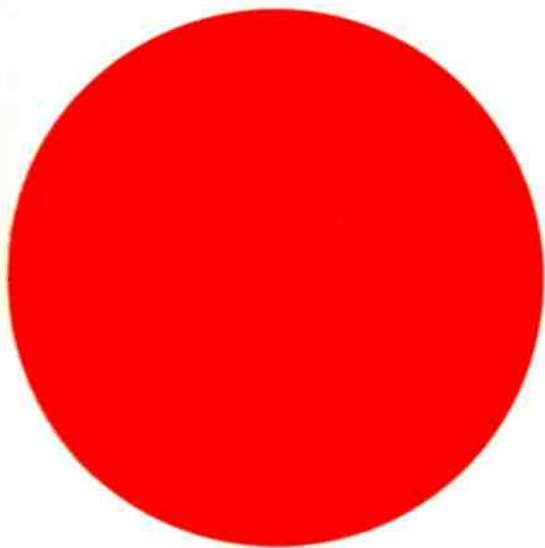
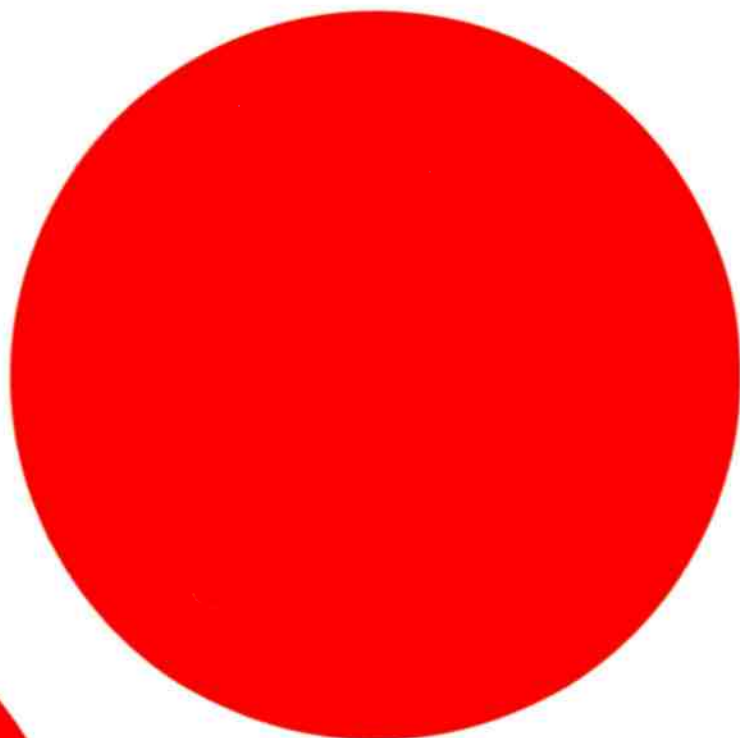


# TAPE RECORDING

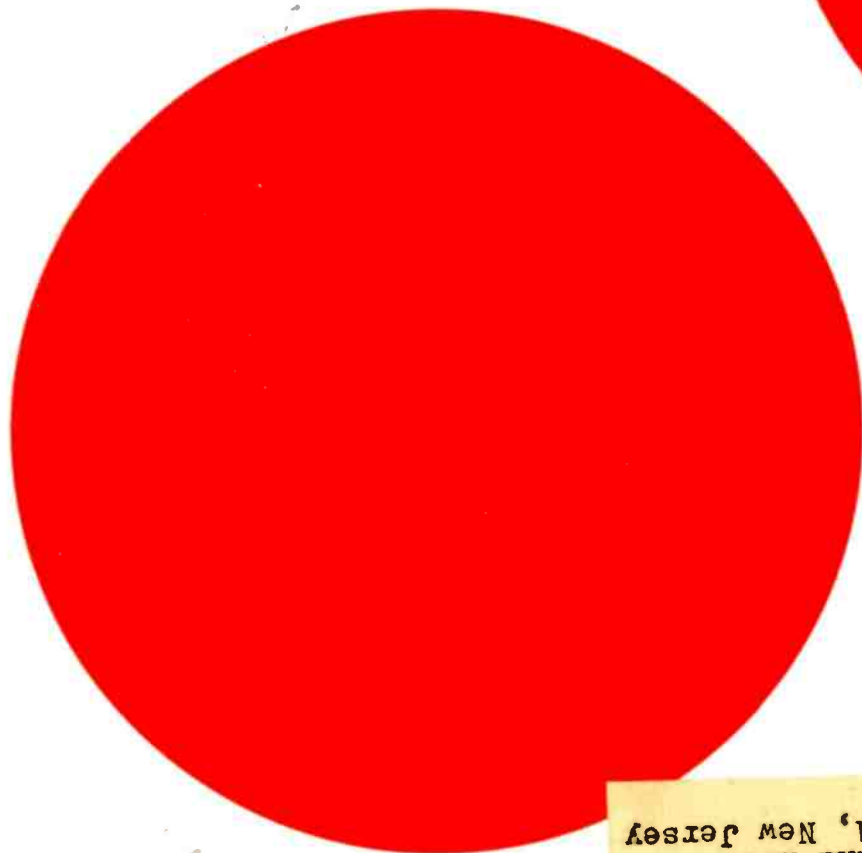
**THE CREAM OF THE CROP  
BEST TAPES OF 1962**



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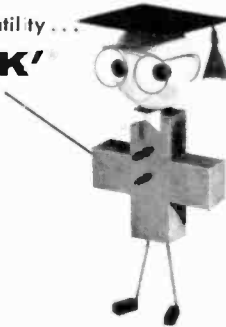
**January 1963  
35c**

Mr. Roy Perrin  
231 Woodland Ave.  
Rutherford, New Jersey

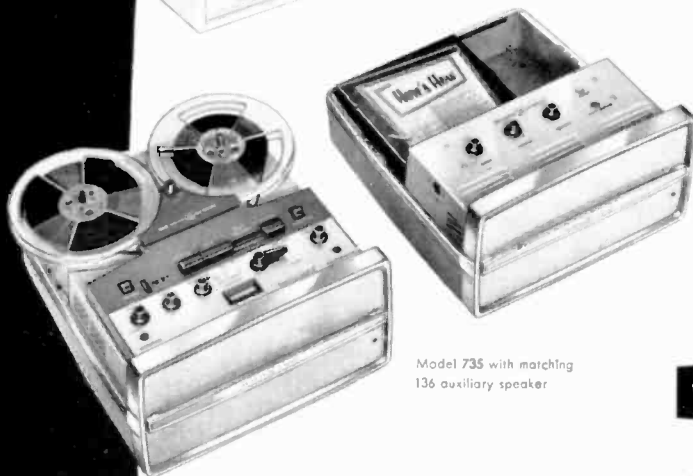
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# V-M Tape Recorders... Compared by Experts\* to Some Costing 3 Times as Much!

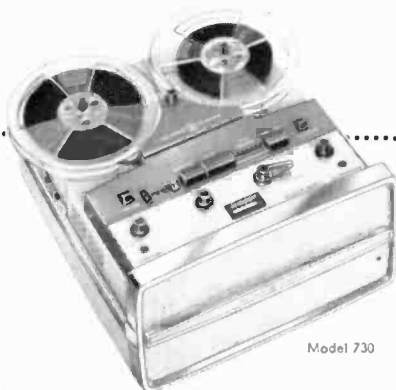
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Model 735 with matching  
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Model 730

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**Model 722:** Stereophonic tape recorder provides two speeds. Companion Model 168 is amplified auxiliary speaker.

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**Model 730:** 'tape-c-matic'® monaural recorder with three speeds

**THE VOICE  OF MUSIC®**

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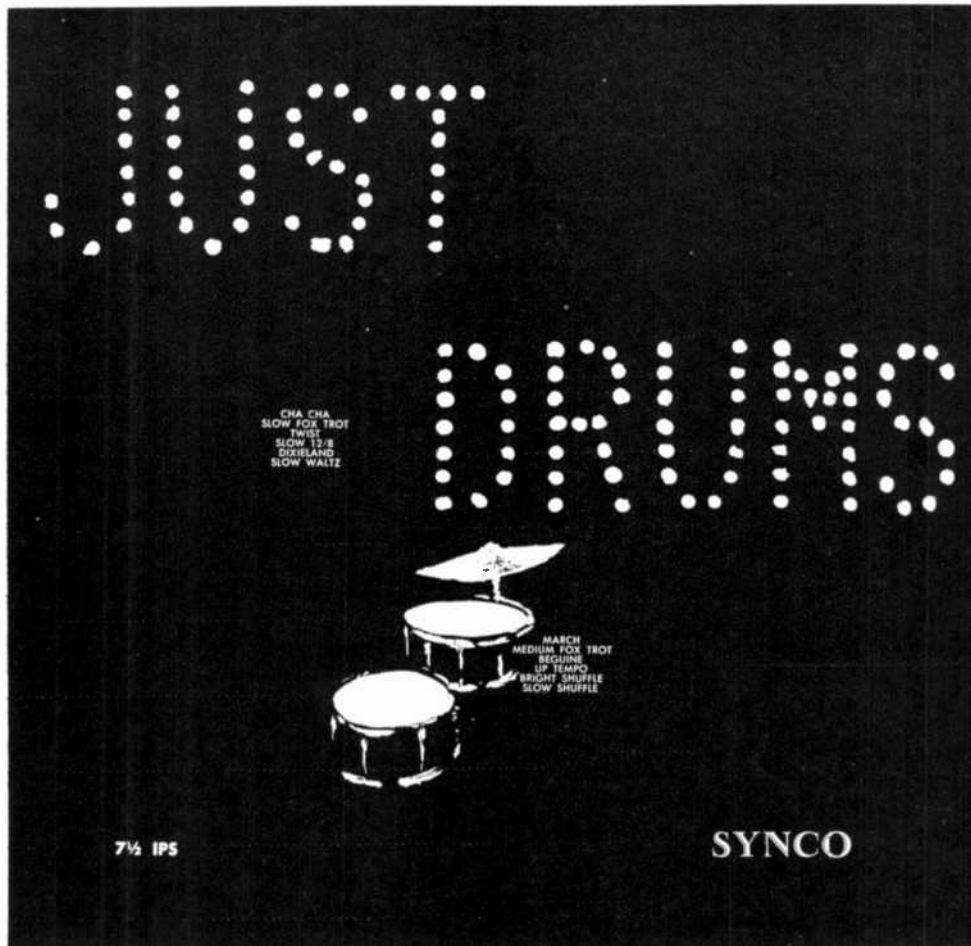


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V-M language "Treasure Chests" bring the priceless gift of a foreign language to every owner of a V-M tape recorder with 'add-a-track'! Let your V-M dealer show you with a scientifically-designed demonstration tape how you can begin to speak in French or Spanish in just four minutes. Praised by educators.

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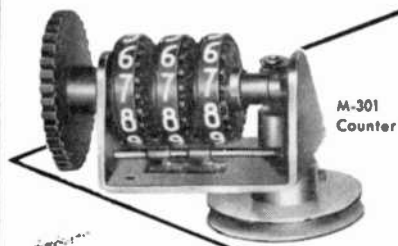
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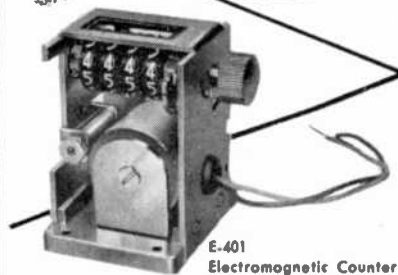
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# TAPE RECORDING

VOL. 10 No. 2

JANUARY, 1963

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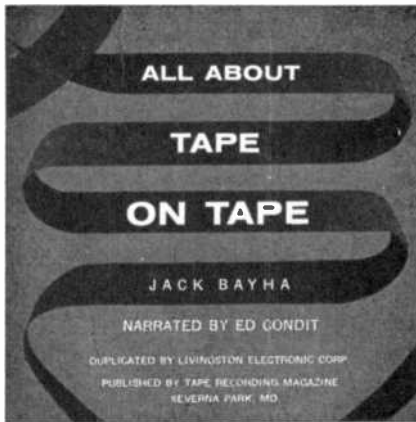


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# TAPEBOOKS AND OTHER TAPES



## ALL ABOUT TAPE— ON TAPE

Will give you the information you need about tape recording in sound, not in the written word.

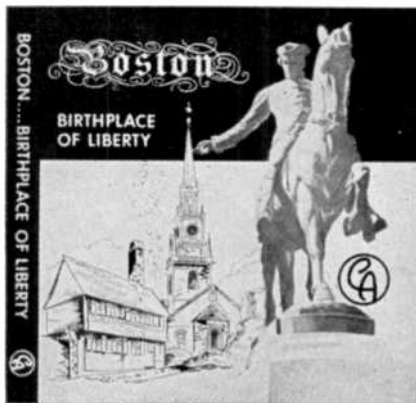
... authored by Jack Bayha ... a book to which you listen ... the first book specifically designed and produced on tape instead of the printed page. ... Now you can actually HEAR what good recording, over-recording, wow, flutter, distortion, wrong mike placement, etc., sound like. A test section allows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

a Tape Recorder Works, A Demonstrated Glossary, Recorder Operation, Home Recording, Field Recording, Low Impedance, Microphones, Recorder Maintenance and Testing. ... Playing time of the Tapebook is one hour. Accompanying each reel is a 28 page booklet containing 80 illustrations to supplement the spoken word. It is unique, enjoyable and instructive.

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\$6.95

3¾ IPS, 5" Reel, Dual Track  
\$5.95

Including a 28 page manual of illustrations



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## HOW TO STAY ALIVE ON THE HIGHWAY

This tape may save your life. Contains the actual voices of nearly 40 auto drivers, victims and survivors of highway accidents, police and traffic officials. Portions were secretly recorded in court rooms, on the highway and in police stations over a period of three years. A must for driver education programs. Dramatic, forceful—something you won't forget.

**\$795**

## ADD-THE-MELODY TAPE

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## HOW'S YOUR HEARING?

Periodic hearing tests are important because unlike most other ailments, a hearing loss gives little positive warning. Tape contains 33 tone pairs to test your musical discrimination, 75 word pairs to test speech discrimination and 30 minutes of music by the famous Lenny Herman orchestra for screen testing of hearing. Full 7" reel, 7½ ips and booklet giving full directions for use of the tape.

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- 4—Jazz—Dickie Thompson Quartet—Laura—What is This Thing Called Love
- 5—Jazz—Dickie Thompson Quartet—Misty, Satin Doll
- 6—Dinner-Dance—Jose Melis—Tonight, Am I Blue, White Cliffs of Dover
- 7—Dinner-Dance—Fred Martin Radio Orchestra—Flamingo, Song of India, Symphony
- 8—Dinner-Dance—Fred Martin Radio Orchestra—I've Got Plenty of Nothin', Ebttide, Autumn Leaves
- 9—Dinner-Dance—Fred Martin Radio Orchestra—Fiddle Faddle, Blue Tango, Serenata
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## TAPEBOOK DEPARTMENT TAPE RECORDING MAGAZINE Severna Park, Md.

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- Boston, Birthplace of Liberty. ....\$6.95
- How to Stay Alive on the Highway. ....\$7.95
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- How's Your Hearing. ....\$9.95
- MONAURAL MUSIC TAPES. ....each \$1.00

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# NEW TAPES

★—Fair

★★—Good

★★★—Very Good

★★★★—Excellent

## CLASSICAL

MENDELSSOHN: *Midsummer Night's Dream* (Incidental Music); SHUBERT: *Rosamunde* (Incidental Music)

Suisse Romande Orchestra conducted by Ernest Ansermet

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

LONDON LCL 80086

4 track, 7½ ips, 55 mins., \$7.95

Ansermet's reputation is to a considerable extent based on his extensive recordings; surely no other conductor has had the opportunity Ansermet has been given by London. This affiliation has produced many excellent recordings, and many that are not-so-good. This new tape presents competent, but not exceptional, performances, recorded with remarkable realism and beautiful string tone, although the bass is somewhat heavy and undefined.

Here we have the four most frequently played excerpts from Mendelssohn's "Midsummer Night's Dream" (Overture, Scherzo, Nocturne and Wedding March). The excerpts from Schubert's "Rosamunde" are the well-known Overture, Entracte from Act III and Ballet Music from Act II, plus the seldom-heard Entracte after the Second Act. Most collectors will find these performances very satisfactory, and there is excellent value in playing time.

SCHUMANN: *Cello Concerto in A Minor*, Op. 129 BLOCH: *Schelomo* (Hebraic Rhapsody for Cello and Orchestra)

Leonard Rose, cellist; New York Philharmonic conducted by Leonard Bernstein; Philadelphia Orchestra conducted by Eugene Ormandy

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

COLUMBIA MQ 422

4 track, 7½ ips, 45 mins., \$7.95

This is one of the finest tapes ever to come from Columbia, and a welcome addition to the tape catalog. Schumann's Cello Concerto is an intimate, retrospective work, and its chamber music atmosphere makes it sound out of place in a large concert hall. However, for home listening via a tape as good as this, it is a treasurable experience. Bloch's *Schelomo* is a musical description of the soul of the great King Solomon, oriental in texture and voluptuous in orchestration.

The American cellist Leonard Rose plays both works with rich tone and sure technique. Leonard Bernstein and the New York Philharmonic accompany admirably in the Schumann Concerto, and the close-up recording of the soloist permits everything in the score to be heard. Ormandy conducts the Philadelphia Orchestra in the ac-

companiment to *Schelomo*, and this music is wonderfully suited to the lush, suave tone of this orchestra. Sound on both tracks is excellent, *Schelomo* in particular possessing a depth not often found in even the best stereophonic recordings. Processing is excellent, with a minimum of hiss.

PROKOFIEV: *Classical Symphony*; *Scherzo and March from "The Love for Three Oranges"*; GLINKS: *Kamarinskaya Fantasy*; *Life for the Czar Overture*; BORODIN: *In the Steppes of Central Asia*

Suisse Romande Orchestra conducted by Ernest Ansermet

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

LONDON LCL 80087

4 track, 7½ ips, 43 mins., \$7.95

On the surface, it would appear that this would be an attractive collection; Russian music conducted by Ansermet, whose talents are very much in sympathy with this type of music. However, the content lacks interest; the Glinka pieces are rather dull and hackneyed, no matter how well played, and Borodin's familiar little tone poem doesn't wear very well. Musically, the Prokofiev works are the major attraction of this tape, but as played here the charming *Classical Symphony* conveys little of the wit and spirit other conductors find in the score.

This tape is well-processed, and a good value in playing time, but I cannot feel that the musical content generally and quality of performance are sufficient to warrant inclusion in the average tape library.

HANDEL: *Royal Fireworks Music*; *Water Music Suite*

RCA Victor Symphony Orchestra conducted by Leopold Stokowski

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

RCA FTC 2117

4 track, 7½ ips, 44 mins., \$8.95

Handel's *Royal Fireworks Music* was first performed in April of 1748 to celebrate the Peace of Aix-la-Chapelle. The actual fireworks set off during the performance got out of hand, and the resulting confusion and panic turned the occasion into a tragic failure. This new RCA Victor tape evidently attempts to capture the atmosphere of the original performance. The orchestra of 125 is larger than for the first performance, and the RCA engineers have added the sound of fireworks to the final Minuet. I cannot feel that the addition of the fireworks adds anything to the attractiveness of the performance, and would much have preferred the music by itself.

The tape also contains a suite taken from Handel's *Water Music*. Stokowski has re-

orchestrated certain sections, adding snare drums, piccolo and brass instruments. Both the *Water Music* and the *Royal Fireworks Music* are given mannered but loving performances. Purists will be shocked, but I rather imagine that most listeners will be delighted, except for the annoying fireworks during the *Royal Fireworks Music*.

The sound on the tape is very big, resonant and cavernous, and the over-all effect is very pleasing. Processing is perfect; there simply is no tape hiss. Those who want the complete *Water Music* will want to get Eduard van Beinum's performance with the Amsterdam Concertgebouw Orchestra (Epic 803, \$7.95).

WAGNER: *Die Walkure* (complete opera)

Birgit Nilsson, soprano; Jon Vickers, tenor; Gre Grouwenstijn, soprano; Rita Gorr, mezzo-soprano; David Ward, bass; George London, baritone; and others with the London Symphony Orchestra conducted by Erich Leinsdorf

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

RCA FTC 9500 (three reels)

4 track, 7½ ips, 3 hrs. 34 mins., \$32.95

This is a real feast, both musically and sonically. RCA has assembled a superb cast for this complete recording of Wagner's masterpiece, and the greatest care has been lavished upon all phases of the production, even to the extent of using 14 horns for "The Ride of the Valkyries" and six harps for the last act.

All of the soloists are top-notch, and the sound is utterly sensational. This is a remarkably big sound, with splendid string tone, and rich, sumptuous bass. The brass instruments have solidity and a powerful quality seldom captured on recordings. The voices are recorded with great clarity in just the right relationship with the orchestra, and stereo effects are tasteful and unobtrusive.

Each act requires one reel, and the tapes are just about perfect technically, with an absolute minimum of cross-talk and freedom from distortion. In the review set, there was a variation in speed during the last few seconds at the end of the first track of the second reel.

This is a magnificent set of tapes, a near-definitive performance of one of Wagner's greatest music-dramas, superbly recorded, and it belongs in every tape library. An attractive booklet containing the complete libretto, photographs taken during the recording sessions, and various articles pertaining to the music and the composer, is sent to all purchasers of the tape. The disc version of this recording is in the RCA Soria Series, a five-record set, costing \$30.98, so the tapes are competitive in price with the discs, with all of the advantages of tape over disc.

POPULAR—From page 9

### IRA IRONSTRINGS DESTROYS THE GREAT BANDS

Ira Ironstrings and His Orchestra

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

Side 1: That's A Plenty, Little Brown Jug, Heartaches, Stompin' At the Savoy, Sugar Blues, San, In A Shanty in Old Shanty Town

Side 2: Hot Toddy, Angry, 12th Street Rag, Linger Awhile, I'm Looking Over A Four Leaf Clover

WARNER BROS. WSTC 1439

4 track, 7½ ips, 31 mins., \$7.95

Ira Ironstrings, long an exponent of the corn-fed, homespun tune, now turns his talents to imitating the style of the Big City Feller's Band. Ira and his boys wagsily suggest that they can't read musical arrangements, so they resort to their own original invitations to provide a sort of nostalgic rendition of themes of the big band era. The tunes are bright, catchy and full of toe-tapping rhythm that doesn't conceal the real musicianship of this talented group. It's an interesting tape, designed to be a travesty, and that's what it is. For sheer humor and fun it's good to have in your library.—F. N. West

### AMERICAN WALTZES

Mantovani and his Orchestra.

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

Side 1: The Waltz You Saved For Me, Beautiful Ohio, When The Moon Comes Over The Mountain, The Sidewalks of New York, Marcheta, The Whiffenpoof Song.

Side 2: Let Me Call You Sweetheart, Missouri Waltz, The Sweetheart of Sigma Chi, Meet Me In St. Louis, Louis, Clementine, Alice Blue Gown.

LONDON LPM 70051

4 track, 7½ ips, 37:40 mins., \$6.95

Back in 1951, Mantovani first introduced his cascading strings to the music lovers in this country with an album of Waltzes and has been an outstanding success with each new album since then.

Now he returns with a second album of American Waltzes that will probably be more popular than the first.

Sounding a bit like Wayne King at the beginning, this tape plays on through a program of beautiful waltz melodies from the gay 90's, college campus, and early radio days, but with the added majesty which only Mantovani and his high strings can impart. This is a tape of romantic moods and memories, done in the maestro's finest tradition. Good stereo separation and nice dynamic range, too.—F. N. West

### SOUNDS OF THE GREAT BANDS

Glen Gray and his Casa Loma Orchestra

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

Side 1: Song Of India, Snowfall, Wood-chopper's Ball, 720 in the Books, A String of Pearls, The Elks Parade.

Side 2: Symphony in Riffs, Begin the Beguine, Contrasts, Take the A Train, Ten-

derly, Flying Horse.

CAPITOL ZW 1022

4 track, 7½ ips, 36 mins., \$7.98

The present day dance bands are so busy playing the modern dance tempos that they seldom give the youngsters a chance to hear the kind of tunes that thrilled Mom and Dad twenty or thirty years ago.

Glen Gray, long a perennial favorite of this type of music, has provided a memorable excursion back to this era, by re-creating from original arrangements the sound of the big swing bands, and the hits that they made famous.

The Casa Loma Orchestra is composed of a group of top flight musicians who certainly know their way around a musical score.

Although billed as a "jazz odyssey," this music is not "far out" nor wild, but rather the smoother type of dance tempo known as "Swing."

Capitol's Stereo Sound is everything that Glen Gray and his boys need to make this a worth-while and nostalgic program of dance numbers for young or old.—F. N. West

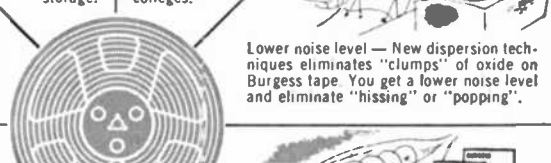
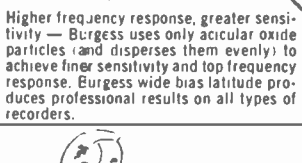
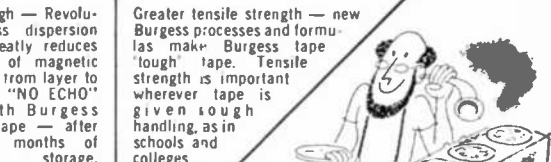
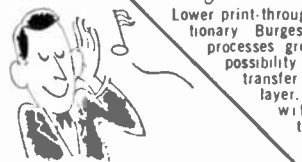
### MARIA

Roger Williams

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

Side 1: Maria, Moon River, Shalom, The Way You Look Tonight, Don't Blame Me, Whirlaway, Amor.

## Why Burgess "No Echo" Magnetic Recording Tape is 8 ways better:



No other line of Magnetic Tapes offers you such **VERSATILITY, ADAPTABILITY** to your needs, or gives you all the advantages cited above

**BURGESS BATTERY COMPANY**



DIVISION OF SERVEL INC.  
**MAGNETIC TAPE DIVISION**  
FREEPORT, ILLINOIS NIAGARA FALLS, CANADA

Side 2: Tonight, Smile, Eventide, I Don't Know Why (I Just Do), I'll Be Seeing You. KAPP KTL 41041

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

The phenomenal success of Roger Williams is probably due to his selection of songs, as well as his interpretations of them. But, whatever it is, there is a quality and depth of feeling that is significant in each of his offerings.

In this album, Roger gives his individual piano technique to a group of popular songs from hit films and shows. The title song "Maria" and the selection "Tonight," both from "West Side Story," as well as the other numbers, receive the benefit of his unique and imaginative keyboard virtuosity.

The accompanying orchestra, directed by Ralph Carmichael and Frank Hunter, is in proper accord to make this one of Roger Williams, best recordings. Stereo quality is first rate.—*F. N. West*

**THE SWEETEST WALTZES THIS SIDE OF HEAVEN**

Guy Lombardo and his Royal Canadians

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

Side 1: Tenderly, Three O'Clock In The Morning, It's A Sin To Tell A Lie, Let The Rest of the World Go By, In Apple Blossom Time, Beautiful Ohio.

Side 2: Alice Blue Gown, Till We Meet Again, Carolina Moon, Paradise, Remember, Missouri Waltz.

CAPITOL ZT 1306

4 track, 7 1/2 ips, 28 mins., \$6.98

Guy Lombardo, who has made tremolo sax music stand up with whatever came along for more decades than it would be smart to tell, does it again, this time with waltzes. All of the favorites that he has popularized over the years have been given the Lombardo treatment. The result is a sentimental, relaxing program of 3/4 time

melodies, that are grand for dancing or listening.

Tastefully done, it should please Lombardo lovers everywhere.—*F. N. West*

**THE MANY MOODS OF KAPP AND KAPP MEDALLION**

Various Orchestras and Vocalists

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

24 instrumentals and vocals including Slaughter on Tenth Avenue, Willow Weep For Me, Granada, My Favorite Things, Getting To Know You, Tammy and others.

KAPP TWIN PAK KTL 42000

4 track, 7 1/2 ips, 66 1/2 mins., \$7.95

Over an hour of pleasant listening is provided by this sampler, which contains 24 selections from almost as many individual tapes under the Kapp and Kapp-Medallion labels.

This tape is especially appealing, since the first side is instrumental, while the second side presents vocals, and good ones, by such favorites as Jane Morgan, Art Lund, the Pete King Chorale, and others.

Overall quality of the tape is good, with reasonable presence and excellent stereo response. The price is also attractive.—*F. N. West*

**THE MUSIC OF RODGERS & HAMMERSTEIN**

The Melachrino Strings and Orchestra

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

Sequence A: No Other Love, Bali Ha'i, Hello, Young Lovers, It Might As Well Be Spring, The Sound of Music, Climb Ev'ry Mountain.

Sequence B: Carousel Waltz, If I Loved You, Love, Look Away, Some Enchanted

Evening, Out Of My Dreams, Surrey With the Fringe On Top, Oklahoma.

RCA VICTOR FTP 1128

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

From the list of selections above, it is easy to see that The Melachrino Strings and Rodgers and Hammerstein are a natural combination. Each is a purveyor of sweet, sentimental mood music, and each complements the other.

This tape features some of the best loved and familiar hit tunes from Rodgers and Hammerstein shows since 1942. The Melachrino Strings play them in their usual fine style, with well balanced stereo effect. It's all very pleasant, relaxing music that should appeal to everyone, especially if you have seen the shows.—*F. N. West*

**WALTZES OF IRVING BERLIN**

The Melachrino Strings & Orchestra

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

Side 1: All Alone, Always, Because I Love You, Russian Lullaby, The Girl That I Marry, Let's Take An Old Fashioned Walk. Side 2: Remember, The Song is Ended, What'll I Do, When I Lost You, I Love You, Reaching For The Moon.

RCA VICTOR FTP-1147

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

The never to be forgotten Waltzes of Irving Berlin sound new and fresh as George Melachrino and his orchestra play them. Certainly one of the best with this type of music, their performance is enhanced by beautifully recorded strings that sound like strings should, and complemented by a fine quality recording and stereo presentation.

Of course, Berlin's music, itself, may be responsible for the charm and appeal of this offering, but whatever the reason, it all adds up to some nice sweet listening.—*F. N. West*

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## CAPSULE REVIEWS

### CLASSICAL

COLUMBIA MQ 436, 4 track, 7½ ips, 50 mins., \$7.95. MOZART: Symphony No. 41 in C, K. 551 "Jupiter," Symphony No. 35 in D, K. 385 "Haffner," played by the Columbia Symphony Orchestra conducted by Bruno Walter. These are elegant, easily-paced performances of these favorite Mozart symphonies, recorded with a rather steely string tone. Excellent value in playing time, but the labeling of the tape is inadequate as it does not indicate that the last movement of the "Jupiter" is at the beginning of the second track.

EPIC 823, 4 track, 7½ ips, 37 mins., \$7.95. DVORAK: Symphony No. 2 in D Minor, Op. 70, played by the Cleveland Orchestra conducted by George Szell. A sterling performance of this beautiful symphony, played by the perfect Cleveland Orchestra. The reproduction is exceptionally good, likewise the processing. It is unfortunate Epic hasn't yet released any twin-pack tapes; this would have been a splendid coupling with the already released recording by the same orchestra of Dvorak's Symphony No. 4 in G (Epic 806, \$7.95).

RCA CAMDEN CTR 480, 4 track, 7½ ips, 29 mins., \$4.95. GRIEG: Peer Gynt Suites 1 and 2 played by the Oslo Philharmonic Orchestra conducted by Odd Gruner-Hegge. Here we have the two familiar suites from incidental music for "Peer Gynt" in adequate, reasonably well-recorded performances, at the bargain price of \$4.95. Those wanting more of the score might investigate the London recording by the London Symphony Orchestra conducted by Oiven Fjeldstad (80020, \$7.95).

RCA VICTOR FTC 2114, 4 track, 7½ ips, 34 mins., \$8.95. RACHMANINOFF: Piano Concerto No. 2 in C Minor, Op. 18 played by Van Cliburn, with the Chicago Symphony Orchestra conducted by Fritz Reiner. This is a brilliant performance by Van Cliburn, but the reproduction is not as good as most Victor recordings of the Chicago Symphony, with an overly-percussive piano. The tape indicates that two Chopin Etudes are included to fill out the second track, but they aren't on the tape and \$8.95 is a lot of money for 34 minutes of music. Best buy for the Rachmaninoff Concerto No. 2 remains Peter Katin's recording (Richmond 40002, \$4.95).

RCA FTC 2093, 4 track, 7½ ips, 42 mins., \$8.95. "STRAUSS WALTZES" played by the Chicago Symphony Orchestra conducted by Fritz Reiner. A superb collection of waltzes, including "Vienna Blood," "Artists' Life," "Roses from the South" and the "Treasure Waltz." As a filler, the tape includes the "Thunder and Lightning Polka," a real stunner from a high fidelity standpoint. Very highly recommended.

VANGUARD VTF 1646, 4 track, 7½ ips, 84 mins., \$9.95. TCHAIKOVSKY: The Nutcracker Ballet (complete) played by the Utah Symphony Orchestra and Chorus of the University of Utah conducted by Maurice Abravanel. Here is the fifth complete recording of the "Nut-

cracker" on four track tape. If not as refined as the others, it does have the advantage of costing \$2 less, and the recorded sound is exceptionally good, as is the processing.

### POPULAR

CAPITOL ZT 1658, "COLLEGE CONCERT." The Kingston Trio. 4 track, 7½ ips, 37 mins., \$6.98. An excellent performance by this group, recorded "live" at U.C.L.A. The humorous comments, probably brought forth by the live audience, augments the program of well done folk music. Smart arrangements, with nicely balanced stereo and sharp close-miked sound make this tape Kingston Trio fans must have.

CAPITOL ZT 1407, "STRING ALONG." The Kingston Trio. 4 track, 7½ ips, 30 mins., \$6.98. Another program by this talented trio will please their fans, but lacks the spontaneity of the live audience recording. Ballads are typical folk tunes well suited to these boys style. Sound is excellent.

KAPP KTL 41047, "THE TEMPERANCE SEVEN." 4 track, 7½ ips, 36 mins., \$7.95. Dixieland played by Englishmen! Needless to say, the perspective is quite different. We are accustomed to hearing these numbers played with a bouncing beat, but the English approach to this tempo is cautious. The vocals are rendered by a singer who sounds like he might be tired. Dixieland interpretation is an art in

itself, and these gentlemen just haven't got it.—F. N. West.

RICHMOND RPX 49011, "5 GUITARS, 50 FINGERS." Directed by Mark White. 4 track, 7½ ips, 33 mins., \$5.95. 5 Guitars, supplemented by a Hammond Organ, show some unusual musical tricks on this tape. They carry melody, provide rhythm and percussive effects, and display a surprising amount of guitar versatility with a group of standard "pop" tunes. Good arrangements and fidelity, however, this one will have appeal for it's unusualness. It is not recommended for relaxed listening.

RICHMOND RPX 49001, "STANDARDS WITH A LATIN BEAT." Miguelito and his Piano Rhythms. 4 track, 7½ ips, 30 mins., \$5.95. Latin flavored tunes lose much of their appeal when the "Percussive" technique takes over. To emphasize stereo effect, the melodies are played first through one speaker, then the other. The cut-ins and cut-outs are so obvious as to be distracting. Pleasing at times, but too repetitive.

RICHMOND RDX 49004, "SWING LOW, SWING EASY." Tony "The Baron" Crombie, 4 track, 7½ ips, 28 mins., \$5.95. A close-miked recording of old favorites with modern arrangements. Given over principally to tonal effects, the music glides along easily with the percussive sound not too offensive. Recording is good, with a nice eye on balance and stereo effect. Not scintillating, but nice.



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# CROSSTALK

from the Editors

"TEMPUS FUGIT" as the old Romans used to say on their way to the Forum is as true today as it was then. In fact, it is even more true, if such a thing is possible, in any rapidly advancing industry. Tempus really fugits.

\* \* \* \* \*

HISTORY NEVER SEEMS important when you're in the middle of it. In fact you're scarcely aware that it is being formed minute by minute. When it is realized that at least half of the things which we buy today did not even exist ten years ago, the flight of time becomes even more apparent.

\* \* \* \* \*

THE OLD SAYING "You never miss the water 'til the well runs dry" is also just as true today as it was when first spoken.

\* \* \* \* \*

WHAT DOES THIS have to do with tape recording? Just this: The industry has had a rather fascinating history and growth. Before it is too late some organization or firm should begin to gather together the early recorders and tapes. If we are not yet ready for a museum of sound we nonetheless should be acquiring and storing the items that someday could stock such a museum.

\* \* \* \* \*

THE FIRST THREE Magnetophons that were "captured" when the Allies broke through into Germany are still extant in the hands of those who practically smuggled them into the country, one arriving piecemeal by parcel post.

\* \* \* \* \*

THERE ARE STILL reels of the old Brush black oxide tape about, we've seen them and we have in our possession a reel of the original Scotch paper base tape.

\* \* \* \* \*

PERHAPS SOMEWHERE this side of the scrap heap are the early Magnecords and the Ampexes that Bing Crosby used to tape the first radio shows and thus free himself from the limitations of time.

\* \* \* \* \*

SOMEWHERE, TOO, can be found many of the early machines, such as the Brush Soundmirror, the first dual track recorder offered on the market, the first portables, the early video tape machines which ran at enormous speeds.

\* \* \* \* \*

BECAUSE WE DO NOT realize, until too late, that these machines have historic value, some of them may already have been dismantled and the parts used again or sold for scrap. We know of one tragic case where such happened because there was no room to continue the storage of the items.

\* \* \* \* \*

IN ADDITION TO the machines, the people who created this industry are still around. Their personal stories of the trials and tribulations of the early days of the industry should be recorded. Herbert Orr's almost fantastic encounter with the German inventor and developer of tape is as exciting as any fiction. Even such an elemental problem as "should we make tape when there are no machines" and its counterpart "Why make a machine when no one makes tape?" had to be met and solved in the early days.

\* \* \* \* \*

PERHAPS THIS IS A JOB for the Magnetic Recording Industry Association or one of the larger firms with some bucks to spare and room for storage. Right now the job can be done fairly easily. In the future it will become a monumental task.

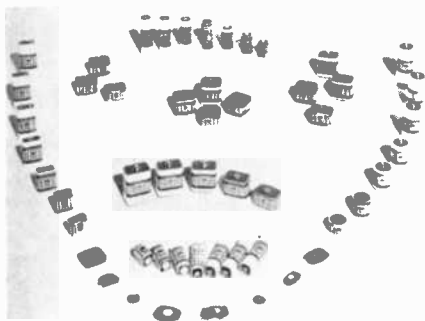
# NEW PRODUCTS

## CHANNEL-MATIC CONTROL SYSTEM



The Sound Corporation of America, 9162 Brookville Road, Silver Spring, Maryland, has announced the development of the Channel-Matic Control System. This unit holds 8 continuous tape cartridges and offers instantaneous selection of 40 one-hour program channels of voice and music from local or remote positions. An automatic position provides continuous playback of 40 hours of programming. Each cartridge may be started, stopped or removed independently and any size cartridge can be accommodated. The unit is ideally suited for automatic announcing system, storecasting, background music and displays where alternate music and spoken programs are interspersed. For all details, contact the manufacturer.

## BATTERY LINE



A complete line of 44 types of new miniature dry batteries, engineered to fit the special power, space, weight, and terminal design needs of transistorized circuits, has been introduced by Burgess Battery Co. These batteries offer the design engineer eight different power ratings, ranging from 3 to 13½ volts in 1½ volt increments. They have the "Wafer Cell" construction—each cell consists of a sandwich of artificial manganese dioxide mix between disk-electrodes of zinc and carbon, heat sealed in an airtight pliofilm envelope. In the new miniaturized batteries, a number of these cells are stacked in a column and assembled in a metal case. For complete data write Burgess Battery Co., Freeport, Illinois.

## NEW STEREO RECORDER



United Audio Products, 12-14 West 18th Street, New York 11, N. Y., has introduced the TG 12 SK stereo tape recorder. This machine has 4 track stereo/mono record and playback, speeds of 1⅞, 3¾ and 7½ ips, push-button control, automatic shut-off, 10 watt dual amplifier, stereo-mono sound on sound recording, two speaker systems incorporated in easily removable top and bottom lids of carrying case, is equipped for automatic control of slide or movie projectors, and it includes two high quality microphones. Frequency range is 40-20,000 cps at the faster speed and signal-to-noise ratio is better than 46db at the faster speed. More information is available from United Audio.

## LAFAYETTE MODEL RK-142



Lafayette Radio Electronics Corp., 111 Jericho Turnpike, Syosset, L. I., N. Y. has introduced the RK-142WX two speed monaural tape recorder. It has speeds of 3¾ and 7½ ips, features a specially designed lever type record switch which completely prevents accidental erasure of tape. It will record or playback for more than 4 hours on a 2400 ft. reel of ½ mil tape. Has a heavy duty 4 x 6" PM speaker; input jacks are provided for microphone, phono and extension speaker. Frequency response approximately 10 db slope between 100 and 7000 cps with tone control at maximum treble; half track monaural record and playback; S/N ratio —42 db or better at 7½ ips; fast forward and rewind time—3 mics. for 7" reel. Cost is \$59.95. Contact Lafayette for more details.

## TRANSISTORIZED STEREO RECORDER



Concord Electronics Corp., 809 North Cahuenga Blvd., Los Angeles 38, Calif., has introduced the first of its transistorized 4-track stereo tape recorders. This Model 550 records and plays back 4-track stereo, as well as records sound-on-sound. Other features include separated 6-inch speakers, dual 10-watt amplifiers, transistorized pre-amplifiers and all push button operation. The unit also comes complete with two dynamic, professional full-range microphones, necessary patch cords for recording from radio and hi-fi system, sound-on-sound patch cord, and take-up reel. Model 550 is designed to sell for under \$320. Contact the manufacturer for all details.

## HALLMARK SPEAKERS



The new Hallmark speaker systems, manufactured by world-renowned Vitavox, Ltd. of London, are now being distributed exclusively in the United States by the Ercona Corp. New York. The new Hallmark systems incorporate the Peerless DU120 Duplex-Coaxial Full Range speaker in the enclosure design. Hallmark speaker systems are available in Lowboy and Tallboy cabinets with a choice of hand-rubbed satin-polished Walnut Mahogany finishes as well as rich Teak imported from Malaya. Base and treble units are separated mechanically and electrically to provide smooth, extended frequency response. A control is fitted to the Hallmark speaker systems, affording adjustment of the balance between these units. For prices and complete details on this new line, write Ercona Corporation, Electronics Division, 16 W. 46 St., New York 36, N. Y.

# TAPESPENDENTS 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: TAPESPENDENTS WANTED, Tape Recording Magazine, 101 Baltimore-Annapolis Blvd., Severna Park, Md.

Tape Recording magazine assumes no responsibility for any inquiries between people listed in this column which are not answered.

**Stephen S. Buggie**, 2421 Garfield Avenue South, Minneapolis 5, Minn.; Recorders: Norelco 400, Sony 101, 1 $\frac{1}{8}$ , 3 $\frac{3}{4}$  and 7 $\frac{1}{2}$  ips, two or four track stereo or mono; Interests: Poetry, school, foreign affairs, travel, religion, hi-fi, school, science-fiction, dialects, radio broadcasting, politics, fine arts, helping people, fighting JD, soothing music, musical comedies, satire (especially Stan Freeberg); Teenager (16).

**Walter Nasso**, 5611 8th Avenue, Brooklyn 20, N. Y.; Recorder: Wollensak 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips, 4 track; Interests: Piano music especially Peter Nero, Joe Bushkin, Andre Previn, shows and film music, exchanging tapes and general tapespondence; Adult (37).

**Charles A. Brown**, c/o 58 Park Crescent, Harrow Weald, Middx., England; Recorders: 2 Brennels, 1 $\frac{1}{8}$  to 15 ips, two track; Interests: Outside recordings, big band swing, big band jazz (most kinds of music), country and western, etc.—organ music especially; Adult (35).

**Anthony Perry**, 1921 N. Sayre Ave., Chicago, Illinois; Recorder: Wollensak T-1515-4, records 4 track monoaural, plays monoaural and stereo; Interests: Air shots or transcriptions of Roy Eldridge, Clark Terry, Rex Stewart, Jonah Jones and Bunny Berigan with their own bands or as sidemen in other bands copied to tape. Will trade for your wants; Adult.

**Graham B. Rothaus**, 247 East 39th Street, New York 16, N. Y.; Recorder: Norelco 400, 1 $\frac{1}{8}$ , 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips, 2 track stereo and monoaural; Interests: Opera, Lieder.

**Francis A. Feest**, 28 Albion Street, Waterbury 5, Connecticut; Recorder: Silvertone, 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips, dual track, monoaural; Interests: Hi-fi, Chamber music, Baroque music, general chitchatting, getting to know people, WTP member, English only; Adult (21), single.

**Lucille Guth**, 323 Harrison Ave., Highland Park, New Jersey; Recorder: Crescent, 2 track, 3 $\frac{3}{4}$  ips; Interests: Movies, TV, theater, musical shows, athletics, etc.; School-girl, fourth grade, age 9.

**Alan Guth**, 323 Harrison Ave., Highland Park, New Jersey; Recorder: Crescent, 2 track, 3 $\frac{3}{4}$  ips; Interests: Science, theater, debating, bowling, tennis. Will tapespond with boy or girl; Teenage (15).

**Donald F. Sibley**, 113 E. Prentiss St., Iowa City, Iowa; Recorders: Webcor Regent, half track; Grundig Niki Transistor, Webcor speeds 1 $\frac{1}{8}$ , 3 $\frac{3}{4}$  and 7 $\frac{1}{2}$ , both monoaural; Interests: Correspond with young adults and adults on any subject; wants popular and standard recordings, especially instrumentals to exchange and return; interested in music, movies, bowling, general conversation; will answer all tapes sent; young adult (20).

**Lorraine Sele**, 4325 W. 104th St., Inglewood 2, California; Recorder: Viking 85, Mono, 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips, dual track, 7" reel maximum, stereo, two track-record, playback, four track-playback; Interests: Music, record collecting (78's-LP's), radio and television program recording, comedy-humor-satire, show business (all phases), spoken word, poetry-prose. Am interested in obtaining series of programs entitled "Recollections at Thirty" on NBC/radio in '56/'57. Would like to form an organization devoted to record/tape collectors; Adult.

**Edward Luker**, 40 LaRancheria, Carmel Valley, Calif.; Recorders: Norelco 400 and Wollensak T-1515-4, 90% at 7 $\frac{1}{2}$ , balance 3 $\frac{3}{4}$ , 4 track mono and 4 track stereo. Can make or copy any speed or type tape. Interest: I have 40 opera, some musicals, many Camden records, some opera collector items, many classical. Will send complete list to parties interested; Adult.

**A. B. Hafez**, 1580 Bathurst St., Apt. 27, Toronto 10, Ontario, Canada; Recorders: Brinell mono, half and full track, 4 speeds; Pentron modified, half track mono; Interests: Frank Sinatra and Stan Kenton non-commercial material; I am anxious to contact others willing to swap tapes or color slides of Sydney, Australia for Sinatra, Kenton or other non-commercial material I have.

**Wallace J. Parsons**, c/o General Delivery, Postal Station "F," Toronto, Canada; Recorders: I build my own recording equipment. Can handle half-track monophonic only (or quarter-track mono, on tracks 1 and 4 only—works quite well on half-track heads), 7 $\frac{1}{2}$  ips only; Interests: English only spoken fluently, music, particularly classical, psychology, para-psychology, magic and related subjects, sound, hi-fi recording and reproduction, on a technical or non-technical level, science-fiction, arts and sciences in general, and religion. I will return, unanswered, all tapes from persons wishing to save my soul—my parish priest seems eminently qualified to help there. And if I can help anyone in these or related matters, I'll gladly do so. All other tapes will be answered. I would prefer female 'spondents around my own age (27), as well as priests and religious, especially those involved or interested in religious broadcasting, or in church music.

**Jeffrey Feinman**, 354 New York Avenue, Brooklyn 13, New York; Recorder: V-M, 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips, mono, dual track; Interests: General chatter with gals and guys, pop music, business (advertising/sales), local dj shows, comedy; Student New York University, Age 19.

**John W. Howe**, 84 Sproat, Detroit 1, Michigan; Recorders: Wollensak T1616, 4 track stereo, and Telectro, 2 track, monoaural; Interest: I am not interested so much in tapesponding, but rather the exchange of pre-recorded stereo tapes of piano and organ music.

**Joel Whitley**, 2706 Portsmouth Street, Hopewell, Virginia; Recorders: Webcor, 7 $\frac{1}{2}$ , 3 $\frac{3}{4}$  and 1 $\frac{1}{8}$  ips, two track; Interests: Speeches of statesmen and famous men, alcoholics anonymous speeches, sermons and religious music; Adult.

**Mike Minnucci**, Via Dalmazia N.5, Ancona, Italy; Recorders: Norelco 400, Tandberg 6, others, 2/4 track, mono/stereo, 1 $\frac{1}{8}$ , 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips—last two preferred. Interest: Exchange of BC and TV recording, especially interested in P. Como Show, all tapes copied and returned or paid in full. Ham radio, hypnosis; Age (19).

**George Swift, Jr.**, 217 Broad St., Selma, Ala.; Recorder: Silvertone 2 track, 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips; Interests: Amateur radio, tape recording, all kinds of music—all tapes answered; Teenager (14).

**M. S. Ingersoll**, 1420 Ave. "C," Cloquet, Minn.; Recorders: Wollensak T-1500, dual track, 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips, monoaural; Lafayette, 4 track, monoaural, 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips; Phono-Trix portable; Interests: People interested in old records. I have tape of dance music of records dated back to 1913. Would like tape of old records by Bobby Breen, also recordings of old radio programs of the 1930's.

**Ivan Schwartz**, 214 S. Walnut St., Anaheim, Calif.; Recorder: V-M 700, 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips, dual track; Interests: I have many hobbies and interests and live only 1 $\frac{1}{2}$  miles from Disneyland. I would like a few more tape pals (U.S. only), especially in Florida, Nebraska, Iowa, Ohio, Tennessee, Oregon, Washington, New York, Missouri, Hawaii, Alaska, and Arkansas. Send tape (3" reels)—I'll answer it; Adult, single (32).

**Ray Wessling**, 2367 Park Ave., Cincinnati 6, Ohio; Recorder: Wollensak, 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips, stereo, 2 or 4 tracks; Interests: Talking about and collecting and exchanging old recordings of bands of the 20's, 30's and 40's—Hal Kemp, Jan Garber, Emerson Gill, Reggie Chilos, etc.; Adult, bachelor (45).

**Pauline French**, 55 Central St., Southbridge, Mass.; Recorder: Webcor Compact Deluxe, 3 $\frac{3}{4}$  and 7 $\frac{1}{2}$  ips, dual track, monoaural; Interests: Psychology, any type of music, especially R & R and Western, am studying Spanish at college evenings, stamp collecting, will talk to anyone regardless of age, race, religion, or creed; Age (19).

**1st Sgt Patrick L. Lydon**, USA 212C So. Area, Ft. Myer, Arlington 8, Virginia; Recorders: Grundigs (3) and Tandberg Series 6, 1 $\frac{1}{8}$ , 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips, mono and stereo record and play, 2 and 4 tracks; Interests: Sound Effects, Ballads and Folk Songs, Comedy and Humor, Military and Marching Music, Bagpipes and Bugles, Irish Music and Song, Original Cast Musical Shows and "Round Robins" plus General Interests. Have large library of LP records and of tapes. No need to write, all tapes answered promptly.

**John Epperson**, 1620 Nichol Avenue, Anderson, Indiana; Recorders: Recordio Model 210, Voice of Music Model 730, both two tracks, mono, 1 $\frac{1}{8}$ , 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$  ips; Interests: Amateur radio, shortwave, stamps, some coins, music, band instrumental, caliope, also cb radio; Teenager (16).

**C. Foster Caswell**, Route 2, Altoona, Pa.; Recorders: Telectro, Concord, 3 $\frac{3}{4}$  and 7 $\frac{1}{2}$  ips; Interests: Ornithologist, Avicultural Society open for comments and discussion, both rare and common types of interest; Adult.

**Richard "Dick" Murto**, 5416 Willoyd St., Milwaukee 8, Wis.; Recorder: Webcor Regent Coronet, stereo, 4 track & 2 track, 1 $\frac{1}{8}$ , 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips; Interests: Shortwave listening, amateur radio, electronics, painting (oils), and general tapespondence; Adult (30).

**Homer M. Cochran**, 46 E. 64th St., Hialeah, Florida; Recorder: 2 track mono, 3 $\frac{3}{4}$  & 7 $\frac{1}{2}$  ips; Interests: All music w/small doses R & R etc. Guitar and combo and 1 $\frac{1}{2}$  years radio—out now. Reg. profession, designer and die maker aluminum and plastic structural extrusion shapes, w/machinist and watchmaking background. Philosophy/Tutored Iconoclast, merit system guide. Serious discussions, catastrophic misunderstanding between so called Technological Elite and the Craftsman. Will ans. all ages, sexes and races. English language only. All above to be discussed elementary level. Adult (55).

**Robert Hartman**, 18 Erie Avenue, Wayne, N. J.; Recorder: Sony stereorecorder 300, 2 and 4 track mono and stereo, 3 $\frac{3}{4}$  and 7 $\frac{1}{2}$  ips speeds; Interests: all types of music, art, tapespondence, photography, interested in exchanging tapes of music and conversation.

**Allan Metcalfe**, 54 Morley Street, Rochdale, Lancs., England; Recorder: 2 track mono, only 3 $\frac{3}{4}$  ips speed; Interests: Light music popular, traveling tapespondents, photography and interested in pop singers.

Tom Havens, 18 Erie Avenue, Wayne, New Jersey; Recorder: Sony stereo and mono, 2 and 4 track, 3 3/4 and 7 1/2 ips; Interests: classical exchange of tapes and Broadway shows, ballet and opera, tapespondents and conversation of same.

Alan C. Hawkins, 15, Gloucester Road, Bedford, Bedfordshire, England; Recorders: Wyndor Dauphin TIR, 2 track, 3 3/4 & 7 1/2 ips, 7" reels; Philips battery portable, 2 track, 1 7/8 ips, 4" reels; Interests: Big band swing and most music, especially Basie, Heath, Sinatra, May, also humorous records, hi-fi stereo, youth work, etc.; Teenager (19), but will correspond with anybody, any age, anywhere, no letters required, all tapes answered.

Ronald E. Jewell, Russell Street Trailer Park, Lewiston, Maine; Recorders: V-M, Model 722, 3 3/4 and 7 1/2 ips, four track; Pentron, 3 3/4 and 7 1/2 ips, two track; Interests: Organ music (I am a prof. player), honkey-tonk piano, college bands, and photography. Would especially like to meet other college students, or age equivalent approximately from this country and other countries. English speaking please. Also either girls or boys; Adult (21).

Michael Russo, 2540 So. Millick St., Philadelphia 42, Pa.; Recorders: V-M Model 720, 4 track; Silvertone, 2 track, 3 3/4 and 7 1/2 ips; Interests: Interested in old and new Italian comic recordings, such as DeLaurentis, Ciarmella, Amato, Compagnia, Comico Victor, Taranto, DeRusso, Sigismondi, Paone, Duo Amore and others. My collection of phonograph records is well over 6000 of both Italian and American. I am still interested in enlarging my Italian comic section. Will tapesspond U.S.A. or foreign; Adult (38).

Miss Fiona Lockie, 4, Maryfield Place, Bonnyrigg, Midlothian, Scotland; Interests: Occupation, Nursery Nurse, age 29. Would like to tapesspond with young people both sexes of my own age in Norway, Holland, Denmark, Wyoming, California, and Louisiana, U.S.A. I would like to tapesspond with a young person interested in Geology, reading, music (everything except jazz), swimming and tapessponding. Please I don't wish to tapesspond with religious sects at all.

Dennis R. Bourassa, 459 Jennings Ave., Bridgeport 10, Conn.; Recorder: TDC Sterotone, half track, 3 3/4 and 7 1/2 ips; Interests: I would like to exchange tapes with anyone, boy or girl. My interests include live mike, mixing, and trick recording. Would also like some info on recording unusual sounds. But would correspond with anyone on any subject; Mature Teenager (15).

Ben Falrchild, 134 Fleming Road, Jackson 4, Miss.; Recorder: V-M 720, 3 3/4 and 7 1/2 ips, dual track with add-a-track; Interests: Music and music instructions wanted on playing C-melody sax at home. I would like to hear from someone who plays a musical instrument. Perhaps we could perform "duets" together or you could accompany me on my C-melody sax. Cannot play very difficult music. Like sacred music, ballad songs and marches; Adult (62).

Leonard Sietz, P.O. Box 51, Mount Vernon, New York; Recorder: Wollensak T-1500, 3 3/4 and 7 1/2 ips, monaural; Interests: Song writer (lyrics), 120 copyrighted songs. Would like piano and organ tape made of my songs and duplicate tapes. Other hobbies are astrology, stamps and photography; Adult (61).

Thomas A. Waldron, 106 Dawson Ave., West Haven, Conn.; Recorder: V-M 710-A, two track, 3 3/4 and 7 1/2 ips, monaural; Interests: Want tapes of old TV programs and especially old radio programs, such as Dan Seymore's "Sing it Again"; Bert Parks' "Stop The Music"; Old "Life of Riley" programs with Digger O'Dell, The Friendly Undertaker; "Blondie," etc. Also, Carolina Rice commercials; and Jack Parr shows. Send tape telling what you have, will answer; Adult (25).

Stan Olander, 4011 Russell Ave., Parma 34, Ohio; Recorder: Pentron Triumph, 3 3/4, 7 1/2 ips, 2 or 4 track, mono or stereo; Interests: Dinner music, roaring 20's, sound effects, general gab about tape recording or on other subjects; Adult (29), single.

Chas. Wilson, 23 Valley Terrace, Leiston, Suffolk, England; Recorder: 2 track, 1 7/8 and 3 3/4 ips; Interests: Age 50 years, retired, general conversation, music, current affairs.

Rick Lux, 795 Linda Vista Ave., Pasadena, Calif.; Recorder: Webcor, 1 7/8, 3 3/4 and 7 1/2 ips, 4 track; Interests: Sound effects, humorous skits, travel, fireside discussions on tape, chit-chats about auto trips, good organ music, any of the fine arts. Also outdoor life from Alaska Sour Doughs. Mail order and coop ventures via tape; Adult.

William H. Glaser, 280 Central Avenue, Albany 6, N. Y.; Recorder: Webcor Regent II, 1 7/8, 3 3/4 and 7 1/2 ips, dual track; Interests: 23 year old college student interested in discussing Shakespeare and collecting recordings of his plays. Also anxious to correspond with anyone in Latin America, or anyone who just loves to talk. No need to write, will answer all tapes.

J. Gallardo, 1314 1/2 N. Hobart Blvd., Los Angeles 27, Calif.; Recorder: Mono, 1 7/8, 3 3/4 and 7 1/2 ips; Interests: Educational tapes of all kinds and those who have used sleep teaching and teaching machines. Will exchange and swap ideas, tapes, etc.; Adult (40), audio engineering.

Chuck Hollar, 114 No. Broad St., Battle Creek, Michigan; Recorder: Knight KN4000, 3 3/4 and 7 1/2 ips, 4 track, can handle 2 and 4 track mono or stereo tapes; Interests: Model railroading, audio and video design and repair, electronics, hi-fi, photography—including color printing. Big bands, swing music of the 30's and 40's, Dixie and Modern Jazz. I am a Senior Industrial Engineering student and am interested in all subjects pertaining to this field; Adult (23), single.

Hal Rupp, 272 1/2 Thorne St., Los Angeles 42, Calif.; Recorder: Revere, 3 3/4 and 7 1/2 ips, 2 track; Interests: People and places throughout the world. Folk music from any country. Collect American and Spanish sung folk songs. Play folk guitar. Student of Spanish language. Interested in hearing from Peace Corps volunteer workers overseas. Like skiing, camping, hiking, cycling, travel, etc. Member of AYH, and IYH. Travel to Scandinavia summer '63; Adult (31).

Charles Kirchner, Jr., 73 Cleveland Ave., Binghamton, N. Y.; Recorder: Roberts 1040, 3 3/4 and 7 1/2 ips, 4 track stereo or monaural; Interests: Tapessponding with adults interested in early jazz records 1915-1950, country and gospel music, English Music Hall recordings and German music. Not too much interested in classics. Would like to hear from Masonic Brothers and persons in the graphic arts and photographic trade. Guarantee answer to all tapes; Adult (36).

Harvey White, 1105 Waller Ave., Winnipeg 19, Canada; Recorder: Ampex 7 1/2 and 3 3/4 ips, single or dual track; Interests: Comedians tapes of adult humor; Joe E. Lewis, Jack Carter, Nipsey Russel, Bert Henry, Buzzy Green, George Jessel, George Allen, Sloppy Joe's Houseparty, Redd Fox, etc. Want tapes of swing bands in stereo. Also any organ music that swings, or any jazz groups. Want Billy Eckstine's old band 78's and Boyd Raeburn, and Krupa. Don't send any tapes unless you are prepared to do business with me. Want sales tapes; Adult, single.

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.

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# 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.

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## 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

### Vintage Broadcasts

To the Editor:

In the years that I have been following your magazine, I have never seen mention of any sort of club devoted to the collection and preservation of items taken from the memorable days of radio's greatness. There were such days . . . the era of *Lux Radio Theater*, *Kraft Music Hall*, etc. Unfortunately, however, there were no home recordists fervently trying to capture the program. . . .

Two other persons and myself are currently engaged in the activity of attempting to correct the above situation. We are contacting broadcast stations (which discsd a fantastic amount of material), writing networks, etc . . . all in the hopes of adding to our collections of broadcasts. This, I might add, is not merely a selfish version of tape hobbyism; we spend hours discussing programs that we either have or would like, and work out better ways and methods of getting higher quality in dubbings, etc.

My purpose in writing your magazine is this: we wish to form a club devoted to the sort of collecting I mention. There is nothing illegal about what we plan . . . there is no profit desired. The club would be strictly for those interested in vintage broadcasts . . . not for those who might wish to sell them. Now, if and when the club gets off the ground, a newsletter and club magazine will begin publication at my address . . . and will be circulated to all members and prospective members. This is the only concrete planning done so far. . . . I (and my friends) must simply wait to see if we get any replies.

I might add that we do now have quite an extensive file of programs, and would be glad to open this file for dubbing of copies to any members. They may live anywhere in the country . . . if they are interested, we will send them copies.

I hope you can give us a bit of help by publishing the letter, or parts of it. I think this is one field of the hobby that will find a great deal of enthusiasm, once it is sufficiently opened up.—George Jennings, 11121 Tascosa Dr., Dallas 28, Texas.

### Big Hub Reels

To the Editor:

Please tell E. J. T. of Fort Worth to throw some of those big hub reels in this direction. Just goes to show that if everyone could agree they would not bother to have horse races! I normally buy the big hub reels a dozen at a time from a tape supply house. They do serve a very good purpose, too. By using 1 mil tape (Mylar), about 1200' can be put on a big hub 7" reel—with more uniform tension than if standard reels were used. Additional advantages are faster rewind.

I think Tape Recording is a good magazine however, some of the articles are quite elementary—but I have been at this game since 1949.—Malcom H. Bender, Richardson, Texas.

### Copying Stereo

To the Editor:

In spite of the fact that I have subscribed to your fine magazine for a number of years and have three tape recorders I am not even a good amateur when it comes to knowing the fundamentals of tape recording.

I was made acutely aware of this after spending many, many hours trying to copy a 4-track stereo tape from one 4-track stereo recorder to another by means of patch cords. I looked back through three years of your magazine and could find nothing to help solve the problem. Can it be done? If so please give complete directions.—F. E. W., Beatrice, Nebraska.

*Copying from two channels employs the same principle as copying from one channel except that close attention must be paid to the proper balance between them. Obviously should one channel be recorded at greater volume than the other the stereo effect will suffer.*

*If the takeoff of the playing recorder is made from the external speaker jacks then the patch cords should be plugged into the phono input jacks on the recording recorder.*

*If the takeoff is made from the external amplifier outputs, the patch cords should be of shielded wire and they are plugged into the microphone input. When using the external amplifier jacks as a takeoff source, both the mike and phono inputs should be tried to see which produces the best results. Of course, the left channel output must be connected to the left channel input and the same for the right channels.*

*Both machines should be connected to the same power outlet and the plugs should be turned until there is minimum hum, if any is present to begin with.*

*Usually the volume control of the playing recorder should be set about the half-way point and the two recording indicators (if the machine is so equipped) should show about the same rise when a balanced signal is fed into the machine. A section of tape having about equal volume on each channel should be used to check this. If the machine has only one indicator for both channels the individual channels may sometimes be checked by feeding in first one and then the other from the same section of the tape. If this cannot be done then set the volume levels at equal points on both the playing and recording machines.*

# TAPE CLUB NEWS

## WTP'S Visit Africa



Clyde Driscoll, kneeling, aims his camera at a herd of wild animals pointed out by Safari Director, Pat Honeyborne, at a large water hole in the Etoshi Pan Game Preserve in South West Africa.

Movies and slides of wild animals of South Africa, with carefully prepared taped commentary are being produced by Dallas WTP's Clyde and Naomi Driscoll, who returned from a month's visit to South and South West Africa, where they met over 100 members of World Tape Pals.

George Magnus, of Oranjemund, arranged for Clyde to go on a photographic safari to the Etoshi Pan game preserve near the Angola Border. The Driscolls

visited WTP's in Kimberley, Cape Town, Johannesburg, Bloemfontain, and Port Elizabeth also.

## International Recording Contest



The 11th International Amateur Recording Contest took place at Strasburg (France). Hundreds of recordings were sent from all over the world.

First prize for the D category (short recordings) has been won by an American, Dr. Harry Oster for "Folksongs of the Louisiana Acadians."

The above picture shows the inaugural reception of the International Jury at the Radio-Strasbourg building.

## 1963 MV Creative Recording Contest

The creative recording contest sponsored by the Magneto-Vox Club will be open on January 1, 1963, to any amateur recordist anywhere in the world, whether or not they are members of Magneto-Vox or other tape clubs. To participate it is only neces-

sary to follow these rules: Can be French or English. Make any recording other than copying radio broadcasts or records. Recordings must not be shorter than three minutes nor longer than 15 minutes. Speed of 7½ ips must be used and tapes recorded on one track only (quarter, dual or full).

Material recorded can be anything like reports of events, description of life in particular city or country, amateur artists, comics, sound effects, candid recordings, etc.

Certificates of merit will be awarded to the producers of the recordings that will be judged of outstanding technical, educational or entertaining quality. In addition, recordings that will be technically good for radio will be aired if selected by radio producers.

Recordists names and addresses must be written on the boxes or on a piece of paper accompanying the tapes. All tapes must be sent via first class mail to the following address: MV Creative Recording Contest, c/o C. J. Morgan, Director, 0228 Clement Street, La Salle, Que., Canada—or write to the Club Secretary for any additional information. Tapes will be returned or refunded.

## Norwegian Members

With 25 active members of World Tape Pals in Norway, Torben Hjerpsted of Boler, has been asked to assume the duties of Representative for WTP. The growth of WTP membership in Norway during the past year has been due to Torben's tireless efforts.

*With more such enthusiastic members throughout the world, tape clubs would be overflowing with members. We join the clubs in stressing active participation.—Ed.*

## 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.

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

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

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

**CARTRIDGE CORRESPONDENCE CLUB**  
George C. Ekmalian, Sect.-Treas.  
45 Haumont Terr.  
Springfield, Mass.

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

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

**INDIANA RECORDING CLUB**  
Mazie Coffman, Secretary  
4770 E. 39th St.  
Indianapolis 18, Indiana

**INTERNATIONAL VOICES OF YOUTH**  
P. O. Box 3041-T  
San Mateo, California

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

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

**STEREO INTERNATIONAL**  
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  
c/o Romance Languages—Rm. 1617  
Cathedral of Learning  
University of Pittsburgh  
Pittsburgh 13, Pa.

**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

## 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

**INTERNATIONAL TAPE FELLOWSHIP**  
Fred Rimmer, Overseas Rep.  
21 Mount Pleasant  
Sutton-in-Ashfield  
Nottinghamshire, England

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

**THE NEW ZEALAND TAPE RECORDING CLUB**  
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scripts

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**THE TRUTH WILL OUT**  
OR  
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**L. L. FARHAR**  
writer and producer  
formerly with Columbia Broadcasting System

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Published by Tape Recording Magazine  
Severna Park, Maryland

**TAPE RECORDING**  
Severna Park, Md.

- Send me a complete set of scripts for Dr. Lovingstone, I Presume ..... \$2.49
- Send me a complete set of scripts for "The Truth Will Out" ..... \$1.98  
(Add 50c each if you wish scripts sent by First Class Mail)

Name .....

Address .....

City ..... Zone ..... State .....



# "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:

I, as a first grade teacher in the Plain Dealing Elementary School in Plain Dealing, Louisiana, would like to say that the tape recorder has actually revolutionized my teaching—It has assisted me in such fascinating ways.

I use my tape recorders—three within the classroom—and one for outside recording—to provide independent work activities for my youngsters—In grouping first grade children for more personal reading instruction I always, heretofore, found it hard to provide independent work activities, for those small youngsters, which they could do without the help of the teacher and which would really result in learning experiences—with that in mind, I use the three different tape recorders, with earphones, to actually teach and talk with those groups of pupils—I have found the success of the technique fantastic.

I hope never to teach again without the concerted assistance of my tape recorders. They are indispensable.—*Earline De Moss, Plain Dealing, La.*

Gentlemen:

I have never recorded "Bird Calls," and I neither play a musical instrument, nor have home movies.

With these few exceptions, I have used the dozen tape machines I have owned over the past eleven years for, I believe, every possible use.

I work for two standard broadcast stations, have a small recording business, tapespond, listen, learn, create, and enjoy.

I use recording equipment 10 to 12 hours a day, seven days a week; and I, like the world of Tape Recording, am just getting started.—*Dave Amaral, Fremont, Calif.*

Gentlemen:

Our tape recorder is important to me because it is *helping* me. I started playing a spinette organ about two years ago and last November traded it on a larger one. This new organ, in comparison with the spinette, has many more stops in which to change the tone quality. I have had very much trouble with this and consequently was getting very discouraged. We purchased a tape recorder and also the input and output cords to go with it.

I can plug the input cord into the organ and also the tape recorder and that way when I am practicing, no other sounds record except the organ. I will practice a piece till I have it fairly well mastered then I record it. Upon playing it back I can learn where my change in stops should come in, when the pitch is too high or too low. I make these changes on my music while I am listening to the tape and am

able to complete it satisfactorily and am no longer discouraged.

My son has also started taking lessons on the organ and has started on the rhythm, which is very confusing to him. There are times when explanations do not register with him. This is where the tape recorder is very important to him too. I tape his playing, then I play it on tape and he can hear the two ways and find out what he is doing wrong.

My husband plays an accordin, and the tape recorder helps him with his timing. So you see our tape recorder is "three times" important to us. Other than being important, it has become a necessity with us and we wouldn't think of being without one.—*Ethel K. Lehman, San Jose, California.*

Gentlemen:

I am a high school teacher and my recorder brings the world into my classroom each day. Thus my students can listen to the following tapes:

1. A Japanese student tells of the riots in Japan, what the average Japanese in the street thinks of the U.S. today and the daily life in Japan, what the future holds for Japan and the U.S.
2. A German student tells of the life in a German University and daily life in a German town, the Nazi past, how it is avoided in the study of history, the Berlin Wall and the threat of the Communists in the Germany of 1962.
3. An English student interviews a factory worker, trade-union leaders, a Socialist and a Church leader. Describes daily life in the large city of London and U.S.-English relations today. What is expected of the U.S. in the prevention of World War III.
4. A Canadian graduate student tells of the strained relationship of the U.S. and Canada, why U.S. is not liked in the Canada of 1962—the investments of the U.S. in Canada—why Canada deals with Red China and Cuba. The future of U.S. Canadian relations, life in the great Northwest of Canada, etc.
5. A Southern student tells about racial tension in the South today and why the South acts this way, views on the North and what the future holds for the desegregation of the schools in the South, etc.

Thus the world is brought into my classroom and my students answer back with their own views on the many subjects brought up by their foreign friends.

The tape recorder does more to bring people together for the cause of peace and understanding than any other machine.

Listening to the other fellow's views



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brings the person into the classroom and helps in a great way the cause for peace, understanding and helps better the views of the United States in the opinions of so many others.—*James Martin. Blauvelt, N. Y.*

Gentlemen:

Please accept my apologies for answering "Why Our Recorder Is Important To Us" rather than "Why My Recorder Is Important To Me."

Our church choir enrolls several new members each year while losing a few to college, etc. We have recorded masses, hymns, etc. on tape and have sent them away to be put onto discs. Each member has a record and when we plan on singing a mass of two years past we simply play the record at home, familiarize ourselves with our particular parts and in no time at all a mass is put into shape. It takes only a third the time of that normally if we had to start right at the beginning. To the new members it's a blessing!

If we are having problems with any number, we record, play back, listen to our own mistakes, re-record and listen to it the right way. It's so much easier listening to minor errors than having the director try to explain each one, and what a time saver again.

We have only had our recorder for a short time but I'm sure we'll find 101 more uses for it as we go along.—*Mrs. Gordon Rode, Baldwinville, N. Y.*

(Continued on page 34)



## ***Party Fun With Your Recorder***

*by Jeanne Lowe*

. . . here's how you can add new and novel twists to your next party by using your recorder.

**T**APE recorders and parties seem to go together like ham and eggs, and you've probably already discovered the fun you can have by recording friends' voices and singing, or even putting on recorded radio shows complete with home-made sound effects and background music.

Now something new has been added for party fun—games on tape. The versatile recorder can create an amaz-

ing variety of original new games to entertain your friends, as well as make the old favorites even better. In fact, the possibilities of tape recorder games seem to be limited only by the ingenuity and interests of the host and his guests.

Chances are that once you've played some of these, you'll start improvising more of your own, and the problem of how to entertain the gang next Saturday, or many Saturdays to

come, won't rear its ugly head for a long, long time.

Almost everyone enjoys guessing games, so tape quizzes head up the list. A particularly nice feature of these quizzes on tape is that you'll get as much fun out of preparing them as your guests will from playing them. Further, the recordings can, of course, be saved to entertain a different group of friends at another party.

Musical themes is a particularly popular category of tape quizzes. It can be built around either classical or popular music, depending on what you and your friends like.

To put together a classical music quiz, select various symphonic and operatic records and tape brief excerpts from them on one tape in advance of the party. Select portions that are typical or familiar, but not such dead giveaways as, for example, the opening notes of Beethoven's Fifth Symphony. Also make sure you record enough of the excerpt so that it can be identified.

Take down about eight or ten different selections, allowing 30 seconds blank tape between each one. As you record, write down an exact description of the selection, so that you'll have the right answers, in order, the night of the party.

There are two different methods for recording off radio, television or the phonograph. One is to hold the microphone in front of the loud speaker. While this may seem like the simpler technique, you're apt to record any background noises in the room at the same time you are trying to tape the music. The preferable system, and really just as easy, is to use the radio-phonograph extension cord which comes with most recorders and connect it with a jack to the radio or phonograph. This way you'll get a recording directly from the music source without external noise. But you will still be able to hear the music over the speaker so that you can record exactly what you want.

To "record" the blank in between each selection, simply turn the volume all the way down and let the tape run at the regular speed for the desired 30 seconds. Then push the stop button, and prepare to record the next selection. (Don't

forget to turn the volume up again, though, when you're ready to record again!) On the night of the party you will have the complete music quiz ready to be played.

Guessing games are best played in couples or teams. This avoids showing up any individual who may not know the answers, and working together usually provides more laughs.

Give everyone pads and pencils and let the tape play. The blank after each selection will provide time to guess the tune, and you can allow a few minutes at the end of the recording for the people in each group to arrive at the correct answer after comparing their guesses. Leaders of each group read off the final guesses, trying to make identification as complete as possible. Points are given for the name of the composer, the title of the work and, if it's a symphony, the particular movement, or, if any opera, the overture, prelude, act or aria name. You would do well to decide on points to be given for each piece in advance.

When all the guesses have been announced, chances are the participants will want to hear the tape again, in case they missed some of the numbers.

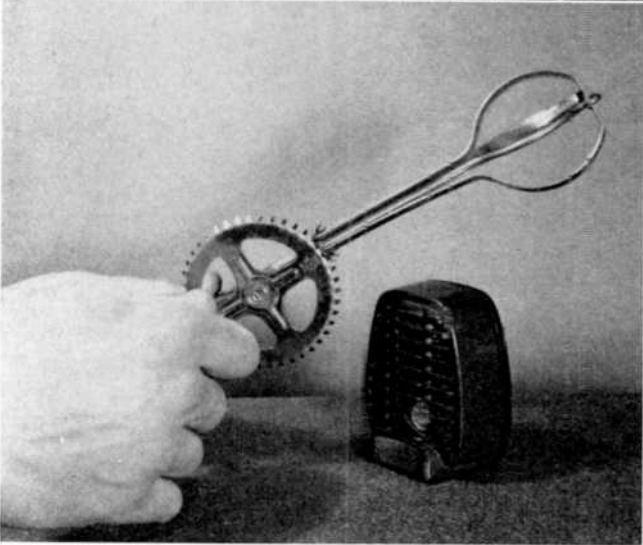
The same game can be played with popular records, taping a portion of the introductory verse, not the chorus, or the chorus without the words, to see whether contestants can name the tune. You can also program it to identify well-known vocalists and bands.

Off-the-air recording provides another source of material and new categories for taped guessing games. The voices of famous people, comedians, announcers and news commentators are taped off radio and TV in advance, as in the music quizzes. The tape can be edited, if desired, to preserve the best excerpts of each voice, or to remove portions where the person's name is given. You can also tape off the musical signatures of popular radio and television shows, to see who can guess the show it's from. Dragnet's theme would perhaps be a little too obvious, but this should give you an idea of the type of material to be used.

To program these off-the-air quizzes, watch the newspaper listing of radio and TV shows so that you can make your

Facing page: home made soap operas are fun to record. Sound effects can be added with anything that's handy. Parts are assigned by drawing slips from a hat and from that point on it's catch-as-catch-can. Right: children's games, such as Musical Chairs or Going to Jerusalem are played with a recorder furnishing the music. Sections of blank tape between the musical selections afford the stops and starts. This can provide the party hostess with time to put out the refreshments as the game may proceed unattended.





"What's That Sound" is a quiz game that will keep the guests guessing, whether they be children or adults. The trick is to make recordings of small sounds close to the microphone with the volume turned up. The striking of a match or the whirring of an egg beater when amplified are quite mysterious sounds. Be sure to tape some common sounds so that your guests will be able to make correct guesses quickly—it's more encouraging.

choices in advance and be set to record when the desired show comes on.

"What's that sound?" is a quiz which particularly appeals to children, but it's challenging enough to stump many adults. For this game, prepare a tape recording of various familiar household sounds and see whether the contestants can identify the object or action making the noise.

Here are some suggestions for sounds to be recorded:

1. Dialing a telephone number
2. An egg whipper whipping cream
3. Striking a wooden match
4. Uncorking a bottle
5. A pack of cards dropped on a table
6. An egg frying
7. The buzz of the TV set warming up
8. Blowing up and bursting a paper bag

9. A ping-pong ball bounced on the bare floor
10. Turning the pages of a newspaper
11. A baby's rattle
12. A running shower

If you are entertaining a group of people who don't know each other very well, "Mystery Voice" is a good get-acquainted guessing game. Either in advance of the party, or at the beginning of the evening, ask one of the guests to record his voice in disguise, giving a few clues as to who he is. If done at the party, make the recording in another room, without letting the others realize that you are doing it.

When everyone has gathered, play the recording for them and announce that you will give a prize at the end of the evening to whoever can identify the mystery person. As the group are not familiar with each other's voices or background, they won't be able to guess at first, but you can be sure they will all talk with each other and inquire about where they come from, what they do, et cetera, in hopes of trying to identify the voice.

Towards the end of the party, ask everyone to write down the name of the mystery voice's owner, along with their own name and hand it in. The mystery person, will of course, have to pretend to make a guess, but all he will do is write his own name twice, and unfortunately will not be eligible for the prize.

When all guesses are in, play the recording back again, read off everyone's answer and then announce who made the correct identification. It's best to be prepared with a few prizes in case more than one person wins.

For a group who know each other well, there's a different, or you might say, reverse, twist to this game. During the course of the evening, ask everyone to make a brief recording in his normal voice. Then, to play the game, run the tape through the machine backwards, and see whether they can identify their friends' voices.

In giving the answers, it's more fun to just let everyone call out their guesses, and for one person to write them down, as each voice is played. When you play the tape through straight, he can read off the guesses, starting at the bottom of the list, which will be the beginning voice on the tape.

Many common parlor games can be given an extra fillip by playing them with the tape recorder. One oldie that's good with a large group is "Gossip." This is the game where everyone sits in a circle and the leader whispers a message, which he has written down, to his neighbor. The neighbor whispers it to the person next to her and so on around the circle. The last person repeats what he has heard to the group. No doubt his version will be a far cry from the original message, which is then read back by the leader.

When you play "Gossip" with a tape recorder, you can follow the way a story gets changed in the process of retelling. As each person whispers the message to the next, he should record it on tape at the same time, holding the mike very close as he whispers. (Be sure to turn the volume way up so that that you can record the whisper.)

The last person announces what he has heard out loud, and then, instead of the leader reading his original message, play the tape back from the beginning. The group will have some good-natured fun kidding the "worst" gossipers.

You'll find the recorder a wonderful assistant in playing most kinds of group activity games involving music. For instance, if you want to play Musical Chairs or Going to Jerusalem but don't have a piano, you can tape the tune to

be used in the game from a disc and use this recording for the party. To make the tape for this game, use the same procedure as outlined under quizzes. Vary the lengths of the music recorded and allow about 15 to 30 seconds of blank tape between each musical selection. All you need do is to turn on the recorder and the game begins. The starts and stops will be automatic and none of the participants will be able to tell, or even guess when he should dive for a seat. This avoids any cry of favoritism, as sometimes happens when the person playing a piano, or lifting the tone arm on a phonograph, might be accused of doing so when some one player is in a good position.

The same effect, although not so automatic, can be achieved by using a full tape of music and stopping and starting it by pressing the stop and play keys on the recorder.

When preparing for games like Freeze or Touch and Go, you can record the music on tape and superimpose directions for the game on it. The night of the party all you have to do is turn on the recorder and let it play. This means that the poor person who usually has to give directions or sit at the piano playing while others have a good time can get into the game, too. (Or if you're preparing to serve refreshments, this will give you a chance to go into the kitchen and look after them.)

Speaking of refreshments, here's a stunt to play when your guests go into the dining room for the midnight snack. Pretend to turn on the radio in the living room. But instead of this, put on a tape you have made of a radio show which generally goes on at that time and one on which you have recorded or edited in comments about the guests who are there. Thinking they are listening to a regular broadcast they'll be startled to hear announcements about themselves.

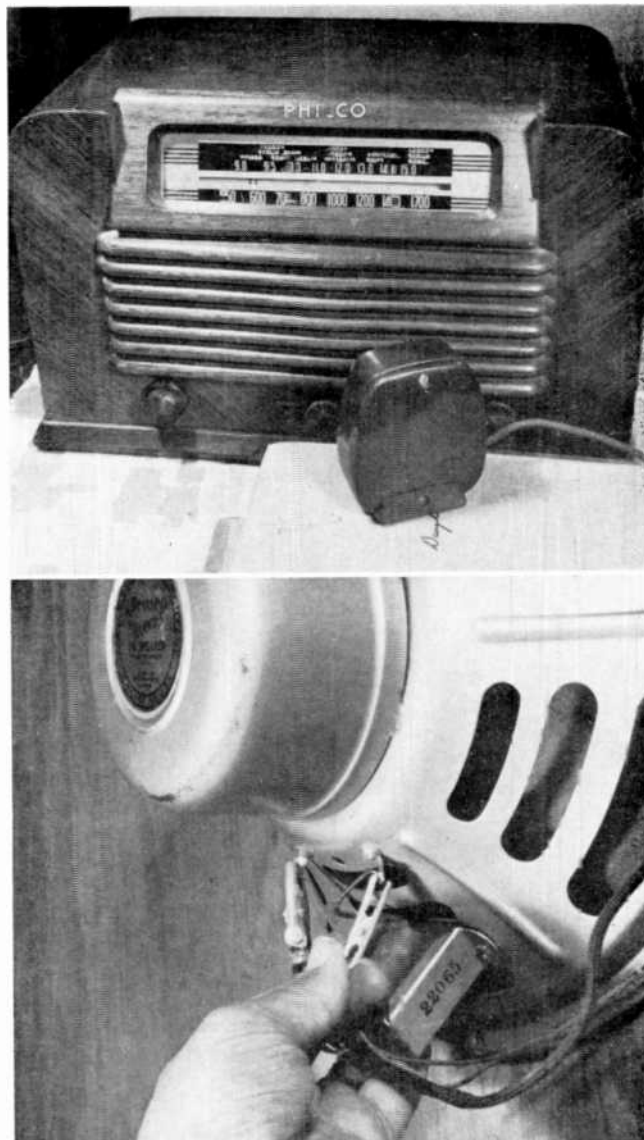
If your guests have a bent for story telling, they'll enjoy "Tape a Story." This a verbal version of the game everyone played as a child in which one person draws a head, folds the paper and passes it to the next person who draws the shoulders and so on around the room down to the feet.

In "Tape a Story," the group decides on the subject or theme of a story which they will tell. Any subject, from a romance to a who-dun-it, lends itself to this game. The opening episode of the story is arrived at by group discussion and then the first narrator goes out of the room to record it, so no one else can hear. He stops his "chapter" in the middle of a sentence, giving the next narrator only that much of a clue as to what he said. Each person tapes an additional portion of the story in this fashion, out of the others' earshot, and the last person to record makes up a conclusion.

The recorder is brought back into the room to playback the complete story. The patchwork plot and cockeyed situations resulting from the succession of unrelated episodes is sure to be fantastic and hilarious, and the story tellers will get the additional kick out of hearing their voices on the recorder.

"Radio Acting" is a kind of dramatic version of "Tape a Story," with a certain sporting element added to the game. There's no script to follow; in fact the play is written by each of the actors in the process of speaking the lines he makes up. Anything can happen!

One way of deciding on the cast of the play is to have each person secretly write on a slip of paper the description of one character, put all the slips of paper in a hat or bowl, and let each person draw his or her part. Of course this



There are two ways of recording off-the-air for your quizzes. The mike may be placed in front of the loudspeaker and while this will produce a satisfactory recording you may also record background noises. A better way is to make a direct connection using the cord supplied with your recorder, to the voice coil terminals on the speaker itself. You then can hear the sound through the speaker but no background sounds will be recorded on the tape.

means that some women will get men's parts and vice versa, but that adds to the fun. It might also mean that one man ends up with two wives, but let him wriggle out of that in the play. One of the slips of paper will be for the announcer.

Everyone states what part they have drawn and without further consultation about the plot, the recorder is turned on to tape the show.

The announcer gives a description to the imagined radio audience of what happened in yesterday's installment and where today's show finds the characters. He thus puts several of the characters on stage, and they take over the action, improvising the dialogue and plot as they go along.

Anyone is free to speak at any time, in fact grabbing for the microphone might make this game a little rough. The ground rules also allow for the characters to dispose of each other. For example, John can put Mary out of the play by



Scavenger hunting for sounds with a portable tape recorder is a new game that you can spring on your guests. It's much more fun than scavenger hunting for objects. The portable recorder shown here is a self contained unit that operates from batteries for the electronic functioning and a spring wound motor to provide the tape transport. It is the Magnemite Model 610-SD which is made by the Amplifier Corporation of America. Left: so the proprietor thinks you're crazy when you want to record the ring of the cash register—that adds to the fun. Right: collecting the ring of a fire bell at the engine house.

saying that he has shot her because he was jealous of her carryings-on with the milkman. However, by this action he might also be eliminated, too, as another actor can have him jailed for the attempted murder.

The announcer acts as time-keeper, and keeps the show to its fifteen-minute limit. Half-way through he can interrupt with "a short announcement from our sponsor." At the end, he concludes the show with the usual "Will Mary recover from her gun wound? Will John be sentenced to death?" and so forth.

Naturally, the recording of the show is played back to the actors so they can hear what happened.

The format of this game also lends itself very well to writing poetry. One person recites a line, the next person makes up one to rhyme to it, and so on around the group, with the even people having to rhyme their lines. After you've been around the circle one way, make the odd persons rhyme their lines for the next stanza.

To make this game into a contest, put a time limit on how long each person is allowed to make up a new line, and insist that it make some kind of sense. If a rhyming consecutive line cannot be recited in the time limit, that person is eliminated, and the next person must try. Recording is essential to this contest, as it goes too fast for writing.

"Background Music" is a game that's fun to play with

imaginative people of any age. It's a switch on the usual process of scoring the music for a motion picture after the film has been cut and edited. In this game, you write the script to go with the music, which has been "written" in advance.

Before the party, record a ten to fifteen minute tape with excerpts from various types of music—everything from grand opera to jazz. Program it to form a sort of narrative sequence, introducing "leitmotifs" at various points. The music in *Peter and the Wolf* or a Wagner opera will give you a good idea of how to go about this.

For instance, you could start off with "Night and Day," then a little chamber music, followed by some Dixieland jazz. Then some organ music and back to "Night and Day," and so forth. Conclude it with the actual ending of some piece of music.

The night of the party play the tape through for your guests, explaining that they are to write a movie script to go with the background music just played. Then give them pads and pencils and play the tape through once again while they write their stories. Allow several minutes after the recording is played for them to finish the scripts and then collect all the papers, to be read to the group, in case individual authors are too shy to read their own stories. Each script should be given a title.



Left: if you have a converter in your car which will convert the car battery output to 110 volts you can take your regular home recorder along with you on the hunt. Just so long as the officer doesn't take you in to explain why you are out hunting a blast from a policeman's whistle, you'll have fun. This officer was most obliging. Right: another item on the scavenger hunt list was a parakeet that talked. With the growing popularity of the cute little birds, finding an owner who had a talker was not too difficult but getting the bird to perform was something else again. Time limit for the hunt was two hours.

If your friends prefer the great outdoors to parlor games, why not give a tape recorder scavenger hunt? What do you hunt with the recorder? In case you haven't guessed it already—sounds, of course.

For the scavenger sound hunt, you should have two portable tape recorders—they can be rented from a dealer if none of you own them yet, or use a converter so you can play your regular recorder in your car. Divide the group into two teams, giving them both recorders and a list of sounds to be taped, and set a two hour time limit for when they must be back, with or without all the sounds.

In making up the list of sounds, be sure to avoid any that could be simulated by the group. Also beware of anyone who might have access to a sound effects library. Your selection of sounds will depend to a large extent on where you live and how accessible certain locations are, as well as the season of the year.

For example, if you live in a rural area, getting the ringing of a cow's bell would probably be too simple, while if the party is given during the winter months, it would be pretty tough to tape a cricket's chirp.

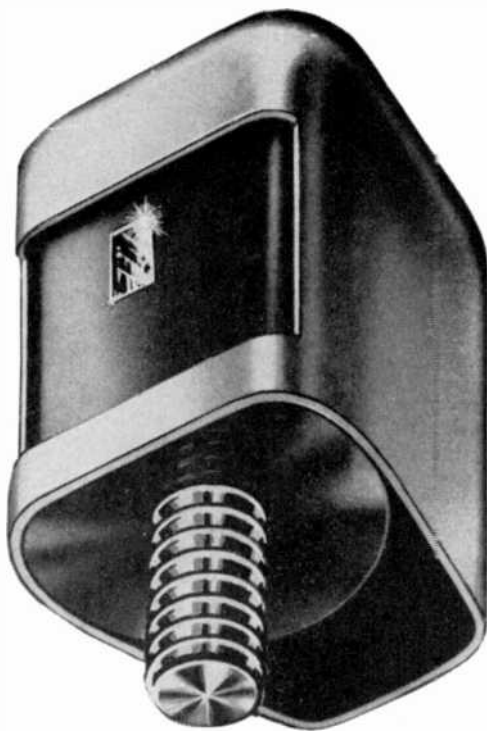
Here is a list of sounds you might find helpful in suggesting ideas for your tape recorder scavenger hunt:

1. Train whistle
2. Cat's meow

3. Fire engine or ambulance clanging
4. A bird call
5. A dog's bark
6. Cash box ringing up change
7. A talking parrot or parakeet
8. Someone who speaks Chinese
9. A horse's neigh
10. An airplane takeoff
11. Church bells or clock
12. Coin box registering deposit of a quarter
13. Ship's whistle or horn
14. Policeman's whistle

The sounds should be scored according to the difficulty of obtaining them. For instance, it shouldn't be hard to find a cat or dog, or to record a cash register ringing up change, but locating a talking parrot or a fire engine passing by is tougher. (Anyone who sends in a false alarm is disqualified.)

There's no rule of thumb for setting the exact number of sounds to be found in the two hour limit, as so much depends on where you live and the sounds you choose. However, by giving a variety of easy and difficult items, you can probably allow for between eight and twelve. Give points according to the difficulty of obtaining them. When everyone has returned, play the sounds brought in by both teams to see who wins.



# What You Can Do About Magnetic Head Wear

by Geoffry Grant

. . . proper head maintenance will assure peak performance from your recorder.

**T**HE magnetic recording head of your tape machine is built to an almost fantastic tolerance. The utmost in skill and precision has gone into its construction. Today's magnetic recording head is built to a tolerance as close as ten-thousandths of an inch. The magnetic head is, in fact, the most critical and precision device in the tape recorder.

Magnetic heads not only determine the frequency response, both low and high, but also help establish signal-to-noise ratio. In magnetic head construction the pole pieces must be long enough to reproduce low frequencies and the gap sufficiently short to reproduce high frequencies.

In playback, the high frequencies on the tape are generally limited in reproduction by the length of the gap. As the recorded wave lengths on the tape approach the physical size of the head gap, the signal becomes greatly attenuated. Therefore, to properly reproduce a signal of 7,500 cps at  $7\frac{1}{2}$  ips, the recording gap must not be any larger than 5 ten-thousandths of an inch or the signal will be greatly reduced.

It is not uncommon for home-type recorders, as well as professional units, to go up to 15,000 cycles at  $7\frac{1}{2}$  ips. This means that the gap length must not be longer than 2.5 ten-thousandths of an inch long.

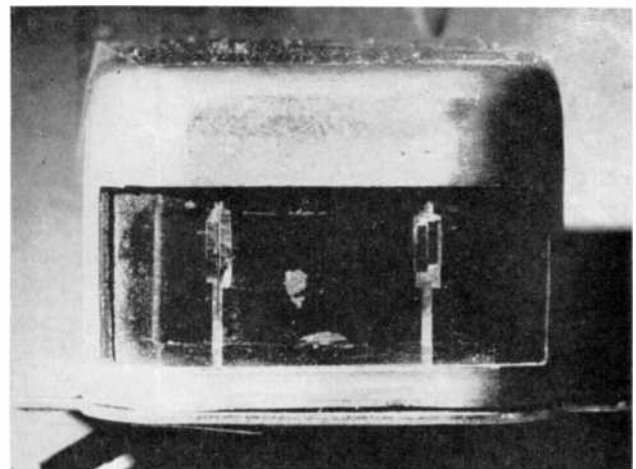
Yet, paradoxically, despite the marvel of precision engineering that the magnetic head is, little or no attention is paid to it by most recorder owners. Month after month recordings of the highest quality are obtained without the slightest regard being given to head maintenance. Of all the systems of recording and reproducing sound now in use, magnetic tape is unquestionably the least difficult to maintain.

Amazingly, this is a real disadvantage. Owners of home tape recorders and technicians in professional studios alike tend to become careless in head maintenance. All too often, not the slightest thought is given to proper head care. Yet,

when trouble starts, it is generally too late. The damage is irreparable and the worn head must be replaced.

Many misconceptions surround the problem of head wear. It is generally felt that head wear is due to the fact that the iron oxide particles coated on the tape backing are extremely hard and mu-metal, of which recorder heads are constructed, is, by contrast, relatively soft. The slipping friction of the tape coating against the soft mu-metal head may, at first glance, appear to be abrasive. The iron oxide coating of the tape is, in fact, more than two times as hard as mu-metal. However, the contact of the hard tape against the soft head is analogous to the action of a bearing.

In bearing construction, the shaft is hard and the bearing material itself is soft. The shaft rotating within the bearing



This is an enlargement of a badly worn and pitted head. Such abrasive wear is caused primarily by dirt and grime. Heads in this condition cause losses in high frequency response.



runs smooth and free. It is the dirt that works into the bearing that causes wear, necessitating replacement. A fundamental law of physics, this is just as true for recorder head wear. It is the dirt that collects on the tape which scours and abrades the head, not the iron oxide tape coating.

To prevent head wear, guides, capstans, pressure rollers and, of course, the heads of the recorder must be kept clean and free from contamination. As tape passes through the machine, minute quantities of dirt, grease, dust, as well as magnetic oxide and binder, are rubbed off the tape and deposited on the heads and guides of the recorder.

These extraneous deposits have immediate adverse effects, although the magnitude of the effect may not become large enough to be serious for some time. Although gradual, there is an inevitable loss whenever a recording is made or reproduced.

The accumulation of fine dust and binding materials gradually causes losses in high frequency response due to poor tape and head conformity. Intimate head contact is essential in attaining high frequency response. The thinnest deposit is sufficient to cause a measurable high frequency loss. Long-time accumulation of contaminating matter on the head can ultimately result in complete loss of high frequency signal. Changes in level independent of frequency can also occur when severe buildups have been allowed to accumulate.

All magnetic tapes transfer small amounts of coating and backing dust to the machine. Most of this accumulation comes from the slit edge of the tape and has a definite resinous nature. This gives the "dust" a tacky nature, assuring its adhesion to the exposed parts of the recorder. Moreover, the dust, like a fine rouge abrasive gradually wears away the laminated metal of the head.

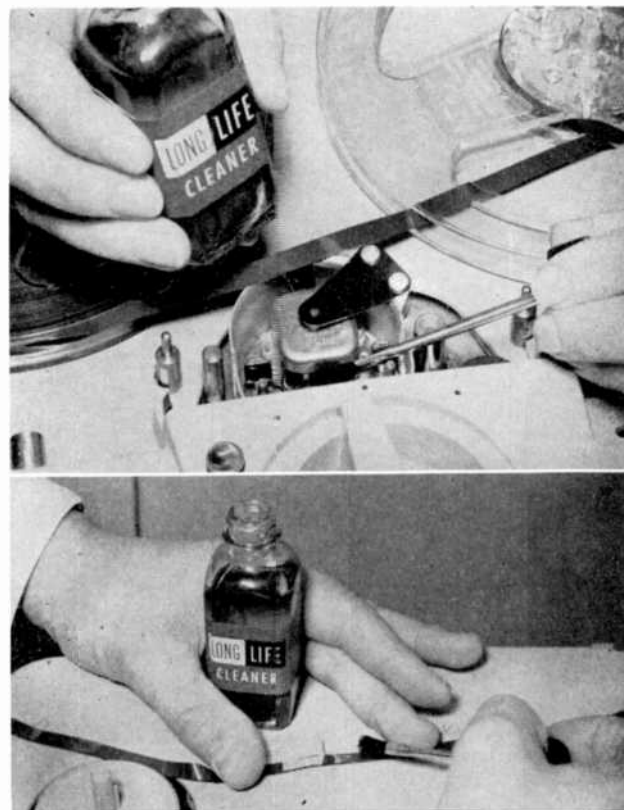
Carbon tetrachloride has been commonly used as a solvent in the past to remove these accumulations. While carbon tetrachloride is satisfactory in removing grease and oil deposited on the capstan and pressure roller (which introduce wow and flutter into the recording system) it is dangerous to use this fluid as a cleaning solvent on head assemblies.

In the construction of most magnetic heads, thin laminations are stamped to give the desired gap profile and core structure. The laminations are then stacked and cemented together to form a magnetic head. In other constructions, a single lamination is butted and cemented against the end of another lamination to form a gap. The resin used to cement these laminations and encapsulate many head assemblies is dissolved by carbon tetrachloride. Carbon tetrachloride also corrodes the mu-metal head surface.

The common alcohols (wood, isopropyl, etc.) are completely useless. They are poor solvents, having no action at all on any binder or resinous component that might be present.

Long recognizing this problem, recorder manufacturers in maintenance guides have warned against the excessive use of carbon tetrachloride: "use sparingly when cleaning heads, slightly moistening only a pipe cleaner or the tip of a soft cloth."

The problem of safely keeping heads and guides clean has been solved by a special solvent combination ideally suited for this purpose. Called Filmagic, "Long Life Cleaner," this product is a blend of several solvents, each chosen for its



Top: Special head cleaners, such as Long Life, are a blend of several solvents, each chosen for its specific action on one or another of the contaminants commonly deposited on tape machines. Bottom: A silicone lubricant neutralizes any sticky adhesive not removed from a tape, and remains on the tape as a safeguard against tackiness.

specific action on one or another of the contaminants commonly deposited on tape machines. There are also similar cleaners now on the market.

This cleaner can be used with no fear of damage to any recording head now on the market, and is absolutely harmless to machine parts. Continued use, once or twice a week, will prevent harmful, long-term accumulations.

As we have seen in the case of a shaft and bearing, abrasive wear is caused primarily by dirt and grime. However, in any bearing, to prevent wear, a lubricant must also be present. With the introduction of lubricated magnetic tape, head wear has been definitely reduced.

In the construction of magnetic tape, a silicone lubricant is actually impregnated throughout the tape. Lying in the spaces between the oxide particles and the resin, the silicone continually re-lubricates the tape surface. The lubricant will generally last the life of the tape.

However, head wear is most effectively reduced if the head itself is also protected by a lubricant. Known as a synergistic action, a silicone lubricant coated on the head "works together" with the silicone lubricant in the tape to produce the lowest possible friction. This means that the combination of silicone in both places is more effective as a lubricant than would be expected from the action of the silicone on either head or tape alone.

Now, also available to the recordist is "Long Life Lubricant." When this lubricant is applied to the guides and heads of the machine, the solvent flashes off. Left behind is a deposit of an extremely thin layer of silicone, having no effect on the frequency response. The layer is so thin that its presence is virtually unmeasurable.



Left: Shown is a standard head alignment technique. Most head adjustments involve simply turning a screw which shifts the head from side to side. Only a very slight adjustment is generally required.



Above: When adjusting an alignment tape in a machine, care should be taken to reach the point of maximum output for the reproduce head, since a lesser peak will occur on each side of the maximum output position.

However, the elimination of excessive friction has other positive advantages to the recorder owner besides reduced head wear. The silicone lubricant, in addition, eliminates squeal caused by the intermittent sticking and seizing of magnetic tape to the head, a feature vitally important in high temperature and humidities. Even though the tape does not squeal audibly, tape modulation often introduces distortion products into the recording, particularly in the middle and higher frequencies.

Here is still another preventive maintenance tip: Never use any type of transparent cellophane tape for splicing magnetic tape. All major magnetic tape manufacturers offer specially designed splicing tapes containing thermosetting adhesive. This type adhesive resists oozing and will not gum up the recording head and tape guides.

However, splices made with even the best splicing tape in time become sticky, and small particles of the adhesive spread from the splice to the surrounding layers of tape. This causes unevenness during recording and dropouts in the sound at the point of contamination. Here again, a silicone lubricant can be used to clean away the sticky area and return the tape to its original condition. The silicone lubricant completely neutralizes any adhesive not removed by the solvent, remaining on the tape as a safeguard against tackiness.

As we have already seen, intimate head contact with magnetic tape is essential in attaining high frequency response. Professional recorders use a high tape back tension that figuratively stretches the tape across the head, holding it constant by tension.

In most home machines very little, if any, back tension is applied. Pressure pads are used to hold the tape against the head. The pressure pad is generally a good device to assure intimate tape contact with the head. However, incorrect and unevenly distributed pressure against the pads tends to wear the head somewhat unevenly, developing pits and

craters. This will eventually lead to poor tape conformity to the head and loss of high frequencies. Pitting is caused primarily by worn pressure pads. It is important to check pressure pads at frequent intervals for wearing or unevenness. Keep extra pressure pads on hand for occasional replacement.

When the heads are once worn, the frequency of any recorder will suffer drastically. There is no alternative but to replace the head. Generally, this necessitates the replacement of the entire head and coil assembly. (In a butted lamination head, however, the worn pole pieces can be removed and a new gap inserted without the purchase of an entire new head. This is, however, generally a factory replacement job.)

There is not a sound enthusiast that breathes who is not eager to "soup" up the performance of his recorder. "Why not," he might reason, "increase the frequency response of my recorder by a new and better head? After all, a new head represents a fairly modest investment. Didn't you say earlier that it was the head that helped establish frequency response and the signal-to-noise ratio?"

Regrettably, however, there is no simple and easy answer. Whether or not a worn head can be replaced by an improved and more expensive head produced by another manufacturer or a different type of head produced by the same manufacturer depends in large measure upon the recorder itself.

Each type of recorder head demands a different amount of bias for maximum performance. In the recorder factory, during manufacture, the bias is either adjusted or permanently set to fall within a region of proper operation when used with a certain type of head.

If a recorder has an adjustable bias, when replacing a head, the bias should be always readjusted to give optimum performance. It is vital that the necessary time be taken to be sure the bias be properly adjusted. If the bias is too low, serious distortion will result. If it is too high, the high frequencies will be lost.

Heads also vary as to the amount of equalization necessary, especially at high frequencies. Consequently, not only the bias but also the equalization will need readjustment if changing heads to another manufacturer. Sometimes an adjustment or compensation in the circuitry is also necessary.

In general, here is a fairly simple rule to follow when considering switching to a different type of head: Do not change heads to another manufacturer or change to a different type of head produced by the same manufacturer unless you are prepared to adjust both the bias and the equalization of your recorder. On most home-type recorders, the head can be replaced with the head of the same manufacturer without difficulty.

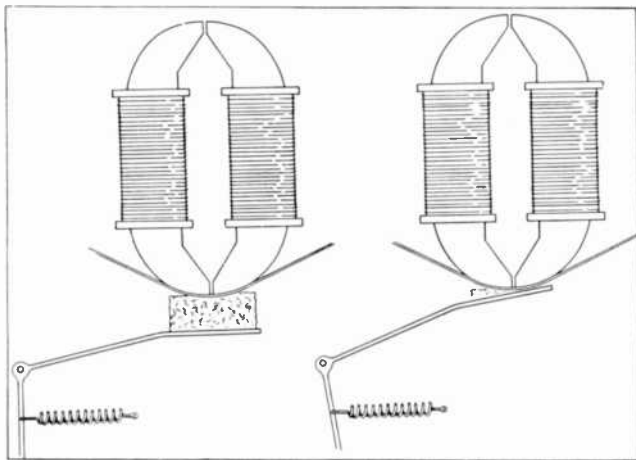
Caution should be exercised by the uninitiated before attempting to adjust bias and equalization or alter the circuitry of the recorder. If a service repair shop is used, convince yourself the technician in charge is thoroughly acquainted with the operation of your recorder.

Dynamu Magnatronics Corporation, a division of the Maico Company, furnishes a complete head-replacement kit for most makes and types of recorders containing complete instructions for adjusting the bias. The instructions are clear and simple and, if followed, no difficulty should be encountered in making a bias change.

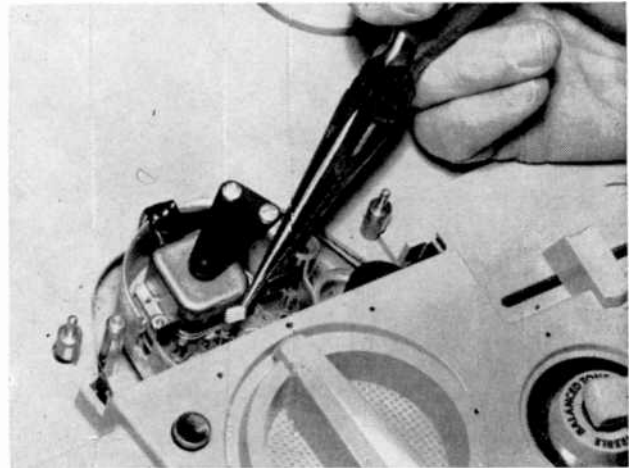
Most present day recorders are excellent mechanisms. It is possible that the results you seek can be achieved by an external speaker system or even a more expensive, professional-type machine as opposed to switching to a different type head.

One additional precaution must also be observed in changing heads: Be certain that the head is properly aligned in respect to azimuth. If the head is in correct azimuth alignment, the gap in the head is exactly perpendicular to the tape. This means that tapes recorded on one machine will reproduce properly when played on another.

Of course, when the same head is used for both record and playback, the azimuth can be out of perpendicular alignment and the tape can still be reproduced satisfactorily since both heads will have the same angle. However, few recordists would be content only to play back on their machines tapes they recorded themselves. This is, in effect, closing the door to the increasing number of exciting recorded tapes now commercially available. For interchangeability of tapes, the azimuth must be correctly set.



At left is typical record head. Note narrow gap. At right is same head when badly worn. Note that constant wear and abrasion has worn away the narrow gap, destroying high frequency response and increasing signal-to-noise ratio.



Check pressure pads at frequent intervals for wearing or unevenness. Changing them is a simple procedure. Simply pry off the worn pads, and replace, sealing with a strong-grip adhesive.

Azimuth alignment tapes can be obtained from a number of sources. These tapes have a high frequency signal at a short wave length recorded on the tape at a very precise 90-degree angle from the edge.

When adjusting an alignment tape on a machine, the normal procedure is to play the tape, then to adjust the reproduce head for maximum output. Care should be taken to reach the point of maximum output, since a lesser peak will occur on each side of the maximum output position. Simply connect an A-C voltmeter or volume indicator meter to the output or approximate by ear.

If a separate record head is used, it can be adjusted by recording a high frequency tone of approximately  $\frac{3}{4}$  mil wave length. At  $3\frac{3}{4}$  ips, 5 kc is required and at  $7\frac{1}{2}$  ips, 10 kc will produce a  $\frac{3}{4}$  mil wave length. A sine-wave oscillator should be used.

Since the playback head has been set to an accurate azimuth, the tape should be played back while recording, adjusting the record head until maximum output has been obtained.

A simpler method—effective, although less accurate—is to record music with as many highs as possible. Feed the recorded tape, playing from one machine into the phonoplug, recording and playing back the music simultaneously. Both machines must, of course, be run at the same speed. By adjusting the record head, it is possible to set it at a fairly accurate azimuth by the judgment of one's ear.

It is also important that the erase head be in correct alignment. Many cases of alleged "print through" or signal transfer have, in reality, been traced to an erase head which was improperly aligned. The adjustment of the erase head is not critical. Simply be certain by visual inspection and testing that the erase head is in the right track position.

When adjusting the head alignment, also check the tape guides. The tape must be guided across the head in a perfectly straight manner. Close tolerances must be maintained so the tape will follow the same path on each playback. Poorly guided tapes tend to weave back and forth across the head. The head is likely to be thrown out of alignment, reducing high frequencies or causing severe amplitude variation.

If proper maintenance is followed, most heads will assure thousands of hours of trouble-free performance.



# Cream of

. . . . our selections of some of the best recorded tapes of 1962.

**T**HE quality-conscious listener had great cause for rejoicing in the summer of 1959 when United Stereo Tapes first released four-track, reel-to-reel prerecorded tapes. Since that time, constant improvements have been made, and the earlier problems of excessive tape hiss and cross-talk between channels have been virtually eliminated. Almost without exception a purchaser of a new tape can be assured that he will hear the original performance with greater fidelity to the master tape than is possible on discs.

United Stereo Tapes presently has almost a thousand different tapes in their catalog, representing recordings from ABC-Paramount, Audio Fidelity, Command, Decca, Kapp, London, MGM, Richmond, Time, Vanguard, Westminster and a number of smaller companies. Because of limited demand on some items, approximately 300 tapes have been dropped from the active UST catalog; however, new releases are becoming available at the rate of from 12 to 20 monthly; featuring the most important releases of London and Vanguard. UST reports there was approximately a 25% increase in sales during this past year and anticipates growth of the tape industry as a whole to continue at this rate.

RCA Victor is to be highly commended for their enterprise in releasing all of their important stereo recordings on tape simultaneously with the disc versions. Columbia, too, is slowly but surely building up its classical tape catalog, with 1 or 2 releases monthly, although many of their finest recordings are not as yet on four-track tape. Epic is another leading company with a steadily increasing catalog of classical tapes.

It is difficult to understand why some of the other leading recording companies refuse to make more of their product available on tape. Angel and Capitol in particular are derelict (?), with, at the time of this writing, only a half-dozen classical tapes between them, and not a single opera in the lot. It is particularly annoying not to have any of the superlative Deutsche Grammophon recordings on tape.

According to rumors in the industry, attempts are being made to develop reel-to-reel four-track tapes at 3¾ ips., rather than the 7½ ips. speed now used, in addition to the

currently rather unsuccessful 3¾ ips. tape cartridges. The 3¾ ips. reel-to-reel tapes may come to pass at some time in the future, but presently it is impossible to assure the high quality currently being provided from 7½ ips. tapes. Doubtless when the slow speed is capable of truly high fidelity reproduction there will be even greater public acceptance for tape over discs, as the cost of the tapes should then be no greater than the cost of the records. However, we must all insist that quality and high fidelity standards not be lowered simply for the sake of more playing time. In the meantime, we can enjoy the currently available wealth of 7½ ips. four-track tapes, most of which cost little more than their stereodisc counterparts.

Below, the review staff of TAPE RECORDING MAGAZINE lists some of the tapes issued during the past year that can be recommended without reservation, with superlative performances and outstanding reproduction. This is only a partial list; if a particular tape *isn't* on this list it does not necessarily mean that it doesn't belong there, but you may be certain you won't go wrong on any that are there.

## OPERA & VOCAL

Complete operas on tapes continue to be best-sellers, and the reasons are obvious, as in most cases there is a minimum of interruption, and frequently complete acts of operas can be heard in their entirety. Probably the finest operatic tape release of the year is RCA Victor's "*Die Walkure*" with a sterling cast headed by Birgit Nilsson, Jon Vickers, George London and Rita Gorr, with the augmented London Symphony Orchestra conducted by Erich Leinsdorf (RCA FTC 9500, \$32.95). The performance is extraordinary, and the quality of recorded sound unbelievably realistic. Furthermore, this attractive three-reel set costs only \$2 more than its stereodisc counterpart. Other noteworthy complete operatic recordings are London's releases of Verdi's "*Otello*" (LOR 90038, two reels, \$21.95) and Cilea's "*Adriana Lecouvreur*" (LOG 90043, two reels, \$19.95) both with Renata Tebaldi and Mario del Monaco; Joan Sutherland's superb "*Alcina*" by Handel (LOR 90050, two reels, \$21.95); Strauss's "*Salome*" with Birgit Nilsson, but actually starring the Vienna Philharmonic conducted by



# the Crop

by Robert E. Benson and F. Norman West

Georg Solti (LOS 90042, two reels, \$15.95); and Westminster's slow but solid "*Fidelio*" of Beethoven conducted by Hans Knappertsbusch (Westminster WTZ 154, two reels, \$19.95). RCA's generally commendable "*La Boheme*" with Anna Moffo and Richard Tucker can be had on one reel (FTC 7002, \$8.95) and Columbia's tape of highlights from "*Boris Godounov*" with George London is worthy of mention (Columbia MQ 418, \$7.95). Two fine recordings of Handel's complete "*Messiah*" are available, London's with Sir Adrian Boult (LOR 80077, \$21.95) and Westminster's conducted by Herman Scherchen (W 134, \$23.95).

## SYMPHONIC

Some extraordinarily fine symphonic tapes were released this year covering all phases of the symphonic repertory. Leonard Bernstein's fine recording of Schumann's *Symphony No. 3* in its original orchestration is available on Columbia (MQ 475, \$7.95) as well as his high-powered, intensely personal exposition of Tchaikovsky's *Symphony No. 5* (MQ 468, \$7.95). Victor has a superb Franck *D Minor Symphony* with Pierre Monteux in his first recording with the Chicago Symphony Orchestra (FTC 2092, \$8.95) but London's recording of the same music with Ernest Ansermet and the Suisse Romande Orchestra is a better buy, costing a dollar less and also containing the same composer's symphonic poem "*Le Chasseur Maudit*" (LCL 80082, \$7.95). Ansermet also has superlative recordings of de Falla's "*Three-Cornered Hat Ballet*" coupled with excerpts from "*Iberia*" of Albeniz (London LCJ 80079, \$9.95) and Rimsky-Korsakov's "*Scheherazade*" coupled with the "*Polovtsian Dances*" by Borodin (LCL 80076, \$7.95). George Szell conducts the Cleveland Orchestra in wonderfully satisfying performances of *Dvorak's Symphony No. 2 in D Minor* (Epic EC 823, \$7.95) and Strauss's "*Don Quixote*" (Epic EC 815, \$7.95). Command has two tapes of particular interest, Rachmaninoff's *Symphony No. 2 in E Minor* played by the Pittsburgh Symphony Orchestra conducted by William Steinberg (CC 11006, \$7.95), and the "*Fantastic Symphony*" of Berlioz played by L'Orchestre National conducted by Andre Vandernoot (C 11009, \$7.95).

Charles Munch conducts the Boston Symphony Orchestra in the complete dramatic symphony "*Romeo and Juliet*" of Berlioz on RCA (FTC 7003, \$8.95), and Georg Solti conducts the Royal Opera House Orchestra in an exuberant "*Gaite Parisienne*" coupled with ballet music from Gounod's "*Faust*" (London LCL 80081, \$7.95). An immensely satisfying tape is Peter Maag's recording with the London Symphony Orchestra of two works of Mendelssohn, the "*Scotch*" *Symphony* and the "*Fingal's Cave Overture*" (London LCL 80083, \$7.95). No orchestra plays music of Mahler better than the Amsterdam Concertgebouw Orchestra, and their new tape of the *Symphony No. 4* conducted by Georg Solti with Sylvia Stahlman as soprano soloist is more than welcome (London LCL 80075, \$7.95). It is to be hoped that Bel Canto will release more tapes of performances from the Mercury catalog; of those presently available, the best is with Antal Dorati conducting the London Symphony Orchestra in two works of Respighi "*The Birds*" and "*Brazilian Impressions*" (ST 90153, \$7.95). Without doubt, one of the best orchestral tapes of the year is Columbia's with Igor Stravinsky conducting his own complete "*Firebird Ballet*" (MQ 450, \$7.95), and we must also mention Vanguard's spectacular recording of Leopold Stokowski conducting the *Symphony of the Air* in music of Virgil Thompson (VTC 1642, \$7.95). Westminster's two-reel set of all six Bach *Brandenburg Concertos* is admirable in every way. (T 151, \$17.95), and for lighter listening one should investigate the Vanguard tape called "*Bonbons Aus Wien*" with the Willi Boskovsky Ensemble (VTC 1634, \$7.95).

## CONCERTOS

Artur Rubinstein has several fine new tapes on RCA Victor. With Stanislaw Scrowaczewski conducting the New Symphony Orchestra of London he plays Chopin's *Piano Concerto No. 1 in E Minor* (RCA FTC 2088, \$8.95), and with Alfred Wallenstein conducting a studio orchestra, he plays Mozart's *Piano Concertos Nos. 21 and 23* (FTC 2123, \$8.95). Wallenstein also conducts the accompaniment for the Grieg *Piano Concerto* (FTC 2123, \$8.95) a tape also containing a collection of solos by Rubinstein.

Van Cliburn has a powerful new recording of the *Second Piano Concerto* of Brahms, with Fritz Reiner conducting the Chicago Symphony Orchestra (FTC 2096, \$8.95), and Jascha Heifetz has a welcome tape of two seldom-heard virtuoso display pieces, Bruch's "*Scottish Fantasy*" and *Vieuxtemps' Violin Concerto No. 5*, both with the New Symphony Orchestra of London conducted by Sir Malcolm Sargent (FTC 2111, \$8.95). Columbia's tape with Leonard Rose as cello soloist in Bloch's "*Schelomo*" (with Ormandy conducting the Philadelphia Orchestra) and Schumann's *Cello Concerto* (with Leonard Bernstein conducting the New York Philharmonic) is eminently satisfying (MQ 422, \$7.95), and Vanguard has an excellent tape of all four *Mozart Horn Concertos* played by Albert Linder with the Vienna State Opera Orchestra conducted by Hans Swarowsky (Vanguard VTC 1648, \$7.95). One of the most spectacular of all concerto recordings is Angel's release of Poulenc's *Concerto in G Minor* for Organ, Strings and Timpani played by Maurice Durufle with the French National Radio Orchestra conducted by Georges Pretre (Angel ZS 35953, \$7.95), a tape also containing the same composer's *Gloria in G for Soprano, Chorus and Orchestra*.

## CHAMBER MUSIC

We must salute Concertapes for their series of extraordinarily high quality performances by the Fine Arts Quartet. The latest releases in the series include a superb coupling of two Quartets by Mendelssohn (4021), two Quartets by Haydn (4018) and Beethoven's *Quartet No. 14* (4020), \$7.95 each. London has a fine recording of Schubert's *Quintet in A, Op. 114* played by Clifford Curzon with members of the Vienna Octet (LCL 80092, \$7.95). Some of the finest piano sound to be heard anywhere will be found on a new Command tape of music of Mozart, Mendelssohn and Schubert for two pianos played by Leonid Hambro and Jascha Zayde (C 11010, \$7.95) and without question the piano solo tape of the year is Columbia's spectacular release of music of Chopin, Rachmaninoff, Schumann and Liszt played by Vladimir Horowitz (MQ 499, \$7.95).

## POPULAR

This classification covers many varieties of music that can be separated into special groups. Most of these scored highest in our ratings during 1962. They are listed as follows:

## INSTRUMENTAL

The Boston "Pops" with Arthur Fiedler can always be counted on to give a good performance and several of their releases should be in every library. The *Gaite Parisienne*, (RCA FTC 2045, \$8.95), a lively and bouncing ballet, is followed by *Music of Frank Loesser*, (RCA FTC 2068, \$8.95). The *Music of Gershwin*, with Earl Wild at the keyboard (RCA FTC 2101, \$8.95), will be treasured by devotees of this beloved composer. In *Pops Roundup*, (RCA FTC 2105, \$8.95) the Boston Pops goes West with a bang!

## DANCE

While many of the instrumental tapes contain music suitable for dancing, two designed just for that purpose

are "*Hollywood Hits for Dancing*" with Ernie Heckscher and his Fairmount Orchestra, (Verve VSTC 262, \$7.95), and "*Great For Dancing*" Vol. 1 & 2 with 80 all time hits by "The Sociables!" (ATP822 twin pack, \$11.95). If you like to cha-cha, try "*Viva Cugat*" with Xavier Cugat and his orchestra, (Mercury ST 6003, \$7.95) or "*Dance Again*" with Edmondo Ros, (London LPL 74015, \$7.95). An excellent UST Sampler Tape is *Dance Beat*, (UST RL 405) giving 68 minutes of dance tunes for only \$7.95.

## SAMPLER

The UST Sampler Series, including the *Dance Beat* mentioned above, also contains a show tune album *Broadway* (UST RL 406 Twin Pak, \$7.95) and *Moods* (UST RL 407, \$7.95) by various artists. Add to these *Romantic and Nostalgic Moods*, (Warner Bros., WSTC 1500, \$7.95) and *London Sampler* (LPQ 66000, \$3.95), and you have a lot of music for a modest price.

## SHOWS

Some of our best popular music comes from the Broadway Shows, and several releases are full of hit tunes of the past year. Among these are *Carnival* with the original cast, (MGM, STC 3946, \$7.95) or Mantovani playing *Music From Carnival and Other Broadway Hits* (London, LPM 70047, \$6.95). The popular *King and I* film sound track (Capitol, ZW 740, \$7.98) and *Flower Drum Song*, original cast, (Columbia, OQ 433, \$9.95) or by Jimmy Carroll's Orchestra and Chorus (Livingston, 4T-66D, \$9.95) are now joined by *No Strings*, original cast, (Capitol, ZO 1695, \$8.98). They are all gay, lively and tuneful, and you won't go wrong with any of them.

## FILMS

Many of the tape companies have issued albums of music from the films, and though much of it is of the same pattern, a few are of interest, if you have seen the pictures. Noteworthy are *Themes From Great Foreign Films* by Leo Diamond and his Orchestra (Reprise, RSL 1706, \$7.95) also *Theme Music from King of Kings and Other Film Spectaculars* by Frank Chacksfield (London, LPM 70050, \$6.95).

The popular Mantovani has *Music From Exodus and Other Great Themes* (London, LPM 70042, \$6.95) beautifully performed as usual.

## MOOD MUSIC

There is always a plentiful supply of this type of music, by almost every popular orchestra, and *Lone Embers and Flame* with Jackie Gleason directing his orchestra, (Capitol, ZW 1689, \$7.98) is easy to listen to. *My Gypsy Love* with Frank Chacksfield (Richmond, RPE 45030, \$4.95) is both spirited and romantic.

Recent developments in recording have brought a new dimension to sound. While not exactly mood music, these tapes do provide interesting listening to the audiophile. Among these are *Sensational* with Les Baxter and his Orchestra (Capitol, ZT 1661, \$6.98); *21 Channel Sound* with David Rose and his Orchestra (MGM, STC 4004, \$7.95); *Music In Motion* with Larry Elgart (MGM, STC 4028, \$7.95) *New and Exciting Sounds* with Manuel and his Strings, (MGM, STC 4029, \$7.95) and *Ingenuity In*

*Sound* with Buddy Cole at the Hammond Organ (Warner Bros., WSTC 1442, \$7.95). All are worth hearing.

## PERCUSSIVE

For a while it seemed that every tape company was issuing percussive programs in which the music was "treated" to a series of bongos, drums, and other noise makers in order to pinpoint the stereo effect. Although the enthusiasm for this type of music seems to be on the wane, there were enough tapes issued during the year to be of some interest. London introduced the "Phase 4" series, and of the original dozen *Percussive Oompah*, with Rudy Bohn (LPL 74009), *Melody and Percussion for 2 Pianos* by Ronnie Aldrich, (LPL 74007) and *Percussion in the Sky* with Werner Mueller and Orchestra (LPL 74008) and all listed at \$7.95, are worthwhile. Later, London added "Phase 4 + I.M.20C.R." to their series, and of these *Spain* by Stanley Black (LPL 74016, \$7.95) is one of his best, while *Big Band Bash* with Ted Heath (LPL 74017, \$7.95) is something to shake the rafters.

## HAWAIIAN

The music of the 50th state has created quite a bit of interest among tape fans and our favorites of the past year are listed below. *Ports of Paradise*, with Alfred Newman and the Ken Darby Singers (Capitol, ZT 1447, \$6.98) is as beautifully performed as *Hawaii Calls*, with Webley Edwards, (Capitol, ZT 1339, \$6.98) while *Strings Over Hawaii*, has Don Tiare and his Violins (Warner Bros., WSTC 1420, \$7.95) making a new sound out of the old familiar melodies of the islands.

## VOCAL

Everyone has a favorite singer, and we would not call any one of them the best, but rather list a few of the popular vocalists we liked during the year. Jane Morgan, the "Fascination" girl, has a magic quality that enchants you in *Golden Hits*, (KAPP, KTL 41036, \$7.95) and *Second Time Around* (Kapp, KTL 41034, \$7.95) while Perry Como gives his smooth delivery to *Young At Heart* (RCA, FTP 1071, \$7.95). The *Roaring 20's* (Warner Bros., WST 1394, \$7.95) has darling Dorothy Provine romping merrily through songs of those happy days.

## SEMI-CLASSICAL

There are several outstanding performances by the Holly-

wood Bowl Symphony Orchestra conducted by Alfred Newman. First, the majestic *Hallelujah!* (Capitol, ZP 8529, \$7.98) and the familiar *Love Scenes from La Boheme and Madame Butterfly*, Capitol, ZP 8516, \$7.98) followed by the spell-binding *Gershwin by Starlight* (Capitol, ZP 8581, \$7.98).

## PIANO

Popular keyboard artists have become favorites of listeners everywhere and two whose efforts earned high ratings are George Greeley in *Piano Italiano* (Warner Bros., WSTC 1402, \$7.95) and *Popular Piano Concertos of Famous Films*, (Warner Bros., WSTC 1427, \$7.95) as appealing as the *Songs of the Soaring 60's, Vol. 1* (Kapp, KTL 41038, \$7.95) brilliantly performed by the nimble-fingered Roger Williams. This artist never gives a bad performance and any of his tapes will please you.

## RELIGIOUS

Most of our beloved hymns and sacred songs are being issued on stereo tape and several of the best that we have heard are *Songs of Praise* by Mantovani (London, LPM 70048, \$6.95), the thrilling *Mighty Fortress* by the Mormon Tabernacle Choir (Columbia, MQ 338, \$7.95) and *Inspiration* with Leopold Stowkowski, the New Symphony of London and the Norman Luboff Choir (RCA, FTC 2102 \$8.95). All are superb!

## BANDS

Good band music has always been a favorite with tape fans everywhere, and two albums that should not be missed are *Sousa on Review*, with Frederick Fennell conducting the Eastman Wind Ensemble (Mercury, ST 90284, \$7.95) and the *Spectacular Sound of Sousa* with Paul Lavalle and his Band of America, (MGM, STC 3976, \$7.95).

## CHRISTMAS

Music for the holiday season is uniformly good, and almost any tape can be recommended for this occasion, regardless of the artist. A fine performance is given by Leontyne Price in *A Christmas Offering* with Herbert von Karajan conducting the Vienna Philharmonic (London, LPM 70049, \$6.95) but the best seller this year has been Marian Anderson in *Christmas Carols* with orchestra and chorus conducted by Robert Russell Bennett, (RCA, FTC 2118, \$8.95). A Yuletide treat!



# Viny, Twisty—



A recording session of the children's stories can be a regular reading session. Pictures should be described and when to turn the pages indicated as part of the reading. Above: listening to the tape through headphones is a pleasurable experience for the youngsters and saves hours for the parents.

My friend was the father of a five-year-old. As such he was forced to adapt himself to all kinds of noises, songs, and stories. Like him, you will no doubt agree that your own adaptation, if you are a father, has been stretched occasionally to an ungodly extent. Kids are kids and the things they like are not always what the parents like.

The other night as the wife was reading out loud to

the young one, he was pushed as far as he could be pushed, loving-father role notwithstanding. He was trying to concentrate on something ticklish; the concentration went by the wayside as the following words floated gently (?) to his ears: "... V was once a little vine, viny, winy, twiny, viny, twisty-twiny, little vine! ..."

Mr. Edward Lear wrote those words; he's supposed to be



# Twiny . . . . Oh Nuts!

by Fred Remington

good at children's stuff like the "Owl and the Pussy Cat" (which he happens to like), but the "Nonsense A B C" was not meant for him (his daughter thinks it's great). As a matter of fact, he put the old foot down evermore on reading the alphabet a la Lear.

Which made him a dictator. The daughter's lower lip was stuck out far enough to go skating on.

Then came the inspiration. Quick like a bunny, he set up the tape recorder and started his wife recording the "Nonsense A B C" while he went to the store for a pair of headphones. When he returned, the recording had been completed of the viny, winy, twiny, twisty-twiny plus some other selections.

We re-wound the tape, plugged in the earphone jack, adjusted the phones for the daughter's ears, and sat her down to that delightful book with the agonized alphabet.

Smiles were on her face. She turned the pages and traced the pictures out the same way as she did with her mother reading to her.

She was still enthralled when the tape ran off, an hour later. The experiment was a complete success.

There's one thing to watch for; the original narrator

must record "Now turn the page," or words to that effect, especially with new books.

In all fairness, I should say he does not approve of this sort of thing night after night. These folks are old-fashioned enough to want to talk with each other, rather than sending the youngster, as many parents do, to the television set. However, there are times when people drop in around bedtime, just when the child wants the traditional bedtime story. Their daughter can be satisfied with the taped version, for one or two evenings. The narrators are her parents, not some strange announcer.

And his wife tells me that when he's gone overnight, the youngster wants taped stories that he has narrated, in preference to being read a story "live." The reverse is true when the wife is gone, which is seldom.

Better yet, he doesn't have to listen anymore to "viny, winy, twiny . . ." when he's up to his neck in engineering data.

If you're in a similar situation we'd strongly suggest you put the kiddies' stories and rhymes on tape. You'll save hours of your time, a shattered intellect and won't cut into the children's enjoyment in the least. It's one of those rare combinations where everyone wins and no one loses.



Today's tape recorders are so easy to operate that even a five year-old can be entrusted with the machine. Here daughter adjusts the volume to suit herself.

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- #2—The Contact Microphone, Kenneth Miller—A hilarious tape that demonstrates creative production.
- #3—Beat Recording, O. Nodleh—The cats who swing this crazy tape are real-reel beat.
- #4—Africa, Frank Weston—Authentic sounds recorded in the wilds of Africa.
- #5—Portuguese Fado, John H. Lerch—Fados are songs of fate, typical throughout Portugal.
- #6—Tape Travelogue—Yucatan, Mexico, Russell B. Maxey
- #7—B & O Locomotive 25—Interview with engineer and authentic sounds of this old-timer.

All tapes are dual track and all except #7 are 7½ ips. #7 is 3¾ ips. Order from: Sound Story Dept., Mooney-Rowan Pub., Inc., Severna Park, Md.

## SHOP OR SWAP

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

RATES: Commercial ads, \$.30 per word. Individual ad, 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.

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WANTED TO BUY 1 or 2 Condenser Mikes complete. Must be in very good condition and price right. C. W. Cox, Box 1063, Lawton, Oklahoma.

USED MYLAR TAPES—150 reels on hand, 1,800 foot, \$1.10 each. For order of 40 or more—99¢ each. Postage Prepaid in U.S. B. Freeman, 800 W. 87th St., Kansas City 14, Mo.

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(Continued from page 17)

Dear Sirs:

There are many reasons why my recorder is important to me but I will only give a few of them. I started our recording on disc on a home built machine about fifteen years ago. Since that time I have acquired an assortment of equipment, discs, both homemade and pressed, and a few hundred miles of recording tape. I found that the records were becoming noisy and the homemade ones were beginning to wear out if played too much. I decided that what I needed was a tape recorder to transfer the discs to tape. Some of the recordings that I had made had become very valuable to me because of sentimental reasons. My recorder then became a very important piece of equipment to me if only to preserve these recordings in as near to original condition as possible.

Another reason that my recorder is important to me is that it has made friends for me all around the world. I was able to meet two families from about two hundred miles away last summer in my own home. This was all because of the tape recorder. I am at this time collecting sound pictures of our "old timers" and the many adventures they had in our district as far back as they can remember. No other way

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could a person get the true story in the pioneers own words other than by the use of the recorder. This I believe is a very important work if our coming generations are to know our true history.

One last reason why I know my recorder is important to me is that I use a portable transistorized recorder in my daily work as a salesman. I call on the retail trade as a salesman for a wholesale company. I sell many small items and some are sold in small lots with various colors, sizes and numbers. I find it very fast to be able to press a button and read off the information that is required into the microphone about the product that the customer wants. I find that doing it this way I am able to add the odd little remark about a certain product that is important but which a salesman usually thinks he can remember but never does. The customer likes the idea of the fast way that I take his order and I am usually the one the customer wants to see first as he knows that I will not be taking up very much of his time. I play the tape back in the hotel at night and write the orders out, forwarding one copy to the office and one to the customer.

Is my recorder important to me? You bet it is. It helps in earning my living.—O. J. Borrowman, Saskatchewan, Canada.

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