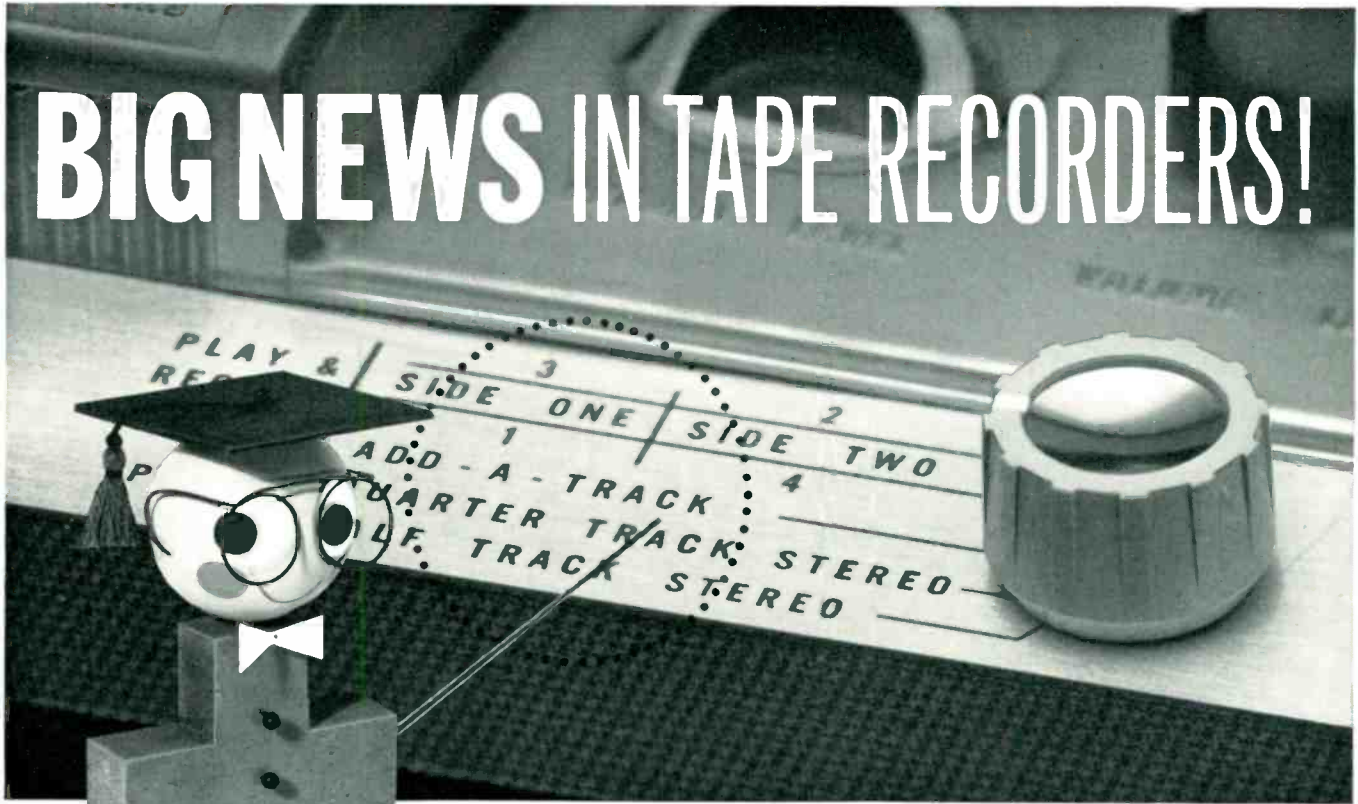


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TAPE RECORDING

VOL. 7 NO. 10

SEPTEMBER, 1960

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IN THIS ISSUE

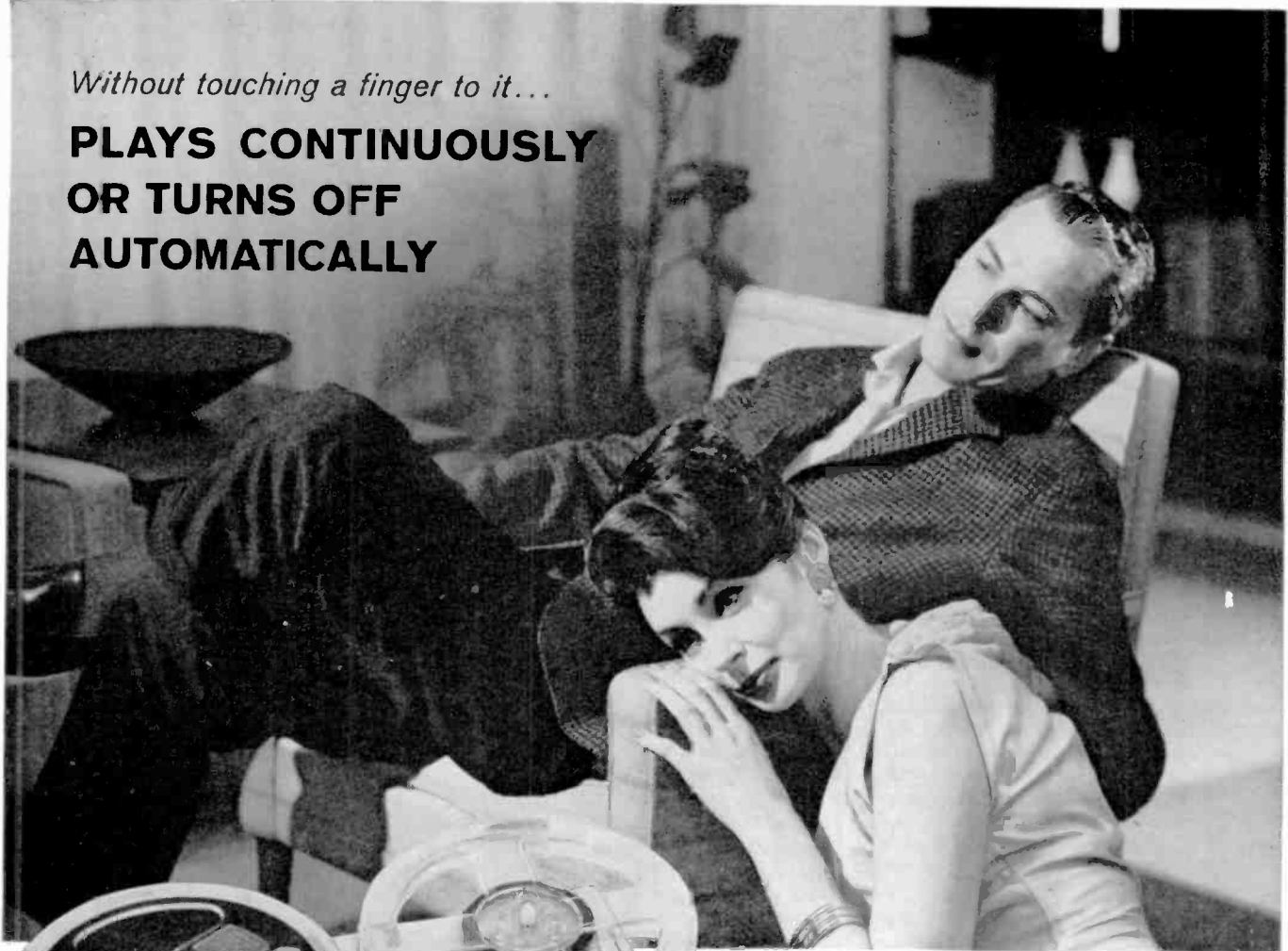
THE HANDY-DANDY "SNEAKY-SPEAKER"	Tommy Thomas	18
BEAT RECORDING	O. Nodlchs	22
MEMORIES OF THE ALPS	Laurence Mallory	24
CUSTOM-BUILT SOUND SYSTEM	Howard E. Jackson	27
MAKING MONEY WITH MUSIC	Don Dunn	28
RECORDING FROM THE TELEPHONE	William C. Mincher	30
TAPE CUEING FOR TEN CENTS	William Steele	31
NEW TAPES		6
CLUB NEWS		11
CROSSTALK		12
NEW PRODUCTS		13
INDUSTRY NEWS		14
TAPE IN EDUCATION	Robert C. Snyder	15
QUESTIONS AND ANSWERS		16
FEEDBACK		17



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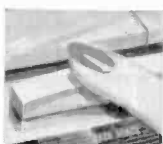
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CLASSICAL

Reviewed by Robert E. Benson



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

STRAVINSKY Petrushka
London Symphony Orchestra conducted by
Sir Eugene Goossens

Everest T4-3033
4 track, 7½ ips
\$7.95...35 min.

A dazzling *Petrushka*, with big, open sound, and a fine if not exceptional performance of Stravinsky's early ballet masterpiece. There's so much going on in this score that it requires a really good stereo recording such as this one to bring out the orchestral detail. The tape seems occasionally to be somewhat overmodulated with resultant distortion, and on the review copy there was a pause of almost a minute between the first and second tableaux. Doubtless future copies will eliminate this unnecessary pause.

Despite the many fine qualities of the Ansermet London tape, reviewed earlier in this column, most listeners will probably prefer this tape, as the performance is good, and the orchestral sound fuller. The London tape costs \$11.95, but it also contains *Le Sacre du Printemps*, and both works are uninterrupted on the London tape.



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

TCHAIKOVSKY: Symphony No. 4 in F Minor, Op. 36, Symphony No. 5 in E Minor, Op. 64

Bamberg Symphony Orchestra conducted by
Heinrich Hollreiser

VOX XTP 707
4 track, 7½ ips
\$11.95...89 min.

These are commonplace performances lacking in excitement; however, few listeners would object to the interpretations, despite rather unusual phrasing in some of the woodwind passages. The *Symphony No. 5* is played without any of the cuts usually made in the last movement, and Hollreiser omits the cymbals some conductors include at the climax of the Finale.

Soundwise, in many ways this tape is

superb. French horn tone is a model of clarity and sonority, and there is a fine hall perspective to the over-all sound. When playing pizzicato, strings have a wonderful fullness, but otherwise are shrill, and appear to be almost entirely on the left channel, with woodwinds almost entirely on the right. This is hardly utilizing the two-channel medium to its maximum effectiveness.

There were no program notes provided with the review copy.



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

KHACHATURIAN: Symphony No. 2
Symphony of the Air conducted by Leopold
Stokowski

UNITED ARTISTS UATC 2208
4 track, 7½ ips
\$7.95...39 min.

This *symphony* is not of great consequence. The high points are the diabolical Scherzo and exciting Finale. Unfortunately, these cannot overcome the predominantly banal aspects of the score. There are occasional splashes of the exotic orchestral sonority one has come to expect from Khachaturian, but hardly enough to attract the average listener to the *symphony* as a whole.

Stokowski has always championed new music, but even his perceptive baton cannot put more than passing interest in a score as vapid as this. The sound is generally satisfactory, although the strings do not have the plush sonority usually associated with Stokowski, and the rest of the orchestra is also somewhat lacking in body. It is a shame that United Artists had Stokowski record this, when so many of his unique performances are not available in modern recordings, such as *Le Sacre du Printemps*, or his own transcription of *Pictures at an Exhibition*.



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

BERLIOZ Fantastic Symphony Op. 14
London Symphony Orchestra conducted by
Sir Eugene Goossens

EVEREST T-43037
4 track, 7½ ips
\$7.95...52 min.

Berlioz's *Fantastic Symphony, Op. 14* is scored for a large orchestra with ample opportunity for demonstrating the capacity of hi-fi equipment. The sound on this tape

represents Everest at its best, which is very good indeed, with extraordinary clarity of orchestral detail. This is unquestionably one of the best recordings the London Symphony Orchestra has made for Everest, from the standpoint of both performance and sonics. Some of the bass on this tape is fabulous, and my twin Bozak B-400's were really thumping. The gong in the last movement *Dream of a Witches' Sabbath* is overly prominent and somewhat overmodulated.

There are two versions of this *symphony* on four-track 7½ ips tape, the other one being the late Ataulfo Argenta's elegant performance with the Paris Conservatory Orchestra (London 4-track 7½ ips LCL 80012, \$7.95). I have not heard the London tape version, but judging by the stereo disc, I would imagine most listeners would prefer the Everest release, which has an orchestra superior to the Paris Conservatory group, and bigger sound as well. Both tape versions have a break in the third movement which would be difficult to avoid without adding many extra minutes to the reel. There are better performances of this *symphony* on monophonic discs, but for stereo tape, the Everest would be hard to beat.



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

GERMAN UNIVERSITY SONGS, Volumes 3 and 4

Erich Kunz, baritone, with the Chorus and Orchestra of the Vienna State Opera conducted by Anton Paulik

VANGUARD VTP 1607
4 track, 7½ ips
\$11.95...90 min.

These entertaining songs, on the subjects of love, drinking, humor and patriotism, are delightfully performed. Erich Kunz has just the right zestful approach to the more exuberant songs, and still can sing Schubert's *Serenade* with the appropriate tenderness. He is strongly supported by the Vienna State Opera Chorus and Orchestra under Anton Paulik's able direction.

Technically, this tape is excellent, with big, pleasing sound. It is unfortunate that the engineers put the soloist almost entirely on the left channel and the chorus almost entirely on the right—it would have been more effective if both were more centered. A noticeable pre-echo might distract some listeners, and is the only mechanical fault in an otherwise highly recommended tape.

SEMI-CLASSICAL

DAVID ROSE PLAYS DAVID ROSE
Concerto, 4:20 A.M., Stereophonic March, Romantic Waltz, Majorca, The Christmas Tree, Deserted City, Stringopation, The



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

Sad, Sad Rocking Horse, One Love, Holiday For Strings
 David Rose & His Orchestra
 MGM STC-3748
 4 track, 7 1/2 ips
 \$7.95 . . . 34 mins.

Here we have a pleasant mixture of classical and semi-classical David Rose favorites. The entrancing selection of numbers is provocative and spell-binding.

Mr. Rose's full orchestra is well balanced and a soothing delight to the ears.

You can be thrown from one mood to another as this tape unwinds. Sometimes the music is bluesy, sometimes lilting and gay, other times dreamlike.

Full use is made of the effects of stereo here and the surrounding, all encompassing, music alternately soars and softly descends.

Dazzling fidelity.

SHOWS



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

FLOWER DRUM SONG

Side 1: Overture, Love, Look Away, A Hundred Million Miracles, I Enjoy Being A Girl, I Am Going To Like It Here, Like A God
 Side 2: You Are Beautiful, Chop Suey, Don't Marry Me, Grant Avenue, The Other Generation, Sunday, Finale
 Featuring Bill Heyer—Dean Franconi conducting The Sound Stage Orchestra

TELECTROSONIC TT-403

4 track, 7 1/2 ips
 \$4.98 . . . 30 mins.

This tape is almost a duplicate of that put out by SMS which was reviewed here some time ago—and we've played that version so often we practically know it by heart. What's more, we never tire of it in the least.

I can't say enough to praise this music. You can't help singing along with it. It is charming in every respect.

The most impressive personality, certainly the most exciting on this tape is Madam Liang, performed by Rose Katajiri. All performances are good, but the dynamic personality and songs of Madam Liang stand out.

Glad this one's on tape, I don't want it to wear out.

ON STAGE

Sequence A: Oklahoma, Yesterdays, Gong, Gone, Gone, Through the Years, Buckle Down Winsocki
 Sequence B: Hallelujah, Dancing in the



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

Dark, All the Things You Are, Wintergreen for President, Romany Life, September Song, Wunderbar

The Robert Shaw Chorale, RCA Victor Orchestra, Robert Shaw, conductor

RCA KCS-6009
 4 track, 3¾ ips, cartridge
 \$6.95...46 mins.

All selections are taken from popular musicals. Those chosen certainly run the gamut of variation from romantic to athletic. All are well known.

The Robert Shaw Chorale lustily pours out the varied repertory. It is delightful to listen to a chorale sing and when they do numbers with desirable arrangements such as this the whole presentation is doubly enjoyable.

There is a shared relationship between the singers and the orchestra which produces complete harmony. This harmonious togetherness stretches even further to embrace the recording engineers and as a whole they have created a charming release.

POPULAR



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

QUIET HOURS

Track A: All Through the Night, Berceuse, Greensleeves, Romance

Track B: Traumerie, Serenade-Drigo, On Wings of Song
 101 Strings

BEL CANTO ST-86
 4 track, 7½ ips
 \$6.95...30 mins.

How very true it is that evening brings with it solitude and a quietness the day could not offer. This is particularly true in the more heavily populated areas. Morning begins with traffic problems, whistles, and flaring tempers—the day progresses with business headaches, bustling shoppers, the tasks that we must perform just to live as civilized beings—and then finally evening comes, dinner is over, a relaxed atmosphere settles down and you enjoy the life you have prepared for all day.

It is this relaxed, serene mood this music illustrates so well and which the 101 Strings orchestra plays so well. Soothing, soft melodies. The strings were meant to render this type music. How nice it is to escape from the blaring brass and thumping percussion of many tapes.

All around blissful sound.



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

EAST OF SUEZ

Bagdad, In A Persian Market, East of Suez, Kashmiri Song, Song of India, Temple Dancers, Moonlight on the Tajmahal, Arab Dance

101 Strings
 BEL CANTO ST-75
 4 track, 7½ ips
 \$6.95...32 mins.

The overall effect of the 101 Strings is a luxuriously silken softness that is at once tranquilizing. The music is relaxed and graceful.

This tightly knit group perform extremely well—they sound complete, as if they were one instead of many. Stereo in this case tends to back this feeling of closeness even more.

While we associate "exotic" more with wild frenzied music, this is not the situation here. The music is exotic in that it is warmly sensuous. You can almost picture the moving bodies and twirling veils of the temple dancers in the selection of the same name.

The woodwind and percussive instrumental effects achieved in this type music are delightful indeed.

Just one slight criticism, our copy of this release did not produce the volume most tapes can wring forth. We had the volume control to maximum position and still did not obtain the loudness we ordinarily use when reviewing.



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

RENDEZVOUS IN ROME

Rome the City, Volare, Scene from "Castel Sant' Angelo", Tesoro Mio, Three Coins in the Fountain, View of the Vatican

The Melachrino Strings and Orchestra
 RCA BPS-218
 2 track, 7½ ips
 \$6.95...22 mins.

There is something in the grandeur of a full orchestra which makes you appreciate any music it plays. Impeccable beauty is found on this tape, beautiful music, beautifully presented and truly beautifully reproduced by RCA's engineers.

Rich, vast, stirring music from the Eternal City. The tape opens with your train arriving in Rome. From there on you are escorted through the city itself, you become a welcome visitor and the music

draws you tight to the heart of this enchanting city.

George Melachrino mightily pictures the largest church in the world for you in his View of the Vatican. Most impressive.



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

ELVIS IS BACK

Sequence A: Soldier Boy, Such A Night, It Feels So Right, The Girl Next Door, Like a Baby, Reconsider Baby
 Sequence B: Make Me Know It, Fever, The Girl of My Best Friend, I Will Be Home Again, Dirty, Dirty Feeling, Thrill of Your Love

Elvis Presley with The Jordanaires
 RCA KPS-3127

4 track, 3¾ ips, cartridge
 \$5.95... 32 mins.

Yes, Elvis is back, and ain't it a shame. You know, if a film of this entertainer were furnished with each sound release we might really get a kick out of this one.

As it is, on this release it sounds as if Elvis is fighting a losing battle with The Jordanaires and his backing; each is trying to be louder than the other and I haven't yet figured out which is the victor. It's hard to distinguish just what Elvis is saying at times.

Underneath it all, I feel that this teenage idol has a darn good voice and I would sincerely like to hear him do some "normal" arrangements to some familiar tunes.

Of the songs on this one, I rather favor his rendition of Fever, one of Peggy Lee's favorites. It was a fresh approach to the selection and was most interesting.

We took this off the cartridge and played it on some of the best equipment available and the fidelity produced some of the clearest rock and roll I ever heard.



Music ★
 Performance ★
 Fidelity ★★
 Stereo Effect ★★

THE SWINGERS

Airegin, Babe's Blues, Dark Cloud, Jackie, Swingin' Till the Girls Come Home, Four, Little Niles, Where, Now's the Time, Love Makes the World Go 'Round

Dave Lambert, Jon Hendricks and Annie Ross with Zoot Sims

WORLD PACIFIC WPTC-1008

4 track, 7½ ips
 \$7.95... 34 mins.

I guess it takes a special class of person to interpret and understand certain jazz styles. Unfortunately, I am not a member

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of this unique fraternity, and some jazz "language" passes me by ungrasped.

Jon Hendricks has taken these fast tempo jazz compositions and written lyrics to them which this trio attempts to sing. While one of the group sings, the other two take off with some weird sounds which are supposed to represent solo instruments.

We haven't yet been able to decipher all the words; it is so fast it runs together and thus becomes garbled. At first I was positive we had the machine on the wrong speed. The voices sound more like they are just talking fast rather than singing.

Ah me, the musical trends of this too fast moving life are sometimes hard to comprehend. Dixieland jazz and blues jazz can put me out in space, but this fleeting tempo vogue is my Waterloo.

A precaution—listen before buying.

Fidelity at least is clear. I know it's all there—I just can't speed up the vibrations of my eardrums enough to grasp it all.

There are a couple of numbers which calm down enough to hear, but they are in the minority.

JAZZ



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

I WANT TO LIVE

Side 1: Black Nightgown, Theme From I Want To Live, Night Watch
Side 2: Frisco Club, Barbara's Theme, Life's A Funny Thing

Gerry Mulligan, Shelly Manne, Art Farmer, composed and arranged by Johnny Mandel (The jazz combo and music from the motion picture)

UNITED ARTISTS UATC-2202

4 track, 7½ ips
\$7.95 . . . 30 mins.

The movie "I Want To Live" is a portrait of a girl who goes from bad to worse in the jungle of the city. An atmosphere of jazz constantly lingers throughout the film, and the girl is an ardent fan of Gerry Mulligan.

If you are an advocate of jazz you will want this tape. It features some of the greats of the jazz world. This style jazz, however, to me seems to make every piece sound too much like the last. There is not enough creativity. There is, though, a deviation on Barbara's Theme in which Shelly Manne handles his drums like the pro he is, and Gerry Mulligan can make a baritone sax talk.

Other than for the lack of variation, this tape belongs in a jazz enthusiast's library.

FOLK



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

THE LIMELITES

Side 1: The Hammer Song, Battle At Gandessa, Charlie, The Midnight Marauder, Zhankeye, When I First Came To This Land, Malaguena Salerosa

Side 2: The Bear Chase, The Burro, Gari Gari, John Henry, The Steel Driving Man, Times Are Getting Hard, Lonesome Traveler

Lou Gottlieb, Alex Hassilev, Glenn Yarbrough

ELEKTRA ETC-1509

4 track, 7½ ips
\$7.95 . . . 32 mins.

This is what I like to see in a tape. Every selection is different, every arrangement original, every one entertaining.

These fellows have taken folk songs, added their own brand of wit and zany humor, blended in a banjo, guitar, bass, and sound effects to come up with a new, charming style of presentation.

Three fellows comprise the group, Lou Gottlieb, Alex Hassilev, and Glenn Yarbrough, but I'll bet you'll agree when hearing them, they sound more like twice that number. Each one has a grand voice, and I think Mr. Yarbrough is one of the best tenors we have ever heard. Together, the fellows mix well. Most enjoyable.

Don't think you could come up with better sounding sound. Fidelity is top drawer.

LATIN



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

THAT LATIN BEAT FOR DANCING FEET

Side 1: Happiness is This, Kiss of Fire, Key West, I Get Ideas, Besame Mucho, Brazil, You Belong to My Heart & Come Closer to Me

Side 2: Peter Johns' Merengue, Green Eyes, Sweet and Gentle, Without You, You Are Always in My Heart, Sway, Enchilada

Irving Fields Trio

VOX XTC-711

4 track, 7½ ips
\$7.95 . . . 36 mins.

Well, pull out your Latin dancing shoes, warm up the recorder, and get set for some of the best Latin dancing rhythms we have heard in ages. This music was recorded specifically for Latin dancing and Mr. Fields has chosen his selections with good taste.

His nimble fingers caress the piano keys while he is more than capably aided by bass and drums.

No garnished arrangements here, just good earthy Latin rhythms played as they were written, always with a dancer's swaying hips and moving feet in mind.

Sound as untarnished as the music.

NEW TAPES RECEIVED

REEL TO REEL

Capitol, Here We Go Again, The Kingston Trio, ZT 1258, 4 track, 7½ ips

Columbia, Saturday Night Sing Along With Mitch, Mitch Miller, GCB 70, 2 track, 7½ ips

London, Grieg: Excerpts from Incidental Music to Peer Gynt, London Symphony Orchestra conducted by Oivin Fjeldstad, LCL 80020, 4 track, 7½ ips

London, Songs To Remember, Mantovani & His Orchestra, LPM 70034, 4 track, 7½ ips

London, The Million Sellers, Frank Chacksfield & His Orchestra, RPH-45007, 4 track, 7½ ips

Richmond, Rossini: Overtures to The Barber of Seville, William Tell, La Scala di Seta and Semiramide, New Symphony Orchestra of London conducted by Kenneth Alwyn, RCH 40001, 4 track, 7½ ips

Verve, Ella Swings Lightly, Ella Fitzgerald, VSTC-222, 4 track, 7½ ips

Warner Bros., Swing Fever, Buddy Cole at the Swinging Hammond Organ, WST-1373, 4 track, 7½ ips

CARTRIDGES

RCA, Brass and Percussion, Morton Gould & His Orchestra, KCS-4012, 4 track, 3¾ ips, cartridge

RCA, The Blend and The Beat, The Ames Brothers, KPS-3099, 4 track, 3¾ ips, cartridge

TAPE CLUB NEWS

Voicespence Contest

Well, The Voicespence Club has lost no time taking the suggestion of the editor of Tape Recording that recorders should be used for more constructive and imaginative purposes. In the August issue of the Club's quarterly magazine a new tape contest is announced with members being requested to submit recordings of not more than 10 to 15 minutes in length under one or more of the following categories: Productions and Compositions (plays, skits, stories, dramas); On-the-Spot, Actualities (interviews, location and travel sounds); and Miscellaneous. Tentative judges in the contest will be Tony Schwartz, well-known New York documentary recording specialist; Kenneth Miller, New York VS-er, and Derek Worman, South African VS-er, both of whom won top prizes in the 8th Annual International Recording Contest last year. Tapes will be rated in the order of (1) Originality of Idea, (2) Execution and Development of Idea, (3) Mechanical Techniques, and (4) Quality of Reproduction. The

contest is restricted to members of The Voicespence Club only. Three "Golden Mike" awards and three Honorable Mentions will be made.

Traveling Secretary

They're off again—Carl Williams, secretary of Organ Music Enthusiasts, and his wife are off on a transcontinental tour. All club members along the trail be on the lookout, because they plan several stops along the way to say hello to some of their hundreds of tape friends. Carl will probably be back home on or about July 25th, so any fellows and gals waiting for tapes please be patient.

Visiting Club Friends

Another Organ Music Enthusiast member, Tom Christensen and his wife Edna from Smithtown, L. I., spent a pleasant couple of days at K. C. Johnston's home in Babb's Park, W. Suffield, Conn. Kaysee, as he likes to be called, is a grand host and Tom and Edna had a delightful time.

Club member Tom had a ball on a skating rink organ. He was able to play a couple of intermissions and a couple of skates each night. He writes that these were taped for posterity, or something. The regular rink organist, Walter Dawley (another O. M. E. member), and Kaysee have several tapes of skating music.

The rink has a Webcor 2 track, and a Norelco 4 track stereo to help fill in for the organ when Walter is not around. Kaysee has a Norelco 4 track stereo and an Ampex 4 track in his home plus the best in playback equipment to play through, and (Tom writes) some of his tapes are out of this world.

Hurricane Victims

World Tape Pal, Louis Teck-Yong of the island of Mauritius in the Indian Ocean has informed club headquarters of the plight of many of his fellow countrymen. The island suffered two severe hurricanes this spring which left 70,000 persons homeless and without clothing or bedding. Louis said that more than 15,000 people are still living in schools and colleges which have been converted into refugee centers.

Used clothing and bedding is urgently needed by these refugees and we urge not only members of this fine club, but all clubs to pass along any possible help. Packages should be addressed to: Hon. B. Ramlallah, Editor, Mauritius Times, Port Louis, Mauritius. The parcels should be marked "Used Clothing for Cyclone Victims."

Louis himself lost 500 books and magazines, but salvaged his tape recorder and sound equipment. He requests all his tape pals to send him their addresses, as his address book was lost. Electricity has just been restored and he will answer his tape pals as soon as possible. He will most certainly have some interesting items to talk about. He saved all the tapes he has received, but some of his own tape was damaged. He asks all his friends to excuse the delay in answering them, as we are sure they will.

JOIN A CLUB

AMERICAN TAPE EXCHANGE
Corlandt Parent, Secretary
Box 324
Shrub Oak, N. Y.

BILINGUAL RECORDING CLUB OF CANADA
Rene Fontaine, Secretary
1657 Gifford St.
Montreal 34, P. Que. Canada

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

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

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

TAPE RESPONDENTS INTERNATIONAL
Jim Greene, Secretary
P. O. Box 414, Dept. T, St. Louis 46, Mo.

THE VOICESPENCE CLUB
Charles Owen, Secretary
Noel, Virginia

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

FOREIGN

AUSTRALIAN TAPE RECORDISTS ASSOC.
John F. Walen, Hon. Secretary
Box 970, H., GPO, Adelaide, South Australia

TAPE RECORDER CLUB
A. Alexander, Secretary
123 Sutton Common Rd.
Sutton, Surrey, England

THE NEW ZEALAND TAPE RECORDING CLUB
Murray J. Spiers, Hon. Secretary
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Auckland, W.I., New Zealand

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Best!

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CROSTALK

from the Editors

MANY FIRMS SPEND THOUSANDS of hard-earned dollars developing what is known as the "corporate image". This is supposed to be a kind of wrap-up of all the firm's points that come to mind whenever its name is heard.

* * * * *

ONCE THE CORPORATE IMAGE has been well established, it is well cared for and has an influence on the firm's activities and decisions. Sort of like a guiding star.

* * * * *

THERE ARE A LOT OF other images in people's minds too, images which have become firmly fixed over the years. If someone mentions automobile you conjure up a 4 wheeled vehicle with no brain fag at all. If someone says horse, you immediately think of a rather oblong animal with a leg in each corner.

* * * * *

IF WE SHOULD SAY RECORDED MUSIC—what would you think? Being a reader of this magazine you would probably think of stereo tape, maybe you would also think of disc records. But 99 out of 100 people would say "record" or "phonograph."

* * * * *

WHY IS THIS SO? Simply because from the time that Berliner made his disc record, not too long after Thomas A. Edison came out with his cylinder, the image in the public mind for "canned" music has been records.

* * * * *

JUST AS IT TAKES thousands and thousands of dollars to establish a corporate image in the minds of people, so it takes an equal amount to change a mental image. Over the years, the people in the tape business have been pecking away at that image so that tape will be included in it. We feel that the industry owes a vote of thanks to those who have continued to advertise and push its products.

* * * * *

SUPPOSE WE SAY TAPE RECORDER . . . what do you think? You think of a more or less oblong box with two reels on the top, a speaker and a microphone. This image is one of at least ten years standing. To John Q. Public, a tape recorder is a device which will record and which has two reels on it.

* * * * *

BECAUSE OF THIS image fixation which all of us have in relation to one thing or another, we fail to see why some dealers, and consumers too, get in such a tizzy whenever a tape cartridge is mentioned. They assume immediately that reel to reel is a dead duck whereas if they had stopped to think a few minutes they would realize that the present-day tape recorder, with improvements added through the years, will be with us for many, many years to come.

* * * * *

AS THE POLITICIANS SAY—"Let's look at the record." RCA is one of the world's largest corporations. About two years ago they came out with a tape cartridge. It seems to have gone over like a lead balloon. Bell Sound likewise made cartridge units which are doing quite well for some applications and are progressing.

* * * * *

BUT WHY DIDN'T THE CARTRIDGE sweep the "mass" market? The cartridge concept is a valid one. We think because people simply did not regard these devices as tape recorders. They did not fit the image of a tape recorder built up over ten years. They were new and novel machines, they recorded and played but people wanted tape recorders.

* * * * *

SO CARTRIDGES MAY COME and cartridges may go—or stay, but the reel-to-reel machine will continue for years and years and years, until the image of a tape recorder has been changed in the public mind through the expenditure of hundreds of thousands of dollars in advertising.

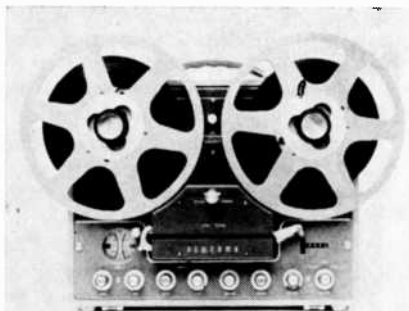
NEW PRODUCTS

SHURE MIKE



Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. is marketing two microphones designed for single side band transmission. These microphones, Models 440 and 440SL (above), are pressure operated units; using the balanced-armature controlled magnetic principle. They have a high output level, smooth response, and a semi-directional pickup pattern. Response cuts off sharply below 300 cps and above 3000 cps, with an average rising characteristic for speech intelligibility. Other features include a high output level, smooth response, and a semi-directional pickup pattern. Model 440SL is an integral assembly of a microphone, a desk stand. Both mikes are high impedance units and can be used with any amplifier with an input impedance of 100,000 ohms or more. Prices: Model 440—\$15; Model 440SL—\$28.50. Additional information can be acquired from Shure.

NEWCOMB SM-310



Newcomb Audio Products Co., 6824 Lexington Avenue, Hollywood 38, Calif., is offering its Model SM-310 machine in 1/4 track. It records 1/4 track and plays back 1/2 track and 1/4 track recordings. Reel capacity is 10 1/2"; it has dual meters, mix-

ing facilities, a 4 digit counter, plug-in low impedance transformer facilities and Cannon mike sockets. According to the manufacturer, it handles tape with extreme ease, avoiding stretch and breakage. This Model, SM-310-4, is priced at \$499.50.

ROBERTS 4-TRACK

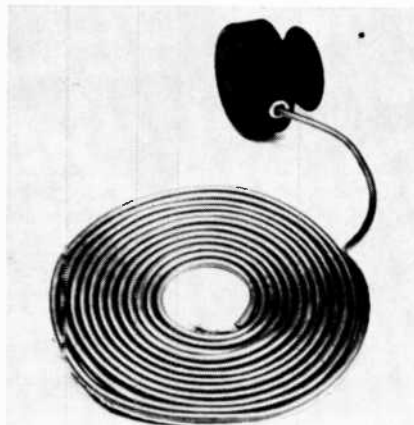


A new 4-track stereo tape system, the Roberts Model 990, is now available from Roberts Electronics, Inc., 829 North Highland Avenue, Los Angeles 38, Calif. In one unit, complete with monitoring stereo speakers, the 990 offers 4-track record/playback, four monaural tracks record/playback and two track playback. Features include an exclusive new head assembly providing precise vertical movement of both erase and record/play heads which makes it easy to identify and locate each of the 4 quarter track recordings; dual outputs from the heads, dual pre-amplifier outputs and dual power amplifier outputs; new improved VU meters for both channels. Cost is \$450. Write Roberts for more details.

GEMARK 101

General Magnetics & Electronics, Inc., 134-09 36th Road, Flushing 54, New York is marketing a sturdy, easily operated, recorder known as the Gemark 101 which costs just \$79.95. It has a 100-10,000 cps range; speeds of 7 1/2 ips and 3 3/4 ips; dual track monaural record and playback (a stereo model may be available shortly); a full transformer power supply; 5 watt power output; and an 8" x 4" speaker. Other features include a simplified single-knob record/play control and push-button speed changer, a built-in interlock, and the case is neatly styled in a two-tone decorator finish. Guaranteed one year. Write manufacturer for all details.

TELEPHONE PICKUP



Rye Sound Corporation, Mamaroneck, New York, has announced the availability of a new, high quality, telephone pickup, model D-374. This unit is available with various plugs to accommodate all leading makes of dictating machines and tape recorders. This model is hum-free and it will pick up both sides of a telephone conversation. It has been designed with a grip-tight suction cup that will hold firmly under all circumstances. The cost is \$8.95. For additional information, contact Rye.

CONVERT TO 4 TRACK STEREO



ROBINS M/M 5Q17 1/4 TR.

75% of all 2 track stereo recorders were equipped with Robins M/M (Michigan Magnetics) "B" series heads.

Conversion of these machines to 4 track stereo play can be made simply by replacing the "B" head with the 5Q17. "L" series heads (single track) can also be replaced by the 5Q17 but require the addition of an amplifier.

ROBINS M/M heads are perfect for upgrading older tape recorders, converting to stereo, replacing worn heads or for building special equipment. There's a full line of re-order and erase heads to fit 80% of existing models.

Your service dealer or Robins M/M distributor can advise which head to order.

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*Oxide guarantee not to rub off or squeak — or money back. Compare ours with other "bargain" tape. You'll find it's more than just "price" when you deal with us. We are original pioneers in the tape recorder business and our reputation means everything to us. Send For Free Catalog.

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MP-TV SERVICES, 70CC-K Santa Monica Blvd., Hollywood, Calif.

INDUSTRY NEWS



Two blessed events for Telectro. Common stock was listed on American stock exchange and low price transistorized portable introduced. Left to right: Edward T. McCormick, ASE president, Harry Sussman, Telectro president and Stanley Rosenberg, board chairman.

TELECTROSONIC had two blessed events this month. First, they unveiled their new fully-transistorized, self-powered portable and were also listed on the American Stock Exchange with the ticker tape symbol "TIC." The portable is the first completely American built unit in the low price field.

MINNESOTA MINING AND MANUFACTURING COMPANY, makers of Scotch brand tape recently purchased the Revere Camera Company, makers of Revere and Wollensak recorders. Revere will continue to run under its own management and continue to produce the recorders. In addition, they probably will be doing work on developing machines to use the CBS-3M cartridge. 3M is also expanding its Minicom division on the west coast to triple its capacity. Minicom makes wide-band instrumentation recorders. The company's second quarter sales were also up over last year.

AUDIO DEVICES has acquired a "Tape-mobile," a thirty-ton tractor cab trailer truck which will make transcontinental runs. Going westward, it will take finished Audio Devices tape and other products to warehouses across the nation and on the return trip will pick up parts and supplies for the factory in Stamford. Hubs and sound film will come from California, plastic reels from Chicago and tape base material from Ohio. Besides the more careful handling by its own employees, the trucks will cut delivery time by four days coast to coast and save the company up to \$100,000 a year. Watch for it on the road.

VEGA ELECTRONICS partially peopled by tape old-timers Art Foy and Russ Tinkham has perfected a wireless mike only six inches long and weighing only eight ounces which was used by ABC for both the Democratic and Republican national convention coverage.

Called the "Telemike", the unit can be taken anywhere inside or outside the halls broadcasting its signal to a pick-up at the ABC master control.

CHICAGO will host the 9th High Fidelity Home Entertainment Show at the

Palmer House, September 23 to 25th inc. Paul A. Rothschild is the exhibit manager. Several Chicago interior decorators have offered to do rooms without charge to demonstrate their ideas of integrating hi-fi into the home.

RCA is said to be planning to introduce new models of their tape cartridge machines either late this year or early next year.

COLUMBIA RECORDS last major hold-out in the four-track tape field will have four-track tapes available shortly. This now brings all important music libraries into the four-track reel-to-reel field and all are enthusiastic about the way the market is growing.

BEL CANTO recently acquired the rights to the Disney library for putting their music on tape, including Fantasia, the first stereophonic sound motion picture. Other albums of popular Disney favorites will also be made available to the tape buying public according to Russ Molloy, Bel Canto prexy.

GENERAL MAGNETICS AND ELECTRONICS of Flushing, Long Island is a new entry in the tape recorder manufacturing lists. They are producing the Gemark recorder which retails for \$79.95 and carries a one year guarantee.

PENTRON will establish a complete factory branch operation in Woodside, Long Island, which will be a hub for distribution in the New York area. A complete stock of all merchandise plus all replacement parts will be maintained. The new branch will be under the management of Arthur Weiss.

Harry Gelfman will be sales manager of the branch and Al Harkay will head up the factory service and parts facility. Irving Rossman made the announcement of the new facility. He also announced that John Withersell will be the new merchandising manager of Pentron Sales Corporation.

REEVES SOUNDCRAFT will expand overseas distribution of its tape products as a result of a survey of European potential made by VP Frank Rogers on his recent trip. M. Simons & Co. of New York has been appointed to handle its export sales.

SHURE BROTHERS director of advertising, Howard Harwood says that manufacturers can pierce the "electronic curtain" that keeps women from buying components if they would only use more common sense in dealing with the female mind.

"Practically every other consumer industry has long recognized that a selling argument that works with a man won't necessarily score with a woman," he said.

PEOPLE IN THE NEWS: Pete Fabri, long with Mercury Records, is now director of sales and marketing for Bel Canto. Expanded warehouse facilities in New York, Chicago and Los Angeles are underway. . . John A. Larson is now assistant manager of advertising and sales promotion at Ampex Audio. . . Dan Denham, general sales manager of the Magnetic Products Department of 3M has been elected to the MRIA Board of Directors.

TAPE IN EDUCATION

Robert C. Snyder

THIS month we begin a series of columns on the theory and practice of instruction in modern foreign languages. We will try to go into the background of instruction in modern languages, some of the objectives of different approaches to such instruction, the advantages and disadvantages of some techniques and equipment currently in use, and, perhaps, some opinions on ideal approaches and methods in teaching modern foreign languages.

The most fundamental question in modern foreign language instruction is simply, "What are we trying to accomplish?"

Should the study of language be essentially a literary, cultural experience engaged in for philological reasons (*i.e.* primarily for the love of learning), or should it be for the purpose of accomplishing a practical, utilitarian purpose?

Historically, the teaching of modern foreign languages such as French and German grew out of the earlier practice of teaching the dead languages such as Latin and Ancient Greek because of their cultural value to the educated person.

Neither the classical Latin nor the Ancient Greek has been a spoken language for many centuries—consequently, the need for spoken mastery of these languages was slight, amounting to little more than the ability to read aloud the classic works of literature in these languages.

With the gradual introduction of French and German as *cultural languages of a more useful and more contemporaneous nature*, the same techniques of instruction were used. In general, a student was more likely to learn *about* the language, its origin, and its grammar than he was to learn *to use* the language.

Most instruction in foreign languages of all types up until World War II was primarily intended to provide the American student with an understanding of the grammar of the foreign languages and a limited ability to read literature in the foreign language and translate back and forth between English and the foreign language. In general, practice in the conversational use of the language was thought to be either quite unnecessary or, at best, a desirable luxury.

As a result, when World War II began few Americans were able to understand or speak readily any foreign language as a result of their language instruction in school or college.

Wartime and post-war developments—including the growth of United States political and social interests in the world at large as well as increased American interest in the military and commercial affairs of foreign lands—have made it emphatically clear that Americans must now be able to communicate with the peoples of other lands and be able to understand not only their languages but also their ways of life, their value systems, and their thought patterns.

The major interest in language today in this country, therefore, is moving away from the purely cultural aspect. Instead, it is recognized today that a working knowledge

of one or more foreign languages may be of practical value to every type of person. This is true not only of the diplomatic and professional man, but also of the business man interested in trading abroad, and even the mechanics and operators of equipment which may be produced here and used abroad by persons speaking only a foreign language.

In many cases, such language knowledge has dollars-and-cents value to the student who may receive substantially higher salaries as a result of his ability to speak the foreign tongue.

While there can be no doubt that knowledge of a foreign language still has just as great a cultural value as it ever did, it is now becoming widely recognized that both cultural and practical values of the language are greatly increased if the student actually learns *to communicate* in the foreign language.

Communication, of necessity, includes the ability to speak intelligibly in the foreign language with an accent that can be understood by native speakers and the ability to understand what is being said in normal conversation by native speakers of the language.

The ability to speak any language includes factors such as pronunciation and accentuation of individual words as well as a grasp of the rhythm and flow of the words and idioms of the foreign language.

Because the cultural traditions of countries vary, so do the idioms and the usages of those countries. For this reason, it is not possible to learn a foreign language by translation from one's own base language.

Instead, the foreign language must be learned by listening to it and imitating it over and over again until it becomes automatic in the mind of the student.

For this reason, the approach to language instruction in the minds of qualified linguists is changing. More and more the language is *used* rather than *discussed*. More and more it is being recognized that study of foreign languages should begin early in the life of the student and continue for enough years so that he achieves a substantial ability to communicate in that language.

Although there will undoubtedly continue to be resistance by those foreign language teachers who are themselves not able to understand or speak fluently the languages they are supposed to teach, it is being broadly recognized today that ability to read and write a language benefits substantially from a prior ability to understand and speak the language.

Consequently, the aim in language teaching today is to provide the student first with the ability to understand and speak the language, and then to teach him to read and write the language. Ideally, advanced instruction in the language should be given in the language itself rather than in English as has so often been the case in this country in the past.

How this is being done and how the program can be expanded will be covered in future columns.

(To be continued next month)

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4 TRACK



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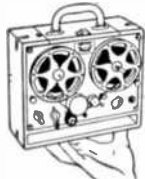
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TAPE RECORDING
Severna Park, Md.

QUESTIONS AND ANSWERS

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

Sound Movies

Q—I am a subscriber to your magazine and the recent June issue on portable tape recorders attracted my attention. You see, I am interested in making sound movies. I have an 8 mm outfit and am going to buy a new sound projector.

This records any sound track on the film while the picture is viewed on the screen.

I am interested in making pictures with script and all, and want to record the sound track as it is being filmed on location, through the use of a portable tape recorder.

I want a recorder that would be ideal for shooting 8 mm sound motion picture films. As it stands now, I am confused as to the aptness of these machines for my use.—M. B., New York, N. Y.

A—The greatest problem in any tape-movie filming is the synchronization between the film and tape. With the advent of the magnetic stripe on the film, one of the difficulties was removed for heretofore it was necessary to synchronize the projector and the recorder on playback as well as the movie camera and recorder when the pictures were made. The chief requirement for any recorder to be used for this purpose is that it will maintain a constant and unvarying speed—and this is also true of the camera. Obviously, if either of them varies, the sound will be thrown out of synch.

If lip-synch is not required then any good quality machine should prove adequate for general outdoor sound recording on location. Such things, for instance, as the sound of a waterfall, the bells of a cathedral, etc. which need only be heard while the scene is on the screen and are not tied tightly to any particular action or words, are easy to record and transfer to the film sound track.

For best results you will require a broadcast quality recorder which will cost more than the ordinary machine. Even this will not guarantee you lip-synch, however, unless your camera also runs at an absolutely true speed, or the two are connected by means of a synchronizing cable between the camera and recorder as the pictures are shot.

Taping 78's

Q—Please advise me how to take off old 78 records on tape. Is there a good scratch filter or is it better to use thorn needles from a hedge in an Astatic 670 cartridge?—I. J. P., Prama, Ohio.

A—The chief problem with old 78's especially if they have not had the best of care is the scratch and hiss that develops on the surface of the record.

First the record should be cleaned with warm water and a good detergent to get

rid of all dirt. Brush the record while in the cleaning solution, with a baby's hair brush in the direction of the record grooves.

The record should be played with a needle suitable for 78's, not the fine needles found on present day equipment.

If the scratch is very bad, you might try giving the record a very light coating of lubricant. One of the best for this purpose is Molub Alloy which has a high film strength and contains molybdenum disulphide, which is probably the slipperiest stuff known to man. The lubricant, which is grease-like should be thinned with lighter fluid and rubbed into the record grooves. It is available from the John N. Thorp Co., 78 Middagh St., Brooklyn, N. Y.

Fisher Radio had a model HF-50 filter which might be used for scratch elimination. If you can find an old turntable from years ago, it will eliminate much of the scratch because the old tone arms were not sensitive enough to reproduce it.

The Audio Baton, made by Blonder-Tongue Labs is also an excellent device for copying records since it enables you to cut out any frequencies you wish. Most of the hiss and scratch falls in the region above 5000 cycles per second and since the old discs seldom got that high on the music, there is no harm in cutting off all frequencies above that point.

You can also add dynamic range to your taped copy by increasing or decreasing the record volume as you record. Such variations should follow the music.

Tape Blank

Q—I get all my recorded tapes from a dealer in Connecticut and have had very satisfactory service until I received a tape which was completely blank. Turning up the gain on the recorder there is not the slightest sound, just like virgin tape. I use a Tandberg Quadruple.

How is this possible? Does it happen often?

I've sent the tape back to the dealer asking him to change it, realizing, of course, that it is no fault of his. The tape arrived here in its original sealed wrappings which were unbroken.—D. C. Zuurbekeon, Transylvania, South Africa.

A—In all our years of dealing with recorded tapes we have had this happen to us only once. It is too bad it had to happen to you over such a great distance.

We are, of course, at a loss to explain it. Perhaps someone goofed by not connecting up a duplicator or accidentally threading the tape wrong. It might even have happened on board ship if the tape was in the close proximity of powerful electric motors or other gear that might have erased the tape but this is very unlikely. We think someone goofed at the duplicators.

FEEDBACK

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

Webcor Hints

To the Editor:

I saw Mr. Telatko's letter in the July edition. I also have a Webcor 2007 and use the edit key often.

Many times I had to go to some other part of the room when I needed to hold the edit key. I placed a spring type clothes-pin between the edit key and the adjacent knob. You will need to press the pin slightly to do this. This will free both hands.

Because you can record both channels separately on the 2007, the recorder can be used for dances by recording the slow music on channel one and the fast music on channel two and switching to the type of music that pleases the dancers. I tried one of these tapes in a large place for dancing and played both channels at the same time, fast music at one end of the large room and slow music at the other. I hope this will help other 2007 owners.—*Bob Van Dyke, Little Rock, Ark.*

We are sure this clever application of the pin and the two channels will be of help to many recorder owners. Thanks.

Recording Tip

To the Editor:

I've been a subscriber to TAPE RECORDING and enjoy your issues.

I have a "tip" or simple hint to tape recordists, especially for recorder owners who have machines which will record in one direction and then back without turning the reels.

When you are putting a message, etc., in one direction and happen to leave the recorder and come back later the big question is—which way was I going? I have retaped over and ruined messages or whatever I had been taping by not remembering.

I've incorporated a simple arrow on the machine (an alarm clock minute hand) which I point in the direction of reel to which I am taping. If I turn off the machine and later come back, the arrow tells me which way to continue.—*Art Collins, Buffalo, N. Y.*

Swap Tapes?

To the Editor:

With the aid of a tape recorder (Ferguson 3¾) my wife, six-year-old son and I are hoping to make an armchair tour of the USA. We have enjoyed reading your magazine in particular your "New Tapes" and "Feedback" items.

Are there any of your readers who would like to swap tapes with a typical English family? We like sports, customs, education and American Folklore. Here are our statistics: Peter and Joan Valentine, 12 Farncombe Road, Tunbridge Wells, Kent, England. Kin—6. Have written and replied to over 2000 letters from 205 people (30 states). Hand needs a rest so voice being used instead. Am an appraiser of real estate

for tax purposes. Sports—tennis, cricket, hockey, squash, rackets, badminton, swimming and athletics, too old for Rugby Football and Soccer.

We are sure that some of our readers might want to tapespond with this family. If so, please contact them directly.

Reel Suggestion

To the Editor:

May I please make a suggestion? Many tapers are coming out with a pin for driving the reels instead of the three-spline shaft. My Crown uses a pin ¾" from the center to drive the reel. I have a small 5" reel Jap taper which also has this pin. I would like to suggest that, in the future, tape manufacturers supply a 3" reel equipped with this pin hole similar to the 4-5-7-10 and 14 inch reels. I have received several tape letters using the 3" reels and, each time, I must rewind on a 4 or 5 inch reel in order to listen to it.—*Roy E. Madden, Lodi, N. J.*

Reel manufacturers please note.—Ed.

More Clubs

To the Editor:

I look forward very much every month to receiving the magazine and I would like to say how much I enjoy reading it and

the excellent articles which you publish for the tape recordist, which are a very great help.

I liked the article in the June issue "Make Creative Sound Your Hobby" and being very enthusiastic, I too think that the tape recorder should take its place among other arts. England has got many local tape recording clubs where people meet to exchange ideas and I would like to suggest that your magazine could make a start in organizing clubs (local ones) in America and giving help to form them.—*M. Nichols, Luton, Bedfordshire, England.*

Recording Enthusiast

To the Editor:

Since I bought my Telectro stereo recorder and read your first sample issue of your magazine I have read every word of every copy since and thoroughly enjoy it all—even the advertisements. The names of two more addicts I have sold on tape recording are enclosed.

Although I am a rookie owner, I am full of enthusiasm and ideas for uses of my recorder. Aside from music—sound pictures and writing interest me. Tape seems an ideal medium through which to pursue these hobbies—especially with a battery portable.

Incidentally, do you buy articles of suitable interest and quality? With a little effort, perhaps I can earn myself a portable.—*Hudson W. Blake, Victoria, B. C. Canada.*

Yes, we do buy articles and are glad to have contributions from our readers, who can earn extra money from their hobby by this means. Articles should be detailed so that anyone can understand them and should be illustrated with photos or drawings.

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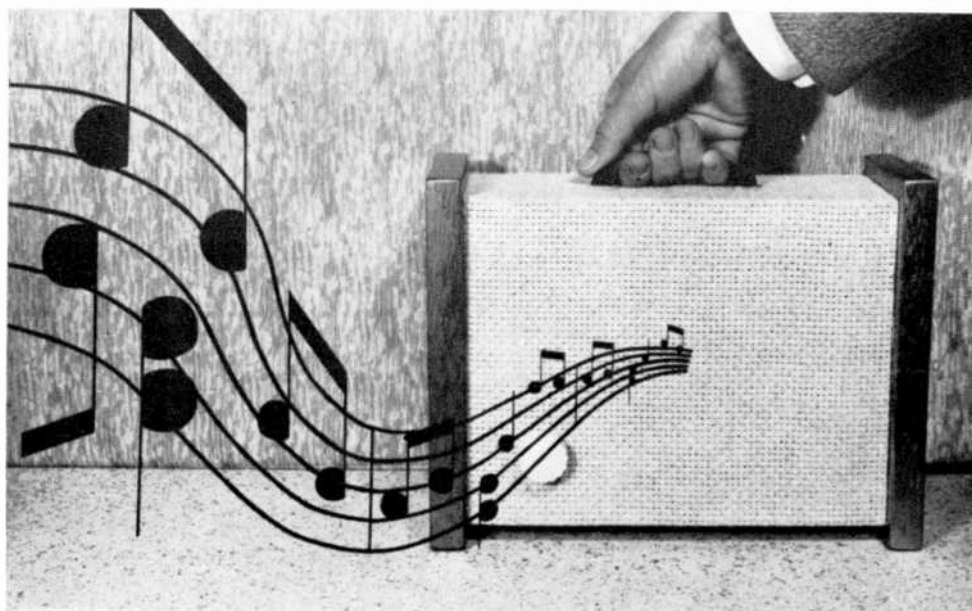
Take MIDGETAPE to operas... concerts... lectures... and record from wherever you sit.



The Handy-Dandy "Sneaky-Speaker"

by Tommy Thomas

. . . . make your own low-cost speaker-mike accessory.



To all appearances, here's an attractive portable loudspeaker, complete with pleasant music flowing out of it. Now who could possibly suspect that there's also a hidden microphone present, ready to eavesdrop at a moment's notice?

HERE'S a handy accessory for your tape recorder that is lots of fun and also quite useful. Basically, it's just an auxiliary loudspeaker housed in an attractive portable cabinet. Also, but completely invisible, there's a microphone hidden inside, ready for instant use. No one looking at the cabinet and listening to a taped program from the speaker would suspect for a moment its double purpose.

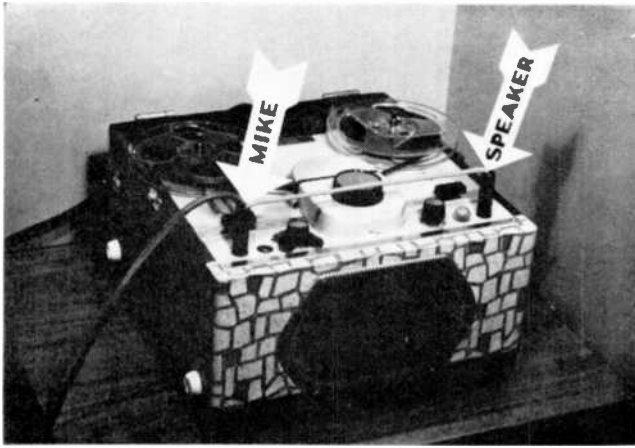
For a bit of extra fun (and with discretion to guide you) you can use the sneaky-speaker to make candid-type recordings. People usually "clam up" a certain amount when they know they are being recorded, so here's an easy way to keep your recording mike an inconspicuous secret. Then later, with just a simple switch of the recorder controls, you can play your friends' conversation back through the same unit that picked their voices up.

And best of all, even after people have been let in on the secret of the hidden mike, it's *still* a mighty useful accessory to use when making recordings. I made it to be interchangeable, performance-wise, with my "normal" handheld crystal microphone, and I'm certainly glad that I did. More and more, lately, I find myself using this combination mike/speaker unit for regular recordings. It's on a 25' extension, for one thing. But the part that I like best (and seems to impress my friends most, albeit subtly) is having the *speaker* handy too. I can leave my recorder in the den, yet both record and playback in other parts of the house. Naturally, to take complete advantage of this system, you should have a *Remote Control Switch* (described in the July issue) hooked up to your recorder.

When you know ahead of time that you'll want to record in secret, then just go ahead and set up for it. Put the sneaky-speaker in the living room (or wherever) placed in the best position for its later use as a microphone. With the



Top: It's important that the portable unit be placed as equidistant as possible from all the people in the room. Here, atop the TV, the pickup of voices would be uneven. Better results would come from setting the unit upright on the glass coffee table (at white arrow), facing all three persons more or less equally. Bottom: Notice that the sneaky-speaker is designed to work equally well when set over on its back. Here is how the unit would be placed on the glass table if there were more people present.



Here is shown the "Double Plug" system. A single cable comes from the extension unit and terminates in a phone plug that goes into your mike input. Then, the need for shielding over, a short length of regular lamp cord is "grafted" on, extending over to the auxiliary speaker outlet.

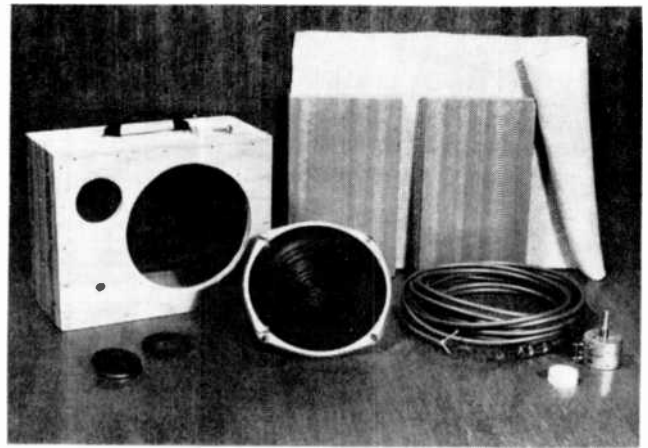
recorder off in another room, have low background music coming out of the portable speaker. This will automatically let people know what the unit is for (they think) and they'll give no further thought to it. Later, when the talk gets interesting, you can excuse yourself to slip into the next room and switch tapes and controls over from music (fade it out slowly) to SECRET RECORD.

Then there's the case where something is *already* going on at your house (maybe friends dropped by unexpectedly) and you suddenly decide it would be great if you could somehow unobtrusively get a microphone on the scene. Now! This is where the sneaky-speaker really shines! You excuse yourself and go into the next room and set up your recorder with a reel of music playing rather loudly. Then, sneaky-speaker in hand *and with music coming out of it*, you walk back into the room where your friends are and set the unit down in a good position. You can off-handedly remark that you didn't want to forget that you had a special recording you wanted to play for them later on in the evening. Then you go back into the other room and shut the music off. Since you had the music playing a bit too loudly for the conversation to continue, it seems perfectly natural for you to go back to shut it off for the time being. Once back, of course, you change tapes and controls over to SECRET RECORD. It fools 'em every time!

Now let's get down to the actual construction of your own sneaky-speaker. I spent about fifteen dollars for all the materials and components for mine, though it can be done for a lot less (using cheaper components and/or those you may already have on hand). But, since I wanted to get a lot of use out of this unit—interchangeably with my usual mike and recording procedure—I was desirous of making it perform at least as well as my regular system.

Allied Radio Corporation, 100 N. Western Ave., Chicago 80, Ill., sold me the parts I couldn't get locally. So that you can make proper remittance, et cetera, I'll mention Allied's prices, parts numbers and so forth as we go along. Please keep in mind now (in the event you should order from them) that you'll have to also include a little extra to cover the cost of parcel post and insurance. They'll refund whatever "too much" you send.

LOUDSPEAKER (Allied #81P327, \$3.06, 1 lb.)—This



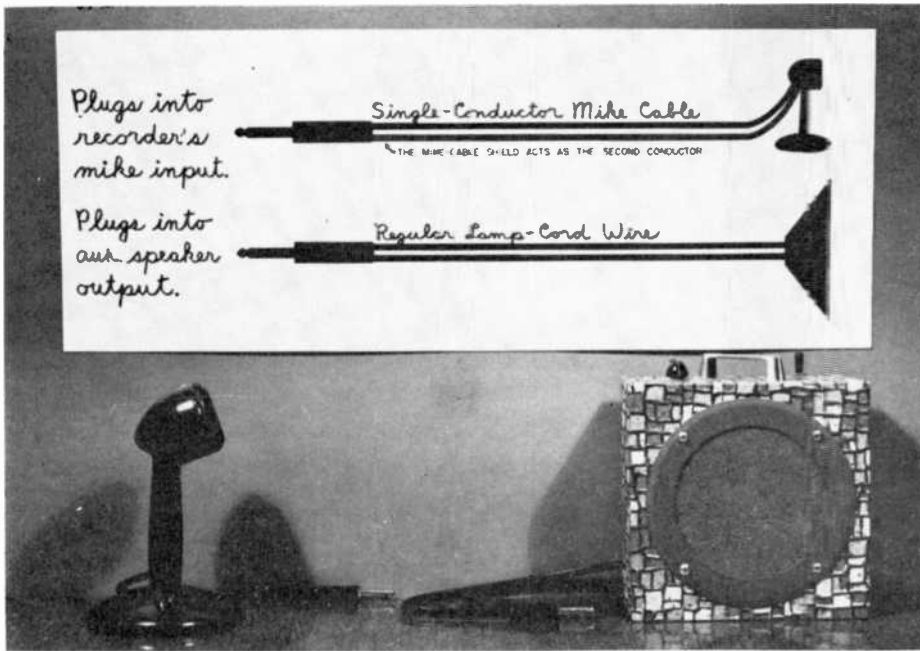
These are the basic parts used, including the partially assembled cabinet. Rather than cut out the entire speaker opening, though, it would be better if a wooden grille was formed here. Use a coping saw to cut out a light network of wood going across the hole. This will more substantially protect the grille cloth from being pushed in later, without especially impeding the sound.

little Quam "Adjust-A-Cone" 6½-inch speaker has given me much pleasure for well over a year now. It's not a high fidelity speaker, of course, but for three bucks it's hard to beat . . . and is certainly more than the equivalent of the little speaker that's crammed into my tape recorder. Perhaps you have an old radio set or something that will yield a good speaker for this purpose? But be sure that it's in good condition and works with your recorder before building an entire unit around it.

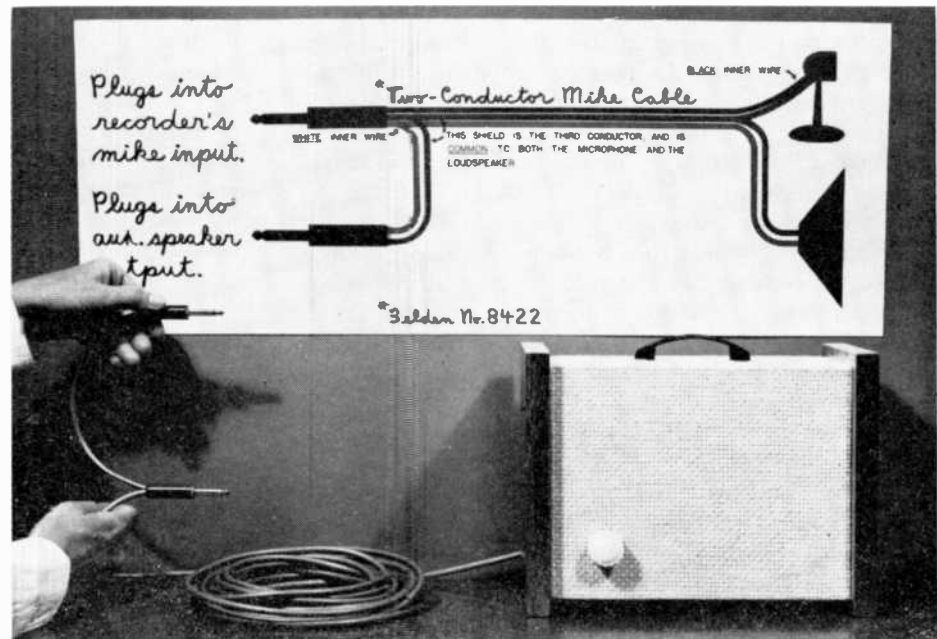
MICROPHONE CARTRIDGE (Allied #41S945, \$4.85, 5 oz.)—This is a Shure Model R7 (crystal type) replacement cartridge with a high output and a very smooth response, easily the equivalent of most of the inexpensive crystal mikes that come with home tape recorders. It comes pre-assembled into a rubber mounting ring to facilitate installation. In order to more easily glue this rubber "anti-shock" ring into the cabinet hole I had sawed out for it, I cut the ring down (it comes as sort of a "double-jointed" affair) to just a plain single ring. CAUTION! I especially chose a *crystal* mike element because of its extreme sensitivity, which makes it ideal for this type of secret recordings. But be sure to follow the directions when working with this element. Excessive heat (from careless soldering) can completely ruin it, and a wrong connection might apply a too-high voltage directly to the mike, seriously damaging the sensitive crystal. The direction sheet explains all, so just be careful and it'll work out fine.

L-PAD VOLUME CONTROL (Allied #29M884, \$2.68, 7 oz.)—I soon discovered that this was not the luxury item it at first appeared to be. When you're twenty-five or so feet away from your recorder you definitely *need* a secondary volume control for this auxiliary speaker. If you know your way around recorder electronics and can determine your output values and such, you can save money here by substituting a less expensive wire-wound potentiometer of the correct value. Otherwise, this L-Pad will do the job nicely. Note that the *ohmage* of the L-Pad should match as closely as possible the ohmage of the speaker it is being used with, for least audio distortion. This particular Allied control is rated at four (4) ohms to go with the previously listed 6½" Quam loudspeaker.

25' SHIELDED MIKE CABLE (Allied #47T452, \$1.71,



Diagrammed here is the "normal" setup used in home recording. The high-impedance mike (with its special, necessary shielded cable) is completely separate from the auxiliary speaker. Although the speaker wire does not require shielding, shielded wire can be used equally well, hence the possibilities of combining the two units.



This is the single-wire hookup. Note that the shield wire (double-arrow) need not be actual shielding when continued on to the speaker plug. Lamp cord will do fine. Also, though the inner white wire goes into the mike plug, it does not "do anything" there, but just solders onto the short length of lamp cord wire that goes over to the speaker plug.

1 lb.)—Regular microphone cable has only one inside conductor whereas this special Belden #8422 shielded cable has *two*. Therefore, as the photos show, you are able to make this one cable do the job that otherwise would have to be handled by separate mike and speaker cables. This is a big fooler! The fact that only one cable comes out of the sneaky-speaker cabinet aids materially in furthering the illusion that this is *only* a loudspeaker unit.

THE DO-IT-YOURSELF-CABINET—You have a pretty free range here. This one was made mainly from half-inch plywood nailed *and glued* together. It was constructed to be as small as possible, with just barely room enough to fit in the parts and wide enough so that it would stand up securely. Please note the design of the cabinet. It's attractive, yet it has a simplicity which makes it easy to duplicate. I made a basic plywood box (7½"x9½"x4¼"), complete with all holes cut out for the necessary parts. The top, front and bottom were painted a flat black so there'd be no give-away light areas to show where the speaker and mike element (both black also) were going

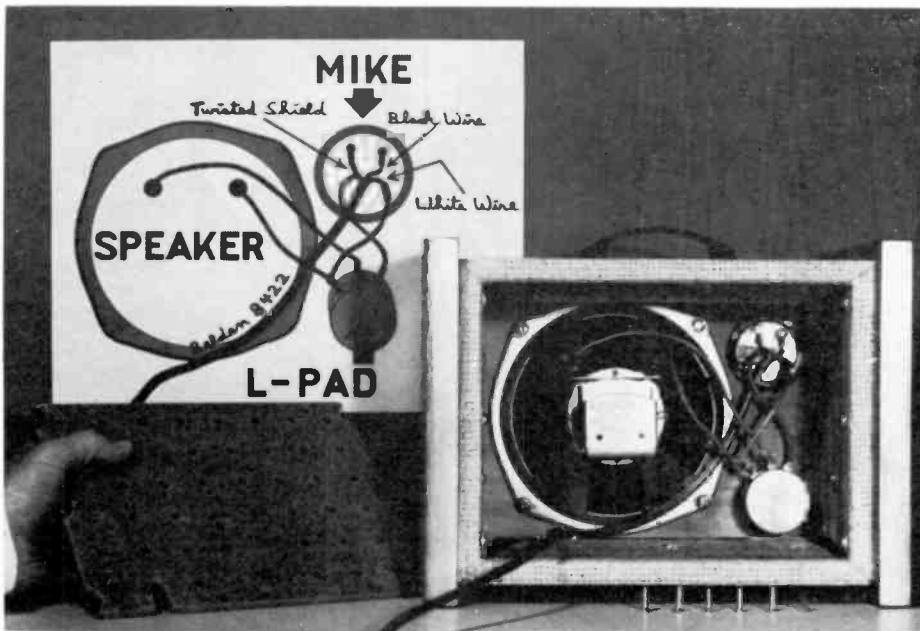
to be located behind the grille cloth. Then about 25c worth of *Monk's Cloth*—from a neighborhood yardage store—was glued to the black-painted wood. This is a rough-textured, loosely woven cloth that has plenty of air spaces in it for the necessary passage of sound. The cloth was glued (see photos) right around inside the back a ways and also overlapping onto the two ends. After drying, the large area of cloth over the speaker-opening was slightly soaked with water, to make it shrink a bit and take out a few remaining wrinkles. Then two end-boards were cut out of hardwood (5"x8½"), spray-painted gold and fastened to the ends of the plywood box with wood-screws that came from inside. The attractive black handle on top completed the cabinet, except for the perforated hard-board back panel that was added after the electronics were installed. The holes in the backboard allow the free passage of air to the loudspeaker, for less distortion, yet no one can peek to discover the microphone inside.

MISCELLANEOUS—The remaining hardware and parts needed can be easily determined by studying the photo/

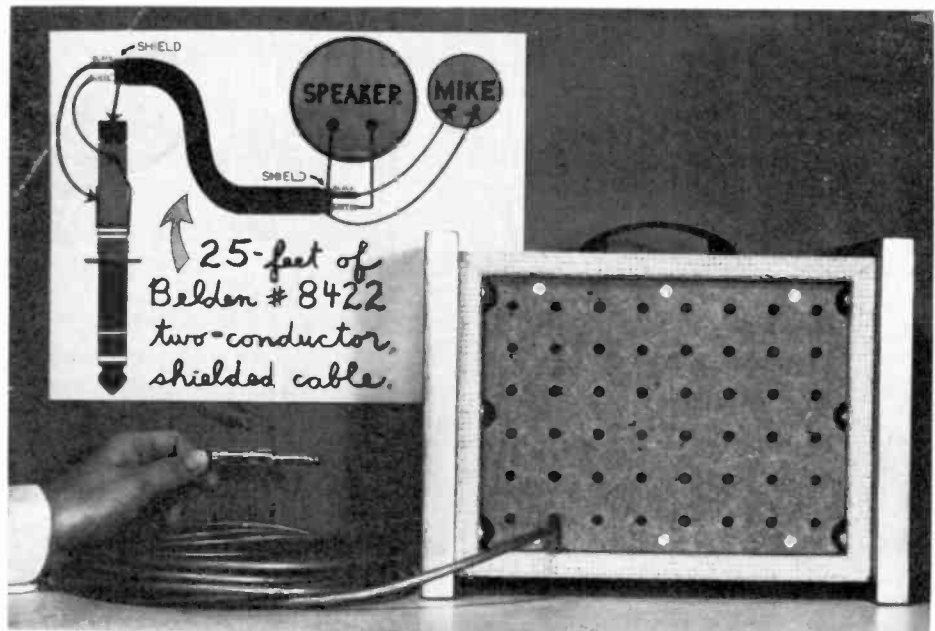
diagrams, or you can follow your own ideas. I used a 2-conductor phone plug (Allied #41H612, 41c, 4 oz.) for the mike plug-in, and a 3-conductor phone plug (Allied #41H617, 76c, 4 oz.) for the speaker plug-in. These fit standard 1/4" phone jacks, but may or may not fit your particular recorder. If not, you'll have to get the size plugs that will. Of the two hookups offered, I finally decided I liked the "Double-Plug" system best myself. Once I have the two phone plugs inserted into my recorder, all I have to do to change from Play to Record (or vice-versa) is stop the tape and start it again. As much as I use this unit, which is "rather much," not having to switch a single plug back and forth all the time is a time-saver. Also, with the "Single-Plug" system I was getting some sort of a buzzing "feedback" noise *through the mike element* when I plugged into the recorder's auxiliary speaker outlet. It only lasted a moment each time, during the actual plugging in, and it didn't seem to affect the mike any, but then I couldn't see that it was doing it any good either. (Besides, it sounded very suspicious and not at all properly "sneaky.") The one-plug idea is practical, though, so if

you want to use it you can get around the noise-through-the-mike problem by merely shutting the recorder completely OFF each time you make the plug change. Oh yes . . . the ivory-colored volume control knob is Allied's #54H981, 10c, 3 oz.

A LAST THOUGHT! Most likely some of you are wondering by now if it wouldn't be possible to use a loudspeaker as a combination speaker *and* microphone, à la the office intercom idea. Well, it's this way. I checked with Phyl Kaplan (one of the "astuter" Technical Consultants at Allied Radio) on this and apparently it's more trouble than it's worth. Mainly, a speaker is a *low* impedance unit and most home recorders are designed for a *high* impedance input such as that given out by a crystal mike. You can get past this with a special matching transformer, but then you run into other complications. So, for the non-electronics minded who would rather not experiment (especially since it's toward somewhat doubtful results), the "separately-together" mike and speaker system described here should work out a lot better. Personally, I'm quite happy with it myself!



Screw the loudspeaker to the cabinet, glue the L-Pad in place securely and also glue (with a flexible, rubber-type adhesive) the mike element in place, ready for soldering. Follow the diagram exactly, being very careful not to overheat the mike element when soldering. Finally, fasten the cable to the bottom of the cabinet to make it "pull-proof," double-check the wiring and put on the perforated back.



Some of you may prefer this alternate other-end wiring hookup, utilizing the "Single Plug" system. Here one phone plug does double duty, either plugging in for microphone or for auxiliary speaker. You may have to check with your recorder dealer, though, as your particular machine may not use this exact same wiring arrangement and/or type of phone plug.

BEAT RECORDING

by O. Noddehs



. . . very much on the scene!

TAPE recording, some ways its cubic, in other directions we like recognize its real worth, the same as conventional types who nail the bergsville commuter, peanut butter sandwiches at the ready.

Tape recordings help interpret our methods and philosophy to others and perhaps in an inverted sense to ourselves. We look both inward and outward, study ourselves and the people and the world around us. Much of the time we find that it stinks, but we accept that and live with it, our tape recordings reflect this thought and philosophy.

There are bugs in our midst who want to place a dynamic in the middle of a thinking session, or hold a contact mike to their foreheads, but generally we run a lot of yards of very straightforward, objective talk worth playing back and holding for the future.

There are many times beat poetry is taped, material that doesn't aggrandize things that aren't real or here. Mike placement is important because of the decibels and frequency bit, technically speaking we avoid a sloppy bearded job and strive for balance and perspective. The tendency is to work very very close to the microphone and speak in a low, detached voice giving each letter its full sound.

To the rectangles who leave the tone control always on base for a boomy playback I say "Dissolve!" Apparently to these, the sound of expiration and inspiration of breath, undiluted sibillance and raw consonants is unpleasant.

Record the beauty of this poem close to the electric ear, cut the woof and boost the tweeter on playback as a classic example of the "with Itness" of Beat recording.



Some fine equipment graces the pads, together with technical and artistic applications of sound on tape. This Ampex, like the beard of its master is kept in trim. Low speeds, more money for bread.

Look at that sidewalk grey and crumbly, not all over but there where the cracks are, the lousy breaks where someone has chipped, chipped chipped at its grey public face.

Its weary, once white face, a slab of kicked and trodden grey, with lines that never heal but widen in hurt surprise at every thoughtless stumbling pace.



Beat message poetry is recorded close to the microphone for undiluted sibillance and raw consonants that mark these readings.

Lousy breaks where someone has chipped, chipped chipped at its grey public face.

Now hear the roll of tumbrils, the scream of iron wheels biting into the heterogenous mass of unprotesting grey. Pass over with your tearing metal circles roller skate.

Lousy breaks where someone has chipped, chipped chipped at its grey public face.

If the poem is read in a declamatory ringing style, simply back off man, and reduce the noise knob.

Recording sharp taps and slow rhythmic slaps at Bongos is no problem and you can spot the mike anyplace in the pad for a satisfactory pickup.

Just as there's more to life than swilling espresso coffee and pelting caraway rolls at the greys, there's more to a Beat recording than the faroutmanship of Omar's Loaf of leaf, jug of juice and chick bit. Numbered in one Beat's collection of life sounds is a plaid effort criss crossed with thought formations and cloud rollers that flash out the message of the beat.

Dial in, the scene is made for listening and reflection whether you swat flies with the Saturday Review or King's comics. The rules of good order and regular maintenance apply just as strongly whatever the group, so that a clear take may be had by all.

The machine is frequently floor bound, not to be within lazy reach, a factor man, a factor, but because that's where the cushions and ash trays are, its also the soundest footing available in some pads and makes adjustments and gain settings easier to control, a consideration in single channel perspective recording with characteristic mike sounds of Beat taping.

All is not dark and sonorous on the Beat poetry front, updated to meet the changed world, this favorite nursery rhyme is one of several adaptable to young minds,

Row, Beat, Row your boat,
Gently down the stream.



Man, tape you don't have to be beat to dig. Just observe the cool rule, and square unto others as they square unto you.

Coolly, Coolly Crazily Merrily
Life is such a gas.

Good equipment, like a good car should be periodically checked after mileage runs, and a damp wipe is needed occasionally to remove finger and glass marks from the equipment racks, many of which have handsome cabinet finishes. An old pair of lint free Leotards will do the job effectively, and win admiring "Cools" from the viewers. On the equipment front, the Atlas Baby boom mike stand is a useful accessory after the fact, adjustable for the standees, one

swing of its metal arm will keep the crowd at a crouch.

The crowd at a Beat tape session vary just as in any other social group, meet at one pad by pre-arrangement to compare observations, are heartened by the increase in numbers, and like are seriously thinking of getting a car into Congress to unlay some of the swinging restrictions that apply to the Beat.

Julius Caesar was perhaps the earliest exponent of Beat philosophy, during extensive works programs designed to widen the streets and courtyards of ancient Rome it was necessary to find workers for this project among townspeople and noblemen of that time. War was raging, and many of the men suited to heavy labor were either engaged in mortal combat or invalidated out. Answering protests of those remaining who claimed to know nothing about handling of tools and work equipment, Caesar said, "Homo, non sequitur qui habes incedere via collegium cognoscere quam fodire." A literal translation of "Man you don't have to go to college to Dig!" The Universality of this car's philosophy has remained, come forward in the time machine to the nervous present, "Man you don't have to go to College to Dig." Meanwhile back on Planet Earth messages of this kind find their way on to the reels and ribbons during the tape blast offs, these can be listened to and studied for the Beat.

Low speeds of $3\frac{3}{4}$ or even $1\frac{7}{8}$ means more money for Bread, since the narrow frequency range of the bongo accompaniment to spoken verse doesn't require the faster speed.

For a listening sensation with built in tranquilizer, record bongos at $7\frac{1}{2}$ and play back at $3\frac{3}{4}$ or $1\frac{7}{8}$. For reverse effect record at the intermediate $3\frac{3}{4}$ stepped up a grade on playback to increase the tempo.

To tape or not to tape, that is the bit. Beadom officially recognizes the efficacy of tape recording in all of its far out applications. There are some fine pieces of equipment gracing the pads, together with real know how about technical and artistic applications of sound on tape. Its immediate, here, very much on the scene.



To the rectangles who leave the tone control on bass for a boomy playback, I say Dissolve! and to the tapeniks who read TR, greetings from our leader to yours.

SOUND STORY #3 BEAT RECORDING

by O. Nodlehs

The cats who swing this crazy tape are real-reel beat. They orbit in a world all their own. FOR HIPSTERS ONLY—Make with your order today.

Send \$1.00 and name and address to:

Sound Story
Tape Recording Magazine
Severna Park, Md.





Memories of the Alps

by Laurence Mallory

... memories live again
through recorded sounds.

Looking down on the Lint Valley 1800 feet below. Picture shows Linthal Village and in the center background Selbsamft Peak (9,087 feet). Clausem Pass runs up first valley on right of picture.

EUROPE's playground, summer and winter, the Alps, offer limitless opportunities for the enthusiastic recordist. One has to search long and far to find such a wide variety of music and sounds as can be found in Switzerland. A little over two hours by air from most of the Western Capitals, Zurich, Switzerland's largest and most cosmopolitan city is our gateway to the Bernese Oberland with its magnificent scenery, peaceful villages and a quiet charm hard to find in the Twentieth Century.

To give full coverage, I took along two recorders, the large Philips machine and a small transistorized portable for the more inaccessible places where I knew there would be no power supply.

As Switzerland is a country of hydro-electric power, even the smallest villages are well supplied with electricity, an asset when quality recordings are desired.

The ever present atmosphere of good spirits soon proved infectious and at times it was difficult to keep ones mind on recording rather than join in the party spirit that the Swiss seem to bring to all their gatherings, whether they be amongst the family or in the local *Wienstube*.

The narrow valleys and high mountains produce some marvelous acoustic effects which, much to my astonishment, record excellently. An instrument that is almost symbolic of the Alps, yet regretfully is dying out, is the thirty foot alphorn. To hear, and record, this instrument at its best, it should be listened to in a narrow valley, the sonorous notes echoing back from the surrounding peaks.

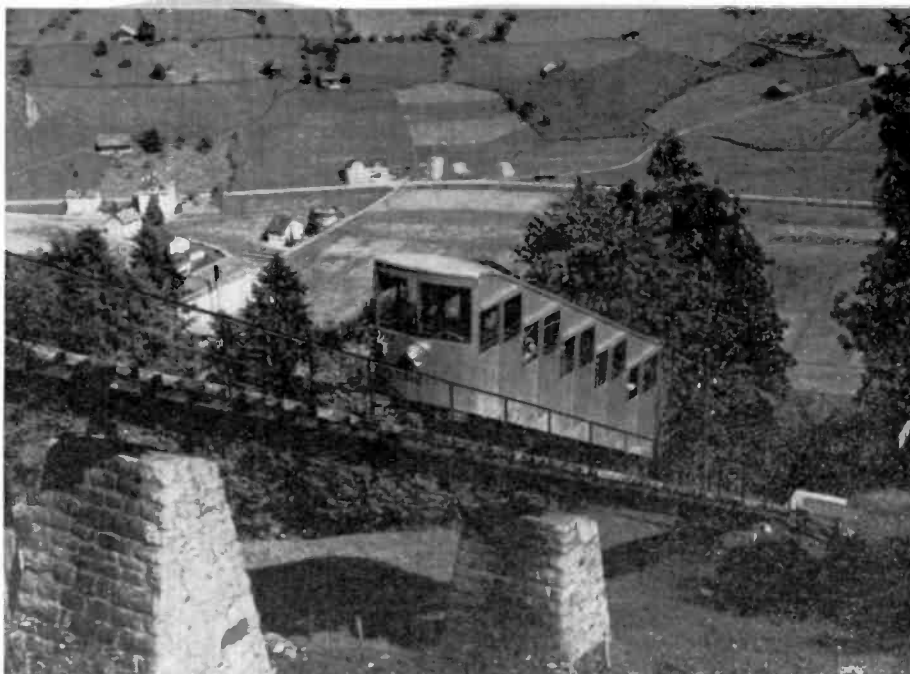
Every corner is filled with sounds. The hard, cool sound of a torrent as it cascades down from unseen glaciers, the soft melodious ringing of the bells as the cows graze high up on alpine pastures; all create a picture in sound.

But it is in the evenings when the workers have re-



An oft repeated scene in the Swiss Alps. A cow with a tinkling bell lazily grazes along the roadside.

The Braumwald Bahm Funicular, half-way along its 10 minute journey. Linthal Valley is in the background.



turned from the fields, dressed in their best clothes and taken a stroll down to the local tavern, that recordings really come into their own.

Fortunately power fittings are standard and the voltage is usually 240, found throughout most European countries. As the Philips recorder is designed to cover all different supplies there was no difficulty in hooking up to a convenient lamp socket.

In the mountain villages overshadowed by brooding mountains, one discovers an old-world courtesy that has died out in so many places. Dancers bow to their partners before asking for a dance. Even the small orchestra seems to be enjoying themselves, their happy faces very different from the professional smiles of a Western dance band.

Ornate beer glasses are raised and as the evening lengthens, the men of the village get together to sing. The author has found that these local choirs are excellent, not in the least amateur in their renderings.

These musical moments can be intermixed with the uproarious jolity when someone loses a piece of bread in

the fondu dish. Custom has it that if a lady should be unfortunate enough to drop her piece of bread into the dish of bubbling hot cheese mix with white wine, she must kiss all the men at the table. If a man is the unlucky one, he must buy the company another bottle of wine.

A knowledge of local customs, easily learned from a local inhabitant, often helps one in planning a recording session. Should the village be a noted spot for mountain climbing, like Zermatt, many an excellent recording can be made by talking with the guides. The Matterhorn, a test for even the experienced and a challenge to all, holds many a tale about its icy slopes and precipitous rock walls.

Weather-beaten guides gather at nights in the taverns to exchange stories of past expeditions. Fortunately language is no barrier as with the increasing influx of tourists, particularly from the States and Britain, English is quickly becoming spoken in the most inaccessible places.

Alpine music has a charm entirely on its own. The melodies are simple, the rhythm uncomplicated, yet nothing produces the atmosphere of the country so well as a



The famous Matterhorn as seen from Zermatt. This country has some of the most picturesque scenery in the world.



Braunwald, chalets dotted about the plateau, with the Sassbeg Peak to the right of the picture (5900 feet).

typical air played on a Zither, or the stamping of feet and the slapping of hands in one of the local dances.

Cities have a similarity the world over. It is only when one goes out into the country, exploring villages that are away from the advances of science, that one gets the true spirit of the land.

Communications are excellent. If your chosen spot is not on a railway, and these find their way into some incredible places, then one of the regular buses, run by the State for the postal services, will carry you swiftly and safely across the highest passes.

The musical horn fitted to these coaches is very interesting and worth recording. It is used every time the bus approaches a sharp bend, as these vehicles have the right of way on all the mountain roads. Its distinctive notes, very like a hunting call echo across the valleys, telling all that the post bus is arriving and to leave the route clear

for it. Even the most timid of passengers feels secure on these coaches as the drivers have to pass a frequent medical test and the bus always takes the inside of the route on the more dangerous sections.

Returning from my last vacation in Switzerland, I found that I had a collection of recordings that faithfully reproduced the atmosphere of Europe's playground. All that was needed was the addition of a short introduction.

To get any commentary correct for this type of tape recording, it is best to write it out on a piece of paper. The spoken word, strange as it may seem, is very different from the written word; and although you have written out the introductory commentary, it is to be listened to, not read by your friends. And watch that you don't rustle the pages of your script during recording.

Apart from the fun of taping new sounds you have added another happy memory to your collection of travel tapes.



Ortstock, early morning after an exceptional June snowfall. This was the view as seen from the front of the author's chalet.



Complete unit opened, including the record drawer. This sound system is a beauty—just ask its proud owner, Dr. Henry O. Weeth of Seattle, Wash.

Custom-Built Sound System

by Howard E. Jackson

THIS custom-built sound system is the realization of a hi-fi dream. It is owned by Dr. Henry O. Weeth, a dentist of Seattle, Washington. He was assisted in its design by Edgar W. Miles, an engineer who assembled the various component parts and did all the electrical work.

The walnut cabinet was constructed by Homer Tooms in the woodwork shops of the Blacom & Vaughn Organ Company of Seattle. The over-all dimensions of the console as shown are 9 feet long, 4 feet high and 2 feet deep.

This sound system was constructed in the latter part of 1957, but it is still in a class by itself despite the great developments in stereophonic systems.

A professional tape recorder will play recorded sounds stereophonically or will record any and all sounds played through the instrument with highest fidelity. The radio is AM and FM and Multiplex for stereo broadcasts. The record changer plays regular records or stereo records at any of four speeds. The TV combines with the radio to play televised stereo programs. Dr. Weeth has two electronic organs tied into this console, and either organ can be played through either or both the speakers shown at the ends of the console. Each of these speakers is driven by a 609 watt amplifier. The Audio Control systems (push-button type) make it possible to play and record combinations of sounds such as radio and organ etc. Also unusual echo or auditorium sounds can be produced.

Because of the high quality of component parts and workmanship, this sound system cost well over \$5000. It was built as a hobby and not with any idea of production for a market.

The sound system consists of the following: A Magnecord M 90 stereophonic tape recorder and player. For recording, four microphones and two pairs of direct wires (from electric organ) are used through a mixing panel.

There are two Telefunken U 47 microphones and two American 330 microphones on Atlas stands. Mikes have 200 ohm impedance. There are also two Sony mikes.

The AM, FM radio tuner is a Fisher Series 80. The

master audio controls are Fisher Series 80C. On the master controls, five pairs of push-buttons make it possible to use the sound system for (1) tape, (2) records, (3) TV, (4) AM or FM radio, and (5) electric organ.

The four-speed record changer is a Garrard, Model RC 121/4D.

The TV is a 24-inch Fleetwood.

The two speakers are Acoustic Research Model AR-1 and each is driven by a 60 watt McIntosh amplifier. The speakers and shelves, as well as the TV unit, are detachable. The two speakers can be placed on the main unit or separated to any distance, depending upon room size.

Monitoring of recording is done with Permaflux stereo-headphones.

Any electric or electronic organ can be connected to this unit to use the AR-1's as auxiliary speakers. The Fisher audio controls add to the speakers' versatility. This unit has a Baldwin organ (Model 45) connected to the speakers through the Fisher controls. Also a Hammond organ.



The system presents this appearance when closed. Fidelity in this unit is at its highest.

Making Money With Music

by Don Dunn

... recorder owner creates unique service for dancing school students and teachers.

OVER the past half-dozen years as tape recorders grew rapidly in acceptance, thousands of owners have put their machines and their talents to use in earning money with which to buy new equipment, accessories, etc. Enterprising recordists have taped wedding ceremonies, recitals, speeches and similar events as a service to the participants; the resulting tapes or disc copies have often brought a tidy sum when sold.

Recently, however, the number of persons owning recorders in some areas has grown to the point where competition makes it increasingly difficult for any single person to do a steady volume of business. Often a couple getting married finds a friend with a tape unit to record the ceremony, rather than calling in a stranger. Sometimes, the groom owns his own recorder—and this is happening more and more.

In Glen Cove, Long Island, a high-school instructor and recordophile named Robert Veech looked for a new method of making money with his recorder. He wanted more than a now-and-then, hit-and-miss taping of infrequent events. His idea was that there must exist a steady need in some field for recordings.



Bob Veech leaves local dancing school after taping rehearsal music and instructions which he will have transferred to discs for sale to students who wish to practice at home.

After considering and rejecting any number of possibilities, Mr. Veech hit upon the answer. It was the local dancing school.

In his immediate neighborhood Mr. Veech counted almost a dozen dancing schools giving instruction in ballet, tap and modern dancing. Within a few miles in any direction, in each nearby community, more schools were found. Some were large establishments with several instructors and numerous classes involving anywhere from 10 to 40 students. Others were one-man operations with perhaps a single class of a dozen pupils. But virtually all the schools had one thing in common: each presented a recital once or twice a year.

A brief investigation of several schools confirmed Mr. Veech's growing belief: before each recital, the classes and individual pupils rehearsed for periods ranging from a month to three months. The problem now presented itself. Many students worked in class to learn their routines only one or two times per week. During the rest of the week they were expected to go over what they had learned at home. Such a technique is perfectly feasible when a youngster is learning to play an instrument—he can take his trumpet or saxophone home with him and practice. A dance-pupil, on the other hand, cannot work well without music for accompaniment.

In most of the schools surveyed, it was learned that the recital routines were developed and "set" to the music of a rehearsal pianist. In others, commercial records were used as background.

In the event of a piano being used for accompaniment, there was no way possible for the student to practice at home with the same music. Where commercial recordings were employed, the student might be fortunate enough to locate the same record for use at home, but he still had no way of recalling the teacher's instructions for the dance movements.

Why not, thought Mr. Veech, furnish the students with actual recordings of the dance music used in class, along with the teacher's individual instructions for the steps?

Here was a potential market of hundreds of persons in the immediate neighborhood. Here was a possibility of a continuous demand as each school held its recital at different times of the year—some in the spring, others in fall and winter. Here was a business idea that could grow into a steady source of considerable added income.

First, however, numerous business details had to be worked out. It would be simple, Mr. Veech knew, to take a recorder into the dance class and tape both the music

and the teacher's instructions during a rehearsal period. But the tape would then have to be disc-copied for sale to the students. If he had had a cutting unit of his own, the problem of discs would have been easy.

Not wishing to invest in a cutting lathe that would cost \$500 or more until he saw how the business went, Mr. Veech contacted a number of commercial firms in New York about making disc copies.

As each class in each school usually performed a different number—to different music—in its recital presentation, only a small number of discs of any one selection would be required. In the event of the very largest dancing classes of 40 pupils or so, just that many records at most would be needed. Such small quantities ruled out the possibility of making a master record and pressing copies. While copies made by such a process would cost a small amount each, the master cost itself was \$80 to \$100.

After persistent searching, Mr. Veech located a firm that agreed to make individual copies of his tapes at approximately \$1.00 each when supplied in sufficient and continuous quantities.

A second problem that had to be met was one of payment for the rights to sell recordings of published music. While many of the piano selections chosen by dance instructors were songs in the public domain, Mr. Veech had noticed that copyrighted selections were also used at times. A visit to the offices of the American Society of Composers, Authors and Publishers resulted in the organization's agreement to collect a charge of only a few cents per each record sold that involved one of its songs.

It was decided to by-pass classes using commercially recorded selections, rather than make arrangements with each record company for a royalty on re-sale of its orchestration, musicians, etc. (Unauthorized selling of re-recordings would amount to "piracy" charges, and it was felt enough classes used rehearsal piano arrangements to provide sufficient business.)

Once the way had been cleared to producing the finished records, the method of selling them had to be achieved. The obvious source of supply had to be the individual dancing instructors themselves—rather than an outsider whom the pupils' parents might look upon with suspicion.



At the Sergievsky Studio of Dance, a young ballerina practices while the microphone (on piano) picks up music and instructions.

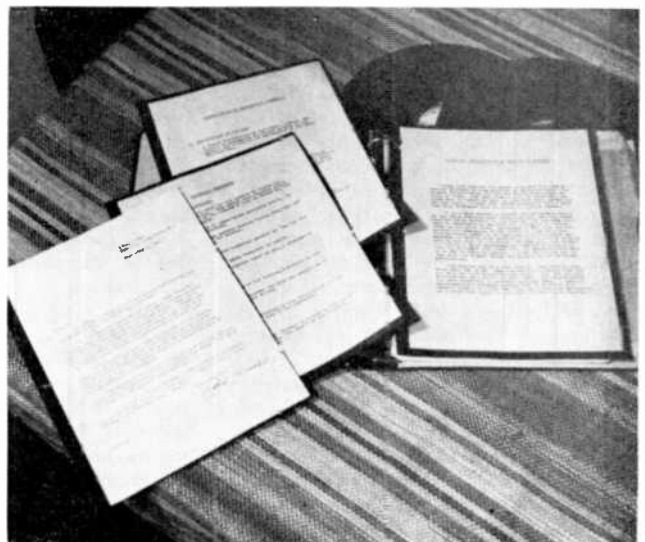
After querying a number of dance teachers and supply houses, Mr. Veech learned that many instructors work closely with manufacturers of dancing slippers, leotards, batons and similar supplies. In return for recommending their costumes and equipment to their students, instructors are often given a discount off the manufacturers' usual prices.

Preparing a kit in which he outlined the features of his service—one that offered each pupil in each class a rehearsal record tailored specifically to that pupil's needs—Mr. Veech contacted the area dance instructors and offered them \$1.00 per each record sold. The retail price of the record to the student was fixed between \$3.00 and \$3.50, with a 10-inch disc recorded on two sides. One side would present the musical selection and the instructor's directions ("One-two-three-four, arabesque, one-two-three-four, plié," etc.) and the second side presented the music alone for the student to work to.

Most of the instructors accepted the idea wholeheartedly.



All taped recordings of practice music and instructions are carefully checked for wow and flutter and any necessary editing before discs are made.



Rondi Records sales manual includes sample letters for dance instructors to furnish students and parents, record specifications and prices, testimonials, sample recordings, etc.

They saw a chance to increase their own incomes while presenting their students with a concrete aid to greater dancing achievement. Several decided to include the cost of the record in the pupil's tuition for the semester, thus making a one-price "package deal." Various instructors have noted that their offer of an instruction record actually helps business by providing something that rival schools are not offering.

Mr. Veech's service—which he calls "Rondi Records" after his young daughter—has been offered less than a year, but has grown to the point where its originator is investigating the purchase of his own disc-cutting lathe. In addition, he has taken steps to protect his business idea and is studying the feasibility of franchising recordists in other cities to run a similar operation. Such operators would be provided with selling manuals, sample discs, etc., and would use their own recorders to make tapes that would be sent to Mr. Veech for transference to discs.

At present, Mr. Veech spends one or two nights per week dropping into the various dancing classes and making

the necessary tapes. Delivery of the finished records is a simple matter as each lot is taken directly to the dancing teacher. Most instructors pay for the records upon receipt at the wholesale price. They then keep whatever sum is received from individual students. In this way, they can set their own mark-up price.

An interesting sidelight appeared recently when Mr. Veech contacted a dance instructor who is in charge of arranging a national convention of teachers each year. At the meetings, it has been standard practice to sell a booklet in which the top ten dancing routines from schools across the nation are described. Rondi Records has been asked to express an interest in supplementing the book with recordings of the musical scores and narration of the routines by the teachers who conceived them.

While various commercial records are available of music for practicing dancers, Mr. Veech believes his operation is the only one providing material tailored to individual students and teachers.

And it all started with a tape recorder . . . and an idea!

RECORDING FROM THE TELEPHONE

by William C. Mincher

ONE of the most convenient and yet the most frustrating devices ever devised is the "beeper," the little black box that creates a signal to indicate that a telephone conversation either is being or has been recorded.

Its purpose of protection is laudable, but the recorded signal from the beeper is not. The quality of the signal is often to be censured; but, with a little experimentation, that quality can be improved tremendously, without sacrificing any of the protection you *want* and may some time *need*.

For purely record-keeping purposes—for reference only—the quality of the recording doesn't matter too much. But for broadcast purposes, the recorded signal generally has two serious faults: brassiness and other quality defects, and too high level of the beep sound.

The solutions to the problems may sometimes be reached quite easily and will produce great satisfaction. First, there is a difference in beepers, perhaps because of the ages of the various components. At WLBZ, in Bangor, Maine, we have two, one at the transmitter, and the other at the studio. From the moment the telephone company installed them—both in good order—we have noticed a definite superiority in the one at the studio. Any station installing one should make every effort to get one with good quality to start with.

Another problem, really a minor one at most times, is line hum on long distance calls or calls to small communities served by private telephone companies. About the only way to minimize hum is to ask the person at the other end of the line to speak in a fairly loud voice, and very distinctly. That brings up the volume in relation to the hum level and enables you to record with a lower volume or gain setting on the recorder, thereby driving the hum farther down into the background.

The worst problem, especially if the recording used is of much length, is the

brassiness; but that may be overcome in several ways. It's best to experiment. At WLBZ, we beat that difficulty this way: On a two-speed Magnecorder, we discovered, you can improve beep tape quality quite a lot by recording at the low speed (3.75 inches per second) but with the compensator set on the high speed (7.5 inches per second). This process actually distorts the signal by cutting the high frequency response and apparently adding a bass tone to the signal. With the right voices, you'll get good tapes, minus the brass.

That was our first discovery, and it works well. The second one, which was born of an accident, works even better. We once hurriedly threaded some tape into the machine for recording purposes and unknowingly got the shiny (uncoated) side of the tape toward the record-head. The result was a very mushy, low level recording which had to be done over again.

Several months later, we recorded a group discussion and discovered afterward that the asthmatic breathing of one of the men on the panel caused such a wheezing on the recording that it would have been nerve racking on the air. Then one of those flashes of inspiration struck. We flipped the correctly recorded tape over, and played it with the shiny side toward the play-head. Behold, the wheeze was almost gone; the tape was a little muffled but better.

After putting up with brassy beep tapes for some time and becoming dissatisfied with the low-speed-high-compensator method, which doesn't help all voices equally, I happened to remember the two incidents just mentioned. With tape on the machine in the normal manner, I made a recording of my own chatter, changing the adjustments on the recorder until I had tried high speed with both compensator settings, and low speed with both compensator settings. Then, to play back, I flipped the tape over, shiny side to, and judged the results.

With different machines and different beeper units, the correct combination may vary; with our beeper and our Maggie, the best result is gained with the fast speed and the fast compensator-setting. Just flipping the tape over, on playback only, seems to give us a terrific improvement in quality. With the plastic of the tape acting to cut down the high frequencies, the telephone sounds very much like a communications type mike, which is vastly better than telephone.

There's another benefit, too. Oddly enough, the turning over of the tape helps out with the beep noise, which often is annoyingly loud. The plastic "filter" smoothes the beep almost completely, making it sound like some of the beepers heard on network news programs. Of course, the beep is still heard loud and clear on the telephone, serving its warning purpose; and it's still loud and clear on the tape, actually; you have it where you want it but don't have to inflict it on your listeners.

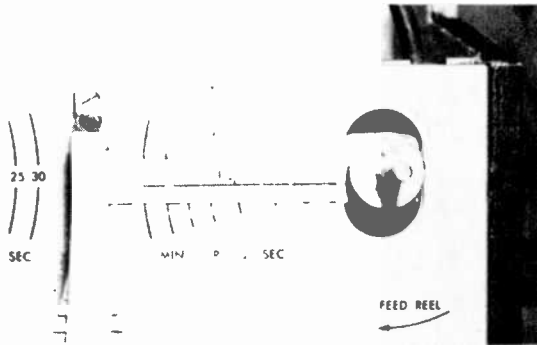
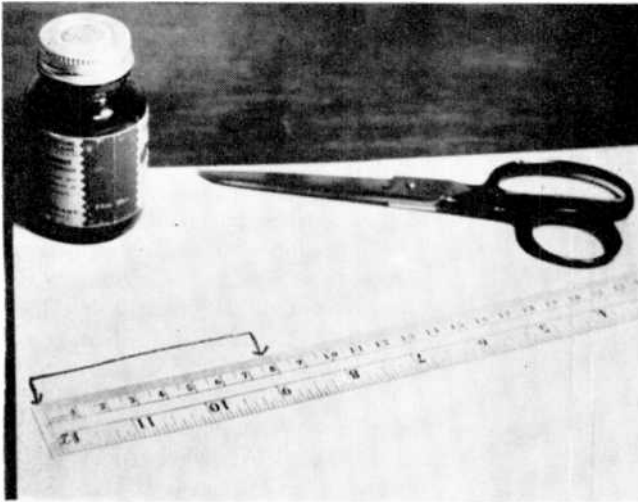
With a Magnecorder, and perhaps with other recorders, you don't have to rewind your tape with the wrong side out. By making a twist in the tape to bring the shiny side into contact with the play head, and then "chasing" the twist toward the two reels until it's outside the head and drive sections, you can play the tape without making any more changes in threading.

I'd almost be willing to guarantee that anyone can improve the quality of beep tapes by either of these methods. By all means, if you intend to use it, make a thorough test; find out just what sounds best and works best with your own equipment. Don't forget that there's filtering in lines and transmitter; listen to a few tapes *on the air* and decide which arrangement is best.

You'll be making better sounding tapes, and you'll find that you're using the beeper more often, making it earn its keep and adding variety, flavor, and authenticity to news broadcasts and other programs.

TAPE CUEING FOR TEN CENTS

by William Steele



Top: Here's all you need: a plastic ruler with a millimeter scale, scissors, white paper, and rubber cement. Only the portion of the scale marked by the arrows is used. Bottom: This is how the scale looks cemented to the deck of a Pentron 9T-3C. The feed reel on this recorder is on the right, and the scale was positioned so that the numbers would increase as the tape plays.

If you're one of those unfortunate people who own older or lower-priced tape recorders not equipped with revolution counters, here's an attachment you can make yourself with no tools except a pair of scissors and a pot of glue, that will let you locate any spot on a reel within 15 to 30 seconds running time.

You'll have to make just one investment; a flat transparent plastic ruler of the type sold in dime stores for ten cents. Any kind of ruler will do, including a metal one; but the flat bendable plastic kind is the easiest to work with. You can trim it to size with scissors.

Cut off the front end of the millimeter scale—about $7\frac{1}{2}$ big divisions will do for a machine using seven-inch reels—cement a piece of white paper to the back to bring out the scale divisions, and glue the whole business to the tape deck beside either the feed or take-up reel. Rubber cement is best, and allows for future removal if necessary. On the Pentron 9T-3C shown in the photos the feed reel is on the right and the scale was installed there so that low numbers would be at the beginning of the reel. Choose the arrangement that suits your machine best.

It's a good idea to butt the end of the scale against the side of the head cover, as was done here, or scribe a per-

manent mark along the end after it's in place. If you have to remove the scale and can't replace it in the same position all your cue numbers for old tapes will be wrong.

Now, to read the location of a point on the tape, simply look straight down through the reel and note the scale division directly under the edge of the coil of tape. As more tape reels off, the numbers get larger (or smaller, if you mount the scale on the other side of the reel).

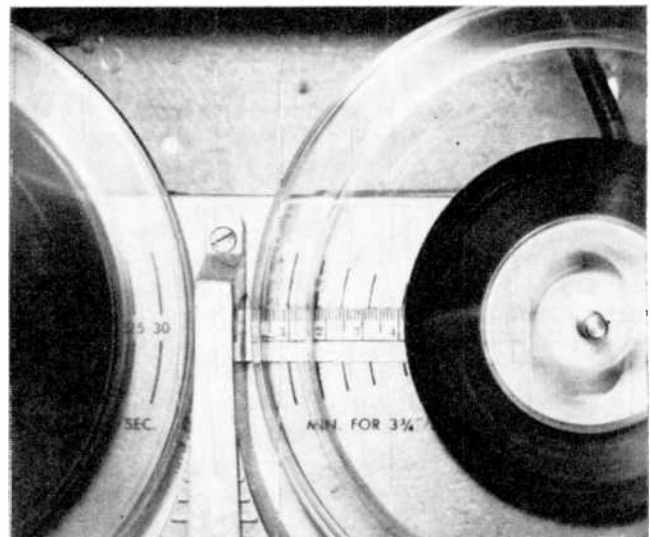
You can usually read the scale to the nearest half division, and items on a tape can be catalogued thus (i.e., "15," "27," "32 $\frac{1}{2}$," etc.) On a 1200 foot reel, one half millimeter division represents about 30 seconds of playing time at $7\frac{1}{2}$ inches per second at the beginning of a reel, and about one minute near the end of a reel. With practice, however, you should be able to hit any spot you want within about 15 seconds at the beginning and about 30 seconds near the end. This isn't terrific precision, of course, but since there is usually this much space between selections it's close enough for ordinary work. Figure larger times, of course, for slower speeds or longer-playing tapes.

By playing off a reel against a stop watch you can make a timing chart or graph. None is included here because timing will vary with the size of the reel hub and the distance the scale is placed from the center.

This type of tape cueing device even has one advantage that might make it worth installing on recorders already equipped with revolution counters: it doesn't need resetting. You can turn a tape over and instantly locate a selection on the other side without running back to zero.

And on an older machine it will add immeasurably to your enjoyment and that of your friends, who won't have to listen to five minutes of "fast forward gibberish" each time you try to find a particular selection. You'll have an efficient system for cataloging tapes with several selections on them, and an all-around time saver.

What more can you ask for a dime?



To index any point on the tape, note the number directly under the edge of the tape remaining on the reel. The scale is actually easier to read when the reel is spinning in fast forward or rewind. This would be read "41 $\frac{1}{2}$ ".

NEW PRODUCT REPORT

STAFKSTED

Product: Webcor Microcorder

Manufacturer: Webcor

5610 Bloomingdale Ave.
Chicago, Ill.

Price: \$175.00



WEBCOR MICROCODER

. . . transistorized, battery-operated portable

also operates from 110 volt AC or 12 volt car battery.

AS can be seen by comparing its size to the package of king-size cigarettes in the photo above, the Webcor Microcorder is not large.

In actual size it measures only 8" wide x 8" deep and 2 5/16" high. It weighs only 4.3 pounds complete with batteries, tape and reels. It is no task to carry it.

The unit operates on six penlite cells and one nine-volt battery which are standard and may be purchased anywhere; no special batteries are required.

The reels are three inch and the feed and takeup spindles are equipped with spring-loaded retainers that hold the reels on in any position.

The controls, inputs and outputs are all grouped on one end of the case and it is this end which is uppermost when the recorder is carried. The convenient grouping of the controls makes it possible to operate the recorder with

one hand.

The tape motion controls are four tab-type pushbuttons located on one end of the case. They include rewind, stop, play and record. The record tab may not be depressed until the red button immediately below it, the record interlock, is also operated. Because of the close proximity of the two this can be accomplished by using the thumb and one finger.

To change speeds, the reel cover is lifted from the case and the speed control button, situated next to the feed reel shifted as desired. The Microcorder has two speeds, 3 3/4 ips and 1 7/8 ips.

With the use of standard 1 mil thickness tape on the reels, this affords a playing or recording time of one hour at the 1 7/8 speed or 30 minutes at the 3 3/4, dual track.

Frequency response at the higher speed is 250-5000 cycles and at the

lower speed, adequate for voice recording and the like. With its frequency range it makes no claim to being a "hi-fi" machine but its reproduction of music was good at the higher speed, as good as a transistorized radio. For dictation on-the-spot field reports, etc., the 1 7/8 speed proved adequate.

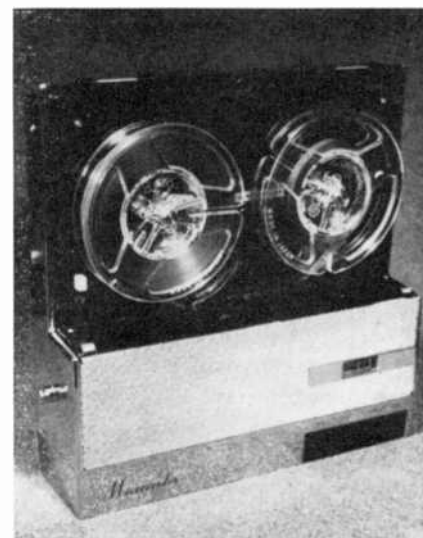
The signal to noise ratio is 35 db and the wow and flutter .6% at the 3 3/4 ips speed. As will be noted, this is higher than for a regular home-type machine, as might be expected in a portable of such light weight.

The unit has its own speaker, a 2 1/2 x 3 3/4 inch PM dynamic type. Reproduction is adequately loud, even outdoors.

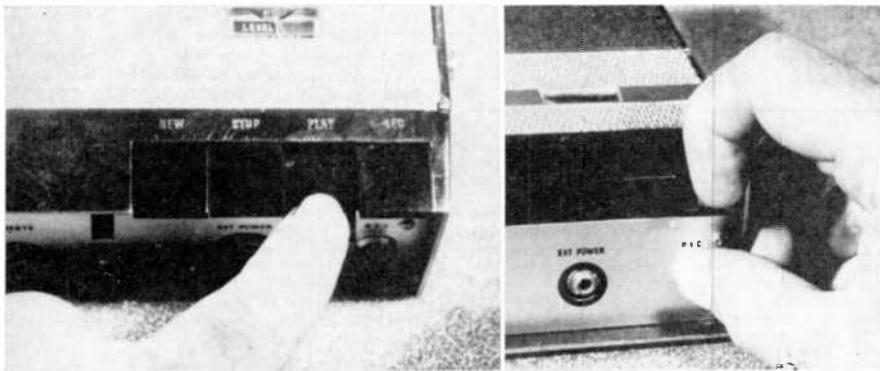
The amplifier is a six-transistor job using a printed circuit and uses the nine-volt battery for power.

The microphone furnished with the Microcorder is a hand held-dynamic type which has a small wire stand built-in. Adequate cord is provided and, as with all inputs and outputs, the sub-miniature jacks and plugs are employed. Connections are color-coded, i.e.: the microphone plug is red and the mike input circled with a red ring.

Both recording level and battery



The Microcorder with reel covers removed to show the two three inch reels. Using 1 mil tape, 1 hour of recording can be made at the 1 7/8 speed. The 3 3/4 ips speed will give 30 minutes of recording, dual track.



Upper left: all controls are grouped in four pushbuttons at edge of recorder. They include, rewind, stop, play and record. All are positive in action and are uppermost when unit is carried with shoulder strap. Right: safety interlock on record button must be depressed before record button can be actuated. Button is conveniently located immediately adjacent and below record button. Left: recorder inputs and outputs include: mike input, external amplifier output for driving large amplifier and speaker, remote, for use with remote control mike or switch, external power input for 110 volt AC current or, with adapter, for 12 volt car battery current. Volume control is visible to left of pushbuttons.

condition are indicated by a meter which is visible on the top of the case, immediately above the pushbuttons.

In part of our testing we recorded the waves breaking on the beach. This was done at sufficient distance to keep from getting our feet wet from the highest combers and we found that the volume on recording needed only about one-quarter open to provide a full signal on the tapes. Airplanes flying overhead registered clearly with the same volume setting.

The mike also picked up the shouts of children playing in the waves at about 200 feet away. We were, quite frankly, surprised at the sensitivity of the mike and recorder.

Whenever the recorder is in the "off" position, or before storing it away, check the position of the battery meter. It should be "off," likewise, with the needle all the way to the left. If it shows

anywhere on the scale, this indicates that current is being fed into the machine, even though the reels may not be turning, and will run down the penlite cells.

Access to the batteries is by means of a door in the back of the case. Batteries must be inserted as shown on the diagram at the bottom of the battery well to insure correct polarity. A sponge pad on the door holds them in position when the case is closed.

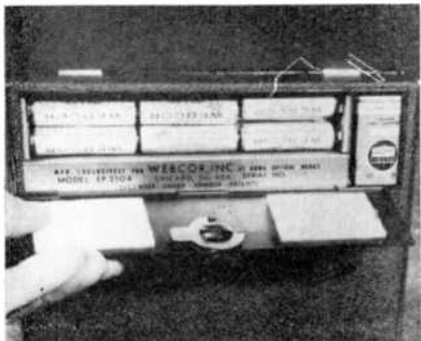
The recorder may also be powered from the 110 v. AC lines or from the dashboard cigar lighter outlet on a car by means of an accessory adapter. This saves the batteries in the unit.

The Microcorder also has a jack for making a connection to a power amplifier and another to take a remote switch or remote controlled microphone.

In using this unit we found we had to keep the record level down to avoid distortion because of its sensitivity. The needle flicking to slightly more than half scale gave plenty of signal on the tape.

Drive is by means of capstan and roller, as in large recorders. The unit is made in Japan to Webcor engineering specifications.

We liked this little machine and had fun with it. Since tapes made on it can be played on home-type machines it will prove useful in creative work. It's worth looking into.



Battery compartment is on back of recorder. Unit takes standard penlite cells and a 9 volt battery, all obtainable wherever batteries are sold. Pads hold batteries in place.

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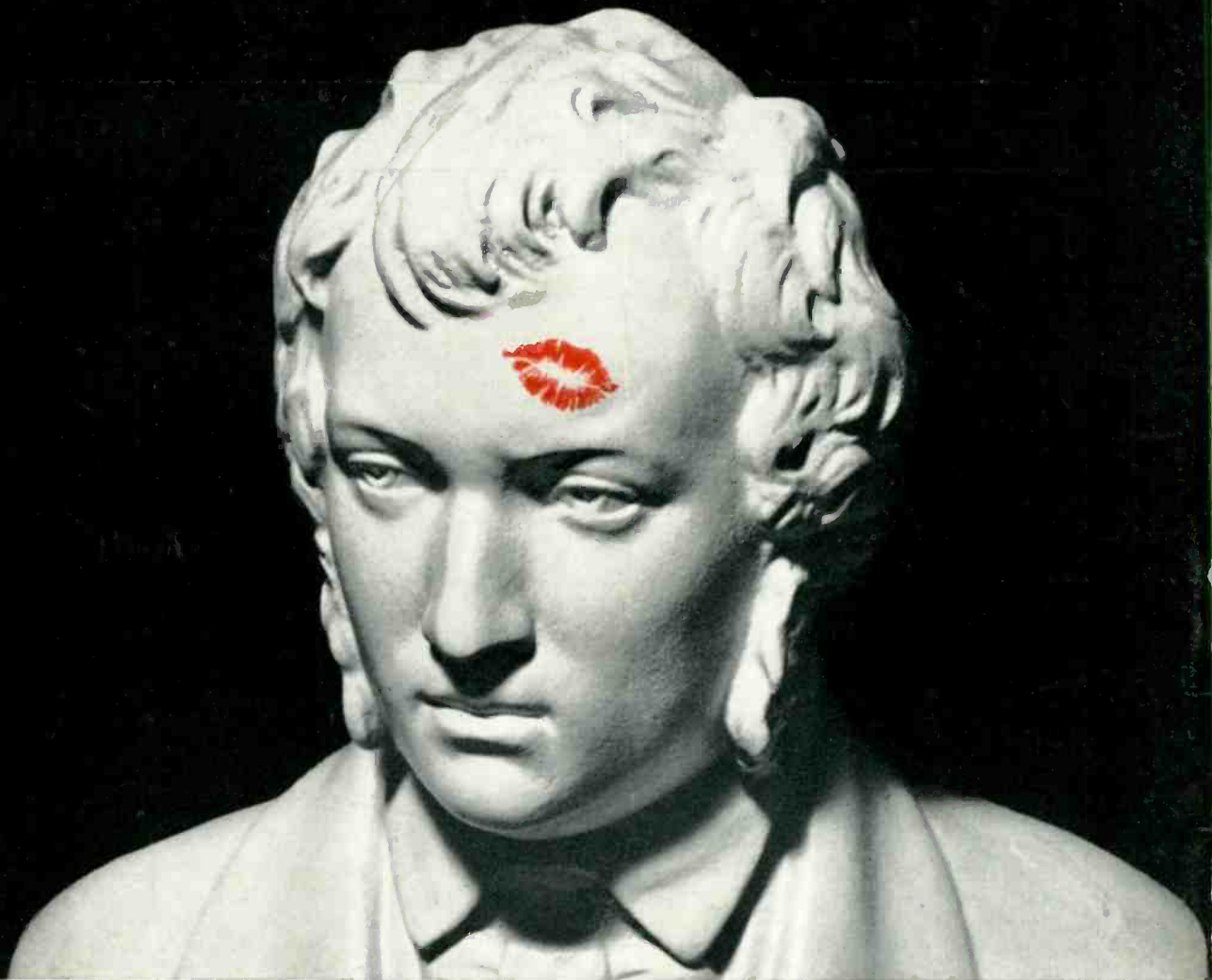
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