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FEATUREING

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SAUTER-FINEGAN

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surroundings. Partially, this is an acoustical problem since the noise in a ballroom usually is rather high-pitched and tends to mask out the treble in the band's sound. And partially it is a problem of the mechanics of the human foot. As Sauter puts it, "In a ballroom we have to play music with less thought in it than we like to play, because the people there are primarily interested in moving their feet and don't want to be disconcerted by music that intrudes on them."

In hopes that their intrusion will be as aurally pleasing as possible under the circumstances, the band carries a portable amplifying system designed by Sauter's brother, a sound researcher for Bell Laboratories. The system uses two speakers, one on each side of the band. Each speaker carries only the sound projected by its side of the band.

In addition to this binaural effect, the nine mikes used in the studio are also used on the bandstand. It falls to whichever of the headmen happens to be leading the band to run — with the hand with which he isn't conducting — the switches and pots on a control panel covering these mikes.

This might seem an undue multiplicity of chores but, with characteristic diffidence, Sauter and Finegan welcome the situation.

"If we weren't kept busy turning those pots," says Finegan, "we'd have to smile at the people."

SUMMER MUSIC

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Ayars and directed by Dino Yannopoulos) with Kurt Adler as musical director and Mimi Benzell and Brian Sullivan in both casts. Schedule customarily includes a legitimate play, and negotiations are under way for the Broadway company of The Caine Mutiny Court Martial.

Singing on The Mountain
(Linville, N. C.) June 27.
Folk-singing.

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