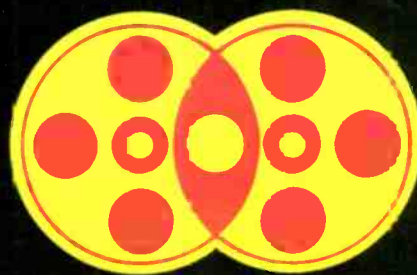


NOVEMBER
1963

Tape Recording



1/64

Julius J. Weiss
R. D. 1
Kintnersville, Penna. 18930

ON ASSIGNMENT IN INDIA

★ AN UNUSUAL DIVORCE TRIAL

★ TAPE AT THE N.Y. HI-FI SHOW

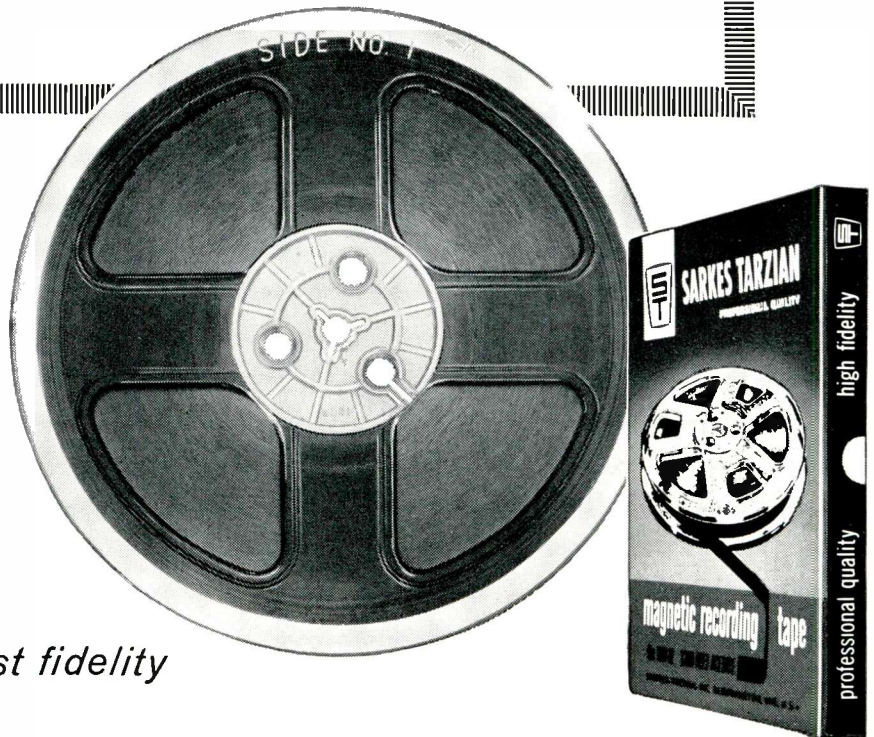


FIFTY
CENTS

for magnificent sound

TARZIAN TAPE

engineered for highest fidelity



Check these outstanding characteristics

- **High Output**—can accept signals with dynamic range to realize the full potential of even the finest professional equipment.
- **Wide-Range Response**—virtually flat response for all recording frequencies.
- **Low Distortion**—distortion is less than 2½% at maximum record level as measured by Navy Specification W-T-0061.
- **High Uniformity**—uniformity within a 1200-foot reel is within plus or minus ¼ db. A new oxide formula and special selectivity of oxides protect recording heads from wear and prevent abrasion.
- **Humidity and Temperature Protection**—special coating, priming, and binding techniques help keep Tarzian tape in new condition longer in ordinary good tape storage conditions.

■ Given great sound in the first place, Tarzian Tape will keep it for you, and give it back undiminished and undistorted. It is a tape of truly professional fidelity, worthy of your most valued recordings, at a price that lets you use it for all your work (or play).

The proof is in the listening... of course. But you can see the smooth, tightly bonded oxide surface that doesn't flake, that does run smoothly without abrasion and without contributing to wow or flutter. Hold a reel to the light. You can see that Tarzian Tape is wound on the reel at perfect tension. You'll find a written replacement guarantee in every box. The box is well made, with ample identification space. You'll see that the tape is factory sealed in a plastic bag, with labels and a tape-end clip included.

Try Tarzian Tape... let it speak for itself. Choose from 1½ and 1 mil acetate, and 1 and ½-mil Mylar*. Available on 3-, 3¼-, 5-, and 7-inch reels plus professional lengths on reels or hubs. If your dealer cannot supply you from stock, send us his name and we will promptly satisfy your requirements.

Write today for Tarzian's free 32-page illustrated booklet, "Lower the Cost of Fun With Tape Recording."

*DuPont trademark

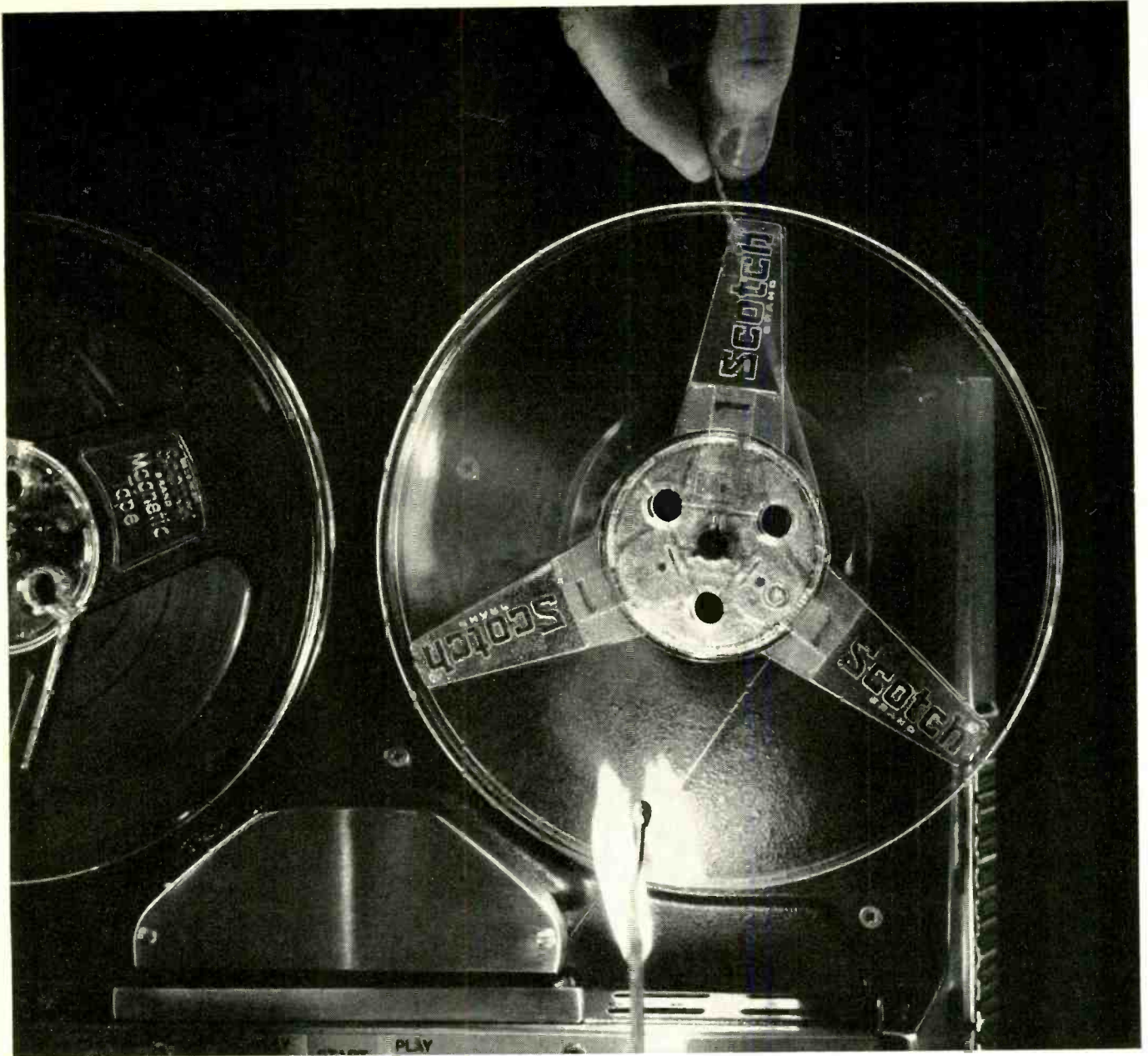


SARKES TARZIAN Inc.

World's Leading Manufacturers of TV and FM Tuners • Closed Circuit TV Systems • Broadcast Equipment • Air Trimmers • FM Radios • Magnetic Recording Tape • Semiconductor Devices

MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA

Export: Ad Auriema, Inc., N.Y. • Canada: E. J. Piggott Enterprises Ltd., Toronto, Ont.



NEW! A tape reel that threads itself!

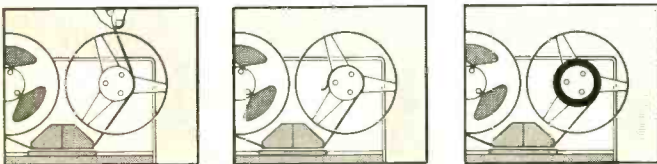
(even in the dark!)

Just lay recording tape inside this new reel and start your recorder. This exclusive new SCOTCH® BRAND Self-Threading Reel holds tape firmly, but gently, as recorder starts—actually threads up automatically. No hooks, no slots, no attachments—no tape fumbles. This reel does away with thread-up problems. (You wouldn't really need the light of a match to use it!) Now, this reel is offered as a take-up reel for only 39¢ in a special offer from the granddaddy of all tape-makers, 3M.

New reel threads up with all tape thicknesses or with leader tape. Tape rewinds off reel freely and easily. Solid sides protect tape against dust and damage. Reel comes complete with

write-on labels and snap-tight plastic collar that seals reel edges against dust, makes reel self-storing without a box.

SPECIAL OFFER SAVES \$1.11! Now, you can have one of these new "SCOTCH" Self-Threading reels (\$1.50 value) as a take-up reel for only 39¢ with the purchase of three regular 7" reels of a wide variety of "SCOTCH" BRAND Recording Tape. Ask your dealer for the special package, shown below. And for an expandable, gold-plated tape rack (\$4.95 value) that holds up to 40 reels, send the tabs from three "SCOTCH" Recording Tapes, together with \$2.50, to 3M Magnetic Products Division, Dept. MDF-113, St. Paul 19, Minn.



Lay in tape . . . start recorder . . . watch reel thread itself!

Magnetic
Products
Division **3M**
COMPANY

**SCOTCH™, "TARTAN"™ AND THE PLAID DESIGN ARE REG. TRADEMARKS OF MINNESOTA MINING & MANUFACTURING CO., ST. PAUL 19, MINN. EXPORT: 99 PARK AVE., NEW YORK, CANADA: LONDON, ONTARIO. ©1963, 3M CO.



contents

NOVEMBER, 1963

VOLUME 10 NUMBER 12

Feature Articles

An Adventure in Tapeland	8
<i>By Barbara S. Cook</i>	
Replace That Worn Head	10
<i>By Richard B. Forde</i>	
My Most Unusual Divorce Trial	13
<i>By M. Fleming</i>	
On Assignment in India	15
<i>By Mary Shivanandan</i>	
Human Interest in Hi-Fi	19
<i>By Eric Wahleen</i>	
Tape Recorders at New York Hi-Fi Show	22
<i>A Staff Report</i>	

Departments

New Tapes	3
New Products	24
Sound Advice	25
Crosstalk	27
Tapespondents Wanted	28
"Win A Tape" Contest	30
Tape Club News	32
Letters to the Editor	34
Shop or Swap	36
Advertisers' Index	36

Our Cover

A stereo parent must become adept at splicing and editing broken tape. Junior-sized hi-fi fan, Richard Van Patten of Everett, Washington, drags this classical recording around the house, into the yard and back through the front door.



DONALD E. GIBBONS
President and Publisher

DR. JOHN N. HOFFMAN
Exec. V. President and Editor

MARY C. HEIZER
Assistant Editor

Associate Editors
CLIFFORD L. PARODY
ROBERT BENSON
F. NORMAN WEST
GEORGE A. HEISCH

JOHN C. CRADDOCK
Art Director

JEAN K. SHERIER
Production Manager

GARY GODDMAN
Production Assistant

JAN EVERHART
Circulation

ANTHONY J. MORIN
Sales Manager

O. W. McBEE
Advertising Coordinator

ADVERTISING OFFICES

Robert S. Houts, Western Representative
175 West Jackson Blvd., Chicago 4, Ill.
WABash 2-8026

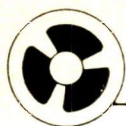
Douglas H. Boynton, Central District Manager
19509 Wickfield Ave., Cleveland 22, Ohio
(216) 921-3716

J-V Associates
274 Madison Ave., New York 16, N.Y.
ORegon 9-0030

Duncan A. Scott & Company
1901 W. 8th Street, Los Angeles, Calif.
HUbbard 3-6211

Duncan A. Scott & Company
85 Post Street, San Francisco, Calif.
GARfield 1-7950

TAPE RECORDING is published monthly at 10 McGovern Ave., Lancaster, Pa., by Mechanization, Inc., 1077 W. Glebe Road, Alexandria, Va. 22305. Copyright 1963. Trademark registered. Subscriptions, U.S. and Possessions, Canada and Mexico, \$3.75 per year. All others \$4.75. Mail plates to Alexandria, Va. Ship inserts to TAPE RECORDING c/o Business Press, 10 McGovern Ave., Lancaster, Pa. Second class postage paid at Lancaster, Pa.



new tapes

★-fair ★★-good
★★★-very good ★★★★-excellent

Classical—Robert E. Benson Popular—F. Norman West Jazz—George A. Heisch

CLASSICAL

WAGNER: SIEGFRIED (complete opera)

Wolfgang Windgassen (Siegfried); **Birgit Nilsson** (Brunnhilde); **Hans Hotter** (Wotan); **Gerhard Stolze** (Mime); **Gustav Neidlinger** (Alberich); **Kurt Bohme** (Fafner); **Marga Hoffgen** (Erda); and **Joan Sutherland** as the Forest Bird with the Vienna Philharmonic Orchestra conducted by **Georg Solti**

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

LONDON LOY 90062

4 track, 7½ ips., 3 hrs., 56 min., \$33.95

Here is another monumental operatic release on London tapes, Wagner's complete SIEGFRIED, the third music-drama in the Ring cycle, complete on three reels of tape, with each act requiring one reel.

London has assembled a generally admirable cast with only one serious weakness. Wolfgang Windgassen's interpretation of the title role lacks the virility and vocal freshness necessary, and he is no match for the superb Brunnhilde of Birgit Nilsson in the third act duet. The real star of this recording is the Vienna Philharmonic, particularly their brass section, with Roland Berger, principal first horn receiving justly deserved mention in the booklet accompanying the album.

The opera itself is not as interesting as any of the other three operas in the Ring, and from a technical standpoint there are few opportunities for the kind of sonic display found in "Das Rheingold" and "Die Walkure." London's sound is consistently good, if somewhat lacking in the bloom and richness of their "Rheingold." The relationship between the orchestra and singers is not very satisfactory, the singers being definitely too far back in the aural picture for maximum effect. It is true that in an actual performance the singers are behind the orchestra,

but then in an actual performance one isn't sitting in the middle of the orchestra, which is the effect achieved here, with a very close orchestra and very distant singers. This is particularly noticeable during the final duet.

Regardless of its shortcomings, this is a wonderful set and is highly recommended. You may be certain there won't be a competing version for years to come.

MAHLER: Symphony No. 2 in C Minor "Resurrection" Elisabeth Schwarzkopf, soprano and Hilde Rossli-Majdan, mezzo-soprano, with the Philharmonia Orchestra and Chorus conducted by **Otto Klemperer**

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

ANGEL ZB 3634

4 track, 7½ ips., 80 min.

Mahler's Symphony No. 2 is one of his largest and most powerful works. The first movement is a gigantic funeral march, the second, a pleasant Landler in welcome contrast to the tragic nature of the first. The third movement is an orchestral scherzo, and the fourth a mezzo-soprano solo based on one of Mahler's songs from "Des Knaben Wunderhorn." The vast chorale finale ends with a triumphant statement of Klopstock's Resurrection Ode.

This new tape is extraordinary in every way. It presents a magnificent interpretation by the venerable Otto Klemperer, whose drive and vitality are remarkable when one considers the plodding tempi this conductor has used recently in performances of other music. Both soloists are fine, and the choral work is outstanding. The Philharmonia Orchestra has never sounded better on recordings, and Angel is to be commended for the quality of reproduction on this tape. Horns are full and rich, trumpets are brilliant and strings are resonant, with an over-all big hall atmosphere rarely captured in recordings. The symphony fits very nicely onto one reel of tape, with the

break coming before the fourth movement. Tape processing is fine, although there are some faint traces of cross-talk on the second track.

It is unlikely this performance or recording will be equalled for years to come, and this tape should be investigated by every classical tape collector.

TCHAIKOVSKY: Piano Concerto No. 1 in B Flat Minor, Op. 23 Philippe Entremont, pianist; New York Philharmonic conducted by **Leonard Bernstein**

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

COLUMBIA MQ 553

4 track, 7½ ips., 41 min., \$7.95

GRIEG: Piano Concerto in A Minor, Op. 16

RACHMANINOFF: Rhapsody on a Theme of Paganini, Op. 43 Philippe Entremont, pianist; Philadelphia Orchestra conducted by **Eugene Ormandy**

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

COLUMBIA MQ 526

4 track, 7½ ips., 50 min., \$7.95

The young French pianist Philippe Entremont has had an extraordinary opportunity afforded to him to record with two of the finest American orchestras. The Grieg-Rachmaninoff tape is the most successful, with a big-scale approach to these popular romantic concertos. This recording is not new, but the quality of reproduction is very fine, with a solid, ringing piano surrounded by a large symphonic orchestra. There is a technical defect in the review tape; at the end of the Rachmaninoff, just before the coda, there is a superfluous low-frequency blurp, but this is a minor blemish in an otherwise excellent tape.

Bernstein and Entremont collaborate on a rather eccentric view of the familiar Tchaikovsky concerto, not up to the level of either the Cliburn

recording on RCA or the Katin on Richmond. The final track is filled out with three brief piano pieces of Tchaikovsky, "Humoresque," "Barcarolle" and "Song Without Words." Those interested in adding this performance of the Tchaikovsky first concerto to their collection will probably prefer to get it in its recently-issued twin-pack format, where it can be heard uninterrupted, with an equally individual account of Rachmaninoff's Piano Concerto No. 2 in C Minor on the reverse track.

**"THE SOUND OF HOROWITZ"
Vladimir Horowitz, pianist**

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

COLUMBIA MQ 519
4 track, 7½ ips., 49 min., \$7.95

For his second album under his new affiliation with Columbia, Vladimir Horowitz has selected a program consisting of three brief sonatas of Scarlatti, Schubert's *Impromptu in G Flat, Op. 90 No. 3, Scenes from Childhood, Op. 15* and the *Toccata, Op. 7* of Schumann, and three pieces of Alexander Scriabin, the *Poem, Op. 32 No. 1*, and the *Etudes in C Sharp Minor* and *D Sharp Minor*.

This program is not quite as appealing as Horowitz's first Columbia recording as the music is not as well suited to his style of playing. No one could question the elegance and rightness of these performances, which are models of crisp articulation, and, in the case of the Scriabin, dynamic power. The reproduction is superlative, with a huge concert grand right in your room, and tape processing could not be better.

**GROFE: Grand Canyon Suite
BIZET: Carmen Suite No. 1 Philadelphia Orchestra conducted by Eugene Ormandy**

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

COLUMBIA MQ 550
4 track, 7½ ips., 46 min., \$7.95

This is a coupling of two older recordings by the Philadelphia Orchestra, containing the complete *Grand Canyon Suite* and the first suite of orchestral music from Bizet's *Carmen*.

It should be stated that this suite does not include some of the best-known excerpts from the opera such as the *Habanera, Nocturne* or *Gypsy Song*; the tape would have been more appealing if the best-known selections from both orchestral suites from this opera had been included.

Ormandy and his fine orchestra give us polished performances of this familiar fare, but the quality of reproduction, at least in the Grofe, leaves much to be desired. This apparently is one of the first stereophonic recordings of the Philadelphia Orchestra. The sound is blurred, rather strident in the highs and boomy in the bass. The music from "Carmen" is a product of later sessions, and here we have the characteristic beautiful sound of this orchestra very well reproduced.

**POPULAR
ANNIE GET YOUR GUN**

Doris Day—Robert Goulet

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

Side 1: Overture, Colonel Buffalo Bill, I'm A Bad, Bad Man, Doin' What Comes Natur'lly, The Girl That I Marry, You Can't Get A Man With A Gun, They Say It's Wonderful, My Defenses Are Down.

Side 2: Moonshine Lullaby, I'm An Indian Too, I Got Lost in His Arms, Who Do You Love I Hope?, I Got the Sun in the Morning, Anything Can Do, There's No Business Like Show Business.

COLUMBIA OQ 531.
4 track, 7½ ips., 46:20 mins., \$9.95.

The success of "Annie Get Your Gun" is a story of popularity brought about by Irving Berlin's masterful score and lyrics. As an outstanding example of the perfect American musical, it was a smash hit on Broadway, became a movie, a TV show, and touring companies even played it in Europe and Australia.

Small wonder, then, that Columbia decided to issue a new recording of this masterpiece in which almost every song is a hit. With fresh orchestrations by Phil Lang, and orchestra and chorus directed by Franz Allers, the technical staff has provided a top flight stereo recording.

As Annie, however, Doris Day is not to be compared with the Ethel

Merman interpretation of this role. Doris sings her songs in a sweet girl-next-door fashion, and Robert Goulet, no rough and ready sharpshooter, imparts his smooth stylized touch to the character of Frank Butler.

Admirers of Day and Goulet will no doubt be delighted by their performances. After all, it is Irving Berlin's tunes, such as "There's No Business Like Show Business," that really make this one worth while listening.

**PLAY GYPSY PLAY!
The Fiery Mandolins of Harry Geller.**

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

Track A: When A Gypsy Makes His Violin Cry, Knife Fight, Czardas, Tarantella.

Track B: Gypsy Moon, Hungarian Dance No. 5, Medley: Dark Eyes, Two Guitars, Meadowland, Flashing Fingers, Intermezzo (from "Goyescas").

LIBERTY LT 14023
4 track, 7½ ips., 33:50 mins., \$7.95.

A collection of favorite gypsy melodies played by a group of accomplished musicians, who know how to create and impart the true Romany flavor to their music. Although the mandolins perform with proper "fire" and enthusiasm, valuable support is received from the bass and percussive contributions of the orchestra.

Brilliant sound, recorded at a high level, is well balanced, with wide spread stereo effect. Harry Geller and his musicians may not be bona fide gypsies, but their renditions of these selections are exceptional and inspired.

**GERSHWIN
Rhapsody In Blue
An American In Paris
Hollywood Bowl Symphony Orchestra, Conducted by Felix Slatkin—Leonard Pennario, Pianist.**

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

CAPITOL ZP 8343
4 track, 7½ ips., 34 mins., \$7.98.

Capitol has issued 4 track versions of some of their earlier 2 track recordings no longer being made. A

most fortunate choice is Gershwin's "Rhapsody In Blue" and "American In Paris," one of the best tapes of the Hollywood Bowl Orchestra conducted by the late Felix Slatkin.

This is a rare musical treat for lovers of Gershwin's most famous compositions, with Leonard Pennario contributing an excellent piano rendition and interpretation in the "Rhapsody."

The orchestra and soloist combine their talents in a way that makes the music come to life with most of the verve and cunning that makes stereo unusual. A beautifully recorded and balanced tape, with the widest dynamic range and tonal quality. This 4 track version sounds better today than it did when first produced in 1959.

GAITE PARISIENNE

Hollywood Bowl Symphony Orchestra. Felix Slatkin, Conductor.

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

CAPITOL ZP 8405

4 track, 7½ ips., 38 mins., \$7.98.

Another popular 4-track tape from Capitol's 2-track re-issues is the "Gaité Parisienne" in which the Hollywood Bowl Symphony Orchestra-Felix Slatkin combination scores another triumph.

Based on the melodies of the composer, Jacques Offenbach, the ballet was created in 1938 for the Ballet Russe de Monte Carlo, and was supposed to be quite a racy, spicy production. The music is breezy and gay, and the spirited performance of the orchestra is entirely in keeping with the merry mood of the ballet.

It is well done from a stereo standpoint, and if it suffers at all, it would be in comparison with the Fiedler version which was played by the Boston Pops a few years ago.

However, it's worthwhile and delightful listening.

FILM SPECTACULAR

**London Festival Orchestra
 Conducted by Stanley Black.**

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

Side 1: Selections from West Side Story, Exodus, Selections from

Breakfast At Tiffany's, Samson and Delilah.

Side 2: Selections from Around the World in 80 Days, The Longest Day, Selections from Henry V, The Big Country.

LONDON LPL 74025

4 track, 7½ ips., 43 mins., \$7.95.

Stanley Black has forsaken his piano to prove that he is also one of our great orchestral conductors. This time his media are hits from the movies, with their scores being an endless source of recorded music. In general such music is of a type, and specifically designed, to create a mood. Most of it is best understood when one has seen the picture.

The London Festival Orchestra, under the direction of Stanley Black, has interpreted these film scores in symphonic arrangements of recent hit pictures such as West Side Story, Exodus, The Longest Day, and others.

His renditions are soulful, sympathetic and warm, and, with the advantage of Phase 4 stereo recording, emerge from your speaker as "spectacular music."

DRIFTING AND DREAMING

Guy Lombardo and His Royal Canadians

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

Side 1: Red Sails in the Sunset, Isle of Capri, Drifting And Dreaming, Ebb Tide, On A Slow Boat to China, I Cover the Waterfront.

Side 2: Harbor Lights, When My Dream Boat Comes Home, Moonlight Bay, La Mer, Cruising Down the River, A Sailboat in the Moonlight.

CAPITOL ZT 1593

4 track, 7½ ips., 28 mins., \$6.98.

Guy Lombardo found a successful recipe for sweet music more years ago than he'd like to admit, and, up to the present, his danceable style of music making has never lost its popularity.

In this album, Guy has selected a special group of melodies having to do with boats and the sea, and takes you on a musical cruise as he gives them the full Lombardo treatment. Twelve old standards, some of which were first introduced by Guy, are played with varying tempos and, as-

**sound
 completes your
 picture**

**SAYS POPULAR PHOTOGRAPHY'S
 MOVIE EDITOR, LEENDERT DRUKKER**



**NOW IT'S EASY TO ADD
 LIVING SOUND TO HOME
 MOVIES AND SLIDES
 WITH THE NORELCO
 CONTINENTAL '100'
 ALL-TRANSISTOR
 TAPE RECORDER**

Operates on ordinary flashlight batteries ... needs no electrical connections. Weighs only 7 lbs.—wear it over your shoulder like your camera. Records and plays back up to 2 hours on one 4" reel. Simple to use: push 2 buttons to record, one to play back. Comes complete with dynamic microphone, sensitive even to distant sound, and wide-range loudspeaker. Input for mike/phone/radio ... output for external amplifier. Frequency response: 100-6000 cps. Constant-speed motor with capstan drive. Ruggedly built ... faultlessly engineered ... handsomely styled ... surprisingly low-priced.

For literature and name of your local Norelco 'Continental' dealer, write to: PP-5

Norelco®

NORTH AMERICAN PHILIPS COMPANY, INC.
 High Fidelity Products Division
 100 EAST 42nd ST., NEW YORK, N. Y. 10017

sisted by the famous Twin Pianos, make a program that is perfect for listening or dancing.

First rate stereo and recording make this smooth sailing.

VICTORY IN REVIEW

Arranged and Conducted by Eric Rogers.

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

Side 1: Old World, Europe and the New World.

Side 2: World War I, World War II, Finale.

LONDON LPL 74024

4 track, 7½ ips., 38 mins., \$7.95.

The first of London's spectacular Phase 4 Sound Series "Pass In Review," (LPL 74001), featured the music of several nations as performed by various marching and parade bands.

As a sequel, "Victory In Review," depicts stereophonically the pageantry of war events through a period of 5,000 years of history. This tape, epic in nature, concerns the eras from Old World, Europe and the New World, World Wars I and II, and incorporates a wide range of realistic sounds to create an actual progressive grandstand review.

The youngsters may find it educational, and the oldsters will probably recall many of the World War tunes with a bit of nostalgia. For its documentary value, this is a tape that should be in every library.

The Phase 4 Sound is outstanding.

JAZZ

ARTISTRY IN BOSSA NOVA

Stan Kenton

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

Side 1: Artistry in Rhythm; Opus in Chartreuse; Interlude; Kentonova; Eager Beaver; Concerto to End All Concertos.

Side 2: Brasilia; Painted Rhythm; Opus in Pastels; Jump for Joe; Loco-Nova; Artistry in Bossa Nova.

CAPITOL ZT 1931

4 track, 7½ ips., 35:08 mins., \$6.98.

Kenton herein presents many of the compositions that have made

him and his progressive jazz band famous. The big difference in this presentation being that these tunes are played with the background of the bossa nova beat. This beat adds freshness to the Kenton sound. Truly, it can be said that the rendition is "Artistry In Bossa Nova."

Stereo effect, fidelity, and performance are about average. This is an excellent tape for those who would hear Kenton in the modern idiom of the bossa nova.

OLE! BOSSA NOVA

Laurindo Almeida & The Bossa Nova All Stars

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

Side One: Recado Bossa Nova; I Left My Heart in San Francisco; O Barquinho (Little Boat); What Kind of Fool Am I?; Acapulco 1922; Heartaches.

Side Two: Fly Me to the Moon (In Other Words); Satin Doll; The Alley Cat Song; Meditation (Meditação); Walk Right In; Days of Wine and Roses.

CAPITOL ZT 1872

4 track, 7½ ips., 28:20 mins., \$6.98.

Personnel: Laurindo Almeida, guitar; Don Fagerquist, trumpet; Bob Cooper, tenor sax; Justin Gordon, flute; Jimmie Rowles, organ; Howard Roberts, guitar; Max Bennet, bass; Shelly Mann, Chico Guerrero, Milt Holland, percussionists.

Bossa Nova by one of the masters of the new jazz idiom as well as his guitar, which of course, adds impetus to this form of art. A high class presentation of Bossa Nova, spine tickling for those who would dance, thought provoking to those who would drink of the cup of this Latin American form of jazz. The entire recording is something to behold, a real experience in this new found field of jazz.

The selection of tunes should satisfy the most discriminating of jazz addicts. The treatment afforded the compositions is in keeping with the most imaginative of the jazz traditionalists. Instrumental execution of the musicians is tops.

The album is one of the best to date in the Bossa Nova field and should be a welcome addition to collectors of this new art form.

HAPPY DIXIELAND

Jimmy McPartland & His Dixielanders

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

Sequence A: High Society; That's A-Plenty; Way Down Yonder in New Orleans; Muskrat Ramble; When the Saints Go Marching In.

Sequence B: Darktown Strutter's Ball; Original Dixieland One-Step; Fidgety Feet; South Rampart St. Parade; Farewell Blues.

RCA CAMDEN CTR 549

4 track, 7½ ips., 34:43 mins., \$4.95.

Happy is the word for this session, one of the best Dixieland presentations to date—big-band sound-excellent execution by the soloists which includes George Wettling, Bob Wilbur, Ernie Caceres, Cutty Cutshall, all greats in the jazz field, especially Dixie. Other jazzmen playing this session are George Barnes and Joe Burriesce. Of particular interest is the tuba work by Harvey Phillips.

The band under the direction of Jimmy McPartland, with arrangements by Dick Carey, romp through animated Chicago Dixie. The tunes selected for this album are some of the best of the Dixie repertoire.

This tape is worthy to be in the collection of the most discriminating devotees of Dixieland Jazz.

BOSSA NOVA JAZZ SAMBA

Bud Shank & Clare Fischer

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

Side One: Samba Da Borboleta; Illusao; Pensativa; Joao; Misty.

Side Two: Que Mais?; Wistful Samba; Samba Guapo.

WORLD PACIFIC WPTC 1020

4 track, 7½ ips., 30:05 mins., \$7.95.

Personnel: Bud Shank, alto sax; Clare Fischer, piano; Ralph Pena, bass; Larry Bunker, Bob Neel, Milt Holland, and Frank Guerrero, percussionists.

An unusual treatment of the Bossa Nova Jazz Samba is offered in this recording. Missing is the usual guitar, the combo being made up of alto sax, piano, bass, plus the traditional Latin American percussion instruments. The tunes, except for Misty, are original having been composed by

Clare Fischer with the thought in mind to convey the various types of Bossa Nova to the listener. The session is animated, entertaining, and a breakaway from the normal renditions given this new form of jazz. An excellent tape for Bossa Nova devotees who would care to round out their collection in this field.

CAPSULE REVIEWS

RCA VICTOR FTC 2139, BROADWAY. . . I LOVE YOU, Sergio Franchi. 4 track, 7½ ips., 33 mins., \$8.95. In this new album the singing sensation Sergio Franchi forsakes his native Italy, with it's lovely melodies, and tries his vocal efforts on Broadway's hit show tunes. Sung entirely in English, he shows that he is as much at home with these popular songs as he is in the operatic field. This time the arrangements and conducting are by Glenn Osser, with RCA's excellent sound providing the right polish for a bright singing star.

VERVE VSTC 281, CAL TJADER PLAYS THE CONTEMPORARY MUSIC OF MEXICO AND BRAZIL. 4 track, 7½ ips, 37:15 mins., \$7.95. The presentation features Laurindo Almeida on guitar and the arrangements of Clare Fischer. As noted in the title Tjader does play in the idiom of the contemporary music of Mexico and Brazil, Bossa Nova, Jazz Samba, or what have you, its there and makes one want to get up and dance. Exhilarating is the word for this session, a real treat. Cal's vibes, backed by a group of fine jazzmen, predominate giving a decided flavor to the tunes. Stereo, presence, and performance are tops and lend to an entertaining, musical thought provoking experience in the Latin American, Mexican vein.

COLUMBIA CQ 548, THE GIANTS OF JAZZ. 4 track, 7½ ips, 56:30 mins., \$7.95. This album runs the entire gamut of jazz, way out, modern, progressive, and dixie. A showcase of jazz artists are presented including singing groups, instrumental combos, and big bands. The selection of tunes leaves something to be desired insofar as popular jazz is concerned. Art for Art's sake seems to be mood of this presentation.

**new
Sony**



for portable use*

STERECORDER 464-D

for custom installation

**only
\$199.50**

now both stereo recording & stereo playback!

An unprecedented price for the famed Sony quality! The long-awaited Sony Sterecorder 464-D—dual purpose, dual performance! Dual performance means both 4 track stereo recording and 4 track stereo playback. Dual purpose means custom component installation and portable use. Recording and playback pre-amps are built-in, and such features as sound on sound, language and music training, two speeds, push button track selection and Sony precision engineering make this the most outstanding tape recorder value at less than \$199.50. ■ All Sony Sterecorders are Multiplex-ready! *Carrying case optional

SUPERSCOPE

The Tapeway to Stereo

For literature or name of nearest dealer, write Superscope, Inc., Dept. 15 Sun Valley, California



an Adventure in Tapeland

by Barbara S. Cook
(WWTT 450)

I sat snugly in a box on the shelf with my brothers and sisters. I had already traveled many miles through the delicate processes of manufacture and at last lay at rest. I could not see through my decorative package but from the sounds which filtered through knew that I was in a large shop.

Suddenly a large discordant sound disturbed my reverie. "It's the door bell," exclaimed my upper neighbor. "Will I go today? I want to make the sounds I was made for and hear the children's laughter as I spin."

Out of the murky blackness sounds of conversation could be heard. "I want a tape," said a young voice. "Yes," said the shopkeeper. "Have you any idea what size and type you require?" "May I see some?" the young voice asked. "Certainly," our salesman replied. "I have all types and sizes from 3-inch up to 8½-inch spools." His voice then described the various lengths of playing time and our price range.

There was great excitement on the shelf. One German miss was very fidgety and was most anx-

ious to get away and see the world. She tried to push to the front of the shelf and almost toppled off. Suddenly I felt myself being lifted from my seat. "This is it," I said to my brother. "Maybe they are just looking," he replied.

As my box opened I was blinded by a great white light. Small fingers were turning me round and round. The owner of them was a little girl; I could recognize her by descriptions I had heard from my companions during the weeks of waiting. "Do you think this reel can carry a message to my Granny?" she asked. "I'm certain of it, Miss," was the reply. "Whatever your recorder, Granny will hear you clearly for 15 minutes on each track and you can use four tracks. Of course, if you use a low speed you will be able to send a longer message." "I'll have it please," she said, "I like the nice strong box."

So at last adventure had begun. I was wrapped up and put into my new owner's bag. As she left the shop the noises I had heard from inside became louder and it was strange to be constantly on the move.

I soon reached my new home, which seemed very different, indeed, from my earlier one. Large

hands unwrapped me and put me on my destined place. At last I was to be allowed to use my powers. My small owner spoke to me. She told Granny about herself and her toys and then said, "Mummy will talk to you now Granny, and then Daddy will send you some music." Her mother was not as gentle and used me harshly. I felt quite black and blue with rough handling and being pushed with great force against the thing which helped me to come to life. I was constantly run back and forth at great speed.

Then it was Father's turn. He had decided to add some pretty sound which he called music and I tried hard to record this clearly, in spite of some opposition from the recorder controls which had not been correctly adjusted. Eventually I was completely used up and rather hot and tired from rewinding. But my task was not yet finished; I was asked to play back the sounds which I had struggled to overcome my sleepy tracks and reproduce nicely. When I had finished, Father said, "What a very good tape. How clear it sounds, Granny will be pleased."

I felt very happy at these words and was anxious to see Granny. I felt myself being packed up

EDITOR'S NOTE: *We do not know exactly how this little item came into our possession, but as far as we know, our thanks go to the author, Barbara S. Cook, WWTT 450.*



"I want a tape"



It was the German fraulein

again into the dark, and then I was moving again. After a short journey I was dropped with a thud. I moved around slightly and found I was resting on some packages and papers. One package had squeaked as I touched it.

"Who's there?" I asked. "It's me you clumsy thing, you hit me." It was the German Fraulein. "I'm sorry," I said, "I was pushed." We got into conversation and I learned that she had been bought by a young lady who had recorded a charming message to her boy friend. As she was being posted to Germany she was looking forward to seeing some of her friends there.

Then there was another loud thud and I found myself pinned tightly against my companion. A gruff voice above me cried, "Move over there you three inchers. I'm much more important and carry a message from an English Colonel." "We can't," we wailed. "We're stuck." Very uncomfortably we settled down, only to be disturbed by being lifted out and dropped down a dark hole which smelled very stuffy and horrid. "What's this," I whispered to my companions. "Don't you know," Mr. 7-inch roared. "We're in the post bag on our way to the sorting office and then the airport." "What's the airport?" I asked.

"Oh! It's a place where we are put on great big machines that fly us through the air. Got your green label?"

The journey seemed very long and we were all nervous. I wondered what a green label was, but didn't like to ask. We eventually came to a halt and were then handled roughly by a man whom I heard called a Customs Officer. He banged something hard against me, and muttered something about "blooming green labels, all have to be stamped," and I realized that I did have one.

Then the travels began again and I found myself in a small house clasped gently in the fragile hands of an old lady. She was calling excitedly, "Come on Arthur, here's a message from the children." An old man came into the room and taking me in trembling fingers placed me safely onto a tape recorder. This is it, I thought, I must do my best. I braced myself and as I felt the gentle tug of the empty spool, I revolved, sending forth the message I had received from Granny's family in England. How delighted they were and, as I saw their pleasure, I felt that my life was worthwhile. I was glad to be a magnetic tape capable of taking messages around the world.



"Come on Arthur, here's a message from the children"

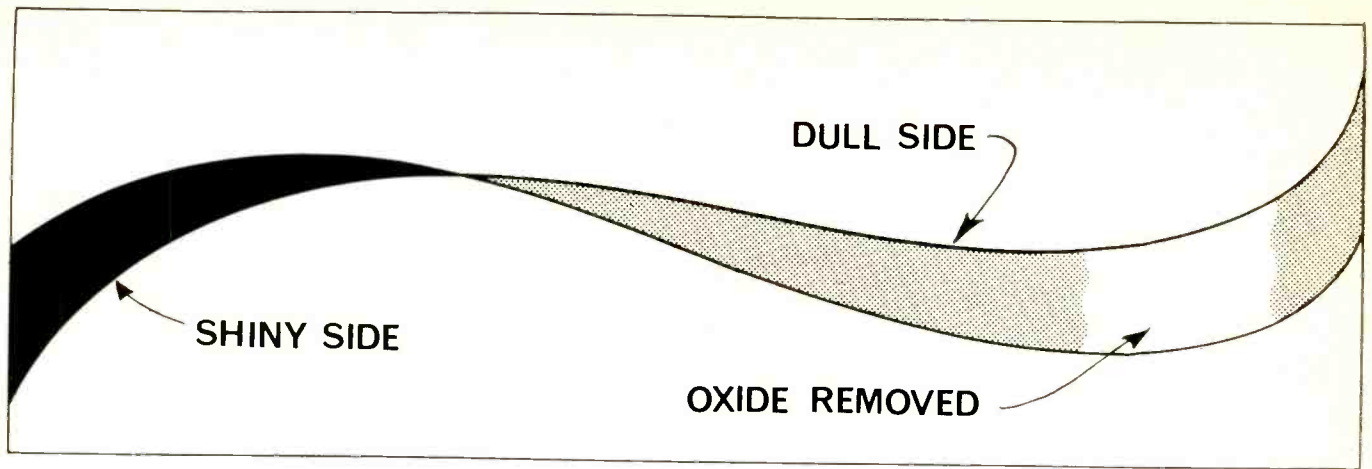


Figure 1. Oxide removed from a small section of recording tape.

REPLACE THAT WORN HEAD

by
Richard B. Forde

The home recording enthusiast would like to think of his tape recorder as being invulnerable to wear and tear except for maybe a frayed cord or bad tube. There are factors which cause a gradual deterioration of performance but are not readily apparent. Over an extended period the performance of the machine may degrade to a point that the machine loses much of its original appeal. One item that often causes the tape recorder to perform poorly, and an item that is not often suspected, is the magnetic tape head.

The head is the victim of heat and friction. The tape which is in contact with the head consists of an oxide of iron (similar to rust) on a plastic ribbon. The constant pressure of the tape and the motion across the head contribute to the wear and tear. Admittedly, there is less wear with the highly polished and the silicone treated tapes that are presently available than with the tapes available a few years ago. Nevertheless, friction and heat give the head a life expectancy of only several hundred to several thousand hours.

The first noticeable symptom of head wear is usually poor frequency response. Since this wear is gradual, it is not likely to be noticed until the high frequencies have been seriously attenuated. One of the simplest ways to check the head is to examine it. Better use a magnifying glass,

for the tiny slit that you are looking for may be too small to see with the naked eye. This tiny slit runs vertically throughout each *track* of the head and is called the azimuth. The width of this gap varies, but in newer four track machines, the head gap may be in the order of 100 millionths of an inch wide, or much smaller than a human hair. This tiny gap is needed for good high frequency response. If the gap widens as the tape passes across the head, then poor frequency response will result.

Replacement heads are available from several sources, including the original recorder manufacturer. The price range of heads from Nortronics and Robins as listed in the Allied catalog is from \$6.00-\$21.00. At least one manufacturer makes available a free tape head replacement guide listing over 400 recorders.

The tape guides over which the tape travels are also subject to wear and can cause incorrect tape alignment. These should be checked at the time the head is inspected and changed if necessary. The method for changing the guides and heads can be found in the literature accompanying these items. The procedures for electrical alignment are covered in this article.

A word of caution. Before attempting this alignment, read the instructions and check the list of equipment needed and make certain you are equipped

to make the test. While the procedure is a fairly simple and straightforward one, it is wise to understand the entire procedure before beginning.

You will need the following equipment: (1) an alignment tape, (2) a meter or indicating device (VTM, VU meter, etc.) that will indicate a relative maximum, (3) a small screwdriver (demagnetized) and (4) a demagnetizer.

Since many tape recorder owners may never have an occasion to replace a head, or tape guide, head alignment procedures are usually not covered in the literature accompanying a new machine. The following is a general procedure for checking azimuth head alignment after a head or guide installation.

Just prior to aligning your tape recorder, clean and demagnetize (degauss) the head(s), and *all metal parts* (guides, capstans, etc.) *that lie in the tape path*. If your recorder uses pressure pads, they should be checked for wear and replaced if necessary.

Direction for locating the azimuth adjustment portion on the tape will be found usually recorded on the tape. *Never* rewind an alignment tape. Turn it over at the end and *play* it backward until it is again on the original spool. This will prevent excess stretching and will preserve calibration. You may also notice that the diameter of the center hub is larger than the reels you are

using. If possible, use a take-up reel with an equal diameter hub.

If the head has been replaced a "rough" adjustment may be necessary before beginning the azimuth alignment. This may be done in this way: Take an old piece of blank tape about 3 feet in length. Use a cotton tipped swab and a solvent or a razor blade and remove the oxide (the brownish-red substance) from about a one inch strip in the center and on the dull side of this recording tape (Figure 1). You should now be able to see through the tape at this point. You may use transparent leader if it is available.

Thread this short section of tape around the tape path and around both a take-up and feed reel. Position the transparent portion in front of the head to be adjusted. Move the head and/or guide up or down until the top of the head lamination is at the top edge and parallel to the tape which passes across it (Figure 2).

At this point, the new head and guides are approximately in the correct position. Now connect the meter, across the output of the recorder. If the recorder is of the "deck" type, the meter will connect to the "output" or "amplifier" jacks on the rear. If the recorder has an amplifier and speaker built in, the meter may be connected across the speaker terminals (voice coil). Since you are using an AC device, polarity is not important.

Thread the alignment tape. Instructions are usually recorded on the tape. Position the tape at the alignment portion and adjust the volume to give a reading on the meter. Play the tape and adjust the head with the small demagnetized screwdriver for a maximum reading on the meter.

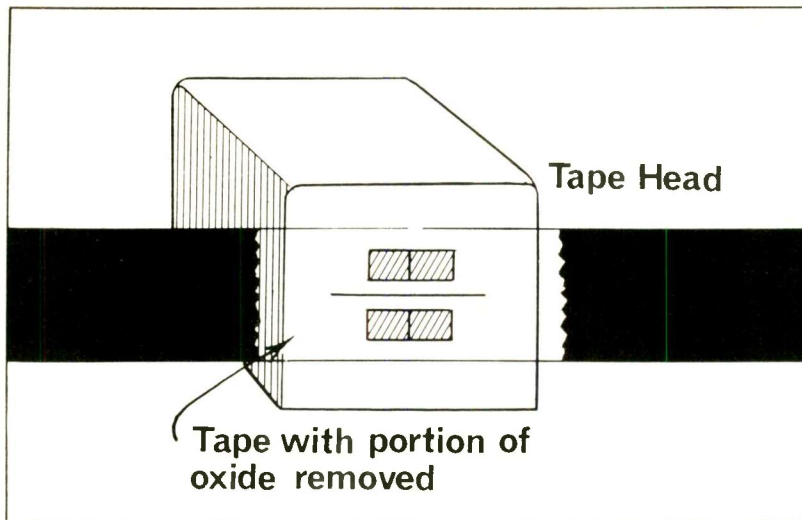


Figure 2. Positioning the tape in proper position using a transparent piece of tape (four-track stereo head shown).

Use a meter whenever possible; *don't trust your ears*. Move the head up and down, back and forth and rotate it slightly to obtain the maximum reading (Figure 3). This method will align the playback/record head.

If you are replacing a stereo head, do the procedure first on the left channel (top track) and then on the right. It might be necessary to compromise on the position of the head for best alignment on both tracks of a dual track head.

If your recorder is of the type that has a separate record and playback head, then you will be able to align only the play head with this procedure. Aligning the record head usually requires some additional equipment. For further information, consult your recorder manufacturer for complete alignment instructions.

After completing the head alignment procedure, it is good practice to secure the head

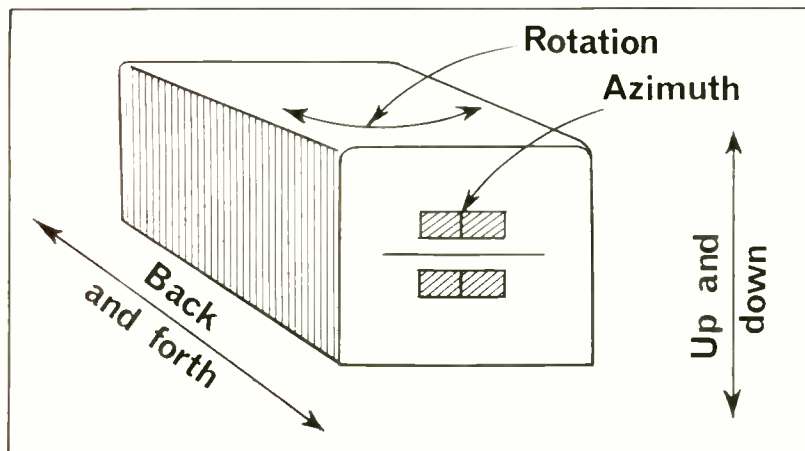
mounting screws with cement, glyptol, or other similar substance.

To keep your new head operating at the peak of efficiency you must keep it clean and free of residual magnetism. Remember to clean your heads periodically (after each 10 hours of operation is a suggestion) with a cleaner that is recommended by the manufacturer. This is important because the heads are made of many layers of thin metal sheets separated by an insulating material. Some solvents may dissolve this insulation, allowing the laminations to touch, thus impairing the usefulness of the head. Residual magnetism from recording and playing should be removed from the heads periodically using a demagnetizer. If this magnetism is allowed to build up, high frequencies may be erased and reproduction will become noisy and hissy.

A partial list of tape heads and aligning equipment from the Allied Radio Catalog:

No.	Item	Price
80 R 839	Nortronics Tape Head Replacement Guide	Free
80 R 280	Robins-M/M 17-H Tape Head Manual & Replacement Guide	\$.21
80 R 111	Alignment Tape (Only one of several available)	4.95
80 R 127	Robins HD-3 Head Demagnetizer (one of several available)	3.60

Figure 3. Directions of movement when aligning head.





Record with the tape used to capture the world's greatest artists!

Perry Como, Van Cliburn, Peter Nero, Harry Belafonte, Artur Rubinstein, Arthur Fiedler — to capture the ultimate in quality of performances by these great artists, RCA Victor engineers must be sure they can depend on every inch of master recording tape! That's why they developed RCA



Red Seal Magnetic Tape for their own use. Now this professional studio tape is available for your use on home equipment.

Try Red Seal Magnetic Tape. If your dealer doesn't have it, he'll be glad to order it for you. But be a pro: stubbornly refuse any substitutes!

RED SEAL SOUND TAPE



The Most Trusted Name in Sound

My most unusual divorce trial

As narrated by Judge U. Tellum to the owner of the local electronics shop, Hy Frequency.

by M. Fleming



Just got back from hearing the most unusual divorce trial of my career. First time I ever saw a machine named as correspondent. It was a little gadget called a tape recorder. I have recommended a cooling off period with a separation, but it is plain that this gadget is the cause of all sorts of serious trouble between the couple.

I don't believe I ever saw a snooper, nosier, more exasperating little machine in my life! But it has its good points; there's a lot of appeal there. It's easy to see how Bill (that's the fellow's name, Bill Jones) got tangled up with this machine and neglected his wife, Jane. She's sort of a plain Jane, too. Just a good homebody, not very pretty, but I'll bet she's a good cook. But she doesn't have the romantic, exotic appeal of this tape recording gadget, I'll have to admit.

Jane asked for the divorce, stating that this tape recorder had alienated Bills' affections. According to her testimony, the trouble started about a year ago, when he took this almost new tape recorder in on a large repair bill a customer owed him for fixing his car. Bill runs a garage over on Washington Street.

Well, Jane didn't mind at first. Bill has to take things in on trade every once in a while. That's how they got their outboard motor, and she admitted it was a lot more expensive than the tape recorder. Less cash from the business to spend on the house, you understand.

They did the usual things with it. They hid the microphone at a party and had a real good laugh playing it back to the guests and watching their expressions when they heard their voices, particu-

larly the part they recorded after midnight. Not that the party was a brawl, you understand, but everybody lets down a little 'long about then. Sam Johnson finally broke that tape into little pieces. He said he might talk like that once in a while among friends, but he certainly didn't want a permanent record of it. That was the first inkling of trouble.

About this time, Bill found out that he could record music direct from his radio and television. The trouble began to get worse then. Jane produced photographs of the "rig" Bill had acquired in the last ten months, and I don't blame her for squawking. I'm surprised she let it go as long as she did.

There in their living room, the biggest room in their GI house, is this bench with *two* tape recorders, mind you. It seems that when you really get interested in this gadget, one isn't enough. You end up with two, or three, or even four, a 4-track, and a battery job. Besides that, there were two square boxes which Jane said are "external speakers for stereophonic music." Well, I had to have that explained to me a little, but it does sound interesting. It's supposed to make the music sound like you are sitting in front of the orchestra, and the drums even sound like they are in a different part of the room from the violins. You probably know all about it.

Now, what Jane had in mind, when Bill mentioned "stereo," was one of these fancy Danish-modern cabinets with a record player, and speakers on each side, very stylish. She says that is a real addition to the furnishings of a room. But Bill, he holds out that you get better results with

what he calls "components." It may sound better, I don't know. But I agree with Jane that they have a sort of naked look. Makes the room look more like the controls of a space rocket than a living room where you're supposed to sit and relax and watch TV.

About this place in the testimony, Jane introduced X-rays and bills from the hospital showing what happened when she walked through the room in the dark one night and tripped over some of the cords. She had a picture of the cords, too. And I never saw so many extensions, hook-ups, and all, in my life. Seems to be one of the bugs of this deal, these everlasting cords all over the floor.

Well, she fell and hit her face on the corner of the coffee table and got the biggest shiner you ever saw. And she broke her toe on the chair leg, had to hobble around for six weeks, and missed the New Year's dance at the country club. They went, but she couldn't dance. Just sat there burning while Bill waltzed around the floor a few times with Widow Burns and that cute new school teacher, Miss McAdams. They left real early, I remember.

About this time, according to Jane, Bill joined one of these tape exchange clubs. She said he didn't do much about it until he got an air letter from Tasmania, I think it was, and the fellow wanted to exchange tapes with him. Well, Bill didn't even know where Tasmania was. But he fired a letter back, and could hardly wait until he got a tape from the man. Jane says she can't for the life of her see what Bill gets so excited over. After all, it's only a little strip of brown plastic, but Bill watches

for the postman like a hawk, now. And he is talking with people in South Africa, New Zealand, Norway, and Japan, too. And spends money! She had checks to prove that he bought a big world globe, a twenty-five-dollar Atlas, and subscribed to the National Geographic Magazine—all this when she needed new drapes for the living room and a new bedroom carpet in the very worst way, she says.

But she still didn't do anything drastic until Bill got to taping with a cute little fraulein in Germany who is trying to learn English. He tried to get Jane to talk on the tapes with him, but she says, "What have I got to talk about? A 3-bedroom house in suburbia and what we had for dinner last night?" She played one of the tapes from Germany in the courtroom to prove her point, and it was real interesting. It wasn't what the little fraulein said at all that made her mad, it was the way she said it. She sort of breathed into the microphone. And when she said, "Jhust vy do you Americans say gahs-o-leen instead of petrol?", it sounded like Mae West saying "Come up and see me some time."

Jane admitted that the girl always spoke to her on the tape, too, and Bill tried his best to get her to answer. But that silky, bedroom voice just makes her see red! Well, it seems Bill thought it was real funny, which just shows that most men don't recognize danger signals when they see them.

Now, the situation has developed to where Bill comes in,

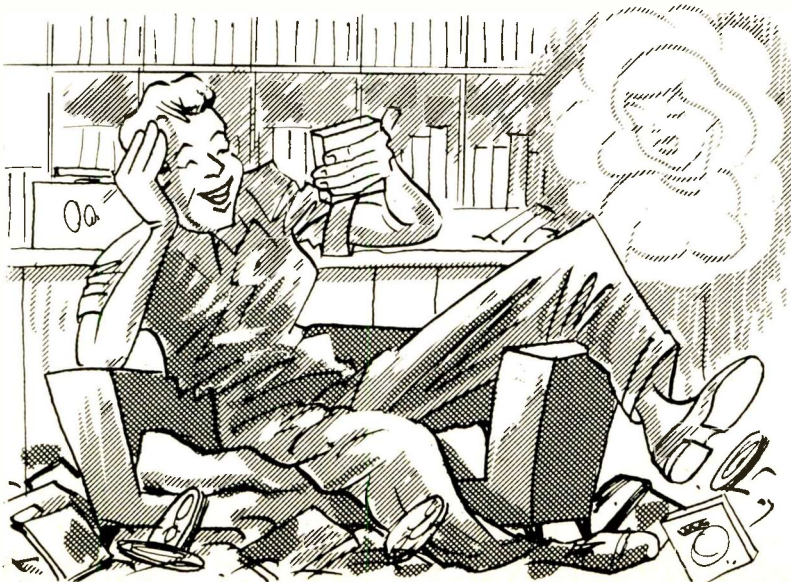


Jean introduced X-rays

checks the mail for any tapes, and takes possession of the living room. Jane can't even tiptoe through for fear of making a noise on one of his tapes. So, she moved the TV to the bedroom and sits and sulks while Bill tapes. He even wants his supper on a tray most of the time.

She says their social life is almost extinct. What friends do drop over, she says, have to listen to Bill's latest tape from New Zealand with the Maori music on it, or see a tape and slide show from South Africa, showing Zulu dancers and all that weird chanting, or go over his "rig" and "hookup" with him while she and the wives just sit and stare at each other. Of course, there are exceptions. John Baker's wife got so excited over the whole deal that she insisted on talking to the German girl, and now when Bill gets a tape from her, he has to ask the Bakers over so Mary Baker can help answer it.

Bill got to taping with a German fraulein.



Well, after hearing all the evidence, I decided that what Bill and Jane need is a vacation from each other. So I sent Jane home to her folks for a month, and told Bill to do his own cooking and ironing for a while. I'm betting that in a couple of weeks, no less, they will get to missing each other, and ask to drop the whole proceedings. But I'm going to make them stick it out the full month. Bill has to see that Jane means more to him than just a cook and housekeeper.

And I gave Jane a little fatherly talk in private. "Now see here," I said. "At least you know where Bill is every night. He's not out losing all his money in a poker game. What's really worrying you is that he is doing something right there in your own living room in which you don't have any part. So girl, if you can't lick 'em, join 'em. Get in there and talk on every tape he makes, even if all you can say is 'hello.'" I sure hope my advice works. They're really a fine young couple.

But what I came in here for is to see what is the cheapest good tape recorder you have, something that an old fellow like me can learn to operate. Bill says a ten-year-old can make a tape recording, so maybe I can too.

I sort of think I'll join one of those tape clubs and get me some "tape pals;" that's what they are called, it seems, in Europe. The wife and I have been wanting to go over there on a visit for a long time, and we've just about decided on next year as the time.

Maybe I can fix up that spare bedroom for a sort of studio. I don't much think Martha will go for all those cords and clutter in the living room or den. She's looking at a French Provincial stereo for the living room, you know. She likes to keep it just so. And she'd never give in to two speakers nailed up on the walls to get the really good stereo effect. Hm-m-m. Maybe while I'm here I'd better just get two recorders to start with. Bill says you always need them so you can copy the parts of the tape you want to keep. And tape? I guess about 25 reels to start with. Wonder what Martha will say when I come in with all this stuff? She's been talking about a new vinyl floor for the den and reupholstering the living room furniture. Oh, well!

On Assignment in

India



by Mary Shivanandan

A sari is a graceful, modest, feminine dress. It is also excellent cover for a tape-recorder, as I discovered during seven months in South India collecting tape-recordings of various aspects of Indian life.

To be on assignment with a tape-recorder is one of the best ways of getting to know a country, especially if you have time on your side. In the seven months spent in South India, with headquarters in Madras, one tenth of my recording was done in the first four and a half months, nine tenths in the last two and a half. (Of course, before embarking on my trip, I had done considerable research on Indian life and customs), but only day to day living can teach the nuance of sound and activity that make up a typical Indian atmosphere, from the first cock crow before dawn to the eerie whistle of the Ghurka night-watchman marching through the deserted streets in heavy hob-nailed boots.

Time was also needed for making contacts, an essential if you wish to record the more intimate aspects of life. I was lucky enough to spend the first three months with an Indian family, a wonderful vantage point for observing the household and neigh-

borhood from the inside. For example, when Divali, the Indian festival of lights occurred in October, I was able to record not only the general noise of fireworks in the street, but our own private sparkler display, and the harsh rumble of the rubburollo, the large pestle and mortar that is used for crushing rice, almonds and dahl for various festival delicacies. Through the family I became established in the neighborhood, with access through my very capable "ayah" to the servant community and through the family to widening circles of Indian life. All these friendly contacts helped open doors and make possible recordings that I might otherwise never have stumbled on.

In India it is not good form just to pick up the phone and ask a favor outright. For one thing phones are not common, for another, personal relations come first. A preliminary note with a suitable introduction, followed by a visit, is the most promising method of approach. It may only be on the second or third visit that detailed recording arrangements can be made. But once trust is established all kinds of generous assistance is offered.

Wedding Ceremony

My recording of a South Indian wedding is, for example, entirely due to my Tamil teacher's interest in my work. On her own initiative, she obtained permission for me to record a friend's wedding. This is a religious affair, and I soon found out that, where Brahmin priests are concerned, permission to record a religious ceremony is not likely to be forthcoming. However, the bridegroom was studying in the United States and he understood all about the American passion for tape-recording and photography. First of all my teacher dressed me in a dazzling black silk chiffon sari and loaned me a necklace of gold sovereigns and gold ornaments for my ears and wrists. (Real gold. A true South Indian scorns costume jewelry.) When we entered the marriage hall, a huge marquee, decorated in red and white stripes, I was led to a strategic position in front of the dais where the ceremony was to take place. I squatted on the floor along with other women guests gorgeously sari'd and bejewelled. The spot was excellent for viewing, but turned out to be a mixed blessing with the tape-recorder.



The author and son with ayah.



The safest Indian way to carry a tape recorder.

Unwilling to be conspicuous I held the mike too close to the ground and learned my first lesson about drums. Drumming—exciting, stampeding drumming—is a feature of South Indian life. It is also devilish to record. Although the drummers were stationed at the other end of the hall, the drum-beat reverberated off the bare ground into distortion on my tape-recorder. For the following ceremony I made sure I was sitting on a chair. Later, I watched a classical Indian concert recorder at All India Radio and made special note of the distance of the mridangam or drum from the mike.

During the actual wedding ceremony it was hard from the distance at which I was, to pick up the chanting of the master of ceremonies. So, when many of the guests had drifted off to dinner (the wedding takes several hours and no one is expected to stay the whole time), I made my way behind the dais and discreetly held the mike out. The bridegroom, who was at that moment throwing ghee (clarified butter) on the sacred fire, turned around, took the microphone and placed it on his knee. As he continued the ceremonies, the mike fell off his knee. He stopped the proceed-

ings and placed it back on again! As a gesture of thanks, I gave the couple a copy of the whole recording.

Local Customs

On the matter of tips or rewards for a tape-recording, usually it was sufficient just to show a keen interest in Indian life (as, for example, when I interviewed a yogi, or a professor on the origins of the Dravidians). If you tip, you often spoil it for the next man, and he never gets the "natural" sound or situation again. There was a village sixteen miles from Madras, where the women were planting paddy. I wanted to record their work song. Laboriously and precariously I balanced along the thin mud line that separates one water-logged paddy field from another. After crawling through some thickets we came to an excellent place, to find the women would sing only for money. Some rich Americans had passed by the week before and tipped them lavishly, more than my slender purse could afford. Fortunately, I had better luck in a more remote village.

Of course, there are times when you have to tip—the guide at a temple, for example. He ex-

pects it. I tipped one generously at the famous Sri Meenakshi temple in 2,000-year-old Madurai, the "Sweet City," capital of the Pandyan kings, because I wanted a recording of the so-called "musical" pillars. These are a cluster of pillars built like organ pipes, each with an exact pitch corresponding to the Indian classical scale. It was just as well I had tipped him. The temple was under repair and we had to clamber under scaffolding to get at the pillars.

On another occasion I over-tipped—that was a snake-charmer on the seashore. The snake charmers I saw in the South got their main business from foreign tourists. This one could even count in six languages. He promised me a fight to the death between a mongoose and a sleepy looking cobra, but I had to pay the money first. The fight was a miserable affair and, of course, the cobra wasn't killed. That would spoil business, but it was worth it for the recording of the spine-chilling, haunting pipes, which even the slight wind noise on the microphone couldn't mar. The recording had an interesting sequel.

As I was using cartridge tapes for outside broadcasts on the

Minifon, I had to transcribe them onto the Telefunken 85. There are no glass panes in the windows in India, only bars and shutters to close out the monsoon rains. All the surrounding bird-life strays in and any sound floats out. It was about nine in the evening that I was playing the snake-charmer's pipes. Suddenly the servant boy from downstairs, knocked at the back-door, a scared look on his face.

"You'll bring out all the snakes in the neighborhood," he warned.

Then I remembered the cobra that had been killed recently six gardens away and the large snake holes in our own compound. The same servant boy, Balu, was continually fooled by my recordings of the vegetable vendors. These vendors chant a catch-phrase, some of them quite musical, as they hawk their wares up and down the suburban street. Often Balu would rush to the front gate only to find there was no grape-seller or orange vendor, nothing but a sterile recording upstairs.

The vendors' chants were recorded through the good offices of my "ayah"—a grandmother of around 40. For eight U. S. dollars a month, she came at 6:30 in the morning, cooked, cleaned, washed, took care of my year old son and left for a mud hut along the banks of the neighboring canal at 7:00 p.m. or later. She had

lived there for the past fifteen years and knew all the vendors well. One by one, she called them in and commanded them to perform. One young woman, looking like Eliza Doolittle before her transformation in "My Fair Lady," with a basket of greens on her head, was confused by the machine. As we played back the recording, including the request for her to sing, she began singing all over again!

"Ayah" was responsible for one especially significant recording—a village funeral. Once I noticed drumming at the end of our street, accompanying a small procession. "Ayah" told me it was a funeral, and assured me there was bound to be another one before long because the burying ground was quite close.

Sure enough, a neighbor of hers died and she got permission from the family for me to attend the funeral. Hiding my machine under a thin cotton sari, I went with her behind the mud hut where the body was laid out. There at the foot of the bier, I recorded the tragic wailing of the grief-stricken women of the family with the sinister funeral drum-beat in the background. As I was recording, the dead woman's mother came and flung her arms around my feet, wailing.

When you are tape-recording, you have to be prepared for the unexpected. My machine did not

once break down, but while I was interviewing a well-known Tamil film star in between shots of his latest film the tape broke. Ever afterwards I carried splicing equipment with me, but this time I had been thoughtless. A resourceful film technician produced a razor blade and a piece of elastoplast and we managed to fix it.

Another recording cost me a pair of lovely green and gold sandals. Before entering a temple or holy place, it is customary to remove the shoes. Usually there is someone squatting on the sidewalk to give a ticket in exchange. This time there was no one and when I returned to look for them they were gone. The loss was regrettable, but my immediate problem was how to get home. The Indians may walk barefoot but to a tenderfoot European, the noon-day heat of the tarred streets would have been unendurable. The apologetic Brahmin priest ordered a rickshaw.

Transportation Sounds

There are some things one does on a tape-recording assignment one would never do normally. Like the time the "ayah," my son and I travelled two miles in a bullock cart to the railway station. There are other more comfortable ways of reaching the station, but I wanted to record a bullock cart. The sun beat down on the narrow, barrel roof, the wooden wheels threw our heads against the ribs at the side, and the noise of our progress gathered inside and exploded about our ears. Young European women do not often travel in bullock carts and I attracted attention with my bare legs hanging over the side, but that is all in the day's work for a broadcaster. Alas, the tape-recording was a failure because of the noise and vibration.

But I did get a successful recording of a jutka, the little painted horsedrawn carts. The clip-clop of the hooves and the jingle of harness bells came out beautifully. There was a romantic rickshaw ride, too, through deserted streets, the grunt of the rickshaw coolie competing with the distant hoot of a taxi and a lone radio bleating a love song in the night. The railway station is a symphony of noises, trains hissing and clanking in and out, soft drink, fruit and candy hawkers,

The vendor's chants were recorded through the aid of ayah.





The religious beggars asking for alms are captured with clarity.

beggars, announcements in three languages, over the loud speaker of incoming trains. On one train journey I left the mike open as we were pulling into a station. The whine of a blind beggar asking for alms is captured with clarity.

Sometimes a good recording falls right into your lap without effort. This was the case with three Tamil Christmas carols, adapted from folk cradling songs. They were expertly sung by students at a blind institution. The men and women came from villages and their chief joy was singing. Later, when I visited a village and asked some boys to sing, all they could muster was a film song. So quickly are the old folk songs dying out under the ubiquitous influence of the cinema.

India is one of the major film producing countries in the world and South India produces a good third of Indian movies. They are most popular with the uneducated. They were a regular source of dreams for our servant boy, a lad of twelve who had quit school at ten, to take a job in the city to help support his widowed mother and two small brothers. His plight is just one among many. I shall never forget the look of anguish and envy on his face as he listened to recordings of student activities I made at two Indian high schools.

It is impossible to be in South India without recording some classical music. From the time a

child goes to the temple at one month, he hears the basic chants from which the raga system of Carnatik music developed. (A musician recorded for me a most lucid explanation of the raga system). The temple musicians are professionals and have played since the age of five and six. They are proud of their art and were not shy to give me examples of it. All India Radio employs some of the best musicians and as a courtesy in making Indian music better known to American audiences, provided a recording of one and a half hours of Indian classical vocal music. These performances are most interesting to watch, whether in the studio, at a wedding or on a concert platform. The singer is like a king among his courtiers. For his pupils follow him everywhere, learning the techniques and nuances of his art. Music is traditionally taught entirely by ear in South India. The artist has his listening devotees too who are oblivious of their surroundings for hours on end, as they encourage and applaud him.

Religious Ceremonies

At the beginning of this article, I mentioned how difficult it was to obtain permission to record religious ceremonies. Four centuries of insensitive Christian missionaries who scorned the idol worship of Hinduism, without distinguishing its noble and lofty side, have put the Brahmin priesthood on the defensive. Like most foreigners, except Eisenhower and Khrushchev, I was not admitted beyond the flagstaff in the outer courtyard of any of the major temples in South India. Swamis gave me interviews in their homes about the significance of various ceremonies, but were adamant about my entering a temple. Since my stay in India, I have been informed that it is contrary to the Indian constitution to debar any person from a temple. Even if I had had a copy of the constitution handy, I would not have cared to provoke an incident, as one or two photographers did with unfortunate results.

I, therefore, consider myself extremely lucky to have recorded half an hour of a temple ceremony. It happened this way.

Early in January, there is a festival called "Pongal," a harvest festival, and for the first

nine days or so, there are elaborate pre-dawn temple ceremonies. On almost the last day I took my courage in both hands, arose at 5 o'clock, dressed in a sari, and made my way to the local Hindu temple. It was a new temple, so that the outer buildings that normally screen the inner sanctum had not yet been built. The most intimate ceremonies were open to the street. It began to rain as I approached the temple and promised to get heavier, the last of the monsoon rains.

I did not dare let anyone suspect I had a tape recorder, so put the Minifon in my handbag, resting the mike against one side opening. I set the volume control at five, knowing there would be no way of adjusting it once I was in the temple. Any modulation was achieved by opening and closing the snake-skin handbag. When the temple bell, the nageswara, and the drum all began sounding at once, I thought the collective sound would vibrate right off the machine. Luckily the snakeskin proved an effective barrier and I got an excellent recording of the music and the chanting. The officiating priests were most considerate and offered me flowers, camphor flame, and sandal paste, along with the other worshippers. Politely I waved them away, but the "pongal," a still-warm, sticky, sweet mixture of rice and peas, sewn in a lotus leaf, was thrust into my hand before I could refuse.

The dawn was now breaking and though it was still raining heavily, I deemed it wisest to slip away while darkness concealed my actions.

This is but a sample of the many exciting experiences I recorded in India. They are above all a tribute to the generosity of the people and their pride in an ancient culture.

About the Author:

Two years with the British Broadcasting Corp. Four years with the Canadian Broadcasting Corp. Has contributed freelance work to the British and Canadian Broadcasting Corporations, and the Australian Broadcasting Commission. Is preparing a feature on a day in the life of an Indian boy for educational purposes.

Equipment: One Minifon

One Telefunken 85



"Dear, you must move this junk upstairs. I'm giving a party this afternoon..." Surrounded by sound equipment and wrapped in a reverie of what goes where, the beginning hi-fier mustn't ignore this innocent ultimatum. Not if he values the future of his hi-fi!

Human Interest in HI-FI

by Eric Wahleen

It's growing—interest in high-fidelity sound reproduction of records and tapes in the home. Also interesting is the fact that these are human beings—garden variety—diddling with the dials in high delight.

Which means that hi-fi is coming out of the "cult" atmosphere and penetrating the rank and file. The guy that doesn't know a volt from a decibel is suddenly aware of his own potential (to borrow a radio phrase) in the world of sound reproduction.

That's what we're going to do here—lend-lease a lot of electronic terminology, mix it with human reactions and produce a circuit that makes sense.

Wiring together groups of pic-

tures and words, we'll seek to prove that human and electronic energies blend well and that the end result is one step on the road to more enjoyable living.

The first stage (electronically enough) deals with the beginner in hi-fi. Then we find what decibels do and how stereo blooms in the home. Lastly, we learn how hi-fi fits into home life to produce a more blissful existence therein.

The Beginner in Hi-Fi

All hi-fi fans are going in the same direction, but they get on the sound wagon at different points. Hi-fi appreciation grows from a small spark, a starting ac-

cumulation of sundry parts and pieces.

The best place to mull over sundry sound equipment is in the living room. After all, that is where the finished product will end up—where all may hear and enjoy it.

The problem is to prevent any reference to the initial clutterment as "junk" with added hints to move into the basement, attic or elsewhere as soon as possible. Something must be done—and quickly—to get rid of that term "junk" before it becomes a permanent fixture in home vocabulary.

The first tactical move is an immediate installation of an outlet plug marked "vacuum cleaner

"Now, dear, if you'll just plant a strong signal on the tape. . . ." This maneuver leaves friend wife in doubt. Is she being somewhat suck-erized? Perhaps she should stick to her original ultimatum to move sound out of the living room.



The clinching step is to record the kids on tape. They love it the first time, put up with the second round, and are hard to find for the third try. But they get used to it.

only." This quickly eliminates the complaint that one is using all the electrical outlets on that side of the house.

The next strategic move involves friend wife in hi-fi recording. This is designed to stir her interest in sound reproduction to the point where it is no longer referred to as "junk." The basic idea behind this maneuver is the fact that everyone, without exception, likes to hear the reproduced sound of his own voice. With mama behind him, it will be simple to indoctrinate the rest of the family into the idea that there is a new "baby" in the house (admittedly a loud one at times—much given to unearthly and unpremeditated squawks).

As father hi-fi learns to distinguish good sound from bad, he'll find his equipment fitting fast and easily into the rond-delay of home. What was once sound and confusion will become

sound at one time (controlled) and confusion (allowed) at another—demonstrating how hi-fi can help establish orderly routine in a household.

Stereo in the Home

Third dimensional sound, giving the impression of "in-between" sounds emanating from separated speaker units, is a newcomer in the field of home hi-fi.

Some day, and soon without a doubt, stereophonic amplifiers will come "built-in," similar to refrigerators or electric ranges supplied with new homes. But the day of audio-designed living rooms with built-in tape or record playbacks hasn't quite arrived. Stereo is still in its infancy. Let's take an intimate look at this lusty infant and see what's happening to the folks who are now converting from single-

source instruments of amplification.

Stereo in the home consists of a convergence of two separate sources of sound. One force is electronic—represented by a combination of electrical circuits. The other source of energy is the children in the home—complete with a sound system all their own. Both must be synchronized and tuned to produce stereophonic effects.

By utilizing two hi-fi phonograph record players connected to a tape recorder, stereo sound can be made to circulate through the house. Electronically the problem would seem to have been solved.

But other exigencies exist.

One of the phono-players is a borrowed instrument—which modifies the statement, in this instance, at least, that "stereo is here to stay."

The cord from one phono-



Small children plunging into a stack of treasured hi-fi stereo recordings show the need for a cabinet (or vault) to hold the playbacks.



"Off-to-bed" brings quiet out of confusion (unless father wants to listen to theater-level sounds). He can compromise by listening to one side of his stereo at a time. A sound-proof room would solve his problem—one to keep the kids in.

The hi-fier's spouse will point out that in order to match this beautiful piece of equipment, this custom-built cabinet—the walls must be redecorated.



player to the tape recorder isn't quite long enough to allow for properly spacing the speakers, thus reducing the stereo effect. In addition, the best positioning places the two units on opposite sides of an oft-used passageway—with the cord blocking the doorway.

If the front door is opened it lets in another source of sound—the children! But the coagulation of kids and stereo isn't all confusion. They learn to recognize good sound reproduction and pick out favorite tunes that serve as training in the art of good living.

Now that we've begun with the beginner and sat in on stereo, let's look at the ultimate in sound living—the highest of fi's.

Side Effects of High Fidelity

Contrary to common belief, the aristocrat in sound is not a

plutocratic perfectionist. He's an ordinary guy expertly blending his sound equipment with the acoustical variations of his home.

Sound equipment, to the top-flight hi-fi fan, is most often a means to an end—listening to good sound reproduction of his favorite music, whether classic, jazz, symphony or an ocarina solo.

He is not a perfectionist, but he knows what to expect out of available equipment. He knows how to compromise with the acoustical layout of his living room.

Now that he has made his choice of what he wants—and has it—can he sit back, relax, and enjoy the result of his efforts? Not quite. In order to set up his beautiful piece of sound equipment, other furniture must be moved. It is obvious that the hi-fier gives only a passing

thought to such matters, and then only in relation to the sound absorption or reflection of sound waves to get the best sound from his hi-fi.

But his wife has—given it more than a passing thought. She appreciates good sound reproduction, too. But sight goes along with sound to tickle the senses in complete harmony. She is adept at blending the two together.

He'll be lucky if he doesn't find himself installing new furniture all around, reshingling the roof, repainting the outside of the house, rearranging the shrubbery on the front lawn, or moving to another house where everything fits.

It's almost inevitable that the hi-fi fan ultimately finds himself in better and better living quarters as he acquires better and better sound equipment.



Revere stereo tape changer

TAPE RECORDERS AT NEW YORK HI-FI SHOW

A Staff Report

Anyone who attended the 1963 International High Fidelity Music Show, held in New York City during September, can vouch for the fact that the tape recorder has become a full-fledged member of the audio field. There were twenty-six manufacturers in attendance at the exhibition showing tape recorders. Dealers and manufacturers reported that tape exhibits received plenty of attention during the five-day exhibition. It was also observed that other manufacturers were using tape recorders as a programmed source to show how their products sounded.

With the recorders that were on display, it seems that the manufacturers are moving toward machines that offer better quality and naturally higher prices. From this, it would appear that most sound-conscious recording enthusiasts are moving up into the better type of professional models, rather than remaining in the modern consumer type recorders. It was interesting to note that not many outstanding changes were made in recorders displayed at this year's show, but many improvements and refinements were quite apparent

over the models which were previously released.

Of course, some new models were introduced, with many offering slower tape speeds. This trend will naturally not help the current slow vs. high tape speeds battles that have been brewing for some months. Most recorder manufacturers claim that the slower speeds will make available to them new sales areas and also, of course, help to prove the oft-debated problem of the high cost of tape vs. records.

Highlights among the manufacturers at the show included: *American Concertone, Inc.*: New series of tape recorders featuring Reverse-O-Matic, which plays four track tape end to end and back again.

Ampex Corp.: New F-44 series of tape recorders, four track stereo/mono recorder/players. Available in five models.

Bell Sound Division: New Model RT-360 duplicates monaural or stereo tapes; records four track monaural or stereo tape from many sources; and combines two or more sound sources on a single tape track.

Benjamin Electronic Sound Corp.: New Model PD-100 fea-

tures four track stereo tape deck with built-in record, playback and monitoring preamps; three heads, three motors, and three speeds.

Concord Electronics Corp.: New Model 550 four track stereo tape recorder. Accessory power amplifiers allow monitoring from the deck, through either earphones or speakers. Three speeds are available with automatic equalization.

Freeman Electronics Corp.: Model 200 tape recorder is fully transistorized, three motors, four track stereo and monaural record/play system. Automatic continuous play deck and pre-amplifiers, with monitor speaker and automatic reverse play.

Revere-Wollensak Div., 3M Company: Three new systems, M-20, M-30, and M-3 of stereo tape cartridge systems. All tape cartridge recorder models operate at 1 7/8 ips. M-20 is recorder-player deck model, while M-30 and M-3 are player only versions.

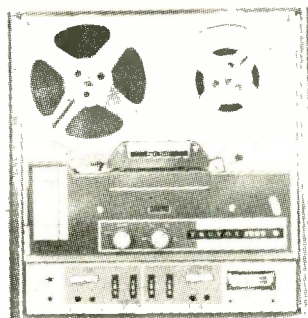
North American Philips Co.: Continental 301 transistorized three-track, four-speed tape recorder, features new fourth speed of 15/16 ips. Records 32 hours on standard 7-inch reel.

Roberts Electronics, Inc.: Model 770 Stereo tape recorder which introduces the revolutionary Crossfield Head. New head prevents erasures of high frequencies. Multiple adjustment head allows four-track stereo record/play, two-track stereo playback, and four track monaural record/play.

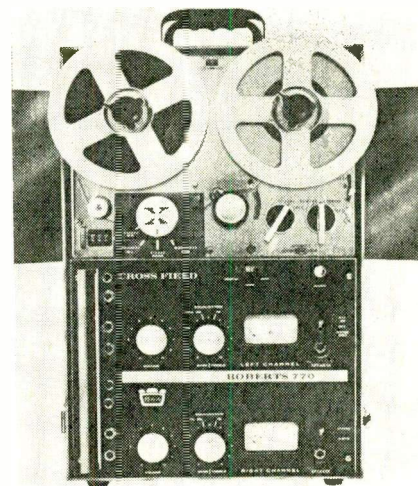
Superscope, Inc.: Model 600 four track stereorecorder with two tape speeds. Three heads, tape and sound monitoring, sound on sound, and vertical/horizontal operation. Automatic tape lifters and pause control plus automatic end of reel shut-off.

Tandberg of America, Inc.: Model 64 three-speed/four track stereo record/playback tape deck recorder. Precision laminated individually gapped heads—one each for record, playback and selective erase. Installs easily into high fidelity systems and may be used as a completely portable recorder.

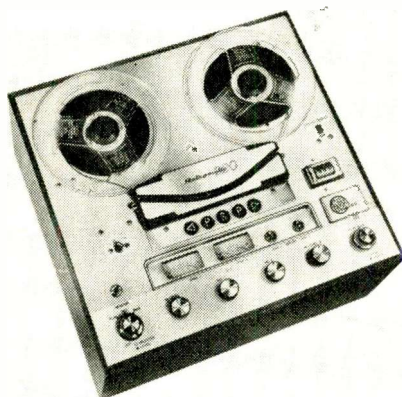
Viking of Minneapolis, Inc.: Retro-Matic 220 tape recorder includes two-directional playback and two-speed quarter-track stereo. Feather touch pushbutton control and can be operated in vertical or horizontal position.



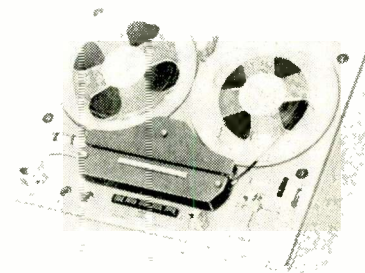
Benjamin Model PD-100



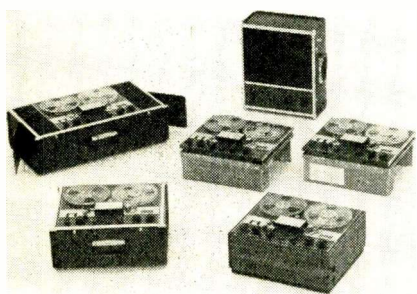
Roberts Model 770



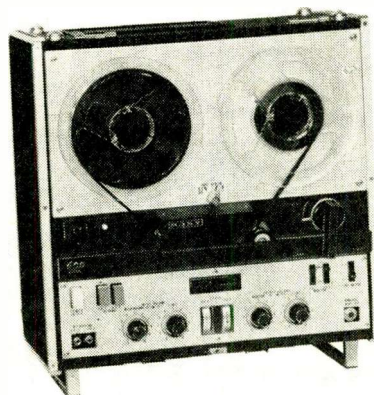
Viking Retro-Matic 220



Tandberg Model 64



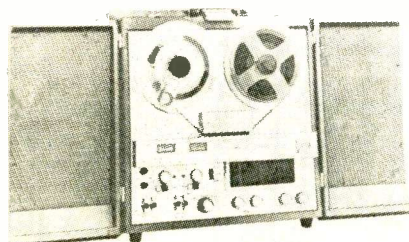
Ampex F-11 series



Superscope Model 600



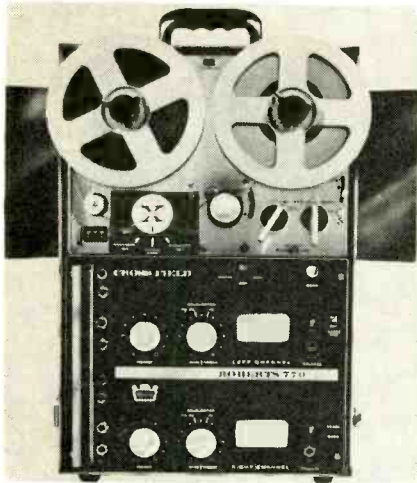
Concord Model 550



Bell Model RT-360

new products

ROBERTS NEW 770



Roberts new Model 770 introduces the most important breakthrough in tape recording since stereo—the Roberts Cross Field head. With this head, a new octave in high frequency range can be recorded and played because of the unique Cross Field construction.

The Cross Field head assembly also solves another problem heretofore common to tape machines: On conventional recorders, head wear gradually changes

the gap width, adversely affecting the bias and increasing distortion during recording and deteriorating high frequency response during playback. Since the bias is produced by the Cross Field head—which never touches the tape—these drawbacks to good recording and playback are eliminated.

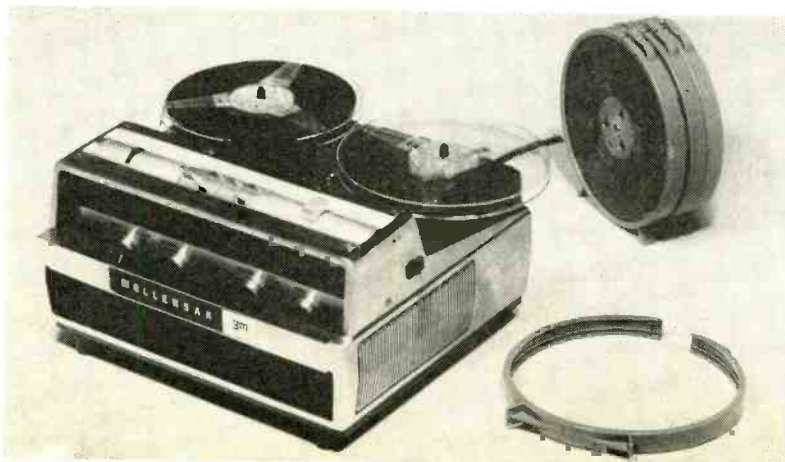
The 770 also incorporates a new motor and drive system that reduces WOW and flutter at $1\frac{1}{8}$ ips so that high fidelity stereophonic recordings can be produced at this speed. New drive system utilizes a heavy duty hysteresis synchronous motor with an electrical speed change. Since the 770 records for as long as eight hours on a single reel of tape, a special blower ventilation system was developed that keeps the machine running cool at all times. A new automatic shut-off switch selector permits all-automatic recording. Machine will shut itself off completely once recording is completed. Roberts patented multiple adjustment head allows instant selection of all record/play functions, precisely locating and aligning head for four-track stereo record/play; 2-track stereo playback and four-track monaural record/play. The 770 is priced at \$499.95. *Roberts Electronics, Inc. 5978 Bowcroft Street, Los Angeles 16, Calif.*

SOUND TAPE REEL

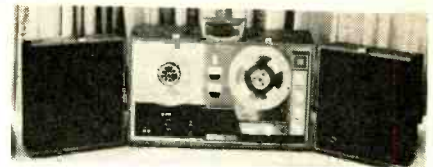
A new sound tape reel, which eliminates the traditional fumbling all-fingers method of reel threading, is described by the manufacturer as the “most significant development in reel design in the history of magnetic tape.”

The new reel is threaded by merely laying the tape between the flanges near the hub. As the reel spins, the tape winds automatically and easily around the hub. It also unwinds freely and easily off the reel. The self-threading reel has solid

flanges, and comes equipped with a footed, snap-closure collar which makes the combination a self-storing unit. The solid flanges and collar protect the tape from dust and damage. Each set also includes pressure-sensitive adhesive write-on labels for both reel and collar. The reel, valued at \$1.50, will be offered initially for 39 cents, with each purchase of three 7-in. reels of “Scotch” brand recording tape. *3M Company, 2501 Hudson Road, St. Paul 19, Minn.*



PROFESSIONAL RECORDERS

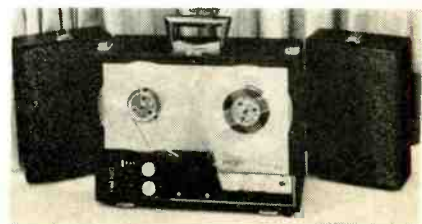


Estey Model 70

Heading the line of four “foolproof” tape recorders which are being manufactured is Model 70, a professional stereophonic tape recorder with authentic sound-on-sound. Priced at \$339.95 the Model 70 is believed to be the only tape recorder under \$400 with genuine sound-on-sound, a unique feature of sound reproduction. In addition to sound-on-sound, Model 70 also has sound-with-sound recording; four-track monaural recording extended tape time (up to eight hours on a 7-in. reel); illuminated recording level meters for accuracy in making fine recordings; external speaker switches for monitoring and public address, two 5×7 speakers with large magnets for superb tone quality and wide angle sound dispersion, an output of 20 watts per channel and two detachable speaker wings.

Shown below is the Model 50, also fully stereophonic and priced to retail at \$220.95. Sound-with-sound, which permits recording on either channel while playing back through the remaining channel, and is accomplished without the use of a special switch, is a feature of this unit. Other features are two detachable wing speakers, a digital counter for rapidly locating the desired selections of the tape; a separate power-on indicator light; two external speaker jacks; speaker on-off switch for operation of either speaker individually or simultaneously, with provision for use of the recorder for public address and monitoring; separate concentric and tone controls for each channel. Both Model 70 and Model 50 were specifically designed to be mounted vertically, rather than being converted from a horizontal design. All four Estey tape recordings have two speeds, $7\frac{1}{2}$ and $3\frac{3}{4}$ ips; all take up to 7-in. reels, all are equipped with separate “press to record” push-button to assure no accidental erasures of tape, and all have a single knob for fast forward and rewind operations. *Estey Tape Recorder Div., Estey Electronics, Inc., Hicksville, N. Y.*

Estey Model 50



STEREO COMPACT



Known as Model 88 Stereo Compact, redesigned unit contains many new features. New hyperbolic contour heads (erase, record and playback) of laminated, metal face construction. These new contour heads require no pressure pads. A new brake design permits use of similar reel sizes of up to 7 inches without danger of tape spillage. Completely new amplifier with silicon planar transistors in critical low-noise stages, and independent playback pre-amp circuitry permits monitoring off the tape. "A-B" comparison switch for monitoring off the tape or program source is included. Delivers two volt output to music system. Record/playback frequency response 30-18,000 cps at 7½ ips. Auto equalized speed selector. Improved ERASE PROTEC record interlock permits noiseless start/stop during recording. Sound-on-sound recording for multiple recording effects and filter for F.M. multiplex recording are built-in. Separate record/playback volume controls, record indicator light, professional VU meters, digital counter, head shift control, two speed selector switch and automatic tape shut-off are standard equipment. *Viking of Minneapolis, Inc., 9600 Aldrich Avenue South, Minneapolis, Minn. 55420.*

1964 HEATH CATALOG

World's largest manufacturer of "do-it-yourself" electronic kits, announces new 1964 edition of *Heathkit* catalog. Contained in its clean, easy-to-read pages are a wide selection of professional-styled, professional-performing kits for every family member regardless of interest or previous kit-building experience. More full color than ever before is used to illustrate many of *Heathkit's* newest, most advanced products, and to show exactly how your Heathkit will look upon completion. All products are described in detail including complete specifications and features. More of the popular interior photos are used to show the neat layout, quality engineering, and ease of assembly of each *Heathkit*. *Heath Company, Benton Harbor, Mich. 49023.*

SOUND

ADVICE

By Clifford L. Parody

Gentlemen:

In your issue of Tape Recording, December 1962, I came across the article "Build Your Own Degausser," written by John W. Berridge. I followed through with his suggestions in constructing this useful tape eraser, but am having problems.

I used two power transformers from radios, and had them checked out to be sure I had the primaries. After assembling and fusing with 1 amp, as he suggested, the fuses blew. So as things stand now, I can only place a 10-amp fuse on one coil and a 15-amp on the other. Those are the only two fuses that will hold. Also on 30 seconds of use there is a considerable amount of heat there; in fact, so much that the cords get real hot and soft. I'm not an electronic man by trade, but with the help of a friend have been able to go about this small job. However, somewhere, something is wrong. I also realize that energy is lost because of no complete circuit in the coil, but I feel that if I would have it on for 5 minutes, and he says not to exceed 10 minutes, I would have both coils burned out.

Harold H. Schaeffer
Route 1, Box 106
Fleetwood, Pa.

You are quite right, something is definitely wrong. Check for any of the following possibilities:

1. You may be using the filament windings of the power transformers instead of the primary windings.
2. You may have inadvertently shorted turns by scraping the insulation when re-inserting the "E" core material.
3. You may be using a metal cover instead of a wooden or plastic material.
4. You may have selected very small power transformers, the inductance of which, without complete core lamination, is very small and producing a near short circuit on your power line.

We recommend that you do not use your degausser until it works properly with 1-ampere fuses.

Gentlemen:

I go to many conventions where there are some 30 to 40 people who have tape recorders and after each one puts up a microphone, there are just too many of them. It begins to interfere with the speakers and so forth. I built a system where we could use one microphone going through an amplifier into a series of boxes with outlets to be plugged into in order to get a direct line to the recorder without using a microphone. In using this system it seems that some recorders get good recording and others don't and I'm afraid it is the difference in impedance.

Could you give me any ideas on how to improve this? If not, could you give me an idea that might work better to eliminate this problem other than the system I have? Incidentally this is all on speeches and not music.

Cotton James
1623 Main Street
Lubbock, Texas

Lacking detailed circuit information regarding the system you have built, I will assume it consists of an amplifier terminated in a low impedance line of either 600 ohms or voice coil impedance of 8 to 16 ohms.

If such a line is properly terminated, that is, has connected across it a matching load which, in the case of the 600 ohm line would be a 600 ohm resistor, or in the case of a voice coil line, either appropriate speakers or resistances, a large number of tape recorders could be connected across the line for direct electrical recording.

Assuming this is the set-up you have, it is important that the input to the recorders be to the high impedance, high level input and not the low level microphone input. I believe you will find that those who are getting poor recordings are connecting into the microphone inputs of their recorders, which is causing serious overloading with consequent horrible distortion.

Your idea is excellent for eliminating the confusion of so many individual microphones, and at the same time, will provide higher quality recordings by eliminating the speaker and microphone path and their attendant contribution to distortion.

new products

STEREO TAPE RECORDER



The RK-600WN is a completely self-contained 4-track stereo tape recorder; needs no extra amplifiers or speakers. Records 4-track stereo or monaural tapes and plays back 4-track stereo or monaural, 2-track stereo or monaural and full-track monaural tapes. Also records sound-with-sound. Other features include: individual neon recording level indicators, two built-in 4x6-in speakers with sound deflector side panels, self-holding pause control, separate mu-metal shielded record/playback and erase heads, positive-action control lever, hi and lo level inputs, extension speaker and monitor outputs. Frequency response: 40 to 15,000 cps @ 7½ ips; 40 to 9,000 cps @ 3¾ ips. Audio output: 2 watts. S/N Ratio: 45 db. Stereo separation: 40 db. Wow and flutter: as

now you can DO
AS THE STUDIOS DO
with the Hollywood
**P H A N T O M
P O S I T I O N E R**



... the marvelous invention that lets you electronically position any sound source from LEFT TO RIGHT & BACK AGAIN... & ANYWHERE IN BETWEEN just by moving a knob, exactly as the movie and recording studios do... but your sound effect, musical instrument, vocalist, etc., doesn't budge an inch!

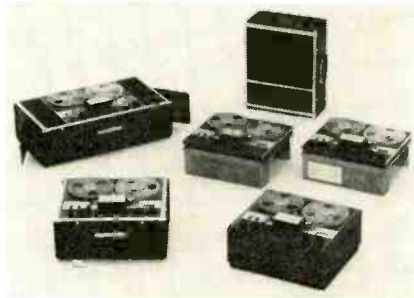
It's all done by you with a 2 x 4 x 6 inch "box" & transistorized printed circuitry. No type of stereo system can afford to be without one; priced so that no stereo recordist can't afford it. Write for details on the incredible H-122 created by Oliver Berliner.

Always the Unique,
the Unusual from

UltrAudio Products
6571 C Santa Monica Boulevard
Hollywood, California 90038

low as 0.3 percent @ 7½ ips. Supplied complete with scuff-resistant case, 2 dynamic microphones, patch cords and empty 7-in reel. *Lafayette Radio Electronics Corp., 111 Jericho Turnpike, Syosset, L. I., New York.*

STEREO TAPE RECORDERS



A complete new line of high quality stereo tape recorders including four different models for home, industry and education, has been announced. The new F-44 Series of four-track stereo recorders incorporates major advances over the 1200 Series, which it replaces.

As a unique new series feature, an individual performance record is retained for each F-44 and is made available to the purchaser. He receives this customized performance record when he sends in his completed warranty card and thus knows precisely what performance to expect from his F-44. The record includes frequency response, signal-to-noise ratio, flutter and wow measurements, crosstalk rejection and is initialed by the person making the measurements.

Other new features include: A new hysteresis-synchronous motor, designed specifically for the F-44, provides smooth, quiet operation through a dynamically balanced rotor and fan. Under normal conditions, the motor never needs re-oiling. Separate record-level meters for each channel have indicator needles positioned for quick and accurate readings. A record indicator light for each channel avoids the possibility of mistakes in four-track monophonic recording. A special control allows the owner to pre-set his F-44 to shut itself off. The recorder also shuts itself off if the tape should break during unattended recording or playback. Like all *Ampex* audio recorders, the F-44 has three separate heads, each engineered for optimum performance in its specific role—record, erase or playback. All metal shielding and narrower channel widths eliminate adjacent channel crosstalk.

Four new stereo recorders and a new speaker/amplifier are included in the F-44 Fine Line Series of four-track recorders for home, industry and education. From left to right, counter-clockwise: Model F-4470 portable recorder with built-in dual-channel amplifier/speakers (\$695.00); Model F-4460 portable recorder (\$595.00); Model F-4450 recorder mounted in walnut base (\$579.45); Model F-4450 unmounted (\$549.50); and Model 2044 portable amplifier/speaker (\$179.50). Unit in center is Model F-4452 unmounted unit for custom systems (\$549.50). *Ampex Corp., 934 Charter St., Redwood City, Calif.*

SONY MODEL 500 STERECORDER

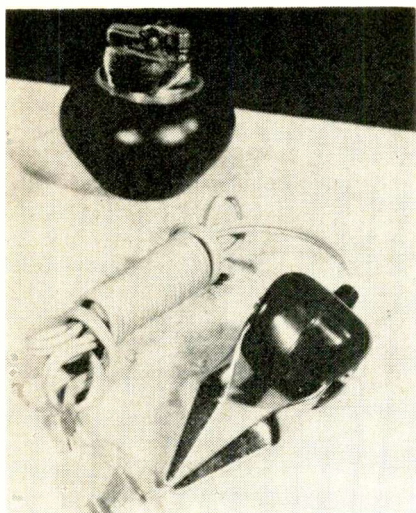
The Sony Model 500 is a two speed (7½ and 3¾ ips) stereophonic recorder which features two high fidelity infinite baffle speakers mounted in the specially designed split-lid of the recorder carrying case. This Sony innovation permits speaker separation up to 15 feet apart from optimum stereo acoustics.

Specifications of the Sony Model 500 stereorecorder are: Power requirements—110 watts, 110–117 volts a.c., 60 cycles

(50 cycles optional); Frequency response—±2 db 50–14,000 cps @ 7½ ips; Signal to noise ratio—50 db; Flutter and wow—less than 0.17 percent @ 7½; Inputs—two microphones, two high level auxiliary; Outputs—two 600 ohm stereo line, two 8 ohm stereo external speaker, 8 ohm binaural earphone jack. The new Sony 500 stereorecorder is complete with carrying case and two Sony F-87, cardioid pattern microphones. *Superscope, 8150 Vineland Ave., Sun Valley, Calif.*

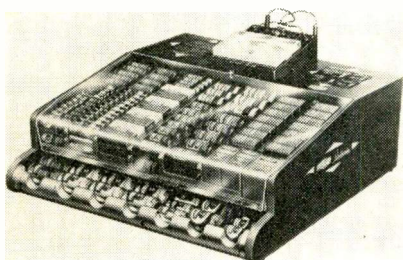


HEAD DEMAGNETIZER



The H-D-100 head demagnetizer, designed to end the residual magnetism that affects all tape recorders, is now available. The H-D-100 substantially reduces the noise level and distortion of recorded signals that affects all tape recorders as heads become magnetized through constant use. It is simple to use and takes just a few minutes of time at weekly intervals to eliminate problems of residual magnetism. *Freeman Electronics Corp., 729 N. Highland Ave., Los Angeles 38, California.*

BATTERY CENTER AND TESTER



A certain winner is the new "Eveready" Deluxe battery center and tester. The elegant new hardwood merchandiser combines self-dispensing and protected product merchandising and features a professional battery tester for checking both voltage and amperage. An added benefit is the chart on the display to help consumers select the right battery for the right job. Assortment offers 98 percent battery coverage of popular types for flashlight, radio, photoflash and other applications. Round cells are dispensed in the lower section by gravity feed action and other batteries are displayed under a clear lucite cover that opens for service from the rear. *Union Carbide Corp., Consumer Products Div., 270 Park Ave., New York, N. Y. 10017.*

SLIDE BOOKLET

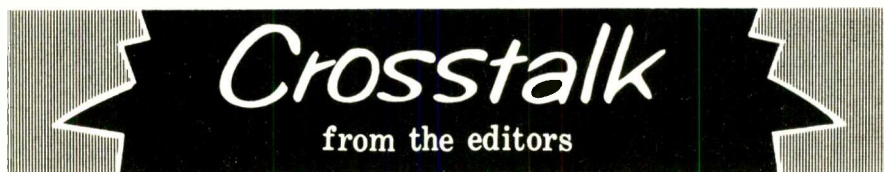
A data book designed to help the industrial, commercial and school photographer prepare professional slide sets and filmstrips with ordinary photographic equipment is available. The book, which has undergone major revision, presents a host of ideas of planning and producing an effective slide show or filmstrip for training, promotion, advertising and educational presentations. The guide gives a step-by-step planning procedure, using a planning board; describes what films to use and how to expose them for top-quality reproductions; and explains how to utilize the light sources most photographers already own.

"Producing Slides and Filmstrips (S-8)," priced at \$1.00 is available from Kodak dealers or *Eastman Kodak Company, 343 State St., Rochester 4, N. Y.*

ALLIED CATALOG—1964

Expanded lines of fully-transistorized high fidelity components, many with new high power ratings and major design developments, highlight 1964 catalog, featuring selected items in numerous 4-color pages interspersed in the 248-page rotogravure section. The "Electronics for Everyone" presentation covers thousands of items representing hundreds of manufacturers. There are over 100 Knight-Kits covering hi-fi components, citizens band radio, amateur gear, hobby and beginners kits, shortwave receivers, service and laboratory test instruments, intercoms, and other interesting kits.

Home and professional recording equipment and accessories range from \$29.95 subminiature portables to feature-packed precision units. *Allied Radio Corp., 100 N. Western Ave., Chicago, Ill., 60680.*



Sticking Our Neck Out

Since entering the tape recording field several months ago, we naturally have been reading and investigating the past, present, and future of the industry in an attempt to determine what should be our editorial objectives.

Our investigations have forced us to conclude that:

1. There will be an increased use of tape recorders by the teaching profession for language, lecture and speech applications.
2. More varied uses of tape recorders will be made once the capabilities of these machines are demonstrated.
3. More amateur tape enthusiasts will become professionals as recorders with new innovations become available.
4. Tapespondence will increase among the many tape enthusiasts and clubs.
5. *Tape Recording Magazine* will become a useful and important instrument to every tape fan.

We realize that other people in the industry probably have reached some of the same conclusions, but we want our readers to be informed of the general trends of their hobby.

The New TAPE RECORDING

We have received inquiries from our readers regarding our future plans. After publishing two issues of *Tape Recording* we wish to state the following in regard to our editorial policy and plans.

1. *Tape Recording Magazine* will continue to be directed to the hobbyist, but will include some technical articles.

2. New departments will be added as the magazine grows. We are quite enthusiastic about this and have added "Sound Advice" this month.

3. An expansion in the coverage of *Tape Club News* depending upon activity reports received from club secretaries.

4. In the near future our readers will see the review of new equipment and accessories as soon as satisfactory arrangements can be finalized with the manufacturers.

5. The former owners of *Tape Recording* published a combined July-August issue and we are extending all applicable subscriptions one month to compensate for this.

6. In our effort to continue to improve *Tape Recording Magazine* we solicit help from all subscribers, dealers, and manufacturers and their agencies.

tapespondents wanted

This column is a service to our readers seeking tape correspondents or swaps of tape, etc. If you wish your name listed send us the following information on a post card: 1) Name; 2) Mailing Address; 3) Kind of recorder, speed and numbers of tracks; 4) Subjects on which you wish to tapespond or items wanted; 5) Indicate whether you are an adult or teenager. Listing will run two months and then be dropped to make way for new listings. Address your postcard to: TAPESPONDENTS WANTED, Tape Recording Magazine, 1077 West Glebe Road, Alexandria, Va.—22305. Tape Recording Magazine assumes no responsibility for any inquiries between persons listed in this column which are not answered.

GEORGE MYALL, 939 17th St., Santa Monica, Calif. Recorder: Portable with rim drive. Speed control for plus and minus 3¾ ips. Cannot exchange tapes with standard recorders. Interests: Philately, aeronautics, general science, s.w. listening, tapespondence. Invalid. 46 years old.

CHARLES HELSELL, 1019 Junior Court, Fort Dodge, Iowa. Recorder: Wollensak 1515-4, 3¾, and 7½ ips, 2 and 4 tracks. Interests: Literature, art, psychology, philosophy, classical music, hypnosis, camping, conversing about practically any subject. Adult (22), single.

RICHARD A. BOTHIE, 4119 N. Pittsburgh Ave., Chicago 34, Ill. Recorders: Ampex 970, Webcor 2150, two or four track mono or stereo, any speed. Want comedy routine Abbott-Costello, "Who's on First, etc." Also King Edward's speech on abdication. Have many subjects to trade for above. Adult, 42.

JEROME CZAJKA, 326 E. Central Ave., Toledo 8, Ohio. Recorder: Sony 300, 3¾ and 7½ ips, 2 and 4 track stereo. Interests: Concert band music. Would like to contact someone in New York area who records the Goldman Band Concerts—or any other locations that have band concert (live) broadcasts. Adult, musician, single.

ELEUTERIO VALDOVINOS, 733 So. 26th St., Milwaukee 4, Wisconsin. Ampex 970, 7½ and 3¾ ips, 2 track monaural or 4 track stereo. Interests: Sociology, psychology, naturalist, sun bathers clubs, tape recording techniques; good discussion on controversial subjects. Only the liberal minded person need answer. Wish to tapespond with single men and/or women between the ages of 23-35. Adult male, single, 29 years.

NEAL LANG, 117 Pierce #3, Coco Beach, Fla. Recorder: Knight KN 4035, 3¾, 7½ two track. Poems, camping, recording, misc. and flying. Adult.

WILLARD HAGEN, 135 Las Tunas Dr., Arcadia, Calif. V-M 722 stereo, 3¾, 7½ four track, mono or dual stereo plus Add-a-track. Can furnish most any type of music as I have 4000 records in our library and can tape direct from FM stereo on six stations and 12 in mono. Would like oriental music, current history of your area, sounds and descriptions of your area. Speak English and Danish. Am a tree specialist, L.D.S. and tape and slide show hobbyist.

RAY GENLEY, 9 Third St., Mellon Plan, Wilmerding, Pa. Recorder: Concord 880 stereo, 4-track, 7½, 3¾ and 1⅞ ips. Interests: Music, especially in the foreign vein and the unusual. German music, Italian, Spanish, Mexican, etc. Very fond of all types of Viennese music, such as Johann Strauss, Robert Stoltz, Hilda Gueden, Erna Sack; orchestras such as Mantovani, Helmut Zacharias, Percy Faith, etc. Organ music by Al Melgard, Leon Berry, Bob Kames. Have my own organ but only play with one finger. Have terrific collection of records. Love to hear from someone from Vienna, Austria, or from anyone regardless of anything. Also slides and 8mm movies. Adult (43).

DON MARTINSON, 2478 No. 83rd St., Wauwatosa, Wisconsin 53213. Recorder: Wollensak T-1515-4, records four track monaural and plays two and four track stereo. Speeds 3¾ and 7½. Interests: Animals, chemistry, music, tape recording. Interested in adding to collection of stereo tapes. Would also like advice concerning AM-FM tuner vs a regular AM-FM radio. Teenager (17).

KENNETH WILLOUGHBY, 580 Ahwanee Space #2, Sunnyvale, Calif. VM Tape-O-Matic 710, 3¾ and 7½ ips, Sony 101, 3¾ and 7½ ips, monaural, 2-track. Interests: Mystery schools, occult wisdom, literature, hypnosis, psychiatry, psychology, advanced esoteric wisdom, after-death theories or experiences, rocket physicist, and philosophy in general. Married (28).

FIONA LOCKIE, 4 Maryfield Place, Bonnyrigg, Midlothian, Scotland. Philips Recorder, 3¾ ips, 4 track 3 to 5-in spool. Interests: Gemology (rock hound). Would like to tape with someone interested in this subject; also reading, travel, swimming, outdoor life, tapesponding, photography and hiking. Would like to contact young primary teachers of my own age, students or farmers, especially in Arizona, Mexico, California, Oregon, no other states. Nursery school assistant, 30 years, female.

M. ROSSI, 161 Fanyon St., Milpitas, Calif. Recorders: Sony, 3¾ and 7½ ips, ½ track, monaural; Ampex, 3¾ and 7½ ips, full track and ½ track, monaural. Interested in instrumental music, sound effects and movie soundtracks, songs in Spanish. Interested in broadcasting, announcing and TV exclusively in Spanish. In general will converse in English or Spanish. Adult.

HARRY JAY, 117 Collins St., Melbourne C.L., Australia. Recorders: National and Grundig TK1, 1⅞, 3¾ and 7½ ips, mono 2 tracks. Speak English and German. Interested in folk songs from all over the world, theatre and cabaret shows. Like to exchange tapespondents and music. No need to write, all tapes answered promptly. Adult (58).

MICHAEL J. MOONEY, 144-57 38th Ave., Flushing 54, Long Island, N. Y. Norelco Continental 400, 4-track monaural record/playback, 4-track stereo record/playback. Norelco Continental 100 (battery powered, transistorized, portable), 2-track monaural record/playback. Interests: Many and varied—writing (non-fiction), photography (35-mm), sound, olfaction (applications of smell), natural science, travel, speech improvement, music (instrumental), marine and aeronautical subjects, religion (Roman Catholic), German language, sports (many). Interested in hearing from tapespondents all over world, especially West Germany, Australia, New Zealand, Ireland, England and Orient; also West Coast of USA. Must speak English, though, male or female.

ROGER RUSSELL, West Ridge Road, Brewster, N. Y. Recorders: Wollensak 1515-4, ¼ and ½ track, 3¾ and 7½ ips. Magnecord 728-44 ½ track stereo, 7½ and 15 ips. Interests: Would like to obtain tapes of old radio programs; escape, mysterious traveler, suspense, etc. Live recordings, Hi-Fi. Adult.

BENTE URHOLT, Nesbyen, Norway. Tandberg Model 8-42, 4-track mono, 3¾ and 1⅞ ips. Music and American teens. Talk slowly. Teenager.

JOSEPH DZEDA, 3922 Delmore Rd., Cleveland Heights 21, Ohio. Recorders: Bell T-223, T-347, RT-88, 2-track mono or 4-track stereo, 7½ ips only. Interests: Classical music of all types, especially pipe organ-classical (particularly addicted to Bach, Mendelssohn, and Franck) or amusement park band organ. Also wild about orchestral music boxes of the turn of the century. 4-track stereo library list sent upon request. Cynic (20).

DOROTHY McAVORY, 2628 Stuart, Indianapolis, Indiana. Harper and Eicor recorders. Interested in and have Bing Crosby record collection, and old records of all kinds. Have coin collection and like to dance. Single, 48. Will write or answer all mail.

MIKE BERMAN, 13 Pickwick Rd., DeWitt, N. Y., 13214. Recorders: Wollensak T-1500 and VM 722, 2 and 4 track mono, 4 track stereo, can playback anything at 3¾ or 7½ ips. Interests: Natural science, science in general, science fiction, 35mm photography (especially color), music of any kind including jazz, radio and TV recordings, especially of important news events, stereo effect and recording stereo, humor, debating, general conversation. Can speak Spanish fairly well. Will answer all tapes as quickly as possible. Teenager (16).

JOHN HALL, 2233 So. Louisville, Tulsa 14, Okla. VM, Model 730, mono, speeds 1⅞, 3¾ and 7½ ips. Interests: Politics, chess, coins, controversial subjects, music (especially songs from musical comedies), Teenager.

E. W. FASSETT, JR., 1451 - 146th Ave., San Leandro, Calif. 94578. Lloyd T. C. 300 battery transistor tape recorder. Monaural, double track, 3¾ ips, 3-inch tape reels only. Will tapespond 100 percent with anyone using monaural double track 3¾ ips electric or battery. Like folk, western style, religious, polka music. English spoken only. Adult (35) single.

HOWARD LANDRUM, Route 1, Brookport, Ill. Recorder: Silvertone, 3¾—7½ dual track. Interested in composing melodies to country and western songs. Would like to tapespond with C. and W. lyric writers. Adult. No need to write first.

LYNN STRICKLAND, 682 Orizaba Ave., Long Beach 14, Calif. Ampex 960, 2- or 4-track stereo or mono, 7½ ips (can record only 2-track stereo or mono). Interests: Serious music, excluding opera, free thought, literature, the arts, philosophy. Adult (27) single. All tapes answered.

DICK ARTHUR, 2217 Winterwood Lane, Topeka, Kansas, 66614. Recorders: Ampex 1260, 4-track Mono and Stereo. Wollensak T-1515, 2-track mono and stereo, 3¾ and 7½ ips. Interests: Electronics, popular music, Kay Starr recordings, tape recording techniques, sound effects, drafting, square dancing, comedy, adult humor, general gab, Hi-Fi stereo, etc. Would like a few foreign tapespondents. Send a tape, any size, any speed. Will answer immediately.

ROBERT L. SPERO, 1263 Ranchland Drive, Mayfield Hts. (24), Ohio. Sony 300, 3¾ and 7½ ips, 2 and 4 track. Interests: Dixieland jazz and big band swing, primarily in stereo. Interested in buying or will trade copies of tapes and/or magazines for Volume 1 and 2 (12 issues) of "Tape Recording," known then as "Magnetic Film & Tape Recording." Adult (38).

LOUISE WASHBON, 545 W. Rose, LaHabra, Calif. Concord tape recorder with dual track recording, 3¾, 7½ and 1⅞ speeds. Want lots of tape exchanges with single girls and women, also servicemen, and especially foreign and Spanish speaking pals. Young, single woman, aged 28.

JOE DIMAGGIO, 84 West Jackson St., Wilkes-Barre, Pa. Recorder: Webcor-Regent, 2 track mono, 7½, 3¾ and 1⅞ ips. Interests: European music and films, art (in general), languages, musical shows, piano, operas, Flamenco and mood music. Would like a few foreign tapespondent people with European aspects of life. Professional dancers welcome. Lots of records to exchange. No need to write; will answer all tapes. Adult (29).

TOM MURRAY, JR., 1 Brentwood Drive, Holden, Mass. Recorder: Wollensak 1580, 3¾, 7½ ips, 2 and 4 track, stereo-mono record-playback. Interests: Would like to hear from modern jazz fans. Interested in procuring tapes of unissued (on records) concerts, radio-TV programs. Main interests: John Lewis, MJQ, Miles Davis, Mulligan, etc. Also African folk music, photography, stamps. Teenager (14).

PATSY FEYER, Box 457, Homer, Alaska; Telectro taperecorder. No need to write, will answer all tapes. Teenager (15). General teenage interests, 2 and 4 track, 1⅞ speed, 3¾ and 7½. Will tape boy or girl.

JUNE FEYER, Box 457, Homer, Alaska; Telectro taperecorder. Interests: Swimming, sports, horse riding. Teenager (14). 2 and 4 track, 1⅞, 3¾, 7½ speed.

WALTER NASSO, 5611 8th Ave., Brooklyn, N. Y. Recorder: Wollensak, 3¾ and 7½ ips, 4-track mono and stereo. Interests: All types of music, especially popular and jazz piano, theater, singing. Interested in exchanging tapes of music and conversation. Adult, single.

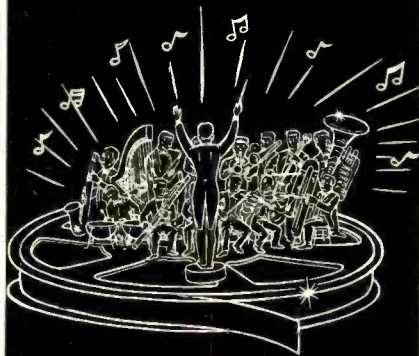
RAY MOFFITT, Route 3, Box 130-A, Olympia, Washington. Recorders: Concertone 505 and Uher 4000 Report (battery portable). Speeds 7½ to 15/16. Play ½ and ¼ track mono or stereo; record ½ track mono or stereo. Interests: Symphonic music in 2 and 4 track stereo, tape-slide programs, color photography, national parks, audio-visuals, and education. Interested in conversing with 5th or 6th grade teachers on adult level as well as student exchanges from U. S. schools or English-speaking countries, especially New Zealand. Will answer all tapes. Adult (31), elementary teacher.

CLIFFORD JOS. SHERRY, P. O. Box 20, Naperville, Ill. Knight KN-4300, 2 and 4 track, 1⅞, 3¾ and 7½. Interests: Studying psychology (in college), science fiction books, photography, books on the strange and unusual, sound effects, music (classical and jazz), and any controversial subject. Adult. Send tape, will answer.

WILLIAM SWISHER, Box 705, Dunedin, Florida. Recorders: V-M Tape-O-Matic 730 and Webcor 2711, both 2-track, 1⅞, 3¾ and 7½ ips. Interests: Would like to swap tapes of 78 rpm records by Glenn Miller, tapes of broadcasts by Miller and by Ray McKinley with the new Glenn Miller Orchestra. Teenager (17).

JAMES A. CLARKE, 506 Carver Ave., N. W., Massillon, Ohio. Concord 4-track Model 880. 3 speeds—1⅞, 3¾ and 7½. Interests: Electronic organs, theatre organ, travel. Would like to tape with immigrants from England. I am from Lanc's., England. Will answer tapes from anywhere. Adult. Married.

"FRONT ROW
CENTER"
SOUND



FROM
BURGESS
Magnetic
Recording Tape

The sound reproduction of Burgess Magnetic Recording Tape is just as you would hear it in a concert hall. No other line of magnetic recording tape offers lower print-through, greater tensile strength, lower noise level, higher frequency response . . . complete tape satisfaction. Burgess gives you "front-row-center-sound" that is unmatched by any other tape . . . regardless of price.

Full line of Mylar* and Acetate tape. Order from your Burgess tape distributor today, or write for details.



BURGESS BATTERY COMPANY
DIVISION OF SERVEL, INC.
MAGNETIC TAPE DIVISION
Freeport, Illinois • Niagara Falls, Canada
*Trade Mark of DuPont

'Win a Tape' Contest

Tell us in your own words why your recorder is important to you. Entries will be judged on the basis of their usefulness to others and on the uniqueness of the recorder use. No entries will be returned. Address your entry to: Tape Contest, Tape Recording Magazine, 1077 West Glebe Road, Alexandria, Va.—22305.

Gentlemen:

Besides the ordinary uses of my tape recorder, such as listening to tapes of music, etc., Voicesponding, checking my speeches for my Toastmistress club, and having fun with a group of guests, I have two other uses for my recorder.

I am a singer and cannot get to my pianist as often as I would like. So, when we get together, we make tapes of the songs I want to rehearse and then I can have a regular practice daily. I can run the tape back all I want to and really practice any part of my song I wish. Then, when we get together for another rehearsal, there is marked improvement. We make faster progress.

I have written some stories, articles and a novel, which have been read on tape. Now, I am working on the re-writing of them from the tape. I can take all the time I wish. No one has to be hurried.

You see, I am blind, and my tape recorder is invaluable to me. ELIZABETH BARZDITIS, 103½ Maple St., Santa Monica, California.

Gentlemen:

While I'm not too strong on contests because I've never won anything in my life, yours sounds very good to me. Therefore, I'm writing this to you.

Well, I suppose anyone finds it of some importance, otherwise they would not have purchased it in the first place, but whereas perhaps they soon discard it too often. I have found it of great practical value in my business and at home, because I can keep abreast of the times. It also doubles as an intercom and serves as an integral part of my hi-fi system. Next to my wife it is like one of the family. JOHN W. HOWE, 84 Sprout, Detroit, Michigan 48201.

Gentlemen:

Many years ago I bought my first Wilcox Gay tape recorder which I took with me every summer in the big Western Electric Sound trailer to state fairs up and down the eastern seaboard, installing the big outdoor sound systems, for George A. Hamid of Rockefeller Plaza. I recorded interesting events and personalities, including Gov. Dewey and Mrs. Roosevelt, and transcribed them on my big disc cutter later, on order.

In Miami during the winter season I used the tape recorder on Saturday mornings as a civic program with children, teaching them via tape, personality, diction, etc., and arousing interest in better English, poetry, reading, etc. Also, I had it modified to make trick recordings, using variable speeds to achieve the results. The resulting recordings were amazing and delightful to the children. Also, I recorded at standard speed and played back at slower speed to study speech pattern of certain disturbed children, with amazing disclosures.

Today, I have a big Concertone, modified to do all this and also sound on sound, using eleven voices in all. I love kids and my tape recorder has gained entree to otherwise closed circles. I have demonstrated in class rooms at nearby schools to the delight of all.

As I write poetry and songs, you can imagine how invaluable my tape recorder is to me. You will find me listed in the Voicespondence Club, Noell, Virginia. All kiddies welcomed to correspond via tape. I promise an interesting exciting 4-in reel in return. My slogan: "Beauty Lives With Kindness". My belief: "The loved child of today is the adjusted adult of tomorrow." Many adults are fine people, but most kids are wonderful. J. M. (UNCLE JIM) DONOVAN, 4030 S.W. 111th Ave., Miami, Florida 33165.

Dear Sirs:

Like most people who ever purchased a tape recorder, my main reason for doing so was to record music. I received my first recorder as a gift and have been assured time and time again just what a wonderful gift it was. At that time it was like a toy, and used to record music from the air and recording all my 78 records I had acquired through many years of collecting. Then the world of the "Tape Clubs" entered the picture and by joining a few clubs, I discovered people with similar interests from all parts of the U.S., and this fascinating pastime soon included Europe.

I have been tapesponding for over two years now and love it as much as the first day I sent my first tape. I have a sizeable collection and have met a few of my tapespondents, whom I am very proud and happy to call my friends. It's wonderful to talk to people from all over

the country and learn all about their habits, hobbies and the city in which they live. All this is really not new or enlightening to the recording hobbyist but it opened up a new world for me.

I stand up a lot in my occupation (I'm an assistant dress designer) and I love a "sit-down" hobby. Quite recently I bought an electronic Organ. I have always wanted to play one ever since I can remember, and now I have one, plus the fact that I have a wonderful tapespondent who is in the process of teaching me to play. He has gone out of his way to educate and instruct me in this art, and I have another tape pal who is teaching me to speak Italian. This is all done, of course, in the privacy of my own home and at my convenience. Naturally, the recorder works again for me as I go over my lessons with both the Organ and the language lessons. The recorder vividly points out all the mistakes and enables me to correct them by hearing exactly what I am doing wrong, and when I just want to relax and enjoy good music there is the faithful recorder on the job again.

So, "What does my recorder mean to me?" Well, I know I could live without it, but I wouldn't enjoy living quite so much. WALTER NASSO, 5611 8th Ave., Brooklyn, N. Y., 11220.

Gentlemen:

September 2, 1962, in a column of The Chicago Tribune, by Mary Merryfield, she said, in part, "And now that autumn's on the way with all the whispering, small sounds, you rarely can hear the chirp and whistle of birds migrating thru our backyard area, let alone the scudding of dry leaves across the patio flagstone. Most of all, I guess, I miss hearing the crickets. The only way to push back the loud drone of air conditioners, motorcycles, and the shouts of "Let's twist" from that neighboring rooftop pavilion is to record the sounds of Fall on tape, and play them back on the recorder parked on the window sill."

For a number of years, I have been trying to capture the glorious sounds of singing insects, by placing the microphone in the window, and hoping to pick up the varied songs of crickets, grasshoppers, and katydids, but, never quite made a satisfying replica of what I heard, that would "tide" me thru a long silent winter, and spring, until late summer and fall when new performers would be singing the same sweet songs.

However, last year, I filled an unused aquarium with earth, planted some greens from the garden and went on a bug hunt!

During the day there were opportunities to gather crickets and grasshoppers. And, at night, a keen ear and a flash-

light located many sized, shaped and varied-song katydids. All were placed in the aquarium on a stand, just outside my kitchen window. Besides the growing plants, I put lettuce, small stones, twigs, and a shell filled with water. In just a couple of days, after adjustment to their new surroundings, I was serenaded—loud, clear and royally!

The fascination of having my own songsters right outside my window mesmerized me, almost to the point of forgetting the prime reason for setting it all up in the first place—until I read Mary Merryfield's plea for less noise and more song. So, waiting till midnight, when the sounds of passing cars and planes subsided, I turned on the tape recorder, set the "mike" on the window and taped a "command performance"—second to none!

I made a copy of the premiere performance and sent it to Mary. This is how a 300-ft reel of magnetic tape transported her over the miles and back through the years, to recall a time that had much meaning and an overwhelming nostalgia for her. She wrote in her column September 23, 1962: "I've even received a tape for my recorder from a reader! On it, Mrs. Muriel T. Granback had her say about how the noise in Villa Park is even worse than the city noises I ticked off in a recent column. And what's more, she solved my dilemma of not being able to hear the sounds of autumn above the roar of air conditioners and Hi-Fi's.

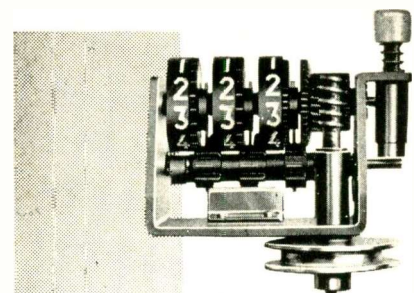
"She waited for a quiet midnight and taped the sounds of crickets and katydids for me! As I played them back on my tape recorder the other evening, I closed my eyes and was back on the farm in Iowa.

"There was the smell of sun-dried hay that fills every room of the farmhouse at night, the rustle of wind through the trees, and a yellow harvest moon rising slowly over the rolling hills of the lower pasture and hanging big as a copper dishpan, over the orchard.

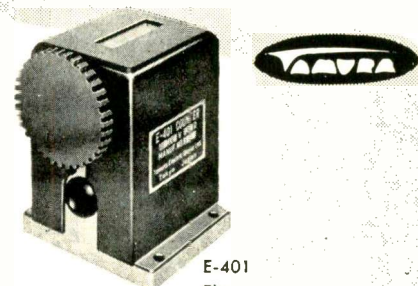
"For a moment even the drone of air conditioners sounded like the hum of telephone wires stretching away toward the horizon out in Webster county."

How wondrous can a tape recorder get? Space—time and smell, even, are conjured up at the flick of a switch. And, I'll bet my last reel of tape that, like mathematics and music, the universal language of these singing insects on tape could warm a lot of hearts, in foreign lands, where the language barrier or the incorrect semantic interpretation of words has failed to hit the mark or reach the hearts of those whom we wish to understand, and wish for us the same understanding of them, for us. MURIEL T. GRANBACK, 421 E. Madison St., Villa Park, Illinois.

TAMURA'S Reset Counters



Tape Recording Counter, Type M-360
(Resetting by Push Button)

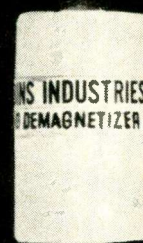


E-401
Electromagnetic Counter

Tamura Electric Works Ltd.

364, Shimomeguro-2, Meguro-ku, Tokyo, Japan
Cable Address: TAMURAELEC TOKYO
Tel: Tokyo (491) 7101

Low
cost way
to reduce
noise
and
distortion



ROBINS HEAD DEMAGNETIZER

Model HD-3 If noise and distortion are impairing reproduction of your favorite tapes—there is a good chance your recording head is magnetized. By removing permanent magnetization, Robins HD-3 dramatically reduces noise and distortion—thus restoring listening pleasure. No tape recordist should be without one.

American-made, the low-cost HD-3 is designed for both stereo and mono recorders. A specially shaped probe makes any tape head easily accessible.

only \$6.00

See it at your hi-fidealer, or write for free catalog.
ROBINS INDUSTRIES CORP. Flushing 54, N. Y.

New Activities for Magneto-Vox Club

The Magneto-Vox Club announces that effective January 1st 1964, new activities will be started through the Club. There will be a tape library which will be composed of various recordings produced by members themselves. It is expected that the library will start with approximately 1500 hours of recorded material, increasing up to 3,000 before the end of 1964. However, if recruiting of new members is better than what is expected, this could go up to 4,000 hours, representing about 130 five inch reels.

Insofar as Round Robin tapes (Multi-Vox tapes) are concerned, it has been experimented by the MV that lack of control or supervision on such tapes is the cause of delays and loss of tapes. However, one of them, a French one called "Le Reacte" is circulating without any delay since the beginning of the Club in February 1961. This tape is successful, due to its participants being interested, and especially because they mutually agreed on certain rules and expected to follow them. The Club is now controlling all Multi-Vox tapes in order to avoid delays and loss. In addition, every Multi-Vox will have a reserved section for a guest of honor, who will change at every turn.



Creative recording and Sound Hunting will be given special attention in 1964. **Charlie Morgan (MV2CM)** has accepted to remain in his position of Director of Sound Hunting, and no doubt MV members may expect wonderful new activities to be directed by the same man who directed the famous *MV 1963 Creative Recording Contest*. Picture above shows **Charlie Morgan** in his Tape Station MV2CM.

Attention: Club Secretaries

Tape Recording Magazine will be happy to publish reports on your club's activities. Why not make it one of your regular duties to send us news of your group? Other clubs are vitally interested in what your group is doing, your plans for the future, etc. In order to be included in the current month, we must have your report by the first of the month preceding publication. Address your letter to: **Club Editor, Tape Recording, 1077 West Glebe Road, Alexandria, Va. 22305.**

Cartridge Club Offers Free Membership

I am enclosing a set of rules and by-laws of our club so that you may further understand what we are doing. We hope this information will be of some help to you.

"The aims and purposes of the Cartridge Correspondence Club are to further acquaint and educate the owners of such equipment of the many potentials which he or she possesses in tape recording. To abolish the fear that many have in speaking at social or public gatherings. To gain the friendship and the meeting of others (via tape) in the many different walks of life from the four corners of our country. **George C. Ekmalian, Jr., Secretary-Treasurer, Cartridge Correspondence Club.**

First Anniversary of I.T.A.C.

October 1962—this is the official date of the formation of our society, but the work in forming it goes back to June of the same year. I had been taping with **Dave Casson** for well over a year, and the idea of forming a group of people who were interested in tape and cine came to us in that month. We hummed and haved about the idea until August, when we decided to go ahead and form the club.

We had our first news sheet run off and a copy sent to all tape and cine magazines published in Great Britain. The name of this club was "Sound and Cine International Tapesponding Club." This was the beginning of the society as we know it. In October, information regarding the club was published and with fingers crossed we waited. By mid-November we began to get inquiries; by the beginning of December we had

seven members. By then we decided that all subscriptions would start from the first of January so that the first few members received a year's subscription.

A name was given to our news sheet, the "Tape and Cine Reel", and then in February our committee was formed; our president was also elected. The first motion passed by our committee was a change of name—to the "International Tape and Cine Society".

The society now has members in Australia, Canada, New Zealand, U.S.A., South Africa and the United Kingdom.

News from World Tape Pals

The new Round-Robin Section of World Tape Pals has stirred up much interest according to its director, **C. J. Schneider**, of Illinois. **Mrs. Jacqueline Terns** of Michigan has started an international R-R, and wants to form some R-R groups within the U. S.

Hans Hupfeld, member of World Tape Pals since 1957, has recently accepted the position of WTP Representative for Germany and Austria. Hans, a resident of Hamburg, is an interpreter, and speaks fluent English, French, and Spanish, in addition to German. He has already publicized WTP in local tape recording publications, and contacted several youth groups to introduce tape exchange.

WTP's Tape/Slide Show Section received permission from **A. L. Meiring** in South Africa to keep his interesting tape/slide show, "The Colourful Amandebele" for its permanent show library. The Amandebele are a South African tribe who decorate their homes with artistic paintings, and Mr. Meiring's show is a valuable acquisition.

A. J. van den Elshout, of Orlanje-mund, South Africa, found a long-lost cousin when he contacted WTP **Hans van den Elshout** of Holland.

Ray O'Day of Philadelphia, Pa., has recently agreed to direct the newly activated WTE Library section on Vocational Guidance. Mr. O'Day invites members of WTP who can make a tape about their occupation, vocation, or profession, to submit it to the library. He says that with the recent emphasis on school dropouts in the U. S., such tapes will be of great value to the library.

Voicespondence Club News

Voicesponding often leads to personal visits, and in fact, The Voicespondence Club's quarterly magazine is filled with accounts of visits between members that took place during this past summer. Occasionally, however, the visitors come from further afield. For instance **Max L. Terveen** of Amsterdam, Holland, came all the way over to Augusta, Georgia, to visit VS member **Louis K. Bell**. And **Dave Jefferies** of Edinburgh, Scotland,

on his way back home from Fiji, stopped over in San Francisco to visit **Morris Douglass** of Long Beach, California. It is evident from these incidents that not only does one make good friends for himself through tape exchanges but international good-will is fostered also.

VS-ers **Jim Lengyel** of Council Bluffs, Iowa, and **Gerd Nieckau** of Dudenhofen, West Germany, have been exchanging tapes for some time, and recently arranged for the recordation of a program tape of impressions of life in Council Bluffs and the United States to be sent to Germany for reproduction on a German TV program directed toward German young people. The story of this amateur tape program was carried in the Council Bluffs newspaper, and it attracted the attention of a businessman in Council Bluffs who makes handmade cement forms. This chap had been having trouble getting molds for use in his business and wanted to obtain some from Germany. Having read of Lengyel's friendship and tape exchanges with that country, the cement man asked Lengyel to institute inquiries in Germany about the molds he needed. The inquiries were duly instituted and were successful. Not only did German youths benefit from the voicespence by learning more of America, but an American businessman has now made contact with his German counterpart, to their mutual profit.

Union Club News

Brazil is the 20th country participating to the Union Mondiale des Voix Francaises. Mr. **Jules-Louis Aerny**, Rua Itaipave 85, Apt. 101, Jardim Botânico, Rio de Janeiro, is the UMVF delegate for Brazil.

The Union Mondaile des Voix Francaises publishes every four months a beautifully illustrated bulletin, reporting mainly about the French round-robin activity (tours-auruban). About 80 of them brought thousands of personal recorded messages around the world.

To answer the growing demand from American students and members for tapesponding in French with natives, a campaign through radio and magazine medias is underway in France and in Belgium to recruit more voluntary tutors.

The Union Mondaile des Voix Francaises offers a prize for the best recording serving the cause of international understanding at the International contest CIMES, organized this year in Belgium by the International Federation of Sound Hunters. Almost 30 countries are expected to participate. U.M.V.F. Delegates: **Emile Garin** (U.S.A.), **Guy Serin** (France), and **Jose Allays** (Belgium) will be members of the International Jury in Liege (Belgium).

JOIN A CLUB

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

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

- AMATEUR TAPE EXCHANGE ASSOCIATION**
Ernest Rawlings, President
5411 Bocage Street
Cartierville, Montreal 9, P. Q., Canada
- AMERICAN TAPE EXCHANGE**
Clarence Rutledge, Director
1422 No. 45th St., East St. Louis, Ill.
- CARTRIDGE CORRESPONDENCE CLUB**
George C. Ekmalian, Sect.-Tres.
45 Haumont Terr.
Springfield, Mass.
- CATHOLIC TAPE RECORDERS OF AMERICA, INTERNATIONAL**
Jerome W. Clarrocchi, Secretary
26 South Mount Vernon Avenue
Uniontown, Pennsylvania
- CLUB DU RUBAN SONORE**
J. A. Freddy Masson, Secretary
Box 1241
Montmagny, P. Que., Canada
- THE FRIENDLY TAPE NETWORK**
c/o **Charles Ingersoll, Pres.**
1420 Ave. "C," Cloquet, Minn.
- INDIANA RECORDING CLUB**
Rosemauri Brickens, Secretary
R.R. 4, Box 384
Indianapolis 27, Indiana
- INTERNATIONAL VOICES OF YOUTH**
P. O. Box 3041-T
San Mateo, California
- MAGNETO-VOX CLUB**
J. M. Roussel, Secretary
7915 Des Erables
Montreal 35, Que., Canada
- ORGAN MUSIC ENTHUSIASTS**
Carl Williams, Secretary
152 Clizbe Avenue
Amsterdam, New York
- STEREO-INTERNATIONAL**
Jere A. Pankhurst, U. S. Director
37 East Ave., Cortland, N. Y.
- TAPEWORMS INTERNATIONAL TAPE RECORDING CLUB**
Alice L. Bethel, Co-ordinator
P. O. Box 1553
Gardena, California 90249
- THE SOCIETY OF TAPE HOBBYISTS**
Ralph Holder, General Secretary
116-06 139th Street
South Ozone Park 36, N. Y.
- THE VOICESPENCE CLUB**
Charles Owen, Secretary
Noel, Virginia
- UNION MONDIALE DES VOIX FRANCAISES**
Eiml Garin, Secretary
c/o Romance Languages—Rm. 1617
Cathedral of Learning
University of Pittsburgh
Pittsburgh 13, Pa.
- UNIVERSAL TAPE NETWORK**
Larry Duhamel, President
R. F. D. #1, Main St.
East Douglas, Mass.
- WORLD TAPES FOR EDUCATION, INC.**
Harry Matthews, Exec. Director
P. O. Box 15703, Dallas, Texas
- OVERSEAS**
- AUSTRALIAN TAPE RECORDISTS ASSOC.**
Graham Lowe, Hon. Sec./Treas.
P. O. Box 67, Eastwood
New South Wales, Australia
- ENGLISH SPEAKING TAPE RESPONDENTS' ASSOCIATION**
Sir Mark Dalrymple, Bart.
Secretary & Treasurer
Newhailes, Musselburgh, Scotland
- INTERNATIONAL TAPE AND CINE SOCIETY**
Roger Piiie, Secretary
83 Warrens Hall Road
Dudley, Worchester, England
- INTERNATIONAL TAPE FELLOWSHIP**
Fred Rimmer, Overseas Rep.
21 Mount Pleasant
Sutton-in-Ashfield
Nottinghamshire, England
- NOR-TAPE INTERNATIONAL**
Lille Frogner Alle 3
Oslo, Norway
- STEREO TAPE CLUB**
P. J. Kruger, Secretary
3 Clan Building, 181 Main Road
Diep River
Capetown, South Africa
- THE NEW ZEALAND TAPE RECORDING CLUB**
Kenneth M. Tuxford
P. O. Box 7060
Auckland, W. I., New Zealand
- WORLD WIDE TAPE TALK**
Charles L. Towers, Secretary
35 The Gardens, Harrow
Middlesex, England

letters to the editor

Gentlemen:

I am a "faithful subscriber" to Tape Recording and note with interest the change in management in the magazine. I will be looking forward to seeing new faces in the magazine from time to time. However, I would like to know if you plan to include articles by Tommy Thomas in the magazine? Your first issue contained nothing by him, although he has been a constant contributor in the past. His great popularity resulted mainly from his ability to write interesting articles in non-technical language, and we hope to see him in future issues. Would like to hear from you regarding this subject. Thank you.
William Swisher, Box 705, Dunedin, Fla.

Ed.—You must be psychic! Tommy Thomas has already been contacted and articles are scheduled for future issues.

Dear Sir:

Congratulations from Canadian Recordists, and Magneto-Vox members. The "new" Tape Recording Magazine is wonderful.

It is expected that this improvement will help the development of good understanding between peoples in acting as the organ of North American Tape Recordists.

If cooperation of Tape Clubs is necessary to help you keep up the good work, you can count on our club, who is ready to give you all possible assistance.
J. Maurice Roussel, Executive Secretary, Magneto-Vox Club, 7915 des Erables, Montreal 35, Quebec.

To the Editor:

Reading your magazine, Tape Recording, I was struck by what must be a very great difference between your Tape Clubs and ours in England. Let me tell your readers about the tape club here in Bromley, Kent, of which I am the secretary.

Bromley is just out of the London area and our tape club meets in a room the local church hires out. We meet twice a month. At the moment we have 18 members, usually everyone turns up to the meetings, some have one machine, the majority two, and a few have three. Every meeting the committee tries to arrange something different to interest all the members. Being so close to London it is easy for us to get demonstrations and displays by all the leading recorder and tape manufacturers. Most

of these are only too pleased to have the opportunity to meet recorder enthusiasts in person. We have recently visited the BBC studios and in the very near future we are going to see the studios of a famous record company nearby. About every sixth or seventh meeting, we have a "natter nite" when we just help each other with problems, sit and talk, swap ideas, etc. We also have five-minute-tape sessions; we are all told a subject, the same subject, everyone makes a tape lasting up to 5 mins. at home, the tapes are all played at the club one evening and we see how each member has made something different out of the same subject. These evenings are very popular. There are many clubs in the London area and quite a few within easy visiting distance of our club. We make a point of visiting another club meeting every three months, as this way we see what the others are doing and we see as well other equipment and new ideas which we might otherwise have missed.

We also give demonstrations to other organizations, Boy Scouts, Youth Clubs, Religious Clubs, etc., in fact, anywhere where we think we can further tape recording and get others interested in it. Some tape clubs do regular request programs for local hospitals and some relay football matches, etc. to patients. Many run blind magazines for local people who might otherwise miss news of interest. We circulate a magazine tape around to members, each member adds anything he fancies, a piece of music, a joke, a true story, in fact, anything at all, when played back as a whole it makes a good magazine program. We also have a "round-robin" tape; with this a member starts two tapes going with the same beginning. Each member has one of the tapes and adds 1½ minutes of his own making to the story. When both are finished, we play them back and it is startling to see how different the two tapes which both began the same, have been made to end by the different teams. By meeting each other and getting to know each other we hope we are helping to further the interests of tape recording. We have a list of every piece of equipment each member has. Everyone is willing to lend to another member should the need arise. Some of our members have a flair for organization and are good committee members. Others have no time for committee meetings and perhaps build their own equipment.

These members prove invaluable when someone has a fault in their recorder. Also, from time to time they are roped in to give talks and demonstrations on soldering, wiring, and making your own kit.

Our next meeting is "Pre-recorded Tapes." Each member who has any pre-recorded tapes—tapes recorded professionally and sold to us—is invited to bring them along and we will listen to bits of them and comment. The following meeting we shall be going along to see all our friends at the London Club of Brixton. They visited us recently and now we are calling on them. What a pity we shall not see *YOU* there, too, it would be nice to make your acquaintance. Mrs. Joyce Beric, Cireb House, 212 Kent House Road, Beckenham, Kent, England.

To the Editor:

I couldn't agree more with your *Crosstalk* column in the July-August issue of Tape Recording.

Keep hitting the "pre"-recorder nonsense—all the harder because my long-slugging away on the same sore subject has been straight-jacketed. . . . Carefully avoided in the MS for my tape article in the August issue of *High Fidelity* the . . . term was inserted (over my violent squawks) by the editors—as the term adopted by the industry. . . ."

I've never gotten along so well with any editors as I do with those of *HF*, so I couldn't make a life-or-death issue of what after all is a relatively minor point, but I just wanted to let you know that personally I'm not a renegade to the anti-prepolicy and sometime, somehow I'll be able to protest again in print. Meanwhile, it does my heart good to read your devastating blast!—R. D. Darrell, Balmoral - The Vly, Stone Ridge, N. Y.

Dear Sir:

I was so pleased to receive your kind letter of October 2nd!

In that same mail delivery was the "new" Tape Recording Magazine, and of course, everything sort of came "into focus" and I realized that forces had been at work of which I was unaware.

As an enthusiastic user of two tape recorders, I have been a subscriber to Tape Recording for a long time, and while the magazine has much merit, it's rather obviously needed new management as badly as it has new make-up.

The revitalization is thrilling and I hope it will mean new interest. I studied to be a commercial artist and still maintain certain aspects of it all as a hobby, and feel that Art Director Craddock is to be congratulated. Comparing the "old" with the "new" is just plain *inspiring!*

It was a letter of mine that started the feature "Why My Recorder is Important to Me", certainly one of the most interesting to *The Cause*.

I am happy to learn that the article I wrote on Taped Letters is being utilized. Many of my taperspondents have adopted my outline and recommend it, so I feel sure the article will be well received. . . .

Also, having never seen Tape Recording on a magazine-newsstand, I would like to suggest that it be distributed to new readers through camera stores selling tapes and tape recorders. **Rusty Morris, 4101 Garden Ave., Los Angeles, Calif. 90039**

Dear Dr. Hoffman:

Please accept our congratulations on the new format for Tape Recording. We found the September 1963 issue, which we received a few days ago, very well presented.

Would you please give me the deadline dates for club news, as World Tapes for Education would like to have news items appear in each issue?

Could you use a feature article on our WTE Library? A copy of our current catalog is enclosed. Our tape library is unique in its international coverage, and we maintain branch libraries in England, Israel, South Africa, Australia, New Zealand, and Japan. Over 100 additional titles are ready for addition to this library as soon as they can be dubbed and tape provided for their circulation.

We sent news releases to Mark Mooney, former editor, in August and September. If you inherited these, please use them in case the enclosed does not arrive before deadline for next issue.

Again congratulations on the face-lifting for the magazine. **Majorie Matthews, Secretary, World Tapes for Education, P.O. Box 15703, Dallas, Texas.**

Ed.—See Tape Club News (Page 32) for complete details on deadline dates for that column.

Dear Sir:

We, Waseda University students also have long been wanting to exchange tapes with foreign countries. But we

had no opportunity. With the help of Mr. Warren E. Ball, we have established a new tape club in Japan.

I would like to show you some idea about our club:

- a) All members of our club are 25.
- b) Our sole purpose is tapespondence.
- c) We don't limit the people we contact as to age, occupation, education, etc.
- d) We publish our club's magazine.
- e) The language we use is English or Japanese.

In Japan a lot of people are eager to exchange tapes with foreign countries. So if you send a tape to our club with your hope, such as what kind of person or occupation you want to contact, we would be much pleased to introduce our friends of the kind.

We have no idea how to organize and carry on our club. So we shall be very happy if you are so kind as to advise us about our club. **Makoto Baba, 426 Taishido Setagaya-ku, Tokyo, Japan.**

Ed.—Tapespondents—don't miss this opportunity!

Dear Sir:

Unfortunately, I had just sent to the old publishers, before I received this new September issue, so I guess all the material went astray.

Well, congratulations to you for your excellent piece of work. Everything about it looks good. I believe in giving credit where it's deserved, and hope that it certainly continues to improve and grow, to take its place in this new field of sound recording, that has no limitations, in its uses. . . .

I feel that some kind of stimulant is needed to keep the public interest in tape recorders, like a yearly Miss Tape Recorder beauty contest, also other things like the best taped story, and things of this nature, that would get people out of the humdrum about tape recording and competing with the record player. My slogan is "a tape recorder in every home." And lastly, why not a tapesponding week, nationally or internationally, with a stamp to go with it? Don't write—tape. That's all. **John W. Howe, 84 Sproat, Detroit, Michigan 48201.**

NEW!
ENGINEERING BREAKTHROUGH
ROBERTS
CROSS FIELD®
"770"
records
automatically



15
high fidelity
stereo albums
for the price
of one!

Now, 8 hours of full-range, true, high fidelity stereophonic music, or 16 monaural hours, can be yours on one 7" reel, with the revolutionary new Roberts Cross Field "770" Tape Recorder. The average tape cost per album: only 33¢. The "770" has an exclusive patented third head, the Cross Field Head, which separates recording and biasing functions. The result: the "770" records 40 to 22,000 cps, producing true fidelity at 1 7/8 ips and preserving the high frequency harmonics that breathe life into music playback. The Cross Field playback head has a gap width of only 40 microns, the smallest, most responsive head ever engineered. For this head, Roberts employs NC-88, a new alloy, that is practically wear-proof. Other features: 2-speed, electrically-switched, heavy-duty hysteresis synchronous motor, miniscule wow and flutter at slow speeds; special ventilation system keeps the "770" cool even after 8 hours; two 5" x 7" self-contained elliptical, extended-range, heavy-duty Alnico V-magnet speakers; new automatic total shut-off. **\$499.95.**

SEE ROBERTS TAPE RECORDERS AT BETTER PHOTO AND SOUND CENTERS \$269.95—\$599.95

Specifications: 7 1/2, 3 3/4, 1 7/8 ips. Power Amplifier Output: 12 watts • Frequency response: at 7 1/2 ips, 40 to 22,000 cps ± 2 db; at 3 3/4 ips, 40 to 18,000 cps ± 2 db; at 1 7/8 ips, 40 to 13,000 cps ± 3 db • Signal to noise ratio: —55 below 0 recorded level • Wow and flutter: at 7 1/2 ips, less than 0.12% rms; at 3 3/4 ips, less than 0.20%; at 1 7/8 ips, less than 0.30% • Blower vent system • 2 large stereo 5" x 7" elliptical, extended range, heavy duty Alnico V magnet speakers • Hysteresis synchronous instantaneous electrically controlled 2 speed motor • Automatic total shutoff • Operates Horizontally or Vertically.



FAST SHIPMENTS
RECORDERS • TAPES

COMPONENTS • KITS

- BEST-BY-COMPARISON PRICES
- FACTORY SEALED CARTONS

VISIT OUR STORE • SEND FOR "QUOTES" ON PACKAGE DEALS AND SAVE MORE

WRITE FOR MONTHLY SPECIALS

CARSTON Studios
125-A East 88 St., New York 28, N. Y.

RENT 

STEREO TAPES

- Over 2500 different, 4-track
- No deposit on tapes rented
- Postpaid 2 to 5 day delivery (48 States)

FREE BROCHURE **stereo-parti**
1616-T Terrace Way, Santa Rosa, Calif.

FREE BOOKLET! "40 AND MORE WAYS TO USE A ROBERTS TAPE RECORDER"

Roberts Electronics, Inc.
5978 Bowcroft, Dept. TR-11,
Los Angeles 16, Calif.

Please send free booklet

Please send me complete information about Roberts Tape Recorders

Name _____

Address _____

City _____ State _____

IN CANADA: J. M. Nelson Electronics Ltd., 7725 Adera St., Vancouver 14, B. C. (Prices slightly higher in Canada)

SHOP OR SWAP

Advertising in this section is open to both amateur and commercial ads. TAPE RECORDING does not guarantee any offer advertised in this column and all swaps, etc., are strictly between individuals. RATES: Commercial ads, \$.30 per word; Individual ads, non-commercial, \$.05 per word. In figuring the number of words in your advertisement, be sure to include your name and address, Count each abbreviation, initial, single figure or group of figures as one word. Hyphenated words count as two words. The name of your city, local postal zone and state count as two words. Maximum caps first four words. Proofs are not submitted on classified ads. Remittance in full must accompany copy. No exceptions permitted. Ads will be inserted in next available issue. Please print or type your copy to avoid error. Address ad to Shop or Swap, TAPE RECORDING Magazine, 1077 West Glebe Road, Alexandria, Va.

LP'S PROFESSIONALLY MADE FROM TAPES. Hot Stylus cut for full range, 12"—45 min. \$7.50, add 50¢ total postage. Other sizes, speeds, write: Artistic, Box 3774, Oak Pk., Mich. 48237.

TAPE SALE—1800' Mylar ten plus \$1.70 Postpaid/single \$1.95. Bayla, Box 131TP, Wantagh, N. Y.

BOOKHUNTING? All subjects searched free! No obligation! Write Cambridge Book Service, Box 18B, Cambridge 40, Mass.

USED MYLAR TAPES—1800 foot—7 inch reels. \$1.00 each postage prepaid. Send check or money order. B. Freeman, 800 W. 87th St., Kansas City 14, Mo.

WRITE for lowest quotations, components, recorders, No Catalogs. Hi-Fidelity Supply, 2817-SC Third, New York City 55.

LEARN HYPNOTISM, SELF HYPNOSIS from recorded tapes! Other amazing Tapes, Books, Records. Complete Sleep-Learning information! Free Catalog! Philanthropic Library, Drawer TR 400, Ruidoso, New Mexico.

RENT STEREO TAPES—Over 2,500 different—all major labels—free brochure. Stereo-Parti, 1616-F Terrace Way, Santa Rosa, California.

STEREO TAPES, 50% off, send for free literature. P. O. Box 3603, Wichita, Kansas.

GOON SHOWS. Enthusiast who wanted Goon Show tapes please write. Maybe I can help. Hal Speer, 255 Clinton St., Brooklyn 1, N.Y.

CHRISTIAN TAPE LIBRARY—GOSPEL singing, Organ music, gospel sermons. Also write about free tape slide shows of The Bible. Samuel Fry, Box 500, Selinsgrove, Pa.

BRAND NEW WEBCOR TAPE Recorder No. EP2457 Squire \$209.00. Sony No. 500 Used Two Weeks, Full Guarantee \$279.00. Siger's, 127 Main Street, Hudson, Massachusetts.

MAGNECORD 728-44 Professional Stereo Tape Recorder. 1st Class Condition. Only \$665.00 complete. B. K. Balch, 611 Livingston Rd., Linden, N. J.

TAPESPOND WORLDWIDE with ESPERANTO: international language. Harvard correspondence course \$6—Teach Yourself Kit \$4—information free: Esperanto Education Center, Box 406e, New York, N. Y. 10003.

FOR SALE: AUXILIARY SPEAKER with amplifier, VM Model 166, \$60.00. D. Jaccard, Rt. 1, Ostrander, Ohio, 43061.

2 (TWO) J. B. LANCER SPEAKERS, Model 33, Used 5 Hours. M. M. Meyer, Jr., 3601 Gypsy Lane, Philadelphia 29, Pa. 19129.

AMPEX RECORDING TAPE 1800 ft. Mylar on 7" reel. 3 for \$7.90. Larger user cheaper. Moneyback guarantee. Send for quotation for all your tape recording needs. Pofee Electronics, 1716 Northfield, Muncie, Indiana.

WANTED ADDING MACHINE, electric, late model, 10 day or full keyboard. Will swap for tape recorder, or purchase for cash. Prefer to deal in Washington metropolitan area due to damage in shipment. Harry Sackser, 1776 Columbia Road, N.W., Washington, D. C. 20009.

LEARN WHILE ASLEEP, hypnotize with your recorder! Details, strange tape, equipment catalog free. Sleep-Learning Association, Box 24-TR, Olympia, Washington.

4-TRACK STEREO TAPES at great savings! Name Brands! Ron's Stereo Tape Club, 449 E. 7th St., Red Wing, Minn.

ADVERTISERS IN THIS ISSUE

Audio Devices, Inc.	Fourth Cover
Burgess Battery Company, Magnetic Tape Division	30
Carston Studios	35
Magnetic Products Division, 3M Company	1
North American Philips Co., Inc., High Fidelity Products Div.	5
Radio Corporation of America	12
Roberts Electronics, Inc.	35
Robins Industries Corp.	31
Sarkes Tarzian, Inc., Magnetic Tape Division	Second Cover
Stereo-Parti	35
Superscope, Inc.	7
Tamura Electric Works Ltd.	31
Tape Recording Magazine	Third Cover
UltraAudio Products	26

ARE YOU MOVING?

SIX WEEKS ARE REQUIRED
TO CHANGE
YOUR MAGAZINE ADDRESS

To insure delivery of your magazine at your new address please notify us at least six weeks in advance of your moving. Send us your old and new address and, if possible, the address label from your last issue . . . include your postal zone.

If we do not receive your address change in advance, there will be a handling charge of 25¢ per issue which must accompany your request for a duplicate copy of each issue you do not receive.

Write to:

TAPE RECORDING
Subscription Department
1077 West Glebe Road
Alexandria, Va. 22305

■ WE ARE PLEASED TO ANNOUNCE TO . . . our subscribers, dealers, advertisers and newsstand buyers . . . IN FACT, to tape enthusiasts everywhere . . . that "TAPE RECORDING," The TAPE Magazine, is now under new ownership and management, effective with this issue, with nothing but GROWTH and FUN ahead.

■ During the coming months, we intend to enlarge all departments—and add new ones . . . EVERYTHING will be BIGGER and BETTER.

■ IT IS OUR PLEASURE to bring to you the story of "TAPE RECORDING" with a new vitality that will create more reader interest and enlarge the markets for our advertisers.

■ THE NEW PUBLISHER of "TAPE RECORDING" . . . as a SPECIAL INTRODUCTORY OFFER . . . to PRESENT, PAST, and FUTURE SUBSCRIBERS of "TAPE RECORDING," brings you the UN-SURPASSED subscription prices listed on the coupon below. REMEMBER . . . this is an INTRODUCTORY offer which will expire November 30, 1963. Fill out and mail the coupon below with your remittance enclosed. DON'T DELAY . . . DO IT TODAY. Get on the list for the exciting issues to come.

important



announcement

**sensational
offer to**



**early
birds**

TAPE RECORDING

1077 WEST GLEBE ROAD, ALEXANDRIA, VIRGINIA 22305

CHECK ONE: NEW SUBSCRIBER RENEWAL

Circle appropriate rate. Enclose proper amount with coupon.

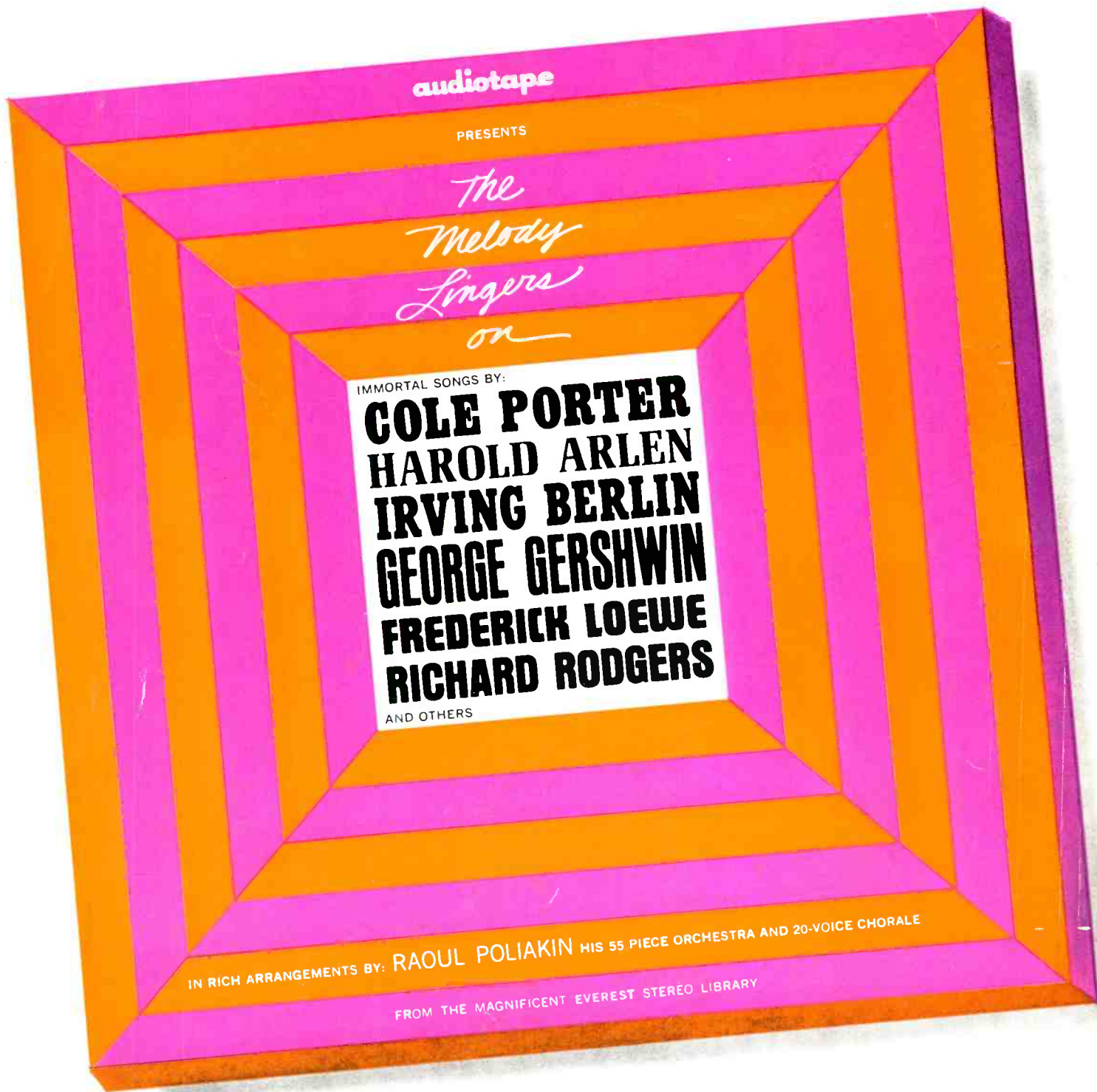
SUBSCRIPTION DESIRED	NEW SUBSCRIBER	PRESENT OR FORMER SUBSCRIBER
3 YEARS	\$8.75	\$8.50
2 YEARS	6.75	6.50
1 YEAR	\$3.50	\$3.25

Foreign subscribers add \$1.00 per year for postage.

NAME _____

ADDRESS _____

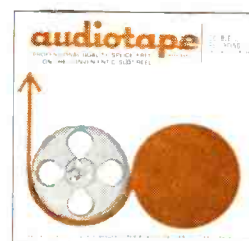
CITY _____ STATE _____



\$1.00

Christmas is early this year! We're offering a superb recorded tape for a fraction of its actual cost for trying a 7" reel of Double Recording Audiotape on Tempered "Mylar." (A great tape in itself: double length plus double strength.) ■ Just buy a reel of Double Recording Audiotape (Type 2431T) at the regular price, and for only \$1.00 additional come away with *The Melody Lingers On*—a magnificent 55-minute program of great popular standards. These unforgettable melodies are performed in luxurious arrangements from the Everest stereo library, long noted for the superb quality of its

recordings. ■ The \$1.00 price tag is even more remarkable when you consider that the entire program is recorded on a reel of standard Audiotape which actually sells for more than twice that price! So even if you erased the tape (heaven forbid!) you'd still be ahead of the game. ■ Go to any store that carries Audiotape products and buy a reel of Double Recording Audiotape, Type 2431T. Then add one dollar for *The Melody Lingers On*, a great tape that you and the women in your life will treasure. Available only in 4-track stereo. And Merry Christmas!



AUDIO DEVICES, INC.
444 MADISON AVENUE,
NEW YORK 22, NEW YORK