

# TAPE RECORDING



Slide Soundorama. See page 27.



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- Khatchaturian . . . Saber Dance
- Stravinski . . . Infernal Dance of King Kastchei,  
Finale (Firebird Suite)
- Beethoven . . . Ode to Joy (Symphony No. 9  
in D Minor)

#### DETAILS OF THE OFFER

This exciting recording is available in a special bonus package at all Audiotape dealers. The package contains one 7-inch reel of Audiotape (Type 1251, on 1½-mil acetate base) and the valuable "Blood and Thunder Classics" program (professionally recorded on standard Audiotape). For the entire package, you pay only the price of two boxes of Type 1251 Audiotape, plus \$1. And you have your choice of the half-hour stereo program or the full-hour monaural version. Don't wait. See your Audiotape dealer now.

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**HI-FI**

**TAPE RECORDING**

VOL. 6 NO. 9

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# CROSTALK

from the Editors

HUZZAHS, or whatever it is that people shout, should finally be in order for the "re-introduction" of the RCA cartridge machine. Now being shipped to distributors and with 16 cartridges ready to play on it, its appearance will once and for all settle the question of its effect on reel-to-reel machines. Simultaneously with the announcement by RCA of their machine came the announcement by Bell Sound of their cartridge unit in six different models, from a player which can be hooked into an existing setup to a complete unit.

\* \* \* \* \*

SO THERE WE ARE, with a bunch of new goodies to look over and try out. New reel-to-reel machines are making their bow too, including a stereo recorder from Webcor and a new Pentron unit. It does definitely look as though the swing to four tracks is for real since most of the new machines will be equipped with four track heads.

\* \* \* \* \*

RECORDED TAPE people are oiling up the duplicators and adjusting the bias in anticipation of a resumption of business. New releases (about 150) in both four and two track, plus the cartridges, will be forthcoming shortly to end the drought. This will also be good news to owners of stereo machines who have been looking for something new to play on them but couldn't find it. Put the heat on your local dealer. He's in business to make money and will be missing sales if he doesn't get hep to tape.

\* \* \* \* \*

WE RECENTLY read a report of a market prognostication which stated that tape recorder sales for the next nine years would average 500,000 units a year. Recorded tape sales would go from its present rate of \$5,000,000 to \$20,000,000 and raw tape from \$27,000,000 to \$54,000,000. The figures are interesting and may, for all we know, be pretty good crystal ball gazing. However, up to 1957 the average number of tape recorders sold each year averaged about 20% better than the year previous. Last year there was a plateau and some drop back because of the recession and the stereo disc. But this year should show a resumption of the forward march. We don't happen to agree with the 500,000 per year figure.

\* \* \* \* \*

WHY DON'T WE AGREE? Well, since I asked us, we'll tell you. There is some question about the stereo disc, especially its wearing qualities and its general qualities. Everyone we have talked to, and that includes disc people, have admitted tape was better. Now we have tape in a new form for the "mass market"—that's the guy who doesn't care how it works just so long as he doesn't have to move much to make it—so a whole new market for tape machines has opened up. There probably is not a citizen in the land who hasn't either heard stereo or heard about it. And inasmuch as everyone likewise wants "the best" what else can they buy but tape?

\* \* \* \* \*

ONE OF THE CHARACTERISTICS of "mass" is inertia . . . and that goes for people as well as things. It takes a lot of energy to alter the course of an object, or to get it rolling, but once it does move in the desired direction, it takes but little more energy to keep it rolling. It is high time that some energy be applied to tape. Things are squared away on tracks and speeds, they are both cartridges and reel-to-reel recorders. The consumer has a wide choice of equipment. What are we waiting for?

\* \* \* \* \*

WE WROTE, some issues back that we would not again become involved in who made the biggest amplifier but we simply could not resist an item in the Westinghouse News telling of the shipment of a 200,000 watt amplifier measuring 24 feet long, 7 feet high and 3 feet wide to Lockheed Aircraft at Sunnyvale to test Polaris missile parts. It is said the amplifier is perfectly capable of providing good music reproduction but instead it will be used to provide vibrations to simulate missiles in flight. So we'll say it just once more—anyone know of a bigger one?

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## NEW TAPES

**W**E held up this column until the last minute so that we would have an opportunity to report on the doings at the National Association of Music Merchants show held in New York. We especially wanted to see what was happening on the recorded tape front as this is the big show of the year for the music dealers of the nation.

The answer seems to be, as we forecast in last month's issue, that the swing is to four track tapes.

Catalogs distributed at the show (see page 9 for listing) show about 170 tapes of the 7½ ips, 4-track variety which will be available by the end of July. As can be seen, some of the companies are new to the field and others are old names such as Bel Canto, which has the extensive Dot library, Mercury and Westminster. Newcomers include Kapp, Everest, MGM, SMS and Warner Bros.

For two track stereo recorder owners the news is also good. All of these tapes will also be available in two track although at a higher price than the four track versions.

All of the major manufacturers of tape recorders had four track models on display and, by fall, any others who have not gone four track at this writing will also be four track.

Good news also is that many of the recorder manufacturers will have kits available for converting present machines to four track. For the most part, this amounts to changing the head; usually little wiring needs to be changed and little skill is needed to make the switch. A recorder equipped with a 4-track head will play two track tapes!

RCA, Bell and Motorola were showing the 3¾ ips cartridge machines. At this moment 16 different cartridges are available to play on them. These likewise are four track although the speed is lower. The regular four track tapes are on reels at the higher speed.

The cartridge tapes have only the one speed, 3¾ ips. However, owners of 4 track machines will be able to play cartridge music by removing the tape from a cartridge and putting it on a reel, shifting the machine to the 3¾ ips speed.

Tape prices, due to the shift to four track will drop. Average half hour will cost \$6.95 and a full hour \$11.95 or less. This is competitive to the stereo disc and the quality is higher.

Reported also was increased activity in the two-track tapes.

There was tape news for your dealer also. A newly organized company, United Stereo Tapes, 1020 Kiefer Road, Sunnyvale, Cal., has been organized to see to it that your favorite dealer can obtain any tape in the catalog at fast custom service.

Over the past year, dealers have had difficulties at times in securing tapes which their customers wanted. When the stereo disc came out, normal distribution channels for tape were disrupted as the distributors hopped on the disc bandwagon.

This will all be changed with the new setup. The United Stereo Tapes firm will

act as a national order desk so the dealer can get any tape, fast, from the one spot. He will get his normal discount plus a 100% exchange privilege so that he may return tapes which might not sell. If your local dealer is not up on this new arrangement, and he may very well not be because it is hot off the wire, then you can call it to his attention and assure yourself of a convenient tape supply.

Firms participating in this one-stop service include Mercury, MGM, Warner Bros., Kapp, Concertapes, Omegatape, Westminster, Verve, Bel Canto-Dot, Everest, and Hifitapes. Others will doubtless also be available through this firm.

Added up it looks like the future of recorded tape is extremely bright, in fact, better than ever, both for the dealer and the consumer.

### POPULAR

#### SILK, SATIN AND STRINGS

Side 1: Jalousie, Sleepy Lagoon, Holiday For Strings, From This Moment On, Laura, and Falling In Love With Love  
Side 2: It's All Right With Me, Stella By Starlight, Jazz Pizzicato, El Choclo, Blues In The Night and Out Of My Dreams

The Radiant Velvet Orchestra; Caesar Giannini, conducting

CONCERTAPES 4T-3006

Approx. 33 mins.

4-track, 7½ ips

Silk, Satin and Strings was selected as the title for this release because the music has a silken smoothness, yet a firmness about it just as a piece of silk or satin.

The rich, full-bodied sound of this large string orchestra is majestic in stereo. Instruments used are rare, and are valued at \$400,000. The strings are a welcome change from the brassy type sound.

Selections on this tape are varied and well chosen for a string orchestra, they do not tire your listening with a constant sameness tempo. We cannot pick or choose a particular one as being better than another, they all whet your listening pleasure.

Concertapes engineers have come across again with their usual top-grade reproduction, although the particular tape we listened to contained some slight crosstalk.

#### DANCING AND DREAMING

Side 1: Somebody Loves Me, Don't Blame Me, The Breeze And I, The Way You Look Tonight, Solamente, Easy To Love, Time On My Hands, Green Eyes, Out Of Nowhere, It Had To Be You, How Deep Is The Ocean, and Amor

Side 2: I'm Gonna Sit Right Down and Write Myself a Letter, Just One Of Those Things, The Last Time I Saw Paris, Frenesi, Moonglow, You Do Something To Me, Blue Moon, In the Still of the Night, Love Is Here To Stay, Three Little Words, Someone To Watch Over Me, and Perfidia

The Jay Norman Quintet  
CONCERTAPES 4T-5001

Approx. 63 mins.  
4-track, 7 1/2 ips

Here we have a grouping of popular music styled to suit your every musical mood. This is most certainly a well balanced program of favorites from the past twenty years. Tunes of every variety are included and the tape is fine for singing along, dancing, or just listening.

I would like to make mention of the individuals in the quintet here, for we feel they give a superb performance, and we delighted more in hearing them, than in hearing some of the large bands. Jay Norman is at the piano; Claude Scheiner, guitar; Chuck Calzaretta, vibes; Max Mariash, drums; and Lew Skalinder, bass.

The fidelity of Concertapes releases is high, and this particular tape is just beautiful—not a note is missed in reproduction.

#### TABOO AND THE LEGEND OF PELE

Taboo: Taboo, Kalua, Ringo Oiwake, Sea Breeze, Misirlou, China Clipper, Sim Sim, Katsumi Love Theme, Caravan, Akaka Falls, Dahil Sayo, and Hilo March  
The Legend of Pele: We do not have selections list.

Arthur Lyman and His Group  
HIFITAPE R806 & R813 combined  
Approx. 1 hr. 10 min.  
4-track, 7 1/2 ips

We just recently reviewed Taboo in our June issue, and now Hifitape has released it as one side of a four-track tape, combining it with The Legend of Pele.

Mr. Lyman and his group give out with a weird combination of musical sounds certainly apart from anything we have heard heretofore.

In our review of Bwana, also in the June issue, we noted the wild array of instruments used by this aggregation. The music produced tugs at your moods and can work wonders with the way you feel. Most interesting to listen to and thoroughly absorb.

This group's interpretation of "Fascination" is beautiful and we would like to hear more of the familiar melodies done by them.

The tape is ideal for those folks who like variety in their music collections.

Sound reproduction attained from a recording made in Henry J. Kaiser's Aluminum Dome outside the Hawaiian Village Hotel in Honolulu is topnotch.

#### THE BRUSSELS WORLD'S FAIR SALUTES THE GLENN MILLER ORCHESTRA

Saint Louis Blues—March  
At Last  
Sleepy Town Train  
Yesterday's Gardenias  
In the Mood  
American Patrol  
I Know Why  
Tuxedo Junction  
Rhapsody in Blue  
Adios

The Bay Big Band recorded at the Brussels World's Fair  
OMEGATAPE ST-7037  
Approx. 30 mins.  
2-track, 7 1/2 ips

The Bay Big Band saluted some of the great American and English bands at the Brussels World's Fair, among which was, of course, the Glenn Miller band. Francis Bay, the leader and versatile musician and

arranger, organized this band in 1954 and the group recently won the "Golden Gondol" trophy in a battle of bands at Venice, Italy.

There is an overall polish about this band which shines when they perform. Each man cooperates to his utmost with the result being an organization of even blending musicians.

On this tape they render some of Glenn Miller's most popular arrangements, and while their efforts are not as fruitful as the one and only Glenn, they still turn out a fine release.

We found that while this danceable tape lacks a bit of fidelity lustre, it still rates high and it, together with the others below in this series, makes a fine addition to your tape library.

#### THE BRUSSELS WORLD'S FAIR SALUTES THE TED HEATH ORCHESTRA

Kings Cross Climax, Lullaby of Birdland, Jungle Drums, Hot Toddy, I've Got the World on a String, Strike Up the Band, Blue Skies—March, Madagascar, Dig Deep, The Hawk Talks, and Listen to My Music

The Bay Big Band recorded at the Brussels World's Fair  
OMEGATAPE ST-7036  
Approx. 28 mins.  
2-track, 7 1/2 ips

This series of The Bay Big Band recordings made at the Brussels World's Fair makes an estimable grouping of recorded dance music. Here again this band plays some of the better known Ted Heath arrangements. The music is bouncy and gay.

As remarked in the review of ST-7037, this band is notably smooth and has an overall evenness of sound. The whole group plays well together.

Since these tapes were recorded at the Brussels World's Fair, we do not know of the conditions under which they were recorded, and we still maintain that the sound fidelity is not as excellent as some of the tapes made in an acoustically perfect studio, but the difference is hardly noticeable to the average listener.

#### THE BRUSSELS WORLD'S FAIR SALUTES THE TOMMY DORSEY ORCHESTRA

Opus Number One, Daybreak, Love for Sale, This Love of Mine, Hawaiian War Chant, Not So Quiet Please, There Are Such Things, Well Git It, I'll Never Smile Again, and Yes Indeed

The Bay Big Band recorded at the Brussels World's Fair  
OMEGATAPE ST-7035  
Approx. 28 mins.  
2-track, 7 1/2 ips

The music world lost another "great" with the passing of Tommy Dorsey. His style and arranging may be imitated, but cannot be duplicated.

Certainly in listening to this series of Brussels World's Fair Salutes, we have become most impressed with the Bay Big Band. We have been a willing audience to their renditions of the best-loved presentations of some of America's most popular bands. They have captured in some part the feeling of each.

We would not give a great deal of credit to the trombonist soloist here; as a matter of fact, the horn man on Hawaiian War

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### THE BRUSSELS WORLD'S FAIR SALUTES THE BENNY GOODMAN ORCHESTRA AND SEXTET

Let's Dance, Jersey Bounce, Wang Wang Blues, I Found A New Baby, Benny Rides Again, And the Angels Sing, Air Mail Special, Brussels Blues, Six Flats Unfurnished, and Goodbye

The Bay Big Band recorded at the Brussels World's Fair

OMEGATAPE ST-7038

Approx. 34 mins.

2-track, 7 1/2 ips

Again, it is we who must salute the Bay Big Band. This group of erstwhile musicians are greatly versatile. They do not have the impeccable greatness of the bands they salute, but they nevertheless lose none of the distinctiveness of each.

We must make mention here of the smooth blowing artist who handles the clarinet solo on this tape. He is quite good. We believe this must be Mr. Bay himself, but are not sure since the box label does not give this indication.

Again, also, we had to turn our volume up to full to attain the level at which we like to review these tapes and even then the loudness was not as high as we wanted, but we could still not locate any great defects in the recording clarity.

### LARRY ELGART AND HIS ORCHESTRA

Once in Love With Amy, No Fool Like an Old Fool, You Turned the Tables on Me, Midnight Sun, Dream Boat, Beyond the Blue Horizon, Quincy Hoppers, Are You Livin' Old Man?, That Old Feeling, Sunday Drive, Heartaches, and Bigwin

Larry Elgart and His Orchestra

RCA CPS-246

Approx. 25 mins.

2-track, 7 1/2 ips

The Larry Elgart Orchestra is much sought after for "live" engagements. This noteworthy dance band enjoys great popularity in college and university circles.

We did not care too much for the arranging on some of the selections. They just do not contain enough imagination and "schmalz." Thus, there is a touch of monotony to the tape.

Still, for a dancing shindig this would be most appropriate music. We have certainly found it the general rule that most tapes must have variety, either in selections, arranging, or style to catch your enthusiasm and make you want to play it again and again.

We cannot dispute the excellent recording job RCA's engineers turn out. Fidelity is precise and high, and you would have to have a mighty critical ear to spot any flaws.

### MORE MUSIC FROM "PETER GUNN"

Walkin' Bass, Timothy, Joanna, My Manne Shelly, Goofin' at the Coffee House, Odd Ball

Composed and conducted by Henry Mancini  
RCA BPS-245

Approx. 22 mins.

2-track, 7 1/2 ips

Mr. Mancini's modern jazz score became a topic of conversation after the first episode of "Peter Gunn" was presented on TV. Since then other TV series have followed using jazz as a theme throughout the program, or at least for the opening of the show.

The selections on this tape are all from "Peter Gunn" episodes. Titles are derived from the incidents or characters which inspired the themes.

This type jazz is different from any we have heard heretofore and Mr. Mancini has improvised it to come up with some most unusual interpretations.

Since music is so universal and so much a part of our everyday lives, it is refreshing to hear a new style. Most everyone likes some variety and this type jazz is certainly varied from "blues" and Dixieland.

RCA's engineering is tops as usual and it follows then that the fidelity is also.

## OPERA

### CHARLES K. L. DAVIS SINGS ROMANTIC ARIAS FROM FAVORITE OPERAS

M'appari tutt'amor from Marta  
Che gelida manina from La Boheme  
Nessun dorma from Turandot  
La donna e mobile from Rigoletto  
De' miei bollenti spiriti from La Traviata  
Una furtiva lagrima from L'Elisir D'Amore  
O paradiso from L'Africana  
Le Reve from Manon  
Ch'ella mi creda from The Girl of the Golden West

Donna non vidi mai from Manon Lescaut  
Il mio tesoro intanto from Don Giovanni  
Recondita armonia from Tosca

Charles K. L. Davis with the Stadium Symphony Orchestra of New York conducted by Wilfred Pelletier

EVEREST STBR-3012

Approx. 38 mins.

4-track, 7 1/2 ips

Mr. Davis has a vibrant voice that pours forth from deep within. It has a crystal clear ring with depth and emotion, and covers a wide range.

He is ably backed by the Stadium Symphony Orchestra. Both orchestra and soloist hold their own and neither over-performs.

Pleasant listening if you really listen. You must be an opera fan to appreciate this tape. If not, you may weary of it after a few arias.

We have noted before the excellent fidelity and reproduction afforded by the Belock Instrument Corp., from whom Everest tapes come. This release is no exception.

## WALTZES

### WALTZ MASTERPIECES

Weber: Invitation to the Dance, Op. 65;  
Johann Strauss, Jr.: Wiener Blut (Vienna Life)—Waltz, Op. 354; Tchaikovsky: The Nutcracker—Waltz of the Flowers;  
Richard Strauss: Der Rosenkavalier—Waltzes; Johann Strauss, Jr.: Kunsterleben—Waltz, Op. 316; Tchaikovsky: The Sleeping Beauty—Waltz

Paliakin conducting the Stadium Symphony Orchestra of New York

EVEREST STBR-3025

Approx. 40 mins.

4-track, 7 1/2 ips



In this age of television we become familiar with certain shows we catch every now and then and soon find ourselves associating things we hear with things we've seen. For instance, when listening to these thoroughly enjoyable waltzes, we can see the ladies in their beautiful ball gowns waltzing around the studio of an Arthur Murray dance party.

Wiener Blut by Joann Strauss, Jr. truly reflects the Viennese Gemutlichkeit, or relaxed feeling of well-being. We find ourselves keeping the 1-2-3 time as the music unravels.

Ever popular, the Waltz of the Flowers from The Nutcracker, is a most beguiling melody which comes near the close of the ballet score.

The waltz sequence from Richard Strauss' Der Rosenkavalier contains some of the infectious waltzes from the opera which caught on like wildfire when they were first heard.

We are just a mite partial to the music of Johann Strauss, and we especially like Kunsterleben. While you may not be familiar with the title, you most likely will recognize the music.

For some unearthly reason, I can see the musicians swaying while playing this music. The waltz rhythm is so even and compelling. Mr. Poliakin and the Stadium Symphony Orchestra of New York are superb.

Belock Recording has again turned out a completely flawless tape, fidelity-wise.

## RELIGIOUS

### BERLIOZ REQUIEM VOLS. I and II

Conducted by Hermann Scherchen

WESTMINSTER SWB 201

Vol. I—Approx. 45 mins.; Vol. II—Approx. 55 mins.

2-track, 7 1/2 ips

This tape of the Requiem Mass is deeply stirring. Although we do not know from

the box label just who the chorus is, they give a masterful performance. The Latin passages are sung with reverence and there is a listening quality which demands attention. Even the musicians play as though caught up in the sacred music.

Find yourself a nook where you will be undisturbed, set up your stereo equipment, and you will soon become engrossed in the music. Let your emotional upsets drift away.

An illustrated brochure on Berlioz' Requiem, with notes by Jacques Barzun, is available free of charge to purchasers of the complete recording, and we would certainly advise that you get a copy. You enjoy it more when you have a better understanding.

The stereophonic effect is majestic on these pious tapes. Sound is everywhere and fidelity is excellent. Truly, these two tapes contain lasting music which those of you who relish religious music once and awhile will want to listen to again and again.

# CATALOG OF 4-TRACK 7 1/2 IPS STEREO TAPES

All tapes listed ready for delivery by August 1. Many are now ready for immediate shipment.

## BEL CANTO STEREOGRAPHIC RECORDINGS

2919 S. La Cienega Blvd., Culver City, Calif.  
STEREO DEMONSTRATION TAPE

ST-DX/4TRK

## MEMORIES OF SPAIN AND ITALY

Symphoneta de Madrid ST3/4TRK

Rossini Orchestra of Italy

SYMPHONY FOR GLENN ST8/4TRK

Hamburg Philharmonia Orchestra

THE MINSTREL SHOW ST9/4TRK

Mr. Interlocutor and End Men, Banjo and Bones, Chorus and Band

HONEYMOON IN SOUTH AMERICA

Rio Carnival Orchestra ST12/4TRK

OKLAHOMA AND SYMPHONY FOR BLUES

New World Theatre Orchestra ST13/4TRK

Hamburg Philharmonia Orchestra

FOR WHOM THE BELL TOLLS ST15/4TRK

Harry Sukman, Piano

WARSAW CONCERTO/RHAPSODY IN BLUE

Hamburg Philharmonia Orchestra ST17/4TRK

MY FAIR LADY/THE KING AND I

Arranged by Bennett and Lang ST19/4TRK

AROUND THE WORLD IN 80 DAYS

Victor Young and Orchestra ST20/4TRK

NUTCRACKER SUITE ST24/4TRK

Hamburg Philharmonia Orchestra

SYMPHONY FOR TOMMY DORSEY ST27/4TRK

HARRY MARSHARD ST29/4TRK

and his Society Dance Orchestra

DANCE HITS OF 30's & 40's ST30/4TRK

New World Theatre Orchestra

HONEYMOON IN PARIS ST33/4TRK

Paris Theatre Orchestra

SAFARI ST34/4TRK

New World Symphony Orchestra

HAWAIIAN LUAU ST35/4TRK

Sung and played by Polynesians

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PLAIN VANILLA/DIXIELAND ST38/4TRK

Larry Fortine and Beale Street Buskers

PAL JOEY ST39/4TRK

Bobby Sherwood and Orchestra

SILK STOCKINGS/PAJAMA GAME ST40/4TRK

New World Theatre Orchestra

LISTENING TO LARRY ST42/4TRK

Larry Fortine and Orchestra

INTRODUCING SI ZENTNER ST43/4TRK

Si Zentner, his Trombone & Orchestra

TAKE FIVE ST45/4TRK

Larry Fortine & Beale St. Buskers

DIDN'T IT RAIN SF46/4TRK

Evelyn Freeman Conducts Exciting Voices (Spirituals)

HIGH NOON CHA CHA CHA ST47/4TRK

Si Zentner & Orchestra

## NEW SOUNDS OF ORRIN TUCKER

Orrin Tucker and Orchestra ST48/4TRK

DREAMS ST49/4TRK

Orrin Tucker and Orchestra

SWING FEVER ST50/4TRK

Si Zentner and his Big Band

YOU ASKED FOR IT ST51/4TRK

Jack Smith Sings

AUSTRALIAN FOLK SONGS/BALLADS OF

THE BUSHLAND ST52/4TRK

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WAILIN' WITH WINNIE ST53/4TRK

Winnie Gould

STRICTLY FOR DANCING ST54/4TRK

Max Pillar and his Orchestra

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Sorkia, The Musical Arts Symphony Orch.

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Caesar Giovannini

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Caesar Giovannini

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The Modernes

SCHUBERT—"TROUT" QUINTET 4T 4004

Members of Fine Arts Quartet, Frank Glazer,

Piano, Harold Siegal, Double Bass.

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Compositions by Anthony Cambarello

Orchestra conducted by Derek Boulton

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Jack Saunders Orchestra and Chorus STBR-1022

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RALPH VAUGH WILLIAMS SYMPHONY #9

STBR-3006

Sir Adrian Boult conducting the London Sym-

phony Orchestra

FRANCESCA DA RIMINI, Tchaikowsky

HAMLET, Tchaikowsky STBR-3011

Leopold Stokowski conducting the Stadium

Symphony Orchestra of New York

COPLAND, BILLY THE KID SUITE STBR-3015

COPLAND, STATEMENTS FOR ORCHESTRA

Aaron Copland conducting the London Sym-

phony Orchestra

MUSIC HALL BON-BONS STBR-1024

Raymond Paige conducting the Radio City Music

Hall Symphony Orchestra

MIKE TODD'S BROADWAY STBR-1015

Musical Director—Jack Saunders

CHARLES K. L. DAVIS STBR-3012

With the Stadium Symphony Orchestra of New

York conducted by Wilfred Pelletier

WALTZ MASTERPIECES STBR-3025

Poliakin conducting The Stadium Symphony

Orchestra of New York

SHOSTAKOVITCH SYMPHONY #5, D MAJOR

STBR-3010

Leopold Stokowski conducting the Stadium

Symphony Orchestra of New York

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 David Carroll and his orchestra  
 MOTION PICTURE THEMES OF VICTOR YOUNG PTB-3  
 Richard Hayman and his orchestra  
 "SKIN" AND BONES PTB-2  
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 Allan Black  
 HAWAIIAN HITS S6  
 Kamuela & His South Sea Islanders  
 CHA-CHA-CHA S7  
 Eduardo Fernandez  
 TWILIGHT TIME S8  
 Hammond Organ in Steret  
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 Ashley Adams and His Society Orch.  
 DEMONSTRATION TAPE S10  
 Selections from 1 through 9

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 Eric Johnston and his Orchestra  
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 Ralph Font and his Orchestra

STANDARDS GO CHA-CHA 4T 105  
 Ralph Font and his Orchestra  
 SEEMS LIKE OLD TIMES 4T 106  
 Sy Shaffer and his Orchestra  
 FRIML: INDIAN LOVE CALL 4T 107  
 Rudolf Friml plays and conducts the Friml Orchestra  
 RODGERS AND HART: WITH A SONG IN MY HEART 4T 108  
 Eric Johnston and his Orchestra  
 COLE PORTER: NIGHT AND DAY 4T 109  
 Joel Herron, his Piano and the Orchestra  
 COOL COLEMAN 4T 110  
 Cy Coleman Jazz Trio  
 GERSHWIN: PORGY AND BESS 4T 101  
 (Original Suite by the Composer)  
 COPLAND: EL SALON MEXICO  
 Utah Symphony, Abravanel, Conductor  
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 Famous Melodies from "Tosca," "La Boheme" and "Madame Butterfly"  
 Vienna State Opera Orchestra  
 Shaffer Conducting  
 BALLET AT THE OPERA 4T 112  
 Vienna State Opera Orchestra  
 Armando Aliberti Conducting  
 ROSSINI: WILLIAM TELL OVERTURE 4T 113  
 Vienna State Opera Orchestra  
 RAVEL: BOLERO 4T 114  
 DUKAS: THE SORCERER'S APPRENTICE  
 Vienna State Opera Orchestra  
 Scherchen Conducting  
 CHOPIN HITS IN STEREO HI FI 4T 115  
 Badura-Skoda, Boukoff, Lewenthal, and Reisenberg, Piano  
 OPERA FOR ORCHESTRA IN STEREO 4T 116  
 Vienna State Opera Orchestra  
 Shaffer Conducting  
 GRIEG: PEER GYNT SUITES NOS. 1 and 2  
 PIANO CONCERTO IN A MINOR, OP. 16  
 Utah Symphony, Abravanel Conducting 4T 117

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 Paul Weston and his Orchestra  
 THE GREATEST VST4-204  
 Count Basic Plays, Joe Williams sings Standards  
 ELLA FITZGERALD SINGS THE RODGERS AND HART SONG BOOK VST4-205  
 PORGY AND BESS VST4-206  
 Ella Fitzgerald and Louis Armstrong

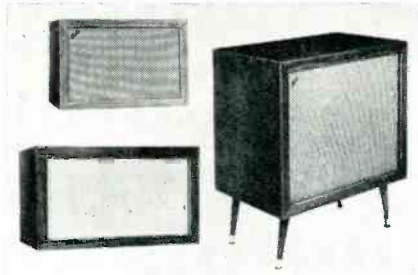
**WARNER BROS.**

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 George Greeley, Guest Pianist with the Warner Bros. Orchestra

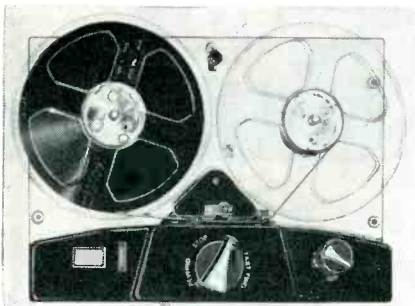
# NEW PRODUCTS

## NORELCO SPEAKERS



A new line of Norelco speakers has been designed specially for stereo reproduction. Model I (right), is a back loaded folded horn type, designed for most 12" speakers. It comes with 8" legs. This model is also available as a complete integrated speaker system, mounted with two, 8", high efficiency Norelco speakers. The Model II (lower left) and Model III (upper left) enclosures can be rested vertically, or horizontally in a bookshelf as well as on tables. They both are distributed port bass reflex types. These two models are designed for use with most 8" speakers. All are solidly constructed of 3/4 inch plywood with all joints carefully joined and secured with glue and screws. Sound absorbent materials are used as liners for correct damping. Each model is available in a choice of four woods. Prices: Model I—\$149.95 to \$159.95; Model II—\$51.00 to \$59.95; Model III—\$31.00 to \$35.00, depending upon the wood. For further information, write North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, Long Island, N. Y.

## EKOTAPE DECK



Webster Electric Company, Racine, Wisconsin, has introduced its new Ekotape tape deck models 360 and 362, which are capable of playing and recording monaural, stereo (two channel) and stereo (four channel) tape. These decks can be mounted either vertically or horizontally. Tape deck controls consist of just two knobs and a selector switch—central control for tape direction; speed selector (3 3/4 ips and 7 1/2 ips) which also acts as on/off switch; channel selector which adjusts head for recording and playing back either half-track or quarter-track tapes. Model 362 differs from 360 in that it has a built-in automatic stop as well as

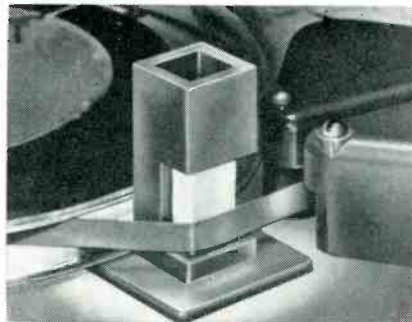
a program selection finder. Color is gold with black overlay. Speeds are 3 3/4 and 7 1/2 ips; and wow and flutter is 0.3% max. at the slow speed. For additional information and price, contact the manufacturer.

## AUDIO CONTROL CENTER

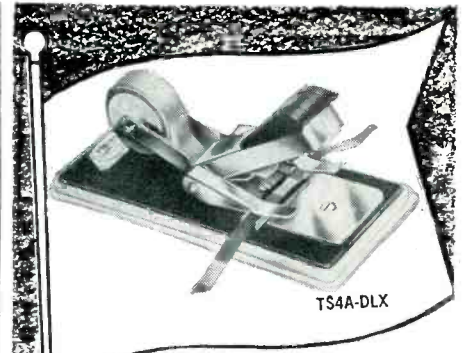


The new Ampex Audio Control Center/Preamplifier Model 402 offers instant selection of any desired source of stereophonic or monaural reproduction. Each of the two channels has independent push-button controlled inputs which permit selection and automatic proper matching, equalization and balance for music from any external source of sound. Two loudness controls are mounted on concentric shafts and friction-coupled to permit setting and maintaining uniform calibration and balance of audio levels with automatic treble and bass compensation for maximum listening pleasure at any desired volume level. There are also separate individual controls for bass and treble response, with a maximum boost or cut of 16 db. Model 402 is priced at \$159.50. Write Ampex for more information.

## TOWER APPLICATOR



Electrical Chemical Specialty Co., St. Paul, Minn., is marketing a convenient little attachment, called the Tower Applicator, which applies a measured amount of tape conditioning fluid to magnetic tape as it is played through the machine. The Long Life conditioner removes dirt and other contaminants from the tape and reduces friction on heads and guides. This applicator is included as part of a new Master Kit which contains Long Life cleaner, lubricant and conditioner, packaged in squeeze-feed plastic bottles. Also new are convenient capillary applicators, to dispense cleaner and lubricant fluids quickly and economically to vital parts of the machine. Complete instructions on application of the fluids are included in the kit, which sells for \$3.98.



TS4A-DLX

## GIBSON GIRL® . . . TAPE SPLICERS

Six Models from 1.75 to 55.00

• ROBINS GIBSON GIRL tape splicers assure you of PROFESSIONAL SPLICES IN SECONDS! They are the accepted standard of the professional and industrial users of recording tape because of their ease and reliability of operation and high standards of workmanship. The only splicers which cut and trim the splicing tape and tape edges with an indented trim cut, making THE SPLICE WITH THE GIBSON GIRL SHAPE.

AT DEALERS EVERYWHERE  
Write for FREE Catalog of ROBINS' Phono and Tape Accessories!



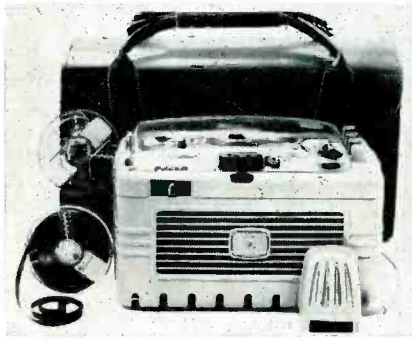
## USED STEREO TAPES 1/2 PRICE

Used for broadcast, demonstration, etc., but guaranteed good condition, or money refunded. 7 1/2 ips, 2-track, in-line only. Over 600 tapes in stock. Mail order only, and no local sales within 350 miles of San Jose. Send for free lists. Shipped postpaid in U. S. and Canada.

CAL-WESTERN STEREO  
1544 Cross Way  
San Jose 25, Calif.

TAPE  
IS  
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## GELOSO STENOTAPE



American Geloso Electronics Inc., 312 Seventh Ave., New York City 1, N. Y., is marketing the portable Geloso "StenOtape" recorder-transcriber. This Italian-made machine comes with a revolutionary full-year parts-and-service guarantee. Sold as a "package" which includes tape, rewind reel and handsome Cordovan-finish carrying case, this unit has a list price of \$179.95. Accessory finger-rip and foot-pedal controls for dictation-transcription, at \$19.95 each, provide a complete dictation-transcription system for \$199.90. According to the manufacturer, the built-in speaker, possesses the fidelity and volume of a good FM radio, and permits recording and playback of interviews, conferences, large meetings, and vocal or instrumental music. It records for over two hours per tape, and provides automatic erase for continuous tape re-use.

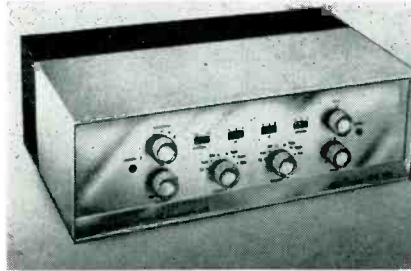
## TURNER ADDITION



The Turner Microphone Company of Cedar Rapids, Iowa, has announced the addition of a new series of communication microphones to its line. The new microphones will be known as the 250 series, and they are designed for use in police dispatch, control tower, taxi stands, railroads, paging systems and other communication fields. This series is headlined by models 250, 251 and 256, which have the exclusive new triple-switching action push-to-talk, slide-lock, and lift switch. All models will feature single unit die-cast construction. Models 250 (hi) dynamic, 251 (lo) dynamic, and 256 (crystal) have an all chrome

finish. Model 250 has a smooth response from 100 to -10,000 cps, an output level of -54 db, a 20 foot three conductor (one shielded) cable, and is priced at \$49.50. 251 has 150 ohms impedance, a 20 foot, four conductor (two shielded) cable, and is the same price. 256 has an output level of -51 db, response of 60-8000 cps, a 20 foot three conductor (one shielded) cable, and is priced at \$35.00. For additional information, contact the manufacturer.

## ARKAY AMP



Arkay, Inc., 88-06 Van Wyck Expressway, Richmond Hill 18, N.Y., is marketing its new CS-28 stereo dual amplifier and pre-amplifier, in both kit and factory-wired form. At the flick of a switch, the two amplifiers convert to 28 watts of monaural power. Or, full 28 watts may be joined with an existing monaural amplifier for extended stereo operated with the dual pre-amplifiers. Other features include a reverse stereo switch for interchanging channels; a balance control which provides compensation in each channel for the speaker system or room acoustics; and a gain control which governs volume in both channels simultaneously. Frequency response is 20-20,000 cps and harmonic distortion is less than 1% 30-20,000 cps at rated output. The kit is \$64.95, and factory-wired it is \$99.95. For complete details, write Arkay.

## TRANSFLYWEIGHT



Amplifier Corp. of America, 398 Broadway, New York 13, N. Y., is marketing the TransFlyweight, an ultra-lightweight, professional, completely battery-operated tape recorder. Motor batteries last 40 hours, amplifier batteries 175 hours. Some of the outstanding mechanical features of this machine are a multiple shielded motor with special auxiliary noise suppressors, long-life brushes, ball-bearing construction, two-section modular plug-in construction, high speed electrical rewind, dynamically balanced flywheel, ultra-precision adjustable

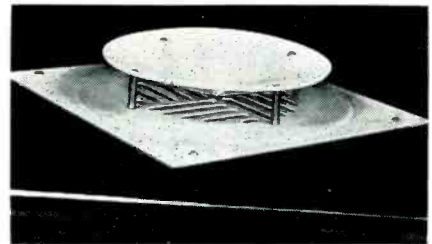
reed-type governor, transistorized VU indicator, and noiseless, corrosion-free battery mounts. This portable recorder bears an unconditional guarantee for two years, and it is housed in a choice of leatherette attache case or anodized satin-finished light aluminum case. Complete technical specifications and prices may be obtained by writing to the TransFlyweight Division of the amplifier Corp. of America.

## QUIK SPLICE KIT



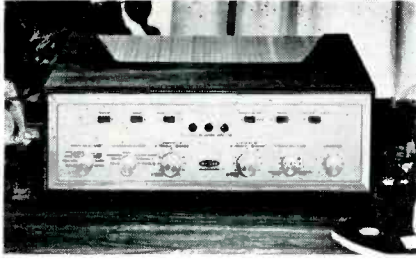
Hudson Photographic Industries, Inc., Croton-on-Hudson, New York, N. Y., is marketing the Quik Splice Audio Tape Splicing Kit which sells for \$1.98. This kit is complete with a full set of color-coded Mylar splicing strips and a gold anodized aluminum splicing block with built-in plastic storage compartment and cutting blade. The color-coded splicing strips are precut and are made of super tough Mylar with a special adhesive and they have a peelable paper backing. For more details, contact Hudson.

## SPEAKER Baffles



A new series of fiber glass architectural speaker baffles has been announced by Fourjay Industries, 2360 West Dorothy Lane, Dayton 39, Ohio. Included are round and square faceplates, complete bass reflex units, and a complete line of accessories for installation in new or existing construction. The new series is highlighted by the new "Spiral-Jector" baffles available in two types for 8" speakers. Non-resonant material for best sound quality is used. This material, "Preformed Fiberglass," has the impact strength of steel, the lightness of aluminum and the beauty of wood. Sound is dispersed by the special fiber glass diffusion plate to give an overall feeling of "presence", so that sound seems to fill the entire area in which the speakers are located. A folder describing this line is available upon request by writing the manufacturer.

## SCOTT AMPLIFIER



H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass., has announced a new complete stereo amplifier, Model 299, which can be used with any stereo source, any monaural source, or as an electronic crossover. It consists of dual 20 watt power amplifiers and dual pre-amplifiers on a single chassis. When used with a stereo source, the 299 delivers 20 watts of power for each channel; when used with monaural program sources, it uses the power for both sections, making a 40 watt amplifier. Other features include: two low level stereo inputs and three high level stereo inputs; pre-amplifier tube heaters DC operated to eliminate virtually all hum; a self-balancing phase inverter which automatically compensates for variation in output tubes due to aging; and DC bias and AC balance controls are included for laboratory adjustment of the amplifier. The 299 is priced at \$199.95 on the East coast. For complete information, write to the manufacturer, Department P.

## E-V MIKES



Electro-Voice, Inc., Buchanan, Michigan, has announced the addition of three new microphones to their line. These are Models 727, 718 and 649A. The 649A Miniature Lavalier is the smallest dynamic lavalier microphone made. It weighs only two ounces, and is ideal where unobtrusive or concealed microphone placement is desirable. This mike matches all low impedance inputs without the use of an external transformer; it is non-directional and has a frequency response of 60 to 12,000 cps.

Model 727 Slim Ceramic is a new approach to the design of ceramic microphones for P.A., recording and general use. It has a frequency response of 60 to 8000 cps, and is available with or without an "on-off"

switch, an attractive desk stand and floor stand coupler.

The 718 Ceramic Microphone has a special design which makes it convenient to use in the hand or on a flat surface. According to the manufacturer, the improved high-level ceramic element used in this mike resists damage from temperature and humidity extremes. Contact the manufacturer for prices and complete details.

## EDITALL KIT



A new, clear plastic package has been introduced by Tech Laboratories for its Model S-3 EdiTall Magnetic Tape Editing Kit. The kit includes, besides the EdiTall editing block itself, a 66-foot roll of editing tape, marker pencil, non-magnetic razor blades and an instruction booklet on how to edit tape. Simple to use, the editing block will provide tape splices that can be played hundreds of thousands of times without breaking, and without sound distortion. For price and more information, write Tech Laboratories, Bergen & Edsall Blvds., Palisades Park, N. J.

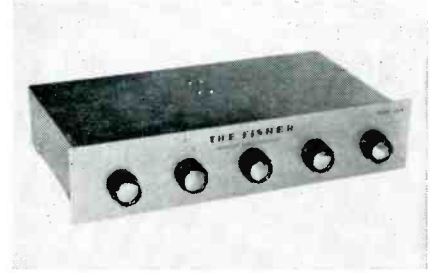
## REEVES ZIP-LIP



Reeves Soundcraft is marketing its tape in a 4-mil Zip-Lip polyethylene bag, which is shipped in a box for complete protection. The Zip-Lip polyethylene bag is a permanent storage container for the tape, which provides maximum protection from dust and dirt, and is a humidity barrier that preserves the plastic tape in its original condition indefinitely. Being completely transparent, the poly bag displays the tape on its aluminum reel to best advantage. Poly, because of its excellent surface for printing, also presents

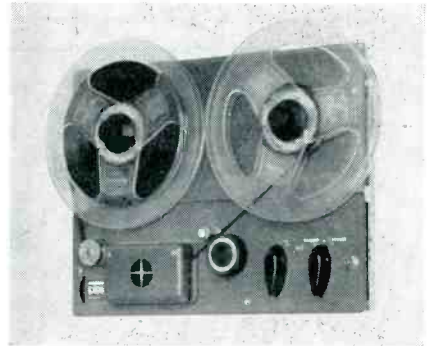
the identification and specifications of the Soundcraft tape to best advantage. This tape is made by Reeves Soundcraft Corp., Great Pasture Road, Danbury, Conn.

## FISHER AUDIO CONTROL



Fisher Radio Corp., 21-25 44th Drive, Long Island City 1, New York, has announced the new Model 30-C master audio control with complete preamplifier and control facilities for one stereo channel or a monaural system. This compact control has a total of seven switch-selected input jacks, two output jacks, and a total of five controls are located on the front panel. Other features include a two-position rumble filter, frequency response 20 to 20,000 cycles, and availability in hand-rubbed cabinets in Mahogany, Walnut and Blonde. The audio control is priced at \$59.50, and cabinets are \$12.95. Contact Fisher for more information.

## STARLIGHT 120



Metzner Engineering Corp., 1041 North Sycamore Avenue, Hollywood 28, has announced a new tape transport mechanism featuring hysteresis-synchronous motor, stereo record/playback heads and rugged construction. The new deck is called the Starlight 120, and it has a frequency response of plus or minus 1 db from 40 to 10,000 cps, or plus or minus 2 db from 30 to 15,000 cps when NAB equalized amplifiers are used. Wow and flutter is less than 0.18% at 7½ ips; other features include slot loading, flywheel capstan drive, switch contacts on record/play control for operation of external equipment, and universal compatibility with available amplifiers. It is priced at \$179.50. Additional information available from Metzner.

## JULY COVER CREDIT

Unfortunately, we neglected to credit our cover photograph on the July issue to The Chicago American—sorry. We are grateful to them for its use.

## Educators Guide

### To Free Tapes, Scripts and Transcriptions

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This 229 page edition lists, classifies and provides complete information on sources, availability and contents of 80 free tapes, 306 free scripts, and 117 free transcriptions, a total of 503 free audio aids of value to educators and librarians.

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## TEEN TAPERS

By JERRY HEISLER

**T**HIS is certainly no time to be talking about school in the middle of summer vacation, but for those of you who at present can see no further ahead than when you are next going to the beach, we wish to look ahead for you.

To those teens who will be Seniors next year we would like to make a suggestion here that you plan a "Sound Yearbook" to supplement your Senior school yearbook.

As you prepare for graduation and are about to embark on a new phase of your life at the end of the year, you will have some great memories to relive if they are on tape.

When you become a Senior you begin to have a sensing of the coming responsibilities and new ways of life which await you. While this anticipation carries with it a certain amount of eager expectancy, there is also a nostalgic longing to let time stand still and remain in your student state a while yet. But this you cannot do, and all too soon you will become responsible individualists rather than a member of a care-free group of youngsters.

You'll make it plain that you will never lose touch with school chums and later discover that while your intentions were of the highest order, just plain everyday living has forced you to become quite separated and school memories dim. Wouldn't

it be pleasant to be able to switch on your recorder and hear again the voices of school chums, the roar of a school football rally, your favorite teachers in class sessions, the noise of the school cafeteria at lunchtime, gym class shenanigans, special assemblies and the most important schoolyear events such as the prom.

At present these sounds are just everyday noises to you that have little significance. For instance, we can hear you saying, "Heck, I can go into a cafeteria anytime;" or "I'll be seeing the kids and teachers in just a couple months—darn vacation's too short anyhow."

All of which is true, but come June, 1960 you will most likely never set foot in your school cafeteria again, nor ever see some of the kids or teachers again. And its downright disturbing to think about that, because you really liked the special biscuit cherry shortcake the cook used to whip up, to say nothing of that friendly gym teacher.

These days folks go into hi-fi shops and purchase tapes of nothing but sounds such as a coal-fired train puffing and chugging, the "ooga-ooga" of a 1907 Olds, or maybe an organ-grinder's serenade—why? Because such sounds are becoming, or have become, extinct and that's exactly what's going to happen to your school-day sounds, which at present you would just as soon ignore.

We know some of you will consider planning such a program of school day recordings too much trouble, but we are just as certain there are those among you who will seriously consider such a project well worthwhile.

You will need to speculate on what you would like to have in your "Sound Yearbook," and, of course, must consider recording factors such as outlets (unless you have a transistorized machine), background noises, microphone placement, and whether or not you can obtain permission to "bring along your recorder."

This type speculating at this time of year is probably most distasteful to you what with thoughts of summer dances, swimming, barbecues, carnivals, etc. foremost in your mind, but it is always well to look ahead.

It would be well some day when you are relaxing, maybe while your bathing suit dries, and you are sipping a cool lemonade, to take the time to think about what you would like in a school "Sound Yearbook." Jot down your ideas and then put it aside for the time being. Add to it as the thoughts occur, and when that dreadful day in September rolls around, you will be all set to begin your sound collection when school begins.

You can make a good beginning by taking your recorder along on the first day of school. It shouldn't be hard to pick up a few disgruntled remarks, something like, "Well, back to Alcatraz." But the tape ending on graduation eve will probably carry remarks punctuated by bittersweet voices which maybe quiver a little when its time for goodbyes.

*The 3rd Annual*

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# TAPE IN EDUCATION

BY MAJOR JOSEPH J. KRAMP, USAF, RET.

**T**HE acceptance of tape in the public school system has been very slow. School boards and teachers are cautious and conservative and reluctant to try new techniques. The exploitation of tape has, for the most part, been done by parochial schools while the public schools have sat back and viewed the experiments with suspicion.

Now, from Shreveport, Louisiana comes word of a tape taught class in the public schools in the little town of Plain Dealing. This is the first such tape-taught class in public schools to come to our attention.

Credit for this pioneer venture in tape teaching in the public schools goes to Miss Earline De Moss, first grade teacher of the Plain Dealing Elementary School. Miss De Moss has had to pioneer in the true sense of the word. Most of the equipment in the classroom was bought, installed and wired by herself. The classroom techniques used were developed by Miss De Moss herself, as well.

Miss De Moss divides her class into two or three groups to facilitate supervision. One group goes to the listening table while another group goes to the reading circle and the third group works numbers problems at another table. Miss De Moss is able to give much more individual attention to her pupils and, as a result, estimates that they actually cover more than twice as much material as they would ordinarily be able to cover. As is usual in tape taught classes, attention and interest are high, not only in the tape portion of the lesson but in all of the activities in the classroom.

The tape-taught classroom at Plain Dealing has attracted considerable notice. Miss De Moss has been invited to demonstrate her methods at the Louisiana State Teachers Convention at Baton Rouge next year. Teachers from all over the state visit her classroom to observe the tape method in operation. Miss De Moss takes pride in the fact that many of her first graders on standard achievement tests, have advanced to upper second grade work.

It has taken a lot of work and courage on the part of Miss De Moss to make this experiment pay off. Plain Dealing, Louisiana is a small town of about 1300 people and a school budget that does not permit many costly experiments. Miss De Moss had the courage to go ahead and used her own resources to do so. Almost everything in the classroom except the desks has been built by Miss De Moss. The techniques for using tape and preparation of material for recording had to be developed by her. She has worked hard to make this equipment a success and feels, as we do, that her time has been very well spent.

We hope that the great amounts of Federal money being made available to our school systems will make the establishment of tape taught classrooms less burdensome on the teachers who want to use this tech-

nique. The experience developed in tape teaching should be made available to all schools through the channels of the educational systems rather than chance newspaper and magazine articles. We are indebted to Dr. L. A. Hayden of Shreveport, Louisiana for calling this to our attention.

We are in receipt of a letter from Edward A. George, Assistant Director of Audio-Visual Education of the Board of Christian Education of the United Presbyterian Church in the U. S. A.

We found his comments of interest and we feel you will also:

"You have been dwelling heavily on the use of tape in science and languages. Perhaps your readers would be interested to know that there are tapes available in almost all the areas of curriculum.

What are you interested in learning about right now? Would it be Driver Training, Shakespearian Comedy, the Protestant Reformation, Ancient Jewish Chants, or 'The Sound Heard Round the World'? Your nearest University Audio-Visual Library will put a program of your choice on your own tape for a nominal charge and send it to you.

"Two excellent tape libraries serving the entire nation are:

Audio Visual Center  
Kent State University  
Kent, Ohio

Visual Aids Service  
University of Illinois  
Champaign, Illinois

"It is worthwhile for any educator to get these catalogs and make use of this tape service


"Those interested in religion can get free taped sermons of widely-known Protestant ministers on AV loan basis from the Reigner Memorial Library, Union Theological Seminary, Richmond 27, Virginia. The Reigner Library catalog is available which lists hundreds of tapes in religion, music, drama and general educational subjects. Perhaps Roman Catholic and Jewish schools also offer this type of service, but I am not acquainted with their efforts in this direction."

This letter brings up a point which has been a sore one with us for some time.

As Dr. George mentions, here in just a few libraries is a wealth of material. Multiply this by all the universities which maintain files of taped materials and you begin to have some idea of the vast amount of material already available on tape.


However, and this is what grieves us, nowhere is there a complete catalog of the combined offerings. Such a catalog has been proposed but it has not received the financial backing to make it possible.

We feel this is a grave mistake, something akin to not having a master card file such as is available for books in the Library of Congress.



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## TAPE RECORDERS

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RECORDS, Masters, Stampers, Pressings, **TAPES** from your tapes or discs. Also High Speed Tape Duplicating. Quantity Discounts. Write:

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**TAPE IS VERSATILE**

# FEEDBACK

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

## Tape Companies—Please Note

To the Editor:

The letters (tapes to the editor) in your April issue were very interesting. You state however that tape companies are ready to go and the reluctance of dealers and distributors seems the chief difficulty.

One must sympathize with the "reluctance of dealers and distributors" when the companies do not advertise their new tapes. This is especially evident in Tape Recording magazine. Only one company (Concertapes) advertised new tapes in the April issue.

So don't blame the dealers and distributors—let the tape companies sink a little cash in advertising their new product (if any) and thereby create a demand for it. Why doesn't Columbia let tape-ophiles know that their original cast recording of "My Fair Lady" is available on stereo-tape? Why won't RCA release some new classical and light classical (Fiedler and Boston Pops) on tape and advertise it? And Capitol: where is Judy Garland or "Echoes from a 16th Century Cathedral" on stereophonic tape?

One advantage of stereo tape (7½ ips—dual track) over stereo disc is the amount of uninterrupted music possible in a classical work. Columbia's tape of Berlioz' "Symphonie Fantastique" runs approx. 50 minutes and I don't have to get up from my chair once. No annoying clicks or pops either!

I first read about Carmen Dragon's "Santa Fe Suite" in National Review and have been anxious to hear it ever since. Your fine, well-illustrated article on the venture only served to whet my musical appetite even further. All I can say is: C'mon Capitol! —*Thomas E. Patronite, Cleveland, Ohio.*

*There has been little, if any, advertising of recorded tape manufacturers in any publication for quite some time now. Everyone has been lying low awaiting the coming of 4-track tapes. Well now they are here and the manufacturers are getting cranked up again. Releases are pouring out (see listing beginning on page 9) and it follows then that advertising will again be resumed.*

## Stocks Monaural

To the Editor:

We note your recent remarks regarding monaural tape recordings. We enjoy a substantial year around business in the sale of monaural tapes and have seen no reason to sell out at bargain prices in order to make sales.

We carry in stock nearly every monaural tape that has been released and in most cases have no trouble in getting orders filled from the manufacturers to keep our stock complete. Our stock includes: RCA, AV, Phonotapes, Livingston, Omegatape, Sonotape, Tape-A-Thon, Tape of the Month, Bel Canto, Tempo, and others.

We can't understand why dealers in the East aren't profitably selling both monaural and stereo tape recordings.—*Robert S. Bryant, Owner, Lubbock Radio, Lubbock, Texas.*

## Copying Tip

To the Editor:

Here is an idea you might like to pass on to tape fans.

I use two machines for doing a lot of copying: a VM and an Ekotape.

The VM has an automatic shut off so I have wired into its switch and brought it out to an external socket. I plug the Ekotape machine into this so now when the reel I am copying on the VM is finished it shuts off both machines. This leaves me free to go on about other business.—*Robert L. Wood, Bakersfield, Calif.*

## From LP's to Tape

To the Editor:

In reply to a letter published in your Feedback column, I would like to state the following.

For some years, I have been transferring LP's to tape, and find the tape superior to the disc in several vital respects. I use a Weathers pickup and preamplifier, D&R 12A turntable, and connect into the first microphone input of a Crown Imperial (since the phono input does not give sufficient gain). The modern disc, using Victor's "Groovegard" intended originally for changers, tends to warp. Using an ordinary magnetic pickup would cost high frequencies on the LP after 15 or 20 plays; the tape retains its sonic quality vastly longer. With this system, I even tape at 3¾ ips for chamber music, and a single 1800 foot reel of tape costs far less than the discs which would consume equal playing time. I also tape direct from a self-powered FM radio through phono input for cleanest reproduction of the station record. I get no distortion, wow or flutter whatsoever.—*Paul H. Little, San Francisco.*

## Seeks Fellow Enthusiasts

To the Editor:

With four years as an enthusiast in tape recorders and recording tapes, I find myself quite alone.

I have scanned many magazines, and lists of tapespondences. What I wish to know is this, isn't there anyone in this world except myself that is interested in finding the truth about philosophy, science, psychology, dynamics, parapsychology, and theosophy.

I have accumulated a library of over three hundred recorded tapes from professors of universities, lectures and good students of truth. Are any tape enthusiasts interested?

I am interested in music. I play piano, organ, violin and other instruments. I think

there are other interests just as great. With all the students and two million recorders, why don't some of them speak up? There is no reason for fanaticism in a true search for truth.

Is reincarnation a lost teaching to Christianity? Have the Dead Sea scrolls evidence of Christianity one hundred years or more before year one? Was electricity known to the ancients? Were there lost continents, and were the people advanced beyond us today? What is known of the Esoteric Tradition? Who has solved the riddle of the sphinx?

What has been discovered in the last fifty years from Sanskrit and other writings unearthed? What do symbols reveal today? What do hieroglyphics, numerographs, allegories, and ancient findings reveal today? Are we afraid to listen? Is truth better than false beliefs? If you want excitement this is truly it. No one is too young or too old to learn and to know why you are here and where you are going. Send me a tape.—*Homer A. Barkus, 2621 University Ave., San Diego 4, Calif.*

## Request Granted

To the Editor:

Just a line to thank you for the squib you put in "Tapes to the Editor"—current issue—getting me lined up on a tape of the Jazz Program Jan. 7.

I received offers from 15 of the brethren and am all lined up to get a copy. In fact—one air mail letter hit before my copy of the magazine got in. The friendliness displayed in some of the communiques received makes one think. There's a lot of nice people left in this world.

If "Shop & Swap" replies run along the same line and there's no reason to believe they would not, I can recommend it.

Thanks again.—*Max I. Ellis, Omaha, Nebraska.*

## Auctioneering Tape

To the Editor:

I am bedfast most of the time and unable to work. I have always been interested in auctioneering and was wondering if there is anyone who may in some way be able to use a tape of tobacco auctioneering. Since my illness I will welcome a chance to perhaps earn a few dollars and thought there may be an interested party who might wish to purchase such a tape.—*Thomas Baker, Jr., Box 656, Gallatin, Tenn.*

## Academy Award Tape

To the Editor:

I would like to know if it is possible to obtain a tape of this year's Motion Picture Academy Awards. Is there a way in which to purchase this tape?

I attempted to record the program, but in some way did not succeed in getting a good sounding tape.

I would appreciate it if you would be able to suggest a place or person who would have this special tape.—*Jeanette A. Toth, 253 E. Garrison St., Bethlehem, Pa.*

*Can anyone help this reader?*



**Tape Lingo**

To the Editor:

I am a new subscriber to your magazine and have just received my first issue. But the words used in some of the ads sure have me mixed up like: monaural half-track stereo recorder, hi-fidelity, dual-track or two tracks inline. Can you print a list in your magazine sometime that would explain some of these words. Here is another one—cybernetics to stereo tape. —George Keegan, DePew, N. Y.

For the benefit of reader Keegan and others who might have just joined the ranks, herewith is a brief explanation of some of the terms.

First, the word monaural might be construed to mean "one-ear." It is sound which is recorded from one or more microphones on one track of the tape. Although it may be played back through more than one speaker, it still remains monaural sound because it has no depth to it, as does stereo.

Stereo, on the other hand is recorded with two microphones on two tracks on the tape and is played back through two speakers so that the depth of the original sound is recreated. With stereo it is possible to determine the direction and source of the sound because it is "two eared." A monaural half track stereo recorder would be one which will record monaural sound using the microphone or from a radio or TV but which also will play back two channel stereo from professionally recorded tapes. The machine will not record stereo, only play it back.

Hi-fidelity are two words that are supposed to mean that the sound as reproduced is faithful to the original in every respect. Recognizing a good thing when they see it, the advertising fraternity has grabbed the words and now we have hi-fi lipsticks and everything else. In addition, the average person has dropped the word phonograph and such machine is now a "hi-fi."

Dual track or 2 tracks inline refers to the head configuration on the machine. The dual track head will put two tracks on the tape, in monaural, one in each direction. The inline refers to stereo in which the two playback heads are placed one atop the other "inline."

Cybernetics means, "Comparative study of the control system formed by the nervous system and brain and mechanical-electrical communicating systems." In other words the design of the recorder in question is based on the functions of the human system.

Oh Yea!

To the Editor:

Was reading the "Tapes To The Editor" column in the May issue of Tape Recording today and noticed an entry from one Curtis Janke. This is in direct reply to his comments.

Tell me sir, if tape is, as you claim, far inferior to disks, WHY do all the recording companies record first on tape and then transfer this to disks?

Also, I don't believe you are asking us, the reader, to make a fair comparison. You state very carefully the makes of your disk reproducing equipment, but do not say the same for the tape decks. How can one com-

pare when the things to be compared are not known? Your Collaro is about equivalent to an Ampex or Concertone deck. I assume that you have the same make pre-amps as decks, you didn't say. Also I assume that since you didn't mention a word about it you are using the same power amp and speakers that you do for the disks. If these two assumptions are correct, how is the impedance match? This includes the cable connecting the units, it must also be correct. Very often a slight mismatch here is more disastrous than a large one. As for the speed difference, it is only 4%—what do you want in mass-produced items? I suggest that the load is slightly greater on one motor, due to improper drive adjustment. As for that remark about no maintenance on the disk machine, how often do you wipe the dust off the needle?—Charles Chrestien, Homestead AFB, Florida.

**New Developments Eyed**

To the Editor:

I am an ordinary person who owns a dual track recorder. I have been reading this column every month with particular interest to the items on the quarter track recorder. The following is what I would like to say on the subject.

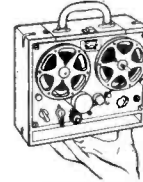
I believe quarter track tape (recorded) and quarter track machines are inevitable in the very, very near future. Some manufacturers have already come out with the quarter track machine. In the March issue of this magazine, there is an advertisement for quarter track recorded stereo tape at a price which closely competes with stereo records. There are too many advantages to a quarter track system that cannot be ignored by the dual track owner, both electronic and financial. The dual track owner, I think, should face the fact that very soon his machine will be sort of old fashion. However, I don't think that the advent of the 4 track machine will push the dual track machine into obscurity, but they will exist side by side. There are too many dual track machines in use in the home today that reproduce stereo and because of this fact, the companies that record tape will still have to make dual track stereo tapes.

I can't see why some people are complaining that 3¾ ips on the quarter track machines are not as good as 7½ ips on the dual track machine. The fact remains that 3¾ ips on the 4 track system is better than the corresponding speed on the dual track machine and 7½ ips on the quarter track machine is even more perfect than that of the dual track machine.

Needless to say how much I enjoy the magazine. It's terrific for the home recording enthusiast. I especially enjoy Feedback, Questions and Answers, Teen Tapers and Crosstalk. — Leonard Zandel, Brooklyn, N. Y.

Four track machines are now available from, or will be in the near future, all major recorder manufacturers. Also, simple kits for conversion to 4-track are being produced by many of the companies. Two track stereo tapes will not become obsolete because 4-track machines will still play them. Economical 4-track, 7½ ips stereo tapes are now being produced in quantity. However, dual-track stereo tapes are also still available. We have reviewed some 3-¾ ips, 4-track tapes and found them to be quite good.

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# TAPE CLUB NEWS

## Join A Club?

Charles Owen, Secretary of The Voice-spondence Club, feels that there must be many readers of TAPE RECORDING magazine who examine with interest the items in Tape Club News and who think vaguely from time to time that they would like to join a Club but who don't know exactly what it entails and whether it would be worthwhile. He would like such people to know just what The Voice-spondence Club is. It is not in any sense a "pen pals" idea brought over into recording, nor is it a "lonely hearts club." It is composed of people of all ages and of all sorts of interests who sincerely want social, cultural, or technical contacts by voice with people of similar interests in other parts of this country or the world. Some exchange visits via recordings and talk about the varied subjects of home, family, job, and hobby activities. Some exchange music or copies of musical recordings almost exclusively. Some discuss religion, philosophy, art, or reading. Some talk of technical matters such as electronics, chemistry, engineering. And some arrange business transactions.

The Club offers a means whereby the amateur recordist may exchange recordings of many types with other recordists and may learn by example and by the exchange of ideas how to improve his recording techniques. The Club publishes a magazine quarterly which also gives ideas about recording and news about the members.

Technical interest is not necessary for the enjoyment of general voice-sponding, however. The requirements for membership are simple—you must have access to a recorder and you must reply to all communications. There is no restriction on membership because of race, creed, color, age, or politics. But members must have a sincere interest in other people to make friends easily.

Perhaps the words of A. E. Foster of East Orange, New Jersey, will help give the prospective member a picture of the friendships waiting to be formed by his tape recorder: "Yesterday evening I had the pleasure of meeting Mrs. Cyril G. Ingham of Christchurch, New Zealand for about two hours at the Idlewild Airport. She had been to England to visit her parents and was on the return journey to New Zealand. I really did enjoy meeting and talking with her. She had taken along her youngest child Peter, who had been born in New Zealand, so he could see his grandparents. Because of his age she did not visit in the U. S., but hopes to do so the next time she goes to England. I have exchanged tapes with the Inghams for several years. I bought her a banana split, her first, and am glad to report that she liked it. Perhaps the Ingham family will have a new dessert when she gets back. I'm sure that people who are not members of a tape club could not possibly understand how two people who had never seen each other before could talk for two hours as if they had been living in the same community all their lives. I have met several of my voice-spondents and in every case I can say they have been the

sort of people I would like as my neighbors."

Or—to borrow the words of a member who was renewing her membership for the second year—"It SCARES me to think how I almost didn't join The Voice-spondence Club—since I'm not a 'joiner' generally. Thanks."

## Catholic Tapettes

A Women's Division, dubbed the Catholic Tapettes, has now officially been formed in the Catholic Tape Recorders of America, International. The need was felt for this formation in order to give the women an equal voice in club matters. Both male and female opinions are expressed and the club officers feel this stimulates more interest and encourages participation in club plans and activities.

The newly appointed chairman of this division is Jo Ann M. Schroeder.

## Australian Society

The Australian Tape Recorders Association was originally formed as an Australia-wide body to cater for all those interested in any aspect of tape recording. As the membership grew, provision was made for the organization to be decentralized, with a branch in each State, and a Federal Committee to co-ordinate the work of the State branches, handle Federal finances and deal with overseas correspondence.

Over the past twelve months, however, the Federal officers have had to resign, after giving excellent service to the Association, for various personal reasons, and no nominations have been made to fill the vacancies. Thus for nearly a year the Federal body has been, in effect, non-existent; and in fact it now has been wound up.

Since none of the State branches came fully into being with the exception of the South Australian Branch, responsibility for the whole membership has desolved upon this Branch. Obviously, a drastic re-organization was essential, and the South Australia Branch Committee decided to form a new organization. All former members are cordially invited to join the new organization when their current memberships expire.

Following the wind-up of the Federal body, there was no machinery to dispatch membership renewal notices, and most of those whose memberships have expired have been unable to renew them. For this reason, all memberships will automatically be extended by six months from the original date of expiry.

An important change in constitution provides for two classes of membership—Full Membership, for those living in the Adelaide, South Australia area; and Associate Membership, for those living in the country, interstate, or overseas. Associate Members will receive the Newsletter monthly, plus the Membership Listing and any other literature which may be available to Members. Full Members may attend meetings held monthly in Adelaide, South Australia, and participate in all activities as well as having all other privileges.

We hereby extend an apology to all those

who have written to ATRA in the past year, and have not received a reply because there was no Federal Secretary to deal with correspondence.

The address for all correspondence until further notice will be as listed in the box listing of clubs.

The new membership fees (per annum) will be as follows:

Full Membership — £1 1s. 0d. (Australian).

Associate Membership — 10s 6d. (Australian).

Associate Membership—10s. 0d. stg. in the Sterling area.

Associate Membership—\$2.00 in U.S.A. and Canada.

## JOIN A CLUB

### AMERICAN TAPE EXCHANGE

Stuart Croner, Secretary  
181 E. Main St.  
Gouverneur, N. Y.

### AURORA SCIENCE TAPE SOCIETY

Walt Richard Sheasby, Jr.  
215 North Baldwin Ave.  
Sierra Madre, Calif.

### BILINGUAL RECORDING CLUB OF CANADA

J. P. Paquette, Recruiter  
1993 Morgan Boulevard  
Montreal, Quebec, Canada

### CATHOLIC TAPE RECORDERS OF AMERICA, INTERNATIONAL

Jerome W. Ciarocchi, Secretary  
26 South Mount Vernon Avenue  
Uniontown, Pennsylvania

### CLUB DU RUBAN SONORE

J. A. Freddy Masson, Secretary  
Grosse Ile, Cte, Montmagny,  
P. Que., Canada

### ORGAN MUSIC ENTHUSIASTS

Carl Williams, Secretary  
19 Van Derveer St.  
Amsterdam, New York

### TAPE RESPONDENTS INTERNATIONAL

Jim Greene, Secretary  
P. O. Box 416, Dept. T, St. Louis 66, Mo.

### THE VOICESPONDENCE CLUB

Charles Owen, Secretary  
Noel, Virginia

### UNITED RECORDING CLUB

Richard L. Marshall, President  
2516 S. Austin Boulevard  
Chicago 50, Ill.

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

## FOREIGN

### AUSTRALIAN TAPE RECORDISTS ASSOC.

John F. Wallen, Hon. Secretary  
Box 970H, 6, P.O. Adelaide, South Australia

### BRITISH TAPE RECORDING SOCIETY

Peter M. Bardach, U. S. Representative  
210-16 Grand Central Parkway  
Queens Village 27, N. Y.

### TAPE RECORDER CLUB

A. Alexander, Secretary  
123 Sutton Common Rd.  
Sutton, Surrey, England

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

# QUESTIONS AND ANSWERS

Questions for this department may be sent by means of a postcard or letter. Please address your queries to "Questions and Answers," HI-FI TAPE RECORDING, Severna Park, Maryland.

The most interesting and widely applicable questions will be used in this department.

## Boosting Mike Input

**Q**—I enjoy reading your magazine as I am interested in tape recording. I am having a little trouble when recording outside sound, birds, traffic, etc. to be used with movies. To get the proper recording level I have to turn the volume to maximum which results in high hum and distortion on playback. Would feeding the signal from the mike first into a preamp (GE UPX 003B) or something similar work? I have been using my record playing amplifier which has an output jack for that purpose and it works well but it is too bulky to carry. My recorder has a ceramic mike.—R. S., Detroit, Michigan.

**A**—Increasing the output of the mike by a preamplifier before feeding it to the recorder should work well, as you have discovered using the amplifier you have. The amplifier you mention should serve satisfactorily.

However, for bird and similar sounds you will probably have to resort to the use of a parabolic reflector to concentrate the sound at the microphone. These reflectors cost about \$20 and do a fine job. If combined with a preamp, you should be able to pick up people talking hundreds of feet away, or a bird calling from the treetops with good volume. The C. W. Torngren Co., 236 Pearl St., Somerville 45, Mass., makes the reflectors.

## Two Recorder Stereo?

**Q**—Is it possible to record stereo by the use of two tape recorders, one with a stereo playback head? I own a new Wollensak Stereo unit and also a V-M monaural unit. Is it possible to use the V-M running a lead from the record head to the lower head of the Wollensak and at the same time use the Wollensak unit to record on the top head? Is there any other possible way to rig up two records working simultaneously to record live stereo?—B. S., Camden, Ark.

**A**—Regarding the first part of your question, it can be done, provided the impedances of the heads on the two machines are about the same and the bias settings likewise. We would suggest that the answer can be obtained most quickly by simply trying it out. Be sure to use shielded wire to make the connection and keep the leads as short as possible. You will also have to use virgin tape or pre-erased tape.

Another method using two recorders is to place the machines side by side with a full reel of double coated (coated on both sides) tape on the feed reel of the left hand machine and use the take-up reel

on the right machine. The tape is given a half-twist between machines to separate the two tracks. For playback, the same alignment must be done. This is possible with two monaural machines.

## How to Mail Tapes

**Q**—Several of my friends have tape recorders and are interested in investigating the possibilities of tape correspondence. However, none of us know anything about the mechanics of sending the tapes by mail; I have asked several persons already and they confessed they didn't know anything about it either. Finally, one of your subscribers suggested that we ask you. How do people go about mailing tapes? Is there any approved container recognized by the postoffice? What are the cheapest and/or fastest rates? Outside the country? To men in the armed services overseas?—F. B., New Orleans, La.

**A**—Tapes may be sent a variety of ways through the mail but in each case you are advised to pack them well to prevent damage in transit. Even though the small 3 inch reel is used and mailed in the box in which it came, we have seen these broken on arrival. The best bet is to place a piece of corrugated board on each side of the reel then wrap securely. There is no approved container of which we know, however, the containers used for the shipment of movie films are also excellent for sending the larger reels of tapes.

Air mail is, of course, the fastest way of shipping tapes and also the most expensive. The rate is 7 cents an ounce up to 8 ounces where the air parcel post rate takes over. The rate then depends upon the zone.

For surface mail, tapes may be sent first class at the rate of 4 cents an ounce and there is no weight limit in the usual sense, nor is there an additional zone charge.

For tapes weighing less than 8 ounces the third class rate of 3 cents for the first two ounces and 1½ cents for each additional ounce may be used. Usually the 3 and 5 inch reels of tape will, with their containers, fall in this class. Delivery is slow, however.

Tapes over 8 ounces, if not sent air parcel post or first class must go by regular parcel post, the rates for which depend upon the number of zones it crosses in its journey.

Mail to the armed forces usually has an APO number and may be considered as mail directed in this country.

For sending tapes overseas a customs sticker is necessary and this can be obtained at your local postoffice. The tapes should be marked—"of no commercial value, to be returned to sender."

Since rates of postage vary considerably

from country to country it is impossible to outline the charges for overseas mail here. Your local postmaster will have the necessary information on that.

There is also a "sound recordings" rate which was recently established under which tapes may be mailed but this was restricted in scope to educational institutions, firms, etc.

If you are figuring on doing tapespendence we would certainly suggest that you join one of the clubs. You will find a list of them on page 18. These organizations publish directories of their members and their interests and some hold regional meetings, etc. The dues are nominal.

With reference to your column on page 8 of the July issue concerning pickup from radio or TV please be advised that your answers to parts of the subscribers questions and statements are extremely dangerous if followed.

Your subscriber states that he has a Zenith portable clock AM radio and is contemplating the purchase of a portable Zenith AM-FM radio. Your reply advises him to connect to the speaker leads and later advises that a better way is to connect into the volume control. In many AC-DC type radios, that is those without power transformers, one side of the line is connected directly to the volume control, and on some models of radio and TV sets, one side of the output transformer is grounded to the chassis, which is too often at line potential. In any of these cases you have advised a reader to make a connection which could conceivably result in his death by electrocution since you are placing all of his equipment at line potential when connected according to your instructions.

I do not go along with dealers A & B mentioned in the letter, however dealer C was essentially correct, as was the Norelco dealer. A safe installation can be made on an AC-DC type circuit however it is best made by a technician familiar with the dangers present.

Another point was missed in your reply and that it is difficult to eliminate hum when a transformer operated tape recorder is connected to a line-connected radio unless some sort of isolation transformer is used.

I trust you will retract your reply and print an answer which has been thoroughly researched.—James H. Gentry, Dover, Del.

Our thanks to reader Gentry for spotting the error. This point should have been covered in our reply but was not. Since many AC-DC sets do have a "hot" chassis and the current may even be hot at the speaker it is wise, as Mr. Gentry suggests, to have a technician make the installation as he will have available the wiring diagrams of the set so that he may tell if the chassis carries a potential or not.

Recording may be done from such radios however, when the proper connections have been made. In some cases if you plug the radio into a power receptacle one way there is no potential on the chassis but if you should happen to plug it in the other way there will be a full 110 volts on it.



A special radio kick-off program was staged in the community of Eugene, Oregon for a special "Portrait Of the Past" tape-recorded series which featured interviews with one of the community's most distinguished elder citizens about the city as it was when he was a boy and the people who lived there as well as the events of those times. (Left to Right) Edwin V. Johnson, mayor of the town; William Tugman, newspaper editor and interviewer; Judge L. T. Harris, elder jurist who recreated a city and an era; Martin Schmitt, University of Oregon Library special curator who directs collection of Oregon historical materials; Walter Banks, Vice-President of banking firm which paid part of the costs of the unique historical research project and author, Jack J. Craig, who directed recording sessions.

## Recording History With A Tape Recorder

by Jack J. Craig

... today's happenings can be preserved on  
tape for future generations.

**T**HE study of history, once confined only to dusty newspapers, thick books, and hard-to-read manuscripts, is taking on a new meaning to thousands, thanks to the stimulation of magnetic tape recording. The seeds of our recent past can now be brought to life through sound and any person or group which wishes to use a tape recorder and follow a few simple rules can gain great satisfactions and at the same time make a noble contribution to his community and country. Tape recording of history can also leave a monument of information which can be of still greater value to future generations.

Thomas Carlyle, the great British man of letters, once said, "History is the essence of innumerable biographies." The truth of his statement is even more vivid in the light of the tape recorder. We find through the use of this electronic device how easy it is to interview our elder citizens and obtain their still fresh memories of days gone by in our

home towns. These senior citizens talking before a tape recording microphone can also add a personal touch to the recollection of high moments in the growth of our states and nation.

The study of the past is not confined, thanks to the tape recorder, to the enjoyment of the scholar but is available to anyone with patience to listen and plan an orderly approach for selection. Persons ranging from grade school pupils to members of historical societies are using the tape recorder as a tool to record the stories of persons closely associated with our recent history.

This is not to say that taping of interviews with persons knowing of the past is confined to amateurs alone. Many of our larger colleges and universities are leading the way in the preservation of these records so that future generations may benefit from our experiences and like us enjoy a rich heritage.

A radio station in our community took the lead with an experiment of using tape recordings to revitalize past history through interviews with living persons associated with the recent past of our city. Through this undertaking, certain procedures and techniques were employed which might be followed by an individual or a group with similar ideas in mind.

This is not to say that a person or an organization need all the equipment available to a radio station to carry out such a project. The only tool necessary is a tape recorder and an idea of how these interviews are to be obtained and how the recorded information is to be weighed in the light of historical analysis. Also to be of value, it is necessary to decide how the recordings are to be preserved safely and how this priceless information is to be made available for the use of as many persons as possible.

Radio Station KERG in Eugene, Oregon, set a pattern for possible public enjoyment and at the same time made arrangements which will insure the future use of the information to historians. The station completed a 26-week radio series titled "Portrait of the Past" featuring one of the state's veteran jurists, Judge Lawrence T. Harris being interviewed by William Tugman, a long-time editor of the local newspaper, the *Eugene Register-Guard*. The editor asked the 82-year-old judge about events which transpired in the community and the state of Oregon from the turn of the 20th century and before.

Many hundreds of persons in the community and county were able to hear the series of programs by means of the regular weekly radio program. Some listeners were so stimulated by the program that they enthusiastically started similar type research projects. The many hours of tape recordings have been turned over to the University of Oregon library which has already set up an extensive tape library. The



Tape recording team on Eugene, Oregon historical project. William Tugman (right) chats with Judge L. T. Harris (left) at community dedication and public introduction of series of 15-minute radio programs which are now filed at University of Oregon Library for public use. Tugman, who conducted the interviews, with elderly Judge, asked the questions on events in the community during 1890's and the judge responded with his recollections.

material will thus be in a safe repository for future use by any who wish to listen or otherwise make use of the valuable data.

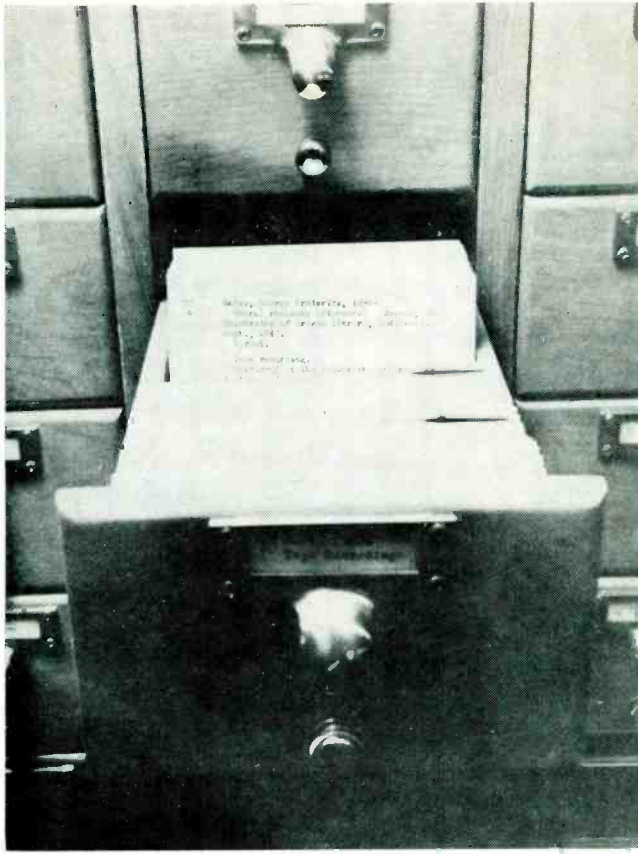
As news editor of the radio station, I worked in the direction of the program series during the initial recording of the program material and cooperated with a number of persons to make the adventure in the tape recording of recent history a success. The project was financed jointly through the radio station and the sponsorship by the city's First National Bank with the support of the state-wide banking organization. At its best, "The Portrait of the Past" tape recording experiment was a team effort for a public purpose and some of the ideas resulting from the undertaking could easily be applied and used by others who wish to accomplish the same ends. The local newspaper, the *Eugene Register-Guard*, helped increase listenership and public interest by publicizing the undertaking and individual programs as they were aired during the 26-week period.

Historical methods most certainly apply when making, collecting and preserving such tape recorded interviews. Great care should be exercised in the first place in selecting a person or persons for your history tape project. Martin F. Schmitt, curator of special collections at the University of Oregon Library at Eugene, Ore., commented, "Such a project which you have undertaken can have value only if you select a person who can be reliable in his recall of past events as they actually occurred." He continued, "Judge Harris in this project has a true memory and in checking his recollections with the printed word, letters and other papers of the past, I find that he is correct in what he reports from the past."

Schmitt said sound recording has been used for some time for such purposes as recording historical information, but he indicated that the portability, ease-of-use, quality of reproduction and other factors had made tape-recording of such interviews more practical. The historical expert said it was important in the selection of such reliable reporters as Judge Harris, as in this instance, because many persons selected for interviews might tend to be influenced by their



A University of Oregon Student reviewing historical tape in the school library's audio visual section which boasts a number of tape recording players for use by students, townspeople and faculty members. More than one dozen tape listening booths are available.



Card catalogue filing case being used at University of Oregon Library with standard catalogue procedure used for storing and keeping track of growing number of tape recordings similar to "Portrait of the Past" series. Presently a single card box holds contents of the library's tape collection.

own feelings to the point of altering the facts of some event. Persons planning such a project should then interview only persons who have the ability to keep their facts straight and remember events and situations in close proximity to what actually occurred. Selection of interviewees should be made with care.

In this project, Judge L. T. Harris was ideal for our local project. He was born in the Willamette Valley Town of Albany, Oregon, Sept. 12, 1873, and a short time later his parents came to Eugene where he spent most of his life up until the present time. He was not only a district attorney in the county, but was a circuit judge and a Supreme Court Justice of the state. He also served as speaker of the House in the Oregon Legislature in 1904, and had wide acquaintance and first hand knowledge of both state and local affairs. His orderly legal mind made it possible for him to attack the project in a methodical and factual manner. Although a rare individual, it is not to say that many communities across the nation can boast of such men as Judge Harris to whom they could turn for a vivid and truthful recall of the past for tape recording of our recent history.

The next step in any such project is to be very familiar with the interviewee and the topics which you are discussing, either first hand or by research. If you can't qualify in this respect, it is best to select a person to do the job while you direct the operations and handle the recording tasks. In our project, a man who originally suggested the idea of tape recording such interviews was selected. He is William Tugman, who had been editor of the Eugene *Register-Guard*, the local newspaper, for 28 years and a close friend of Judge

Harris. Editor Tugman was able to ask intelligent and significant questions about the community which were of interest, not only to the present-day audience, but would be of significance and interest to future historians and researchers. A friendly and understanding approach also made it possible for the person being interviewed to easily recall events which took place in the past of our town.

An orderly procedure for this tape recorded historical investigation with a definite purpose in mind was an important step in its success. In the case of our "Portrait Of The Past" series, program participants decided to recreate the city of Eugene, Oregon (present population of about 45,000) as it was between 1890 and 1900. Judge Harris and editor Bill Tugman toured the entire city, covering an area which corresponded to the city limits just before 1900. Houses existing at that time and during the days of his boyhood were recalled by the judge and he told not only of the buildings but about the persons who lived in them and how they lived and felt in those times. The judge also told of business firms in the gay nineties, described the commerce of the day and compared the situations of those times to the present.

Working over a period of three months, the city of the 1890's was covered on a street by street basis until each section of the town of that time had been described as well as the persons who occupied it. During the course of the many recording sessions, many other facts of those times came to light such as a report on the first street car system, early day race tracks, fancy houses, the erection of public buildings like the courthouse and the city hall, major fires of the early days and how the bucket brigades put them out, the state University and how it was started, the first football game and many others.

After the city of that time was recreated, several recording sessions were devoted to special subjects like: "The Swimming Holes When I Was A Boy," "The Coming of the Railroad," "Fishing When the Limit was 190 Trout Per Day," "Floods of the Early Days," "The State Legislature at the Turn Of The Century," "Court Trials," "Road Systems in the County and State," and others. The possibilities by these examples indicate that subject matter of historical interest is almost limitless for tape historians who wish to take the time and have the interest to recreate these events of the past.

As for the mechanics of recording, two methods were used. Initial recording of interviews between the judge and the editor were picked up by the use of a portable "Cub Corder" while the two men and the recording technicians walked slowly along each street of the city. It was found, however, that for sustained operations, it worked out better when the recording team first viewed the respective streets, took notes on the judge's recollections, then returned to his office for the actual recording sessions. The stationary recording sessions, using either a Magnecorder or small 110 volt operated tape recorder, were both more productive and of a much greater quality. Both the judge and his interviewer were instructed to speak clearly and with sufficient volume so that the best quality of recording possible could be obtained. Not only were the tapes for broadcast purposes, but one repositied in the library, would be listened to by many persons. The other disadvantage of on-the-spot recording with a portable battery powered recorder was that street noises many times distorted conversation.

A written index record was kept of the contents of sub-

sections of each taping session which lasted either 30 minutes or one hour, depending on the ambition of the recording team. This information was later helpful in the program preparation and in filing the information in the library.

After the history tapes were turned over to the University of Oregon library, they were included in a special tape-library collection in the institution's audio-visual department which is operated as part of the university library.

The filing system used by the library is probably the best which can be used in keeping track of tape-recorded material which covers a wide variety of historical subjects. Each tape is filed under a subject and author heading and standard library card cataloging is used to keep track of the tapes much like a book would be filed. Any person, group or organization would probably find this system satisfactory, however, any type of system could be used.

As a suggestion, each box of tape should be described, indexed as to content, and marked as soon after the recording session as possible. Such prompt action will prevent later mistakes, prevent many listening sessions, and enable ready use for whatever purpose is intended. The identifying slips of paper placed in each tape box can be listed in two ways—one according to order of discussion or in an alphabetical subject index or both.

To make possible greater space utilization, Don Hunter, director of the University of Oregon's audio-visual department, re-records many tapes from a single track recording on to other tapes with a double track tape. Another space saver with very usable quality is to transfer the tape from the 7½ ips to 3¾ ips. The quality of many of the newer recorders is sufficient to reproduce speech material at good quality from the slower speed.

The tapes in this pilot project were recorded at the 7½ inches per second speed in order to retain as high as possible fidelity for broadcast purposes.

Another big advantage of a library holding these tape recorded historical materials lies with the safeness of the facility itself. The air is kept at a constant moisture content, the buildings are usually fire proof, and the material also has the constant care and supervision of attendants to prevent theft, possible erasure, or other damage. The largest number of possible users would also come through library circulation whereas group storage and use would make the availability somewhat limited.

Institutions, libraries, and other organizations which will be placing tape materials up for use by the general public might consider seriously the use of the tape player almost exclusively as a listening device. The player completely eliminates the possibility of erasing a valuable historical tape by a careless person or one who is not familiar with the operation of tape recording machines.

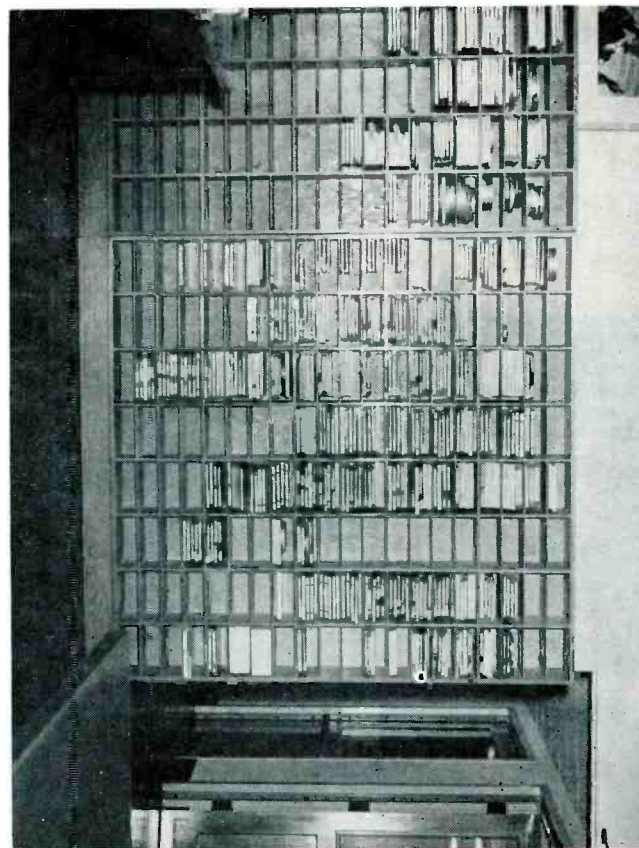
The use of a tape-recorder in relation to the recording of history need not be limited to talks with senior citizens. Each community can and should make an effort to retain and store tape recorded speeches and recorded highlights of various events which take place in any given community around the nation. Such a practice is being undertaken by some libraries, state institutions and other agencies, however, the movement to do this is slow in coming about because of no concerted effort or desire to put away these recordings of our present day events.

Radio stations in every community about the nation daily erase valuable tape recorded materials for the lack of a constructive community program for their preservation.

Local projects patterned after the idea originally used by Edward R. Murrow and Fred Friendly in their famous "Hear It Now" series could easily be followed in individual communities, spurred on by community library and organization funds for purchase of tapes used by various radio and TV stations in their day-to-day coverage of news events which later become history. Some radio station organizations themselves have already started in the right direction by presenting such tapes on an annual basis to libraries in their respective communities.

Tapes to be preserved in any community include important local political speeches; the descriptions and recordings of major natural disasters like floods, and fires; dedications, championship sporting events and recordings of other high points in a community's progress. A library of such recordings of the 10 to 20 top events which take place in a community each year would be invaluable to future generations in the understanding of their heritage.

Whether it be the recording of individual recollections by our elder citizens or the preservation of current events as they happen, the new technique of sound tape recording can make a real contribution to our present enjoyment as well as future understanding of our times by generations to come. The achievements from tape recording of present and past events is limited only to the imagination and effort which a person or organization wishes to exert. The cost extended over a period of time is low and any person with the knowledge of how to operate a tape recorder can take part.



Filing shelves for tape recordings in University of Oregon Library at Eugene, Oregon where local historical programs, recorded over a several month period, are kept for public use now and in future years.

# Sound Detectives

by Sheldon O'Connell

. . . tape recorders are used in investigative work.

**N**ELSON Eddy's unforgettable performance as a scarlet-jacketed Mountie left an impression on many that the Royal Canadian Mounted Police, handsomely uniformed, solve crime, fight oppression and uphold the right, aided only by keen judgment, respect for the rights of others and a fast horse. They do have these qualities in abundance, but to maintain their traditional claims, the RCMP are also fully equipped with a modern science research department, chemical analysis laboratory, and the latest electronic and specialized recording equipment.

Much of this is conventional commercial equipment, sometimes used as is, other times greatly changed, adapted for special uses. A highly complicated placement for secret investigative work, involving concealed microphones, noise-free equipment, and high response under varying conditions, comes under the skilled direction of men trained in this specialized branch of detection.

These devices are used rarely if ever by municipal, or state police, usually Federal authorities, the Treasury department, rackets investigation and other work of that nature. The unauthorized placing of sound recording equipment or other apparatus in private home or in industry is a criminal offense, carrying a severe penalty. It constitutes an infringement on the basic rights of people in a democratic government, therefore when resorted to by Federal authorities, it is not done indiscriminately, but in effect, to protect the people who cherish this freedom.

There are few secrets kept from the RCMP or other law-enforcement agencies. A suspect's sudden change of address may indicate the closing play of a drama that's been quietly unfolding for months. His actions are noted

from the time of the switch to the place of the projected meeting, this is sometimes scouted in advance, allowing the alert officials to prepare thoroughly. Some are blind leads, other times the only thing missing from the microphone pick-ups is a representative from Equity, even the prop man has been there and gone.

It's hard to judge when a room has been "bugged," certainly not by its physical appearance, wires just can't be seen in the wrong places, when a vase or tray is moved, it's put back in precisely the same position, crooked pictures are left crooked. A "stake-out" or "live" room while seemingly private with not a drape out of line or cobweb disturbed, may in fact be as public as "This is Your Life," in these real-life dramas however, no one is entertaining and the sounds that are gathered, are more often the sounds of misery, of narcotic trafficking, exchange of stolen goods, extortion, talk of names, dates and incidents.

Some tape recording equipment is used that is activated by the sound of a human voice, it stops when there is silence. Obviously this method saves a lot of time, however it is not suitable in many applications since the split seconds lost in the give and take of a normal halting conversation can be the most telling. Often the machine is allowed to run on intermittently at a speed of 1/8 or even slower. In a non-critical case, a seasoned investigator screens the reels of tape later, for pertinent or revealing information. During the actual recording, a high volume is maintained to compensate for the turnaways and walking bits of conversation.

Usually one pickup is used, certainly as few as possible, since to increase the number of microphones widens the



Wherever this young lady goes, the radio equipped car is sure to follow, carefully tuned in. The purse has been dressed down to accommodate a miniature sending station, a power supply unit, antenna, transistors and intermediate frequency coil neatly fitted together. Take another look at that burly left arm before whistling!



chance of detection, and increases the margin of potential error. Recording of this nature is never high fidelity, though the slightest whisper is usually easily understood. There are times when playback is made on a variable speed machine so that passages can be slowed down to a vowel at a time.

One observation by official recordists is that the hardest thing to separate are voices talking in unison. This has been common knowledge to Audiophiles since they made their first house party recording. Those occasions when open general conversation plays back as if each was trying to shout down the other, and no one listening. Since most confidential meetings take place among a very small number, there is rarely a problem in sorting out the overlap of conversation in investigative work. The more voices recorded, the greater concentration needed to separate the remarks, however a few minutes of conversation can be played back again and again, and each time, under a skilled listener it will reveal something extra until the entire episode is pieced together.

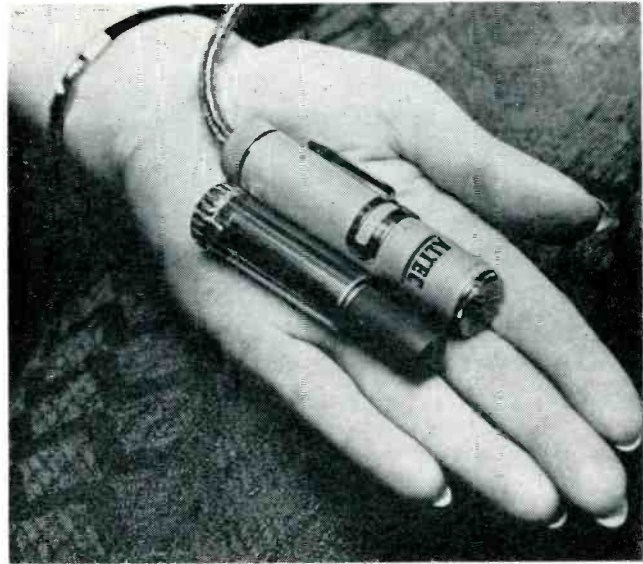
Transcripts are made of all information and data gathered in this way, after which it is carefully checked and acted on. Reels of recorded material gathered under various conditions indicate that many of these people, representing different levels of criminal activity, are in reality soft spoken, rarely given to rages, at least in conversation with others of their own kind. However they talk much more freely and easily than their tight-lipped screen counterparts.

Too, when speaking on the phone, the voices undergo a subtle change in manner, though this is likely true of anyone, including the law-abiding citizen, but there is rarely a conscious or implied get tough tone that one might expect. Often the investigator will rig a dual pickup, one for the room and another through the phone. Much worthwhile information comes from the other end of the line; Instructions, names of people and places that provide valuable leads in running down a fugitive or widening the investigation into other avenues.

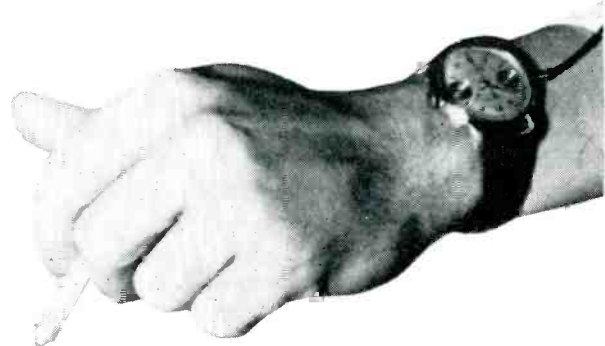
There are two main types of telephone sound pickups, one is the magnetic induction coil unit requiring no electrical or physical connection to the phone, it is placed beneath the receiver and connected to the tape recorder input. The other type is a less familiar radio-induction pickup. A special radio receiver is used with a directional loop antenna, this can be directed from some distance away and zero in on the conversation. There is also direct tapping into the phone wires, this is usually effected in the basement or some other site offering concealment and easy access to the terminal box. The radio induction pickup can be as small and compact as a package of cigarettes, when used close to the sound source; however for greater distances, larger and more elaborate equipment is called for. The direct phone tap may also be fed to a small radio transmitter, the signal then picked up in a radio-equipped car or truck parked nearby.

Sound investigators and technicians have to be sure in their methods, and rely completely on their recording equipment and accessories. This equipment is kept in top running order, checked frequently for even slight signs of stress, and maintained in new condition.

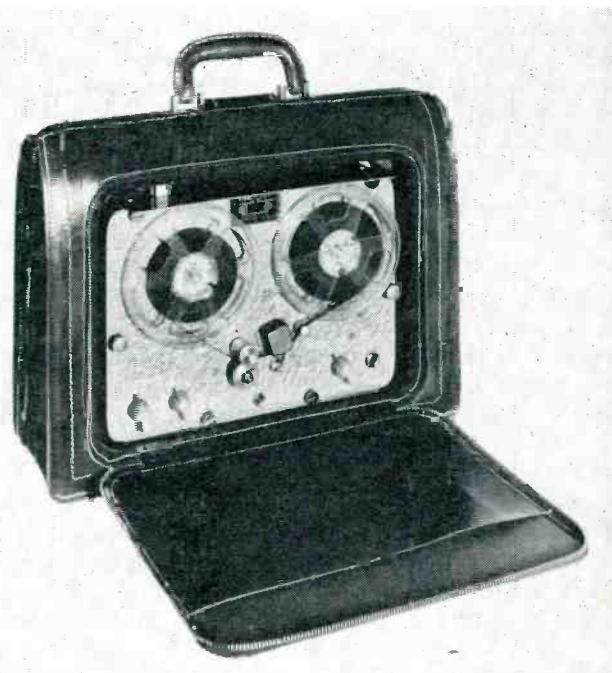
Use of the parabolic reflector in investigative work has passed well beyond the experimental stage. At one time they were used primarily by naturalists as a means of capturing distant sounds with brilliance and clarity, and by broadcast outlets to pick up the marching band during



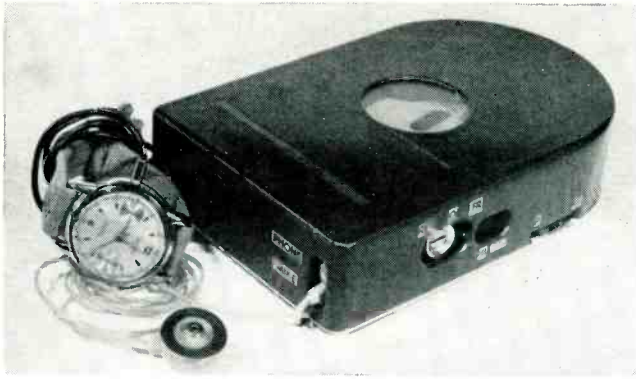
This tiny condenser microphone clips to breast pocket like fountain pen, can be attached anywhere. The cable, smaller than standard, is covered with fibre glass cloth. An output level of minus 48 dbm ensures strong signal.



A sensitive crystal microphone is concealed in dummy wrist watch, has leather strap and flexible 6' mike cable. Mike can be strapped to wrist and cable concealed under shirt cuff. Can be used with any tape recorder or amplifier.



This secret recorder camouflaged in an average size leather briefcase has sensitive built-in microphone and a constant level recording amplifier which equalizes intensity of nearby and distant sounds. Requires no warm-up.



Pocket recorder so small it only reaches from the butt of the hand to the fingertips. It holds 600 feet of tape and will record at either  $1\frac{7}{8}$ , or  $3\frac{3}{4}$  inches per second.

football half-time. There are several types of parabolic reflectors, some focus sharp at a range of 100 feet, and afford strong clear signals while the area between the reflector and subject is unobstructed. The reflector acting as a giant ear picks up the thread of sound and then focuses it in strong concentration on the microphone.

Microphones used in general investigative work have to be so carefully placed that their chances of being discovered are reduced to a minimum. Pen desk sets, in reality highly sensitive microphones have a dual purpose with the top section able to function as a writing instrument, wrist watch microphones that give every appearance of a conventional timepiece, ash stands that carry a live mike in their base, decorative window shade pulls that conceal a microphone. Lamp stands, ceiling fixtures, centerpieces, figurines, air-conditioning registers, these and other places are considered by the Sound Investigator when casting about for a set-up. What could be a successful day time placement might be completely wrong in the evening, when shadows fall and a switched light reveals the line of a cord against a shade.

Tape recorders have a less adventurous but no less important role during the interrogation of witnesses, moments when events and observations are clearest in mind, times when the tape recorder registers a spontaneity and conviction. Portable or briefcase recorders may be altered in appearance from the commercial models, however this is rarely necessary, since today's conference recorders are so skillfully made they do serve to carry documents as an ordinary briefcase, and when a slide in the handle is pushed, record the slightest sound within a radius of several feet, the tiny clasp lock, actually a sensitive microphone.

In the hands of an unscrupulous recordist it could be possible to alter the content of a tape recording by skillful splicing, but the use of a chemical preparation swabbed along a length of the tape will make the magnetic pattern visible, and as a ballistics expert matches identifying lines, so the taped pattern indicates drop-outs and transfers, as plainly as fingerprints. These are literally soundprints. While copying the altered reel to a fresh tape may seem to nullify any benefits offered by making the magnetic track visible, there are characteristics indicating when this might have been done.

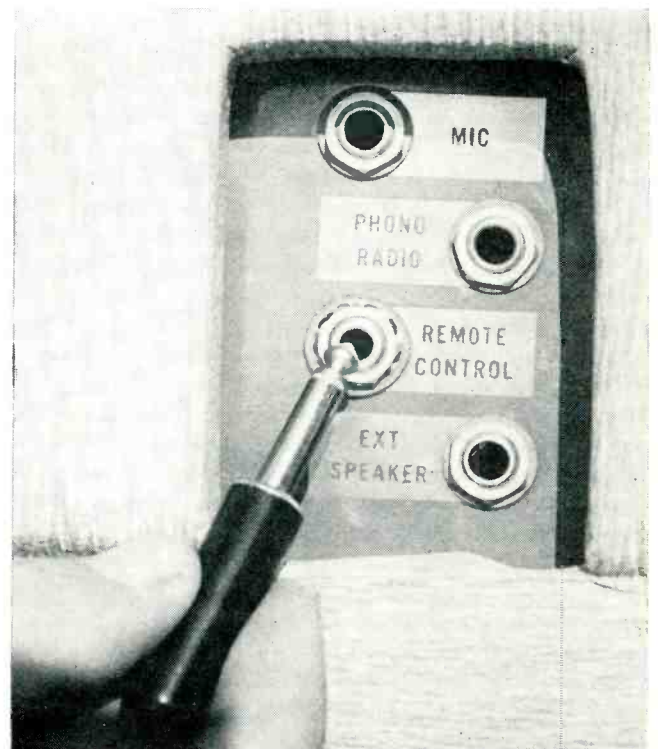
In spite of the various means of secret recording it does happen that a microphone is discovered, mostly by chance, but occasionally because the subject expected he'd be under surveillance anyway and probed, prodded and checked until he found it, however these times are rare. Infrequently

a suspect in conversation with another, in what he considers to be a completely private room, will chance upon the microphone or whatever the device appears to be, used to pick up information, there follows a scene investigators say is fairly typical. One man guilelessly talking, while the other tries to signal frantically that they're "on the air." This seems to involve all manner of facial contortions to let the partner know that something is wrong, without being able to say so out loud, the unsuspecting one continues in a faltering hesitating manner, stops, realizes the awful truth after the first Huh? of disbelief, more whispering and then some of the stagiest dialogue since the Mellodramas bowed out of existence, each trying to outdo the other in his idea of what natural conversation should follow.

Satisfactory recordings can be made through walls without the risk involved in a more complicated set up, however investigators have to check their thickness and composition beforehand. In cases where the walls are relatively thin, a contact microphone suspended from a fine needle which has been tapped lightly into the wall, will result in surprisingly clear recordings. Again, these are far from the concept of high fidelity, but serve a purpose and are decipherable.

Some of the specialized recording equipment used in crime detection is classified, much is under test, to incorporate the best that science and electronic wizardry can devise. For Federal authorities and law enforcement agencies, tape recorders are helping break down barriers of misinformation, contradictory claims and statements.

Its a far cry from those romantic days when a scarlet jacketed Mountie tethered his horse near the mad prospector's cabin, and sidled up to a frosted window, listening for plans to hijack the gold shipment. Now he slips on phones, sets the recording level high, and points the indicator "Record Forward."



Some recorders are equipped with a remote control jack to allow the machine to be operated from a safe distance. A monitor line also is helpful.

# Slide Soundorama

by Bart Pierson

. . . . hold your audience's attention by narrating  
your slide presentation on tape.

**F**OR keeping alive the interest of your audience, there is nothing like having a taped commentary to your color slide shows.

If such a commentary were hard to make, there might be some excuse for not having one but, actually, the contrary is true, it is easy to do and will afford a few evening's fun making it up.

You'll want a really tight, entertaining show and this means you will have to be a bit ruthless in editing your slides. If you are the fortunate possessor of a completely portable tape recorder that went along on your vacation trip to record the sounds, you're also going to have to be ruthless in editing the tapes.

The people to keep in mind is your audience. While relatives might want to see every picture of the children, another audience may grow restive.

First, prune your slide collection down to about 30 to 45 slides. An hour's show is about the most that you can expect to keep the interest high. Once you have made your selection, arrange the slides in the order in which you want them and project them a few times. Make sure each slide advances the continuity of the whole, there should not be any retrogression.

If you find the continuity you want is lacking, you can manufacture it by the use of flashbacks. This is an old technique that has been used successfully thousands of times.

For instance, dress Dad up in the togs he wore on the trip and drive around town making shots of him paying out the cash to gas station men. Whenever you need a bit of continuity, put in one of those shots. Finally, toward the end, he is charging it on a credit card, implying the cash is all gone.

Or you might show an increasing pile of newspapers and milk bottles at the front door to denote the passage of time.

When you have the slides arranged to your satisfaction and the continuity is good, you are ready to do the scripting.

Make a list of each slide and then, from this list write a commentary for each one. Don't exclude the members of the family, mother, sis and brother can all do some of the announcing, especially when they are in the picture.

Keep the comments as brief as possible without sacrificing completeness. Some slides will only require a few words, others may need a rather lengthy explanation. If you use flashbacks, skip the comments on those, they are not needed.

When the script is completed (it should be typed double space for easy reading), you are ready to do the recording.

If you wish to add music, and this is a fine idea, select music that is appropriate to the kind of scene you are showing. Classical music is generally best and the level should be kept low enough so that it does not interfere with the spoken word.

If you have a mixer, or a two channel input on your recorder you need only feed the turntable or other recorder into one channel and your voice into the other.

If you do not have this equipment, you can let the microphone pick up the music from a phonograph or another recorder as you speak.

When you change from one type of tune to another it is best to fade out the one and fade in the next.

There is no need to project the slides while you are doing the recording.

For the aid of the projectionist, some sort of signal or cue should be included to indicate a change to another slide. This may be done vocally by using such phrases as, "the next slide shows—" or you may put a tinkle of a bell between slides.

Once you have the tape completed, get out the projector and show the completed work. Change the slides as the tape unreels (unless you are the lucky possessor of an automatic slide changer operated from the tape).

View the completed work critically. You will probably find changes you will want to make or parts of the tape you may want to do over. Make note of these changes on your original script then go back and make them.

Since many of the projectors now on the market are of the magazine load type, the slides may be left in the magazine in their proper sequence and the tape kept with them. Thus you will always be ready to put on a good show on an instant's notice.

When showing the slides, it is best to have an extension speaker hooked to the recorder and placed near the screen. People are used to hearing the sound come from the front. The use of an extension speaker will also permit you to keep the recorder next to the projector where you can operate it.

To give the show a professional touch, it is best to have everything set up ready to go in another room. When you are ready to show the slides, turn on the recorder so that soft music is played while the guests seat themselves. This can be from a separate reel as it takes but a moment to change them. An extra empty reel on hand makes the change fastest.

The same music may be played at the conclusion of the show as your final shot and its music fade from the screen. For this purpose, instead of trying to change reels, it is better to have the music on the tape which has been running through. It can be faded as the guests leave the room.

The effort you put into making a well-programmed slide show with tape will be more than repaid by the praises you will receive from your audience.



The Madisonians, institutional orchestra, is directed by prisoner Bob Frost. This group of prisoner-musicians is considered one of the finest in the country and receives many favorable comments from outside listeners. Of course, all the band's engagements are at "home."

# Prison Tapes—Unique Public Relations

by Dutch Vanderneese

. . . . penitentiary prisoners tape weekly radio show.

**T**APE recording equipment is doing a unique job of public relations for the Iowa State Penitentiary at Fort Madison. The prison tapes a weekly radio show, "Prison on the Hill," broadcast by twenty-one stations in Iowa and Illinois reaching an estimated 1,500,000 listeners. This show is produced, directed, engineered and operated entirely by inmate talent. Other than requisites of good taste, there are no stifling rules of censorship.

John E. Bennett, Warden of the Iowa institution, believes prisons and associated problems should be brought to public light in as many ways as possible. Warden Bennett, long an advocate of progressive penology, has gained recognition for advancements made in Iowa's prison system.

"Prison on the Hill" made its first appearance on March 11, 1956. At first, the show was aired only over local station KXGI, and featured a fifteen minute, music-interview format. Jack Armel, owner of the Fort Madison station, was the first sponsor and with his capable assistance, the show has grown to its present half-hour length and become a listening "must" in Iowa.

While other prisons have radio shows, they are, for the

most part, strictly censored and restricted. This isn't the case in Iowa. The tapes are made entirely by inmates. No guard or official is present at these recording sessions. After recording, they are submitted to Warden Bennett for playback. To date, not *one* word has been edited or cut from the show. According to Bennett, the prison administration has nothing to fear from truth nor hide from the public.

The program is composed from a selection of interesting features including music, vocals, quartets and interviews of prisoners on their jobs, at play or in their barred-in homes. Interviewees give their honest opinion on prison conditions, rehabilitation programs and their own general background and case history. Using portable equipment, the show is very mobile and recordings are made in all parts of the prison.

Equipment operated by the prisoner-recorders is the finest professional caliber. An Ampex 601 portable recorder and Ampex 620 Amplifier-Speaker along with a small Pentron model for field problems in mobile situations round out the recording equipment. Four Electro-Voice microphones and a Pentron 4-Channel mixer insure smooth

Top: While Bob Frost drops his baton for a moment and handles the recording equipment, J. Roby Hilpert, Show supervisor and a visitor from outside discuss impressions of prison as seen by outsiders. Middle: Duke Birr is caught "trapped" behind the glass booth in the recording studio where "Prison on the Hill" originates.



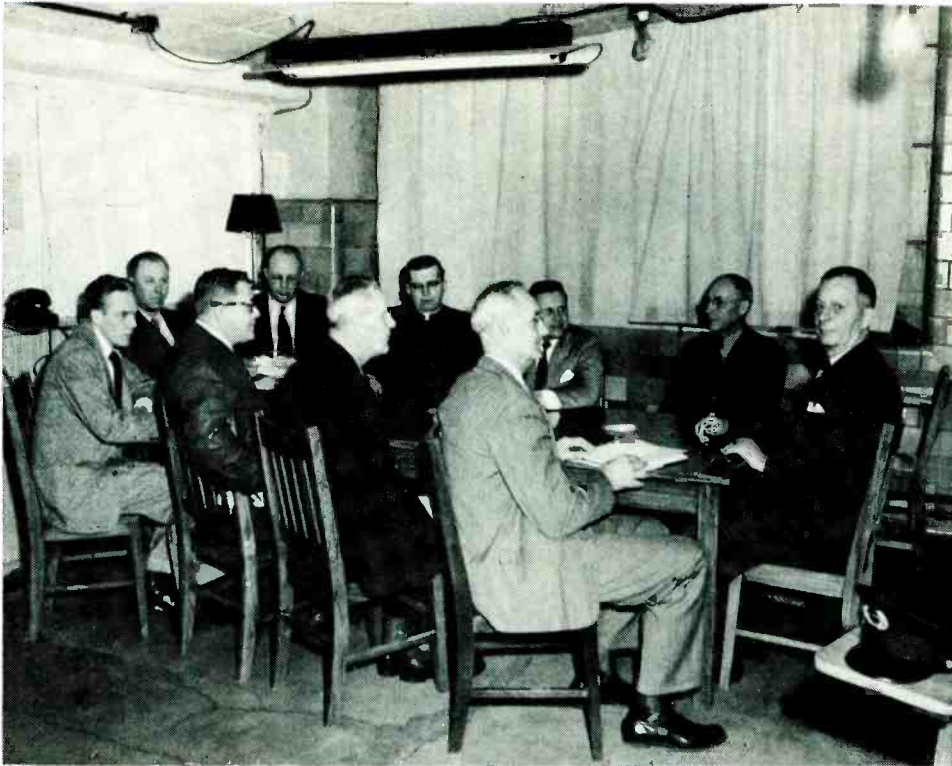
Bottom: Engineer Duke Birr (Foreground) and Band Leader Bob Frost set up recording equipment for Prison on the Hill. The portable, Ampex equipment makes the show extremely mobile and is liable to be taped at any part of the huge prison.

music and regulated tone. Scorch Magnetic and Soundcraft Plus 50's add to the professional sound of the prison produced show.

In the past, the show has "gone on the road" and brought listeners accounts of prisoner contact with other state institutions including hospitals, universities and state offices. Plans are now underway to interview the Governor of the State and Parole Board officials. This is being eagerly

awaited by the men of the institution.

"Prison on the Hill" is fortunate in having a pair of talented, professional performers available for service as co-producers. Bobby Mohr and Bob Frost have many combined years experience in show business and together, strive for a polished, smooth performance. The pair, both prisoners, have a lot of talent and are slowly, mainly through contact with the show, readjusting their lives. When finally



From right to left, Prison Classification Committee meets and discusses the improvement programs of the institution. This committee is helping support Prison on the Hill by their interest. These meetings are often "taped." From R. to L. Former Warden Percy A. Lainson; Assistant Deputy Warden Bernard Nelson; Rev. Lester Peter, Protestant Chaplain; Father Bernard Brugman, Catholic Chaplain; Mr. John E. Bennett, Warden; Mr. Jack Naragon, Industrial Supervisor; Mr. Buck Kuchel, Psychologist; Mr. J. Roby Hilpert, Director of Athletics; Mr. Jim Richards, Record Clerk and Mr. Forrest W. Johnston, Director of Classification.

released, they will be capable of stepping into the radio or recording business and readjusting to normal living.

Another prisoner the program is training is Duke Birr, engineer and recording technician. He is learning the trade while serving his time. When returned to society, Birr plans to follow the work. He is assured of an opportunity to put his prison training into practice in free-society. The same holds true for other prisoner-talent; vocalists, musicians, announcers, etc. In addition to serving as an inmate voice to the public, the show is a practical trade school—teaching men useful vocations and preparing them for a better, crime free life.

Bob Frost, trumpet player and leader of the Madisonians, featured on the show, likes to recall interesting anecdotes about the difficult, early days when the program was just getting on its feet. Equipment was scarce and the show was barely managing to produce usable tapes. "On one of those first shows, there was a steady, drumming noise in the background throughout all the interviews. We tried to figure out what caused them but couldn't. Then we had to do the tape over. Still, that same dum-de-dum-dum.

"We blamed everything from "mice" to the wiring. But when we finally discovered the trouble, it amazed everyone. Bobby Mohr, my partner and master-of-ceremonies, got "carried away" and during his interviews, was tapping his foot steadily against the mike-base."

Mohr, a comedian and night-club entertainer prior to his confinement, comes back and recalls an embarrassing incident about Frost. "He's so smart," Mohr relates, "he rigged up one of those "RECORDING—SILENCE" signs in neon. Our make-shift studio took on a real professional look. Then Frost was so busy trying to remember to turn on the sign, he would forget to plug in the mike or recorder and we would "record" along without any results. Finally, we got rid of the sign—we're amateur looking, but at least we have sound when we work!"

In addition to "Prison on the Hill," tape has other valu-

able uses in prison and the penological field in general. One prison records outside radio shows and plays them back to the population through an ear phone system at convenient hours. This furnishes the men with valuable hours of listening entertainment.

Parole hearings and prisoner's case histories are kept on tape in a few modern institutions. They are using tape libraries to replace the bulky, volumes of record books used in the past. Penology is a brand new field for tape recording and the industry is making a lot of progress helping prisons accomplish a vital purpose—returning men to society as useful citizens.

People often wonder what practical purpose a radio program behind prison walls serves. When queried about this, Warden Bennett answers, "I think the program is serving four very important purposes. Both inmates and the prison are realizing benefit from these results. First, the show, along with the *Presidio* (monthly inmate publication circulated to over 5,000 "free world" subscribers) gives the prisoners a means of expression and communication to the public. They can put forth their ideas for consideration. Second, many men are being trained for work in fields which will allow them to earn decent livings when released. Third, the public, through listening to the program and hearing prisoner's views on matters pertaining to penology can be assured we are striving to give them every opportunity to help themselves. Fourth, by bringing prison to public attention, the citizen is given incentive to take an active interest in our institutions and improvement programs."

Bennett paused to consider his next statement. "After all," he continued, "Tax dollars are spent to maintain this institution and the taxpayer should know what value he is receiving for his money."

All four aims are indeed creditable and are being carried out by "Prison on the Hill," Iowa prison's unique tape recording experiment.

# Gentlemen of the Jury—All 500

by Irving Rosenblum

. . . . **business law classes use taped dramatizations  
in their study.**

IN a two-year period of experimentation, a talking textbook of tape recordings has been developed for business law classes at Franklin K. Lane High School, Brooklyn, under the administrative direction of Dr. Harry Eisner, principal. A group of pupils selected from the speech and music classes was assembled by the writer after consultation with the accounting and law chairman, Mr. Solomon C. Steinfeld.

A series of brief dramatizations was written by the teacher and pupils. Then the tape-recording committee planned the casting, rehearsal, production and musical and sound effects. A local radio station provided recordings of some background effects, such as traffic noise. In a quiet room in a remote corner of the building, the cast met during assembly periods so that class work would not be missed. During these one-hour periods, planning, rehearsing and performing were conducted. A pianist and several vocalists were used in some recordings to provide an appropriate musical background to enliven the script, as noted in the story reported below.

Each dramatization ended with a question or problem for class discussion. Following the interchange of opinion in class, the teacher returned to the tape recorder to play the answer or decision for each case.

This procedure of tape recording of problems for discussion has also been used in other subjects at school. For example, we have experimented with tape-recorded dramatizations of teen-age problems for use in group guidance classes.

As another use of the recording techniques, we have taped rehearsals of playlets for use in assembly programs. This served a dual purpose. It afforded opportunities for self-evaluation and improvement of the performance of the cast. The recordings were also filed for reference to simplify the work of the teacher in repeating the program at future assemblies. The major objective of our experimental work was to make more effective use of dramatization as a technique in classroom instruction. By recording the case problems on tape, the teacher preserved the material for future use.

There are many opportunities for dramatization in presenting case problems in a business law class. The drama of a courtroom may be used as background, or the problem may be related in dramatic form. The latter type was used in planning a script based upon a husband's promise to pay his wife for washing the dishes.

This script was one of a series presented by our business law classes in an assembly program. The problems were deliberately written in a manner that would invite audience participation in discussing each case. In that way, our five hundred "courtroom spectators" were given an opportunity

to act as a jury.

Continuing our experiment in dramatization, we rewrote several of our assembly scripts for radio. One of them, the problem presented below was broadcast over a radio station. In that presentation, gifts of soap flakes for dish washing were offered to listeners who sent in the correct answer.

This is the form in which the playlet was presented at our school assemblies and later—at the suggestion of the principal—before the Parents' Association.

## DISCORD IN A-FLAT

(MUSIC: "Home Sweet Home" fading into "Homework")  
(OFFSTAGE VOICES)

GEORGE: Pay my wife for washing the dishes?  
Oh no!

JOAN: But you promised, and now you're bound on your promise.

GEORGE: Am I?  
(Curtain rises)

SCENE: KITCHEN (SINK, DISHES, GLASSES, TOWEL, APRON)

George is standing in the doorway looking off-stage. The dishes are piled in the sink.

(Joan's voice from off-stage.)

JOAN: Good-bye, Norma, and do come again, won't you?

(Door closes)

ENTER: JOAN

JOAN: Oh, why wasn't I born rich instead of beautiful?

GEORGE: You are rich—rich in knowledge, rich in common sense.

JOAN: Rich in everything but money. Now look at them, Norma and Larry. Larry won't let Norma develop dishpan hands or housemaid's knee. She doesn't know anything about cooking or laundering . . . no hot stove or hot iron in *her* apartment. Just a gay, care-free mind.

GEORGE: You too can be the life of the party. You too can whip a sweet soufflé.

JOAN: That makes me the life of the party all right—in the kitchen. While I work my fingers to the bone, Norma's out dining at the best restaurants in town. They just don't know what it's like to eat a good home-cooked meal.

JOAN: Y - e - s . . . sure . . . Nothing like home cooking. No bother. No fuss.

(Pantomime, Waiter, Menu)  
 No waiters to disturb your reverie.  
 No menus to perplex you. Let me see  
 now. What shall it be this evening?  
 Shall I take the lobster a la Newburgh,  
 or would I prefer filet mignon?

GEORGE: Bravo, Bravo. It just shows a few  
 (APPLAUDING) guests for brunch can liven things up.  
 Perhaps we should do it more often.  
 Maybe we ought to invite a few more  
 people, Dave and Florence, or Leo and  
 Evelyn, or . . .

JOAN: Or all of them. It's just as easy to serve  
 eight or even ten. And then there's  
 less waste, and more chance that they'll  
 really clear the plates. That's what gets  
 me. I don't mind the cooking so much.  
 Sometimes I even enjoy it. It's the  
 dishes that get me. . . . I'm tired, but  
 there's that sink, full of dishes. Come  
 on. Let's get it over with.

GEORGE: To the dishes (Singing — fanfare).  
 (CHEERFULLY) Ta-ra-ta-ta-ra-ta-ta-ra-ta-ra  
 (Rolling up sleeves)  
 I'll wash. You wipe.

JOAN: All right. Just don't break them.

GEORGE (COMICALLY HANDING JOAN A  
 TOWEL): A towel for madame, an apron for  
 monsieur. (She ties it for him.)

JOAN: Let's get the glasses out of the way  
 first.

GEORGE: Glasses first . . . (jestingly) one glass  
 coming up.

JOAN: George, I don't like to bring it up  
 again, but I'm tired of housework . . .  
 dishes . . . beds, floors, shopping, pack-  
 ages. Why can't we get a maid? Walter  
 won't let his wife wash dishes. They've  
 had a maid from the day they were  
 married.

GEORGE: (STARTING TO BE ANNOYED)  
 Walter! Always Walter. Why compare  
 me with him. . . . They can afford a  
 maid. We can't. . . . Norma and Larry  
 get along without a maid and they're  
 . . .

JOAN: Of course. What does she have to do?  
 In a tiny two-room apartment, there's  
 nothing to do. . . . They're never home.  
 Why she doesn't even cook. They eat  
 all their meals out.

GEORGE: And don't think Larry is happy about  
 it. He's always telling me how lucky I  
 am. Home-cooked meals . . .

JOAN: Then why doesn't Norma do a little  
 cooking? At least she could serve  
 breakfast and an occasional dinner?  
 If I can cook, so can she.

GEORGE: You know very well why she doesn't  
 cook. She's out working and earning  
 instead of spending and grumbling.

JOAN: So that's it. Working and earning. Why  
 didn't you say so? I'd like to go out  
 to work, too. Remember I gave up a  
 good job to become a cook and maid.  
 Now I don't even have pin money. I  
 can go back to work tomorrow. If *you*  
 can't afford a maid, maybe *I* can.

GEORGE: Oh no. We don't need your money.  
 We have enough to live on.

JOAN: To live on, yes! But it annoys me to  
 keep asking you for money every time  
 I want a new hat or a new dress. . . .  
 If we had a maid, you'd have to pay  
 her.

GEORGE: Would it make you any happier if you  
 were paid for the housework?

JOAN: I don't like the way you put it . . . but  
 the answer's yes. It would ease things.  
 I would feel that I was accomplishing  
 something, just as you do at the office.

GEORGE: Then if I pay you, there'll be no more  
 talk of dishpan hands or Suzanne's  
 maid or going back to work?

JOAN: For a nominal sum I could forget all  
 about a maid. . . . Let's see . . . as little  
 as \$10 a week.

GEORGE: (GULP) \$10 a week?

JOAN: You want me to forget all about the  
 maid, don't you? I'll make it easy. I'll  
 let you pay me at the end of the month.  
 \$40 a month?

GEORGE: Oh, I know that's not enough, of course  
 —but it's better than nothing.

GEORGE: I'll admit you work hard at home. You  
 work as hard as you would in business.  
 And in business, you'd be paid. O. K.  
 we've made a contract, effective im-  
 mediately. I'll settle at the end of the  
 month.

JOAN: A contract! Without benefit of coun-  
 sel, we have formulated a contract  
 binding upon the parties of the first  
 and second part hereinafter as well as  
 aforementioned. \$40 a month?

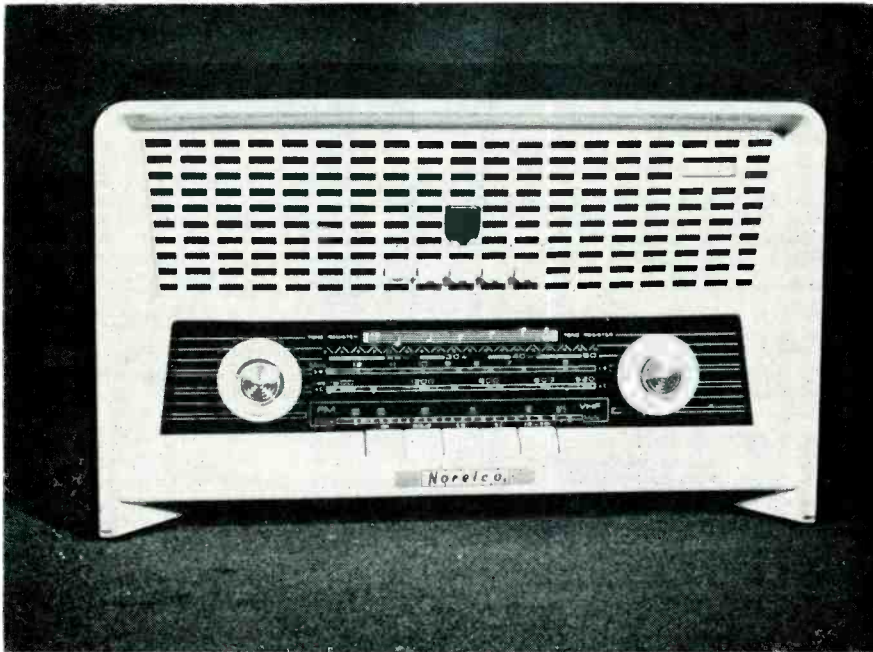
GEORGE: \$40 a month. Binding upon the parties  
 of the first and second part. . . .

ANNOUNCER: Is it? Is this agreement binding upon  
 the parties of the first and second part?  
 Must the husband keep his promise to  
 pay his wife for washing the dishes?  
 Does anyone want to express an opin-  
 ion?  
 (Volunteer from audience)  
 (If anyone volunteers, announcer may  
 then ask:) Does anyone want to argue  
 on the other side of the dispute?  
 (Volunteer from audience)  
 The answer to this case is more thor-  
 oughly understood after studying the  
 elements of a contract in the law class.  
 However it is sufficient to say that the  
 husband is not bound on his promise.  
 The reason is that the wife is merely  
 promising to do what she is already  
 expected to do. Housework is just an  
 ordinary, routine duty in married life.



# NEW PRODUCT REPORT

STA **F** I K **T** E S T E D



## NORELCO AM-FM RECEIVER

*. . . . table model unit provides good quality sound and has tape recorder output*

**W**ITH the increased interest in recording from the radio and with many people using table model radios for such purposes, the Norelco set seems to have much to offer.

The model examined and tried out was picked off-the-shelf of the Hi-Fi Shop in Annapolis, Md.

There are several unique features incorporated in this radio. As with some sets made in Europe, which are shipped all over the world, provision has been made for altering the voltage input. By turning a rotary switch, the voltage may be changed from 90 to 110, 127, 145, 190 or 220. Ordinarily the set is adjusted to the 127 volt stop but should you live in an area where the current is weak, you can adjust the set downward.

For instance, if the current is supposed to be 110 volts but turns out to be 90 volts rather consistently, with peaks not exceeding 100 volts, then the set may be changed to the 90 volt stop and improved performance will result.

The radio has a built in antenna called a "Ferroceptor" and we found it to be a very efficient device.

A swing across the FM dial revealed 10 FM stations with acceptable volume with the set just sitting on the desk.

The stations arranged from Annapolis, ten miles away, to Washington, 30 miles away and Philadelphia, more than 100 miles away.

The noise rejection was good when the station was properly tuned and the latter was easy because of the magic-eye tuning meter which is located in the upper right hand corner of the face of the set.

A swing across both the broadcast and shortwave bands revealed plenty of stations at good volume. Just in an experimental dial turning we picked up Madrid, Spain with good volume and with neither antenna or ground connected to the set.

By making changes in the connecting block on the back of the unit an external antenna and ground for AM and an outdoor dipole for FM may be connected. But these may turn out to give poorer results than the antenna already designed into the set!

Since some models of table radios are dangerous to hook up to a tape record-

**Product: Norelco B4X87A**

**Distributor: Norelco, 230 Duffy Ave., Hicksville, L. I., N. Y.**

**Price: \$98.50**

er, it was a pleasure to find that this unit not only has an outlet for an external speaker but for a recorder as well. A phono may also be played through it.

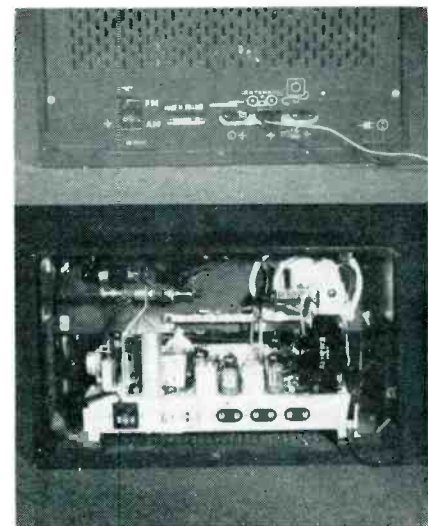
The tone control is by means of five pushbuttons mounted above the dial. These run from "many low notes" to "many high notes" and are very effective.

This is an AC receiver, not an AC-DC unit. The power consumption is 55 watts and it has a 1.8 audio watt output, which is adequate.

The set has seven tubes and a linear glass dial. It is 18" x 11" x 8½" in size and has a wooden cabinet.

Inasmuch as this is a complete radio and not just a tuner, it may be used in the home without using the tape recorder amplifier. The regular broadcast band is covered from 517 to 1620 Kcs, the FM band from 87.5 to 108 Mcs and the shortwave from 12.3 to 5.8 Mcs.

If you are contemplating the purchase of a radio for both home use and recording this is worthy of your consideration.



Top: the back of the set showing the sockets for the insertion of pin hacks for phono input, external speaker and recorder. Lower: view with back removed showing "Ferroceptor" and 4 x 6 speaker.

# SHOP OR SWAP

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

RATES: Commercial ads, \$.30 per word. Individual ads, non-commercial, \$.05 a word.

Remittances in full should accompany copy. Ads will be inserted in next available issue. Please print or type your copy to avoid error. Address ad to: Shop or Swap, HI-FI Tape Recording Magazine, Severna Park, Md.

**DEMONSTRATION AND COMMERCIAL** records from tapes. Music taken from tapes arranged and recorded. Write for prices. Five Star Music Masters, 93 Beacon Building, Boston.

**WANTED: FRIENDLY TAPESPENDENTS—** Anyone, anywhere. Buzz a tape now to: C. Hooper Philips, 8024 Chesterfield Drive, Knoxville 19, Tennessee.

**COMPLETE STEREO RECORDER,** Robert's 90-C with recording amplifier A-901 plus library of 100 pre-recorded stereo tapes, like new, \$1,600 value yours for \$800 prepaid. W. G. Kirkman, 247 E. 6th No., Logan, Utah.

**FOR SALE:** Dactron Steradapter (never used), stacked heads with cables, jacks, etc., \$16. Converts recorder to stereo. Stereo tapes—"80 Days," "Gaité Parisienne," \$6 each. Johnson, 3522 Shorecrest, Dallas 35, Texas.

**MINIFON POCKET RECORDER:** (Old Model) in excellent condition with lapel mike, 1 hour wire spool, set of new batteries, (original cost \$249) also includes \$160 worth of following accessories: wrist watch mike, leather carrying case, Ster-O-Set earphones, telephone pickup, throat mike, AC power converter, 3 spools of wire. Total value \$409, 1st \$200 takes it. Also Phono Trix miniature transistorized 5 lb. tape recorder, operates 50 hours on 4 flashlight batteries, records up to 50 minutes per side on a 3" spool per side, complete with mike and loudspeaker. Original cost \$99.50; this demonstrator \$65.00—\$35 wrist watch type mike included. M. Cooper, 24641 Rensselaer, Oak Park, Mich.

**WANTED:** Any tapes or information about Buddy Holly. Will buy or trade. Any Buddy Holly fans please write Barry Baumgardner, 536 North Third Street, Steelton, Pennsylvania.

**RECORD CUTTING** for every occasion from your tape to unbreakable disc—weddings, socials, lectures, schools. Free information. Albergo Recording Studio, 121-18 Rockaway Blvd., South Ozone Park 20, N. Y.

**WANTED TO BUY:** A Masco tape recorder Model 52 or 52CR in working order or broken down. Donald W. Rose, Franklin, Nebraska.

**RENT STEREO TAPES—**over 500 different—all major labels—free catalog. Stereo-Parti, 1608-F Centinela Ave., Inglewood 3, California.

**FOR SALE:** Heathkit Model O-12 Oscilloscope with all probes and test leads, used only a few hours—\$80.00. Jack Fives, 2916 Rockrose Avenue, Baltimore 15, Maryland.

**WILL TRADE:** Two stereo tapes, brand new, for exchange of dance music. Write: Norman C. Reese, 234 West Orange St., Lancaster, Penna.

**PROFESSIONAL RECORDING TAPE—**Finest quality of famous manufacturer. 40/50,000 cps. Permanently lubricated. Guaranteed. Acetate—1200', 1½ mil, 4/\$5.20; 1800', 1 mil 4/\$6.76. Mylar—1800', 1 mil, 4/\$9.00; 2400', ½ mil, 4/\$13.00. Postage 15c per reel. Hi-Sonic, Box 86HH, New York 63, N. Y.

**FOR SALE—**VM stereo recorder, stacked and staggered, 20 to 20,000 cps. Cost \$211; to you \$125, best offer. Original carton. Excellent condition. Bill Anastasia, 120 North Broadway, Long Branch, N. J.

**SELL:** Portable typewriter, \$20; General Electric Model 250 portable radio, new storage battery, \$25; Webcor record-changer, GE cartridge, \$15; Pickering 230H preamplifier, \$15; Recoron-Gold-ring magnetic cartridge, 2 sapphire styli, new in sealed carton, \$5. V. R. Hein, 418 Gregory, Rockford, Illinois.

**PROFESSIONAL VOICES** to make your recordings. Experienced personnel available to record messages, original scripts, etc. Fast, high tape-quality service: Low rates. Write for information. Sabin Recordings, Box 395, Hurley, N. Y.

**LEARN HYPNOTISM, SELF-HYPNOSIS** from recorded tapes! Other helpful "Mind-Power" Tapes, Books, Recordings! Free Catalog. Write Philanthropic Library, Drawer TR697, Ruidoso, New Mexico.

**WANTED—**Used professional tape recording equipment. Prefer Berlant. Harry B. Schutter, Maple Park, Illinois.

**SELL:** DeJur TMB-820 with Nortronic SK100 head, two stereo RA100 amps and Fisher PR-6 preamp. Good working cond. \$165. Paul K. Damai, 24 Detroit St., Calumet City, Ill.

*Check yourself with—*

**Tapebook #2**

## HOW'S YOUR HEARING?

by James M. Laing, M. Ed.

Are You Getting The Most Out of Your HI-FI or Stereo?  
Can You Understand Speakers? Hear Lyrics Plainly?

Protected hearing is the key to your listening enjoyment.

Hearing is one of your most precious human possessions. It, however, like every other precious possession, requires protective care. Without proper protection your hearing can leave you completely, and without warning.

To properly protect your hearing there are two things you must do: (1.) test your hearing periodically, and (2.) seek early medical guidance as soon as a hearing test indicates a possible hearing loss.

Periodical hearing tests are important because, unlike most other ailments, a hearing loss gives you little positive warning. A hearing loss can creep into your life so gradually that you can be completely unaware of its presence.

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To help you check your hearing periodically is the purpose of this "hearing check recording."

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## YOUR TAPE RECORDER

by Robert and Mary Marshall

This is the first book for nonprofessional users and includes the photographs and specifications of 55 recorders as a guide to selecting the proper machine for various uses. The book does not deal with technicalities. It was written after some 2500 experiments had been conducted, using recorders in the fields of education, camps, meetings, business and the home. Part of the book is devoted to an explanation of hi-fi principles and terminology.

5 3/8" x 8", cloth bound, 288 pp. Illustrated.

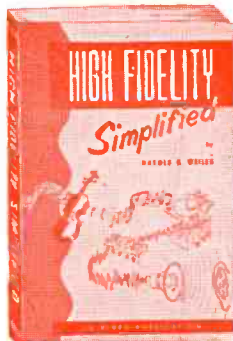
**\$4.95**

## TAPE RECORDERS AND TAPE RECORDING

by Harold D. Weiler

The latest book by the well known author of "Hi-Fi Simplified" which has sold over 65,000 copies. Written so that anyone can understand it the book covers Room Acoustics; Microphone Techniques; Recording From Records; Radio and TV; Sound Effects; Tape Recorder Maintenance; and Adding Sound to Slides and Movies. Over 100 illustrations and diagrams in 13 chapters of practical down-to-earth suggestions make this book the beginners bible.

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## HOW TO MAKE GOOD TAPE RECORDINGS

by C. J. Le Bel, Vice President Audio Devices, Inc.

A complete handbook of tape recording containing 150 pages of up-to-the-minute information of practical value to every tape recordist. Easy reading for the most inexperienced of home recordists. Sections include: How A Tape Recorder Works, Characteristics of a Tape Recorder, Selecting A Tape Recorder, Selecting A Recording Tape, Using the Tape Recorder, Making A Microphone Recording, Acoustically Treating the Studio, Tape Editing, Binaural or Stereophonic Recording, Putting Together A Recording Show, and a Glossary of Tape Recording Terms.

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## TAPE RECORDERS—HOW THEY WORK

by Charles G. Westcott and Richard F. Dubbe

This book is based on the principle that to get the most from a recorder, one must first understand thoroughly how it operates. It contains diagrams and schematics and explains in not too technical language "what's under the cover" of a recorder.

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## TECHNIQUES OF MAGNETIC RECORDING

by Joel Tall

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