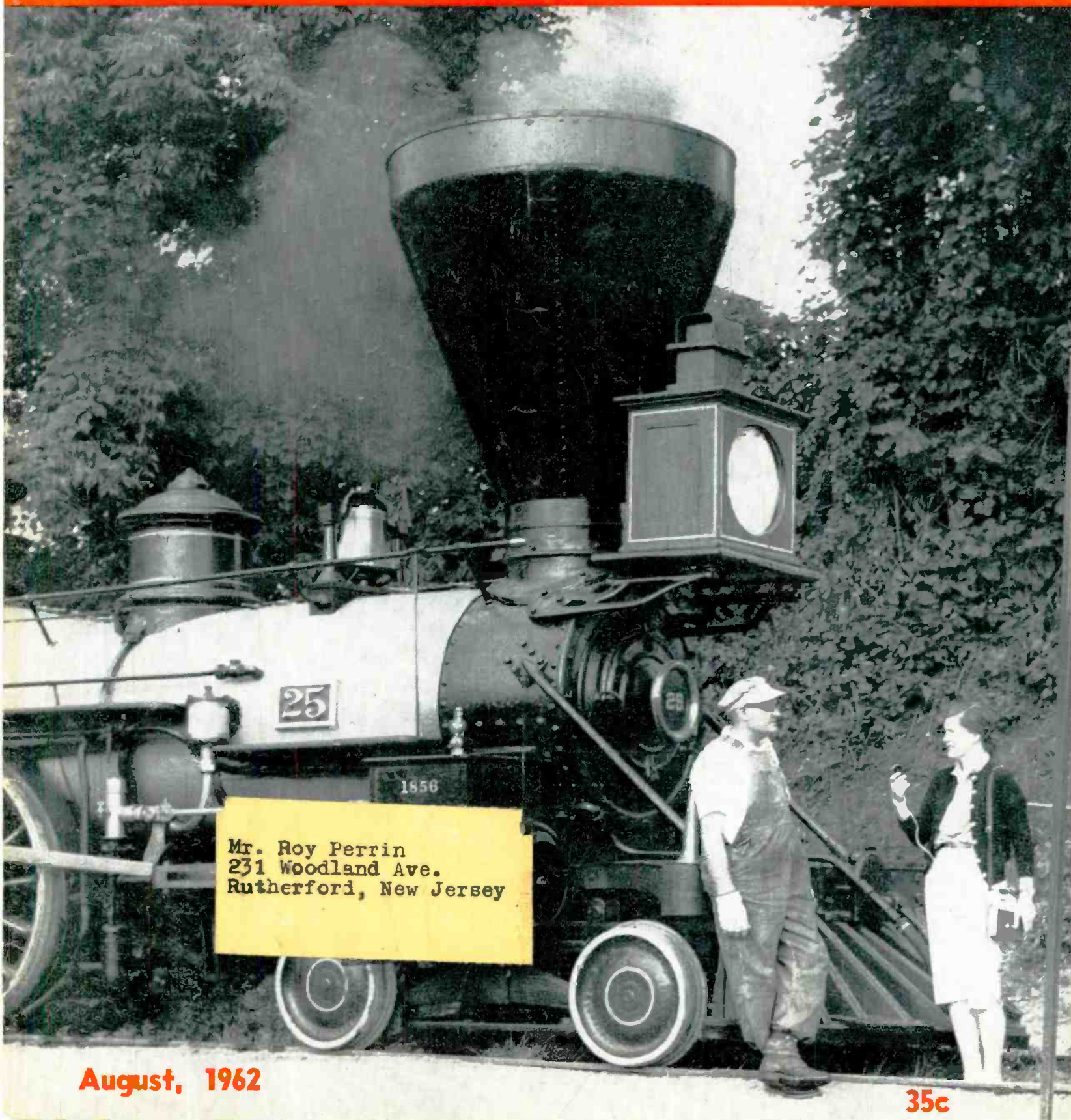


TAPE RECORDING



August, 1962

35c

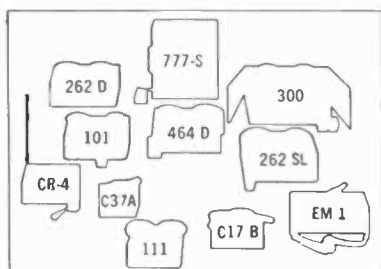


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strong or super strong

Although both tape bases have ample strength for recording purposes, polyester is much stronger than acetate. It is so strong, in fact, that polyester will stretch before it will break. This would be a distinct advantage except for the fact that a stretched tape affects the quality of reproduction, creating a condition known as “wow.” The result is a wavering of pitch that can’t be corrected.

Acetate, on the other hand, will snap before it stretches. If such a break should occur, it can be repaired handily—without loss of tape length or reproduction quality.

long play or standard length reels

In order to get the advantage of extra long play, thinner tape base must be used. Such reels must be handled with extreme care. While both polyester and acetate based tapes are available in long play reels, polyester offers the advantage of greater strength.

However, since long play tape is thin, there is always the possibility of “print through” of loud passages. This happens when the tape is reeled, and the loud passages come in close contact with the tape immediately under and above it. This “print through” manifests itself as a second sound or echo, and is particularly noticeable if the passages affected have a low sound level of their own. As a general rule: if the length of play is vital to your purposes and fidelity of reproduction is of lesser importance, then long play reels are what you require. But, all things considered, standard length reels are advisable—particularly if you want best results in terms of high-fidelity reproduction.

what about tape life?

Tape life depends on many factors. The film base is only one of them. Such things as quality of manufacture, the adhesive which binds the iron oxide particles, and the care used in playback and storage all affect tape life.

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what about price?

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TAPE RECORDING

VOL. 9 No. 9

AUGUST 1962

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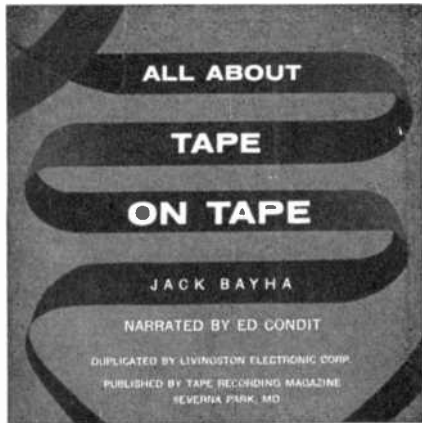


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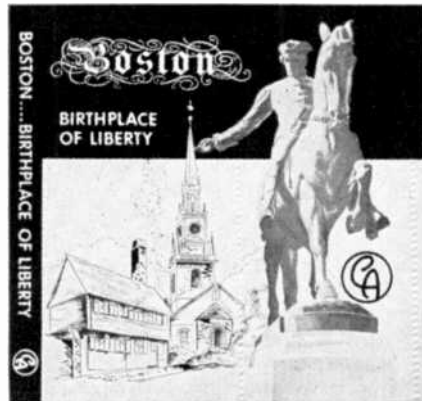
... authored by Jack Bayha ... a book to which you listen ... the first book specifically designed and produced on tape instead of the printed page. ... Now you can actually HEAR what good recording, over-recording, wow, flutter, distortion, wrong mike placement, etc., sound like. A test section allows you to adjust the head of your recorder for best results. Chapters include: How

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- 8—Dinner-Dance—Fred Martin Radio Orchestra—I've Got Plenty of Nothin', Ebbtide, Autumn Leaves
- 9—Dinner-Dance—Fred Martin Radio Orchestra—Fiddle Faddle, Blue Tango, Serenata
- 10—Hammond Organ—Bill Thompson—Touch of Your Hand, I Won't Dance, Smoke Gets in Your Eyes

TAPEBOOK DEPARTMENT TAPE RECORDING MAGAZINE Severna Park, Md.

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NAME

ADDRESS

CITY ZONE STATE

NEW TAPES

★—Fair

★★—Good

★★★—Very Good

★★★★—Excellent

CLASSICAL

Reviewed by Robert E. Benson



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

ENESCO: Roumanian Rhapsodies 1 and 2
LISZT: Hungarian Rhapsodies 5 and 6
Vienna State Opera Orchestra conducted
by Vladimir Golschmann (Enesco) and
Anatole Fistoulari (Liszt)
VANGUARD VTC 1633
4-track, 7½ ips
\$7.95...47 mins.

Vanguard's tape releases are usually exceptionally fine, but this one is a distinct disappointment. Vladimir Golschmann conducts the two Enesco *Rhapsodies* with a smallish-sounding orchestra, and his overall conception is sadly lacking in the vivid coloration and verve necessary for this music. The seldom-played *Roumanian Rhapsody No. 2* is a welcome addition to the tape catalog, but this perfunctory performance leaves much to be desired.

With Anatole Fistoulari conducting, the Vienna State Opera Orchestra plays two Liszt Hungarian Rhapsodies. Vanguard twin-pack FTC 1612 (\$11.95) contains the first four Liszt *Rhapsodies*, coupled with Rimsky-Korsakov's *Scheherazade*, and these four are more interesting than the two on this new tape, and the coupling is far more desirable than the tepid account of the Enesco. For a stunning Enesco *Rhapsody No. 1*, try RCA FTC 2058 (\$8.95) with Stokowski and a pickup orchestra, a tape also containing Liszt's *Hungarian Rhapsody No. 2* and other music of Smetana. This new Vanguard tape just doesn't have what it takes.



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

BIZET: Symphony in C, Jeux d'Enfants, Fair Maid of Perth Suite
Suisse Romande Orchestra conducted by Ernest Ansermet
LONDON LCL 80090
4-track, 7½ ips
\$7.95...51 mins.

Bizet's *Symphony in C* is one of the delights of the lighter symphonic repertory, an elegant score sparkling with Rossinian wit, and quite striking in its simplicity. Written when Bizet was only 17, it abounds with youthful energy. The composer evidently didn't feel it was a very important work; he never heard it per-

formed, and it actually wasn't first played until 1935, eighty years after it was composed.

This tape also contains two suites. *Jeux d'Enfants* is an orchestration of five of twelve pieces for piano duet named after children's games. The *Fair Maid of Perth* suite has four movements taken from Bizet's unsuccessful opera of the same name.

Ansermet and his orchestra are in top form here, and London's reproduction is of their best. This tape is another best buy, with fifty-one minutes of playing time for only \$7.95. Bargains like this should be snapped up by collectors.



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

RACHMANINOFF: Piano Concerto No. 2 in C Minor, Op. 18; Prelude in E Flat, Op. 23 No. 6 and Prelude in C Sharp Minor Op. 3 No. 2
Byron Janis, pianist; Minneapolis Symphony Orchestra conducted by Antal Dorati
MERCURY ST 90260
4-track, 7½ ips
\$7.95...38 mins.

It is understandable that Mercury would want to get their version of this popular concerto on the tape market as soon as possible. By all rights, this should be an exceptionally successful tape, as the soloist is known for his Rachmaninoff interpretations, and the orchestra and conductor are more than qualified. What is missing is the big overall conception of the Romantic style, without which Rachmaninoff's soaring flights of melody remain earthbound. A great deal of this is because of the sound, which is the typical Mercury sound for the Minneapolis Symphony—rather dry, colorless strings, and a marked absence of natural hall resonance. The solo piano, too, sounds somewhat wooden. Mercury was much more successful with their version of Rachmaninoff's *Piano Concerto No. 3* with the same soloist and conductor and the London Symphony Orchestra, not yet released on tape.

The Columbia tape with Philippe Entremont and the New York Philharmonic conducted by Leonard Bernstein is a rather extrovert interpretation, with more hiss than acceptable by today's standards. Still the best buy for the Rachmaninoff *Concerto No. 2* is Richmond 40002 (\$4.95) with Peter Katin's exuberant performance and very fine sound.



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

VERDI: AIDA (complete opera) Leontyne Price, soprano (Aida); Jon Vickers, tenor (Radames); Rita Gorr, mezzo-soprano (Amneris); Robert Merrill, baritone (Amonasro); Giorgio Tozzi, bass (Ramfis) and others; Chorus and Orchestra of the Rome Opera House, Georg Solti, cond.

RCA VICTOR FTC 8005

4-track, 7½ ips

\$21.95...2 hrs. 30 mins.

This is the first of what it is hoped will be a long series of complete opera recordings with Leontyne Price, surely the finest soprano before the public today. Price is utterly magnificent as the Ethiopian princess, with consistently beautiful vocal production and phrasing, coupled with a thorough understanding of the dramatic possibilities of the role. The remainder of the cast is fine, although Jon Vickers might sound a little more authoritative as leader of the Egyptian army.

A comparison of this new RCA Victor tape with the LONDON tape (LOR 90015, \$21.95) is inevitable. Price is infinitely superior to Tebaldi, who was considerably below form in her recording, but the remaining leading roles are fairly equally cast. London's carefully planned space perspectives are admirable; yet I prefer this new Victor tape, where voices are easily heard, although sometimes they are too prominent. RCA's sound is brilliant and rather brassy, with silent tape surfaces. All in all, this new tape can be highly recommended for its brilliant cast, vital concept of the score by Solti, and superior sound quality.



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

OPERA OVERTURES (The Barber of Seville, Marriage of Figaro, La Forza del Destino, Act I of La Traviata, Bartered Bride, Amelia Goes to the Ball, Der Freischütz, Introduction to Fervaal)

Columbia Symphony Orchestra conducted by Thomas Schippers

COLUMBIA MQ 389

4-track, 7½ ips

\$7.95...44 mins.

There's a real "studio production" sound to the eight opera excerpts on this tape. The most interesting items included are the witty Menotti Overture, and the Introduction to D'Indy's *Fervaal*, a study in languorous impressionism, which is a particularly welcome addition to the four-track tape library. Schippers' *Bartered Bride* is perhaps the fastest recorded; throughout the more lively overtures are the most successful, and the most demanding musically (*Der Freischütz*) is the least satisfactory.

Regardless of its minor interpretative shortcomings, with a playing time of 50 minutes and good sound, after a cut in the highs, this is an attractive tape.

SEMI-CLASSICAL



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

GERSHWIN BY STARLIGHT

Side 1: Cuban Overture, Second Rhapsody
Side 2: Porgy and Bess Medley, "I Got Rhythm" Variations

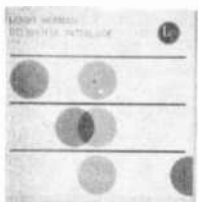
Hollywood Bowl Symphony Orchestra, conducted by Alfred Newman
CAPITOL ZP 8581

4-track, 7 1/2 ips
\$7.98...41 mins. 30 secs.

Lionard Pennario, The Hollywood Bowl Symphony Orchestra, and Alfred Newman are stars in their own right, and when they combine their talents to play a Gershwin program, you have an unbeatable combination.

Gershwin and his compositions have been eulogized so long and so much that there is no purpose in repeating their praise. Suffice to say that this tape has four of his rhapsodies for piano and orchestra recorded with full brilliance, presence, fidelity and stereo effect that Gershwin would have thrilled to hear. You will, too, if you are a Gershwin fan.—*F. N. West*

POPULAR



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

DELIGHTFUL INTERLUDE

A Great Love, It's Happening Again, Venezuela, I'll Find My Way, Delightful Interlude, It Started With A Dream, Tra Veglia E Sono, So Ends A Dream, Last Chance, Charming One, The Bashful Bullfrog

Lenny Herman
LIVINGSTON 4T-50D
4-track, 7 1/2 ips
\$7.95...31 mins.



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

SERENADE

'Til There Was You, Sometimes I'm Happy, Sound of Music, Take Me Along, Serenade, Only A Rose, Here in My Arms, The Old Oaken Bucket, Over the Rainbow, Hallelujah, 'Til Tomorrow, Medley: Nobody Cares and In the Shade of the Old Apple Tree

Lenny Herman

LIVINGSTON 4T-51D

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

Back in the days when 2 track stereo tapes were being introduced, the Livingston Tape Library offered the first of the Lenny Herman releases that this reviewer ever heard. He sounded good then, and today, on these 4 track tapes, sounds even better. He is tops in stereo tape sales and is available exclusively on Livingston tapes. Incidentally, the Serenade album is his fourteenth for this company.

Lenny Herman's exceptional ability to arrange and present such likeable dance music is attested by his many engagements in top hotels and supper clubs from coast to coast. His "Greatest Little Band" trademark is exemplified in both of these albums. Bright, bouncy, smooth and sparkling, with some vocal efforts from this "fun" band, make this a lot of music from five musicians.—*F. N. West*



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

THE SHEARING TOUCH

Side 1: Autumn Nocturne, Nola, Misty, Canadian Sunset, Autumn Leaves, Like Young

Side 2: Sunrise Serenade, Honeysuckle Rose, Snowfall, Tonight We Love, Bewitched, One O'Clock Jump

George Shearing/Billy May's Orchestra
CAPITOL ZT 1472

4-track, 7 1/2 ips
\$6.98...30 mins.

George Shearing forsakes his own distinctive style of keyboard artistry to play a dozen of the more popular piano hits in the style of other contemporaries such as Claude Thornhill, Erroll Garner, Andre Previn and Fats Waller. The orchestra, conducted by Billy May, complements the Shearing interpretations, resulting in an interesting and varied program. Stereo effect is not too wide spread but the sound is well balanced.—*F. N. West*



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

MY GYPSY LOVE

Side 1: Play To Me, Gypsy, Gypsy Moon, Tzigane, Play Gypsies-Dance Gypsies, The Gypsy, Golden Earrings

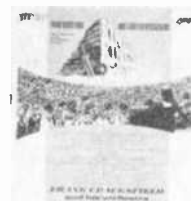
Side 2: Czardas, Budapest, At the Balaika, Dark Eyes

Frank Chacksfield & His Orchestra
RICHMOND (LONDON) RPE 45030

4-track, 7 1/2 ips
\$4.95...41 mins.

In the popular music field today there is such a thing as the "Chacksfield Touch." Be it mood music or film spectacular with a big sound, Frank adds a finesse that is distinctly recognizable. He captures the

gypsy mood of romance and passion on this tape with the string section giving a fine performance. Brilliantly recorded with clean, beautiful high notes, all the Romany favorites are presented in full rich stereo with fidelity and presence that are flawless. One of Frank Chacksfield's best tapes!—*F. N. West*



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

THEME MUSIC FROM KING OF KINGS AND OTHER FILM SPECTACULARS

Themes: King of Kings, The Song of Delilah, Love Theme from The Robe, Love Theme from Quo Vadis, The Green Leaves of Summer, Exodus, Parade of the Charioteers, Francis of Assisi, Ben-Hur, The High and the Mighty, Love Theme from The Prodigal, The Sundowners

Frank Chacksfield and His Orchestra
LONDON LPM 70050

4-track, 7 1/2 ips
\$6.95...39 mins.

Departing from the spirited music of "My Gypsy Love" tape above, Frank Chacksfield selects themes from various spectacular Hollywood films, to present a pageant of dramatic and imaginative scorings. The King of Kings theme, mentioned in the title, is used but once, while the rest of the selections are from epics such as Ben-Hur, Quo Vadis, The Robe, The Sundowners and others.

Dominated by somber overtones, the lush orchestral treatment of this music reflects the usual high quality of London's splendid recording.

With an abundance of movie theme music tapes available today, Chacksfield's performance puts him high on the list.—*F. N. West*



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

SENSATIONAL!

I Concentrate On You, Calcutta, All the Things You Are, Vereda Tropical, Love Is A Many-Splendored Thing, It's A Big Wide Wonderful World! Autumn Leaves, and others.

Les Baxter, orchestra and chorus
CAPITOL ZT 1661

4-track, 7 1/2 ips
\$6.98...32 mins. 50 secs.

Les Baxter can always be counted on to give you something special and in this album Les, his orchestra and chorus, get together on a dozen familiar melodies dressed up in his own individual arrangements. With the marvelous Baxter piano styling there can be only one result—spectacular music! There is real brilliance, balance, and convincing rhythm. Capitol's "Full Dimensional Sound" is excellent,

with fidelity, presence and stereo that complement the program material. Recommended for good listening.—*F. N. West*



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

VAMP OF THE ROARING TWENTIES

Side 1: Contains four medleys containing such selections as Baby Face, Looking For A Boy, There's Yes! Yes! In Your Eyes, Thinking of You, and others.

Side 2: Contains four medleys containing such selections as Somebody Loves Me, Crazy Rhythm, Tip-Toe Thru' The Tulips With Me, Thou Swell, and others.

Dorothy Provine, Playboys
WARNER BROS. WSTC 1419
4-track, 7½ ips
\$7.95...33 mins.

As the "Vamp of the Roaring Twenties," Dorothy Provine proves once again that she is just as irresistible as she was in her first album, "The Roaring Twenties" (reviewed here Jan. 1962). This charming "chantoosie" of the Charleston Club is a present day embodiment of that wild and wacky era as she presents a wide variety of nostalgic bits of yesteryear.

She is accompanied in all of this merry raucous variety by the Chorus Girls, The Trio, The Playboys Dance Band, and The Dixieland Band, and the entire company gives it their best. Darling Dorothy keeps things stepping along at a fast clip as she flits from number to number and maintains high interest all the way. First rate presence and recording help make listening a lot of fun.—*F. N. West*



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

INGENUITY IN SOUND

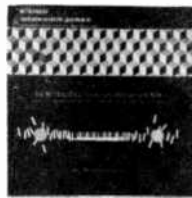
Caravan, Dancing Tambourine, Theme From "Picnic," Moonglow, No Buddy's Boogie, Hernando's Hideaway, Lullaby in Rhythm, Cherokee, Lucky Me, You're Just in Love, The Breeze and I, Time on My Hands, Cheek to Cheek

Buddy Cole at the Hammond Organ
WARNER BROS. STEREO WORKSHOP
WSTC 1442
4-track, 7½ ips
\$7.95...31 mins. 25 secs.

Warner Bros. introduces a new technique in sound recording called "Stereo Workshop Series" that depends not so much on the gimmick but on technical advances. Although employing complete separation of channels, it is not a ping-pong or moving sound, but does depend on multiple recording to achieve a new sonic dimension.

In this album, Buddy Cole plays two Hammond organs aided by four percus-

sionists, and topped by a greater number of technicians and engineers using six tape recorders and separate mikes for each instrument. Using double and triple recordings to remix the sound, they have come up with a lot of organ swing music with a good beat. All hit numbers, they benefit greatly from excellent quality, real presence and wide stereo separation. A five organ tape with Buddy Cole giving the Hammond a real workout. The title is not a misnomer.—*F. N. West*



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

NEW PERSPECTIVES IN PIANO SOUND

Blues on Parade, Honky Tonk Train, Begin the Beguine, 720 in the Books, Like Young, Boogie Woogie on St. Louis Blues, Boogie Woogie, Picnic-Moonglow, Near You, Beat Me Daddy 8 to the Bar, Late Date, Cow Cow Boogie
David Swift/Rene Hall's Orchestra
WARNER BROS. STEREO WORKSHOP
WSTC 1441

4-track, 7½ ips
\$7.95...36 mins.

The Stereo Workshop method of sound reproduction has been applied to piano recording and has produced something that is quite different from the usual stereo piano tapes. Unlike the Buddy Cole organ tape, wherein he plays two Hammond organs, this one uses David Swift at the keyboard playing one piano, but with a slightly different twist—the right hand side of the keyboard is heard in the right speaker and the left hand plays only in the left speaker! There is absolutely no crossover of channels, thus the listener feels as though he were sitting in the middle of the keyboard. The orchestra accompaniment is spaced electronically where it sounds best.

Most of the music is bouncy boogie-woogie but so well done that you will find it interesting and exciting.—*F. N. West*



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

HOLIDAY FOR PERCUSSION

Sequence A: El Cumbanchero, Tiger Rag, Bolero Diablo, Can-Can, Ruby, Cherokee
Sequence B: Chinatown My Chinatown, Holiday For Percussion, Stop Time Cha Cha, Twelfth Street Rag, Ain't Misbehavin', Parade of the Wooden Soldiers

Dick Schory's Percussion Pops Orchestra
RCA FTP-1120
4-track, 7½ ips
\$7.95...32 mins.

Dick Schory continues his exciting romp between the speakers in this latest of the RCA Stereo Action Series, but he doesn't

really take a holiday. Everybody in the orchestra works frantically, particularly the percussion section, as they bang and toot away on a varied group of tunes scored to fit this novel moving music process.

This engineer's electronic delight has sound that is extra-brilliant, stereo effect that is over-emphasized, and fidelity that is faultless. It's noisy, wild in spots, but a lot of fun to hear.

Audiophiles should fasten down their equipment when they play this one.—*F. N. West*



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

SONGS OF THE SOARING 60'S—VOL. 1

Side 1: The Green Leaves of Summer, My Little Corner of the World, Portrait of My Love, and others.

Side 2: Are You Lonesome Tonight?, Theme From Carnival, The Bilbao Song, Theme From A Summer Place, Green Fields, Calcutta

Roger Williams
KAPP KTL 41038
4-track, 7½ ips
\$7.95...36 mins.

Having successfully completed a survey of the music of the Fabulous Forties and Fifties, Roger Williams now turns his attention to the Songs of the Soaring Sixties in this album. He has that uncanny knack of combining the best hits of the Broadway shows, movies, airways and recording industry into a program that is a perfect showcase for his keyboard artistry.

Wonderful technique and feeling are present in each rendition as Roger gives his interpretation of a dozen popular songs of the last three years. The orchestras of Frank Hunter and Ralph Carmichael keep him company with some nice arrangements.

Stereo effect, presence, brilliancy—all the requisites are here. We recommend it.—*F. N. West*



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

GREAT FOR DANCING VOLS. 1 & 2

Contains 80 all-time favorite hits such as The Blue Room, Am I Blue, April Showers, Smiles, Dancing With Tears in My Eyes, Baby Face, Crazy Rhythm, Bye Bye Blackbird, I Cried For You, If I Had You, Don't Be That Way, Ramona, I'm Nobody's Baby, Peggy O' Neil, Rio Rita and others
The Sociables
ABC-PARAMOUNT ATP 822

4-track, 7½ ips
\$11.95...68 mins. 50 secs.

This collection of diversified dance arrangements by a very talented group called "The Sociables," is an exceptional and

nostalgic recording of eighty all time favorites.

If you like a sprightly beat, tremendous versatility, good stereo separation, wailing saxes, banjos and ingenious orchestrations, here it is, in full measure. Rhythmic and listenable, it should appeal to everyone, should you like to dance or just listen.

The reel contains the equivalent of two complete albums and is a lot of music for your money.—F. N. West



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

HIGHLIGHTS FROM STAGED FOR STEREO

Side 1: High Noon, A Little White Gardenia, It Happened in Monterey, Holiday For Strings, and others.

Side 2: I Only Have Eyes For You, Cuban Love Song, When Your Lover Has Gone, Istanbul, Carousel Waltz

Various orchestras and artists

CAPITOL ZT 1638

4-track, 7½ ips

\$6.98...30 mins.

When Capitol decides to make a sampler, they pull out all the stops and don't spare anything. In this tape they vary from combos, piano teams, swinging bands right down to symphony orchestras, all playing good popular music. The variety of orchestras and featured artists adds much to this presentation as there is something here for everybody. The numbers are well orches-

trated, arranged and presented with the ultimate in stereophonic recording.

Tingly highs and full bass are welded together with a beautiful result.

For those who tire of a single performer or group occupying a full tape this one provides a welcome change of pace.—F. N. West

LATIN



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

LATIN-ESQUE

Sequence A: La Raspa, Adios, Mariquita Linda, Jesusita En Chihauhua, Cachito, Latin-Esque, La Paloma

Sequence B: Estrellita, Cachita, Jungle Drums, Mucha Muchacha, You Belong To My Heart, Carioca

Esquivel and His Orchestra

RCA FTP-1105

4-track, 7½ ips

\$7.95...30 mins.

Another sound spectacular tape in the "Sound Your Eyes Can Follow" series in which Esquivel and the RCA engineers combine their efforts to produce Latin music full of electronic trickery and "gimmicks." They even accomplish complete channel separation by splitting the orchestra in two and recording in separate studios a block apart!

In line with policy, the stereo effect is

overdone—but the recording is poignant, compelling, full of surprises, and brilliant to a turn. This is interesting Latin "music in motion."—F. N. West

RELIGIOUS



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

A MIGHTY FORTRESS

A Mighty Fortress, How Firm a Foundation, Behold the Great Redeemer Die, Onward Christian Soldiers, More Holiness Give Me, The Lord Is My Shepherd, O God, Our Help in Ages Past, Come, Come Ye Saints, and fourteen others

The Mormon Tabernacle Choir

COLUMBIA MQ338

4-track, 7½ ips

\$7.95...45 mins.

The Mormon Tabernacle Choir, which is probably better known than any other, needs no introduction; neither is it necessary to extol its virtues. Of interest is the fact that its membership now numbers 375 voices.

The selections on this tape are principally the old standbys; those known and sung by most of us. The fullness and precision of this choir make every selection sound like a "production number," and the marvelous tones of the mammoth organ so complement the voices that at times you are practically unaware of the accompaniment.

A fine religious music tape.—F. N. West

CAPSULE REVIEWS

CLASSICAL

CONCERTAPES 4T-5012, SCHUBERT: *Octet in F, Op. 166 for Strings and Winds* Fine Arts Quartet with members of the New York Woodwind Quintet and Harold Siegel, double bass, 1 hr., \$8.95. Superb performance of this lengthy masterpiece of the chamber music repertory, immaculately recorded and processed.

EPIC EC 819, PROKOFIEV: *Symphony No. 5 in B Flat, Op. 100*, Cleveland Orchestra conducted by George Szell, 39 min., \$7.95. A superior performance of this important modern symphony, but technically not as good as most Epic tapes, with stentorian strings. The Everest tape with Sargent and the London Symphony is preferred (43034, \$7.95).

LONDON LCL 80091, JOHANN STRAUSS: *Graduation Ball Ballet* WEBER-BERLIOZ: *Invitation to the Dance*, Vienna Philharmonic Orchestra conducted by Willi Boskovsky, 44 min., \$7.95. This ballet, based on unpublished works of Johann Strauss arranged by Antal Dorati, is played to perfection by the Vienna Philharmonic, with familiar *Invitation to the Dance* as an added bonus. Fine sound and processing.

LONDON LOG 90041, PUCCINI: *The Girl of the Golden West* (complete opera), 2 hr. 15 min., \$19.95. London has now issued on tape its recording of this Puccini opera originally released on discs several years ago. It was always a good recording

and sounds even better on these wonderfully engineered tapes.

RCA VICTOR FTC 7001, VERDI: *Requiem Mass*, Jussi Bjoerling, tenor; Leontyne Price, soprano; Rosalind Elias, mezzo-soprano; Giorgio Tozzi, bass; Society of Friends of Music Chorus; Vienna Philharmonic Orchestra conducted by Fritz Reiner, 1 hr. 36 min., \$14.95. This superior performance unfortunately is not very well recorded, lacking in clarity and occasionally distorted; however it is unlikely there will be another version for some time to come.

POPULAR

BEL CANTO ST-72, VICTORY AT SEA, The London Philharmonic Orchestra, 4 track, 7½ ips, 28 mins., \$6.95. The first suite of Richard Rodger's score for "Victory At Sea" was issued by RCA Victor, after the successful TV series in 1953. This offering by Bel Canto, arranged by Robert Russell Bennett and played by the London Philharmonic Orchestra, contains highlights from the original thrilling score. The sound is adequate, but not outstanding. The reverse side of the tape called "Armed Forces Symphony," includes the National Anthem and a medley of the service anthems. This is inspiring and interesting.

CAPITOL ZW 1301, CAN-CAN, Movie Sound Track, Original Cast, 4 track, 7½ ips, 32 mins., \$7.98. Cole Porter's Broadway success of Can-Can comes to the screen with new stars and some additional tunes,

but is still a lively and sparkling encounter with Montmartre life and l'amour. This original sound track bounces through some gay songs by the four stars of the show: Frank Sinatra, Shirley MacLaine, Maurice Chevalier and Louis Jourdan. All of them do justice to the score, aided by Nelson Riddle's arrangements, stereo, presence and recording are excellent.

CAPITOL ZW 595, OKLAHOMA!, Movie Sound Track, Original Cast, 4 track, 7½ ips, 41 mins., \$7.98. This delightful piece of musical Americana is accepted as one of Rodgers and Hammerstein's best efforts, although not their newest. However, the movie version is still entertaining audiences everywhere and this original sound track of the film will be a worthwhile addition to your library, one that will bear repeated playings. First rate performances by a star studded cast headed by Gordon MacRae and Shirley Jones. Full stereo sound of excellent quality.

MGM STC 3955, KING OF KINGS, music composed and conducted by Miklos Rozsa, 4 track, 7½ ips, 43 mins., \$7.95. Most of the score for this Biblical film is composed primarily to create a mood or set a scene. Religious and martial themes are Rozsa's own interpretations of music of this ancient period, but mean little to the listener who has not seen the picture. A choir joins the Symphony Orchestra of Rome, to portray in broad stereo, music that is mostly tragic and sorrowful.

CROSSTALK

from the Editors

YOU WILL FIND that the greater part of this issue of Tape Recording is devoted to the self-powered portable machines. Every effort has been made to have the directory section as complete as possible but with the increasing number of the machines on the market, it may be out of date the minute it is printed.

* * * * *

THE RISE OF THE battery powered portable within the last few years has been brought about by a number of factors. First, the machines may be considered a by-product of our space age for until the transistor made its appearance, the number of portable machines was small. Only a few manufacturers made them and their use, generally, was confined to special applications such as news and special events coverage for radio broadcast. Second large factor in the growth pattern was the influx of inexpensive battery-powered machines from abroad, principally from Japan, which is noted for its production of transistorized products.

* * * * *

THE DISTRIBUTIVE PATTERN also changed. Whereas you formerly had to go to a hi-fi shop, camera store or perhaps a music store to buy any type of recorder, other outlets came into the picture as the cheap recorders made their appearance. Now you can buy a recorder at any one of a large number of types of outlet, even at stores which used to consider themselves "five and tens."

* * * * *

UNFORTUNATELY NOT ALL OF these machines are of the highest quality and the old adage "you get what you pay for" still holds good.

* * * * *

THE PORTABLE IS not a substitute for the home-type machine. Instead it has widened the capabilities of the recordist so that now tape recording can take its place alongside photography. For the first time the recordist has a means of making sound snapshots just as he makes camera snapshots. No longer is he confined in his recording activities to spots where there are power outlets. Picnics, beach parties, vacations and travels may now be recorded on tape with no more difficulty than making a photo.

* * * * *

THE PORTABLE IS also finding increasing acceptance as a business and educational tool. In business it enables the taking of inventories in half the time and with greater accuracy. It is used by engineers and estimators to make on the scene reports that are more complete and detailed than those made from notes jotted in a notebook or on the back of an old envelope.

* * * * *

COLLEGE STUDENTS ARE finding the small, unobtrusive machines very handy for recording classroom lectures for future reference or to do away with written notes entirely.

* * * * *

BECAUSE OF THE transistorized circuits, the machines are ready to record instantly, with no warmup as is required when vacuum tubes are employed. By making it easier to record, and faster, the self-powered portables should make tape recorder ownership more attractive to a wider audience. This, in turn will lead to the purchase of a regular home machine for the portables are not a substitute for a regular recorder but an extremely useful companion piece.

* * * * *

THE SMALL SELF-POWERED portables should be welcomed by the industry for, at long last, they have made it possible for the average person to record wherever he may be. This can only lead to more creative uses and ultimately to more solid enjoyment from recorder ownership.

INDUSTRY NEWS

THE INSTITUTE OF HIGH FIDELITY show in New York City will run from October 2 to 6th at the Trade Show Building. As in former years, the exhibition will feature the latest in hi-fi gear and tape recorders.

ROBINS INDUSTRIES CORPORATION, Flushing 56, New York has issued a tape head and reference guide which covers virtually all popular tape recorder models plus head installation and conversion information. The booklet also includes specifications on Robins/MM record/playback heads. The cost is 35 cents and may be obtained by writing to Robins.

FERRODYNAMICS CORPORATION, Lodi, N. J. is making limited quantities of tape with a total thickness of 1/2 mil, 1/4 mil for the base and 1/4 mil for the coating. A 180 foot reel is the size of a half-dollar.

TELECTRO division of Emerson has introduced new models which feature a radical departure in cabinet design with speakers pointed to the front and mounted on either side of the deck. Alvin Barshop, sales chief, feels the new styling is both practical and modern and will keep the tape recorder in use in the home.

WORLD'S FAIR OF MUSIC will be held in Chicago's McCormick Place from August 31 to September 9. It is billed as the biggest music show and will cover all segments of the music industry from instruments to tape recorders.

COLUMBIA RECORDS is back in the tape recorder sales field with the introduction of a monaural unit which will be distributed through its regular channels. They are also reestablishing their phono line.

ROBERTS ELECTRONICS will have a recorder which will operate an automatic slide projector. It is not expected to be released until Fall. Another model to be brought out includes a stereo tape recorder with an AM/FM stereo radio complete with built-in provision for recording from a wireless microphone. This is expected to have wide application among the movie fans for adding sound to 8mm movies.

BELL SOUND will add a reversing feature to its reel to reel decks and recorders, according to reports. This will enable the machines to play both stereo tracks without the necessity of attention from the owner.

MINNESOTA MINING AND MFG. CO. has issued a Technical Talk bulletin which reports on a study made to determine whether or not tapes would be subject to demagnetization under normal shipping and storage conditions. The conclusion indicates that total signal erasure during transit or in storage is virtually impossible and that any complete erasure or obliteration of the signal would more

likely have been caused by an operator error or equipment malfunction than by any hazards of shipping. Copies of the bulletin which details erasure studies, findings and preferred shipping methods can be obtained by writing Dept. Y2-289, 3M Company, 2501 Hudson Road, St. Paul 19, Minn.

UTAH RADIO PRODUCTS suffered a fire with losses of about \$2,000,000. The administration building and a partially completed new wing were all that was left of the plant. The fire started in an unoccupied building which previously housed a furniture manufacturer and the flames, which rose to 150 feet, jumped the street and engulfed the Utah plant. Rebuilding already has started.

WEBCOR has introduced two stereo tape recorders in the \$200 price range. They are the Regent Stereophonic and the Webcor Music Man. The Regent records monaurally but will play back stereo and the Music Man both records and plays back stereophonically.

RECORD INDUSTRY in Germany is still blaming loss of disc sales on the taping of music as a mass hobby. It is said that there are 2,000,000 teenagers enrolled in an organization which calls itself "The Friends of Music Tape Recording." Industry is attempting to get a government imposed royalty license fee imposed on all recorders (\$2.50) a year to compensate them for loss of disc sales.

MICHIGAN MAGNETICS has promoted Wayne Cole to Vice President and Leo Page to Vice President-Engineering. The appointments were announced by Charles F. Murphy, President.

CITROEN ELECTRONICS will distribute its tape recorder and intercoms only through franchised dealers according to president Eugene Freeman.

BERLANT AUTOMONITOR CORPORATION, headed by Bert Berlant, one of the old timers in the field of tape recording recently installed a 40 student electronic classroom at the University of California in Los Angeles. The unit can handle up to ten simultaneous teaching programs.

KORTING RECORDER SALES CORP., 156 Fifth Avenue, New York 10 will issue a monthly technical service bulletin to the trade. Its purpose will be to keep service organizations abreast of new products and information on Korting products. The first issue includes a service manual on the Korting 158S, a Korting line brochure, a retail parts list on models 158S, 138S, 136 and ME114 and a model 158S instruction sheet. Korting authorized service agencies will automatically receive the bulletins. Others may obtain them by writing to the firm.

SOUND PAC ELECTRONICS, Detroit

TAPE RECORDING IN EUROPE

Some of the most interesting developments in tape recording are taking place in old-established factories and laboratories in Europe. The fullest information about them appears regularly in TAPE Recording Magazine, published in London, England, since February 1957.

TAPE Recording Magazine was the first and is today the foremost publication in Europe in this field.

It will enable you to enjoy a unique world-view of what tape recording engineers and scientists and European amateur enthusiasts are doing.

For a one-year postal subscription send \$3.50 to —

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BOYNTON STUDIO
10 Pennsylvania Ave., Dept. TR
Tuckahoe, N. Y. Tel. SP 9-5278

has announced a combination record player and endless cartridge tape recorder. Called the 'Phonopac' the unit comes with a mike and three cartridges, one 15 minute and two 30 minute. The unit will transcribe records onto the tapes and is designed for those who are studying foreign languages from records or for those who wish to pick out a particular section of music to be played over and over.

JAPANESE recorders imported into the United States last year totaled about 800,000 units according to reports and this is expected to increase. Of the total some 500,000 units were of the "toy" variety.

TAPE CLUB NEWS

Prix International 1962 Du Tour-Au-Ruban



Present at the meeting of Union Mondiale des Voix Francaises club were from left to right: Mrs. Mildah Polia, Mr. and Mrs. Guy Peron, Mr. B. Malandain, vice-consul of France, M. Kadijk of the Belgian Information Center, Mr. Frederic Mulhenheim, redactor of the poetry publications La Boheme, and Mr. and Mrs. Emile Garin.

On May 26 a meeting took place in New York for the distribution of prizes for French round-robin tapes, Prix International du Tour-au Ruban, organized by the Union Mondiale des Voix Francaises club. Many personalities from consulates, press, colleges, art, TV and radio were present. The meeting was under the double presidency of Mrs. Mildah Polia, President of the Cercle Artistique Francais of N. Y. and Professor J. A. Bede of Columbia University.

First, those present listened to two recordings which arrived from France, from Guy Serin, President to the U.M.V.F. and the President of Honor, Jean Thevenot, wishing success to this first official meeting. Then Emile Garin, secretary-founder of the club explained the club goals.

This was followed by playing parts of winning tapes: M. Laurent Venturini speaking about New York; Miss Peggy Ferris of Honolulu with sounds of the Chinese New Year in Hawaii; Mr. Andre Degand of Belgium with his recording of a group of rock-and-roll singers who hated rock-and-roll; jokes told by M. Roger Delpont; and Mrs. Phyllis Copinger of Scotland with a recording of the family orchestra.

The prize for the best individual recording went to a Belgian, Jose Allays whose tape was a picturesque sound-track of a Belgian country carnival. Mr. Edmond Lavaut of France was proclaimed the "round-robin M.C." for 1962 and Mr. Clovis Demers of Louisiana took the prize for the most interesting sound document—an acadian version of a medieval French song.

There were a few more activities before the meeting ended.

The variety and interest shown by members of this club in their tapes expresses adequately once again how much fun the hobby of taping through clubs can be.

Voicespondent Sends Satellite Tape

Voicespondence member, Jim Robertson, of Lemoore, California, is certainly in tune with the times. He too has dispatched a "satellite" around the world, only his was

a tape. At about the time that rocket satellites were much in the news Jim sent off his round the world round robin, which travelled in as direct a geographical line as possible in its journey from one Voicespondence Club member to the next. The first of these satellite tapes has come back to Jim containing much information about other parts of the earth as well as an ample measure of international friendship. So successful was the first satellite that others are now on the way to other groups of voicespondence members located around the world.

Friendship 7 Reel

In March with the launching of "Friendship 7" a group of World Tape Pals in Philadelphia, Pa. were admitted as Reel #7 to the club. Charter members of the Friendship 7 Reel are: Henry J. Eggles, Mort Ginsberg, Charles Haberle, David Murphy, Ray O'Day, and Stanley Trojan, all individual members of WTP.

To further the objectives of WTP, Friendship 7 Reel decided to prepare audio-

visual presentations to convey to friends abroad the way in which we live. The reel will act as a clearing house for members tape recording problems, and will make equipment available to members for group use.

Mort Ginsberg, president-secretary, said that the most important objective of the group will be "to intensify by its actions the national/international objective of creating peace through understanding." Anyone in or near Philadelphia who wishes to join the Friendship 7 Reel may obtain more information from Mr. Ginsberg, 2521 S. American St., Philadelphia 48, Pa.

New Director For ATE

Effective July 1 Mr. Clarence J. Rutledge of 1422 North 45th Street, East St. Louis, Illinois, became the new director of the American Tape Exchange. He replaced Cortlandt Parent, Jr., who took over the club two years ago when the founder, Stuart Crowner, resigned the position to attend the university.

Mr. Rutledge has been active in tape recording for over ten years, has been a member of most of the tape clubs, and at one time was taping with over 150 people.

We wish him success in his new venture.

JOIN A CLUB

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

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

AMERICAN TAPE EXCHANGE
Clarence J. Rutledge, Director
1422 No. 45th Street
East St. Louis, Illinois

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

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

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

MAGNETO-VOX CLUB
J. M. Roussel, Secretary
7915 Des Erables
Montreal 35, Que., Canada

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

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

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

THE SOCIETY OF TAPE HOBBYISTS
Ralph Holder, General Secretary
116-06 139th Street
South Ozone Park 36, N. Y.

THE VOICESPONDENCE CLUB
Charles Owen, Secretary
Noel, Virginia

UNION MONDIALE DES VOIX FRANCAISES
Emile Garin, Secretary
512 Hart Street
Brooklyn 21, N. Y.

UNIVERSAL TAPE NETWORK
Larry Duhamel, President
R. F. D. #1, Main St.
East Douglas, Mass.

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

WORLD-WIDE FRIENDS BY TAPE
George A. Benton, 3rd, Mgr.
1018 Leo Way
Oakland 11, Calif.

OVERSEAS

AUSTRALIAN TAPE RECORDISTS
ASSOC.
Bob Nardi, Hon. Sec./Treas.
P. O. Box 67, Eastwood,
New South Wales,
Australia

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

THE BRITISH AMATEUR
TAPE RECORDING SOCIETY
Ted Yates, Secretary
210, Stamford Road
Blacon, Chester, Cheshire, England

THE NEW ZEALAND
TAPE RECORDING CLUB
Kenneth M. Tuxford
P. O. Box 7060
Auckland, W. 1, New Zealand

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

"WHY MY RECORDER IS IMPORTANT TO ME" CONTEST

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

Gentlemen:

My husband Joe, who is a blind student attending San Diego State College, had a letter published in your magazine of August, 1961, in which he stated how important his tape recorders were to him in recording lectures and text books, and how he could talk with friends all over the world, and at home could enjoy the beauties of a Beethoven Symphony in stereo. In addition to Joe's use of the tape recorder in our family, I would like to state why my recorder is important to me:

I also attend San Diego State College, as a full-time sighted student. Joe and I and Kathleen (Joe's new guide dog) are scheduled to graduate this coming June. One of the requirements for my degree in Sociology are two particular courses in upper division sociology. These are both offered this semester on the same day at the same hour. I needed both, I could not obtain a waiver of either course. I am not twins—enter the tape recorder! I now attend one class and the tape recorder the other (with the permission of the professor of course). Later in the day in a more relaxed and congenial atmosphere at home, I attend the other class, via tape.

Next June when they place my diploma in one hand, I shall salute the tape recorder with the other!—Mrs. Martha Strawn, San Diego, Calif.

Gentlemen:

I received my first copy of TAPE RECORDING magazine two days ago, and I would like to tell you "why my recorders are important to me."

I am a middle aged woman, having had various interests and hobbies; all of which had to be discontinued some two years ago when a chronic ailment forced me to confine my activities to what I could do lying down.

I started with quite an ancient recorder, at first. All I used it for was to play music and a few talks sent to me by my sister. Later I heard about a tape club; I had no idea of its purpose or how it worked, but I was seeking something I could do, so I wrote for information. Consequently I started taping and exchanging tapes with a handicapped couple. This has opened up a whole new life for me. I now have a new four track Revere also, making it possible to copy things I wish to keep and copy things to send to others—I have added a number more to my list of tape friends.

I am very fond of religious music, so Sunday P.M. I'm busy recording from the religious programs on radio, recopying what I like, and I always have something different.

A specially designed cupboard houses my recorders at arms length from my bed, they pull out on tracks, making them easily controlled from my bed.

I would like to shout it from the rooftops—its a wonderful hobby for shut-ins or invalids, it can bring association with others of like interests into an otherwise lonesome life and its a real satisfaction to be doing something.

And I would like to know why this seems to be a man's hobby? I find recorders are no more complicated than all the other gadgets and appliances the modern woman has to become acquainted with. I believe more advertising and education would help.—Mrs. Sarah Snyder, Zillah, Wash.

Gentlemen:

I could give you a full page "Why My Recorder Is Important To Me." . . . I'll just highlight a couple reasons.

For more than 15 years I've been a breeder and exhibitor of pure bred show dogs, and recently my walk'n legs gave out; however, our kennels are still represented at these important exhibitions, and only in a matter of minutes after a Dog Show is over our representative, via telephone, furnishes us a complete list of all winners. The telephone pickup on the tape recorder gets the results fast and certain, and no longer do I have to depend on memory. Our local sports editor appreciates this fast service we give the newspaper to pass on to readers.

I always thought that tape clubs were for electronic experts and how foolish this was. Even the expert letter writer can never relate the friendliness secured from your tape recorder pals.

A few months ago my nephew who lives in the next state had a serious accident. Full details came by long distance telephone and my phone pickup lost no time in putting this on tape, and exactly three days later our son in the Far East was listening about a relative in an accident.

My nephew will be confined three or four months. Since I have three tape recorders, my favorite nephew appreciated the offer to loan him one and I'm sure his confinement will seem greatly reduced . . . in fact I think I'll just make him a present of the tape recorder.—C. Foster Caswell, Altoona, Penna.

Gentlemen:

I live alone in an apartment, so the tape recorder means a lot to me. I have had recorders since 1955, the same year I came

back to Sweden from the USA where I lived almost fifty years. I don't know what I would do without it. This is the third machine I have had. It's a Phillips and it works good. I traded my TV for another recorder so I will have two. Then when I get a tape with some things on I'll transfer it to my own tape.

Mr. Eminger in Cleveland, Ohio, and I exchange tapes twice a week, so that gives me a lot of work. He can't talk Swedish so that helps me to remember some of the English I picked up over there. I'm not much good at writing as you can see.

Sometimes I get a horse race or a fight, baseball, or football, so you see it's just like living in the USA. That tape recorder is going all day sometimes. It takes about fourteen hours to make a tape, so that's about 28 hr. a week. I'm sure glad that I have the recorder. Last week it broke down and that was the longest week I have lived through for some time. But I got it going good again.

I can sit and talk on the tape for hours at a time, but as I said, I'm not much good at writing.

Weil I don't know if I should write anymore this time. Maybe more some other time.

I wish someone would read this and send me a tape. It can be in Swedish or English.

Thank very much for your time.—Eric Wood, Vingaker, Sweden.



ONLY THE ROBERTS 1040 4-TRACK STEREO PHONIC TAPE RECORDER Combines these Advanced Features:

Unique "listen-to-yourself" feature • Records new FM MULTIPLEX STEREO CASTS • 4-track stereo and monaural record/play • 2-track stereo and monaural play • Sound-with-sound, using either track as basic track • Dual, self contained power stereo amplifiers • Dual, built-in extended range stereo speakers • Automatic shut-off. **\$299.50**

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Please send me:

Roberts Stereo Tape Instruction Manual containing stereo and monaural applications. I enclose 25¢ (cash, stamps) for postage and handling.
 The name of my nearest dealer.

Name _____
Address _____
City _____ Zone _____ State _____

TAPESPONDENTS WANTED

This listing is for those seeking tape correspondents, looking for swaps of tapes, etc. and it is a free service for our readers. If you wish your name listed send us the following information on a post card: 1-Name, 2-Mailing Address, 3-Kind of recorder, speed and number of tracks, 4-Subjects on which you want to tapespond or items for which you are looking, 5-Indicate whether you are an adult or teenager. Listing will run two months and then be dropped to make way for new listings. Address your postcard to: TAPESPONDENTS WANTED, Tape Recording Magazine, 101 Baltimore-Annapolis Blvd., Severna Park, Md.

Rev. Luchen G. Riley, PS. D; D.D., Y.M.C.A., Rm. 728, Nashville, Tenn.; Recorder: Wollensak, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interests: Would like to hear from anyone interested in Metaphysical Endeavors, Psychic Science and related subjects, those who want to study under me and learn the truth. Objective is to organize rapidly and found a retreat for living, studying research. No one denied if sincere, rich or poor, black or white. I am white, 31 years old.

Fred M. Hewitt, 18 Higby Road, Utica 3, New York; Recorder: Bell RT-75, 1 $\frac{1}{2}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, dual track, monaural; Interests: Jr. High science teaching, general conversation about N. Y. state, classical hi-fi, photography, stock market; Adult.

Tony Aleprete, 123 Mill St., Verona, Penna.; Recorder: Pentron Viltossy, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interests: Movies, music (shows, popular, etc.), current events; Adult.

Lyle Martin, 205 W. Holly St., Pasadena, Calif.; Recorders: Grundigs, Butoba, Magnecord, Crown, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, 2 track, monophonic; Interests: Good quality recordings of old roll-operated pianos and orchestrons. Serving collectors everywhere. Will exchange for ones you've made; young adult.

Norman E. Miller, 3028 Sixth St., Muskegon Hgts., Mich.; Recorder: Recordio, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, dual track; Interest: Information on salesmanship ideas or how to make money; Adult (43).

Peter J. Helffrich, 419 West 4th Street, Bethlehem, Penna.; Recorders: Ampexes, 7 $\frac{1}{2}$ & 15 ips, half track, full track and 2 track; Interests: Metaphysics, philosophy, religion, recording techniques. Tapes from eastern hemisphere only please; Adult (32).

Sydney B. Mallet, P. O. Box 312, Chandler, Texas; Recorder: Webcor, mono, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interest: Tape-slide shows (2 x 2 slides); Adult (retired).

Arthur J. Le Blanc, 6326 South Paulina Street, Chicago 36, Illinois, G.Rovehill 6-5287; Recorders: Concertone 505, 2 track record & playback, 4 track playback; Knight-Bell 400, 4 track playback and record—both 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interest: exchange pre-recorded 4 and 2 track tapes; Adult (27), single.

H. Delorme, 6125 Cote-des-Neiges, Montreal 26, P.2. Canada; Recorder: Wollensak T-1515, 2 or 4 track, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interests: Sports, music, current events—mostly French speaking wanted; Adult (33).

Thomas A. McIntire, 501 Wright St., Wilmington, N. C.; Recorder: Concord 880, 3 speed, 4 track. Interest: Want to buy second recorder and would like information and experience with Grundig TK45, Norelco 400, Robert 990 and/or 440, Webcor EP2107; Adult.

W. J. Peirce, R. D. 2, Elverson, Pa.; Recorder: Tandberg Model 5, stereo and mono, 1 $\frac{1}{2}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips; Interests: Sounds of pre-war race cars and stationary engines and Airplanes of World War I. Comedy of W. C. Fields, also fine oriental music, soft and soothing with the oboe instrument; Adult.

M. Andre Marotte, 459 Joliette St., Tongueeide, P.2. Canada; Recorder: Phillips, 3 $\frac{3}{4}$ ips only, 4 tracks; Interests: Literature, music, speaking French only, TV Sports; Adult (24).

Wesley & Glodys L'Huillier, 28261 Van Born Road, Inkster, Michigan (Box 2342); Recorder: Honeywell all-transistor dual track, 3" reel Little Traverse; Interests: Social Security retirees moving to No. Michigan on Bay will exchange tapes on rock and fossil "finds." Interested in creative wild crafting and collecting "Spectacular homespun yarns" of old-timers—outdoor activities and the good old days. Will swap same from our Rockerama and experiences.

Wallace R. Ely, 2336 Hamilton Street, Allentown, Pa.; Wants to contact a Sunday school teacher anywhere in the U. S. or world interested in exchanging short tape recordings between Sunday school children as an educational measure. I am a teacher in 4th grade, St. John's Lutheran Church, Allentown, Pa.

William M. Lorkovic, 436 Park Drive, Norman, Oklahoma; Recorders: Heath and Bell decks, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, dual and quarter tracks; Interest: Exchange of Metropolitan Opera broadcasts; Adult.

Bertram Cheiten, 126 Montgomery St., Highland Park, New Jersey; Recorder: RCA, 3 $\frac{3}{4}$ or 7 $\frac{1}{2}$ ips, dual track; Interests: Movies, Theater, Travel, Radio, TV; Adult (42), single.

Eddie Rabin, 1331 East 7th Street, Brooklyn 30, N. Y.; Recorder: Revere, 2 track, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interests: Music—classical and modern jazz in particular. Also, piano music—I intend to become a concert pianist. A smattering of interest and knowledge in hi-fi and parapsychology (E.S.P.). I speak French and some Spanish, would especially like to tapespond with a foreign teenager, boy or girl. I enjoy tapesponding and like to just make general small talk on tape with anyone; Teenager (16).

Halbert Speer, 255 Clinton Street, Brooklyn 1, N. Y.; Recorder: Sony, 2 track, mono, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips; and Tandberg, 4 track 1 $\frac{1}{2}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips; Interests: Want player piano, theater organ, band organ, mechanical music, especially Mills Violano Virtuoso, interviews with publishers of "little magazines" or others in small time publishing. Have some of above plus New Orleans and Chicago Jazz, and many airshots of literature, plays, talks and music from Pacifica radio. Want to contact tape enthusiast in the Rapid City, S. Dak. area; Adult (wife and 14 year old daughter also tape).

Walter J. Wiener, 639 Hall Ave., St. Paul 7, Minn.; Recorder: RCA Victor, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, half track, mono; Interests: Would like tape or recording of 1937 Lux theatre broadcast of "Madame Sans Gene." Also interested in movies, early radio broadcasts from 1930's, Russ Columbo records; Adult (24).

Kevin Walsh, 8302 6th Ave., Brooklyn 9, N. Y.; Recorders: Norelco 400, 4 track; 1600 Wollensak, dual track; and a Webcor 2811; Interests: playing the button accordion, making sound effects, would like to exchange some Scotch and Irish records, 35mm photography.

Elvin Bruner, 5839 Tangeman Terrace, Lincoln 5, Nebraska; Recorder: Crown Professional, C.I.F., 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ & 15 ips, full track; Interests: Hi-fi recording, music (popular and semi-classical), movies, both black and white, still B & W processing. Would like to talk with fellows in late teens from Hollywood, Calif. or surrounding area. Also, to locate a good friend that previously lived in this state, now

resides in Sacramento, Calif. I will converse with other fellows of any other location wishing to make conversation—select your own subject; young adult.

Gilbert L. Moore, 116-35 170 Street, Jamaica 34, N. Y.; Recorder: V-M 722 (stereo), 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, 4 track, stereo or monaural, also 2 track stereo; Interests: Data processing (any phase, i.e., computers or punched cards), jazz (modern) or general conversation; Adult.

Derrick E. Carter, 20, Bramford Court, Southgate, London N14, England; Recorders: Ferrograph 422 and Butoba MT5 battery portable, can handle reels up to 8 $\frac{1}{4}$ " diameter and speeds of 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, 2 track mono or stereo; Interests: All kinds of music except the extremes at either end of the scale, 35mm photography, current affairs, outside-recordings and life in general.

Carleton F. Tuttle, 107 Chadwick St., Haverhill, Mass.; Recorder: Revere, Model T-1100, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, dual track; Interests: Hi-fi and stereo, music (band, jazz, pop), sound effects and equipment, slides, plastic extrusion, Marine Corp. Air Wing, general interests; Adult.

William N. Munro, Ronald Street, Ludlow, Mass.; Recorder: V-M Model 720, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, 2 track and 4 track stereo; Interests: Magic, sleep learning, just want to be friendly; Adult (40).

George E. Martin, 15 Rowe Ave., Halifax, N.S., Canada; Recorder: Heathkit, 4 track stereo, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interests: General correspondence, photography, all music except progressive jazz and electronic music, sports; Adult, single.

Roy E. Grace, C.C., 506 Midvale Road, Upper Darby, Pa.; Recorders: Wollensak T-1500, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, monaural; Sony S-300, 2 & 4 track, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips; Interests: Correspond with clergymen of any faith who use hypnosis in pastoral counselling, or who work with M.D.'s in psycho-somatic applications of hypnosis.

Stanley G. Lesperance, 19 Benton Rd., Belmont 78, Mass.; Recorder: Tanberg 6, 1 $\frac{1}{2}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, 4 track, stereo and monaural; Interests: Making friends thru exchange of tapes, will answer all tapes in English, travel, water sports, photography; Adult, single.

Gary B. Banko, 3 North 20th St., Easton, Pa.; Recorder: V-M #722, 7 $\frac{1}{2}$ & 3 $\frac{3}{4}$ ips, four track; Interests: Music (small group jazz and Dixieland), sports (football, basketball, baseball, bowling, fishing), home stereo recording, playing chess and cards. Would like to start chess tournament via tapespondence; Teenager (15).

Joseph Marchesani, 1964 Lurting Ave., Bronx 61, N. Y.; Recorders: Viking 4 track, mono-stereo, and Revere, 2 track, mono; Interests: Would like to correspond with person who would like to exchange tapes (which would be returned) of old rock n' roll and rhythm n' blues vocal groups, especially collector's items, from the early and middle fifties; Teenager (college student).

Edward W. Snyder, CMR Box 233, Holloman AFB, New Mexico; Recorder: Wollensak T1616, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, 2 and 4 track; Interests: Electronics, special sound effects, stereo effects, music of all kinds; Teenager (19).

Doyle Hankins, 4533 Eastern, Seattle 3, Wash.; Recorder: Sony 101, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, dual track; Interests: Art, anthropology, nature, humor, classical music, and unusual material. Wish to exchange with anyone in any country. Married university student; Adult (21).

Ed Wolcott, 22140 Cohasset St., Canoga Park, Calif.; Recorders: Sony, Revere, both 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips, 4 track stereo; Interest: Piano music, especially renditions of works not on records on the market (your own and your friends' piano renditions); Adult.

Carl Busby, 414 North Verdugo Road, Glendale 6, Calif.; Recorder: Roberts Model 990, 3 $\frac{3}{4}$ & 7 $\frac{1}{2}$ ips, 4 tracks; Interests: Tapes, travel, movies, music, etc.; Adult (single, 24).

Joseph P. Schaefer, 414 North Verdugo Road, Glendale 6, Calif.; Recorder: Roberts Model 990, 3 3/4 & 7 1/2 ips, 4 tracks; Interests: Tapes, music, movies, etc.; Adult (single, 23).

Roland Arger, 819 E. 2 St., Santa Ana, Calif.; Recorder: Hosho, 3 3/4 ips, dual track; Interests: I am a tree surgeon and writer. Research and study to write and promote new Ideology for the Tree World, Politics, World Affairs, Genetics, Eugenics, American, Jewish, Buddhist, Socialist, Nazi, Communist, M.R.A., philosophies. Left and right wing sides of any topic. Writings of Aldous Huxley, George Orwell, etc.; Adult.

Lloyd E. Cook, Jr. (Cooky), 1151 Post St., #21, San Francisco 9, Calif.; Recorders: V-M 714, 7 1/2 & 3 3/4 ips; Butoba MTS, 1 1/8 & 3 3/4 ips; Interests: Hi-fi, sound effects, science fiction and all types of good music. Help! I have searched high and low for old (or new) recording of "Lookie, Lookie, Lookie, Here Comes Cookie" to use as signature. Would enjoy chit chatting with anyone who is interested in chit chatting. My personal response to all tapes guaranteed; Adult (38).

Robert S. Byatt, 405 1/2 East Pike #205, Seattle 22, Wash.; Recorder: Concertone S-505-4c, 3 3/4 & 7 1/2 ips, 4 track; Interests: Classical, Organ and Sacred Choral music, exchange and ideas relating to yoga philosophy; Adult (42).

John Shepley, 283 S. Washington Street, Wilkes-Barre, Pa.; Recorder: Webcor "Royaltie," 1 1/8, 3 3/4 and 7 1/2 ips, dual track, up to 7" tapes; Interests: Experimental electronics, original comedy monologues, creative writing, people who like to mock, "non-conformists," willing to hear from anybody interesting, male or female, teenagers especially, but adults also; Teenager (17, male).

William C. McHenry, 118 Northbrook Lane, Bethesda 14, Maryland; Recorders: Recordio 602, Keystone K-400, 3 3/4 and 7 1/2 ips, monaural, half-track will add 4-track if tapespondence justifies; Interests: Want tapes in Spanish language by native speaker. Will exchange English tapes, translate or teach English to Spanish speaker. Also interested in electronics, photography; Adult.

Harold W. Haugen, Grenora, North Dakota; Recorder: Recordio, 3 3/4 and 7 1/2 ips, dual track; Interests: Scandinavian dance music featuring accordion and violin, folk music, country and western music, accordion lessons and sheet music (instruction). I am a new beginner in tape recording and wish to gain new friends through this correspondence, both male and female welcome. Wish advice on best stereo tape recorder to buy; Adult (39, single).

L. S. Merriott—English (Yorkshire), 36 Ashfield Drive, Etobicoke, Ont., Canada; Recorder: Phillips 400 Norelco, 1 1/8, 3 3/4 & 7 1/2 ips; Grundig TK 54; Interests: Someone to exchange and copy stereo tape or chit chat, anything at all; Adult (50).

Al Grasson, 5506 Luella Ave., Parma 29, Ohio; Recorder: Wilcox-Gay "Master Recordio," dual track, monaural; Interests: Photography, tape recording, dancing, rock 'n roll, science fiction, golf, bowling, baseball, outer space, and hearing from people all over. I am taking first year German in school. Would like to hear from other teenagers, male or female, will answer all tapes. Am looking for tapes of a disc-jockey called "Mad Daddy" who was here a few years ago. I do not know his whereabouts at present, but last heard he was in New York.

Ross Leslie, 62 Old Forest Hill Road, Toronto 7, Ontario, Canada; Recorder: Pentron HT-225, 3 3/4 & 7 1/2 ips, 2 track; Interests: Private flying, advertising, music, high fidelity, poetry and boating; Adult (32), announcer-producer, single.

Charles Foster Caswell, Frankstown Road, Altoona, Pa.; Recorders: Webcor, 3 3/4 & 7 1/2 ips; Telectro, 3 3/4 ips, both dual track; Interests: Original "Moon River," writing, mail order, pets, show dogs, plus old fashioned every day "chit-chat" like over-the-fence-gossip; Adult (58).

Fred J. Janowitz, 3108 W. Madison St., Milwaukee 15, Wis.; Recorder: Ampex 960, 3 3/4 and 7 1/2 ips, dual track record, 4 track playback; Interests: Music, photography, high fidelity; Adult (40), single.

B. E. Umiński, Box 1258, Homer, Alaska; Recorder: V-M, 3 3/4 and 7 1/2 ips, 2 and 4 track; Interests: Would like to tape with people intending to drive to Alaska this summer, can answer questions on the trip. Would like to exchange my Alaska tape slide shows with foreign tapespondents; Adult (M).

Trevor R. Watson, 59 Vincent Road, Norwich, Norfolk, NOR 03R, England; Recorder: Collaro, dual track, 1 1/8, 3 3/4 & 7 1/2 ips, 7" reels; Interests: Shortwave listening, reading, Latin American and Hawaiian music; Adult (26).

Vern Westphal, 5910 Transit Rd., Depew, New York; Recorders: Califone 73T, Wollensak T1616, 3 3/4 and 7 1/2 ips, 2 and 4 track monaural or stereo; Interests: Still and slide photography, darkroom work, pop music of the 20's; Adult (57).

Karl Backhaus, 1810-27 Ave. SW, Calgary, Alberta, Canada; Recorders: Koerting 158, 3 3/4 and 7 1/2 ips, 4 tracks; Phillips 200, 3 3/4 ips, 4 tracks; Interests: I would like to exchange copies from pre-recorded stereo tapes, popular, semi-classical, classical; Adult (45), English and German.

Martin Hovey, 2265 Madison Ave., Apt. 5, Montreal 28, Quebec, Canada; Recorder: Phillips "400," 1 1/8, 3 3/4, 7 1/2 ips, 4 track; Interests: Auto racing, jazz, tropical fish, reading anything well written. I would like to know people within a day's drive from my home whom I could visit as I like to travel. I would be available also to anybody who wished to come here; Teenager (19).

R. Beer, Apt. 514, 406 Washington, Gary, Indiana; Recorder: Akai T6 (Robert 990), 3 3/4, 7 1/2 and 15 ips, 2 and 4 track stereo; Interests: Big swing bands from 1930; Adult (39).

James J. West, Telegraph Office, Kennedy VA Hospital, Memphis, Tenn.; Recorder: Revere, dual track, 3 3/4 & 7 1/2 ips; Interests: "Study of Sleep Learning," would also like to read to others and they to me on such subjects as real estate, electronics—also read for the blind.

William J. Teague, 512 13th Street South, Great Falls, Montana; Recorders: V-M 714, converted to 4 track, 3 3/4 & 7 1/2 ips; and Bell & Howell, 3 3/4 & 7 1/2 ips, dual track; Interests: Johnny Horton, Dagnet radio broadcasts, tape copying, exchange friendship on popular recorded music of today and yesterday, like copies of "Night Mist Over Highway Number Two" to "Jersey Bounce" by Spacemen, and any actual recordings of TV and radio's boners; Adult (24), single.

J. Grant, Room 111, Dunsmuir House, Dunsmuir Str., Vancouver, 2 B.C., Canada; Recorders: Phillips (Norelco) Continental 300, speeds—1 1/8, 3 3/4 & 7 1/2, four track; Pentron "Triumph," XP-605 stereophonic, speeds—3 3/4 & 7 1/2, in-line stereo head (2 or 4 track); Interests: Evangelical missionary stories and sacred music; Adult.

Frank Hyde's Tape Library, 5 Woodland Rd., Box 114, Stoneham, Mass.; Recorders Webcor Regent Coronet, 2 Wollensaks, 1 1/8, 3 3/4 & 7 1/2 ips., 2 and 4 tracks; portable Magnemite recorder, 7 1/2 ips, single track; Interests: Music and band concerts, talent festival, stereo music (not taken from record or radio), birds and sound effects, health lectures and church services and freedom rallies. I have a large tape library of 1,000 programs which include the above; also, cooking schools, childrens' programs, oratorical contest, sound games, etc.; Adult (43).

Charles Sokol, 1241 59 St., Brooklyn, N. Y.; Recorders: Norelco 3516 modified for stereo playback, Bell T-337, stereo record and playback, 2 & 4 track, 7 1/2 and 3 3/4 ips; Interests: I would like to copy your stereo tapes and you can copy mine, classical, popular; Adult.

C. Koswell, 152 W. 42nd St., New York 36, N. Y.; Recorders: Webcor, Telectro, dual track, 3 3/4 & 7 1/2 ips, monaural; Interests: General, unusual rare adult tapes, canine publisher interest, rare parrot type birds; Adult.

Ted A. Cooper, 17 E. Shore Blvd., Timberlake, Willoughby, Ohio; Wollensak T-1500, 2 track, 2 speed; Concord 880, 4 track, 3 speed; Interests: I have popular music, TV shows, including music, comedy, Paar & Tonight shows, Belafonte, Bob Hope, Party records, Mitch Miller—TV specials. Would like: Paar Shows from 1961 down; popular music, Nebraska State Football song, copy of "Hey Look Me Over," Mitch Miller (1961), party records. Anyone interested is more than welcome to my collection so as to enlarge yours as well as mine.

Eldon H. Gensicke, 1542 So. Walnut Dr., Santa Maria, Calif.; Recorders: Ampex, Model 970, 3 3/4 & 7 1/2 ips, 2 track; Sony, Model 300, 3 3/4 & 7 1/2 ips, 4 track; Interests: Recordings of night club comedians, male and female impersonations, stereo music of big dance bands, exotic sounds and stereo organ music. Welcome tape exchanges from all parts of the world. Promise to promptly answer all tapes. English language only; Adult.

Kevin F. McCarthy, 148 Major's Bay Road, Concord, New South Wales, Australia; Recorder: Pye Technicorda, mono, 3 3/4 & 7 1/2 ips, half track; transistorized Nivco handcorder; Interests: all music, swimming, color photography, travel. I do desire to hear from anyone in North or South America or Europe. Adult (34), single.

Marion J. Klosinski, 313 Army Trail Rd., Addison, Illinois; Recorder: V-M 720, 2 track, stereo, 3 3/4 & 7 1/2 ips; Interests: Sports, unusual humor, anecdotes, want recording of Edmundo Ross and Lenny Dee on organ; Adult (37).

Stanley Goldman, 780 Astor Ave., Bronx 67, N. Y.; Recorder: Telectro, 2 speed (3 3/4 & 7 1/2), Model 1965, 2 track; Interests: Amateur radio, rock and roll, show tunes, sound effects, and meeting the opposite sex, provision for the copying of tapes. Also citizen band radio. Teenager (18).

Eugene T. Burns, Box 183, Schenectady 1, N. Y.; Recorder: Webcor 2202, 3 3/4 & 7 1/2 ips, dual track; Interests: Tapesponding, music, self improvement tapes, printing and hypnotism; Adult, single.

Eric R. E. Meyr, 96 Queensbury Ave., Scarborough, Ont., Canada; Recorder: Phillips 300, 4 track, 1 1/8, 3 3/4 and 7 1/2 ips; Interests: All kinds of music, also traveling and see the world, have large record collection and record own musical tapes. Like to meet opposite sex; Adult (25).

Don Goldman, 240 2nd St., San Francisco, Calif.; Recorder: Roberts 990, 7 1/2 and 3 3/4 ips, 4 track, stereo; Interests: stereo music—pop.; Adult (33), single, occ.-seaman.

Roger Feingold, 2055 Cruger Ave., Bronx 62, N. Y.; Recorder: V-M, 3 3/4 & 7 1/2 ips, 4 track, stereo record/playback. Plays and records single track, 2 track and 4 track; Interests: Will talk about anything and with anyone who is willing, art of conversation, will answer all tapes sent; Teenager (17).

Stanley E. Cahn, 89 Thayer St., New York 40, N. Y.; Recorder: Wollensak T1515, 3 3/4 & 7 1/2 ips, 4 track playback, 2 track record; Interests: Film art, ham radio, classical music. Would like to obtain tapes of baroque music; Adult (24).

Bob Green, 110 No. 3rd St., Paterson 2, N. J.; Recorder: Webcor, 2 track, 1 1/8, 3 3/4, 7 1/2 ips; Interests: Willing to rent any tapes, monaural or stereo, of Kingston Trio's personal appearances, concerts or anything else. Pay postage. Also exchange comedy tapes; Adult.

NOTE: We have a backlog of names on file which we must hold until we have space to publish them. We are publishing each name in two issues as stated in our heading. Please be patient until your name is used.

TAPE IN EDUCATION

Robert C. Snyder

THE use of tape in education is not confined to the nation's schools. Industry likewise has found the tape recorder a superior training tool, especially in the field of teaching new jobs to workers.

This is especially true where the task is complicated, such as wiring an electronic chassis. It is easy to teach a person to make satisfactory solder or other joints but not so easy to teach them to read wiring diagrams.

The same holds true for the assembly of complicated mechanical parts. Given a couple of hundred pieces and a blueprint the average assemblyman is lost.

However, by putting the instructions, step by step on tape the problem is solved completely. And if pictures are coupled with the tape, by means of a slide projector operated from the recorder, there is little opportunity for error.

Inspections of the finished product are also made using a taped program so that no steps are omitted.

It has been found that, through the use of tape, the amount of rejects has been sharply reduced and more efficient production achieved with the consequent lowering of cost of the finished product.

Where a number of stations is required, say ten assemblers working on the same type of chassis, the pictures may be fed into a closed circuit TV camera with a monitor screen at each position.

This same plan of using TV may also be used by focusing the camera on the teacher's work and having each learner duplicate the steps as they are made. This is applicable where the assembly being undertaken is a one time item requiring only a few pieces.

The disadvantage of using the closed circuit TV method, with or without the taped instructions is that it holds the whole assembly line down to the pace of the slowest worker.

If each person has his own machine then each may proceed at his own pace. As the job becomes more familiar the speed with which units are assembled will increase and yet the presence of the taped instructions will insure that every step is taken.

A number of specialized machines have been developed for just such use. Both Litton Industries and Huges are building machines of this type for use by the armed services and industry.

Some of these units are complete with a bench, recorder, projector and bins to hold parts.

Many firms which have their own photo departments are using standard tape recorders which have provision for operating a slide projector from the tape.

The basic principle is that the worker can stop the tape and picture sequence after each step, before going on to the next one. Thus no step is done until the one preceding has been completed.

Of utmost importance is the "program" which is put on the tape. This is usually

planned by an engineer or someone thoroughly familiar with the item to be assembled or wired. Each step must be carefully planned so that there is no overlapping of steps nor any necessity for undoing a step already completed in order to perform another.

Once the order of assembly has been determined and carefully checked, and checked again, to make sure each step has been listed in its proper order, the tape can then be made.

For this there is little need of a voice with pear shaped tones since the prime purpose is to convey the information clearly. The person voicing the tape should have clear and distinct enunciation and the pace should be in line with the complexity of the individual step.

After the tape has been recorded, it must again be checked against the master assembly plan to see that it conforms in every detail.

The same master list is used as a guide in the production of the photographs so that they will match the tape in every detail and adequately illustrate the steps to be taken.

When the slides are completed and placed in the proper order to match the master sequence, they are loaded in the slide projector. This is connected to the tape recorder and the signals for projector operation put on the tape.

Again this is checked and if the tape satisfactorily operates the projector at the proper points it may then be duplicated, making a dub for each station on the assembly line. Of course, if the line operates from only one machine then there is no need for duplicates except a protection copy should be made.

A sufficient space should be left between each of the items to allow for stops and starts to be made without danger of over-running the next step in line.

In actual practice, the sound is fed from the recorder to the assembler through ear-phones so that each person will hear his own sequence and not be disturbed, or disturb others who might be at a different point in the assembly or on an altogether different task.

While any type of recorder may be used for this purpose, provided it can be made to operate a slide projector, either by itself or through an accessory unit, the specialized machines mentioned earlier usually employ the RCA type cartridge. It is in specialized uses such as this that the cartridges have found the widest acceptance up to the present.

The machine should also be capable of being started and stopped by means of a foot pedal so that the hands are left free at all times.

After the slides and tape have served their purpose of the moment, they should be filed away for future use. A metal cabinet with provision for storing the tapes and slides together in sets would be ideal.

While this method is coming into wide-

spread use in industry, there is no reason why the same principles cannot be applied to school classroom work or to tasks around the home. Even such things as recipes or steps in color film processing can be recorded on tape and the tapes used to superintend the operation each time it is performed.

Although we haven't tried it, it occurs to us that those who build tuners, tape recorders and amplifiers from kits might well follow the same principle.

The construction manual which comes with the kit could be read on tape and the pictures and diagrams found in the manual could be used in just the same way that industry is using their tapes and drawings.

The step by step solutions of problems, such as problems in geometry, or the working of formulas in algebra might also be taught via the tape route. This could save the teacher endless hours at the board and, at the same time allow each pupil in the class to proceed through the work at his own pace.

It might be an interesting experiment for a math teacher to make. If the school is equipped with a language lab (which really should be considered a learning lab) it might be borrowed from the language department for a few periods to see what might be accomplished with a mathematics tape on the machines.

We rather imagine that the pupils would enjoy it and, since they could back up the tape to go over portions they did not fully understand, would learn better and faster without bringing the whole class to a halt each time an explanation was needed.

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NEW PRODUCTS

V-M TAPE-O-MATIC



V-M Corp., Benton Harbor, Michigan, is marketing the model 735 "tape-o-matic" tape recorder with "Add-A-Track." This unit is a monaural record, stereo playback unit, that records and plays back 1/4 track tapes of three speeds (1 7/8, 3 3/4, and 7 1/2 ips). It employs push-button controls, plus a record-play lever that prevents accidental tape erasure. Separate Bass, Treble and compensated "tone-o-matic" Loudness controls provide instant selection. A Track Selector switch permits selection of any one of four tracks for monaural record or playback, and use of "Add-A-Track." Also contains a cathoptic record level indicator, a three dial digital counter, a monitor switch for listening while recording from radio, TV or phonograph, and a pause button. A 3-position microphone is included with the 735, which is priced at \$199.95.

The V-M Model 136 auxiliary-amplifier speaker exactly matches the 735, and completes the stereo sound system. The cost is \$69.95.

NEW PENTRON LINE



Pentron Electronics Corp., 777 South Tripp Avenue, Chicago 24, Illinois, is marketing the new Pentron Series "7" push button tape recorders. Model FS-7 is full stereophonic record/playback with add-a-sound. Has six tape movement push buttons and eight electronic control push buttons. Also has index counter, two VU type record meters, speeds of 3 3/4 and 7 1/2 ips, automatic shut-off, 4-pole motor, two 8 x 4" speakers, two heads, frequency response of 40-15,000 cps at the faster speed, and 45 db signal to noise ratio. The cost is \$319.95.

Model SR-7 is stereophonic record, monophonic record/playback with add-a-sound. General specifications and features same as FS-7 with following modifications. Has six electronic control push buttons, amplifier contains 6 watt record/play amplifier section for Ch. 1 and record/play preampli-

fier for Ch. 2, one 8 x 4" speaker. The cost is \$269.95.

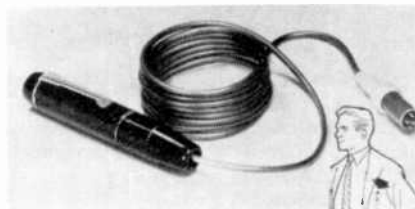
Also available are Model M-7, monophonic record/playback, Model SP-2 portable matched split-speaker accessory, and Model AS-7 portable companion amplifier-speaker accessory. Contact Pentron for all details.

CIPHER V MONO RECORDER



Inter-Mark Corp., 80-00 Cooper Ave., Brooklyn, N. Y., has added the Cipher V portable, AC operated, monophonic recorder to its line. This machine features 5" reel capacity (up to 3 hours playing time), capstan two-speed selector for 3 3/4 and 1 7/8 ips, and a recording level indicator. It has an internal 4" x 6" p-m speaker. Frequency response is from 70 to 8,000 cps at the faster speed. A rotary knob control permits selection of stop, rewind, forward, instantaneous stop and fast forward. Another knob turns on the recorder and regulates volume. The Cipher V is equipped with a flight-type carrying bag, directional dynamic microphone, patch cord for connecting to a radio or phone, monitoring dynamic earphone, 5" blank tape reel, take-up reel, and a roll of splicing tape. The cost is \$79.50. For further information, contact Jerome Meltzer, General Sales Manager, manufacturer.

FOUNTAIN PEN MIKE



Matthew Stuart & Co., Inc., 156 Fifth Avenue, New York 10, N. Y., has added a microphone that looks like and can be carried around like a fountain pen to its Phono Trix line. It has an effective range of six to eight feet; its response is approximately 50-8,000 cycles. The mike measures 4 1/2" in length, and 1/2" in diameter. This mike works well with the miniature Executive 88 tape recorder in the Phono Trix line. The cost is \$24.95. Contact Matthew Stuart for more information.

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JETSTAR TAPEPLAYER



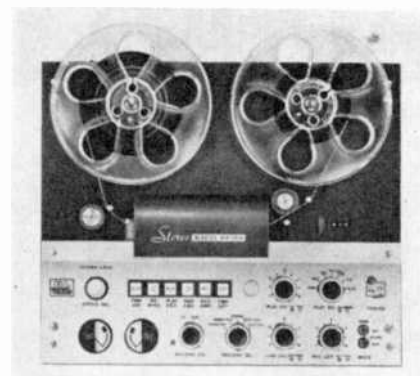
J. Herbert Orr Enterprises, Inc., Orrtronics Division, 714 Wesley Street, Opelika, Alabama, has introduced the P-200 "Jetstar" Tapeplayer. This is a complete transistorized sound package, including a rugged 8 watt amplifier and wide range 4" x 6" oval speaker. It utilizes an adaptation of a continuous play tape cartridge, the OrrTronic Tapette. It operates on any 110 volt, 60 cycle AC outlet for home and commercial use and off any suitable converter for mobile use. The "Jetstar" comes in a handsome die cast aluminum case with perforated aluminum side panels. It weighs only 9¾ pounds and is 5¼" high, 7⅝" wide and 10¾" long. The head cover stands 1¼" above the top of the case. It uses a dual track head, affording two channel monaural playback at 3¾ ips. Frequency response is from 50 to 10,000 cycles. An innovation is the die-cast aluminum tape transport, designed particularly to accommodate the continuous play tape loop. Contact manufacturer for price and details.

MESSAGE REPEATER



Cousino Electronics Corp., 1941 Franklin Ave., Toledo, Ohio, is manufacturing a fully transistorized magnetic tape message repeater. Named the Audio-Announcer, Model AA-2320, this unit plays the Cousino-patented EchoMatic self-threading cartridge which provides tamper-proof housing and automatic rewinding of the magnetic tape loop. Automatic shutoff is provided by simple-to-apply metal foil or conductive paint at stopping points desired. Restart is by footmat start switch, remote start cord, photoelectric cell, clock or other switching devices. Audio response ranges from 80 to 10,000 cps, flutter and wow is less than 0.4% RMS and signal-to-noise ratio is 45 db. This unit will sell for less than \$100. Write Cousino for more information.

EICO TAPE DECK



Electronic Instrument Co., Inc. (EICO), 33-00 Northern Boulevard, Long Island City 1, New York has announced its 1962 RP100 transistorized stereo/mono 4 track tape deck. It includes such features as a professional studio recording hysteresis-synchronous capstan motor, two take-up and rewind reel motors, a cored-out steel capstan flywheel, automatic stop switch, separate stereo ¼ track record and playback heads, separate transistor stereo record and stereo playback amplifiers, monaural recording on 4 tracks, digital turns counter, electro-dynamic braking, all-electric push-button transport control, and two recording level meters. The factory-assembled unit is \$399.95. The semi-kit (tape transport assembled and tested, electronics in kit form) is \$299.95. Contact EICO for more information.

TANDBERG TAPE DECK



Tandberg of America, Inc., 8 Third Avenue, Pelham, N. Y., has introduced their Model 6-44 record/playback stereo tape deck. Model 6-44 is available with four track heads or as Model 6-22 with two track heads. This unit offers 3 speeds (1⅞, 3¾ and 7½ ips) performance for 4 or 2 track stereo/mono record and 2 and 4 track stereo/mono playback. The frequency response at 7½ ips is 30 to 20,000 cps and signal-to-noise ratio is at least 55 db. Push button operating control with individual recording controls for each channel. Also features a specially designed FM-MX Filter Input for direct record of FM Multiplex Stereocasts, free position switch for independent turntable action permitting simple, easy tape loading and threading, and a completely automatic microswitch tape stop. The cost is \$498. Complete details available from manufacturer.

LETTERS

Excerpts from readers' letters, including questions and answers, will be used in this column.

Address all correspondence to: The Editor: TAPE RECORDING, Severna Park, Maryland

Demagnetizing

To the Editor:

I have a few questions concerning a recorder and don't anybody tell me to go see the dealer as most of us have found this is all in vain. I have owned an RCA-SCP-2 cartridge tape recorder for over two years and it does an excellent job of recording and playing back at the slower speed of 3-3/4 ips. One of the first things I purchased to keep the machine in good working order was a demagnetizer. This machine has three heads on the deck so I proceeded to try to figure out what each was for. I knew there was no use asking the dealer because he did not even know how to operate the machine and the instruction booklet told nothing about the heads or their function. I decided the first head was the erase head, the second the record head and the third the playback head. For two years now I have been demagnetizing the second and third heads, thinking that somewhere I read that the erase head should not be demagnetized, even though advertisements for demagnetizers state that they may be used on both.

I finally bought a set of spec-sheets for this recorder and they list the first head as a tape tensioning head, the second as an erase head and the third as a record/playback head. What is the purpose of the tape tensioning head and should I have been using the demagnetizer on the middle, or erase head? I do a lot of corresponding by tape with friends in Illinois and Massachusetts and have had no complaints from them as to faulty erasures. We have a small correspondence club in operation for the owners of cartridge machines and I would like to hear from anyone interested in joining our activities. Our Motto is: For Friendship's Sake—Put it on Tape.—*Duane Davidson, RR-12, Box 172, Lafayette, Indiana.*

The "tape tensioning" head ahead of your erase head would be for the purpose of making sure the tape was aligned and of the proper tension as it is fed toward the other two heads. While the use of a demagnetizer is not generally necessary on an erase head, the application of one to it can do no harm. There is very little chance of residual magnetism remaining in an erase head since its purpose is demagnetizing the tape and the current fed to it has a demagnetizing action.

Where Are The Tapes?

To the Editor:

I have just purchased a Webcor Stereo tape recorder and would like some information regarding the purchase of recorded stereo and monaural tapes. I am interested in beginning to use my recorder and would appreciate a reply as soon as possible.—*N.M. B. Mattapan, Mass.*

Stereo tapes usually can be found at any good high-fi dealer or music store. We

would suggest that you try this source first. Livingston Audio Products, 1259 Rt. 46 Parsippany, N.J. has a tape club through which stereo tapes may be obtained and Stereo Parti, 811-F Centinela Ave., Inglewood 3, Cal. has a tape rental service. Monaural tapes are practically nonexistent and other than the three inch reels which may be ordered through our Tapebook Dept. (see page 5) we do not know where you can obtain them.

Thanks

To the Editor:

Your magazine Tape Recording is always welcomed into our home and we thank you for everything you send to us.—*Felix J. Ortiz, Ponce, Puerto Rico.*

Thank you for your nice compliment.

Monaural Tapes

To the Editor:

I have read your magazine TAPE RECORDING and have seen stereo tape reviews and advertisements. This is all fine for stereo owners. However, there are more people in the world with hi-fidelity tape recorders who cannot use these tapes.

I would appreciate it very much if the companies which make tape recorders and the companies which are putting out stereo tapes would please bring back Hi-Fidelity Monaural tapes.

Those who have monaural recorders outnumber stereo owners. Monaural is still in there pitching. I'd like to see such songs as "West Side Story", popular music, etc. on monaural tape for the benefit of owners of monaural machines. I am not condemning stereo but I do not like people saying that monaural hi-fidelity tapes are obsolete. If this is so then hundred's of people have been swindled into buying tape machines that are only used for talk or recording but not for musical tapes. My machine is a Bell & Howell 785 and I cannot use stereo tapes on such a machine. Please let the manufacturers know about this.—*David Blank, Jersey City, N. J.*

We have always believed that it was unfortunate that the production of monaural tapes was discontinued. At least half the machines manufactured today are monaural, or monophonic, and this segment of the market has remained untouched since the inception of stereo. It is claimed that most people have no interest in monophonic recorded tape since music is readily available off the air but we don't believe it.

Invitation to Mr. Kenny

To the Editor:

I quite agree with Mr. Richard Kenny as quoted in "Crosstalk." Many tapes recorders are gathering dust because uses have not been brought to the attention of the owners.

In addition to taping I have been a volunteer recorder for the National Braille Press who supply taped books for the blind and have blind tape pals as well.

I would like to invite Mr. Kenny to become a member of "Tapeworms" International Tape Recording Club inasmuch as he chooses to refer to himself as "The Crazy Tapeworm." — *Marion S. Chism, Carlinville, Ill.*

Off-speed Copying

To the Editor:

In replying to the query of A. S. Scarborough, Ontario, Canada (July '62 issue), relative to changing the speed of a recorder, I have found a most satisfactory method of dubbing off-speed recordings to standard, or at least audibly standard speeds. The method is useable only on those instruments powered with 4-pole or other non-synchronous motors and will only furnish some slower than normal speed. Isolate the motor power supply cord from the rest of the recorder and furnish the motor only with power from a transtat or variable auto-transformer. In recorders with more than one motor, isolate only the capstan drive motor.

One very effective device is the Standard Variable Autotransformer, type 100 BU or the PA-1. The former is designed for panel mounting and costs about \$8.50. The latter (PA-1) is enclosed in a case and intended for table-top or portable use and costs about \$13.50. Both instruments have calibrated dials which indicate output voltage when line voltage is 115-117 volts and their rating of 1.25 amperes is adequate for most all conventional recorder motors. I personally use this method of correcting tapes recorded at low speed. It is of extreme value in correcting tapes from some battery powered portable recorders.

These units can be procured from most mail-order concerns, such as Lafayette Radio, 100 Sixth Ave., New York 13, N. Y. or Allied Radio, 100 N. Western Ave., Chicago 80, Ill.—*Frederick E. Lynch, Major, USAF, San Antonio, Texas.*

Thanks for the practical tip. We are sure a number of our readers will make use of it.

Glossary Error

To the Editor:

Your "Glossary of Recording Terms" in the July issue is excellent, however, I must point out an error in the definition of "Oxide" on page 29.

You state that "High Output tape employs a dark green oxide." It is true that some HO tape is dark green in color but the color results from a combination of the reddish brown gamma ferric oxide and a high-strength soluble blue dye in the binder. A drop of solvent, such as methyl isobutyl ketone on the tape will cause a "bleeding" of the dye from the coating.

I hope we don't get too many inquiries for a green magnetic iron oxide. Only black ferrous ferric oxide and brownish red gamma ferric oxide are used in tapes.—*C. H. Love, Technical Sales Coordinator, C. K. Williams & Co.*

Recording a Real Old-Timer

by
Mark Mooney, Jr.



WHEN a locomotive 106 years old is trotted out from a museum and run under its own power, it's time to get out the recorders and cameras.

Such was the case when B & O Locomotive 25, the "William Mason," was taken from the Baltimore and Ohio Transportation Museum in Baltimore and run to Annapolis, Maryland, to take part in the Tidewater Counties celebration of their part in the Civil War.

Because it is such a venerable and irreplaceable antique, it was towed to the celebration site by a modern diesel and only fired up and run a short distance on one day. The train consisted of the locomotive and a baggage car and coach of the 1860's.

Still capable of being operated under its own power, the locomotive starred in the World's Fair of 1893; at the St. Louis exposition of 1904, at the "Fair of the Iron Horse"—B & O's centennial celebration in 1927 and has also been featured in many motion pictures through the years including "The Great Locomotive Chase," "Raintree County" and "The Swan."

The "William Mason" was built in 1856 and was named for its builder, William Mason of Taunton, Mass., often referred to as "The Father of the American Type Engine." Number 25 was the first of these locomotives owned by the B & O who subsequently bought a number of additional ones.

William Mason introduced the then revolutionary idea

of turning out things not only of utility but of beauty. He incorporated changes which removed the crude and grotesque characteristic of earlier engines and, while he made no compromise with usefulness and efficiency, he was successful in giving his locomotives an appearance of elegance. The William Mason weighs 28 tons and employs a link-motion valve gear and round smokebox set on cylinder saddles. It was operated on 75 pounds of steam pressure in contrast to modern steam locomotives which use up to 235 pounds.

A little known fact is that the William Mason was one of the locomotives which was at Martinsburg, W. Va. when Stonewall Jackson arrived in 1861. He took 14 similar locomotives with him to the south while the William Mason, its woodwork a charred mass, was left behind. It was later repaired by the B & O and served throughout the Civil War pulling troop trains and doing other duty.

To record the old engine called for portable recorders and we took two along, a Webcor Microcorder and a Norelco 100.

We have found from experience that in any event where crowds of people are concerned their incessant gabble-gabble has a way of many times overpowering the sound you wish to record, even to such noisy things as fireworks.

We therefore made arrangements to make the recordings early in the morning before the event took place. The running of the train was scheduled for 9:30 A.M. The

Facing page: the "William Mason," as elegant a locomotive as has ever been built. Made in 1856, and named for its builder, it is a 4-4-0 type. Top speed on 75 pounds steam pressure was about 45 miles per hour although today it is restricted to 25 on the infrequent occasions when it is removed from the B & O Transportation Museum in Baltimore, Md. to operate under its own power. Principal problem in recording the sound of the locomotive was in the great range of volume encountered. Tape was made from both inside and outside the cab. Right: Number 25 coming up the track. Lacking brakes, the locomotive is stopped by applying the reverse lever and adjusting the throttle. Huge stack acted as ember catcher to prevent sparks from setting woods afire along the track. Locomotive, yellow-painted baggage car and coach of 1860 vintage made up train. Photos by Mary Whittenburg.



3" reel

3 3/4 ips

Dual Track



SOUND STORY NO. 7

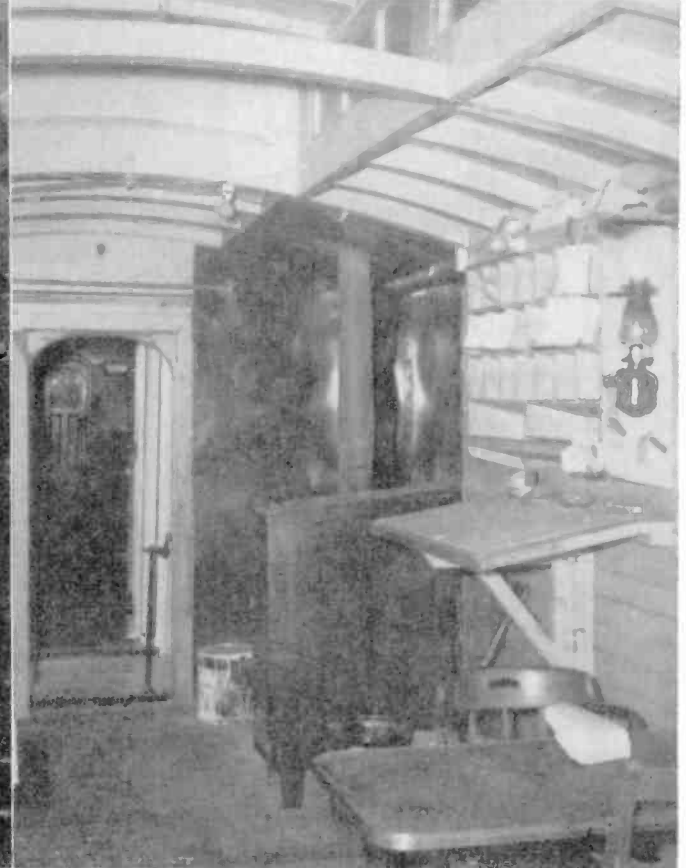
B & O LOCOMOTIVE 25

If you would like to hear the interview with the engineer and the sounds of the locomotive send \$1.00 to:

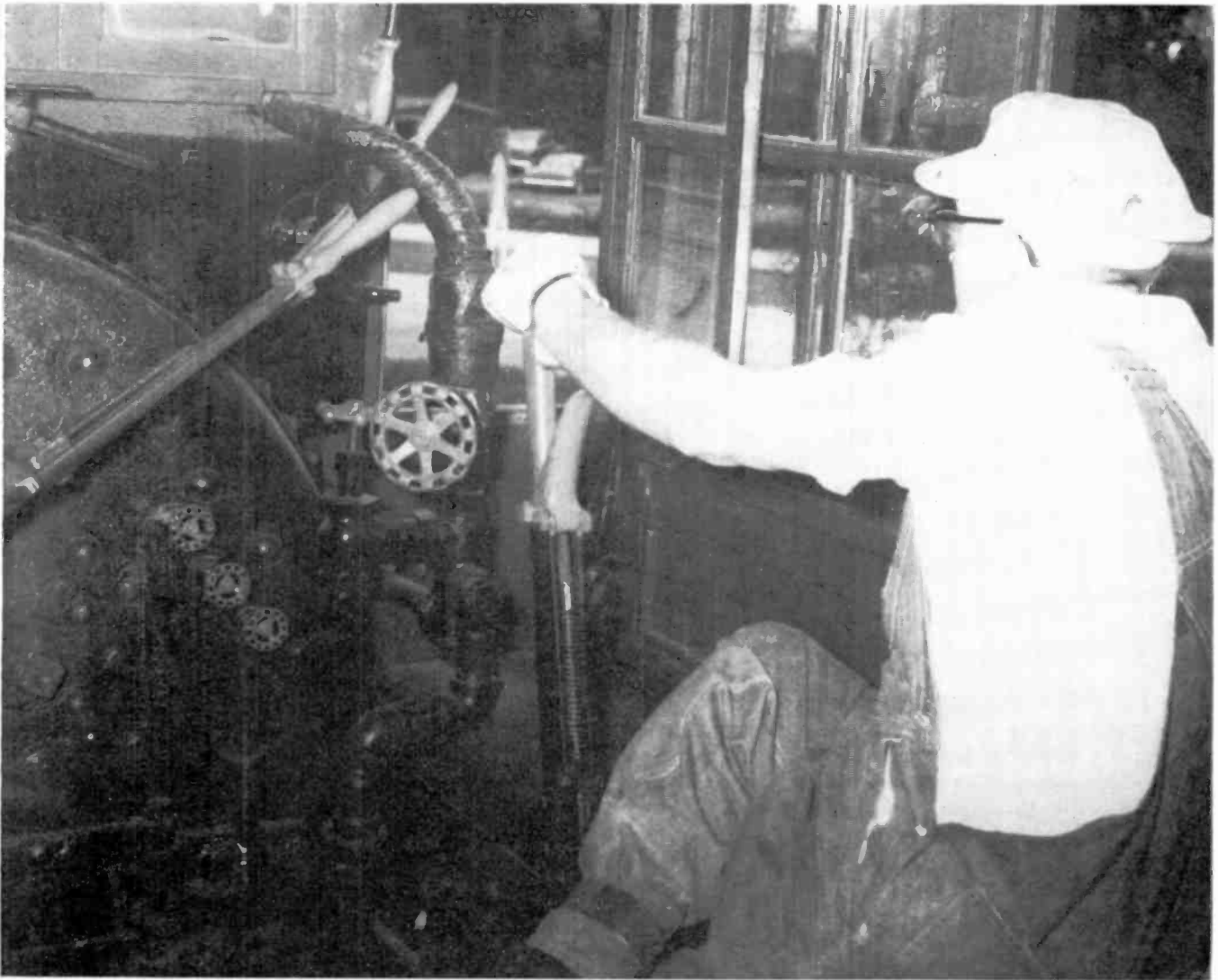
SOUND STORY #7

TAPE RECORDING

101 Baltimore-Annapolis Blvd.
Severna Park, Maryland



Upper left: Engineer Harry L. Pope explains how bronze and babbit bearings were kept oiled by soaked waste. A constant watch was kept for a "hotbox." Locomotive has same kind of bearings, which had to be kept well oiled. Upper right: the driving rods were hand forged from steel. Engine has no steam driven water injector to convey water from tender to boiler as do modern locomotives. Instead, injector was driven from wheels and could feed water to boiler only when the engine was underway. Lower left: "throw another log on the fire" might be the theme song of the old wood burner. Firebox was huge but at same time engine was very efficient and kept up head of steam with only a small fire in firebox. Mike was held to open firebox door to make part of recording. Lower right: interior of baggage car showing mail sorting rack and wood burning stove. Note oil lamp which furnished only illumination. Locomotive headlight was also an oil lamp in large reflector.



Engineer Pope in cab in operating position. Large handle is Johnson bar which controls the steam entering cylinders and is used to reverse engine as well as get most efficient engine operation by adjusting valves in the cylinders. Lever on diagonal in picture is the throttle which controlled amount of steam delivered to cylinders. Three small valves on boiler face were for gauge cocks which showed height of water in boiler.

engineer, Harry L. Pope of the B & O, started the fire in the wood-burner at 4 A.M. and by the time we arrived on the scene at 7 A.M. the steam pressure was well on the way to being enough to run the train.

While the pressure was building we took the opportunity to interview the engineer in the cab of the locomotive. This was accomplished in straight interview fashion with the recorder resting on one of the seats and the mike hand held. The toot of the whistle and the clang of the bell—and also the sound of the quaint signal bell was recorded at the same time. The latter is a regular gong which was connected to a rope that ran from the locomotive through the cars in the train. The conductor by tugging on the rope the proper number of times thus was able to signal the engineer.

Shortly after completing the interview, the train was taken on a short trial run to make sure everything was working satisfactorily. At this time one recorder rode in the cab while the other was used outside to catch the sound of the train.

Since we expected that the range of sounds to be recorded would be great, we used high output tape in the machines. With the recorder set to satisfactorily

record the rumble of the cars, the steam from the locomotive cylinders drove the meter needle off the scale.

Inside the cab, at Mr. Pope's suggestion, the mike was held to the open firedoor and the huffing and chuffing of the stack came through very well.

Since the crowd that had begun to gather did not have access to the cab, the sound was very clean.

One of the features of the "William Mason" is the total lack of brakes on the locomotives. To stop it the engine is reversed by means of the Johnson bar which controls the admission of steam to the cylinders. The engineer was a busy man bringing the train to a stop and the noise from the steam was very loud. The throttle must also be used in conjunction with the Johnson bar in stopping the locomotive.

The tapes made on the two portables were dubbed on a regular recorder using the 7½ ips speed. They were then edited down to a good, tight version which paints a sound picture of the train and also features the words of the engineer who ran it.

While the recording of this locomotive was a happy opportunity which may never occur again there are still steam trains in use today which should likewise be recorded.

How to Choose a Portable Recorder

. . . . with many machines now on the market the choice of the best recorder for you may be confusing.

SHOULD you buy a portable, self-powered recorder? If you are interested in recording, particularly the more creative aspects of the hobby and if your pocketbook can stand the strain we believe the answer is—Yes.

The portable recorder can add much to your hobby of tape recording and also make it possible for you to record many, many things which were hitherto impossible to record because of the inconvenience of carrying the larger equipment and the necessity for having power available.

If you are intrigued with the idea of portable ownership the first thing to do is to sit down and list the reasons why you want it, or the uses you will have for it. Only in this way can you determine if the machine will be a good investment for you in the matters of either pleasure or profit.

Do you shoot slides or movies? If so, the portable will enable you to make sound recording to accompany the showing of your photographic efforts. Do you have a hankering to collect sounds?—a self-powered portable is a must. Would you like to record family activities away from home?—the portable makes it easy.

Can you use it in your business? It will shorten inventory taking by many hours. Is your job of such nature that you must make on-the-scene appraisals of property, work in progress or engineering studies? The portable will free you from note taking and make your reports much more detailed and complete. Do you do interviews for magazines or newspapers?—the portable will get them accurately and completely, permitting you to make quotes with confidence.

Are you attending college where lecture notes must be made so hurriedly that you cannot read them afterward? The self-powered portable will enable you to record the lecture and act as a back-stop for your notes.

You can doubtless think of many more uses, some of which may be quite valuable to you personally. If you like music, the portable can provide what you want when you want it in all types of vehicles. Sales orders can be taken vocally on the spot and written up later. You name it.

Having once established, for yourself, the desirability of owning a self-powered portable, the next step is to determine which machine best fits the list of uses you have drawn up.

Are you going to be making tapes for broadcast or for professional purposes? This will require one of the finer machines with accurate speed. Sound for slides can be made with an average quality machine, sound for movies can likewise be done with an average machine but if you are shooting for very close synchronization between sound and film then you will require a machine with accurate speed.

Are you planning to take the recorder abroad? If so you must determine the availability of batteries or take a sufficient supply with you. The same goes for the tape.

On your list of uses it would be a good idea to put down the list of qualities necessary to fulfill the uses. After this is completed, it will be a simple matter to establish just which kind of machine will adequately serve your purposes. If an inexpensive machine will adequately do a job for you, buying a more expensive one may be over-buying. On the other hand, if your uses indicate a need for top quality performance, then buying a machine which does not have the features or capabilities which you need would be a poor investment for you. Let us take a look at the basic items for consideration:

1—WEIGHT. This is not a very important factor in portables since most of them are light. The professional type machines may go to about 18 pounds but most of the regular machines and some of the professional models tip the scales at about 6 pounds or so. This is no great load on anyone. The pro machines are heavier because they are more heavily built with larger motors, rechargeable batteries, etc.

2—SIZE. Unless you are a private eye who has to tuck a recorder in his pocket, you will find the size of most recorders to be adequately small. The smallest recorders of good quality bear relatively high prices since all parts must be miniaturized as far as possible and, at the same time, have a high degree of reliability . . . more or less the same problem that is faced in a space rocket. If size is not a factor, then the most sturdily built machine will take the hardest knocks.

3—CONTROLS. The controls on the machine should be easily operated and conveniently placed for quick action. For quick pick-ups, the controls should be operable from the outside of the case. If the machine is to be used for dictation, an on/off control on the microphone is an advantage.

The action of the controls should be positive and not be prone to accidental operation through being bumped when carried.

4—STURDINESS. Good construction is very important in a portable. Since the machines are designed to be carried about they must be able to withstand the knocks, bumps and other hazards incidental to being transported.

The case containing the mechanism should be sturdy and of a material which will not mar or scuff easily. Some units are furnished with separate, protective carrying cases, in which instance the case of the unit itself may be of lighter construction and still give satisfactory service. Provision should be made, either in the machine case or the accessory carrying case, for transporting the microphone in a protected manner.

The internal works of the recorder should, likewise, be able to stand being placed in unusual positions or suffering some amount of jarring without harm.

5—BATTERIES. Most of the units on the market use readily available batteries, such as regular dry-cells, tran-

sistor radio batteries, etc. Machines using hard-to-get types of battery may leave you powerless should the batteries run down while you are away from the source. Some units have rechargeable batteries and have, as an accessory, a battery charger. For portables having some good amount of use, the rechargeable batteries are a good investment since it reduces ultimate cost of powering the unit. Units which can also be operated from regular line power or from the cigarette lighter of a car when in close proximity to either will use less battery power as a consequence and thus cut down on battery replacement costs.

6—QUALITY OF RECORDING AND PLAYBACK.

The quality of the recordings made on the machines will depend principally upon two things: 1—the frequency response of the recorder and, 2—the amount of wow and flutter.

Because most portables lack the heavy flywheels found in the home machines, which hold down the amount of wow in recordings, portables should be given a second or two to come up to speed before recording in order to avoid starting unevenness. They also should be held still while operating, if possible, in order to reduce the effects of motion on the mechanism.

Generally, the frequency response of portables is not as high as that found in regular machines, except, of course, for the professional type recorders. Their speed is usually limited to $3\frac{3}{4}$ and $1\frac{7}{8}$ ips. Some have dual speeds, some only one. Recorders with a direct drive (no capstan and roller) will have a varying speed from the beginning to the end of the reel and tapes made on them cannot be played back on a home type machine. Tapes made on such recorders must be played back on the same or a similar machine in order to get true reproduction.

Machines which are to be used primarily for voice recording, report making, inventory taking, dictation and the like do not need a high frequency response and the slower tape speed found on these machines gives a longer recording time.

For music, sounds, bird recording and the like, the frequency response should be as good as your pocketbook will allow you to buy.

7—OTHER CONSIDERATIONS. As with the larger machines, some portables are built around a tape cartridge and some are reel to reel. You should choose the one which is most convenient for you to use and which will fulfill your purposes best. Spare cartridges should be purchased if any amount of recording is contemplated otherwise you may find yourself tapeless and far from a source of supply. The small tape reels may be purchased almost anywhere or fresh tape may be run on the reels from a larger reel, if necessary.

Most of the machines are dual track to achieve the maximum recording time on the tape.

Whether or not you need playback is something else to consider. Some machines, especially the professional models, have playback for earphones only while the more popular type of machines have loudspeaker playback. For general use, the latter is probably more desirable since the loudspeaker would be necessary if you wished to play music or to let a group hear recordings you had made.

The accessories which are available for the machine may also be an influence on the choice you make. Such items as voice actuation, foot pedal control, mike control, radio included in case, connectors, etc. might well become a

deciding factor for you. This of course, depends entirely upon the use to which you want to put the recorder.

If you are a tape recording hobbyist you will probably want to transfer the tapes made on your portable recorder to your home recorder. To make the dub you will need outputs on the portable that can be connected to the home machine.

A rather important item on a portable recorder is some sort of battery check meter. Many times this is combined with the recording volume indicator but it should be on the machine in one form or another. Since the behavior of the electronics, and also the motor speed, depends upon the batteries being in good condition and full of life, a battery check indicator will save disappointments.

Some machines use the batteries for powering the electronics only and have a spring wound motor to move the tape. These motors are governor controlled and provide good quality sound provided they are wound up properly. Like a home movie camera, they must have the proper tension on the spring to keep them going.

Some means of indicating recording volume is also desirable since sound recorded in various out-of-the-way places is very difficult to judge. The meter should be clearly visible when the machine is running and in normal operating position.

A few machines have incorporated in them a transistor radio which may be operated independently of the recorder, using the recorder amplifier to amplify the sound, or it may be used to make recordings off the air. Such a dual instrument might be of interest to those who use the portable primarily for entertainment purposes or want the extra feature.

Such features as telephone pickups, remote controls, etc. may be desirable if your applications for the machine will require their use.

As you can see from the foregoing—and from the number of various models listed in the directory which follows—your choice of a portable recorder is pretty much to be determined by the uses which you will have for it and how much you wish to invest in portable equipment.

Before deciding finally on exactly which model to buy it would be a good idea to write to the manufacturer or distributors of the machines in which you are interested and secure the literature. After you have narrowed down the choice you should seek out a dealer who stocks the machines and examine them in person. Judge the quality of record and playback by actual listening and recording test. Note the general appearance of the unit for workmanship and construction.

Once you have your portable recorder, take care of it as you would any electro-mechanical device. If it is not to be used for a while, remove the batteries to prevent damage from leakage, let a spring-wound motor run down to relax the tension on the spring. Keep the heads clean and the pressure pads in good shape.

The recorder should not be left in the hot sun nor stowed in the glove compartment of the car where the temperature may rise above safe limits. The greatest damage here would be to the microphone. Follow the instructions carefully in regard to oiling or other maintenance. It is wise, also, to carry a spare set of batteries and extra reels of tape. There always turns out to be more to record than you first thought possible.

DIRECTORY OF BATTERY OPERATED PORTABLES

Edited by Jean Cover

Specifications, features and price information contained herein were obtained from the manufacturers and are correct as of date of publication.

ALLIED IMPEX CORP.
300 Park Avenue South
New York 10, N. Y.



MIRANDA MIRANDETTE: Battery or AC operation. Speeds of $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. Features built-in synchro disc that readily synchronizes the recorder with 8 mm movie projectors. Powered by four flashlight batteries. Has pushbutton control, simplified tape threading, and fast rewind. A stop-and-go control, built into the handle of the microphone, provides instant starting at the touch of a finger. Recording level indicator shows when recording is in the proper sound range, and also indicates battery condition. Frequency response is 200 to 6,000 cps plus or minus 5 db, signal to noise ratio is more than 40 db and wow and flutter is less than 0.8% Rms. Price: \$159.95

AMERICAN CONCERTONE, INC.
A Div. of Astro-Science Corp.
9449 West Jefferson Blvd.
Culver City, Calif.



MODEL 400 COSMOPOLITAN: Tape recorder-radio combination. Operates on four 1.5 v flashlight batteries and external AC. Has speeds of $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. Includes 12 transistors plus diodes and rectifier. Features arbitrary counter, dual meter to monitor audio level and show condition of the batteries, plus the use of 5" reels, which prolongs recording and playing time. Weighs under ten pounds. Accessories include start-stop microphone with stand, earphone, one reel of tape and one empty 5" reel. Price: Contact manufacturer.

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

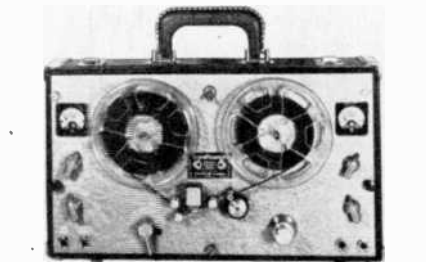


UNICORDER 61 (top): Operates on 10 penlite batteries, or can be plugged in, 110-125 v AC, weighs 5 lbs. in case. Speeds of $1\frac{7}{8}$ and $3\frac{3}{4}$ ips. Has safety lock for recording, frequency response 70 to 8,000 cps and less than .5% wow and flutter. Equipped with a fast-forward control and a VU meter. Also has an external speaker jack, a medium-impedance radio connection, a microphone jack and two remote control jacks. Price: \$179.95—includes AC line cord, batteries, dynamic microphone with On/Off control switch, earphone, one reel of tape and one take-up reel, and leather carrying case.

STENOTAPE TR-711 (bottom): Powered entirely by six penlite batteries. Measures 6 x $6\frac{3}{4}$ x 2 inches overall and weighs five pounds. The two standard tape speeds of $1\frac{7}{8}$ and $3\frac{3}{4}$ ips are available with $3\frac{1}{4}$ inch self-threading reels, affording a recording time of two hours. A front panel jack permits recording from outside sources such as radio, television, hi-fi, telephone, etc. Equipped with a foot panel control. This machine is made by the Victor Company of Japan. Price: \$199.50.

AMPLIFIER CORPORATION OF AMERICA
396 Broadway
New York 13, N. Y.

TRANS MAGNEMITE (top, column 3): Operates on small dry rechargeable batteries which have a life of about 125 operating hours. Double barreled Swiss-steel spring-motor; high-speed rewind; ultra-precision balanced flyball governor; transistorized rewind indicator; push-pull ultrasonic bias oscillator; eleven transistors; size—11 x 10 x 7 inches, weighs 15 lbs. Other features include:



high-speed VU meter, large precision capstan, take-up guide post, adjustable tension pressure pad, etc. Various models with different tracks and speeds are available, all with VU meters. Write for literature. Prices range from \$740-\$840 list, \$445-\$505 net.

TRANS FLYWEIGHT (center, top): Electric motor battery-operated portable available in various speeds and tracks. Has cast, machined, and dynamically balanced flywheel, separate rewind motor, ten transistors, weighs 8 lbs., and is powered by six replaceable or rechargeable mercury bat-

teries. 12 volt car operation accessory available which enables motor to operate from cigarette lighter socket. Other features include long-life brushes and ball-bearinged construction throughout, a VU meter for measuring recording and playback level and battery voltage, and a multiple shielded motor with special auxiliary noise suppressors. Furnished complete with batteries. STEREO TRANS FLYWEIGHT, Series 312-ST (center, bottom, col. 3, p. 26): Designed to fill the need for compact, light-weight, professional stereophonic recorders for unrestricted field use. Utilizes two clear channels for stereophonic recordings. Provides independent gain adjustment for each channel. Recordings may be fed into any dual-channel amplifier for stereophonic loudspeaker playback. Also usable for single channel recording and playback; or two channel stereo-recordings may be "non-stereo" played on any half track recorder. Ruggedly constructed. Electric-motor battery operated; operates anywhere from small dry replaceable or rechargeable batteries. Fully transistorized (20 transistors); 2 inputs; 2 VU meters for measuring recording and playback level and battery voltage; multiple shielded motor with special auxiliary noise suppressors. Models available with tape speeds from 15/16 ips to 15 ips. Overall size: 5½ x 9 x 15½ inches; net weight 11½ lbs. Prices from \$624 to \$684 net.

SECRET RECORDER (bottom, col. 3, p. 26): Quiet running, concealed in false compartment of a standard-size genuine top-grain cowhide leather briefcase. Normal speech may be recorded at a distance of 25 feet. Starts and stops instantly by touching a patented combination slide-lock and switch. Continuous recording for 3 hours at 15/16 ips on a 5" reel 12 volt car operation accessory available which enables motor to operate from cigarette lighter socket. Features similar to those of machines above. Available in varied speeds and tracks. All with VU meters. Prices: \$475-\$535, net.

CITROEN ELECTRONICS CORP.
832 N. La Brea
Los Angeles 38, Calif.



MODEL 550 (top, col. 1): Weighs just 5 lbs., operates on penlite batteries, has two-track recording heads, heavy duty transport mechanism, two speed capstan drive, fast rewind, automatic tape erase, push-pull audio output, transformer coupled amplifier, remote control dynamic microphone, record level and battery condition meter, tape indicator scale. Using 3" reels, plays in any position and will play or record for two hours. Can be used without removing from case. Price: \$129.50—with case, remote control mike, earphone, easy load cartridge of penlite batteries, roll of tape and takeup reel, and telephone pickup.

CIPHER III (bottom, col. 1): Operates at either 1⅞ or 3¾ ips using six standard 1½ v penlite batteries. Takes a standard 3" tape reel and provides continuous record or playback for 16 to 32 mins. or 32 to 64 mins. Microphone features a thumb-controlled switching bar which stops, starts or locks the recording operation enabling the unit to be used as a dictating machine. Has an illuminated footage indicator; four large push-buttons control record, play, stop and rewind. Two heads are used in a double track system. Frequency response at the faster speed is 200-6,000 cps. Unit has a 3" dynamic speaker. An AC adaptor is available. Price: \$119.95—includes dynamic microphone, crystal earphone, recording tape and reel, rewind reel, radio patch cord and battery set.

CONTINENTAL INDUSTRIAL & ENGINEERING CO.
11 W. 42nd Street
New York 36, N. Y.

APOLLO ELECTRIC COMPANY
P.O. Box 1221 Studio City Station
North Hollywood, Calif.

LYNN STEWART COMPANY
142 East Ontario Street
Chicago 11, Illinois

APOLEX MODEL RA-45: Japanese import. Three way operation from batteries, or external AC/DC adaptor. Remote control operation by microphone switch or hand/foot switch. Price: \$34.95 with remote mike, earphone, tape reels, battery—AC/DC power supply, \$8.50—Foot control, \$4.92—complete with accessories, \$45.95.

CRAIG-PANORAMA, INC.
5290 West Washington Blvd.
Los Angeles 16, Calif.



CRAIG TR-505 (above): Gives up to 4 hours recording time, 1⅞ and 3¾ ips speed, double track. Has an instant stop-

pause control. Battery powered by 6 flashlight cells. Features AC bias recording, speech and music tone control, radio-phonograph inputs, a 3" PM dynamic speaker, and a fast forward switch. Weight is 10 lbs. Price: \$159.95—includes earphone, microphone, full reel of tape, and an empty reel.



CRAIG TR-401 "POCKETTE" (above): Hand-sized tape recorder, weighs 1½ lbs. Battery powered by 4 penlite batteries. Has built-in 2½" dynamic speaker, four transistors, one thermister and a DC micromotor. Price: \$59.95—includes leather carrying case, straps, full reel of tape, empty reel, batteries, earphone and microphone.

DEJUR-AMSCO CORPORATION
Northern Blvd. at 45th Street
Long Island City 1, N. Y.



STENORETTE-VERSATILE: Can operate on three different sources of power: a nickel-cadmium rechargeable battery that will accept 15,000 charges; a dry cell mercury set of batteries that will furnish up to 40 hours of service for the motor; up to 60 hours for the amplifier; and an AC power pack that will operate the machine on either 110V or 220V for world-wide operation. Users can obtain up to 45 minutes of continuous dictation on each reel or magazine of tape. Weighs less than 6 lbs., requires no warmup time, is completely push-button operated, has automatic recording level volume control. Accessories available.

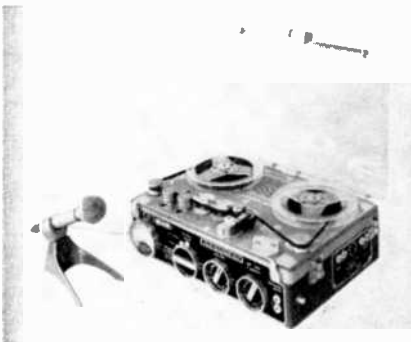
DICTAPHONE CORP.
730 Third Avenue
New York 17, N. Y.

DICTET (top, col. 1, p. 28) Battery-powered, with visual battery life indicators. Self-contained, weighs two pounds, 11 oz., and is 2 x 4½ x 6 5/16 inches. Each tape comes in a magazine and is for one hour's recording. Any tape can be played back immediately by



pushing a lever and holding the microphone to the ear. The mike is start-stop which enables the speaker to control the recording operation with his thumb. The Dictet fits snugly into a leather carrying case, complete with shoulder strap and compartment for microphone and spare batteries. Accessories available. Price: Contact manufacturer.

ELECTRONIC APPLICATIONS, INC.
80 Danbury Road, Route 7
Wilton, Connecticut



NAGRA III B: Three-speed. Power is supplied by twelve 1.5 v flashlight batteries. Standard 5" reels can be used with the cover closed and 7" reels with the cover open. A 7" reel with extra-thin tape gives one hour's continuous recording at 7½ ips and two hours at 3¾ ips. Microphone input and two line inputs. A small built-in monitoring speaker. A rapid integration, clamped-return recording level meter is provided. Price: Contact manufacturer.

EMECO IMPORTING
800 W. Randolph St.
Chicago, Illinois

EMECO PORTABLE: 4 transistors, high speed rewind, built-in speaker, variable speed, equipped with 2 standard flashlight and one 9 v radio battery. Price: \$29.97.

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

STUZZI MAGNETTE (top, col. 2): Battery operated; amplifier system has



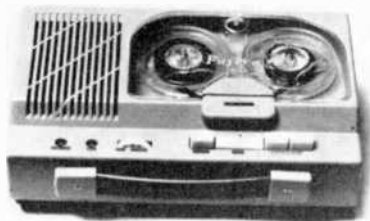
seven transistors and two diodes; weighs 8 pounds; vibration proof; speeds of 1⅞ and 3¼ ips; dual track; dimensions—11 x 4½ x 8 inches; battery life up to 100 hours; maximum playing time up to 2 hours per reel; frequency range 50-9,000 cps at faster speed. Other features include battery life indicator, separate motors for fast wind/capstan drive, can be used as a portable PA system, velvet-touch pushbutton controls, VU level magic-eye, etc. Price: \$269.50.

Also available in a single speed (7½ ips), gives increased frequency response to 12 KCS. Price: \$369.50, less microphone. All other features same as other machine.

EUMIG OF AMERICA, INC.
151 W. 28th Street
New York, N. Y.

EUMIG T5: Full transistorized, dual track, 20 mins. recording time, conventional penlite battery operation, built-in recording lock to prevent accidental erasure. Electronic connection to Eumig C5 camera for perfect lip synchronization. Price: Contact manufacturer.

FUJIIYA CORPORATION LTD.
405 Lexington Avenue
New York 17, N. Y.



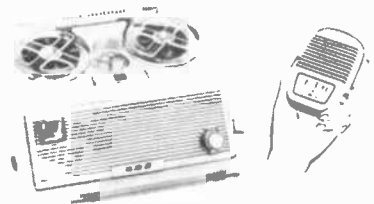
JAPANESE MACHINES, Model TBR-31 (top): 7 pound, dual track, 4 transistors, 3" dynamic built-in speaker. Speed of 3¾

ips. Frequency response 150 to 6,000 cps. Power source is six ordinary "D" cell flashlight batteries. Push-button controls. AC adapter-converter available. Standard 3" reel size. Price: \$84.50.

Model MTR-252 (bottom, col. 2): Completely transistorized, powered with penlite batteries, weighs 4.6 pounds, has push-button controls. AC converter available. Dynamic speaker, standard 3" supply reel, speeds of 1⅞ and 3¾ ips., record-lock safety button. Price: \$129.50.

GBC AMERICA CORP.
315 West 43rd St.
New York 36, N. Y.

GBC
Stenomaster
MODEL MARK XII



STENOMASTER MARK XII: Magnetic tape dictating-transcribing machine which enables user to control starting, stopping, dictating, listening, backspacing, fast-forward, automatic reviewing and automatic erasure by pushbutton control from the remote microphone. Speeds of 1⅞ and 3¾ ips. A single 3½" reel of tape provides up to three full hours of recording time. Each unit is available with a built-in loudspeaker and accessory earset for private listening or transcribing. Price: \$179.50.

HARPERS INTERNATIONAL, INC.
315 Fifth Avenue
New York 16, N. Y.



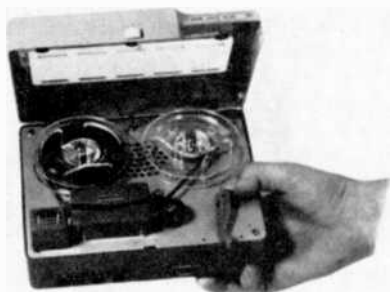
HARPERS MODEL TR-48: Four transistor, one diode; front mounted speaker, dual track, volume control, easy-to-use push button operation, electronic erasing. Equipped with microphone, earphone, plastic carrying case for mike and earphone, 2 "C" batteries for motor, one 9 v transistor battery for amplifier and instruction booklet. Weight with batteries is 3 pounds. Price: Contact manufacturer.

HORNSTEIN INCORPORATED
320 West Ohio Street
Chicago 10, Illinois



FIDELITY ENGINEERS PT-8D: Has 5" reels, all-metal construction, a push-to-talk microphone, reel locks which permit the machine to be operated in any position, and a capstan drive for constant speed operation. Price: (less than \$100), contact manufacturer.

INTERNATIONAL PRODUCTS CO.
1289 South La Brea Ave.
Los Angeles 19, Calif.



DIPLOMAT: Has speeds of 1 $\frac{7}{8}$ and 3 $\frac{3}{4}$ ips. Operates 20 hours on six ordinary penlite batteries. Permanent magnet dynamic, oval speaker is built right into the case. One switch for record, rewind and play. Fast rewind. Automatic erasing. Safety switch that prevents accidental erasure. AC adapter is available. Frequency range 150-6,000 cps. Double track. Completely self-contained in long lasting durable metal case. Price: \$149.95.

KARL HEITZ INC.
480 Lexington Ave.
New York 17, N. Y.



FI-CORD 101: Manufactured by Fi-Cord International, Neuchatel, Switzerland. Weighs only 27 ounces, has built-in microphone. Uses two 1.4 v leakproof Mallory mercury or other penlite batteries. Fast and easy loading, uses a self-cleaning tape which keeps capstan dust-free. Has speed of 1 $\frac{7}{8}$

ips, fast forward and fast rewind, accurate counter, slip-on index cards. Each tape-spool is supplied with an individual shipping carton. Volume-controlled stethophone. Price: \$199.50; carrying case: \$19.95.

LAFAYETTE RADIO
111 Jericho Turnpike
Syosset, L. I., N. Y.



RK-125AL (top): Four transistor recorder, weighs 2 $\frac{1}{2}$ lbs. Contains its own 2" x 3" PM speaker and amplifier with push-pull output stage. A single control for Rewind, Stop and Forward with a second control furnishing variable volume. Play or Record functions are chosen by a simple slide switch. Microphone and earphone jacks are located on front panel. Dual track recording, records and plays up to 20 mins. on a 300 ft., 1/2 mil, 3" reel of tape. Price: \$21.50—complete with crystal lapel microphone, magnetic earphone, batteries, 3" reel of tape and an empty reel.

RK-152L (bottom): Four transistor push-pull amplifier, weighs only 2 $\frac{1}{4}$ lbs. Features push-button controls for Fast Rewind, Off and Play and Record Level Meter. Record safety interlock prevents accidental erasure of tape. Volume control is independent of "off" switch. Erasure is achieved automatically in record position. It operates on two inexpensive batteries (9 v and 1.5 v). Contains microphone and earphone inputs. Uses half-track head and standard 3" reel. The two-tone plastic case features a sloping speaker grill for optimum sound and a snap open top for easy tape loading. Price: To be announced.

RK-133L: Four transistor push-pull amplifier and built-in oval 2 $\frac{1}{2}$ x 4" PM speaker. Weighs 2 $\frac{1}{4}$ lbs., has push-button controls, record safety interlock. Has inputs for microphone and earphone, employs a half-track head and plays 10 mins. per side with standard tape, longer with 1/2 mil. Power is supplied by one standard 1.5 v standard flashlight cell and one 9 v transistor battery. Price: \$29.95—supplied with crystal lapel microphone, magnetic earphone, batteries, 3" reel of tape and an empty reel.

RK-126L TECHNICORDER: Has 3 simple push-button controls, VU meter, and a specially designed Synchro-rod is provided, which, when screwed into the capstan, allows synchronizing the speed of the recorder with that of an 8 mm projector. Speeds of 1 $\frac{7}{8}$ and 3 $\frac{3}{4}$ ips, dual track heads, recording time at slower speed is 32 mins. per track. Has 2 $\frac{3}{4}$ x 8 $\frac{1}{4}$ " oval speaker and AC recording bias system, with a signal/noise ratio of -49 db. Price: \$79.50—complete with shoulder strap, vinyl carrying case, dynamic microphone and case, 3" reel of tape and empty reel, batteries, splicing tape and extension speaker cord.

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



NIKI (top): Battery operated (4x1.5V monocrystals plus one battery-3V.), approximately 15 hours on one set of batteries, jack for car battery 6 volts-DC, dual track, recording time approximately 30 minutes, frequency response 150-6,000 cps. Other features include permanent dynamic speaker, 2XOC71, 2XOV72, OC602, special transistors, 3 way jack, jack for car battery, and a durable moulded plastic case with carrying strap. Weighs approximately 5.5 lbs. Price: Contact manufacturer.

TK-1 DELUXE (bottom): Operates on 6 x 1.5V flashlight (4 large-2 small) batteries; recording time—30 minutes; dual track; 3 $\frac{3}{4}$ ips; frequency response is 80-10,000 cps; has permanent dynamic speaker, 5 ohms; has 3-pin jack (input/output) for microphone, radio, phono and 2-pin jack for 6V car battery. Controls consist of single knob selector to start, stop, play-

back, record, fast rewind; temp. stop; recording safety; record level control with magic indicator; and volume control. Price: \$129.95.

MARTEL ELECTRONIC
7400 Melrose Ave.
Hollywood, Calif.



UHER "4000" REPORT (top): German import. Requires only four flashlight cells as a power supply, or can be operated from a rechargeable "dryfit" storage battery, or can be mains operated. Permits use of reels up to 5" and provides a playing time of up to 8 hours per reel. Has four speeds: 15/16, 1 7/8, 3 3/4 and 7 1/2 ips. Frequency response at the faster speed is 50-22,000 cps. Has two tracks. Has pushbutton controls, electro-magnetic start/stop remote control, high-speed wind and rewind, electric meter with disconnectable illumination to indicate recording level and battery condition, printed-circuit amplifier, built-in microphone amplifier, and standard sockets for radio, phono, multi-channel mixer, telephone attachment, loudspeaker and earphone. Price: \$379.00, complete with leather carrying case, accumulator, AC power supply, and remote microphone.

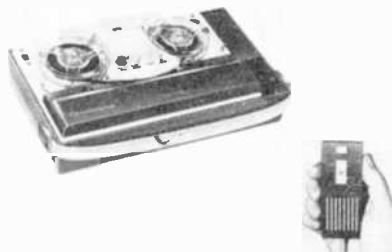
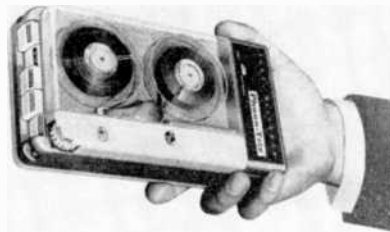
MARTEL RI 119K (bottom): Powered by four ordinary D size flashlight batteries, or AC. Up to 2 hours of recording time at its speed of 3 3/4 ips. Frequency response 70-15,000 cps. Standard half-track erase and record/play heads. Price: \$149.95, complete with microphone, AC power unit, audio cable.

MATSUSHITA ELECTRIC CORP. OF AMERICA
41 East 42nd St.
New York 17, N. Y.

PANASONIC, MODEL RQ-114: Fully transistorized, 5 transistors plus diode and thermister, speeds of 1 7/8 and 3 3/4 ips, frequency response 200-5,000 cps. Powered by 6-1 1/2 V. penlite cells—amplifier; 6-1 1/2 V. penlite cells—motor. Dynamic, permanent magnet speaker, magic meter recording indicator, magic meter battery output indicator, and 35 KC separate oscillator. Price: \$129.95—supplied with recorder: one dy-

amic microphone, one earphone, one leather carrying case for recorder, one leather carrying case for microphone and earphone, 12 batteries, one reel, one roll splicing tape and one roll recording tape.

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



PHONO TRIX EXECUTIVE 88 (top): Small enough to fit in the palm of your hand. Weighs only 2 3/4 lb. Can be battery or AC operated. Batteries: 3 C-cell, 1.5 v each, and 3 penlite, 1.5 v each. Speed of 1 7/8 ips. Running time is 70 mins. on dual track tape. The motor is a governed "Distler Electromatic" battery motor. Frequency response is 100-6,000 cps. Price: \$149.95.

CONFERETTE (top, center): Powered by 4 standard flashlight batteries. Full remote control (record/playback/stop/reverse) on the microphone. Weighs 6 1/2 lbs.; uses 1/4" dual track tape; built-in loudspeaker; fast rewind; tape index meter; built-in monitor system; up to 90 mins. of recording time; battery level indicator. Price: \$169.95.

PHONO TRIX MARK II (bottom, center, col. 2): Model 4334, 3 3/4 ips, 45 mins. recording time, 3" reel of tape. Model 4178, 1 7/8 ips, 90 mins. recording time, 3" reel of tape. Weighs 4 pounds. Price: \$79.95—complete with shock-resistant plastic case, microphone, built-in speaker, 3" reel of tape and take-up reel.

PHONO TRIX MARK III (bottom, col. 2): Model 5334, 3 3/4 ips, 45 mins. recording time, 3" reel of tape. Model 5178, 1 7/8 ips, 90 mins. recording time. Price: \$99.95—complete with scotch grain leather case, microphone, built-in speaker, 3" reel of tape and take-up reel.

PHONO TRIX MARK IV: Uses four standard flashlight batteries. Up to 50 hours recording time on one set of batteries. Six transistors, speed of 3 3/4 ips, 45 mins. of play on single reel of dual track tape. High speed rewind, auxiliary output jack for playing through hi-fi set and public address system, simple push-button controls. Price: \$129.95—includes deluxe, 2-tone scotch grain leather, chrome trimmed carrying case, microphone, built-in speaker, reels and tape.

MICHIGAN ELECTRONICS, INC.
1744 N. Damen Ave.
Chicago 47, Illinois

TRAVEL-CORDER: All transistor, 1 7/8 ips speed, needs only one motor battery and filament pack. Insert cartridge of recording tape, clip tiny mike to your lapel and you are ready to record. Rechargeable battery can be used. Prices: Model T-14A, complete with dynamic, playback microphone, one hour recording tape cartridge (including tape), carrying case and battery—\$289.50. Model T-100, complete with push-button, playback microphone, automatic dictation level control, one hour recording tape cartridge, carrying case and battery—\$310.00. Model T-120, same as Model T-100, but with built-in loudspeaker and amplifier for playback to large groups, includes battery—\$359.50. Model T-130, voice-activated, same as Model T-100 otherwise—\$499.00.

NORTH AMERICAN PHILIPS COMPANY, INC.
230 Duffy Avenue
Hicksville, N. Y.



NORELCO CONTINENTAL 100: Handles both 3" and 4" reels, provides up to 2 hours record/playback time, weighs 8 lbs. Powered by 6 ordinary ("D") flashlight batteries. Speed of 1 7/8 ips, 2 track. Three

self-locking push-buttons handle all recording and playback functions. Self-contained, with 4" speaker and dynamic microphone. Combined volume control for recording and playback. Combined indicator for modulation level and battery life. Input for mike/radio/phonograph. Output for external amplifier. Frequency response 100-6,000 cps; signal-to-noise ratio better than -40 db. Price: \$129.50.

NOSECO INC.

Exclusive representative for
Mohawk Business Machines Corp.
944 Halsey St.
Brooklyn 33, N. Y.



MIDGETAPE: Operates from a small battery pack or from regular AC lines; weighs 2½ lbs.; motor batteries last 25 hours and amplifier batteries 60 hours; records for one hour on two tracks at 1⅞ ips; the tape is contained in a cartridge; has automatic volume control; frequency response is 150-4,000 cps. Accessories available. Contact manufacturer for price.

PENTRON ELECTRONICS CORP.

777 South Tripp Ave.
Chicago 24, Illinois

TRANSITAPE: Has speeds of 1⅞ and 3¾ ips, plays 64 mins. at 1⅞. Uses 8 Mercury cell 1.4 v batteries; weighs under 6½ lbs., less batteries. Features include: permanent lubrication, battery level indicator, all transistor design, extended range 4" Alnico PM speaker, recording level indicator, separate erase head, output jack, fast forward speed, safety interlock and a separate volume control. Has rubber mounted DC motor. Luxurious carrying case comes with convenient hand strap and accessory shoulder strap. Price: Contact manufacturer.

RADIO SHACK CORP.

730 Commonwealth Ave.
Boston 17, Mass.

REALISTIC R90L551: Records up to 30 mins. Speedy forward and rewind, inputs for mikes, phones and remote control. Powered by 4 penlite batteries. Has 2¼" built-in speaker, slide on/off switch. Comes in molded case. Price: \$49.95—includes batteries, earphone, mike, tape, 2½" take-up reel and remote switch.

REALISTIC R90LX558: Built-in speaker, record level and battery voltage indicating meter, 3" reel of tape, take-up reel, mike, earphone, leather case, 6 penlite batteries. Speeds of 1⅞ and 3¾ ips, frequency response 200 to 5,500 cps. Dual track recording—60 mins. playing time at slower speed. Price: \$69.95.

REALISTIC R90LX531: Speeds of 1⅞ and 3¾ ips, governor controlled motor. On/off switch at mike, built-in speaker,

fast forward and rewind, record level indicator, battery voltage meter. Up to 2 hours recording. Frequency response 200-5,500 cps. Price: \$99.95—complete with leather case, batteries, tape, earphone.

SOUTHERN PRECISION INSTRUMENT COMPANY

Division of Optex, Inc.
710 Augusta Street
San Antonio 15, Texas



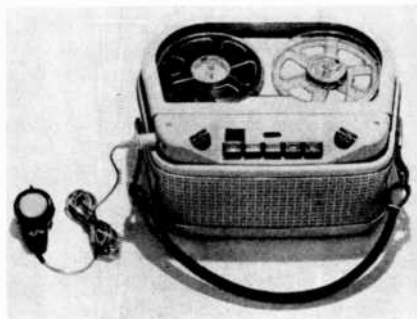
JAPANESE MACHINES, #25-44 (top), 4 transistor, Apollec. Price: \$29.95.

#25-46 (middle), 4 transistor, Aiwa. Price: \$29.95.

#25-48 (bottom), 6 transistor, Victoria, 2 speed capstan drive. This unit operates on 6 penlite batteries, includes an AC adapter, foot pedal and telephone pickup. Price: \$119.50.

STANFORD INTERNATIONAL

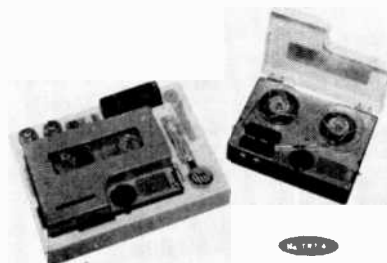
Box 266 (1225 Laurel)
San Carlos, California



BUTOBA MT 5: German-built. Fully transistorized, weighs 12 lbs., uses 8—1½ v flashlight cells, handles 5" reels, half track frequency range 50-13,000 cps at faster speeds. Speeds are 1⅞ and 3¾ ips. Can also be operated on mains. Features push button operation, fast forward and rewind, quick start and stop switch, and separate tone and volume control. Price: \$249.95.

STAR-LITE ELECTRONICS CORP.

37 West 23rd Street
New York 10, N. Y.



MINY MODEL 401 (top): Four transistors, dual track, dual motors, rheostat speed control knobs, temporary stop button, single switch controlled, Stop/Play/Rewind/Record, tape reel clip locks, dynamic speaker, wide range volume control. Battery operated (3 "C" batteries and 6 "A" batteries), uses 3" reels. Price: Contact manufacturer.

MODEL RA11 (middle): Four transistors, dual track, uses 3" reels, 9 v battery. Price: Contact manufacturer.

MODEL TRT 41 (bottom, col. 3, p. 31): Four transistors, dual track, 9 v battery, 2 "C" batteries, uses 3" reels, single knob operation, lightweight. Price: Contact manufacturer.

STENOCORD DICTATION SYSTEMS

37-20 48th Ave.
Long Island City, N. Y.



STENOCORD "EXPLORER": Uses a magnetic dictating belt. Has a built-in charger which permits recharging of a permanent, nickel-cadmium battery. Has a power supply indicator. Weighs 6 lbs. Has an all-purpose, built-in microphone, with start-stop, lock-on switch and pilot recording light. Has adjustable front panel volume control. Playback is through the microphone. A disappearing front panel slides into the machine prior to dictation. Has a special dictating belt compartment with a signal bell that sounds 30 seconds before the end of dictating time. Also contains an automatic push button marking device for indicating the end of letters. Price: Contact manufacturer.:

SUPERSCOPE INCORPORATED

Audio Electronics Division
8150 Vineland Avenue
Sun Valley, California



SONY TAPECORDER "NEWSCASTER" EM-1: Operates on 6 penlite batteries. Tape speed of 7½ ips. Has a precision engineered, stainless steel, governor-controlled spring motor mechanism. Transport mechanism operates for 5 minutes on a single winding and may be rewound during operation without affecting the speed or timing. Has indicator for spring motor potential, built-in capstan strobe with viewing device, fast rewind, headser monitor output, bias current and battery voltage indicator, calibrated record and playback level control. Wow and flutter is less than 0.5%, frequency response is 70-8,000 cps, and signal to noise ratio is better than 52 db. Price: \$495.00 complete with microphone and accessories.

TELECTRO

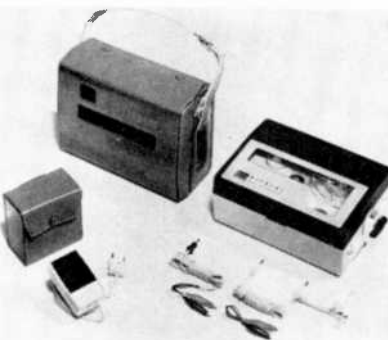
Division of Emerson Radio Inc.
680 Fifth Avenue
New York 19, N. Y.



TELECTRO MODEL MR511: Two-speed, two-track operation, up to 1-1/3 hours a reel. Microphone input. Power supply: 7—1½ v, size AA penlite batteries or N46 (or equal) nickel-cadmium rechargeable cells or ZM-9 (or equal) Mercury cells. Function control for rewind, stop, play/record and volume control for record and playback. Speeds of 1⅞ and 3¾ ips, 6¼" x 2¼" oval, wide range, sensitive dynamic microphone, governor-controlled motor. Frequency response 100-6,500 cps, four transistors. Price: Contact manufacturer.

THE SAMPSON CO.

2244 South Western Ave.
Chicago 8, Illinois



HITACHI TRQ-370: Japanese import. Contains seven transistors, speeds of 1⅞ and 3¾ ips, maximum recording time of 68 mins. One-Knob Control System for recording, playing, erasing and rewinding. Level meter for accurate recording and for finding out how much life there is left in the batteries. Four ordinary flashlight cell batteries power the machine. If a Hitachi AC adaptor is attached, power can be taken from the house current. Price: Contact distributor.

THE SOUND SCRIBER CORP.

6 Middletown Ave.
North Haven, Conn.

MEMO SCRIBER: With or without radio. Weighs under 6 lbs. Power for the motor, 4 flashlight batteries—for the amplifier, 4 flashlight batteries. Dual track, recording time is 40 mins., 20 mins. per track. High speed rewind, frequency response 200-5,000 cps, built-in speaker. Comes complete with leather carrying case, full reel of tape, empty reel, microphone, listening device and batteries. The radio is an 8-transistor. Price: Recorder—\$99.50; Recorder with radio—\$129.50.

THE STANCIL-HOFFMAN CORPORATION

845 North Highland Avenue
Hollywood 38, California



MINITAPE M9 SERIES: Available in any of four standard speeds—15/16, 1⅞, 3¾ or 7½ ips. Half track, full track, two track stereophonic, and synchronous versions for motion pictures are available as standard. Electronics are completely transistorized. The nickel cadmium battery provides over four hours recording time before requiring recharge. Utilizes 5" reels, regularly equipped with automatic gain control amplifiers in either the single channel or the two channel versions. Single channel versions may be equipped with a manual gain control and VU meter in addition to having the standard automatic gain control feature. Eight precision ball bearings are incorporated in the vital moving parts of the unit to permit operation over wide temperature extremes from 20° F through 180° F. Prices: Begin at \$499, run to \$555.

WEBCOR

5610 W. Bloomingdale Ave.
Chicago 39, Illinois



MICROCORDER: Operates on six penlite cells and one 9 v battery—also operates from 110 v AC or 12 v car battery. Uses 3" reels; takeup spindles are equipped with spring-loaded retainers that hold the reels on in any position. Controls are grouped on one end of the case. Has speeds of 1⅞ and 3¾ ips, frequency response at the higher speed is 250-5,000 cps. Has its own 2½ x 3¾ inch PM dynamic type speaker. Has a 6 transistor amplifier. Recording level and battery condition meter. Has a jack for making a connection to a power amplifier and another to take a remote switch or remote controlled microphone. Price: \$175.00.

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writer and producer
formerly with Columbia Broadcasting System

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

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

Remittance in full must accompany copy. No exceptions permitted. Ads will be inserted in next available issue. Please print or type your copy to avoid error. Address ad to: Shop or Swap, Tape Recording Magazine, Severna Park, Md.

TRUE, SCIENCE, TRUE HISTORY, Bible confirmed. Recordings, 2521 N.W. 23 St., Miami.

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SWING ERA BANDS. Taped Air Checks. Collectors Items. Box 322, Glen Head, New York.

ELEMENTARY LANGUAGE TAPES wanted for handicapped-unbridled by printed manuals. Also broadcast bloopers and boners. Clarence Webb, 341 E. Forest, Arcadia, California.

BROADCAST TAPE EQUIPMENT DISPOSAL: Ampex 600 HT LZ uncased; Magnecord PT6/PT6J FT cased; Ampex cased speaker/amplifier; Magnecord F35B HT complete; Shure 55S, EV 635, other mikes, all LZ; also Fisher mono 80C pre-amp, cased; Heathkit 25 watt amplifier/pre-amp; other items. Primarily cash sale, but will consider trades; want multi-channel portable VU-metered LZ mixer, 16/12" hysteresis turntable. Offers all considered. F. L. Tonne, 7115 N. Seneca Ave., Milwaukee 17, Wisconsin. Above equipment in first-class operating condition only, yours and mine.

STEELMAN TRANSITAPE PORTABLE RECORDER with batteries, 110 v. converter, pause control, mike, and case, \$95.00. Excellent condition. F.O.B. G. Di-Sylvestro, 717 Florence Drive, Park Ridge, Illinois.

LEARN WHILE ASLEEP, hypnotize with your recorder, phonograph or amazing Electronic Educator endless tape recorder. Free catalog lists over 300 unusual tapes, records, equipment for experimenters. Sleep-Learning Research Association, Box 24-TR, Olympia, Washington.

SELL: TANDBERG MODEL 3 stereo. \$385 when new. Sell for \$125. Perfect except one electrical defect. Belden, Box 1001, New Brunswick, N. J.

RECORDINGS WANTED of radio and TV broadcasts (before 1956) of news, special events, comedy, mystery, adventure. George Vlasto, 400 North St., Greenwich, Conn.

FREE! FIRST ISSUE, "Trade-a-Tape." Lists tapes for sale or trade by others. Write: 3404 Colgate, Dallas 25, Texas.

WANTED IN THE WORST way: Vol. 1, No. 2, of this magazine dated Jan. Feb. 1954, then known as Tape and Film Recording. Stan White, 2435 Sunset Blvd., Los Angeles 26, California.

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BOOK REVIEWS

Educators Guide To Free Tapes Scripts and Transcriptions, Seventh Annual Edition compiled and edited by Walter W. Wittich, Ph.D., Professor of Education, Formerly Director, Bureau of Audio Visual Instruction, University of Wisconsin and Gertie Hanson Halsted, M.A., Formerly Director, Radio Workshop, Wisconsin State College, Stevens Point, Wisconsin. 8 1/2 x 10 3/4, 202 pages. Published by Educators Progress Service, Randolph, Wisconsin. \$5.75.

Lists, classifies, and provides complete information on sources, availability, and contents of 129 free tapes, 230 free scripts and 106 free transcriptions. This guide is an invaluable reference for students, teachers and librarians.

This edition recognizes that the audio side of teaching has become increasingly important and will continue to be so.

We note in this edition a new service known as Tape Adventurers has been introduced. This is the promotion of tape

exchanges between groups of pupils in various parts of the country.

To those who require the use of instructional materials, this book is highly recommended.

Techniques of Magnetic Recording by Joel Tall, foreword by Edward R. Murrow. 5 1/2" x 8", cloth bound, 472 pages including index. \$7.95. Published by The Macmillan Co., New York.

There is a great deal of value to the tape recordist in this book. Its 20 chapters encompass most types of recording and each subject is covered well. Chapters include: Development of Magnetic Recording, Simplified Theory, Recording Media, Drive Mechanisms, Erasing, Fundamentals of Magnetic Sound Recording, Recording Sound in Nature (written by Dr. Peter Paul Kellogg of Cornell) Maintenance. Spurious Recording (print through), Editing, etc. Has Glossary, Bibliography, Index.

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5 1/2" x 8 1/2", paper bound, 208 pp. Illustrated .. **\$3.30**

TECHNIQUES OF MAGNETIC RECORDING

by *Joel Tall*

This book translates the complexities of a science into practical, easy-to-follow techniques. It is a book for the professional who wants new ideas, new standards of excellence, and a book for the amateur just introduced to magnetic recording. Beginning with a description of Poulsen's invention of magnetic recording, the author presents a condensed history of developments since 1900. Then he treats the many problems that arise in magnetic recording. Individual chapters are devoted to recording in such areas as medicine, education, and public entertainment and advertising. The inclusion of descriptions written by the originators of various techniques, extensive quotation from the laboratory notes of pioneers, an extensive glossary, and a comprehensive bibliography make this book invaluable to the amateur and to the professional.

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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. 5 1/4" x 8", 150 pp., paper bound, **\$1.50**
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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
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