

MAGNETIC FILM &

# TAPE RECORDING

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Tony Martin, rehearsing with his recorder.

DECEMBER, 1955

35c



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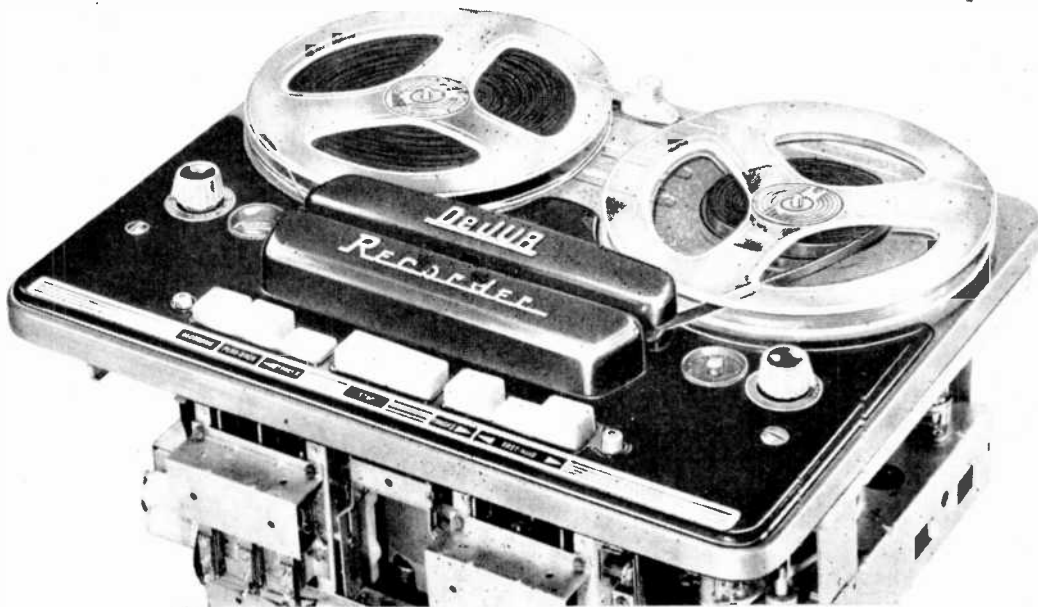
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**TAPE RECORDING**

VOL. 3 No. 1

NOVEMBER-DECEMBER, 1955

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*Editor and Publisher*

MILDRED STAGG,  
*New York Editor*

JOHN L. ALLEN,  
*Circulation Manager*

ROBERT W. LAPHAM,  
*Art Director*

GEORGE M. THOMPSON,  
*Technical Consultant*

JAMES H. MILLS, SR.,  
*Technical Consultant*

ANTHONY J. MORIN, JR.  
*National Advertising Manager*  
274 Madison Ave., New York 16, N. Y.

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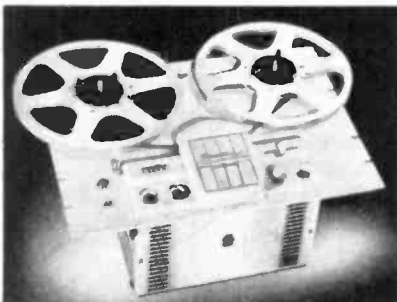
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*piano virtuoso*



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*great Wagnerian tenor*

# NEW TAPES

By Charles D. Sigsbee

WELL sir, here it is Autumn again and the leaves are beginning to fall along with the prices of recorded tapes. Not only that, but Christmas is just around the corner.

As long as we're speaking of Christmas, why not add tape records to your list this year? The catalogues are large, the prices are lower and the fidelity is the highest ever; what better reasons can you find for giving a couple of tape records to that special high-fidelity fan or music lover?

A couple of more new developments might be added to those reported in last month's column. The Recorded Tape-of-the-Month Club has provided its provocative catalogue to the general public, the titles being available to non-club members for \$1.00 more than the club price (see the reviews later in the column). Omega-tape has announced a new line of popular tapes on low-cost (\$3.95) four-inch reels, to be called Alphetapes.

And so, as the nautical punster said, "Aweigh we go!"

## CLASSICAL

Bach—Cantata #78 (Jesu, der du meine Seele)

Cantata #106 (Gottes Zeit)

Choir and orchestra of the Bach Guild

Teresa Stich Randall, soprano

Anton Dermota, tenor

Dagmar Hermann, alto

Hans Braun, bass

Anton Heiler, organ

Felix Prohaska, conductor

AV-VANGUARD AV-1037E (7½ ips, dual track)

Someone once said, of a creative person whose abilities were being questioned by a gossiping group: "He makes up in enthusiasm, what he lacks in ability!"

Perhaps this is the wrong quotation to use in this instance as it might mislead one into thinking that the Bach Guild lacks the ability to perform these two great sacred cantatas. This, of course, is not the inference; they possess outstanding individual and collective talent but lack the name-drawing power of other extant recordings.

Their performance here is done with such obvious enthusiasm, that one is caught up in the overwhelming power of the music from the very first. Dermota seems, to this listener, to fight his top notes on several occasions but does such an otherwise creditable performance that this is easily overlooked.

Outstanding are several inspired performances, notably: the duet for soprano and alto which might well have inspired Puccini's great duet in the second act of "Madam Butterfly," and the recitative and aria for bass; and also the duet for alto and bass in #106.

Also notable is the orchestra of baroque instruments in #106. The instruments can be heard quite clearly because of the sonatina which precedes the choral parts.

I don't hesitate for a moment to recommend this recording and I don't think that you will hesitate to play it again and again once it has found its way into your library.

Mechanically, the recording is excellent in every way, which is true of all the recent AV releases.

Beethoven—Piano Concerto #3

Vitebsky, Pianist

Concert Artist Symphony of London

Mervyn Vicars, conductor

OMEGATAPE 6002 (7½ ips, dual track)

It is generally conceded that the 4th is Beethoven's greatest concerto. This, then, may logically rank with the 5th in importance, this being the prelude, the other the postlude, to the magnificent 4th. The principal difference between this and the 5th is in style; this one is "Mozartian," the other pure Beethoven.

I have always felt that Beethoven was at his greatest in the slow movements of his many works. There are exceptions to this feeling of course, notably the overwhelming choral finale to the Ninth Symphony. This slow movement is no exception, it is worth the price of admission.

Someone suggested recently that I make more comparisons between recorded performances, as a more absolute guide toward the most definitive interpretation. Comparison with what performances? The eleven, or so, recordings on discs by the cream of soloists? I should imagine not; we are concerned here with music on tape for people primarily interested in that medium. Therefore, each tape will stand on its own merits and be compared only with other tapes.

This recording is a good one. Vitebsky has the feel of the composer throughout, but is outstanding in the slow movement. Here he and the orchestra perform with complete rapport and a delicate deftness that excites the ear and invites a continued replaying.

Technically, I had trouble equalizing this recording. The high end didn't smooth out, even with the treble control all the way down (20 db).

Chopin—Concerto for Piano and Orchestra, #1

Concerto for Piano and Orchestra, #2

Branka Musulin, pianist

Radio Symphony Orchestra of Stuttgart

Hans Mueller-Kray, conductor

CONNOISSEUR D-105 (7½ ips, dual track)

Branka Musulin proves herself to be a sensitive and understanding interpreter of the Polish revolutionary. She has quite deftly captured the composer's dramatic contrasts from his sweeping singing style to his delicate fairy-touch.

The orchestra, although playing a minor part in Chopin Concerti, supports the pianist with a firmness and balance that is particularly appealing.

Considering these facts, along with the obvious one of having the two concerti together on one recording, makes this tape particularly appealing.

Technically, the first side is the better of the two, ranking with the best available on tape. The other side, however, suffers somewhat from a lower level which brings hiss into play when the volume is boosted to compensate. By shading the treble control

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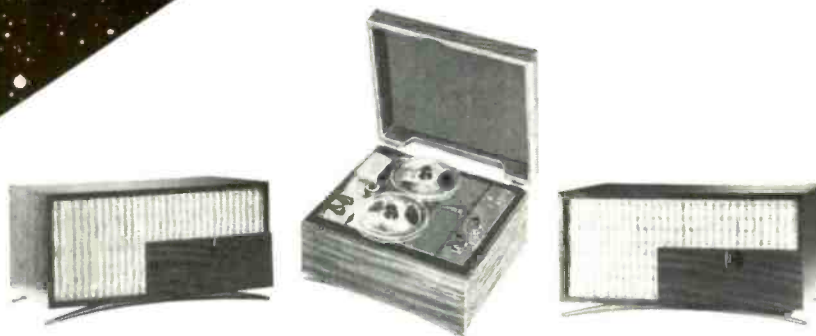
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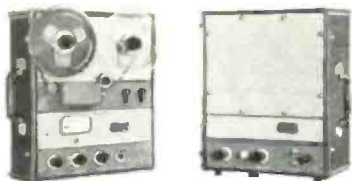
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CITY ..... ZONE ..... STATE .....

MY TAPE MACHINE IS A .....

I reduced the hiss until it was only apparent between movements, certainly not enough to cause rejection.

Mendelssohn—Symphony #1 in C-minor  
Concerto for Piano and Orchestra #2  
Stuttgart Philharmonic Orchestra  
William van Hoogstraten, conductor  
Artur Balsam, pianist  
Symphony Orchestra  
Bronislaw Gimpel, conductor

Written some three years before Beethoven's death, the C-minor symphony demonstrates the influence the "Giant" had on the 15-year-old Mendelssohn. Still, in spite of its imitativeness and the immaturity of the composer, the work is surprisingly strong and indicative of his future contributions to the musical world.

The dramatic first movement is as much Weber as Beethoven. The second is the most original Mendelssohn, while the third is a scherzo in the style of Beethoven, pure and simple.

The last movement, although reminiscent of Haydn, demonstrates Mendelssohn's complete mastery of orchestral composition. The new innovation, for example, was the string pizzicato in the second theme which, up until this time, had never been attempted. It was, of course, to appear many times later in the works of the Romantic school.

The concerto, on the other track, is, by contrast, the work of the mature man, written ten years after the C Minor Symphony. It is purely melodic throughout and impressively presented by Artur Balsam.

Outstanding, perhaps, is the Second Movement (adagio) with its smoothly flowing melodic line, typical of the Romantic style.

As in the last tape, this Side Two is recorded at a much lower level thereby bringing about two unfortunate circumstances on my equipment. It was necessary to bring up the volume, again to the hiss level and as it was deficient in bass, it was further necessary to increase the bass control thereby creating some low frequency hum. This may not be noticeable to owners of high-priced professional tape-reproducing equipment.

Saint-Saens—Carnival of Animals  
Netherlands Philharmonic Orchestra  
Walter Goehr, Conductor  
Isja Rossican,  
Jean Antonietti, Pianists

RECORDED TAPE-OF-THE-MONTH CLUB, INC., #107 (7 1/2 Full Track)

This good-humored musical satire was written at the age of 51 by Saint-Saens as a diversion for a group of his friends. He never intended that it should become a work of popular acclaim and refused to release it until after his death (his will removed the restriction the year following). The only exception was the section "The Swan" which was published separately as a melody for piano and cello.

This recording, a delight for a general music audience, should be of special interest to owners of high-fidelity equipment as it runs the gamut of orchestral instrumentation. In one portion, something about elephants I believe, is an amplified double-bass that can only be described as a room-



shaker. The microphone couldn't have been more than a foot away from the bow.

I wish that the Tape-of-the-Month Club bulletin contained a listing of the animals represented but as a result it makes a good guessing game for parents and children.

The elegy movement from the Tchaikovsky String Serenade is included as a filler and hardly worth mentioning as it serves as a rather pointless low-fidelity companion piece to the brilliant job of Walter Goehr and the Netherlands Orchestra displayed in the Carnival.

#### POPULAR AND MOOD

#1

High Fidelity Jazz—I Love a Parade, Pete Condoli and his orchestra;  
Caravan, Hollywood All-Stars;  
I've Only Got Eyes for You, Frank Comstock Orchestra

#2

Gettysburg March, Octave Crosby Original Dixieland Band;  
Night Wind, Rosy McHargue's Ragtimers;  
Pretty Baby, Jack Teagarden, featuring Jess Stacy

ALPHAtape #1

As we mentioned earlier, this is the first of International Pacific Recording Company's new four-inch dual-track reels containing six popular selections selling for \$3.95 and as a first it gets off with a bang.

Track One consists of modern jazz while Track Two is traditional. As to which is better, you make the choice, I can't. It's all pretty good . . . and not a bit competitive to my way of thinking. The whole tape is of excellent fidelity with good bass and quiet surfaces throughout; in all, an auspicious beginning in a new venture from a company which has made its presence felt from coast to coast in a very short period of time.

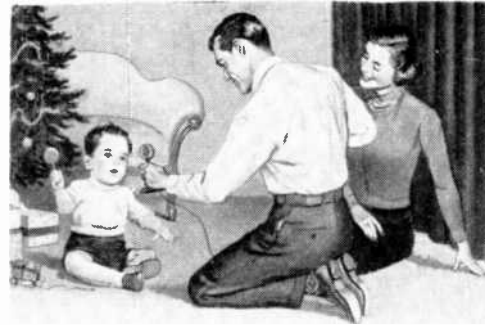
Lover—Lover, Falling in Love With Love;  
This Can't Be Love (Rodgers & Hart)  
Begin the Beguine; I've Got You Under My Skin;  
Just One of Those Things (Cole Porter)  
Andre Montero and his Orchestra  
ALPHAtape #2

This, I guess, would come under the heading of mood music. If the selections listed above were recorded by a familiar name like Mantovani the dealers couldn't stock enough of them to keep up with the demand. However, as they are not recorded by Mantovani but by Andre Montero you will have to take my word for it and go out and get them anyway. They are *that* good.

I had never heard of Andre Montero until I received this recording but I am willing to sit down and listen to a lot more by him, particularly on a recording as good as this one.

Latino—Green Eyes, Temptation, L'Amento Gitano,  
Liszt's Second Rhapsody, Un Viejo de Amor, La Virgen del la Macarena  
Carlos Molina and his Orchestra  
ALPHAtape #4

Latin American rhythms, which are currently in vogue, played authoritatively by an orchestra that should know how.



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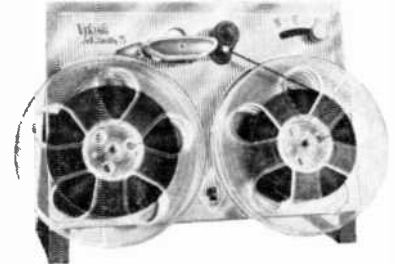
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Christmas Mood—Adeste Fidelis, Coventry Carol, Angels We Have Heard, Carol of the Bells, Silent Night, Alleluia  
Roger Wagner Chorale  
ALPHAtape #5

As fine a collection of unaccompanied Christmas Carols as we have had the pleasure of hearing for many a year. To me this is exactly as Carols should be presented; the only thing lacking is the finely falling snow. Except for the voices, the tape surfaces are uncannily quiet.

Moods In Music—Stardust; Jet Flight; Rachmaninoff Concerto; Begin The Beguine; Brazil; Once In A Blue Mood  
Larry Paige and his Orchestra  
PENTRON (No number) (7½ ips, dual track)

Pentron's first entry into the tape record does very well indeed. This too is labeled "mood" and, in some instances, succeeds very well.

Pentron claims a frequency response range from 40 to 16,000 cps, and we have no reason to doubt it on the basis of hearing only. We did have to turn up the bass control to compensate for an obvious bass attenuation.

Music, Wine and Candlelight  
Wiener Konzertschrammeln  
Anita Ast, Fritz Bluemel, violin  
Oskar Stuetzgen, counter-guitar  
Karl Bichlmayer, concertina  
AUDIOSPHERE AUD-7

The title of this tape exactly describes it. This is the music of the cellar restaurant, complete with your best girl, the best wine, this music and loads of gemütlichkeit.

If you can't afford a trip to Vienna, by all means afford this and try it as background for your next important dinner party.

### MISCELLANY

This heading seemed to be the only one appropriate enough to cover the unusual collection of tapes received this month from the Tape-Of-The-Month Club Master Library. If you haven't seen their catalogue send for one. The address is P. O. Box 195, Radio City Post Office, New York City.

The list seems to be especially interesting from the standpoint of Christmas giving, ranging as it does from African Tribal Music to the Readings of Dylan Thomas. Many of the offerings are of interest to the collector, for example:

Alfred Drake Reads—The Rubaiyat  
Sohrab and Rostum  
TAPE-OF-THE-MONTH 105-2 (7½ ips, dual track)

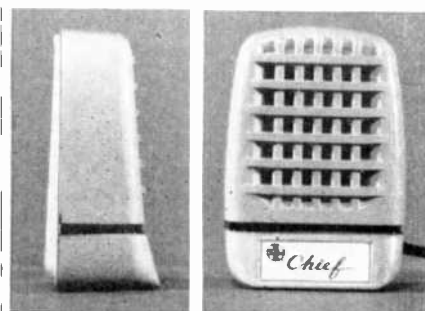
This is the Fitzgerald translation of Omar's philosophical verse read with understanding and feeling by Mr. Drake, one of the finest voices about these days.

Unfortunately, on my copy, Dr. Arnold's narrative poem, "Sohrab and Rostum," suffers considerably because of a recording flaw on the second track. The highs keep alternately cutting in and out as though some one were turning on and off a high pass filter. Barring this, I would consider the tape a superlative example of the recorded spoken word.

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- 109S Melodies of Love.
- 15501S The Immortal Kern.
- 15502S Music For Cocktails.
- 15503S Hymns of Our Nation.
- 104S Original Dixieland.
- 15510S Charley Christian Jazz.
- 105-1S Artistry In Flamenco.
- 15508S Africa.
- 15512S French and Spanish Folk Songs.
- 15513S Sea Chanties.
- 102S-D The Investigator.
- 15504-S } Slips, Fluffs and Boners.
- 15505 }
- 15506S Mr. Chairman.
- 105-2D Alfred Drake Reads The Rubaiyat and Sohrab and Rustum.
- 110D Basil Rathbone reading Edgar Allan Poe's The Raven.
- 15514D Reading of Dylan Thomas.
- 15515D Edna St. Vincent Millay as read by Judith Anderson.
- 15509S A Child's Garden of Verses.

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## French and Spanish Folk Songs Sung by Gasper Fabbriante TAPE-OF-THE-MONTH #B512

A pleasing new voice is hereby added to the roster of American folk singers. Twenty-eight-year-old Fabbriante sings with a disarming, intimate freshness. His bass-baritone voice presents these folk songs in a non-sophisticated, convincing style that lends great appeal, even though one has no understanding of the languages involved.

He seems to have complete mastery of both languages, in spite of the fact that he is a native New Yorker. He is currently in the West Indies searching for additional material and I hope that Tape-Of-The-Month will record it when he returns.

Interestingly, two of the songs he sings here are easily recognizable, having been popularized by tin pan alley. They are: Cereso Rosa, recently on the Hit Parade as "Cherry Pink and Apple Blossom White," (Bet you didn't know that *that* was a Mexican tune, did you?), and Chiu Chiu, a song familiar to Xavier Cugat fans.

The recording is good and clear, recorded with a close-in mike technique.

### Hymns of Our Nation

Sung by Frank Raye  
Organ and celeste by James N. Peterson

A collection of favorite Protestant hymns sung with feeling by a man whose name is familiar to radio and television audiences throughout the country. In addition to being an item for the home this could be an aid to small church groups throughout the country.

Organ Specialties by Ralph Bonds (#2)  
CONSOLE RECORDING STUDIOS,  
WAYNE, PA.

This is number two of the lifelike recordings by this small independent company. Like the one reviewed in the last issue, here again is a collection of standard pop tunes played on the Hammond organ. Nine of the 22 selections are of the multiple track variety.

Restaurants, particularly, could tie the two tapes together on one large reel and have enough good background music to fill the whole lunch hour, with some left over for the late lingerers.

The recording is flawless.

Christmas Music by Ralph Bonds  
CONSOLE RECORDING STUDIOS,  
WAYNE, PA.

For the night before Christmas when you're trimming the tree, for Christmas day when you open the presents, and for after you sink into the easy chair with a contented sigh following Christmas dinner this tape will be a most welcome addition to your Christmas. It is smooth, perfectly recorded and carries out Console's slogan of "Easy Listening."

The tape features seven of the most widely used Christmas hymns on track one and on track two has six pop Christmas tunes. On a 5" reel at 7 1/2 ips, dual track. Ralph Bonds does his usual expert job on the Hammond Organ on this tape. You'll like it.

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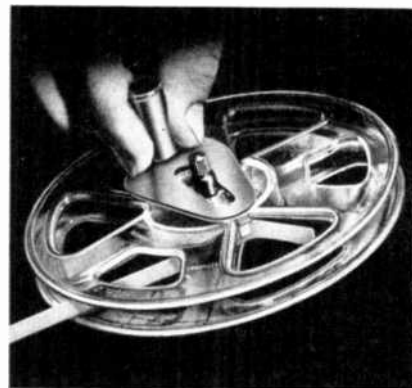
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## TAPE IN EDUCATION

BY JOHN J. GRADY, JR.

*Editor's Note: It is with a great deal of pleasure that we bring you this new feature. Mr. Grady has an M.S. Degree in Education and is a teacher. He will welcome comments from educators and laymen regarding teaching with tape.*

EDUCATIONALLY, tape recording, as a teaching practice, is slowly coming of age. In the application of magnetic recording to instructional procedure, most of the credit for such progress as has been made belongs to ambitious pioneering educators. These are the teachers and administrators, who are ever seeking and developing the most efficient methods of imparting knowledge to the constantly expanding classes of students, who are destined to be the well-informed citizens of tomorrow.

During this 1955-1956 school year, the use of tape recorders, as instructional equipment, could become standard routine in many more schools. The great uncultivated field is there. Even without estimating installations in the huge elementary field, there are over twenty-five thousand high schools, each of which, ultimately, will have a minimum of three recorders. In the numerous junior colleges, in academies, in the smaller four-year colleges, and in the large universities—all with student bodies composed of the older aspirants for a modern education—the average complement of tape recorders could be greatly increased.

This great market exists as a present challenge to the magnetic recording industry. And this market is far more extensive than the one of a generation and more ago, which existed for typewriters, computing machines, and other instructional equipment, now functional in most secondary schools and above. When will the magnetic recording industry establish a research unit, a clearing house for educational ideas, and a focal agency for the distribution of information? As an aid to teachers, tape recording has a call.

There is another rich field for magnetic recording in education. Over thirty-five million citizens are back at school. These are the ambitious ones, generally with incomes, who are enrolled in Adult Education classes throughout the nation, or are taking collegiate extension courses. Many of the subjects available could be best mastered through audio or visual treatment. In these time-absorbing days of many interests, a concentrated formula of instruction would be invaluable. Couldn't the magnetic recording industry devise such concentrated instruction for some subjects? Of course it could. Through research and in cooperation with

educators a bonanza in sales is available. That's just one of the challenges to magnetic recording. For there are other like problems in secondary school and collegiate curriculums just waiting to be solved by modern measures. And each solution means more tape recorders for educational institutions and for aspiring individual students.

Of course, in devising concentrated instruction, there always will be resistance among competent self-respecting educators to "canned" texts. The approval and support of teachers, however, is assured to tape recording where this supplementary aid to instruction provides more efficient training for students through their participation with the teacher in the recording of class assignments. Several curricular subjects can be adapted to tape recording advantageously for teachers and for students.

It is not charged here that in magnetic recording there is over-emphasis on music or "hi-fi" reproduction. But it is certain there is an under-emphasis, amounting to neglect, in catering to a tremendous Speech Arts market, where 1 7/8 and 3 3/4 IPS tapes will meet satisfactory recording requirements. Though a tape recorder is a very versatile instrument, demonstrations of it seem to follow the same technique used in marketing phonographs and radios. That's not the technique to impress most educators, especially instructors in the Speech Arts, where magnetic recording is a most satisfying practice. A tape recorder is qualified to give the type of demonstration to teachers, to students, and to parents, which would make SPEECH one of the most popular elective subjects in high school and college. The magnetic recording industry could profitably sponsor such an objective. For students, who master the fundamentals of convincing speech, aided by tape recorders, which proves their progress, will realize the value of magnetic recording, both as an agent for self-betterment and as an instrument affording many pleasures.

The purpose of these observations is to create interest and to extract comment from educators. Teachers and administrators are urged to make queries and supply information about magnetic recording in education. Members of school boards, and of Parent-Teacher Organizations, are invited to furnish their impressions. Citizens, generally, interested in educational progress are asked to express opinions or submit questions. It is safe to predict that magnetic recording will become a functional procedure in schools on all levels. So, in future articles, the experiences of instructors, and the variety of usage of tape recorders in educational institutions throughout the nation will be discussed in this section. Please address your communications to Educational Section, TAPE RECORDING, Severna Park, Maryland.

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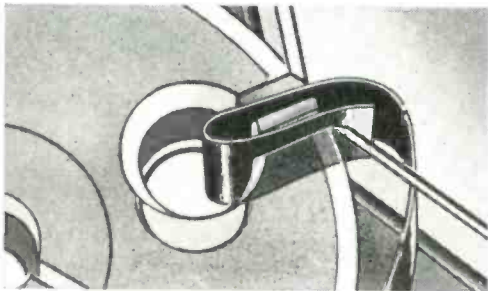
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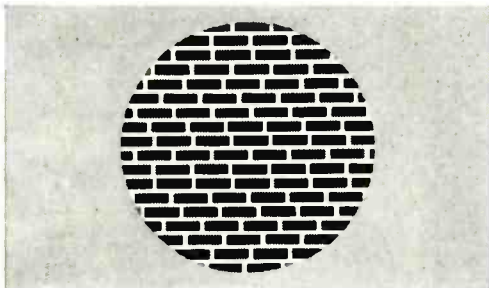
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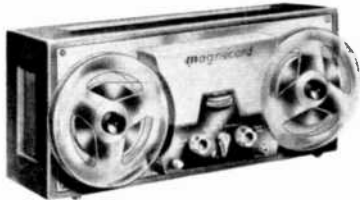
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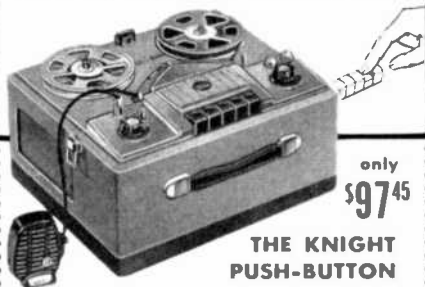
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# TEEN TAPERS

BY JERRY HEISLER

*Editor's Note: Jerry Heisler is seventeen years old and is a senior in High School. This new column will be devoted to the interests of the teen-age recordists. He will be glad to hear from teen-age readers.*



**G**REETINGS Teen Tapers and welcome to the new hangout for teen-age recordists. This column will serve as a meeting place and idea exchange for teens interested in tape recording as a hobby, in school or to make some extra bucks.

Let's use this page for telling of the uses and applications that teens make of their recording equipment. Here is an excellent opportunity for us to get together on common ground and hash things over.

This column will offer the opportunity for you to make many new and interesting friends. We can take the lead in setting up tape recording clubs in our schools. We can be of real service to our schools and at the same time have a good chance to make recordings and use the equipment. These clubs might correspond on tape with each other, too.

This is your column and what you'd like to do with it is up to you. How about sending me a letter in care of TAPE RECORDING, Severna Park, Md., and tell me what you'd like best. I'm ready and willing to start the ball rolling right away.

By way of introduction, let me tell you of some of my experiences with tape recording. I have been making recordings for about six years. I make extensive use of my equipment in school and especially as a study aid.

Here is my method of studying with a recorder, which I have found to be very satisfactory and helpful in the fields of language, history, science and any other course in which memory work is required. I record the questions and the correct answers on the tape and leave a slight break between each question and answer. When I have recorded all the questions and answers on my tape I listen to them. By using a foot pedal I stop the machine after each question, repeat the answer aloud then release the foot pedal and I can immediately hear if my answer is correct. Try it. It's amazing and makes studying more fun. *(This should help convince Dad that you need a recorder. Ed.)*

Several friends and myself have recorded projects for school in the form of radio shows and they were very successful. This is a swell activity for school recording clubs.

I have made a sound track for some movies my Dad took on a trip to California and am now working on a sound track for a slide show. I also do an extensive amount of recording of records and am compiling some tape albums of dance, mood and classical music. I have plans underway for starting a tape radio club in school. I also do some tape corresponding with friends. That about sums up my use of recording and I'm sure all of you have just as many or more uses than I do.

Now that we've explained our activities, we'd like to hear from all of you teeners so we can really get rolling. We'll try to cover

a specific topic in each issue and we'll announce what it will be in the preceding issue. This will give you time to get your opinions in, we'll mix them up with ours and there you have it.

Write about anything you think would be of interest and if you have a photo of yourself with some equipment or doing something interesting, send it in too.

Some of the topics might cover: using your recorder in school, tape recording clubs in schools, tape recording your record collection, school tape albums, how you use your recorder at parties, etc.

We'd also like to cover specialized techniques or kinks you've used for recording school programs, plays and any other activities that would pertain particularly to us teen-agers.

We're literally bursting with ideas and we can have a grand and rewarding experience exchanging them. For the next column I'd like to hear from all of you as to what you're doing in general and what suggestions you have to offer.

We're especially interested in the school tape clubs where we could record things for our schools, make friends, put on tape broadcasts over the PA system, provide music for informal dances and just have fun with recording. Let me know how you feel about this and we can start the idea on its way. If you are interested, I think this would provide a broad basis for the column for a year, so let's think about it.

There you have the general idea of what we'd like to do in this column. I am anxious to meet all of you and start rolling the reels. Be thinking about the club idea and anything else we could do. Just write to me c/o TAPE RECORDING, Severna Park, Md.

See you next issue and until then, keep the tape twirling.

## NOTICE

New price reductions on plastic tapes in regular and long play have been announced by tape manufacturers. Also new thinner 1 mil and 1/2 mil "super" mylar tapes have been announced. For full information send for our 1956 price sheet.

★ Agents for Tape Recording Magazine. Back issues available.

★ USED TAPE, plastic and mylar bought and sold.



New empty plastic reels in boxes. 3" 10c; 4" 22c; 5" 24c; 7" 29c ea. 10 1/2" fiberglass Reel \$1.95. EMPTY BOXES: 3" 3c; 4" 5c; 5" 7" 5c ea.

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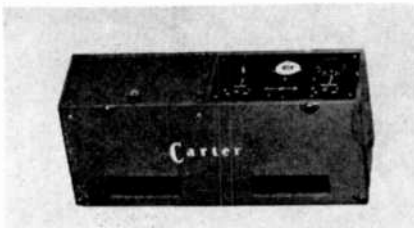
# NEW PRODUCTS

REEVES PLUS-100



Reeves Soundcraft Corp. has announced a new development in tape. They have succeeded in making a tape so thin that a mile of it can be wound on a single 10½ inch reel. It has a Mylar base only half a mil thick, and it can be stored indefinitely without deterioration or loss of sound fidelity. Dubbed Plus-100, this tape means a 50% or more saving in storage space, as well as a 45% saving in weight. In addition to a mile of it on a 10½ inch reel, 2400 feet on a 7 inch reel, and 1200 feet on a 5 inch reel are also available. Maximum protection against heat or humidity damage is provided, as well as an increase in frequency response, and greater uniformity of modulation, according to the manufacturer. Prices of the three available sizes of Plus-100 are: \$4.75—5 inch reel; \$9.00—7 inch reel; and \$22.50—10½ inch reel. Complete information is obtainable from Reeves Soundcraft Corp., 10 East 52nd St., New York 22, N. Y.

CARTER PAK



Carter Motor Company, 2644-A N. Maplewood Ave., Chicago 47, Ill., is marketing a new self-contained rotary power supply dubbed the "Carter-Pak," which supplies 110 volts AC for operating dictating machines, recorders, radio and TV receivers, record players, amplifiers, and many other appliances. This packaged power plant comes in a sturdy, attractive carrying case which contains a 12 volt aircraft storage battery, a Carter frequency controlled DC to AC rotary converter, and a battery charger which can be plugged into any AC outlet to replenish the battery. It also has a frequency control knob, frequency meter and switches for starting the converter and battery charger mounted on the control panel. Complete information is available by writing to Carter Motor Co., above address.

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**Audiophile Net Prices**

- Model 404 with standard case . . . \$229.50
  - Model 404 less case . . . . . \$214.50
  - Model 402 (companion power amplifier and extended range speaker) . . . . \$100.00
- (Prices slightly higher in Denver and west)

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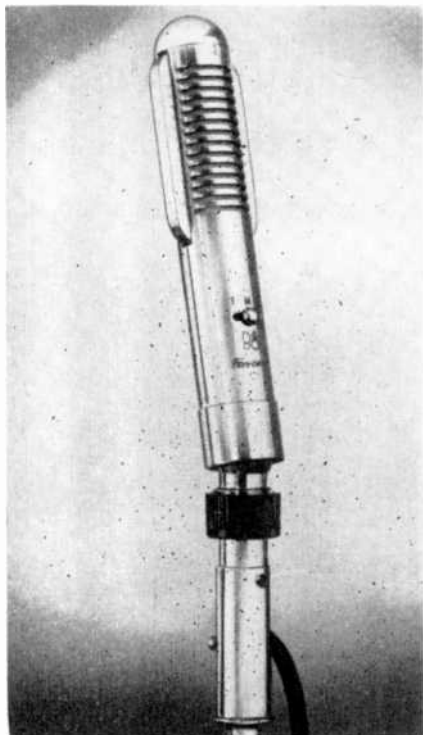
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Would use in "Hi-Fi" System  
 For use with 402 Amplifier and Speaker  
 Name of nearest CRESTWOOD dealer

Name \_\_\_\_\_  
 Street \_\_\_\_\_  
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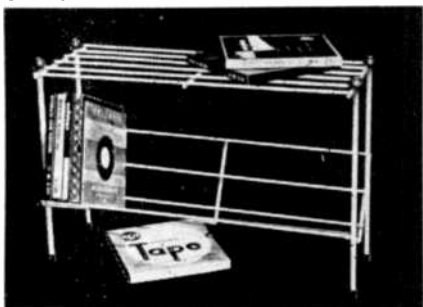


## FEN-TONE MIKE



Fenton Company, 15 Moore Street, New York 4, N. Y., is marketing the Danish-made B&O-50, the third Fen-tone Blue Ribbon mike introduced this year. It is recommended for broadcasting, TV and movie studios, tape recording, and indoor public address use. This beautifully styled mike is 50 ohms impedance pressure gradient full bass and has a perfect figure 8 directional pattern, a three-way switch with "Close Talk," "Music," and "Off" positions, and a ball swivel mounting for easy tilting in any direction. Frequency range is 30—15,000 cps. plus or minus 2½ db; weight is less than 15 oz.; size is 7-3/4" x 1-3/16"; and it is double screened against blast and entirely shock-proof. This mike is priced at \$48.95, and additional information is available from the manufacturer.

## STACK-A-RACK



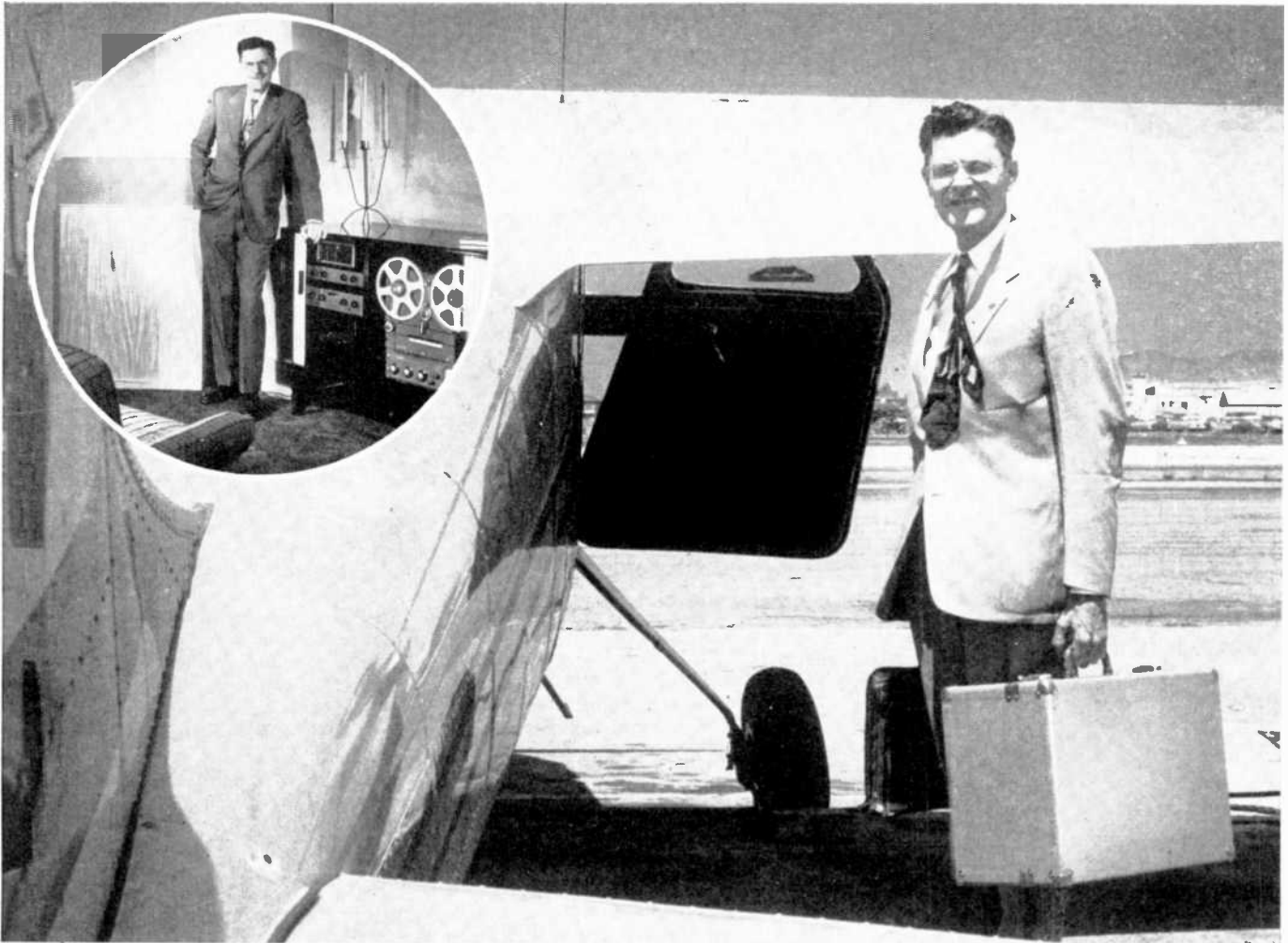
Leslie Creations, P.O. Box 9516, Department 377, Philadelphia 49, Pa., has designed a handy storage rack. The Stack-A-Rack will accommodate recorded tapes, 45 RPM records, or reading matter, and it's top shelf will hold a radio, record player, planter, or other item. It features a unique "expansion" principle, and several racks may be stacked together; it's legs are rubber tipped; and it is available in black wrought iron at \$6.95, or gleaming brass plate at \$8.95, postpaid. For additional information, write to Leslie Creations. (Continued on page 43)

## Special trade-in allowances . . . at all BERLANT-CONCERTONE Distributors

- AKRON**—Olson Radio, 75 E. Mills  
**ALBANY**—Edwin E. Taylor Co., 465 Central Ave.  
**ALEXANDRIA, VA.**—Certified Electronic  
1330 Powhattan St.  
**ATLANTA**—Baker Fidelity Corp.  
1429 Peachtree St., N.E.  
Gates Radio Co., 13 and Spring Sts.  
**BALTIMORE**—High Fidelity House  
5123 Roland Ave.  
**BATTLE CREEK**—Electronic Supply Corp.  
94 Hamblin Ave.  
**BERKELEY, CALIF.**—Audio Shop  
2497 Telegraph Ave.  
**BEVERLY HILLS**—Minthorne Music Co.  
230 North Beverly Drive  
**BIG SPRING, TEX.**—High Fidelity House  
503 Edwards Bldg.  
**BOSTON**—Lafayette Radio, 110 Federal St.  
The Listening Post, 161 Newbury St.  
Radio Shack, 167 Washington  
**BROADVIEW, ILL.**—Hi-Fi Unlimited  
1303-05 Roosevelt Road  
**BROOKLYN**—Benray Electronics Corp.  
485 Coney Island Ave.  
**BUFFALO**—Arrowlite Company, Inc., 326 Elm St.  
Buffalo Audio Center, 153 Genesee  
Frontier Electronics, 1505 Main St.  
**BURBANK**—Collins Radio Co., 2700 West Olive  
1077 Massachusetts Ave.  
**CAMBRIDGE**—Hi-Fi Lab Electronic Supply  
1303-05 Roosevelt Road  
**CEDAR RAPIDS**—Collins Radio Co.  
**CHAMPAIGN, ILL.**—New Sound  
35 East Springfield Ave.  
**CHICAGO**—Allied Radio, 100 N. Western Ave.  
Electronic Expeditors, 2909 West Devon Ave.  
Musichron Corporation, 117 West Grand Ave.  
Newark Electric Co., 223 West Madison St.  
Voice & Vision, Inc., 53 East Walton  
**CLEVELAND**—Olson Radio Warehouse  
2020 Euclid Ave.  
**CONCORD, N. H.**—Evans Radio  
**DALLAS**—Town North Music Corp.  
12 Inwood Shopping Village  
**DETROIT**—Hi-Fi Studios, 8300 Kenkell  
K.L.A. Laboratories, 7422 Woodward Ave.  
Pecar Electronic Services, 10729 Morang  
**EAST ORANGE, N. J.**—Custom Music Systems  
426 Main St.  
**FARGO, N. D.**—Wolter Electronic Co.  
402 N. P. Ave.  
**GLENDALE**—Glendale Electronics, 145 S. Brand  
**GRAND RAPIDS, MICH.**—Radio Parts, Inc.  
542-548 Division Ave., S.  
**HARTFORD, CONN.**—Nathan Margolis Shop  
28 High St.  
**HEMPSTEAD, LONG ISLAND**—Island Radio Dis-  
tributor, Inc., 412 Fulton Ave.  
**HOLLYWOOD**—California Sound Products  
7264 Melrose Ave.  
Hollywood Electronics Supply, 7460 Melrose Ave.  
Pacific Hi-Fi House, 1320 Cahuenga Blvd.  
Recorders Distributors, 7115 Melrose Ave.  
**HOUSTON**—Audio Center, Inc., 1633 Westheimer  
Busacker Electronic Equip., 1216 W. Clay  
Gates Radio Co., 2700 Polk Ave.  
Wrye Co., Ltd., 2045 Welch  
**INDIANAPOLIS**—Graham Electronic Supply  
102 South Pennsylvania St.  
**INGLEWOOD, CALIF.**—Newark Electric Co.  
4736 West Century Blvd.  
**JACKSON, TENN.**—Carlton Wholesale Radio  
312 S. Shannon  
**KALAMAZOO**—Electronic Supply Corp.  
906 East Michigan Ave.  
**KANSAS CITY, MO.**—David Beatty Sound  
1616 Westport Road  
**KNOXVILLE, TENN.**—McClung Appliances  
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**LAFAYETTE, IND.**—Lafayette Radio Supply, Inc.  
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**LANSING, MICH.**—Offenhauser Co.  
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**LAS VEGAS**—Radio Sound Supply  
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**LAWRENCE, KAN.**—Snodgrass Electronics  
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**LOS ANGELES**—Bushnell's Electronics  
12026 Wilshire Blvd.  
Crenshaw Hi-Fi Center, 3857½ Santa Rosalia Dr.  
Gates Radio Co., 7501 Sunset Blvd.  
Hannon Engineering Co., 5290 West Washington  
Justin Kramer Associates, 3112 W. Olympic Blvd.  
**Kierluff Sound Corp.**, 820 W. Olympic Blvd.  
**L.A. Portable Recording Enterprises**  
521 N. La Cienega Blvd.  
**Midway Electronic Supply Co.**  
2817 Crenshaw Blvd.  
**MEMPHIS**—Bluff City Dist. Co., 234 East St.  
**MIAMI**—High Fidelity Associates  
3888 Biscayne Blvd.  
**MILWAUKEE**—Wack Sales Co., Inc.  
3131 W. North Ave.  
**MINNEAPOLIS**—Paul A. Schmitt Music Co.  
88 S. 10th St.  
**NASHVILLE**—Electric Distributing Co.  
1914 W. End Ave.  
**NEWARK**—Magnetic Recording, 528 Central Ave.  
**NEW BRUNSWICK, N. J.**—The Jabberwock  
104 Somerset St.  
**NEW ORLEANS**—Electronic Parts Corp.  
223-225 North Broad  
**NEW YORK CITY**—Arrow Electronics  
65 Cortlandt St.  
Consolidated Sales, 768 Amsterdam Ave.  
Davega Stores, (See Telephone Directory)  
Federated Electronic Sales, Inc.  
185 Washington St.  
Gates Radio Co., 51 East 42nd St.  
Goody Audio Center, 235 West 49 St.  
Grand Central Radio, Inc., 124 East 44th St.  
Hudson Radio & TV Corp., 48 West 48th St.  
Leonard Radio, 69 Cortlandt St.  
Milo Trading Co., 215 Fulton St.  
Radio Wire Television, 100 Sixth St.  
Recording Wire & Tape Co., 163 East 87th St.  
Sonocraft Corporation, 115-117 West 45th St.  
Sun Radio & Electronics Co., Inc., 650 Sixth Ave.  
Terminal Radio, 85 Cortlandt St.  
Julius Weikers & Co., 307 Audubon Ave.  
**NORFOLK, VA.**—Electronic Engineering Co., Inc.  
316 W. Olney Road  
**PASADENA**—High Fidelity House  
534 South Fair Oaks  
**PATERSON, N. J.**—Magnetic Recording  
344 Main St.  
**PHILADELPHIA**—Radio Electric Service Co. of Pa.,  
Inc., 701 Arch St.  
**PITTSBURGH**—Wolk's Hi Fi Center  
308 Diamond St.  
**PORTLAND, ORE.**—L. D. Heater Music Co.  
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**PRINCETON, N. J.**—Princeton Music Center  
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**QUINCY, ILL.**—Gates Radio Co.  
**RENO**—Art Rempel Sound Services, 460 Wells Ave.  
**ROCHESTER**—Jerry Fink Co., 611 Clinton Ave. S.  
**SALEM, ORE.**—Cecil Farnes Co.  
442 No. Church St.  
**SALT LAKE CITY**—Poll & Austin, 1651 S. 11th E.  
**SAN DIEGO**—Breier Sound Center  
3781—5th Ave.  
**SAN FRANCISCO**—C. R. Skinner Co.  
239 Grant Ave.  
Eber Electronics, 160 10th St.  
San Francisco Radio and Supply Co.  
1282 Market St.  
**SCHENECTADY**—House of Harmony  
1034 Eastern Ave.  
**SEATTLE**—Electricraft, Inc., 622 Union  
Seattle Radio Supply, 2117 Second Ave.  
**SPOKANE**—20th Century Sales, Inc.  
West 1021 First Ave.  
**ST. LOUIS**—Commercial Electronics Service Co.  
2609 Olive St.  
Van Sickle Radio Co., 1113 Pine St.  
**SYRACUSE**—Morris Distributing Co.  
1153 W. Fayette St.  
**TUCKAHOE, N. Y.**—Boynton Studios  
10 Pennsylvania St.  
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2345 Sherman Ave., N.W.  
Gates Radio Co., 13th and E Sts. N.W.  
Hi Fidelity Wholesalers  
1327 Connecticut Ave., N.W.  
Laboratory of Electronic Eng., 413 L St. N.W.  
**WEBSTER GROVES, MO.**—WBPA Sound Systems  
132 West Big Bend  
**WILDWOOD, N. J.**—The Music Center  
239 East Oak Ave.  
**CANADA**  
Toronto—Custom Sound & Vision  
390 Eglinton Ave., West  
**MEXICO**  
Ensenada, Baja California—DBA Custom Hi-Fi  
Installation, P. O. 98, Riviera Pacific

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INSERT — Paul Klipsch at home. His complete sound system includes a Concertone 20 20 and, of course, a Klipschorn, the world-famous speaker that bears his name.

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*"...You want the same performance, versatility and dependability in a recorder... like my friend Paul Klipsch and other audio experts. Trade-up to a Berlant-Concertone professional tape recorder now! THIS MONTH OUR DISTRIBUTORS ARE FEATURING SPECIAL LONG TRADE-IN ALLOWANCES ON THE NEW CONCERTONE TWR-2595. This complete sound system includes a set of smartly styled portable carrying cases and a matched 10-watt amplifier and extended range speaker. The equivalent sound system with the Berlant Recorder (hysteresis synchronous motor) is specifically designed to meet the needs of the professional recording studios and radio stations..."*

**BERT BERLANT, President, BERLANT-CONCERTONE**

**3 REASONS WHY AUDIO EXPERTS USE BERLANT-CONCERTONE RECORDERS**

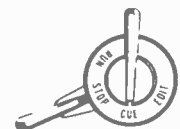
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— Provision For 5

Remarkable versatility in use of a single recorder. Separate head for erase, record and playback. Extra heads available for sound-on-sound or stereo recording.



**EXCLUSIVE A-B Test Fader**  
Compare original sound with recorded sound on tape while recording. Set playback volume desired while recording— independent of "Record level."

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ELECTRICITY  
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# QUESTIONS & ANSWERS

Questions for this department may be sent on tape or by means of a postcard or letter. Please address your queries to, "Questions and Answers," Film and TAPE RECORDING, Severna Park, Maryland. The most interesting and widely applicable questions will be used in this department and all inquiries will receive a tape or letter reply.

**Q**—I have a recorder which is supposed to have a range up to 10,000 cycles per second. I record from AM radio. All other things being equal, would I get better recording from a good FM tuner?—A.M.W., Richmond, Va.

**A**—An FM tuner would be a good investment and should add to your recording pleasure. FM claims not only superior frequency response but static-free reception as well. A good FM tuner will be able to take advantage of the best of FM and should give you excellent recordings.

**Q**—I have a recorder which plays one side of the tape for an hour, so altogether one reel will hold two hours of music, dual track. In order to play the second hour, the recorder must be switched to play in the opposite direction. How can the recorder be converted to play for hours without switching?—M.W., Toronto, Canada.

**A**—Some recorders can be adapted to take extension arms to hold larger reels but we doubt that this is possible on your recorder. The best solution we can think of is to use the new 1/2 mil Mylar tape, now available from most manufacturers. This tape is wound with 2400 feet on a regular 7 inch reel and thus will play for two hours on one side.

**Q**—I am venturing to write for advice in connection with the relative merits of dual and single track recording. I appreciate the merits of single track recording with all its facility for editing, the increased signal available, etc. While double track recording is economical and gives a longer time without change of reels, I think these advantages are gradually being made less valuable by the reductions in the prices of tapes and the increased length of recording made possible by the thin tapes. What, in your opinion, is likely to be the future trend for semi-professional work, such as recorders for schools, etc.?—R.P., East Orange, N. J.

**A**—In our opinion, the dual track type of recorder will enjoy the greatest popularity. In fact, some manufacturers who formerly made only single track machines have been forced to add dual track recorders to their lines by popular demand. The new thin tapes give equal advantage to both types of recorder for as the playing time of one is doubled, the other is doubled also.

**Q**—I would like to transfer quite a number of old 78 rpm records to tape. Would you recommend the 3 3/4 speed for this purpose? After the needle scratch is tuned out, the range isn't very wide and they seem to record well at this speed.

When played back, there seems to be a certain amount of wow at times and after my machine has been playing for an hour or so it becomes quite warm, even the tape is warm on the reel. Would this have any effect on the sound on the tape? As I would like to keep these tapes for a long time, would you recommend Mylar instead of regular plastic tape?—W.C.D., Springfield, Ohio.

**A**—The 3 3/4 speed should be satisfactory for copying your old phonograph records as the old records do not contain the frequency range of present-day recordings. Regarding your wow problem, we would suggest that you clean your recording head, clean or replace your pressure pads and check the alignment of the capstan and roller and the take-up reel tension. It would also be a good idea to check the driving wheels for flats or slick spots. Your recorder should not overheat. Make sure all air vents are clear of any obstructions. For tapes which you want to keep for long periods of time, we think that Mylar would be preferable.

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a recording on Scotch tape  
with 5" reel at 7 1/2 ips

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Send The Living Sound  
Enclosed \$1.00

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CITY .....

STATE .....



# TAPES TO THE EDITOR

When sending tapes to the editor please use the 3" reel and indicate the speed at which it was recorded and whether it is dual or single track. We will listen to your tape, make notes from it for use in this column and then reply on your tape. Please keep tapes reasonably brief.

If you do not own a recorder a letter will be acceptable. Address tapes or letters to: The Editor, Film and TAPE RECORDING, Severna Park, Md.

To the Editor:

I read with interest the account of the "Lunds and their recorded trip to Europe," quite a few issues back, especially so as "strictly for the records," my husband and I did exactly the same thing, *only* one year before the Lunds. May I tell you about our trip?

Our REVERE T100 is no light-weight paraphernalia and although I was "agin" it my husband thought it may be a novel idea to gather some sound effects along the way and add more pleasure to our vacation trip to Europe. Not realizing that we were pioneering, our voyage was underway and we were getting set to put our recorder in operation at the first opportunity.

Since our boat was an Egyptian-Mediterranean liner, shipboard music on deck was as exotic and colorful as the conversation and gave a tingle of excitement when mingled with the sound of wind and waves. This initial attempt, however, was dampened one might say because as an engineering partner, I was near the rail side of the boat most of the time in no state for co-operation, so we lost out here. On arrival at Marseilles, our next attempt was stymied in coping with foreign electric current, not to mention previous embroilments with customs officers who viewed the machine as an infernal one and we were mostly engaged in explanations, charges and headaches. Not until we had settled there for a couple of weeks making visits to relatives and friends and succeeded in awing and thrilling these natives as well as ourselves with exchange conversation and capturing some of that inimitable French accordion and Algerian melody, did we really begin to appreciate our venture. Very heartwarming as well as satisfying. In Marseilles, with the American fleet in port, some of the sound effects were just what we hoped for, but these did not register as we wanted, mismanagement on our part. This discouraged us so much that we decided to leave our set together with our trunk, also, traveling lightly is in order in July in France, until our return from Paris, the Riviera, Spain and Italy. No need to mention that this was our biggest regret. When I think of what we could have garnered from these parts, it just about slew me! But then again there was the thought of how many tempers were saved from blown hotel fuses.

The sum-total of this expensive, wearying but experimental enterprise was sparse and amateurish, but still, treasured today and leaves a nostalgic effect whenever we replay what we gathered, and none of our friends seem bored on listening. Just give us a suitable apparatus and another ticket to Europe and then, watch us! — *Martha Sanders Pisour, Long Island City, New York.*



Mrs. Danley and instruments

To the Editor:

Just had to share with you the great joy I have found with my new tape recorder the past year in conjunction with my hobby of playing all the musical instruments I can get hold of. I have been doing this since I was 8 years old. This set-up easily makes a one-man band. I tape record from the radio any music I like then switch from one instrument to another when playing with the recorded music. Although I am strictly an amateur and entertain mostly myself, I often do this 8 hours a day, not even stopping to eat—it is so much fun playing with Guy Lombardo or Clyde McCoy or anyone you wish at random. It's lots easier than going out and practicing with a live band. What more could anyone want?—*Mrs. Alexander Danley, Waterloo, Ill.*

To the Editor:

I am enclosing a renewal of my subscription to your magazine. I would like to tell you that I have enjoyed the past six bi-monthly issues and do not want to miss any future issues. I think you are doing a service worthy of much praise to the inexperienced "tapeworm" as well as to those who are in the "know." I have found that your articles are written so they can be understood by us who are inexperienced.

I have derived much pleasure from my radio-tape recorder and find it quite gratifying to be able to save some of the wonderful material that comes over the air which can be played again and again or can be erased and the tape used again.—*Albert M. Hewett, Alderwood Manor, Washington.*

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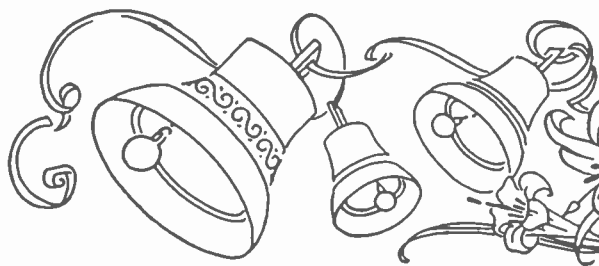
# PENTRON

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Jam session at the Martin house. Tony, age 5, makes with the downbeat to get Nick, age 11, and his father off to a solid start.

## HOW I USE A TAPE RECORDER

by  
Tony Martin

*... This popular star finds his tape recorder as necessary as the family car.*

**I**f you think the most exciting recording sessions I have had in my life have been with David Rose, Henri René, Dinah Shore, Hal Borne and others of my fellow professionals in the entertainment field, you are a little off the beam.

Cutting a record of a song you hope will become a hit has its pleasures—but for a real thrill, for the most fun, for the biggest laughs, the Hollywood studio where I cut most of my discs these days has to play second fiddle to my own living room.

I hope that some of the records I have made will remain in people's musical libraries for a long time because of the

enjoyment they provide, but for the Martin family, the best Tony Martin records are those we've made on the Webcor tape recorder that has a permanent niche on our living room shelf.

Now these tape records aren't solos, you know. Not with little Tony, age 5, and Nick, age 11, around. They are very fancy trios. And sometimes I have to sing extra loud to make sure it doesn't sound like a grammar school duet.

And our family has a very clever engineer, name of Cyd Charisse, my lovely wife, who is also an excellent conductor. She keeps us in line and makes sure everyone gets a solo





Tony finds many serious uses for his Webcor too. With the youngsters in bed for the night he works on a new tune for his TV show. The recorder enables him to work out lyric phrasing and delivery in the privacy of his study. This "homework" in turn cuts down on the time taken to make a recording, or to rehearse a show. Rehearsal times, with large bands and staffs can be very, very expensive. Tony feels that the low price of his recorder has been repaid many times over.

shot at the refrain.

Then, when we've finished the recording and listen to the playback—well, I don't know of any more fun a family could have together in its own home than this.

I must say a certain glow goes through me when Nick, who considers himself an expert on vocalists of our time, turns to me and says, "Dad, you show promise. With a little coaching I think you might even make a career out of singing." (Sub-teenage observation)

This "coaching" bit is an old family gag, because it's well known that I've never taken a singing lesson in my life.

Naturally, singing into our microphone isn't the only kind of tape recording done in the Martin home.

I'll never forget the night Nicky wrote a speech he had to deliver in class the next morning. I guess he really wanted to get an "A" from the teacher in the worst way on this assignment. He must have rehearsed that speech in his room a half-dozen times (and Nicky isn't addicted to homework). Then he came out of his room and said, "O.K., Dad, let's see how I sound."

But with the Webcor in the house, he wasn't going to trust his admiring parents, he was going to depend on his own toughest critic—himself. So we set up the tape recorder and Nicky delivered his oration. Then the playback. Then the re-writing of that paragraph that didn't come out like it was intended. And then—the conductor, Mrs. Martin, took over. "Off to bed, young man," she ordered and Nicky's tape recording activities were over for the evening.

In case you're interested, Nicky got the "A". I think he might have gotten the "A" anyway—because he's a pretty bright kid. But try and tell him that. As far as he's concerned, our recorder is man's second best friend, ranking only after our pooch, Noah.

In a family such as ours, a tape recorder naturally has a

variety of uses—serious uses—that might not be typical of too many other families . . . for instance, when Cyd is working on a complicated dance number with Gene Kelly at Metro-Goldwyn-Mayer studios, the studio music department will often provide a tape record of the number for Cyd to play at night. Thus, while soaking in a hot bath and loosening the kinks that come from a hard day's ballet work, plus exercises in the studio gym, Cyd can absorb the music, listen for and learn her cues, visualizing the progress of the dance and the improvements she will work for tomorrow with her partner.

The same homework principle is true in my life. Every performer knows that with a little more work, a little more experimentation he can improve the job he is doing. But life doesn't always offer you the chance for maximum experimentation. When you're in a recording studio, with a 60-piece orchestra and perhaps a 30-voice choral ensemble backing you, there is generally a little man with a watch, too. He's watching an element called "overhead" and we (the conductor, the artists and repertoire man, and myself) know that we have only a limited amount of time to rehearse. But the way I lick this problem is by getting my accompanist, Hal Borne, to tape a pianoed arrangement of the song I am about to record several days in advance of the actual session. Then, in the privacy of my study at home, with soundproofing between me and the kids' bedrooms, I work out my delivery, nuances of lyric phrasing and other such items that contribute to the eventual success of the record I will make.

Another use we make of the recorder, which while professional for us, can still bring pleasure to anyone is recording off the air. With the recorder I can get an actual check on a radio or TV show that captures the whole program from the commercials to the music. Listening to the playback with a critical ear helps to make the show better with each passing week.

Many times too, I'd like to catch a program but can't do so because of my own commitments so our chief engineer Cyd makes a recording of it for me to which I can listen when I return home.

Something else I like to listen to, especially after a hard day's work, are the soothing melodies of the Leonard Sorkin strings from the Webcor Tape Library. These reels of music on tape are really relaxing.

While such uses of a tape recorder can't be called typical for many families, it's surprising when I talk with friends of mine in all walks of life—not merely in Hollywood nor in the entertainment profession—who have specialized problems of some kind in their business lives who can and often do lick these problems with a tape recorder at home.

So our Webcor is far from a mere gadget. We in the Martin household feel it is as much a part of modern living as a TV set, or maybe a better example would be an automobile, for what I'm trying to say is that in addition to providing great pleasure, our tape recorder has a very vital function in our lives and, just as with the family motor transportation, now that we're using it so regularly it would be well-nigh impossible to live without it.

But I've been saving the most important use of our Webcor until the end. Just after the war, a vary talented man name of Ed Murrow made one of the truly impressive records I've ever heard. It was called "I Can Hear It Now." I'm sure many of you have heard one of the series he eventually cut, in which he crowded more living history and flavor of our times since Marconi than you can find in many six-volume literary masterpieces. Well, Murrow's approach gave me an idea on a much more modest and personal level, but I am attempting, through the use of our tape recorder, to compile such a record of our family. How did little Tony sound at three and what was Nicky thinking about when he was seven, what was that nice thing my old commanding officer in the C-B-I theater said about me when he spoke at the Frairs dinner honoring me for years in show business, the hilarity of the birthday party with the Jack Bennys, when Jack had us holding our bellies with laughter on the subject



Performers are hard working people and a lot of their time is spent away from home (for instance, Tony's very lovely wife, Cyd Charisse, was at the M-G-M studio when these pictures were taken). The moments they can spend with their families are doubly precious. The recorder provides a focal point for activities of this musical family.

of his 39th birthday (and without benefit of script writers).

To all of these events, major and minor, in the lives of my family I have brought the unobtrusive presence of our Webcor recorder—knowing that these fragments of joy in our lives throughout the years will be all the more freshly remembered, re-lived because years from now, instead of that vague "Do you remember when . . ." (to which little Tony might reply . . . "Uh-uh.") I will have a carefully edited Tony Martin version of "I Can Hear It Now." It will be treasured by us as greatly as any possession we have.



Tony makes a "sound snapshot" of little Tony. As the years pass these reels will become increasingly valuable to the Martin family, as cherished memories are relived on tape.



"Did you get an A?" asks Tony. Brother Nick has found that the recorder is a help in his school work, especially those parts of it that require memory work or public speaking.

# WEBCOR

VERIFIED HIGH FIDELITY!

**ROYAL CORONET** *Portable Tape Recorder*



**TWO MOTORS!  
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HEADS!**

**NEW TAPE COUNTER!  
THREE SPEAKERS!  
NO REEL TURNOVER!**

For matchless, professional-type performance at moderate price, the Webcor ROYAL Coronet is the finest value on the market today! Actually, it offers you features no other tape recorder of comparable or even higher price has!

Balanced sound system with three speakers and omni-directional sound reproduce music with the thrilling effect of stereofonic dimensions.

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Easiest operation with one-knob controls. Input, output jacks. New Veedor Root Tape Counter. Switch permits monitoring with or without recording. Tone control. Fast forward and rewind. Super-sensitive system. Multiple negative feedback circuits assume minimum distortion.

See your Webcor dealer soon for a demonstration of the Webcor ROYAL Coronet. Ask him too, about the Webcor Library of pre-recorded tapes, with their fine musical selections.

***All music sounds better on a* WEBCOR**



# tape recorders

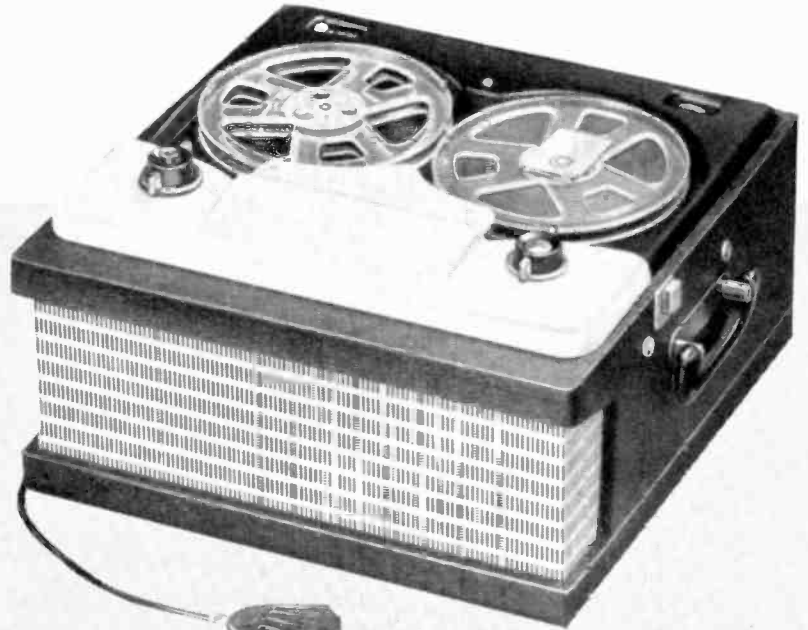
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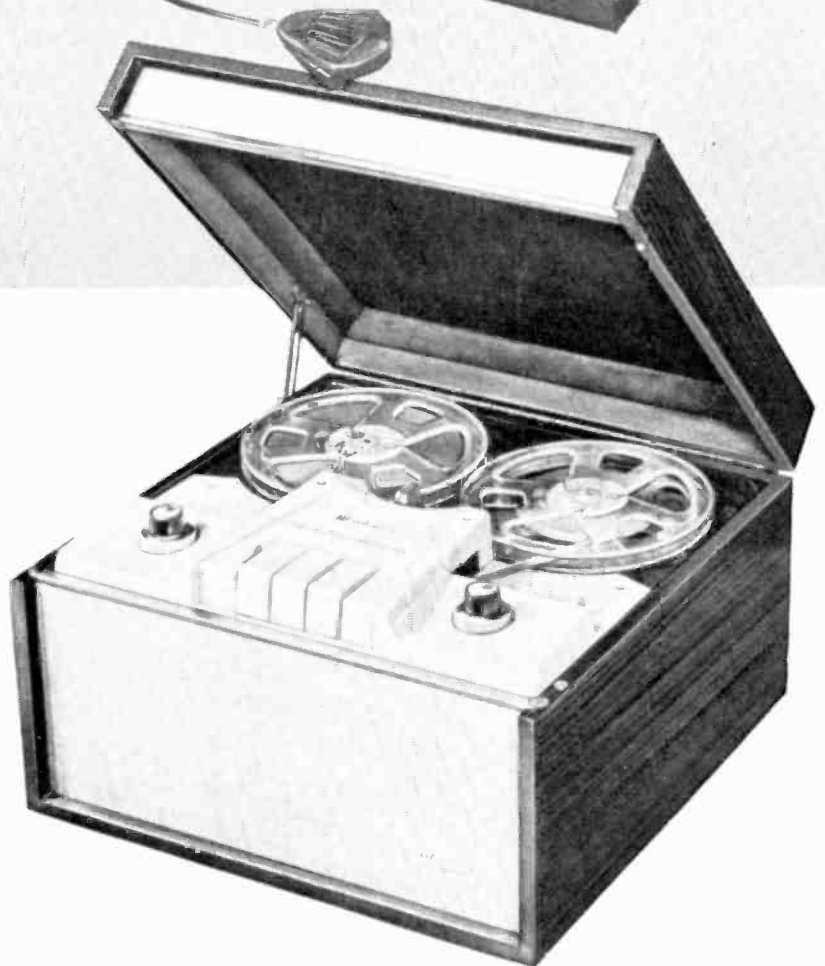
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▶ See the Tony Martin TV Show • Every Monday Night — NBC Network



... music for dancing, for young and old alike.

## So You Got a Recorder for Christmas!

... here are some tips that will enable you to have the most fun and use from your machine.

by Jeffery Grant

COUNT yourself lucky if, besides assorted bottles of 90 proof stuff, slippers, shirts, handkerchiefs and fantastic neckties with palm trees, Santa Claus had the goodness to deposit under your evergreen a tape recorder.

But what to do with it? A silly question for any staunch devotee to the cult of high fidelity. No sooner than trembling fingers have eagerly torn ribbons and wrapping paper away, the recorder is hooked into the System. With a watchful eye on db meter and oscilloscope, the recorder is put through its paces and checked out. If the recorder meets the test (as most any of today's instruments should), it is properly enshrined in a labyrinth of nobel gadgetry and proudly displayed for all visiting golden ears to hear and appreciate.

But what if, perchance, you are not a full-fledged high fidelity devotee? What if you want your music with a minimum of noise and distortion, appreciate the purity and crispness of sound that only tape can give... but only at occasional intervals?



All too frequently the tape recorder is permitted to become an expensive toy, something that it decidedly is not. Upon suitable occasions it is taken from the closet and used to entertain the neighborhood gang. Whopping good party

fun, true. But the recorder is designed with a more important Mission than recording the melodies of the college bunch or a hidden microphone behind the couch, all in the interests of Good Fun. Only trouble is that after the recorder has entertained party guests until their sides positively ache from laughing, like any toy, it becomes progressively less funny each time you play with it.

Now, there is nothing wrong with expensive toys. If you buy your Cadillac cars in shades to match your wife's wardrobe or if you think mink is for bath mats, one good, solid belly laugh is worth the price of a tape recorder alone. That explains why, five years ago, owners of home tape recorders were chairmen of the board, corporation presidents, Indian Maharajas, Las Vegas saloon owners, to say nothing of oil drillers and gold diggers.

Not that recorders were excessively expensive. All the time recorders were gathering dust on closet shelves, a jungle forest of television roof antennas was springing up on all sides. People *knew* what to do with their set while a tape recorder appeared as remote as the atom bomb.

Tape recorder manufacturers were far from blameless. Much of their misery was self-imposed. Except each year recorder sales made a healthy jump, so they didn't have much time to spend being miserable. They were just busy making machines.

Instead, most of the misery was reserved for wives determined to keep a Nice Home. Most recorders, being square boxes with a handle and covered with garish leatherette material, by any homemaker's standards, definitely did not belong in the Nice Livingroom. Consequently, tape recorders found themselves banished to closets. Human nature being what

it is, the recorder did not emerge from the closet except at increasingly infrequent intervals. Mrs. Homemaker did not like magnetic tape boxes, either, when stacked on end in her livingroom bookcase. Consequently, many a treasured tape library was banished to a far away drawer, making its accessibility one step removed.

The recorder you find under this year's Christmas tree is far from likely to be a square box, designed by a mere crude and unartistic electronic engineer. It is more than likely to be a creation which fits unobtrusively into any livingroom, whether modern, contemporary, or period. Its walnut, mahogany, cherry, or blonde birchwood finish will delight any woman with a can of Johnson's Glow Coat. Some of America's leading furniture stylists have worked on the new tape recorders, Paul McCobb included. If the recorder is a portable, it is still essentially designed for the livingroom and with your wife in mind.

Needless to say, the electronic wizardry inside is well calculated to delight you. That is, providing you have a finer appreciation of Things Electronic as well as a Trained Ear.

So, Rule Number One for enjoying your new tape recorder: Get it into the livingroom, or wherever in your apartment or house you spend most of your waking hours in relaxed enjoyment. Sell your wife on the tape recorder as an attractive piece of furniture. Keep it near at hand, close to your favorite stuffed chair (providing your wife's decorator permits you to have one). Make it easy for yourself to use your recorder, frequently and often.

By specific example, show the rest of your family how everyone in the whole household can enjoy and profit by the new tape recorder.

Be sure to connect your recorder to your television set, permitting you to record directly from the speaker. Also, if your television set does not have a good built-in AM-FM radio, a tuner is an invaluable accessory purchase.

Countless hours of good listening music can be recorded right off your AM-FM radio. If you are fortunate enough

to live in areas where FM broadcasts emanate "live," a treasury of music is yours, surpassing anything available. third generation, on discs. The music is yours for the cost of "raw" magnetic tape alone. Literally, a fantastic bargain in good listening.



Even though you may not be fortunate enough to tape "live" FM broadcasts, at least you can record hours upon hours of good music from both your local AM-FM stations.

For the investment of a few hours, a pair of scissors (demagnetized) and splicing tape, you can make reel after reel of background music. Simply edit your tapes, splicing various types of music together. As example, music for dancing can be divided by fox trot, waltz, rumba, etc. You can edit a continuous playing reel of music for dining, for relaxing, for dreaming, for romancing, even for sleeping (a pillow speaker is a good bargain for the restless sleeper).

Any housewife will tell you that soft, well-chosen background music makes morning household drudgery almost a pleasant, floating dream. Any housewife will also tell you that the right kind of soft dinner music in the evening, together with candlelight, will add additional flavor to the best cooked meal. Furthermore, any housewife will tell you that well-chosen romantic music is a good tonic for tired husbands, can help establish a more receptive mood for presenting a particularly harsh bill from the milliner.

Music is literally one of the essential basics of our life. With a tape recorder, cost of music need be no bar to enjoying the type of music we want, when we want it, where

... the baby's first words, as important as pictures.





we want it. Intelligent planning is all that is needed. With a handy car inverter, tape recorded music can make even the long drive a relaxing, pleasant interlude without commercials. In addition, an increasing variety of first-class pre-recorded tapes are available.

If your home is host to teen-age parties, tape recorded music for dancing in the recreation room is more than likely to win grudging praise from the younger generation.

If there are youngsters in your family who are studying (or who are likely to study) history, civics or current events, encourage them to tape record the great events of our lifetime. Historic speeches, reports of events that will effect our future can be preserved on magnetic tape for all time. These are exciting times with history being written every day. You and your children can have a seat, front row center, providing you use your tape recorder to good advantage.

Mother Goose rhymes, kiddieland stories, songs and rhythm music for children can easily be recorded on tape to be played and replayed for the toddlers in your family. Even if Junior insists on Dad reading a bed-time story each night, a recorder can help the neighborhood baby sitter get Junior into his crib with a minimum of bedlam.

Tape recorded sound effects can furnish an exciting background to accompany the kids as they play monsters from outer space, jungle explorer, or even cowboy and Indian.



Family vacation trips with tape recorder as well as camera can yield a big return in many pleasant hours of enjoyable memories. You're missing a big bet, too, if you don't let your tape recorder help you with your profession or work. Practice important speeches at home. With a continuous loop of tape help yourself memorize a sales presentation. Do office dictation at home on week-ends, if you must, instead of at the office. In addition to Listerine mouth wash and Wildroot hair oil, a tape recorder can help speed your business success by helping you deliberately cultivate a more effective, persuasive speaking voice, gain poise and self control.

Obviously, of course, is the use of tape to record your child as he progresses through life. A taped memory album of a youngster, developing from toddler into manhood, will be of incalculable value and will draw into insignificance your accompanying photo album.

It is equally obvious that recorded sound to accompany your 8 or 16 mm motion pictures and 35 mm slides will



make them many times more effective and exciting. A tape recorder is a gift for the whole family. All that is required is a small amount of imagination and you can develop a list of literally hundreds of applications for a tape recorder in your own home. Here's a starter:

*For Mom:*

- Background music to ease daily chores
- Music for bridge and club parties
- Music for dining, to make that painstakingly prepared steak taste even better
- Music for romancing
- An album on tape of the children
- Record vacation travels
- Daily exercise commands on tape for reducing

*For Dad:*

- Sound commentary for motion pictures and slides
- Hunting and collecting unusual sounds
- Office dictation
- Memorizing and practicing speeches, sales presentations
- Voice improvement
- Recording important sports events
- Record favorite radio shows when absent

*For the Toddlers:*

- Nursery songs and nursery stories
- Night-time stories from absent dadies

*For Medium Small Fry:*

- Practice music lessons
- Memorize important lessons, poems
- Practice parts for class play
- Background make-believe sounds for outerspace, jungle and wild west playtime expeditions
- Record important events and happenings for school reports

*For Teen-agers:*

- Record dance music, hit tunes for listening pleasure
- Record college classroom lectures
- Party games and party fun

This is but a partial and incomplete list. But any single one of these uses will yield hour upon hour of solid enjoyment and profit.

Tape recorders are well-built, sturdy pieces of apparatus that even the youngsters can operate without danger to either the machines or the kiddies. If the tape should break through a bit of rough treatment in inexperienced hands, it need only be joined together again with a bit of splicing tape to be as good as new. Polyester, or Mylar tapes, are practically indestructible.

Like any instrument, the recorder should have its share of maintenance. You wouldn't think of driving the family car ten thousand miles without changing the oil. Neither should you expect the recorder to go on hour after hour without cleaning the record and playback heads. As dust accumulates on the heads, it will affect the quality of the recording. A pipe cleaner moistened with the solvent mentioned in the instruction book will clean the heads quickly and easily. If done regularly it pays dividends.

In fact, we'd suggest that you make a reading of the instruction book a first step after you unpack your recorder. It will tell you how to make the connections to your radio or TV, how to place the mike for the best pickup in making recordings and a host of other things you'll be glad to know about.

Present day recorders are as easy to operate as a box camera and you'll be amazed at the results you get on your very first try. Like any other human activity, the more you put into it, the more you get out. The more you use your recorder the more fun you'll have. Good luck and good sound hunting.

DO YOURSELF A FAVOR

# Join a Tape Club

by

Charles Owen

Secretary, The Voicеспondence Club

*. . . . worldwide friendship, fun and fellowship is yours through your recorder.*

**W**OULD you like to be able to sit in your own room and at the same time carry on a friendly conversation with someone in South Africa? Or add to your collection of tape-recorded music? Or discuss hi-fi techniques with other interested and competent hobbyists? Or improve your use of another language?

All these things—and many more—are open to you as a recorder owner if you join a world-wide club of other recorder owners. In exchange for annual dues of from \$2 to \$4 these clubs will furnish you with a copy of their membership directory giving names, addresses, type of equipment, and hobbies and interests of members. Some of them also supply directions and helpful hints on making friends and exchanging messages via recorder, and two distribute quarterly news bulletins of personal items, technical hints, and the like—one free to each member, the other for the payment of an additional subscription fee.

Persons who are isolated—physically or geographically—are probably the most grateful participants in this exchange of tapes. Such persons often find ordinary social intercourse difficult or impossible. Some are located in relatively inaccessible and sparsely settled areas with few congenial neighbors. Others, blind or crippled in some way, find it impossible to get out among people. But handicaps of isolation, blindness, and the like have no meaning to the owner of a recorder and cannot even be noticed by his tape-correspondents. And so, many people are obtaining most of their social contacts and are living most of their social lives by way of their recorders.

The firm friendships that result from just a few exchanges of recordings often amaze those who haven't tried voicеспonding. Perhaps they are caused by the necessity for talking right along for the 30-minute length usually found most satisfactory by voicеспondents. When the other person isn't present to answer back and to question or comment one has a tendency to put in a lot of the details of his thoughts and experiences that he might not in a person-to-person conversation. And by the telling of these details—and by being interested in similar every-day thoughts and events in the life of your voicеспondent—you can soon get to know someone you've never seen even better than persons with whom you come in more personal contact.

As an example of how well voicеспondents get to know each other, take the case of one Illinois member who made friends with another member in Norway. So well did their friendship grow that soon the Norwegian made plans to fulfill a life-long dream and move to America. And his Illinois voicеспondent sponsored his entry into this country, accepting full responsibility for him.

Romances have blossomed in voicеспondence too. There has been one instance of a couple meeting by recorder, becoming interested in each other, meeting in person, and then getting married. Voicеспondence is most useful to engaged couples who are temporarily separated. One such pair, both club members, carried on a very satisfying series of conversations to supplement their letters when the chap was drafted. He stopped by the homes of club members living near the various military posts at which he was stationed and used their recorders to listen to tapes from his fiancée and record answers to her. They are now married.

Many club members have rather specialized interests. Some who collect phonograph records exchange tape copies of their newest acquisitions with others so that they may each judge whether they want to acquire duplicates of the records for their own libraries. It is almost impossible to find time to listen to all the new recordings in a music shop, and many people do not live near such shops at all. So exchanges of copies enable the record hobbyist to plan his purchases more intelligently and more easily.

Some technically adept members prepare high fidelity tape recordings and stereophonic tapes which they exchange with their voicеспondents. Others, gifted at amateur play-acting—or perhaps possessing a touch of the ham!—record short skits or playlets, usually without script, and send them to friends. Most times only the basic plot situation is decided on in advance and a few of the more obvious sound effects assembled. Then the voicеспondent participants ad lib their lines, letting the whole skit develop as it may according to the imagination of the actors.

Many students and teachers join tape clubs so as to make contacts with people in other parts of the world for mutual enlightenment about customs, geography, culture, and the like. There is a "Thomas Jefferson English Club" in Brazil that gathers regularly to discuss American political freedoms



Members within a club have a variety of occupations and hobbies, and you are sure to find more than one person with similar tastes and interests to correspond with. Upper left: Voicesspondent Kjell Petterson, Uttran, Sweden, records a tape to fellow member. Upper right: John Morris, Hobart, Tasmania, Australia, in his recording studio. Middle left: Dan Moran of Ohio, editor of the Ohio Bell Telephone Company's magazine, at his desk. Middle right: International membership is widespread. Gordon Harris of South Wales recently visited Voicesspondence Club Secretary, Charles Owen, Noel, Va., who presented him with a souvenir recording. Lower left: Active member Len Decker of San Francisco is a grocery clerk. Lower right: Donald Stout of Oklahoma is a projectionist for a drive-in theatre.





Upper left: One of the few girl railroad station agents and telegraphers is Luetta McNeil of Wirtz, Va., who voicesponds to help pass the lonely vigil she keeps. Upper right: Professional puppeteer Lewis Parsons of Shelby, Mich. Middle left: A. O. Grubb, professor of modern languages at Lincoln University, Pa., utilizes his club membership to obtain authentic accents from foreign members for his students to listen to. Middle right: Adolph Dittmar of N. Y., absent from picture, is underwater making a recording as his wife and son engineer the apparatus. Lower left: Dayna Larson of Okla. plays the Oboe and English Horn to recorded accompaniment. Lower right: Member Arthur Thomas of El Cajon, Cal., is a skin diver. For additional news about the clubs and where to join see the "Tape Club News," page 49 of this issue.



Left: Club members Walter & Stella Ziehm of Baltimore, Md., seem to have a different mike for each voicesspondent. Walter is a civilian superintendent of a Signal Corps Field Maintenance Shop. Middle: Fred Potts of Gibsonburg, Ohio, is a general insurance agency proprietor. He also conducts a local radio program which he records at his office. Right: Roy Howard, Arcadia, Cal., records piano music from one of the thousands of player-piano rolls he owns. Roy is Special Fund Trustee for The Voicesspondence Club.

and life—all in English—and to listen to tapes from groups in this country.

Tape recordings are sent anywhere in the United States or its possessions by third-class mail at the rate of 2 cents for the first 2 ounces and 1 cent for each additional ounce up to 8. Thus, tape reels up to 5 inches can be mailed without regard to postal zones. Postage for tapes weighing more than 8 ounces must be paid for at regular pound and zone rates. The Post Office has ruled that recorded tapes are not classified as first class mail even though they contain recorded notes of a personal nature.

Tapes sent to other countries may usually go by the "small packet" rate, but since the minimum charge for a small packet is 20 cents it is only slightly more expensive—and much quicker and safer—to send them first class. The rate then is 8 cents for the first ounce and 4 cents for each additional ounce. A green customs declaration form is affixed to the back of such first class packages declaring the contents to be a "personal tape recorded letter" of "no commercial value."

Mailing tapes in the boxes in which they are purchased will almost certainly result in the smashing of the plastic reels. Special corrugated cardboard mailers may be purchased, or a sheet of corrugated cardboard may be cut in the form of a cross by means of a razor blade, two opposite arms

folded carefully over the tape, and then the other two arms folded over them. This makes a very substantial package, especially if the tape is loosely wrapped in tissue paper first to prevent jostling about.

The technique of voicessponding is simple, but for best results a little preparation should be made. Brief notes should be jotted down as you listen to the other person's recording. Just a couple of words, a phrase, are all that are necessary. But notes of some sort must be made since otherwise subjects mentioned and thoughts engendered will be forgotten by the time you begin your reply. New subjects of interest to your voicesspondent should be noted also.

Some people stop their recorders several times during the course of making a tape in order to collect their thoughts and plan their next subjects of conversation. Others find that after a little practice they can talk right on through the recording with scarcely a pause.

Many couples find voicesspondence the ideal hobby to share. Wives often are not interested in the technical aspects of owning and operating a tape recorder, but they can join with their husbands in this use of the machine. Thus, what at first might have been regarded as an expensive acquisition on the part of the husband soon becomes in fact the family recorder and a source of mutual delight. Recipes and patterns are discussed and exchanged and children add their words too to the family gatherings via tape. In recording such family conversations the participants are usually seated in a rough semi-circle and a single mike mounted on a stand is placed equidistant from them all. Passing the mike from hand to hand as various members speak is poor practice and results in a good deal of noise in the recording. It also tends to cause one person to monopolize the conversation for a while before passing the mike on to the next, so that the exchange is not quite so conversational and informal. Care must be exercised that only one person speaks at a time though, or else the recording will be difficult to understand.

Children participating in voicesspondence gain greatly in knowledge of people in other parts of the world and find such knowledge stands them in good stead later in their school studies. They also acquire a poise in speaking and an ability to express themselves that proves most valuable.

If you are using your recorder only a little and want to get more out of your investment in it, if you like to make friends and are interested in other people, and if you want to broaden your perspective amazingly, why not join a recorder owner club? The dues are very small indeed compared with the benefits and pleasures. (See page 49—Ed.)



Raising and teaching others to raise domesticated earthworms is the unusual hobby of George and Dorothy Hewett, of Alderwood Manor, Washington. These club members address garden clubs and write articles in connection with this interesting and profitable hobby.



Photo by A. A. Bodine

by L. L. Farkas

## Recording Carolers, Choirs and Organ Music

*. . . . Keep this Christmas alive forever.*

**C**HRISTMAS and the New Year means carolers, choirs, and organ music. And what better way to make the holiday cheer stretch far into the new year than to make tape recordings of all the songs and music played in the home, at parties, and in churches!

When the singing group is small, say three or four voices, this is fairly simple. The singers form a close semi-circle, with their mouths held anywhere from a foot-and-a-half to three feet from the face of the microphone. The lead voice is generally placed directly in the center, with the accompanying voices on either side. A quick check on the recorder, even of several chords, will tell you if the wrong voice predominates. Simply have the person move back a few inches until well-balanced chords are heard.

It does not matter too much whether you place the

group close or some distance away from the microphone; you should still be able to obtain a good balance. The difference will be in the perspective. With the singers grouped close to the microphone, their voices will sound very full and intimate. With them farther away, the voices will be less distinct but the blend will be softer.

As the group increases in size, you must move the microphone back. For instance, with a chorus of eight voices the microphone can be set from four to six feet away; with twenty-five singers the microphone will have to be pushed back ten to twenty feet. The exact distance depends upon the type of voices being picked up—whether they are soft or full—and the kind of room in which the pick up is being made. A pick-up in a live room, even if the reverberation is not sufficiently large to cause distortion, will





Photo by A. A. Bodine

By arranging the choir in a compact group with the lightest voices nearest the microphone a clean-cut pickup can be made. It may be necessary for the organist to play softly if he overrides the voices when playing at normal volume.

sound louder than the same pick-up in a sound-proof room or one which has heavy draperies and rugs. So again make a test recording to set the working level of the group.

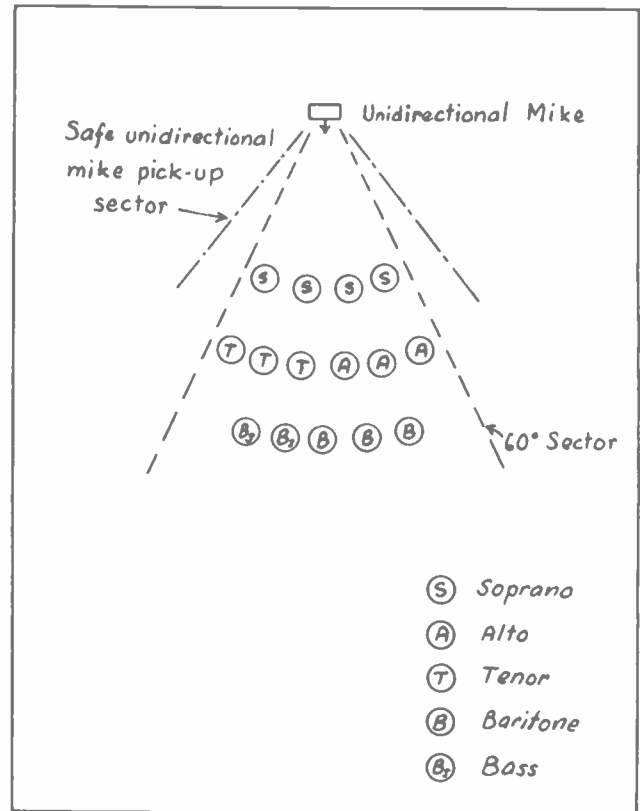
A good working level means nothing more than that the sound can be recorded with the volume control on the recorder set approximately at the middle of its travel. This permits adjustments either up or down during the recording to compensate for crescendos or pianissimos in the musical selection.

The normal arrangement in a large group is to place the sopranos and altos in the first or first and second rows, with the tenors in the center directly behind them, and the bass and baritones on the sides of the tenors or in another row behind them. However, this arrangement is flexible so that the sopranos and altos can also be placed in one or more rows in the right center portion of the mike beam, while the tenors, baritones and bass are placed on the other side.

The final determining factor is the recording. If the balance of the voices is good and the desired effect is obtained, then the set-up is satisfactory.

Thus far the singers alone have been considered. Generally though, carolers are accompanied by a musical instrument, usually a piano.

The simplest method is to locate the instrument or microphone in such a way that the sound from the piano will strike the microphone beam from the side. This may necessitate moving the instrument in fairly close. This indirect pick-up will permit greater control of the piano volume in relation to that of the voices. Since it is located in a low pick-up region, small changes in its position will cause fairly large changes in its volume. Thus the level of the accompanying piano can be easily adjusted so that it



A unidirectional microphone is most effective within an angle of 60° as shown. For a short distance outside the 60° section safe pickups can be made. The voices should be grouped within the beam as shown in the diagram.

complements but does not interfere with or override the voices of the singers.

The same type of set-up can be used with accordions, guitars, and other kinds of accompanying instruments, except that their distance from the side of the microphone will vary depending upon the intensity and fullness of their tone. The main thing you must watch is that the quality of the instrument is not radically affected.

Even though the discussion has been limited to the recording of carolers, the principles described apply equally to the pick-up of church choirs. Whether the singers in the choir perform *a capella* or with musical accompaniment it is still advisable to arrange them as indicated. Unfortunately there is often little chance to make such set-ups: the members of the choir are limited by the physical characteristics of the choir stall in the particular church. This precludes the possibility of making extensive changes in the location of the singers.

To overcome this difficulty, it may be advisable to resort to a more distant type of pick-up. Still such a distant pick-up presents problems, particularly in a church where reverberation is large. The high ceiling, the stained windows and masonry walls, the polished wooden floor: all of these contribute to make the room live so that sounds echo easily. If the choir is picked up from too distant a point, the tones of the voices reach the microphone only a short interval before their echo; and since different tones will also have different echo intervals, the resultant recording will be highly distorted. Some of the voice frequencies, particularly in the bass tones, will be missing while some of the highs will be accentuated. You may then obtain a recording that resembles some of the short-wave musical programs re-

ceived from a great distance during conditions of heavy atmospheric fading.

In some cases it is possible to arrange the group so that a closer pick-up can be used. A microphone set ten feet from a fairly large choir, with its head raised to approximately ten feet and tilted down toward the singers, should produce a solid pick-up in which the echo is reduced.

The close set-up for picking up the choir does have one possible disadvantage. In obtaining full and intimate tones without echo, the live yet slightly hazy chords characteristic of church pick-ups will be lost. The choir will sound like a chorus in a studio and for many of us its appeal will be gone. So, in spite of the drawbacks, some of the reverberation must be kept in. This may sound contradictory: after telling you how to exclude echoes, you are now advised to retain them. However, this is no paradox: the explanation lies in the amount of echo used. Too much will definitely cause distortion while just the right amount will characterize the choir giving it the desired quality.

The safest solution to obtain the correct type of pick-up lies in compromise. The members of the choir are asked to group themselves as close together as possible. This tends to approximate a point source which both increases the overall level of the choir at the microphone and at the same time prevents the dispersion of the various voices. Then, the microphone is moved in toward the singers until the recording shows no objectionable echo.

One point to remember if you happen to check the choir on a recording when the church is empty. During the actual services, once people are in position, the overall echo of the room will be decreased. This occurs because the clothing of the persons present acts as a sound-absorbing agent and thus to a certain extent deadens the room, reducing echoes. For that reason a reasonable amount of echo can be tolerated on test recordings made in a relatively empty room without fear of causing distortion when the performance before an audience is recorded.

The choir pick-up problem is complicated slightly when it must be recorded with organ accompaniment. Perhaps it may be well first to consider the pick-up of an organ alone. For a good organ pick-up, the microphone should be set from fifteen to twenty feet away from the pipes. At

that distance the tones can be recorded without any objectionable mechanical noises; and the microphone is still close enough so that excessive reverberation is omitted.

When organ and choir must be recorded together, they generally can be both picked up on the same microphone. It is true that the microphone placed for best results with the choir may not pick up the organ tones to best advantage, particularly when the organ pipes or shutters are located in a different part of the church. This condition occurs when the choir is located close to the altar and the organ pipes are located in the balcony at the rear of the church. If you have only one microphone the best you can do is to get a good pick-up on the voices and let the tones of the organ come in as they may.

With two microphones, one unit may be used to pick up the choir while the other can be set in front of the organ pipes. The voices and organ tones can thus be controlled individually.

If the recorder and mike must be hidden so the church holiday setting will not be disturbed, the microphone can always be set at the side of the pulpit so that it is inconspicuous; it can be hung close to or behind a drapery; or it can be camouflaged by decorations. And the cable can be pushed against the wall, under rugs, or even run under the floor. By using your ingenuity, you should have little difficulty in masking all your equipment from the general view.

All in all you can probably summarize some of the important points in picking up carolers, choirs, and organ music for recordings as follows:

1. If at all possible try to make a test recording ahead of the performance or service.
2. Get a good balance of the voices and between voices and accompanying instrument.
3. Keep reverberation down.
4. If both voices and instruments cannot be picked up equally well, favor the voices.
5. Choose a close pick-up in preference to a distant pick-up with excessive echo.
6. If you must make a pick-up where there is excessive echo, record the selections at low level.

These hints will not insure you perfection, but they should help you obtain good recordings of holiday cheer.

In making outdoor recordings the mike should be as close to the group as possible to cut down on background noise. If possible, the mike should be placed high and tilted down toward the group to balance the voices. The singers should be arranged so that the voices farther back still have a clear path for the sound to travel to the microphone. Music books or sheets should not be held in front of the face, blocking the sound.





# TAPE YOUR WAY TO FOLK DANCE FUN

by

Rainer F. Meyerowitz

*... with the music and calls on tape you can join the dance.*

**A**S THE Scotsman would say, nae doot about it: Almost all that I have done with my tape recorder can be accomplished without this revolutionary little machine, provided you have on hand 1) lots of that green stuff to buy a P. A. system, several hundred records, a turntable, and record cases; 2) a small truck for transporting all of this paraphernalia; and 3) six—well, at least three!—husky men to tote it wherever you need it. If you can meet these requirements, a tape recorder may not appeal to you. If you can't, you probably belong to the ordinary-mortal class to which I belong.

Three years ago friends of mine dragged me to the fourth annual Folk Festival sponsored by the Syracuse University Outing Club. Folk dancing was a closed book to me (indeed, all dancing was!); and I was duly impressed and aroused by the lively folk dances from many different countries. What really excited me, however, was the sight of a pretty girl

whirling around to a fast polka; I would have given a hundred dollars then and there to be in her partner's place.

The very next day I began a gruelling course in the art of dancing the polka. For six weeks I endeavored, three or four evenings a week, to master the hop-step-step-step of that particular dance. At the end of this period my incompetence was so alarming that people pointed at me, confiding to one another: "That poor fellow will never learn to dance!" Visions of pretty girls succumbing to my charms via the dance, however, filled me with grim determination. By the time the next year's festival rolled around, this determination had born fruit to the extent that I participated in the demonstration by the Syracuse group—I had "arrived"!

When the sixth festival approached, the group decided to do a medley of six Israeli dances. This is where the tape recorder became indispensable; as it happened, I possessed the only available one. We planned to do four sequences



An Israeli Medley of Folk Dances is performed by bare-foot dancers in the Women's Gym of Syracuse University. Dancing four sequences, the first two in one direction and the last two in the other, a very effective pattern is achieved.

Right: The author and his partner, Sandra Rosebrook, clasp hands in the performance of one of the folk dances. In addition to finding and recording authentic folk music, the dancers enjoy dressing in native attire for each particular number. Below, top: Around she goes as the author twirls his partner while dancing the Hambo, Swedish national dance. Below, middle: A couple demonstrate a step for Mr. Meyero-witz shown kneeling beside his recorder. Folk dancers eagerly welcome newcomers into their fold and are happy to have them copy their dances. Below, bottom: One of the many variations of the American Square Dance. This is an all-time favorite of all folk dancers.



each of six dances, dancing the first two sequences in one direction and the last two in the other, with an inner circle reversing the whole process; we achieved a pattern that brought the house down. Not only would it have been impossible to avoid awkward pauses between dances if records had been used, but it would have been out of the question to include all of the dances that we used because from some of them we had to take the *last* four sequences to achieve proper musical effect. Using my recorder, the transitions were made smoothly and noiselessly, with just enough of a pause so that we could step into position for the next dance. I might mention here that I then had a different recorder—one with manual rather than electronic controls. The "engineer" could not start the machine despite previous instructions; and, after a lengthy silence during which nothing happened, I had to dash back across the dance floor. The crowd enjoyed this immensely, but I'm glad now that I have a recorder with electronic controls.

My equipment now consists of one model T-700 Revere tape recorder and half a hundred tapes. All but three of the latter provide me with classical music, folk songs, poetry, and drama and thus have nothing to do with the topic under discussion; therefore, I can state flatly that all you need for what I'm going to describe is three or four tapes. Even one will suffice to give you a flying start. The T-700 recorder retails for \$225.00. It incorporates two things which to my knowledge are not found together in any other machine sold at this price or less; one of them is essential, the other is helpful but not absolutely necessary. Your machine *must* have an index counter; mine also has a built-in hook-up by which you can use the mike and speaker as a P. A. system while the machine is in "stop." The T-700 amplifier is powerful enough to fill a good-sized hall or auditorium. Anyway, figure on \$200-\$250 and you're in business. Those of you who already have such a machine need only invest in an extra tape.

On one standard seven-inch reel you can place about 45 folk dances, while on the new Long Playing seven-inch reel there is room for more than 65! Prices for reels of this size will vary all the way from \$2.50 to \$8.50 (L.P.). On the other hand, the price of records would be around \$50-\$60 for 45, many folk dance records selling for more than \$1.50. You may ask, where the devil am I going to find someone with folk dance records? Well, your community may have a university but no folk dance group, for they are often few and far between. Don't give up, however. Instead,





Swing your partner and dosey-doe. Even bystanders tap their feet when the dancers execute the Square Dance. Fun and friendship at these affairs is as contagious as the measles. The various steps and change of partners creates rare good fellowship and is better than any formal introduction between new found friends.

investigate the local or nearest YWCA or YMCA; most of them do some sort of folk dancing, usually with emphasis on the American square dance. If they don't dance themselves, at least they will be able to tell you where to look farther afield. Local ethnic groups may provide a store of records, dance instructions, or even "live" music to tape. If you want to keep some records as originals while you work with the recorder, you will find that almost every major recording company has a series of folk and square dances both at 78 and at long playing speeds; the Victor-Michael Herman series is a good example of this. At least one company (Folk Dancer label) puts out only folk dances. Local square dance callers (with prior permission) may even be flattered to have you record their calls.

If you live near cities like New York (Folk Dance House) and Washington (Washington Folk Dance Group) or near the West Coast (The California Folk Dance Federation) you will have any number of folk dance centers to go to. If you don't, you'll probably discover that you live within a hundred miles of some folk dance activity, for it is a widespread, if thinly-scattered disease. Once you have found a source, you'll have no difficulty in getting permission to copy dances—folk dancers are invariably so glad to make one more convert that you'll get the impression that *you* are doing *them* a favor. Did I—by any chance—hear you say that 100 miles is a long way to go to do some folk dancing? Brother, once you've been infected by this malady, you'll drive three times that distance to a folk dance and think nothing of it!

At present I have approximately one hundred folk dances from about twenty countries. In the storage space of my recorder there is room for six seven-inch reels or roughly 550 dances. If you type them up in single spacing, you could put all their titles inside the lid, side by side. So you see,

the whole works are literally contained in one box. Once you have taped a record its quality will never alter though you will have to keep the "head" of the recorder clean and check it at long intervals for alignment and, eventually, replacement. Your "records" will never break or warp short of your leaving the tape on the furnace or allowing Junior to go to work on it with the magnet he got for Christmas (in which case you can start from scratch); no matter how boisterous the dancers may become, no amount of stomping will jar the music as it undoubtedly would with a record and needle. The advantage of owning a tape recorder should be clear.

As I have hinted before, though, no matter what make of tape recorder you buy, if you wish to use it for folk dancing you must have an index counter on your machine. This little gadget resembles a car odometer; setting it at 000 when you start recording a tape (electrical recording eliminates high-volume distortion), you note down whatever number appears at the end of each dance on your index. From then on, by skipping the tape until you come to the number preceding or following (whichever system you prefer) the dance you want, you can pick out any dance anywhere on the tape with precision. Without an index counter you would have to guess and stop and start until you found it—an extremely annoying and time-consuming process. If you happen to be working with a group of children such pauses may lead to a minor revolution! It is in working with children especially that the P.A. hook-up on my Revere has come in handy; in between dances and while teaching the steps to a dance you can save your voice by using the mike. My partner and I still remember one very sad session when we were using a regular P.A. system to teach teen-agers and the mike broke down; by the end of the evening we could hardly whisper condolences to one another. The limitation on my recorder,

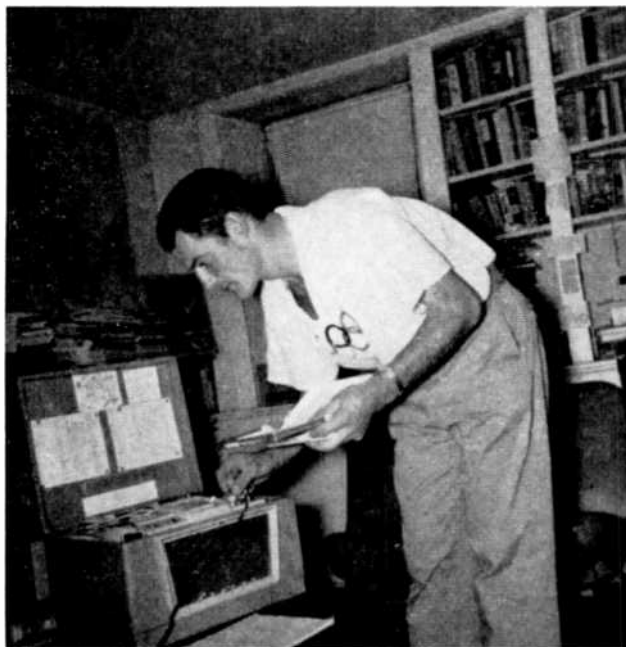
however, is that the machine must be in "stop" for the mike to be used; in other words, you cannot play dances *and* talk into the mike at the same time. There may be machines with which this is possible; perhaps it will be standard or optional equipment on future models. If you do find such a machine, however, remember that the index counter is much more important.

In the months that followed our first performance of the six Israeli dances, we demonstrated this medley and taught other folk dances to various school and community organizations. We have demonstrated folk dances for old peoples' homes and to Girl Scout groups, to clubs with an audience of two or three dozen people and at the 1954 Niagara Falls Folk Festival for a crowd of several thousand people. The latter demonstration was held outside in Prospect Park—only a stone's throw away from that section of the cliff which broke off, only a few days later, and hurtled into the whirlpools at the base of the falls. On less exciting occasions we often had two demonstrations scheduled for the same evening, whereupon we split the chores between the tape recorder and the Outing Club's more cumbersome P.A. system.

This last winter I took a trip to Florida, coming back through Louisiana, Alabama, and Georgia. In Florida I was able to add something new to the monthly square dance night in the Everglades National Park by teaching the rangers and their families a few folk dances. A stay of several days with some friends in Georgia was enhanced when I discovered a girl who could dance the Hambo, the Swedish national dance which is the favorite of folk dancers everywhere. Indeed, finding a partner for the Hambo in an unexpected place is like finding water in the middle of a desert.

Actually, a tape recorder can be used in combination with these dances as a key to unlock any number of pleasant (and possibly lucrative) doors for you and your friends. It is a means of finding inexpensive and convenient recreation within the home; neither children nor adults feel awkward learning dances that are so much fun to do. Churches, schools, and other community organizations would find this both a wholesome and an educational activity. Excluding travel, I can think of no better medium for creating interest in and understanding of other countries and their customs, including their geography, languages, and crafts; not all of us can afford to travel, but we can all afford to dance.

Once you have acquired a small repertoire of dances you may want to offer yourselves out as a demonstration group at local functions; a series of such demonstrations at a reasonable fee would soon return your investment in equipment. You don't have to be a prima ballerina to demonstrate these dances; the most important thing to remember is to enjoy your dancing and to let the audience know that you're having a good time. While you should do the dances correctly, to my mind spirit is more important than perfec-



The author getting his tape recorder ready for action. Tapes for a dance session can be stowed in the recorder. Note how the tapes are cataloged on a sheet in the lid of the recorder. This makes it easy to locate any number needed.

tion. For such demonstrations it is handy (and looks quite professional) to have a special tape with your demonstration dances in sequence and separated by pauses that are long enough for you to announce the next number or to return from whatever spot on the floor you have happened to reach during the course of the last dance. You'll find that a simple costume will enhance your dancing in exchange for a minimum amount of time and money.

Probably the biggest return on your original investment will be received in the form of fun and good fellowship. Once a tape starts unrolling at a folk dance session you just can't miss: there are dances for couples, trios, all boys, all girls, and no partners; there are formations of circles, squares, broken lines, and whatever contours your basement or hall has to offer. Friendship is so contagious in such a setting that the philosopher, Bertrand Russell, used it as an illustration in his Nobel Prize acceptance speech. "I have never," said he, "heard of wars that started in dance halls." To that we say a hearty "Amen."

The idea of combining a tape recorder and folk dancing has two big advantages over the old ads which promised to teach you to play the piano so that you could be popular: one—it's easier to play a tape recorder than a piano; and two—it's more fun to dance with a partner than to keep company with a piano! I recommend that you start recording those first simple dances; you'll be a confirmed addict within a very short time.

### Gloria Gets Her Tape Recorder

Little Gloria Lockerman whose spelling ability enabled her to win \$16,000 on the \$64,000 Question program wanted four things: a new bike, a subscription to Little Lulu comic books, a TV set and a tape recorder.

The night she won the \$16,000 she was presented with all four. Still clutching her prize check she happily accepted a new

F-M-E recorder from Robert Schlanger, while Joseph Hards of the Magnetic Recording Industry Association looked on. As all recorder manufacturers were willing to donate a machine to the plucky speller, their names were put in a hat and Federal had the honor of making the presentation. She also received lots of tape from MRIA members and a subscription to Tape Recording Magazine.



Gloria Lockerman and recorder.

# Music For Christmas

by  
Jean Cover

*Pre-recorded tape can make your Christmas merrier.*

**T**HERE is no need to check the calendar to know that December 25 is rapidly approaching. That angelic look on the children's faces as they suddenly become very good little girls and boys, and the worried expression on Dad's, as he contemplates the empty feeling of a flattened wallet, are pure indications that it won't be long now.

You can find Mom in a thoughtful mood as she ponders what to give whom. As a suggestion for a different and most appealing gift, why not add pre-recorded tapes to your list. Some excellent and most appropriate Christmas selections have been prepared by the more than 20 recorded tape manufacturers.

Whether you prefer popular selections, remembered favorites, or numbers of a general religious character, you will find them all on pre-recorded tape.

Seasonal releases like that issued by the newly established independent Console Recording Studios, which features melodies such as "Silent Night," "Jingle Bells," "White Christmas," and "Let It Snow," are ideal for Yuletide parties or just plain good listening.

Perhaps your friends and relatives fortunate enough to possess a recorder would prefer varied tapes such as "Basil Rathbone reading Edgar Allan Poe's The Raven," or "The Investigator," both of which are listed in the Recorded Tape of the Month Club catalog. Whatever you choose to give, the recipient will most certainly be pleased with the gift.

Carols are at their best when reproduced on long lasting magnetic tape. Who could resist humming along when that delightful bard of the organ, Hack Swain, renders his splendid interpretations of them. His handling of sacred melodies is endowed with a fine style of presentation. This treasure of recorded musical gems is found in the Livingston collection of releases.

The quality and presence of the Roger Wagner Chorale's renditions on Alphatape reel #5 is truly a symmetry of harmony. It is opened and closed by a wonderful Cathedral bell recording. Alphatape also offers a reel of 12 pop Yule selections presenting music by Gordon Kibbee. Tapes such as these may be used to enhance school Christmas pageants as introductory or background music. Recommending this to the teacher, and possibly also lending your recorder for the event, is even more skillful psychology than the traditional red apple.

Reels of a religious nature afford a feeling of serenity and impart to the listener an authentic Christmas spirit. Perhaps the pastor of your church might wish to include some of the taped hymns as part of the holiday services.

Getting Junior to bed on Christmas Eve is like pulling a pup away from a T-bone steak. You will find, however, that the promise of listening in bed to "The Legend of Sleepy Hollow" as read by David Kurlan on a Phonotapes

reel will make going to bed seem more attractive.

Trimming the tree is a gala affair and it will be even more so when highlighted by the Caroleers or the McKay Singers' charming renditions of well-known carols, as issued on A-V tape reels. "A Music Box of Christmas Carols," "A Merry Christmas from Doug Duke," and reels of holiday melodies featuring Robert Owen, organist, are also available from this library.

An old-fashioned singing fest at Christmastime is always fun and a reel of uninterrupted tunes such as Tape Toons Special Christmas Reel No. 1, which contains a choice assemblage of carols to please all the family, fills the bill as accompaniment.

Just before the lady of the house rings the dinner bell for that extra scrumptious holiday meal, give the "Music for Cocktails" release of Recorded Tape of the Month Club a whirl. Each sip of that delectable concoction will seem just a little extra pleasing.

And while stuffing in the turkey and trimmings, spin RCA's "Music for Dining" reel. Although no one needs any coaxing to dig in, it is most appropriate dinner music.

"The Sleigh," by Kountz, as rendered by the John Halloran Choir on a Webcor tape record is a lovely arrangement. Close your eyes as you listen and you can visualize the swish of the runners as they sink into and cut through the even film of snow, leaving two straight imprints in their wake.

As another gift idea, we might mention that a membership in one of the tape club plans, designed to give you a savings on all tape records, makes a fine present for your hi-fi pals or kin. Information regarding this is found in the ads of manufacturers appearing in this magazine.

Most all pre-recorded tapes are suited to the majority of recorders, and are available on 4, 5, 7 or 10½ inch reels, single or dual track, recorded at speeds of 3¾ or 7½ inches per second.

Prices cover a range of from \$3.95 to \$12.95, or higher if you wish to look into stereophonic tapes, depending upon which specific type you are interested in purchasing. These tapes will last for years, and "Rudolph the Red-Nosed Reindeer" will sound just as saucy December 25, 1975, as it does in 1955.

Santa's big bag should contain more recorders this year than ever before. Quite naturally, it should follow then that it will also contain more pre-recorded tapes.

These tapes are available at leading photo, music and parts jobbers' stores. We would suggest that you write immediately for the catalogs of manufacturers advertising in this issue, so that you can make your selections, place your orders, and get the tapes in time for Christmas. You'll find your investment a worthwhile one indeed.

## RECORDED TAPE

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MERITAPE  
Low Cost,  
High Quality  
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Tape—in  
boxes or cans.

(Continued from page 18)

## FISHER AUDIO CONTROL



Fisher Radio Corporation, 21-21 44th Drive, Long Island City 1, N.Y., has announced their new Master Audio Control, Series 80-C. The 80-C features complete mixing and fading facilities for from two to five channels, tape input to operate directly from tape playback head, sixteen combinations of phonograph equalization, an accurately calibrated loudness balance control, push-button channel selectors and individual channel indicator pilot lights. The series has a frequency response—uni-

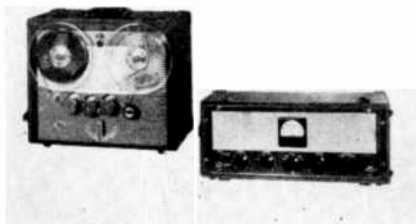
form, of 10 to 10,000 cycles, and is priced at \$99.50. Mahogany or Blonde cabinets are available at \$9.95 each. For additional information, write to Fisher Radio Corporation, above address.

## TURNER LAVALIER MIKE



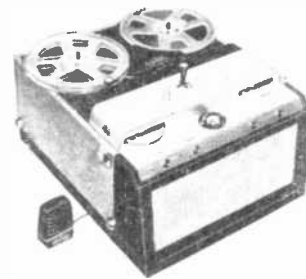
The Turner Company, 948 17th Street, N.E., Cedar Rapids, Iowa, has announced a new dynamic lavalier microphone dubbed Model 58. This new model has the new Turner "Dynaflex" diaphragm, response of 60—13,000 cps, a level of -57 db at high impedance, and it is wired for high or low impedance by matching of the proper conductors at the terminal end of the cable. It is supplied with neck cord and support clip and has long, supple, kink-resistant Celanese braided cable. For complete information and price, write to The Turner Company, above address.

## PRESTO SR-27 UNIT



Presto Recording Corporation, P. O. Box 500, Paramus, N. J., has announced a new, two-speed recording unit designated the Presto type SR-27. It consists of a tape transport mechanism and a 10-watt amplifier, each furnished in a separate carrying case. Features include three individual magnetic heads, 7½ and 15 inches per second speeds, three separate motors, self-adjusting and self-aligning brakes, frequency response up to 15,000 cps when operated at 15 ips, with signal-to-noise ratio better than 50 db, and flutter held to 0.15% RMS. It contains microphone and playback pre-amplifiers, a power supply, and two small speakers for low-level listening or for monitoring the recorder. The combination is sold at a list price of \$588. Additional details available from the manufacturer.

## TAPE RECORDERS



MOST OF THEM  
LOOK ALIKE . . .

. . . But there are big differences between tape recorders—in capacity, performance, versatility. That's why it's often hard to know if you're getting just the right one. It's especially difficult if you have only one or two brands from which to choose.

At Boynton Studio you'll find fifteen famous makes of tape recorders . . . ranging from inexpensive units for the home to the finest professional equipment.

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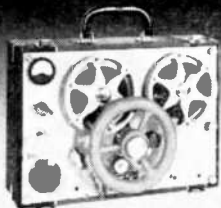
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## New VU Magnemite\*



### Spring-Motor Battery-Operated Portable Tape Recorder

Now you can consistently make professional recordings under the most grueling field conditions. Tapes will faultlessly play back on all professional and home recorders. Ruggedly designed for maximum dependability and top-notch efficiency. Combines unlimited versatility of performance with extreme simplicity of operation. Choice of fourteen models available for every conceivable application.

Incorporates a multi-purpose VU monitoring meter for precise setting of recording level without earphone monitoring. Meter also accurately indicates condition of "A" and "B" batteries. Five single speeds as well as two, three and 4-speed models available. Units weigh only 19 lbs. with batteries and measure 6½" x 9½" x 1¼". Higher speed models meet NARTB standards. All recorders are guaranteed for One Full Year.

For complete technical specifications and direct factory prices write to Dept. TR:

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## CONTEST WINNERS

The lucky winners of the recently conducted contest held by Audio Devices for the best manuscript describing the use of a recorder, both at home and for church activities, have been announced and are as follows:

### Home Recordist Contest:

- 1st Prize: Robert W. Luebke, Green Bay, Wis.
- 2nd Prize: Erik Lindgren, Lund, Sweden.
- 3rd Prizes: Richard W. Douglas, Evans-ton, Ill.  
Mrs. Marjorie Matthew, Dallas, Texas.  
Haskell Heiligman, M.D., Overton, Texas.

### Church Recordist Contest:

- 1st Prize: Rev. Wm. R. Phinney, Stamford, N.Y.
- 2nd Prize: Rev. Robt. F. Ramm, Northport, L.I., N.Y.
- 3rd Prizes: V. Alex Bills, Amarillo, Texas.  
Rev. John K. Hammon, Hopedale, Mass.  
Rev. Paul J. Beeman, Chicago, Ill.

## RCA TWIN-CONSOLE



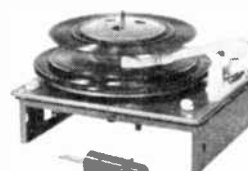
RCA has introduced its Model 6HFI twin-console unit composed of a hi-fi tape recorder, a 3-speed record changer and AM-FM radio, with four speakers in a separate cabinet. The recorder has 7½ and 3¾ ips speeds, and is in a roll-out drawer, as is the phonograph. Undistorted output is 20 watts with maximum output of 25 watts, through a range of 30 to 20,000 cycles. The phonograph uses transistor circuits, has a 4-pole, 4-coil motor, magnetic pickup, and a rubber turntable which absorbs vibration present. The FM section of the radio covers a range of 30-15,000 cycles. The speaker cabinet contains four loudspeakers composed of a 15" woofer for low frequencies, a 5" speaker for mid-range, and two 3½" speakers for high frequencies. This unit is available in traditional mahogany or modern light finishes such as natural walnut or light rift oak, and it is priced at \$1600. For further information, write to RCA, Camden 2, N.J.

## CORRECTION

An error was made in the last issue regarding the Ampex Model 612 tape phonograph. Instead of reading "25% flutter and wow," it should have read "0.25% flutter and wow."

## Hi-Fi and Hi-Price aren't Siamese Twins

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Record changers are preferred by over 85% of the continental Hi-Fi manufacturers.



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Miniature Blue Ribbon Mikes are the ultimate in professional performance — at "down to earth" prices.



SYMPHONY



R&O-46



Brenell Hi-Fi Deck

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Brenell and Motek low priced Hi-Fi decks are ideal for those who really appreciate good music.

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**Volume 1, No. 4:** What a db Is, Starting a Tape Library, Recording Choral Groups.

**Volume 1, No. 5:** Recording European Trip, Recording In Your Car, Portable Recording, How to Record Dramatic Skits.

**Volume 1, No. 6:** Analyzing Noise, Recording Fun, Les Paul & Mary Ford Recording, Recording Dramatic Skits—Part II, How Your Recorder Works, Choosing a Mike.

**Volume 2, No. 1:** Radio Tape Network, Choosing a Mike—Part II, How to Erase Tapes.

**Volume 2, No. 2:** Building an Electronic Mixer, Mike Stands, Orchestra Recording.

**Volume 2, No. 3:** Music Can Make Your Mood, School Use of Recorder, Orchestra Recording, Tape Recording Glossary.

**Volume 2, No. 5:** Tony Schwartz—Master Recordist, How to Avoid Hum, Capturing Yesterday's Music, Build This Recording Center. Thesis on Tape.

**Volume 2, No. 5A:** Sounds to Keep Your Trip Alive, Recording Bands Outdoors, Capturing Insect Songs.

Order from:  
Back Issues Department

Tape Recording Magazine  
Severna Park, Maryland

**TELECTROSONIC PORTABLE**



Telectrosonic Corporation, 35-18 37th Street, Long Island City 1, N. Y., has introduced a new light-weight portable tape recorder, model 556. This machine provides simple operation with dual track recording at 3¾ ips; fast forward and rewind; essentially flat frequency response; full hour recording on a single 5-inch reel; recording level indicator, and easy threading for fool-proof operation. It is accompanied by a crystal type microphone with convenient stand; cord for recording connection with radio, phonograph or telephone; 5-inch reel with tape, pickup reel and a-c line cord. Weighing slightly less than 16 pounds, model 556 is supplied in a two-tone airplane cloth, luggage type carrying case. For complete specifications and price, write to the manufacturer.

**PRESIDENT GETS TAPED BIRTHDAY GREETINGS**



Stan Hamilton, WGMS staff announcer, mans the mike and recorder as the public and officialdom tape recorded their birthday greetings to hospitalized President Eisenhower.

WGMS, Washington's Good Music Station, provided the means for both government officials and just plain citizens to send birthday greetings to President Eisenhower. Staff personnel manned tape recorders in front of one of Washington's leading downtown department stores and passersby were invited to step up and express their greetings.

The tapes were rushed to the WGMS studio during the day and a selection from the tapes was broadcast every quarter hour. At the conclusion of the broadcast day, the tapes were flown to Fitzsimons Army Hospital in Denver. M. Robert Rogers, general manager of WGMS, said the station had planned this day of special broadcasts long before the President was stricken. Among the officials adding their voices to the tape were the Secretaries of Cabinet Departments.

# DO IT TODAY

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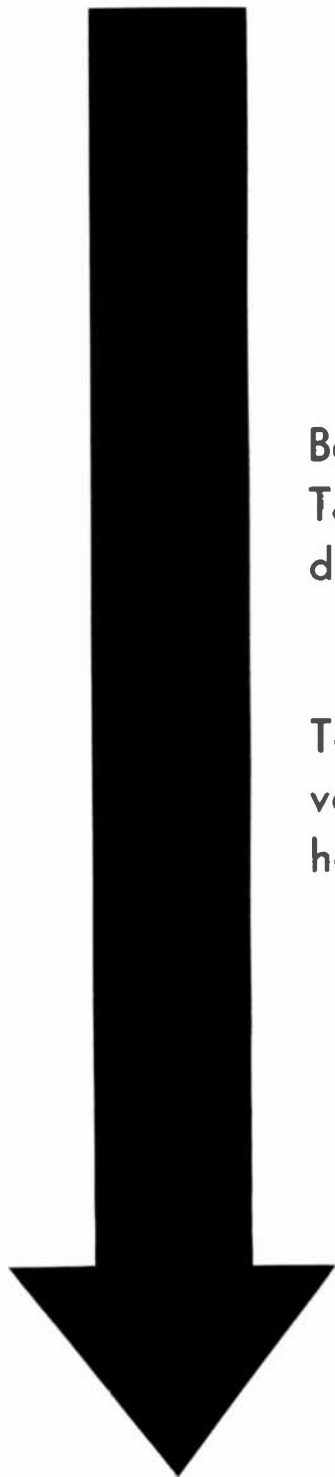
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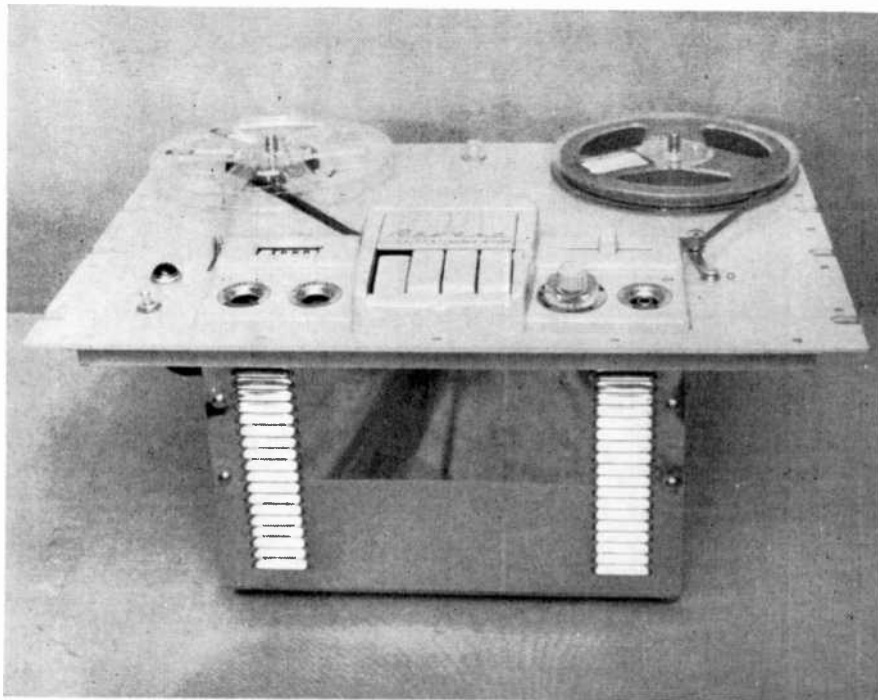
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# NEW PRODUCT REPORT



## REVERE T-11 CUSTOM RECORDER

**... designed for custom home installation.  
Solenoid operated, index counter, takes 10½"  
reels, monitor amplifier, push button control.**

**T**HE Revere T-11 Custom Recorder is a unit which is designed for mounting in the home music system. It has no carrying case but the mechanism is protected by a plated enclosure which prevents tampering. Adequate ventilation is assured by the louvers in the metal of the case.

The size is such that it can be mounted directly on standard relay racks or the home craftsman can make his own installation in a cabinet or existing hi-fi setup.

We found the recorder to be a very versatile unit. Outputs include a monitor output delivering 2.5 watts of undistorted sound with a maximum output of about 5 watts. A pre-amp output is designed to connect directly to high fidelity amplifiers and operates in the playback position only with a 1 volt output at constant volume. The volume must be controlled on the final amplifier if this output is used.

A microphone input is provided as

is a radio phono input to make recordings off the air. In the music system, the phono may be fed into a pre-amp and thence to the input on the recorder or the phono or radio may be plugged into the microphone jack. An AM-FM tuner is also fed into the pre-amp and thence to the recorder. The pre-amp output of the recorder is fed into the pre-amp, which in turn drives the power amplifier and speaker system. The monitor output on the recorder can be used to power either headphones or a speaker.

During our tests the unit was set up in a local supermarket which has a floor area of 2500 square feet. It was connected to a speaker, directly from the monitor jack without benefit of an external amplifier. Using standard pre-recorded tapes, the volume of the output was more than sufficient to cover the store. In fact, we overheard one lady tell the owner that the music was too loud. So don't let the word "monitor"

STA **OK** STED

Product: Revere T-11 Custom Recorder

Price: \$264.50 including cords, reel hub adapters, plugs

Manufacturer: Revere Camera Company, Chicago 16, Ill.

fool you . . . there is plenty of soup there for the average room.

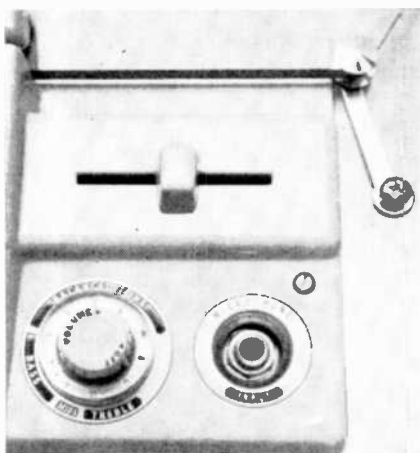
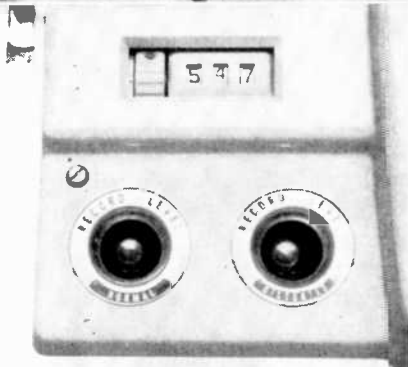
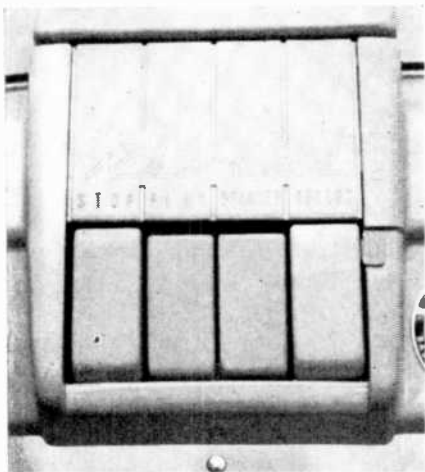
Through the use of reel adapters which are supplied with the recorder, the unit will take from 4" to 10½" reels. The recorder is single speed, 7½ inches per second and is dual track. At this speed two hours of music can be had on a 10½ inch reel.

The controls are solenoid operated by function keys which include "Stop," "Play," "Speaker" and "Record." Any two may be used in combination which adds versatility to the recorder. For instance, depressing the Stop and Speaker keys enables the recorder to be used as a P.A. system. With the manual stop lever held in stop position the Record key may be depressed and the recording level set without running tape. Recording starts instantly when the lever is released. This lever is also useful in eliminating commercials when recording from the radio.

By depressing the Stop and Play keys together the tape may be reeled manu-



The recorder may be used either horizontally or vertically or at any angle in between. These cleverly designed reel shafts hold the reels securely in place.



Top: the recorder is operated with push-button keys grouped together. Center: on the left side of the recorder is the odometer-type counter for accurate selection finding and the recording level neon lights. At the top left can be seen the manual stop lever. Lower: fast forward and rewind is controlled by the sliding knob. It is interlocked with the key controls. The volume and tone control is combined into one unit. Tension arm at right keeps tape running evenly.

ally for editing. By removing the head covers the exact spot to cut the tape may be determined.

The tone control works on playback only. It controls only the high frequency cut-off on the pre-amp output, but controls both highs and lows on the

T-11 RECORDER SERIAL  
#2334

% PEAK WOW .1

FRE- QUENCY	PREAMP. OUTPUT. RELATIVE OVERALL RESPONSE	
1000 Cycles	0 db	
40 Cycles	-3.5 db	
50 Cycles	-3 db	
100 Cycles	-1.5 db	
400 Cycles	-3 db	
4 KC	-1.5 db	
10 KC	-1 db	
15 KC	0 db	
16 KC	0 db	

With each recorder is furnished a chart showing how that machine checked out of the factory. This is a reproduction of the slip received with the unit tested.

monitor amplifier. The "Hi-Fi" position on the control provides the widest range.

An unusual feature is the automatic head demagnetizing. This circuit operates each time the Record key is released. This may record a click on the tape which can be eliminated by backing the reel a bit before making the next recording. This demagnetization protects the tapes against the accumulation of DC noise and preserves the signal to noise ratio.

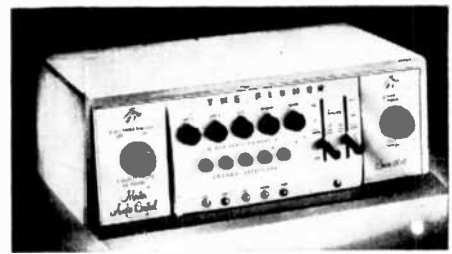
The recorder can also be operated by remote control in either record or play position. This is done with the use of the furnished "Y" adapter cord with the switch cord attached in place of the regular adapter cord.

As mentioned previously, as part of our tests the recorder was set up in a supermarket. Here it was run for eight hours a day, Sundays excepted, and at the end of three weeks' test run no difficulties had been encountered at all.

All functions operated properly and easily. We did find that the keys had to be depressed all the way down to latch into position.

The unit is well and ruggedly constructed. It is attractive in appearance and the operation is straightforward and well within the capabilities of anyone to operate. The instruction manual is very clear and concise and contains plans for mounting the unit.

We have no hesitation in recommending that you consider this machine if you are planning a permanent home or store installation.



## COMPLETE Control Facilities! FISHER Master Audio Control SERIES 80-C

■ Complete mixing and fading of any two, three, or four channels! *A FISHER exclusive!* ■ Separate tape-head playback preamplifier-equalizer. *A FISHER exclusive!* ■ Seven inputs, including 2 Phono, Mfo and Tape. ■ Full record equalization facilities. ■ Variable crossover feedback-type Bass and Treble Tone Controls. ■ Two cathode-follower outputs. ■ Self-powered, with DC on all filaments; achieves a hum level that is inaudible under any conditions. ■ Inherent hum: *non-measurable!* On Phono 72 db below output on 10ms input signal, on high-level channels better than 85 db below 2v output. ■ IM and harmonic distortion: *non-measurable!* ■ Frequency response: uniform, 10 to 100,000 cycles. ■ Chassis Size: 12 $\frac{3}{4}$  x 7 $\frac{3}{4}$  x 4 $\frac{1}{4}$ " high. Weight, 10 lbs. Chassis, \$99.50 • Mahog. or Blonde Cab., \$9.95



### MIXER-FADER • 50-M

Electronic mixing and fading of any 2 signal sources. No insertion loss. Extremely low hum and noise level. \$19.95

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STUDIO!**

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Crowd noises, animal sounds, train whistles... all at your fingertips with "Major" Production aids. Your friends will enjoy your broadcasting party when they hear how they sound **"ON THE AIR!"**

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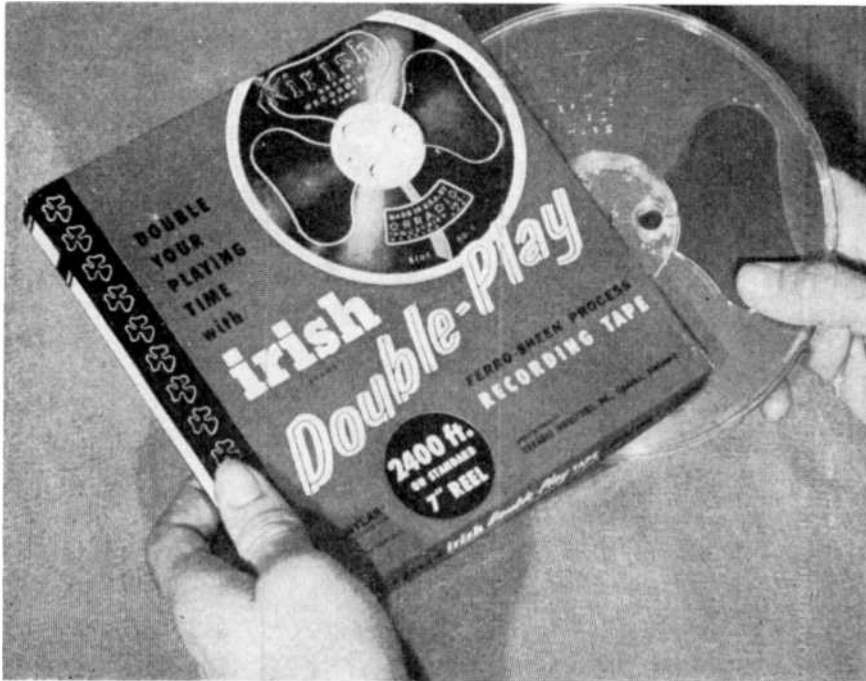
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# NEW PRODUCT REPORT



## IRISH DOUBLE-PLAY TAPE

... 2400 feet on a 7" reel, 1/2 mil Mylar base, Ferro-sheen process.

**T**HE Irish Double-Play tape was the first "super-thin" tape to be announced. "Super-thin" is not a misnomer for the tape is 1/2 mil in thickness—that is one-half of one thousandth of an inch. When you consider that the average human hair will run three thousandths of an inch in thickness, you can realize how thin the tape is.

Standard tape is 1 1/2 thousandths and is usually on acetate base. The development of DuPont's Mylar polyester film was responsible for the development of the new thin tapes.

Mylar is impervious to moisture and possesses far more strength than acetate. Thus it is possible, for the first time, to produce such a thin tape and still have it within the realms of practicality.

The new tape must be handled with care. It cannot be subjected to sudden starts and stops which will put stress on it nor used in recorders which impose an excessive strain on the tape.

Jerky winding or rewinding, or machines which spill tape due to faulty operation must be watched carefully if this tape is used.

We subjected it to ordinary use on standard recorders and had no difficulty with it. Only when we exceeded the bounds of common-sense handling of the tape did trouble occur.

When subjected to excessive stress the tape will stretch and become string-like before it breaks. It may be spliced with the same facility as standard tapes should splicing be necessary.

Our greatest fear was "print through" which is the transfer of the magnetic pattern from one layer to the next.

To give print through its maximum opportunity, we recorded the sounds of bells which we picked because the heavy impact of the sound when the bell is struck leaves a heavily magnetized area on the tape.

We deliberately over-recorded it, the VU meter swinging far off the

STAFKSTED

Product: Irish Double-Play Recording Tape.

Price: 2400' on 7" reel \$7.50 net.

Manufacturer: ORRadio Industries, Opelika, Ala.

scale at every bong. The tape was wound tightly and stored under room conditions for three days. On playback, we found the print through to be negligible for practical purposes. A normal recording made on the tape gave good results.

Printing through can be minimized by keeping the recording level at the lowest practical point, by keeping the tape from cool to normal temperatures and by storing the tape in a wound condition, rewinding just before it is played back.

The coating on this Double-Play tape has been done by the Ferro-sheen process. The details on this were made public for the first time at the recent Annual Meeting of the Audio Engineering Society by Mr. Herbert Orr, President of ORRadio Industries.

Ferro-sheen is not a coated tape in the regular sense but a hot melt lamination process. This means that the coating is pre-formed and, with its binders, is rolled on the base material under heat and pressure. The result is a mirror smooth finish which requires no further polishing. Inasmuch as the coating is pre-formed, the possibility of imperfections is reduced almost to zero.

The company makes the claim that the coating will not rub off. Our tests indicated that the claim is valid.

We feel that this tape, with reasonable care is suitable for most recorders. Its very obvious advantage is the additional length of recording time on one reel. Recorders which are limited to 7 inch reels can now record as much material as units which accommodate 10 1/2 inch reels, using standard tape. At the 7 1/2 inch speed, two hours can be recorded on a dual track reel. At 3 3/4 inches per second, four hours recording time is possible.

# TAPE CLUB NEWS



Voicespondence Club members enjoying get-together in Washington, D. C.

Rainy weather failed to dampen the spirits of the 29 people who attended a recent meeting in Washington, D. C., of the district Voicespondence Club members.

Activities for the gathering were planned by the Charles Copes, District Deputies of the Penn-Jersey District and Bob Crouse, District Deputy of the Potomac District.

Interviews were conducted by Charles Owen, Club Secretary, and recorded by Voicespondent Paul Stillwell. Recorded greetings from all 10 District Deputies not present and Chairmen of the Blind Activities Committee and Special Fund Trustee followed the interviewing. A demonstration of pre-recorded tapes was made, and a questions-and-answers session was conducted.

Refreshments were served and general socializing rounded out the affair. An enjoyable time was had by all.

The Voicespondence Club has obtained a charter from the Virginia State Corporation Commission incorporating the Club as a non-profit organization under the provisions of Virginia laws. The charter represents many months of preparatory work on the part of the Club's management. It provides that the assets of the Club are to be under the control of three Trustees who will select a Secretary. Among the Secretary's duties will be management of the Club's affairs, editing of its publications, banking

all receipts, and preparation of the annual financial statement for the Trustees' approval and submission to members.

Under the direction of World Tape Pal James Buchanan, a recording on life in rural Australia was originated last November. It was made expressly for the World Tapes for Education program sponsored by WTP, and is currently being circulated among high schools in the U.S.

The recording features an introductory description of Brisbane Boys' College and its history, followed by interviews with several students from various sections of Australia, in which discussions on conditions of life in their particular locality are held. Songs and short recorded interludes typical of the country are interspersed among the talks. In all, an informative and interesting picture of life in rural Australia is visualized.

Any interested school or teacher-member of WTP may obtain a copy of the recording through the World Tapes for Education Tape Bank. Requests from schools outside the U.S. should include at least four international postal reply coupons with their request to defray postage expense. The postage rate in the U.S. is about 30c on a 7-inch reel.

Bill Patterson of Richmond, Indiana, is very grateful to World Tape Pal Daphne Halfhide of Paignton, South Devon, England, who recently located some friends of Bill's whom he had believed lost in the hurricane which battered the British coast in 1953.

During World War II, Bill met an English couple and he continued to keep in contact with them after returning to America.

The letters between both parties ceased to reach their destination shortly after the hurricane and Bill feared his friends were among the victims. He mentioned this to Daphne who made inquiries and finally discovered that the couple had moved.

Since Bill had also changed his address, neither party was receiving any correspondence, but thanks to the efforts of Daphne Halfhide everything is fine once again.

How good will your new tape recorder be?

One of the answers lies in the quality of the magnetic recording head—a basic and important part of all recorders. The better the head, the better the performance you can expect. A Shure magnetic recording head insures a unit constructed to close tolerances . . . precision specifications . . . optimum performance of your recorder.

An outstanding example is the "Micro-Gap," a new, high quality magnetic recording head specifically designed for use in professional studio and fine quality home tape recorders. It provides excellent response over an extremely wide frequency range . . . long operating life at maximum efficiency. For home recordings of professional stature, or for precision data recording equipment, the "Micro-Gap" cannot be excelled.

The "Micro-Gap" is the latest of the Shure family of fine-quality magnetic recording heads. When a tape recorder manufacturer announces a model equipped with any of them, you can be assured of the high quality of the tape recorder . . . for the choice of a Shure head is proof that the manufacturer is giving you the very best.

*The Mark of Quality*

**SHURE**

Pioneers in Magnetic Recording  
Since 1939

SHURE BROTHERS, Inc.  
225 West Huron Street, Chicago 10, Illinois

**Miracle**  
MTI-M PRESTO SPLICER

Now available for magnetic 1/4" Mylar & Acetate Tapes

- A heat weld
- No cement
- No adhesives

\$67.00

- Diagonal cut capable of withstanding 5 pound pull
- Inaudible with playback amplifier gain at maximum
- Also splices leader to any base magnetic tape without adhesives.

Ask for brochure & price

**PRESTOSEAL** MFG. CORP.  
3727 33rd st., Long Island City 1, N.Y.

## JOIN A CLUB

TAPE RESPONDENTS INTERNATIONAL  
Fred Goetz, Secretary  
P. O. Box 1404T, San Francisco, Cal.

THE VOICESPONDENCE CLUB  
Charles Owen, Secretary  
Noel, Virginia

WORLD TAPE PALS  
Harry Matthews, Secretary  
P. O. Box 9211, Dallas, Texas

INTERNATIONAL TAPE WORMS  
Art Rubin, National Chairman  
P. O. Box 215, Cedarhurst, L. I., N. Y.

GLOBAL RECORDING FRIENDS  
Alfred L. Sferra, D.D.S., Secretary  
125 Hamilton Street, Bound Brook, N. J.

# SHOP OR SWAP

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

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

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

DIFFERENT PRE-RECORDED tapes! Sample and catalog, 99c. Stone, Lunenburg 1, Mass.

DISCS FROM your tape, \$1.00 up. Send stamped envelope for free list of services. Sales Recording Service, 3510 W. Jackson Blvd., Chicago 21, Ill.

AUTOMATIC SHUT-OFF. Details free. Build 10 1/2" reel adapter. Instructions \$1.00. LE ROI ENGINEERING, Box 251, Elmhurst, Illinois.

ATTENTION RECORDER owners—Have you a "home-type" recorder that doesn't fulfill expectations? If new, we will allow full value in trade on professional machines—Berlant Concertone, Crown, Presto, etc. Boynton Studio, 10 TR Pennsylvania Ave., Tuckahoe, N. Y.

TAPE RECORDERS, tapes and accessories, nationally advertised brands. Free catalog upon request. Satisfaction guaranteed. Dressner, Box 66A, Peter Stuyvesant Station, New York, N. Y.

PRECISION MAGNETIC HEADS, Erase-Record-Playback, Stancil-Hoffman Corporation, Hollywood 38, California.

NOW YOU can make \$100 weekly spare time with your tape recorder. Send 25¢ refundable. LP DISCS MADE FROM TAPES, 24 hour service guaranteed, 10 inch-30 minutes, \$1.25; 12 inch-45 minutes, \$5.75. Write for other speeds. Artistic Sound, 24110 Rensselaer, Oak Park, Michigan.

SYNCHRONIZER HOOKUP: Make sound movies with your tape recorder, \$10.00. Anderson, 2424 Phelps Street, Stockton, Calif.

FREE TO tape recorder owners—handy tape/disc timing chart, list of services. Sound Service Recording, East Meadow, New York.

SWAP: SX62A Hallicrafters Communications Receiver and R-46A Matching Speaker. I need completely assembled Georgian 4-way speaker system or something comparable, also need turntable. Am willing to pay cash difference if necessary. The SX62A and R-46A are like new (cost \$369.90). Let me know what you've got and we'll work out a trade. Leo Hammer, 133 Shamrock Road, Asheboro, N. C.

PROFESSIONAL SYSTEM of Stancil Hoffman R 4 tape recording and playback equipment. Strictly highest quality, in perfect condition, 15 and 7 1/2 IPS, accommodates all reel sizes up to 14 inch. Synchronous drive, three motor transport, relay control, provides variable speed rewind for precise editing. Not recommended for home recordist, but for commercial use it is tops. Hi Fi at 15 IPS. Available complete FOB Houston, Texas. \$500.00. Contact Technical Director, Radio Station KXYZ, Houston, Texas.

WANTED: Transcribed tapes of the following: Nat Brandwyne, Cugat, Chiquito, Clemente, Lud Gluskin and Clyde Lucas Orchestras. Also songs by Victoria Cordoba and Don Arres. 7 1/2 i.p.s. tape speed preferred. Write S. Kiamie, 930 Grant Avenue, Pelham 65, New York.

FOR SALE: Two Ekotape recorders, broadcast models 105 and 101, very good condition, new heads—both for \$285.00. L. C. Smith, 3012 E. Central Avenue, Wichita, Kansas.

WILL SWAP 8 mm model 70 Revere magazine movie camera for good two-speed tape recorder. Also for sale or swap model 8K Presto disc recorder. Robert Webster, RD2, Wexford, Pa.

FOR SALE: Unused, in original cartons—Concertone TWR-2 recorder with TWDC carrying case. TWPAC power amplifier-speaker-carrying case worth \$595. Total will sell for \$495 plus shipping charges. M. J. Fein, 29 Wynmor Road, Scarsdale, N. Y.

MAKE A GOOD LIVING tape recording. Write Bilina Studios, Ridgely Park, New Jersey.

FOR SALE: Rek-O-Kut Challenger disc recorder, three-speed, with standard and microgroove leadscrews, hysteresis synchronous motor, GE RPX-050 variable-reluctance pickup. Excellent condition, \$350 FOB. V. R. Hein, 418 Gregory, Rockford, Illinois.

WISH TO tape respond with any and all persons interested in good music or who wish to talk about subjects on travel. An answer to your tape is personally guaranteed. Speed 3 1/2 or 7 1/2. Address S. S. Jozan, 4417 No. Hazel Street, Chicago, Ill.

WAGNER 33-1/3 rpm Microgroove Disc Recorder, lathe-type feed screw, amplifier, speaker, portable case, \$85.00; Pickering 230-H Preamplifier, new tubes, \$20.00; 5" reel 900-ft., 1-mil Mylar tape, \$2.50; all excellent, priced F.O.B. Marilyn Phillips, 311 Penfield, Rockford, Illinois.

FOR SALE: RARE RECORDINGS (1896-1927) Early Concert Bands & Brass & Reed Soloists. Recorded on tape or disc. Glenn D. Bridges, 2199 Lakeview Ave., Detroit 15, Mich.

PRE-RECORDED TAPES at no extra cost. 5" reel \$3.50, 7" reel \$5.50. Specify speed and music desired. Concert-Dance-Dinner-Christmas. Order from Starlight Studio, P.O. Box 3229, Jefferson Station, Detroit 14, Michigan.

FOR SALE: Used Model 2010 Webeor tape recorder with mike and 2 7-inch reels tape, 2 input and 1 output cable, 2-channel input mixer, \$100. Also tape chest with 10 7-inch reels tape, \$20. For details write Kenneth Wooden, 1515 W. Monroe, Chicago 7, Ill.

WANTED: Tapes of Jimmy Durante radio or telecasts prior July 1954; ditto Eddie Cantor prior November 1953; any Jolson broadcast. Clyde Miller, 2217 B. No. Booth St., Milwaukee, Wis.

BRAND NEW 1956 Model Hi-Fi VM-700 tape recorder, never used. Cost \$179.95, yours for \$138.00. Jack Fives, 4017 Fairfax Road, Baltimore 16, Maryland.

TIMPANI PROFESSIONAL RECORDING TAPE. Until now sold only to stations. Now released to all recordists. Better signal ratio and response or money back. Special trial: Four 1200 ft. reels, \$10.00. Bob Freund, 56-A Bennett Avenue, New York 33, N. Y.

FOR SALE: Magnecord PT6M auxiliary spooling mechanism, like new, \$85. Also eleven NAB reels for use with same, \$15. M. S. Scherer, Ring Trailer Court, 98th Air Refueling Sqdn., Lincoln AFB, Nebraska.

FOR SALE: Berlant latest model tape recorder, bought this September and used only 10 hours to record a special event, cost \$595.00, yours for \$399.00. Concertone 20/20, still in factory carton, \$325.00. Ampex 600, never used, \$495.00. Revere T10, two weeks old, cost \$235.00, yours for \$159.00. Phillip Lance, Greenwich, N. J.

WANTED: Used or new tape recorder for business use. Will pay up to \$100. Frank Spayth, 2117 Lexington Ave., Springfield, Ohio.

WANTED: Portable Magnemite battery operated tape recorder. State price, condition and tape speed. Steve Sewzak, 206 Croton Ave., New Castle, Pa.

FOR SALE: Magnecord "Voyager" recorder, practically new. Shure-51 mike, never used, 80 Scotch tapes, 600 feet, good condition. Other miscellaneous items. Sacrifice. Free delivery, west coast. H. A. Eaton, P.O. Box 232, Corning, Calif.

WANTED: Used professional tape recorder and/or disc cutter, good condition only. Write Howard Rohrlick, 798 Tower Avenue, Hartford, Conn.

## RECORDED TAPE MUSIC IN FULL RANGE SOUND

Selected from the finest tape libraries for your listening pleasure.

Write for catalog  
EFSCO SALES COMPANY  
270 Concord Avenue, West Hempstead, N. Y.

## TAPE RECORDERS & TAPES EXCLUSIVES!

Tape Packaged in Cans.  
10, 7, 5" Empty Cans.  
Metal (Tape) Storage Chests.

FREE CATALOGUE:  
CARSTON COMPANY, 215 E. 88, New York 28

## DO YOU HAVE TWO FRIENDS . . .

. . . who are interested in recording and who would enjoy receiving a FREE sample copy of

## TAPE RECORDING Magazine?

If you do, just send us the names on a postcard or use the coupon below.

TAPE RECORDING  
Severna Park, Md.

Please send a copy of Tape Recording without charge to:

Name .....

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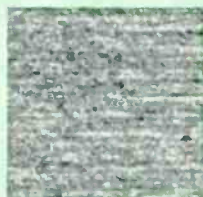
Your Name .....

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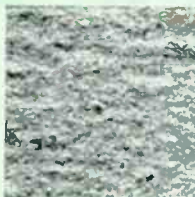
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# It Won't Come Off!

These actual unretouched photomicrographs (50X) of FERRO-SHEEN and ordinary tape, taken under identical lighting conditions, emphasize surface irregularities of both tapes. See how irregular the eggshell surface of the ordinary tape appears in comparison with that of FERRO-SHEEN. See how much smaller are the shadows and highlights of the FERRO-SHEEN process tape, indicating a greater uniformity of oxide coating and a smoother surface.



**FERRO-SHEEN  
PROCESS TAPE**



**CONVENTIONAL  
TAPE**



ALL RECORDING TAPE is coated with magnetic oxide. On ordinary tapes this coating rubs off in use and forms a harmful deposit of abrasive dust on the recording head. Unless the head is constantly cleaned, the collection of abrasive dust eventually wears it out. A further disadvantage of oxide-shedding, common to all ordinary tapes, is that after a few playings, the tape loses enough coating to alter its original frequency response characteristic.

## Make Your Own Test In Twenty Seconds!

Send for free Comparator Card, which has strips of all the leading tapes mounted side by side for your own visual comparison. You will SEE the difference at a glance! The difference you will see is responsible for the improvement you will HEAR... the mirror-smooth surface of the FERRO-SHEEN tape results in vastly improved contact between recording head and tape and gives you optimum magnetic performance... all the highs, all the lows.



WITH TAPE MADE BY THE EXCLUSIVE

# irish

**FERRO-SHEEN PROCESS**

## The Oxide Will Not Rub Off!

### FERRO-SHEEN IS NOW AVAILABLE IN THESE THREE QUALITY irish TAPES:

**SHAMROCK #300:** The ultimate in premium, professional tape for broadcast and studio use. 1.5 mil plastic base. Comes with 5' Mylar leader in dust-proof polyethylene bag.  
1200 feet ..... \$3.80 Hi-Fi net

**LONG-PLAY #600:** Extends playing time 50% over conventional tapes on same size reel. Same premium qualities as Shamrock #300, but on Dupont's 1 mil new miracle film Mylar.  
1800 feet ..... \$5.50 Hi-Fi net

**DOUBLE-PLAY:** Doubles your playing time with 2400 feet on standard 7" reel. For all applications requiring uninterrupted operations. Dupont Mylar base.  
2400 feet (on standard 7" reel) ..... \$7.50 Hi-Fi net.

If not available at your local dealer, write: ▶

The **irish FERRO-SHEEN** process of tape manufacture anchors the oxide coating to the base permanently, inseparably and much more smoothly. The obvious advantage of the homogeneous bond is that *the entire vicious cycle of shedding and abrasion of recording head and tape is eliminated, resulting in longer life for the tape, longer life for the head and flat frequency response over a wider range.*

**ORRADIO INDUSTRIES, INC., Opelika, Alabama**

*World's Largest Exclusive Magnetic Tape Manufacturer*

EXPORT DIVISION: Morhan Exporting Corp., N. Y. C.

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**ULTIMATELY,  
EVERY PERSON WHO OWNS OR PLANS TO OWN  
A FINE HOME MUSIC SYSTEM MUST FACE THIS QUESTION:**

# “Shall I buy a Turntable or a Record Changer?”

*The following statement represents the point of view of one of America's leading manufacturers of professional recording and playback equipment.*

The choice between record changer and turntable is, for the most part, entirely personal to the user. It depends upon what he wants. If it is merely the physical comfort of hearing hours and hours of just music, without manual intervention, then the choice would be a record changer. On the other hand, if it is his desire to enjoy the utmost in sound quality, then a quality turntable is certainly indicated. In broadcast studios, for example, where reproduction quality is of prime importance, turntables are used exclusively.

### *The Record Changer*

The record changer is an extremely clever device, and much ingenuity has gone into its complex mechanism. It originated in the days when 78 rpm was the only popular record speed, and the playing time of a 12-inch record was only about 4 minutes per side. A complete 40 minute musical composition required at least 10 sides or 5 records. The record changer made it possible for these records to be played automatically, without the need for getting up every three or four minutes to change records.

### *The Long Playing Record*

The long-playing, microgroove record has changed all of this. Each side of a

12-inch long-playing record disc provides about 25 minutes of music. The same 40 minute composition now requires only two sides of a 33½rpm 12-inch record. The long-playing record has also brought tremendous improvements in the quality of recorded sound. As a result, the older 78s are rapidly becoming obsolete among serious music lovers.

### *The High Quality Turntable*

The turntable is basically a simple device. A manufacturer who desires to create a high quality instrument can devote all of his engineering skill to the one important function of the turntable: its rotating motion. A Rek-O-Kut turntable, for example, offers the closest approach to perfect motion; with virtually no rumble, wow, flutter, or other mechanical distortion.

There are other important advantages to the turntable. Once the angle between the stylus and record is established, it remains constant for all time. In the case of the record changer, this angle varies, depending upon the number of records stacked underneath the record 'in play'.

A turntable has a 'live' spindle, meaning that it rotates with the table and the record. The spindle of most changers remain stationary so that

there is an element of wear introduced whereby the spindle hole of the record may become enlarged, and cause off-center wow. Similar wear can result as the record is dropped, and it slides down the long spindle.

A third advantage peculiar to Rek-O-Kut is that the turntable itself is machined from aluminum castings. Aluminum is unaffected by magnetism, and therefore, the turntable exerts no 'pull' when used with a magnetic cartridge. With steel and other magnetic materials, the magnetic pull may actually cause the stylus to 'ride the groove' with a pressure considerably greater than recommended.

### *Conclusion*

High fidelity is rapidly becoming a part of our home life. This is expressive of the typically American desire for the enjoyment of finer things. As specialists in the field of professional sound reproduction, and having served this field for years, we welcome the fact that this wonderful experience is now being adopted in the American home.

Rek-O-Kut precision turntables are among the finest in the world. Every detail of their construction is carefully engineered to provide the finest quality record reproduction. Whether you now own or plan to own a music system, we urge you seriously to consider one of the several Rek-O-Kut turntables. You will find that it makes all the difference in the world.

*Literature on Request*

Export Division: MORHAN EXPORTING CORP.  
458 Broadway, New York 13, N. Y.  
Cable: MORHANEX  
In Canada: ATLAS RADIO CORP., Ltd.  
560 King Street, W., Toronto 2B.



## THE REK-O-KUT COMPANY

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