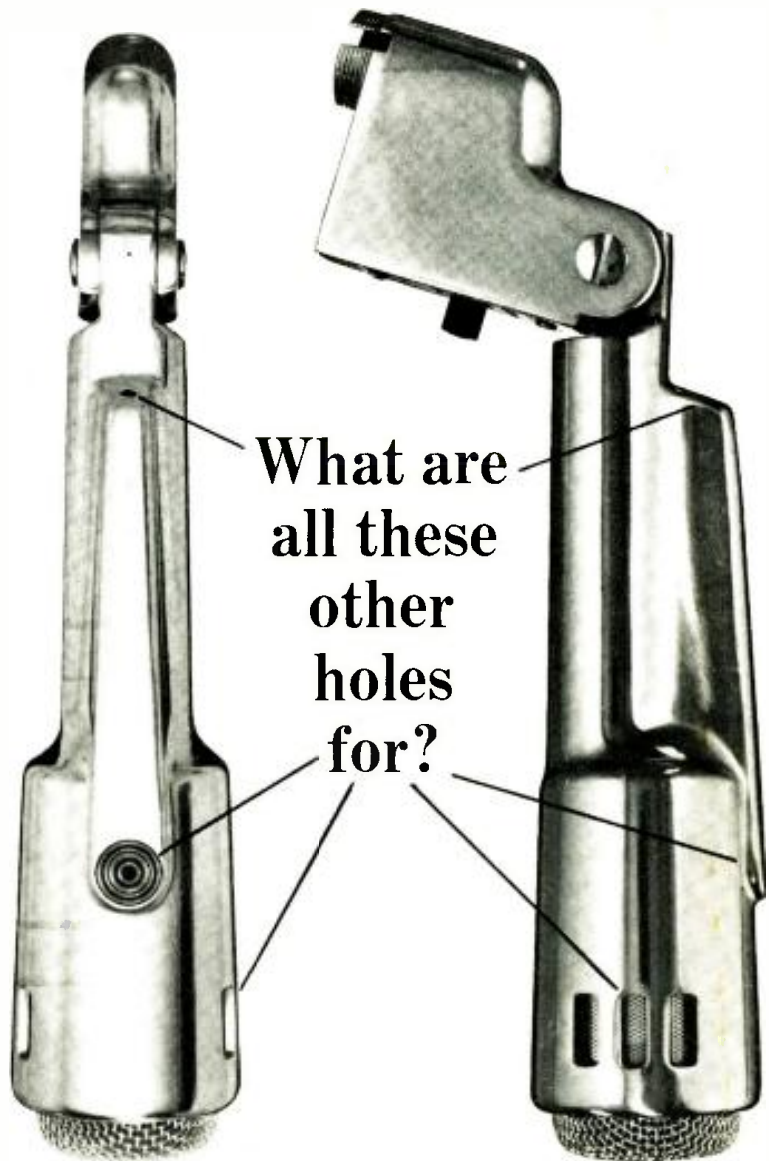
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# If the Electro-Voice Model 664 picks up sound here...



Ⓔ The holes in the top, sides and rear of the Electro-Voice Model 664 make it one of the finest dynamic cardioid microphones you can buy. These holes reduce sound pickup at the sides, and practically cancel sound arriving from the rear. Only an Electro-Voice Variable-D microphone has them.

Behind the slots on each side is a tiny acoustic "window" that leads directly to the back of the 664 Acoustalloy® diaphragm. The route is short, small, and designed to let only highs get through. The path is so arranged that when highs from the back of the 664 arrive, they are cut in loudness by almost 20 db. Highs arriving from the front aren't affected. Why two "windows"? So that sound rejection is uniform and symmetrical regardless of microphone placement.

The hole on top is for the mid-range. It works the same, but with a longer path and added filters to affect only the mid-frequencies. And near the rear is another hole for the lows,

with an even longer path and more filtering that delays only the bass sounds, again providing almost 20 db of cancellation of sounds arriving from the rear. This "three-way" system of ports insures that the cancellation of sound from the back is just as uniform as the pickup of sound from the front—without any loss of sensitivity. The result is uniform cardioid effectiveness at every frequency for outstanding noise and feedback control.

Most other cardioid-type microphones have a single cancellation port for all frequencies. At best, this is a compromise, and indeed, many of these "single-hole" cardioids are actually omnidirectional at one frequency or another!

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Because it works better, the E-V 664 Dynamic Cardioid is one of the most popular directional microphones on the market. It has both high and low impedance outputs available at the plug. Frequency range is peak-free from 40 to 15,000 Hz (cps). Output is -58 db. To learn more about Variable-D microphones, write for our free booklet, "The Directional Microphone Story." Then see and try the E-V 664 at your nearby Electro-Voice microphone headquarters. Just \$85.00 in satin chrome or non-reflecting gray, or \$90.00 in gold finish (list prices less normal trade discounts).

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