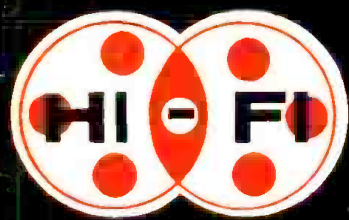
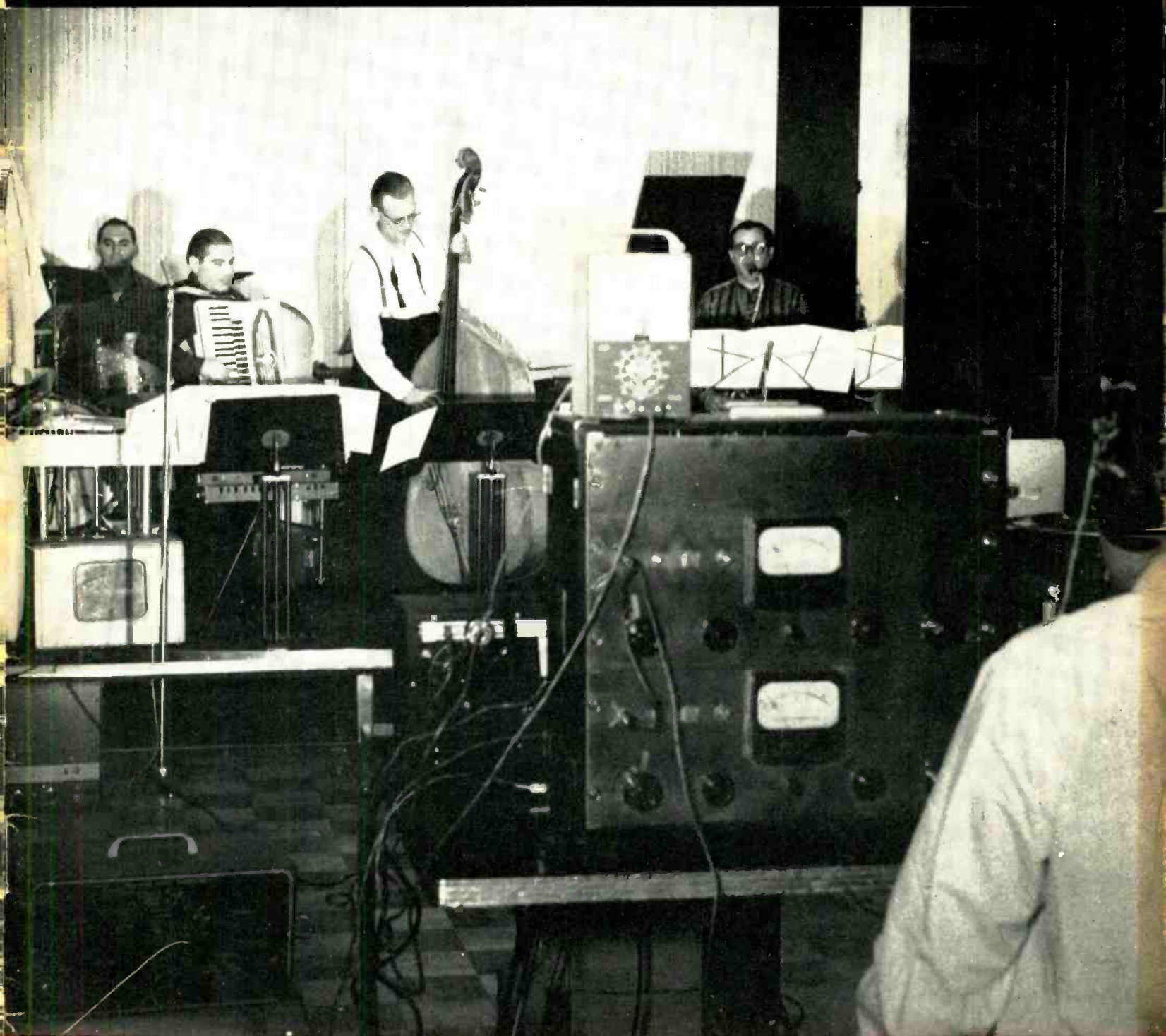


NEW: SPECIAL STEREO SECTION



TAPE RECORDING



Stereo recording the Lenny Herman Orchestra

March, 1958

35c

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HI-FI

TAPE RECORDING

VOL. 5 NO. 3

MARCH 1958

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HI-FI TAPE RECORDING is published monthly by Mooney-Rowan Publications, Inc., Severna Park, Md. (Severna Park 548). Entered as second class matter January 7, 1954 at the Postoffice, Severna Park, Md., under the Act of March 3, 1879. National Advertising Representative: J. V. Associates, 274 Madison Ave., New York 16, N. Y. (ORegon 9-0030). Subscriptions, U. S. and Possessions, Canada and Mexico, \$3.75 for one year, all others add \$1.00 a year. Two years \$7.00. Contents copyrighted by Mooney-Rowan Publications, Inc., 1958. Printed in U. S. A.
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Feature of the new Sonoramic line is the Tensitized Double-Play Mylar*—2400 feet on a 7" reel—which is twice as strong as ordinary magnetic tapes with the same playing time. Whatever your tape needs—for the home or for professional use—you'll find a Sonoramic tape to fit your needs.

For extra convenience, and at no extra cost, the tape comes in the exclusive Ferrodynamics easy-to-thread V-slot *Selection Finder* reel.

*A Du Pont trademark.

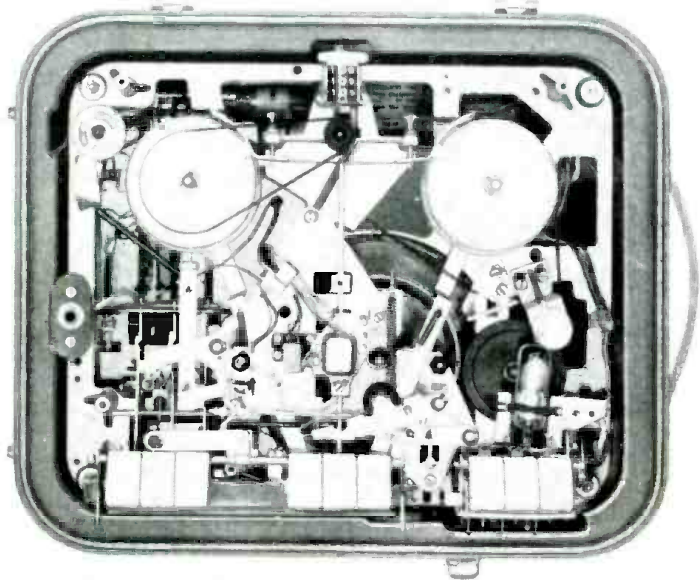
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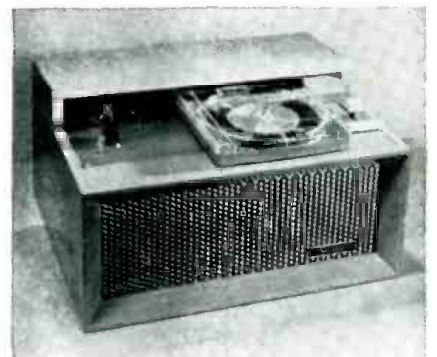
NEW PRODUCTS

GRUNDIG TK 830



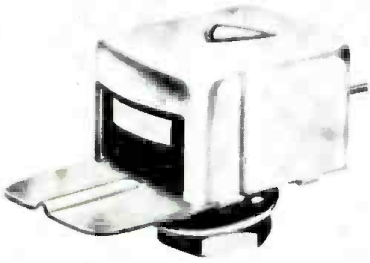
Majestic International Sales, 743 N. LaSalle Street, Chicago 10, Illinois, is now importing the deluxe Grundig TK 830 portable tape recorder, made in West Germany. This machine features 3 wide range 5½ x 7" elliptical PM loudspeakers with 8 watt output, Magic Eye recording level indicator, precision tape counter and program indexer, three visual indicators for control of full bass, medium and treble ranges, two tape speeds, 3¾ and 7½ ips, dual track and fast wind and rewind in either direction. Frequency response is 50 to 16,000 cps. The TK 830 is priced at \$419.95. Complete details can be obtained from Majestic International Sales, 743 N. LaSalle Street, Chicago 10, Illinois.

SOUNDPAC TAPE REPEATER



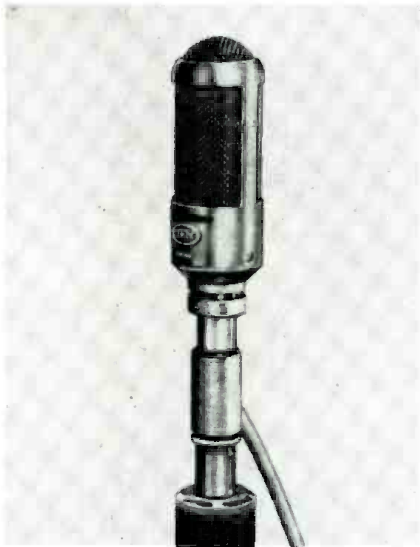
Soundcraft, Inc. has announced its new Soundpac tape repeater, which utilizes the Fidelipac continuous-loop tape cartridge. This unit allows the user to record directly onto the fully-enclosed endless-play tape cartridge. The Soundpac is available in three models: Model TR-3, which has recording amplifier and microphone as well as speaker and playback amplifier; Model TR-2, which has speaker and playback amplifier but no recording feature; and Model TR-1, with preamplifier only, for applications where the tape is to be played solely through external amplifier and speaker equipment. Further details may be had by writing Soundcraft, Inc., 3456 East Jefferson Avenue, Detroit 7, Michigan.

NEW HEAD LINE

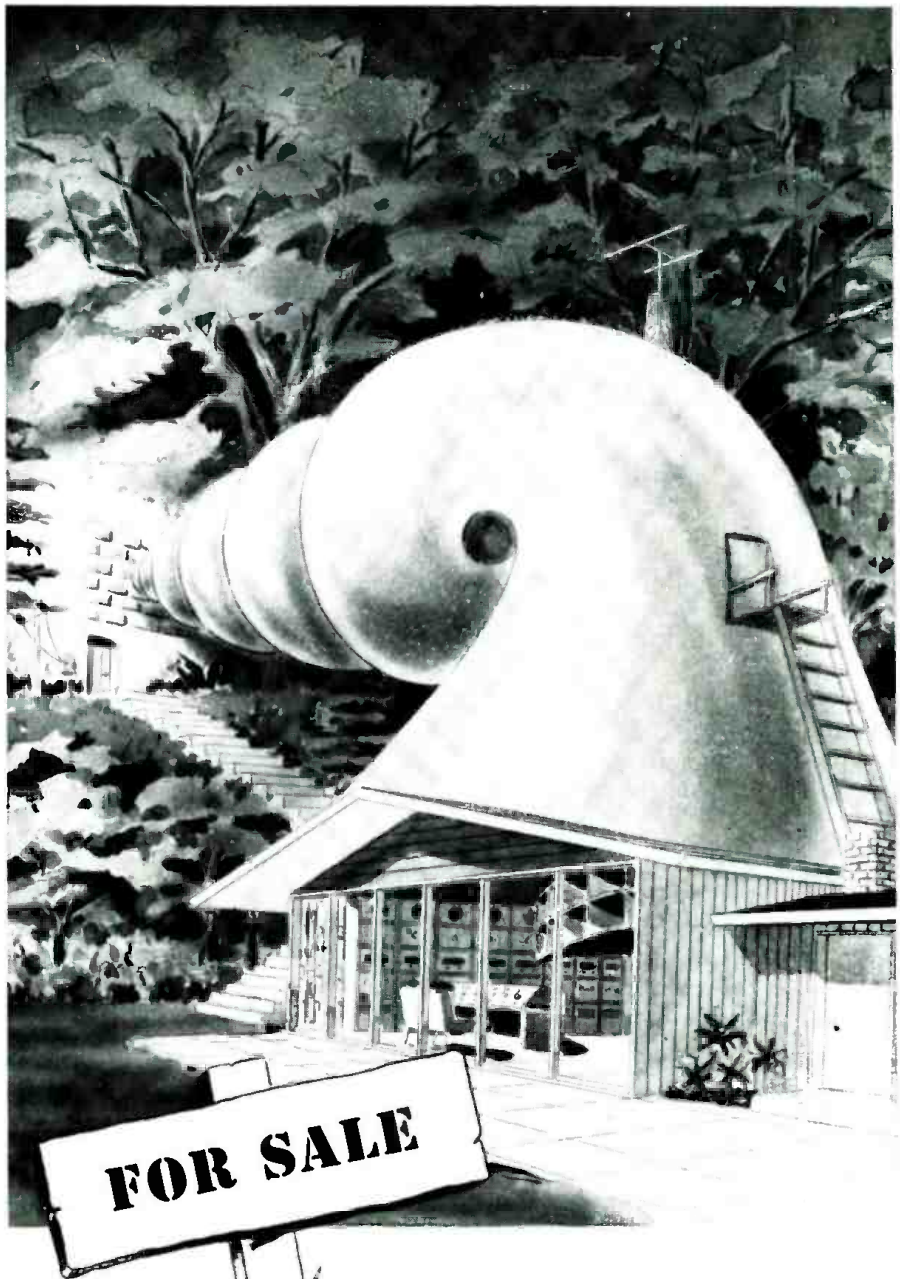


A new line of high output magnetic tape recording heads is announced by Crest Electronics Corp. The line will include monoaural and stereophonic record, playback, record-playback and erase models. Crest pole pieces are made up of laminations of a special alloy rather than a solid piece of MuMetal. According to the manufacturer, these heads have full shielding on all sides except the playing surface, and the Crest head also has a built-in tape guide. Crest plans to make heads for original equipment installation as well as for replacement use. The original equipment heads are available with optional mountings and various impedances to customers' specifications. For additional information and prices, write to Crest Electronics Corp., Chelsea, Michigan.

NEW FEN-TONE MIKE



The Fen-tone Corp., 106 5th Ave., New York City, has announced a new miniature bi-directional ribbon velocity microphone called the "Trix Sixty Special." The unit is comprised of a triple horse-shoe magnet supporting a relatively long corrugated limp aluminum ribbon which is encircled with 4 breath shields. The Sixty Special is a studio microphone, but can be used equally well for public address. The frequency response is flat plus or minus 2 db 50 to 12 kc and the output at 50 ohms referred to hi-Z is minus 58 db. The price is \$96.50 with 13 feet of balanced shielded cable. For complete details, contact manufacturer.



Practically new ranch house with 200-foot, poured-concrete, spirally curled, exponential bass horn; 12-foot multicellular midrange horn (24 cells); large inventory of assorted dynamic and electrostatic tweeters; three 2,000-watt water-cooled amplifiers; infinite-attenuation electronic crossover networks; master control-mixer-preamplifier console; two 1,500-lb. belt-driven turntables suspended in mercury bath; vacuum-sealed record-positioning chamber with servo-controlled record lifters and nuclear-reactor record deionizer; foam-rubber basement for acoustical feedback isolation; also complete blueprints for construction of identical house for stereo.

Will sacrifice; or trade for NORELCO speaker, which owner of house has discovered to be ideal for delightful hi-fi listening without electronic anxiety neuroses or showdowns with the loan company. For detailed and convincing confirmation of latter viewpoint, write to North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, Long Island, N. Y.



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TAPE IN EDUCATION

BY JOHN J. GRADY, JR.



How Tape Recording, particularly as an educational facility, is spreading!!!! From way down in South Africa, below the equator, on the coast of the Indian Ocean, *Tape in Education* recently received a request from the British Educational Supply Store, located at Lourenco Marques, the capital city of Portuguese East Africa. Information was desired regarding the tape-recorded medical weekly, *Audio Digest*. The request, including a statement about an interest in the subject of educational tapes, came as the result of reading our article in the July, 1957, issue of *Hi-Fi Tape Recording*, which described how the first, regularly-issued, "talking" magazine originated, and then ballooned into a popular educational organ. This magnetic tape weekly digest magazine now supplies information on the new ideas and procedures in the field of medicine and surgery all over the earth to physicians, surgeons and all others associated with medical and hospital facilities.

Naturally, this request—really an order for the 52 one-hour taped commentaries issued by *Audio Digest*, in 1957—is complimentary to *Hi-Fi Tape Recording* for the important part it plays in the expansion of the practice of magnetic recording throughout the nations of the earth. So, we thank Dr. E. F. Wilson, of the British Educational Supply Store, at Lourenco Marques, in that far-off country generally known as Mozambique, for permitting us to pass along his request to Claron Oakley, the producer and narrator of *Audio Digest*, at the educational foundation sponsored by the California Medical Association, of Los Angeles, California.

With the above illustration added to other reports that have come to us from far away places, it's certain that tape recording is sincerely appreciated in the areas distant from the communication centers of the world. Leo F. Piper, a U. S. Navy veteran and an avid electronic hobbyist, who has developed numerous uses for magnetic tape as a member of the faculty at popular Punahou School, in Honolulu, expressed that appreciation in a most satisfying way when he let us know: "Punahou School is enthusiastic, indeed, about these ribbons of sound, that bring to it's Honolulu doorstep, the music, the voices, the sounds and the laughter of the whole wonderful world." In our book, that's real appreciation of Tape Recording.

Adult Education, as a beneficial factor in the American Way of Life, has attained mountainous proportions. Over 40 million citizens are enrolled as spare-time seekers of knowledge. To help them in their search, over 5 million instructors devote many hours of precious time each week. Also, an array of administrators are en-

gaged in selecting and packaging various forms of knowledge to satisfy the many different appetites of the multi-millions of ambitious adult students. *Tape in Education*, because of close contact with Adult Education, knows that a tape recorder is the one efficient instructional tool, which would provide an economical advantage to instructors, and to most adult students, who have to carefully conserve their study time. In every oral subject, especially, where the absorption of knowledge can be expedited by listening to repetitive material, the tape recorder can be a perfect aid. For instance, the best educational lectures really are digests of a wealth of matter that an instructor has waded through—or processed by experimentation—and established the basics, which he orally passes on to students. That lecture could be a brilliant solution. Or an excellent summation of salient points. But a student's most complete notes of such a lecture cannot supply the foundational knowledge of the discussed subject as efficiently as an available tape of the lecture—or a tape copy—which a student can play and play until his memory absorbs the necessary knowledge of the subject.

But Adult Education is too expansive an activity to attempt to cover in a few paragraphs. And the illustration above is but a slight indication of the huge field that is open and is adaptable to tape recording. Inventive instructors and the more mature minds of adult students will devise ways to use magnetic tapes to expedite advancement in many of their self-betterment educational projects. In a way, the experience with computing machines will be duplicated. In early days, an adding machine was a piece of bank equipment for a single purpose—the adding of columns of figures. Now, modern computing machines are marvels capable of solving intricate problems. In like manner, magnetic tape is revolutionizing the communications field. And it's certain that Adult Education, in 1958, is ripe for the acceptance of tape recording as an instructional procedure that will be productive of benefits, in numerous subjects, for both instructors and students.

Tape in Education, aware that Adult Education, as a national movement, is a spare-time project for ambitious people, predicts that millions of tape recorders can be sold to these adult students who aspire to be well-informed. Chiefly, they are income producers or members of income producing families. And the many advantages of tape recording for self-betterment purposes and for home entertainment will have a logical appeal for them. Unquestionably, Adult Education provides an extensive market for tape recorders and associated components.

TEEN TAPERS

BY JERRY HEISLER, National President



A WELL known radio and TV program, the Candid Microphone, gave me some ideas for some clean fun with a recorder. What with April 1 being in the near future the subject seems appropriate.

The Candid Microphone takes a microphone and puts it in places where people are not expecting it and the results are extremely interesting. A little ingenuity on your part could come up with some equally fine results.

Now where to begin. Well one sure fire place comes to mind from a recent fraternity party. It seems that the ladies powder room is a favorite place for girls to congregate and discuss the merits of their dates for the evening. A sharp recordist who could spot a mike in the right place could provide the boys with a real laugh. I'd advise to wait until the girls go home though, before trying the playback.

Practically everyone knows of a person who is continuously talking about many varied subjects. A solid hour of recording of the candid remarks that flow from one of these talkers provides a good laugh for everyone, and if your talkative friend is good natured he'll laugh longest and loudest.

Those of you who are handy at the splicing block can come up with some fantastic things. Words can be cut out and sentences can be rearranged so that a person will hear himself saying things he never intended to say. A little clever ingenuity can come up with some great party stunts. For example you can ask leading questions while holding your hand on the stop key and only recording the words you want.

Candid recordings can be fascinating as a teen hobby and can be explored to great lengths beyond just a mere joke or two. Think about the fascinating hobby of taking candid photographs and think of how many of the same situations would apply to a recording. A microphone placed on the dinner table at a family gathering or at just an everyday meal can turn up some interesting tapes.

Think of all of the things that your little brothers and sisters come up with at the most unexpected time. What if you could get some of these things on tape exactly as they happened? Wouldn't these tapes be as valuable as the family movies or snapshot album?

Indeed, some people can make a full time job of this. Not long ago this magazine ran an article on Kermit Schaefer, the radio director who is responsible for the very famous "Pardon My Bloopers" records. Schaefer made recordings of every and any type of radio program and recorded the same shows day in and day out in the hope that he would be lucky enough to catch the bloopers. He has several albums of such

bloopers to show that his theory paid off.

Similarly a microphone placed in the center of the family room at a certain time each day everyday would be certain to yield some interesting results over a period of time. Remember that if a certain day doesn't produce what you're looking for, erase the tape and start again the next day.

It is important to remember that such attempts at candid recording must be just that, candid. You have to place your microphone inconspicuously and make as little commotion as possible about it. As in pictures, the object is to catch the action as it happens and not to pose it. The minute your subject gets mike conscious you're done.

Candid recordings need not be confined to talking alone.

Practically every family has a "bath tub baritone" who expounds in the shower. A recording of an occasional selection by this talented family member is a good bet.

Piano players, joke tellers, and almost any other type of individual are natural subjects for the candid microphone.

Then too, think of the sound effects that occur in a family situation. Phones ringing, water running, door bells ringing. All of these things could well fill an album of sounds around the home.

The important thing is a good ear for sound effects and interesting conversations. If you're prepared with your recorder and take a little time out to plan your recordings you can come up with some fascinating tapes.

We should bear in mind that candid recordings are NOT synonymous with jokes. A serious candid recordist can achieve some fine results filled with human nature without hurting the feelings of people and indeed this should be his purpose. Of course an occasional joke well intentioned and designed for humor is o.k., but consistent heckling and a constant attempt to catch people in embarrassing situations will soon result in your becoming very unpopular.

And don't ever forget that by using recordings to make fun of someone who doesn't want to be made fun of, you are exposing yourself to serious legal difficulties. You cannot use a recording of anyone's voice without their consent for any purpose whatsoever if the voice is clearly discernible. It's always a good idea after you have a recording of someone that you would like to add to your collection or use for a reel for some special purpose, to let the person hear his voice and get his approval. A gentleman recordist, just as a gentleman photographer, doesn't ever use a "voice picture" of anyone against his will. If a person objects it's best to erase your tape and start again.

I don't seriously think any well intentioned recordist will run into trouble.



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404-PAGE 1958 ALLIED CATALOG

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TAPES TO THE EDITOR

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

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

To the Editor:

I am writing to you about an accidental finding of mine which may or may not be original. It's a method of making stereophonic tapes from a standard monaural-record, stereo-playback recorder. The first step in doing this is to make a recording in the normal manner, perhaps singing the bass part of a song. When the recording is finished stop the tape and turn both reels over and interchange them. Now play back the recording through the second playback (stereo) speaker and, of course, it will play backwards. Make a recording of the backwards playback by putting the machine in record and again reverse and interchange the reels. Now when you play back the tape through the second speaker it will sound as you originally recorded it. Then depressing the record button, you are hearing the lower half of the tape through the second playback speaker and you simultaneously record the tenor part of the song on the upper track. The playback of this over both channels will result in a duet in stereophonic sound. I have read a few articles and books on tape recording and have not run across this method. Would you please advise me of the originality of the idea.—Walter J. Jankowski, Cleveland, Ohio.

The idea of listening to the bottom track while recording on the top track was the subject of a recent patent application for the Add-the-Melody tapes now being issued by Livingston Audio Products. These, of course, are already pre-recorded on the lower track with accompaniment music to which the user adds his own efforts on the upper track. So that much is not original. However, your method of arriving at a tape which contains a melody that can be added to, and using an ordinary stereo playback machine to do it is new, so far as we know. Those who have long banked to sing duets with themselves or play more than one instrument and bear the combination can now do so if they follow your plan. Formerly it took two recorders to do it. While the result is not stereo, even though it comes from both speakers, it is definitely a sound-on-sound combination that should be fun to do. Some machines will not perform this way because the second head is grounded during record.

To the Editor:

Can you give me the address of someone in London, England who would like to exchange recorded tapes of local TV and Radio programs. I am interested in getting tapes of London plays, etc. for personal home use in return for mine.—Wayne W'beeler, Box 903, Anchorage, Alaska.

We would suggest that you join one of the Tape Clubs which will provide you with a roster of all their members both at home and overseas. Meanwhile, we are printing your letter in the hopes that some of our British readers might be able to oblige.

To the Editor:

While modern recording tapes do not squeal, many of us still encounter this problem on our older material.

A completely effective, although somewhat messy method of eliminating squeal makes use of the long-known ability of insoluble metal salts of fatty acids to prevent sticking together of two skin surfaces. The usual practical application of this is dusting powder for babies.

To eliminate squeal, dust the supply reel heavily with baby powder and run it through the recorder. After the reel has been rewound, it will generally be found not to squeal; although, occasionally, the dusting powder treatment will have to be repeated.

Baby powders are so finely ground that they should not injure the heads of recorders. It is, however, advisable to clean the head with carbon-tetrachloride or some other commercial cleaner after completing the anti-squeal processing. In general, once squeal has been eliminated by this treatment, it does not return on subsequent playing.—W. Q. Wolfson, M.D., Highland Park, Mich.

To the Editor:

As at least 85% of all tape recorders sold are of the monaural type, why take up so much space in the pages of TR telling of the fare of the stereo machine—tapes selling for \$8.95 and even \$23.90. This subscriber is satisfied with articles dealing with ways, stunts, information, etc. on how to improve recordings of radio and TV material, the birthday party, the little woman at the ivories, etc. etc. And all this on monaural—the choice of the bunch.—W. E. Edwards, San Juan Capistrano, Cal

We are not planning to neglect monaural recording and will be featuring more articles and things to do with a monaural recorder. Recent industry production estimates place the number of stereo playback recorders at 85% of total production. In the past it was the monaural machine which was in the greatest numbers but last year the production of stereo machines caught up and passed the production of monaural recorders. In the field of recorded tapes, production of monaural tapes has dropped off to a few per cent and, inasmuch as 41% of our readers indicated an

interest in music on tape, we have devoted the space to reviews. A stereo-machine will do everything a monaural recorder will do and more—what monaural recordist wouldn't have a barrel of fun with the method suggested by Walter J. Jankowski in a letter in an adjoining column. On a monaural machine it couldn't be done.

To the Editor:

While browsing through an old copy of the *Post* I came across an article under Letters referring to tape recording and in this I noted that tapes are exchanged between persons and organizations and that there is even a magazine on the subject.

I am a member of the Orpheus Club of Phoenix, Arizona, civic male chorus and for some years have made recordings of our various concerts. In order to further the Peace and Better Understanding idea I sent such a two hour recording to Germany where it was heard by other singing groups and interested persons. Evidently they do not follow tape recording on as extensive scale over there as we do here and I am still looking for a reciprocal recording from some European club. However, through my efforts to exchange recordings with European chorus groups I did receive an invitation for Orpheus to attend and participate in the Oesterreichisches Bundessaengerfest (Austrian song festival) in Vienna next July.

We look forward to the trip, the culmination of 30 years of existence with keen anticipation and hope to get a recording of the special concert we plan for the occasion. This will consist of western songs, cowboy

ballads, negro spirituals; numbers in Latin and Spanish; special selections from our extensive repertoire and closing with "Now is the Hour," famed farewell song of the Maori tribe in New Zealand. A special feature will be Indian chants by one of our members, a full-blooded Pima Indian and the only "real" American in the club.—*F. Julius Festner, 1525 East Granada Road, Phoenix, Arizona.*

Overseas readers please note. This sounds like an excellent opportunity to exchange some fine choral music with an American organization. If you can do so, please write to Mr. Festner directly.

To the Editor:

In the December 1957 issue on page 47 in your article on the Norelco tape recorder you say "Automatic shutoff on the end of the reel of tape can be had if a metallized strip is placed on the back of the tape about two feet from the end of the reel. Aluminum foil, such as is used for cooking may be used or metalized paint that is made for the purpose."

I would like to call your attention to a very thin foil made by Permacel Tape Corporation for the purpose of making timing cues in motion picture film which has been developed for the motion picture industry. Their address is: New Brunswick, N. J. (E.I. #3807 Motion Picture Cuing Tape) and the price is \$9.92 a roll. This is a very fine foil with a good adhesive on the back of it which will stick to film and, of course, to magnetic tape also. We believe that you will find that this can be placed on the tape without causing the tape to be-

come bulky or stiff at this point and, of course, it is much easier to use than the method you have described. — *Lloyd Thompson, Executive Vice President, The Calvin Co.*

Our readers who have equipment operated by relays using foil contacts will be glad to know of this material. The Calvin Company is the manufacturer of the only 8 mm magnetic projector.

To the Editor:

A recent diagram in your magazine showed a gap-to-gap tolerance of .001" for stacked heads. This got me to wondering so I got out my trusty slipstick (slide rule to you) and did some quick figuring. At 1/2 ips tape speed, increasing the tolerance a hundredfold to .01" full correction could be made, if necessary by moving one speaker 1.45 feet or by moving your head a bit.

This got me to wondering about your statement "A tape made for one type cannot be played on the other" (stacked or staggered heads). Being curious by nature I tried it. I may be prejudiced but some tapes sound much better to me when played on the "wrong" head setup. Try it yourself.

Let's face it. Nobody has yet standardized mike spacing, nor any of the parameters affecting stereo tapes. It seems a bit too soon to establish tolerances for gap spacing. As you know, I'm all for standardization. Possibly publication of this letter will stimulate enough controversy and interest to get the ball rolling in that direction.—*Len Subber, Upper Darby, Pa.*

O.K.—Anyone want to argue.—*Ed.*

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CONTENTS

The Development of Magnetic Recording; Simplified Theory of Magnetic Recording; Recording Media and Their Manufacture; Drive Mechanisms; Erasing; Fundamentals of Magnetic Sound Recording; Recording Sound in Nature; Maintenance; Spurious Printing; Editing; Re-recording and Copying Techniques; Radio Broadcasting Practice; Motion-Picture and Television Techniques; Information Recording; Magnetic Recording in the Medical Field; Magnetic Recording in Education; Home Uses and Telephone Recording; Public Entertainment, Advertising and Warning Methods; Legal Uses and Their Limitations; Some Techniques in Communications;

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CROSSTALK

from the Editors

* * * * *

BIG QUESTION?????? Will stereo disc be a Flopnick? RCA as a result of lab tests says Westrex disc is "not compatible." When played on monaural setup it sounds like a worn, pre-high fidelity record. Reason is present day pickups have no provision for vertical movement and lateral movement only is not enough. Disc used with proper cartridge will produce good stereo but hopes that it could be also played monaurally are out for the present.

* * * * *

* * * * *

HI-FI SHOW at the Biltmore Hotel in Los Angeles running from Tuesday, February 25, through Sunday, March 2, should rack up good attendance. First day of show is for dealers only--rest of time show is open to the public. Short-sighted policy of Hi-Fi Institute restricting show to members only has been dropped and public can now get a full picture of both "components" and "packages".

* * * * *

* * * * *

INCREASING STOCKS of stereo tapes in dealer's store gratifying to both customers and dealers. Makes shopping for new tapes easier, eliminates delays. Alert dealers carrying good representative stocks are profiting. Development of Stereo Sound Center shown on opposite page will make it easy to introduce stereo to newcomers. Wonder someone didn't invent it before now. Good quality—should be successful. How about one of the speakers at each end of a living room couch?

* * * * *

* * * * *

MAKERS of tuners and speakers missing big bet by not catering to tape recorder owners. External speakers can improve recorder performance, needed also for stereo. Increasing amount of off-the-air recording calls for good tuners for best results. Awakening overdue. Congratulations to Norelco for the breakthrough.

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TAPE CLUB NEWS

American Tape Exchange members are invited to participate in an exchange of recorded tapes among each other. This is for those who have a collection and have grown tired of certain tapes. The club would like to organize a program, whereby members can exchange the tapes they can no longer use. Since the life of the tape is so lengthy, by doing this the greatest number of people possible enjoy these tapes. All members interested in such an exchange are urged to contact the club secretary, Stuart Crowner.

The Blind Services Committee of Tape-Respondents, International is now featuring a series of services. Available to blind tape recorder owners are monthly tapes from science fiction magazines, life insurance periodicals, radio amateur publications and other magazines of a less technical nature. Members of T-R-I also are reading on an individual basis to blind friends in the U. S., Canada, England and New Zealand. For sighted tape recordists, a blind T-R-I member is preparing tapes on philosophy. Also available to sighted and blind alike on a free rental basis are tapes on the problems of blindness. All interested tape recordists are invited to drop a 3" tape to the B-S-C director, Vic Torrey, 1103-65th Ave. (Apt. B), Oakland 21, California.



Voicespondence Club member, Charles R. Powers of Oswego, New York, pictured above, has an extensive collection of old Edison phonographs and records, both cylinder and disc. Mr. Powers says, "Being a lover of the old and nostalgic I find that boyhood memories flood back at the sound of some of these long forgotten items." He enjoys discussing these with his fellow voicespondents and making recordings of the old records for them.

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Taped narrations of travel programs are being offered to interested World Tape Pal members by Joseph Thomas, P. O. Box 25881, West Los Angeles, Calif. At present Joe has 14 programs and plans to add more. Members desiring copies should send tape for 30 minutes to an hour, state at what speed they desire the program to be dubbed, and include return postage. There is no further charge. Among the programs now offered are: *Tourist and Totem Poles*, a story from British Columbia, Canada; *Mummies of Enchanted City*, about ancient Egypt; and *Priests of Pely Bay*, isolated missionaries to the Eskimos.

Bill Underwood of Houston, Texas, has agreed to handle the American Tape Exchange club's Taping Network. Any inquiries concerning the Network should be directed to him at 1607 Bass Street, Houston 7, Texas. Present members have been sent a copy of the Rule Sheet and an Introductory Sheet. Contact Bill by tape or letter—join now.

JOIN A CLUB

TAPE RESPONDENTS INTERNATIONAL
Jim Greene, Secretary
P. O. Box 416, Dept. T, St. Louis 3, Mo

THE VOICESPONDENCE CLUB
Charles Owen, Secretary
Noel, Virginia

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

AUSTRALIAN TAPE RECORDISTS ASSOC.
Jack A. Ferry, Federal President
Springbank Rd., Clapham, S. Australia

UNITED RECORDING CLUB
Richard L. Marshall, President
2516 S. Austin Boulevard
Chicago 50, Ill.

THE NATIONAL TAPESPINNERS
Carl Loft, Secretary
Box 148, Pooll, Pa.

THE BRITISH AMATEUR TAPE RECORDING SOCIETY
Ted Yates, Secretary
210 Stamford Road
Blacon, Chester, U. K.

AMERICAN TAPE EXCHANGE
Stuart Crowner, Secretary
181 E. Main St.
Gouverneur, N. Y.

QUESTIONS & ANSWERS

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

Q—I'm writing you hoping you can furnish me with some data on the following. I'm interested in a recorder that is supposed to be on the market sometime soon that will record programs from viewer's home TV set on black and white and color-picture and sound on magnetic tape. And viewers can see the program again at will. The set is supposed to be about the size of today's TV set. I would appreciate it very much if you could give me some information on this machine. I would be interested in knowing who is or who will manufacture it and who I could contact to get more details. Thanking you very kindly, I remain.—A.L.P., Bardstoun, Ky.

A—RCA has built a lab model prototype "hear-see" playback unit for use with the home TV set and which uses standard tape. Programs would be bought already recorded on tape. There is no provision for home recording of TV programs in the unit. Only recorder now available is Ampex Video recorder selling for \$45,000 which will both record and play back sound and picture.

Q—I have been a subscriber to your magazine for a year or more and find it very interesting. I am a tape recorder dealer and it keeps me well informed on the latest developments in the tape recorder field. I am especially interested in your column that answers problems of tape recording. I use a Webcor 2711 and V-M 710 for my recording which is in the Church and through the TV at home. I recently purchased an Electro-Voice 664 mike which I feel would give me more professional results in recording in Church, but I ran into a problem. The sermon records perfectly but the choir does not. I have what sounds like static on the playback of the music. Both recorders are in perfect condition so I know it is not them. One radio station technician suggests that due to the fact I am using high impedance the long cord (15 feet) is picking up the static. Would you please advise me on this problem?—H. C., Waterville, Me.

A—Fifteen feet of mike cable is not excessive even on a high impedance mike. It is possible, however, if the shield is not properly grounded both at the mike and the recorder that you would pick up noise from fluorescent lights. It is also possible that you may have static noise on the tape, especially if the atmosphere is dry and the tape is old. You can check this by playing the tapes on another machine. You might also use one of the cleaner-lubricants, such as Long-Life on the heads and tape guides to eliminate static, if present. Another check you might make is to make a recording with the mike that came with

the recorder. If the static is still present then your difficulty can be traced to the tape. The next is far fetched but might be happening. Organs are electrically controlled and the making and breaking of the key contacts as the organist plays might be causing clicks in the recorder, either through the power line or by a loose joint in the recorder wiring that acts as a radio detector.

Q—I have a couple of brief questions which I would like to have you answer by return mail if at all possible. 1. Having access to a surface grinder with large magnetic chuck I would like to use the availability of this unit for the bulk erasure of tape if possible. Please advise if it can be done and if so please give the procedure. 2. How can a micro-switch or other shut-off device be attached to a recorder such as the Wollensak 1500 to turn the unit off after the tape is run out? Incidentally, it would hardly seem fair to write you without stating how much I enjoy and use your magazine. It certainly fills a needed requirement for all tape fans.—R. W. P., Meadville, Pa.

A—We have never heard of a magnetic chuck being used to clear tape but we know of no reason why it shouldn't work if the current energizing the chuck is AC. The tape should be laid on the chuck face and slowly rotated. It should then be removed from the machine slowly and the chuck turned off when the tape is about three feet away. A microswitch may be mounted so that the tape passes across it with some tension. This will hold the switch closed. There is a roller model switch which will reduce the drag. When a break comes, or the end of the tape appears the switch will open and cut the current. One side of the incoming line can be broken if it is desired to cut off both the motor and the amplifier. If either the motor or amplifier is to be shut off separately then the power line to the particular unit should be broken by the switch.

CORRECTION

In our last issue covering the history of magnetic recording we inadvertently omitted the fact that Reeves Soundcraft started making tape in 1950, so you can jot that down in the chronology. Also, Concertapes demonstrated their first stereo tape at the Audio show of 1953, the first volume of Sounds in the Round which proved to be a best seller. Terry L. Moss, founder of Moss Recording Service, Omaha should also have been mentioned. He was the pioneer tape duplicator. Phonotapes entered the field in 1954 with the monaural recordings, making them one of the first libraries and later added stereo.

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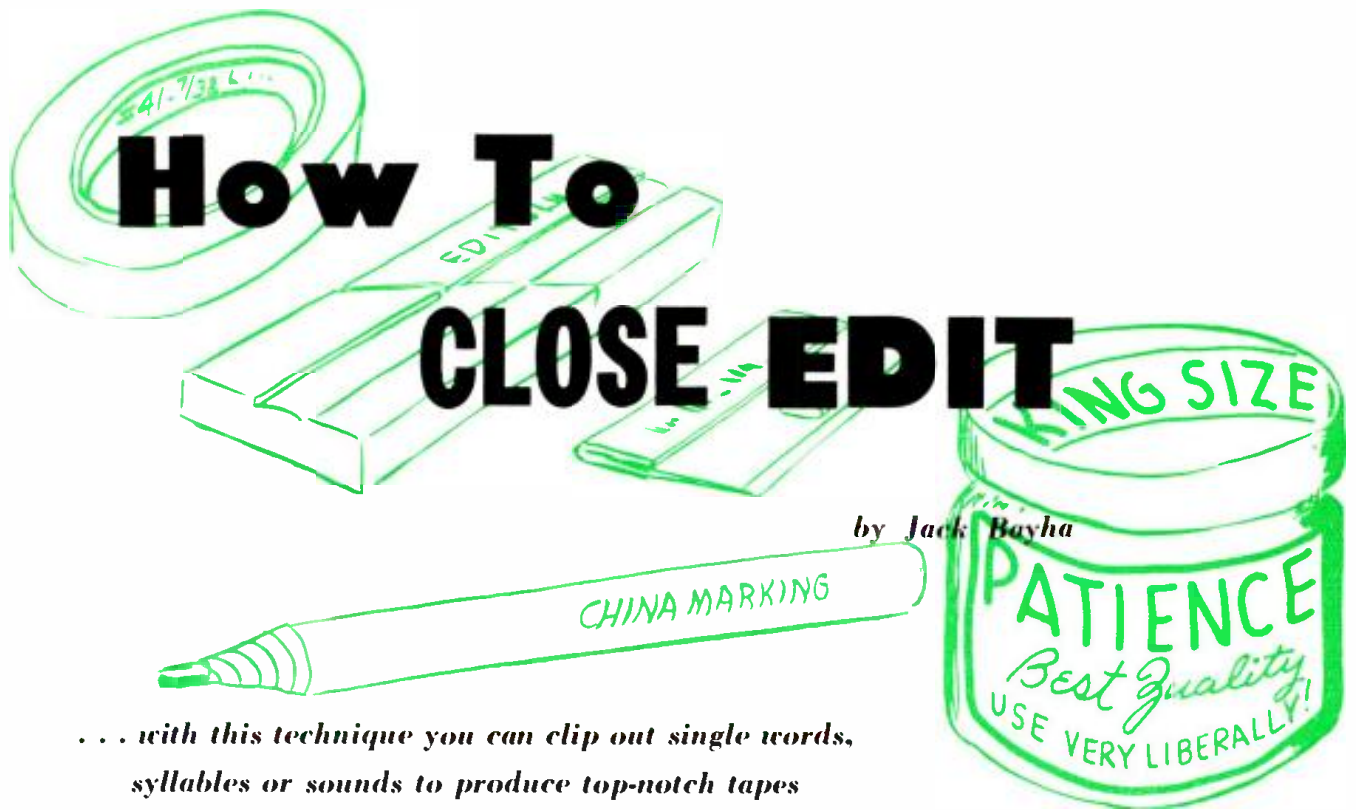
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by Jack Bayha

... with this technique you can clip out single words, syllables or sounds to produce top-notch tapes

EVERYONE who has done any tape recording work in any quantity has certainly tried to edit his own tapes. Probably you have not been too successful either. The more you try it, the more amazed you become at the legendary skills of those people you have heard about who can edit a conductor's baton click out of a music tape, etc. Just how this can be done with merely a razor blade, a splicing block, and some tape is a most amazing trick, yet one which with a little practice you can approach, if not actually do. The mere assembling together of a number of selections into a single unit does not comprise the "close edit," and we will concern ourselves only with the "close edit," the big art in tape editing.

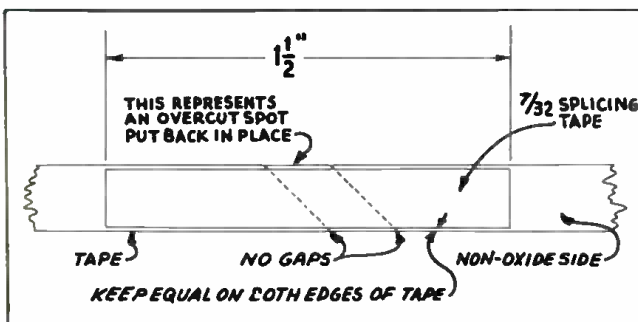
We call this form of editing an art, it is just that, but it can be done by anyone, with a little practice, and the right, but simple, equipment necessary. It is impossible

to do a close edit without a good splicing block. This block must be one of the precision metal type, one which will hold the tape firmly while you are working with it, it cannot be the relatively inexpensive plastic type. The "Editall Jr." at a net cost of about \$3.00 is the least expensive we know of. In addition to our splicer block, we will need a good single edge razor blade. This must be kept demagnetized at all times, and kept away from anything which might magnetize it. It can be demagnetized with a head demagnetizer, or a bulk eraser, or by placing it on a power transformer, and slowly drawing it away.

Next we will need splicing tape. For close edit work, this must be the 7/32 wide type. It is available as Scotch Tape #41-7/32 L. Under no circumstances use regular pressure sensitive tape, or attempt to use the standard half-inch width tape. Close edit work will require the use of this tape only. Next we will need a yellow china or glass marking pencil and a supply of leader tape. With these few simple tools, and our tape recorder, we need add only infinite patience and we are ready to start splicing, close edit style.

The best way to explain editing of the close type is to take as an example a typical case. We have, say, an announcement, followed by musical selections. We want to shorten the announcement, and we want to take out the crowd noise between selections. There is a loud clicking sound in the middle of one music piece, and we want to fix the whole thing up so that our local radio station can broadcast it.

Knowing that it was to be used for broadcast, and that we would want to edit the tape, we have used only one half of the tape on our dual track unit, since editing one track would, of course, ruin the other half track.



Close editing, snipping out words or even syllables requires accurate splicing. The drawing shows a proper close-edit splice, close line up tape cuts, splicing tape, etc.

Then again our local radio station has only a full track playback unit, common in many stations and naturally the second track would mix with the first, and being backwards to boot would sound pretty awful. Let's go at the job step by step, as a typical edit job.

First, we remove the head escutcheon on our tape recorder, if it uses one, since we will need free access to the front face of the recorder's play head as we do our job. On the take-up side of the recorder we will place a blank reel. We now wind onto this reel about six feet of leader tape, this will serve as a threading leader, and help cueing of the tape for broadcast. Remove this reel with the leader from the recorder.

Place another empty reel on the take-up side and play the tape to be edited until you come to the very first spot you wish to have audible sound. Stop the recorder here, and with it in play position, but without the take-up reel running under power, roll the tape back and forward, by turning the reels with a "rocking" motion, until you can locate the precise place you wish the tape to commence. This rolling action may be difficult with some recorders, but they usually can be rigged in some fashion to allow this action. When you hear the precise spot, you can soon learn to find this even at the very slow speed you will be turning the tape, mark the tape back with your china pencil right over the head gap. Now roll the tape back and forth a bit to make sure you have the right spot, or even play it, when you know you have it right, move about half an inch forward on the tape, and cut it there.

Now remove the reel on the take-up side, and put the reel with the prepared leader on the machine. Splice the tape to the leader, rewind a bit, and check it. Naturally you will save the reel you just took off, just in case of an error in cutting, and because later on we will want some "room sound." We can now play the tape until we come to the part of the announcement we want to delete. Here we find that the spot we want to stop at, has another sentence right on top of it, and we want a pause before the musical selection to follow. By now we have already mastered the matter of cutting the tape at a given spot by "rolling" it, but how do we put in a pause? Well, you

might think the best way would be to put in some blank tape. This would not be correct however, since the sound of the room in which you made the recording would not be there, and it would have an odd sound when played back. Cut the tape at the spot desired, then remove the reels from the supply and the take up. Place the earlier discarded tape on the supply reel, and a blank on the take-up, run through the tape until you find a spot with room noise only, cut it out. Remember that for editing most tapes should be at $7\frac{1}{2}$ i.p.s., and thus a one second pause would be $7\frac{1}{2}$ inches long, two seconds 15, etc.

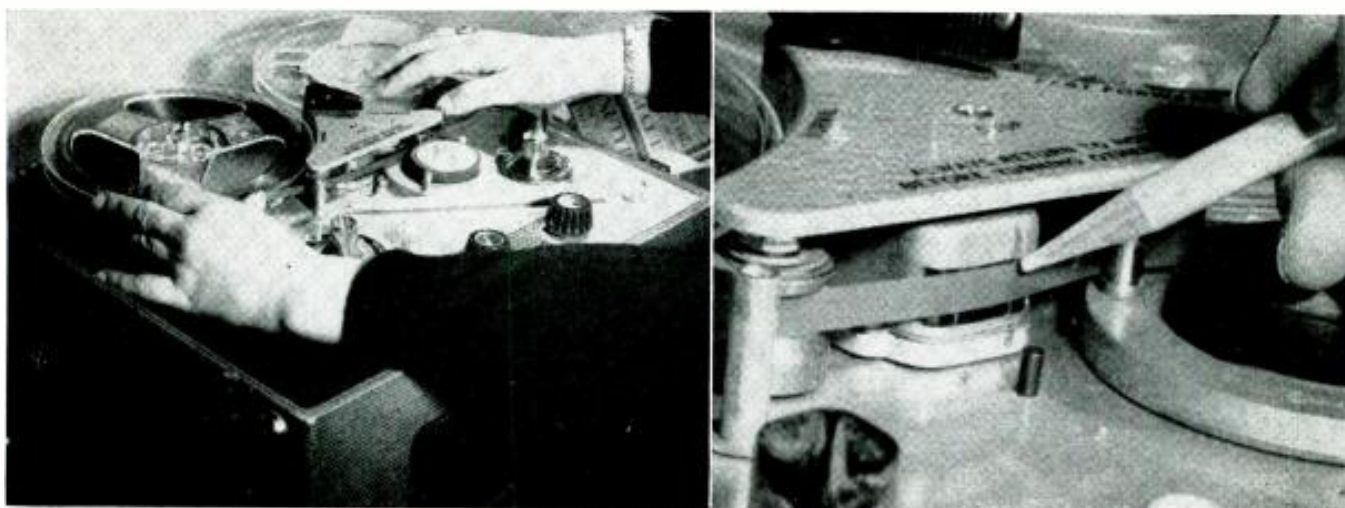
Having located our quiet spot, put the reel of "keeping" material back on the take-up, and splice to it the quiet, or room noise. Now put the master reel back on the supply and proceed to check it.

Next we move to the clicking sound we want to delete. You may think that this will be very difficult to do, but it's surprisingly easy. The click sound will be of very short duration, since it is a click, and you can generally edit it out without it bothering the music content too much. First, let's locate it, by playing the tape. Once it has been found, you can by using the slow roll technique, locate it precisely. Mark the beginning of it, and the end. You will find it occupies only an amazingly short piece of tape. Cut out this section of tape, using the edit block, to be sure it's cut at the right angle. If you miss the spot, just put it back with splicing tape and try again. You can cut and try many times. You can have ten splices in an inch of tape, and if carefully aligned, and done with a non-magnetized razor blade, you cannot hear it on playback. In re-doing splices just peel the splicing tape off the recording tape. Do not double up splicing tape.

The crowd noises we get rid of in the same fashion, by chopping them out between selections, and using "room" sound if necessary for pauses.

Sometimes a loud baby crying in the hall or something of like nature may make you want to remove a complete musical passage. This you can do quite well, by deleting a portion of the music. To see how precisely this can be done, we generally run an inch or two more, past the

(Continued on page 35)



Left: by "rocking" the reels back and forth over the playback head the exact spot may be found to make the cut. Head covers should be removed to expedite the work. On some recorders this is easily done, on others it is difficult. Right: the tape is marked with a china marking pencil exactly over the gap in the playback head. The cut should be made at this point as described in the text.

How They Kept Them Down on the Farm

by L. L. Farkas

. . . Here's a fun-filled script for you to record

CAST: Narrator.

Lorimer, a young salesman.

Abigail, an old maid.

Theodora, her sister, also an old maid.

Thumpy, their father, a sly old fellow.

TIME: 9 minutes.

NARRATOR: Ah! what a day this is! It makes me think of the wide open spaces, of shady groves, babbling brooks, the faint fragrance of flowers. (SOUND OF HEAVY SNORING) Say! Look at that fellow snoozing in the corner. Hey! Wake up! You can't do that on such a beautiful day. Wake up, I say! (SNORING GOES INTO GURGLE, THEN STOPS ABRUPTLY).

LORIMER: Ho hum! Wha—what's up, Bub?

NARRATOR: The sun is shining. How can you sleep when all nature is stirring?

LORIMER: Leave me alone. I'm tired.

NARRATOR: Tired? a young fellow like you? You should be out working, making your fortune.

LORIMER: I tried that—once.

NARRATOR: What happened?

LORIMER: It practically killed me.

NARRATOR: Aw, I'll bet you never did a good day's work in your life.

LORIMER: Oh, yea? Listen to this: I was a working man once. Yes, sir, I was full of vim, vigor, and vegetable juices. I was a star salesman. (THUMPS CHEST) Yes, sir, and I was good too. I started out one morning, on a beautiful day like this. The air was like perfume (HEAVY SNIFF), the birds were singing (ACCENTUATED TWITTERING, FADING UNDER SPEECH:) Bouncing on my scooter (PUT-PUT OF SCOOTER), I reached a little farm

surrounded by a thick wire fence. I stopped (STOP SCOOTER WITH SLIGHT EXPLOSION), picked up my bag of samples, (VOICE FADING) and went through the heavy gate, then down the path to the door. . . .

ABIGAIL: Hello there!

LORIMER: Greeting, auntie! Is the man of the house in?

ABIGAIL: Papa? Oh, he's out in the cowshed. But he'll be right back.

LORIMER: Good, I'll wait for him.

ABIGAIL: Won't you come in?

LORIMER: Why, don't mind if I do. (FOOTSTEPS) SOUND OF DOOR SQUEAKING OPEN, THEN CLOSING

THEODORA: (OFFMIKE) Abigail! Is that another one?

LORIMER: (TO HIMSELF) Another one?

ABIGAIL: It's a salesman, Theodora.

THEODORA: (STILL OFFMIKE) Is he good looking?

ABIGAIL: Oh, I wouldn't call him ugly.

LORIMER: Say, what is this?

ABIGAIL: It's just my twin sister. She's so inquisitive! But you know how it is on the farm. We don't see too many people.

LORIMER: Oh, sure, sure. I get it.

THEODORA: (FADING IN) Hmmm! not bad. I think he's even better than our last victim.

LORIMER: Victim?

ABIGAIL: Oh, here's Papa. (SOUND OF BOOTS ON GRAVEL, THEN FLOOR)

THUMPY: (FADING IN) What are you girls doing here? Git back to your chores.

THEODORA: Yes, Papa.

ABIGAIL: We're going, right away.

THUMPY: Well, well, what do you want?

LORIMER: Well, Mister . . . er . . .

THUMPY: Solomon, Stanhope. Vincent Thumpgardern; call me Thumpy for short.

LORIMER: Well . . . er . . . Thumpy . . . I represent the Itsy Bitsy and Nifty Farm Product Company, Ink, and I—

THUMPY: (CUTTING IN) Don't let it get you down, boy.

LORIMER: I'd like to show you my wares, sir . . . I mean Thumpy.

THUMPY: Oh, don't bother.

LORIMER: But I have a lot of things you can use on the farm.

THUMPY: I'll tell you what I'll do . . . er . . . what's your name?

LORIMER: Lorimer Satzenberg.

THUMPY: Okay, Satzie, I'll buy everything you have . . .

A bird whistle from the five-and-ten will do fine for the production of the twittering birds called for in the script. It is best to assign one person to sound effects.



LORIMER. (STARTLED) Everything?
 THUMPY: On one condition.
 LORIMER: What is it?
 THUMPY: That you marry one of my daughters.
 LORIMER: What? You're kidding.
 THUMPY: Never been more serious in my life.
 LORIMER: But—but—I don't even know your daughters.
 THUMPY: Oh, you'll get acquainted, right quick too I reckon.
 LORIMER: Well, I appreciate the honor and all that sort of thing, ol-old man, but I really don't think I want to get married yet.
 THUMPY: You might change your mind
 LORIMER: But I don't want to.
 THUMPY: Yea, I was afeared of that. Now I'll have to keep you here.
 LORIMER: What d'you mean: keep me here? You can't do that.
 THUMPY: Can't I?
 LORIMER: No, sir! I'm leaving and right now.
 THUMPY: You'd better take a look outside first.
 LORIMER: I'm going to.

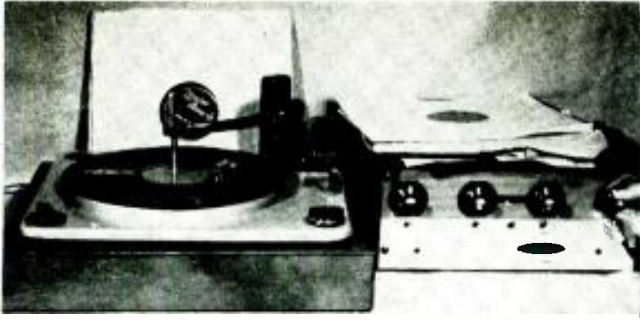
FOOTSTEPS THEN DOOR OPENED. SOUNDS OF DOGS GROWLING, MIXED WITH HOWLING. LIKE BLOODHOUNDS. (THIS CAN BE DONE BY WHOLE CAST)

LORIMER: D-D-D-ddogs!
 THUMPY: Yep, wild ones that'll tear a man to pieces in three seconds. See what I mean about staying here?
 LORIMER: Y-y-yea, but-but I'm too young to be married. My mother won't let me.
 THUMPY: What she don't know won't hurt her right now. You see, son, I'm awear of shouting at women all the day long. I needs a man to talk to; and you're it.
 LORIMER: I don't want to talk.
 THUMPY: Oh, you will, after you've been here a few years. (CALLS) Abie! Abigail!
 ABIGAIL: Yes, Papa.
 THUMPY: Take Satzie up to the pink room. (CRAFTILY). And Satzie, I'll let you have till tomorrow to choose your bride.
 LORIMER: Suppose I refuse to pick.
 THUMPY: Oh, I have ways of convincing people. I'm sure you'll appreciate them, Satzie. Don't forget: I'll buy *all* your wares.
 LORIMER: I didn't answer. I couldn't quite realize that this thing was happening to me, Lorimer Satzenberg. Then I noticed Abigail waiting for me on the stairway. She was the ugliest thing I had ever seen except maybe for her sister.
 ABIGAIL: You'll like the pink room, Mr. er Satzie.
 LORIMER: Yea, I can imagine.
 ABIGAIL: It's this way. Come, don't be frightened; (SOUND OF FOOTSTEPS ON CREAKY STAIRS)
 LORIMER: Oh, I'm not scared—yet.
 ABIGAIL: Good! The last man Papa snared was so scared he ran right out. Poor fellow! We buried him under the old apple tree. He looked so handsome in Papa's dungerees. (PAUSE) You're not going to run away, are you, Satzie?



Footsteps on the gravel walk are made by twisting two sticks in a box lid full of gravel from the driveway. Check mike distance and volume level to make sound realistic. If too close will sound like a rock slide.

LORIMER: I—er—no, no.
 ABIGAIL: Ah, it'll be wonderful to have a good-looking man around again. (IN HONEYED TONES) Er . . . Satzie . . . do you think I'm beautiful?
 LORIMER: No . . . I-I-mean: yes.
 ABIGAIL: And you like me?
 LORIMER: Er . . . Oh, sure, sure, you're very nice.
 ABIGAIL: Ohhhh, Satzie! Wouldn't we make a wonderful couple?
 LORIMER: Couple? Oh, no, not that.
 ABIGAIL: (ANGRILY) So! you don't think I'm good enough for you.
 LORIMER: Yes, yes, but this is so—so sudden.
 ABIGAIL: Of course, I understand, Satzie. It's that I'm—I'm so impetuous. But just think: you and me married, in the little cottage behind the cowshed. Isn't that romantic?
 LORIMER: Couldn't—couldn't we wait till tomorrow to talk about that?
 ABIGAIL: All right, tomorrow, but don't keep me waiting too long.
 LORIMER: As soon as I entered the room, I closed the door. (SOUND OF DOOR SLAMMED) At least I was alone. (HOWLING OF DOGS IN THE DISTANCE) I sat down by the window to think. But I couldn't. Those dogs outside . . . (SOUND OF DOGS UP) Suddenly the door opened. (SOUND OF DOOR OPENED)
 THEODORA: Hello. (PAUSE) I'm Theodora.
 LORIMER: Yea, and I'm Cleopatra.
 THEODORA: Oh, Satzie, you say the funniest things.
 LORIMER: Go away and leave me alone, will you?
 THEODORA: But I want to talk to you.
 LORIMER: I'm not talking.
 THEODORA: I can tell you how to escape from here
 LORIMER: You what? How? Tell me, quick.
 THEODORA: Oh, so now you're willing to chat.
 LORIMER: Look here, Theodora, you understand how I feel, don't you?
 THEODORA: Certainly! How could any man in his right mind think of marrying Abigail?
 LORIMER: That's it. And you'll help me?



Sound effects records which may be purchased from a number of companies run the complete gamut of sound from war to a baby crying. These can be played onto the tape through a mike mixer such as the Pentron unit shown.

THEODORA: Of course I will, Satzie, if you'll—marry me.
LORIMER: Owww! I knew there was a catch to it.
THEODORA: I *am* a catch. Papa says all the young men in town would like to see me.
LORIMER: Yea, in the zoo.
THEODORA: Hahahaha! Satzie, you're so witty. You know, I'm going to like you, my big handsome husband.
ABIGAIL: Your husband! What makes you think he'd marry you?
THEODORA: Abigail! What do you mean sneaking up here like this?
ABIGAIL: Sneaking? when you're going behind my back to steal Satzie from my very arms?
THEODORA: Don't make me laugh. He's going to marry me.
ABIGAIL: Oh, no, he isn't. I saw him first.
LORIMER: Hey! don't I have anything to say in this matter? I—
ABIGAIL: (CUTTING HIM OFF) Keep quiet. This is between us girls.
LORIMER: But look here, I—
THEODORA: Quiet! Do you hear?
ABIGAIL: Stop giving orders to my fiancée.
THEODORA: If you think for a minute I'll let him marry an old witch like you—
ABIGAIL: Old witch? Why, you—you flat-footed old maid.
THEODORA: Are you trying to insult me?
ABIGAIL: No, dearie, just telling the truth.
THEODORA: I have a good mind to pull out all your hair.
ABIGAIL: So! you're jealous because it's real.
THEODORA: Oh, you—you husband snatcher, you.
ABIGAIL: Theodora! Where is he?
THEODORA: Where is who? Oh, my bib, he's gone.
ABIGAIL: We've got to find him.
THEODORA: (CALLS) Papa! Papa! Come quick.
ABIGAIL: (ALSO CALLS) Papa! he's running away.
THUMPY: (FADING IN, WITH HEAVY FOOTSTEPS) Stop your bellowing, women. You sound like a couple of braying mules.
THEODORA: But Satzie is escaping.
THUMPY: What? Where is he?
ABIGAIL: He disappeared. He was here a minute ago. Now he's gone.
THUMPY: He can't get out of this house. You know that.

THEODORA: Suppose he does? Suppose he goes to the dogs?

THUMPY: Don't worry, I'll find him. Come on.

LORIMER: I'd slipped downstairs while they were arguing, but I could still hear them. Now I ducked into the porch and crept behind the sofa where I had left my bag on coming in. I knew it was only a matter of minutes before they would find me. I had to think fast.

ABIGAIL: (FADING IN) He's not in the cellar, Papa.

THEODORA: He didn't go in the attic either.

THUMPY: Did you try the kitchen.

ABIGAIL: I have, and the pantry too.

THUMPY: How about the porch? we haven't looked there.

THEODORA: That's right. But hurry *We must* find him.

LORIMER: I crouched lower in the vain hope that they might not see me. Then I thought of the samples in my bag and an idea struck me. I grabbed the bag, opened it. (LOUD CLICK)

ABIGAIL: There he is, Papa.

THUMPY: Ho! trying to hide, were you?

LORIMER: (SHARPLY) Stand back!

THUMPY: Who do you think you're talking to?

LORIMER: You!

THEODORA: Look out, he's going to throw something.

THUMPY: So what?

LORIMER: Stand back or this nitroglycerin will crash at your feet.

THUMPY: You'll be blown up too.

LORIMER: Give me liberty or give me death!

THEODORA: Papa, I think he's bluffing.

LORIMER: Oh, yea? You take one step and I'll—

THUMPY: Now look here, Statzie, I was only kidding.

LORIMER: Go out and call those dogs in and if you make one false move, your daughters will explode.

ABIGAIL: No, don't let him go alone out there. He'd just as soon let us be blown up; I know he would.

LORIMER: Okay, then the three of you go. Come on, get going. And remember, I can throw this wherever you walk.

THUMPY: But—

LORIMER: You heard me.

THUMPY: All right, all right, don't get excited.

LORIMER: I stood there on the steps, my arm drawn back (SOUND OF DOGS GROWLING AND STILL HOWLING) until he had herded all the dogs into a pen on the side of the house. Then slowly, watching Thumpy and the two women all the time, I walked to the gate. I closed it. (SOUND OF GATE SQUEAKING CLOSED) As I stepped out into the open, I took in a deep breath (DEEP BREATH) like this; I drew back my arm; then like a flash I hurled the thing in my arm straight at their feet. (GIRLS SCREAM)

NARRATOR: Good gosh, man, you blew them all up?

LORIMER: (LAUGHS) The way they fell over, they thought they were; and by the time they caught on I'd threw a big electric bulb at them, I was in the next county. So brother, I'm resting. You're not going to get me to get caught up like that again. Go away, and let me sleep. (SOUND OF SNORING RESUMED, UP TO CRESCENDO, THEN FADE OUT)

STEREO SECTION

New Tapes • Stereo Recording Session

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How to Convert V-M to Stacked Heads

NEW TAPES

By Georgie Sigsbee

CLASSICAL SYMPHONY

DVORAK

Symphony No. 5 in E Minor ("New World")

Bamberg Symphony
Heinrich Hollreiser, Conductor
PHONOTAPES S-902
Stereo...\$14.95...41 mins.

This symphony which Dvorak wrote for, and about, America has ranked high in popularity here since its world premiere in New York in 1893. This composition is an excellent vehicle for stereo, and hearing it so reproduced is both fascinating and refreshing. Both singly, in groups, and as a whole, the instrumentation stands out in sharp detail. This should serve as a delight to the hi-fi fan. The recording is close and bright. The closing coda of the *Adagio* is sonically overwhelming; the lucid English horn in the *Largo* lovely to hear.

Hollreiser and the Bamberg group give a spirited performance. In the third and fourth movements there are moments when they seem to hurry too fast into a particular passage. This may not be the most flawless performance one can hear but it does not lack in exuberance nor in quiet lyricism and the sound is most certainly bound to grab your attention and hold it throughout.

CONCERTO

BEETHOVEN

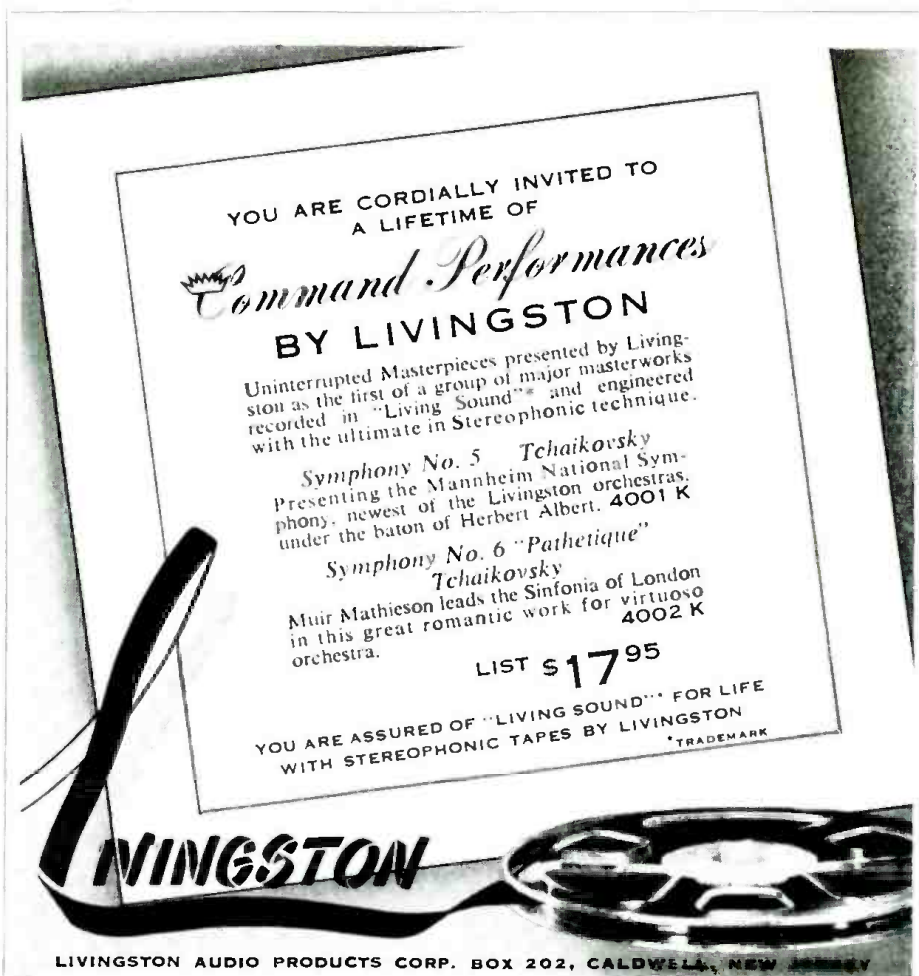
Concerto No. 4, in G, Op. 58
Artur Rubinstein, Pianist
Symphony of the Air
Joseph Krips, Conductor
RCA FCS-60
Stereo...\$16.95...34 mins.

From the moment the voice of the piano begins to sing out in introduction, one becomes slowly enfolded in the warmth and serenity of this beautiful concerto. Under the master touch of Rubinstein the quick-

silver nores of the piano speak this musical poetry most eloquently. The delicacy and gentleness with which Rubinstein handles the *Andante con moto* is extremely moving and, to me, absolutely perfect.

The Symphony of the Air under the baton of Krips successfully unites with the soloist, thus making this a performance not to be missed.

The reproduction is excellent.



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Muir Mathieson leads the Sinfonia of London in this great romantic work for virtuoso orchestra. 4002 K

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Debussy: *La Mer*
Ravel: *Daphnis et Chloe, Suite 2* (ZF-25)

WM. STEINBERG, PITTSBURGH SYMPHONY with NATHAN MILSTEIN:

Dvorak: *Concerto for Violin and Orchestra* (ZF-26)

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(*Symph. No. 3 in B Minor*) (ZF-27)

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Stolen Hours (ZC-18)

LES BAXTER:

Ports of Pleasure (ZC-20)

JOHNNY RICHARDS:

Wide Range (ZC-16)

"THE STARS IN STEREO"

(Z1-21)



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ORCHESTRAL

VIENNA

Johann Strauss, Jr.—Morning Papers
Josef Strauss—Village Swallows
Chicago Symphony Orchestra
Fritz Reiner, Conductor
RCA ACS-63

Stereo...\$6.95 15 mins.

Reiner and the Chicago musicians give a competent performance of these two waltzes. They do not sustain, nor prolong, lyricism but rather concentrate on clear-cut, phrased renditions. The recording is expertly engineered.

TCHAIKOVSKY

Francesca da Rimini, Op. 32
Boston Symphony Orchestra
Charles Munch, Conductor
RCA DCS-51

Stereo...\$12.95...24 mins.

Tchaikovsky was fascinated by Dante's "Divina Commedia," and it served as a source of inspiration for the intensely dramatic music of "Francesca da Rimini." The opening section depicts the Second Circle of Inferno with its winds and untold terrors which haunt the damned; it is here that Dante encounters Francesca. The middle section is descriptive of the pathetic story of this girl who shares the death of her lover at the hand of her husband. The final section dwells once again on the horrors of the Second Circle.

In this recording Munch and the Bostonians are at their finest and the reproduction is superb. J. L.

TCHAIKOVSKY

Serenade for Strings
Strings of the Boston Symphony
Charles Munch, Conductor
RCA CCS-66

Stereo...\$10.95...26 mins.

This is the third release of this engaging work which has come to us for review. Webcor produced the Sorkin group (see Feb. '55 issue of TR) and Omega issued the Vicars edition (see June, '55, TR). This RCA is the first stereophonic recording edition we have heard and, therefore, takes on added stature. One cannot help but be impressed by the rich, full-blown sounds which emanate from the strings of the Boston Symphony.

The four movements of this popular work are performed with facility and distinction.

If you do not have this composition in your library, I would not hesitate to suggest that you add this fine recording to your other albums.

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Prelude in G Major, Op. 32, No. 5
Prelude in G Minor, Op. 23, No. 5
Melodie in E Major, Op. 3, No. 3
Prelude in G Sharp Minor, Op. 32, No. 12
Vocalise, Op. 34, No. 14
Daisies, Op. 38, No. 3

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Symphony No. 2 in E Minor, Op. 27 (Excerpts from the Scherzo)

Andre Kostelanetz and His Orchestra
Leonid Hambro, Pianist
COLUMBIA ICB-7

Stereo...\$12.95...26 mins.

These various short compositions by Rachmaninoff are presented with discernment, and without excess orchestral display, by Kostelanetz and his musicians. The mood throughout this recording is soft and one of pensive tranquillity; that is up to the sprightly bits from the Symphony #2. The strings provide sentiment (or romance if you will) but Kostelanetz does not allow them to get mushy about it. There are brief moments when you will hear the able keyboard work of Hambro, i.e., "Serenade" and the *Preludes in G Major* and *G Sharp Minor*. This instrument, as well as all the others, receive a recording of clarity and balance.

THE STRINGS OF THE PHILADELPHIA ORCHESTRA

Borodin: *Nocturne for String Orchestra*
Barber: *Adagio for Strings, Op. 11*
Vaughan Williams: *Fantasia on Greensleeves*

Eugene Ormandy, Conductor
COLUMBIA IMB-8
Stereo...\$12.95...21 mins.

This, one of the most magnificent of string sections, engulfs you in their magical web as they spin their gorgeous tones through the air. The tender *Nocturne* from Borodin's String Quartet in D major (the theme was lifted for the popular song, "This is My Beloved") is given a touching and sensitive reading. Barber's *Adagio* reaches exaltation as the strings climb to sonic heights and then the recording is closed with the well-known Vaughan Williams arrangement of *Greensleeves*.



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(Polka, Furiant, Fugue)

SMETANA

The Bartered Bride
(Polka, Furiant, Dance of the Comedians)

Bamberg Symphony
Heinrich Hollreiser, Conductor

PHONOTAPES S-713

Stereo...\$11.95... 25 mins.

A nicely matched pair of composers with equally well blended compositions. There melodic excerpts from the Czech Weinberger's opera and the Bohemian

Smetana's opera are charming, lively or-
chestral tidbits.

The performances and fidelity are very good.

STRAUSS, Richard

Death and Transfiguration
Vienna Philharmonic Orchestra
Fritz Reiner, Conductor
RCA CCS 28

Stereo...\$10.95...19 mins.

I have always experienced a deep emotional reaction whenever I listen to a good reading of "Tod and Verklärung" and this version by Reiner is no exception. During the "transfiguration" section I had chills up the back of my neck. In this musical portrait of a dying man, Strauss vividly portrays the struggle, the longing and, the finality of life.

The breadth and depth of this excellent stereo recording of the score contributes even more toward making this tape a "special" one in the library.

DEBUSSY

La Mer
Boston Symphony Orchestra
Charles Munch, Conductor
RCA CCS 56

Stereo...\$10.95...18 mins.

Although this is a top-notch tape insofar as reproduction is concerned, Munch does not seem to penetrate the score sufficiently enough. There is a lack of surging drama. The performance is polished and steady and at moments the sea rolls back and forth but the overall is not up to (as a for-instance) the RCA-Toscanini reading.

Clearly defined instrumentation highlights the fine engineering job accorded this recording.

Be reminded that the recording director's hearing and critical standards are the "priceless ingredient" to shop for in this offering of popular symphonic fare.—D.S.W.

STRAVINSKY

The Rite of Spring
Southwest German Radio Orchestra, Baden-Baden

Jascha Horenstein, Conductor
PHONOTAPES S-903

Stereo...\$14.95...35 mins.

Coming so closely upon Montoux's conducting of the Paris Conservatoire Orchestra (reviewed here recently), this version will find its own public for the superior, keener sound of the orchestra. From the opening theme, intended to suggest the blind wriggling of green shoots into space, to the hush of Pagan Night, and Ritual Dance of the Chosen Victim, the orchestra admirably reflects this primitive world of sound.—D.S.W.

LIGHT CONCERT

CHAMPAGNE AT THE POPS

- Ketelby: In A Persian Market
- Khatchaturian: Sabre Dance
- Albeniz: Tango in D
- Offenbach: La Can Can
- Meyerbeer: Coronation March from "Le Prophete"
- Rubenstein: Toreador Et Andalouse
- Moussorgsky: Gopak from "Sorochintsky Fair"

Marco Gregory and his Orchestra
CONCERT HALL SOCIETY EX-60

Stereo...\$8.95...21 mins.

Here is a concert of light classical favorites. The selections are happy, lively ones and provide a pleasant musical interlude. Gregory heads a small, but nice, orchestra and they perform in a delightful manner.

The reproduction is excellent.

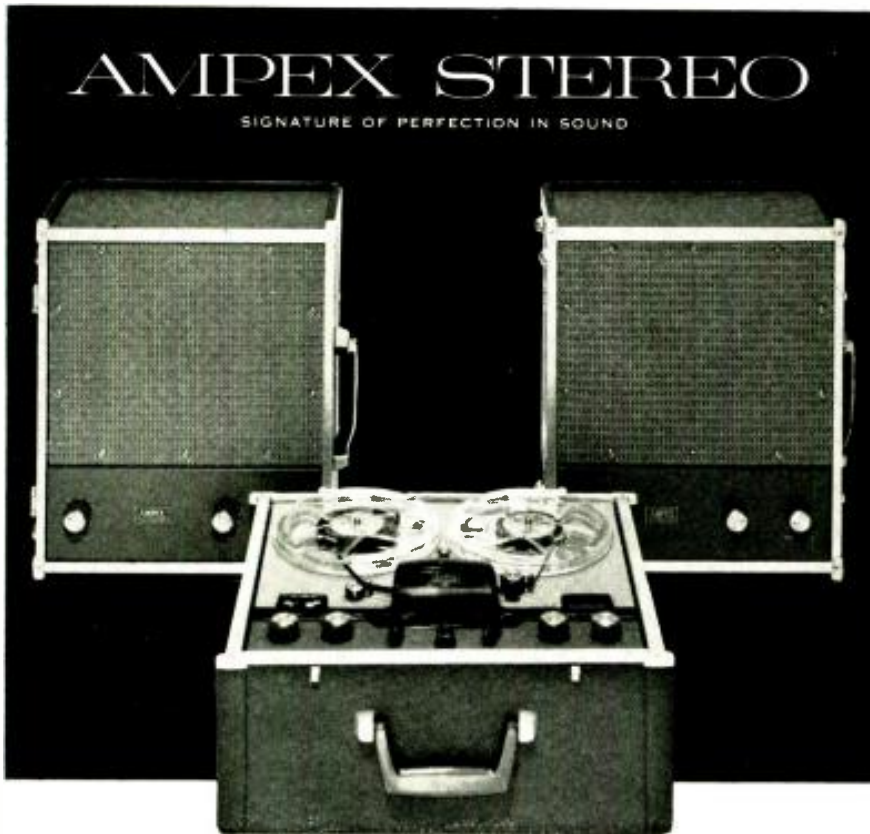
MISCELLANEOUS LIGHT CONCERT

AFRICAN SAFARI
The New World Symphony Orchestra

Heinrich Alster, Conductor
BEL CANTO #34

Stereo...\$9.95...20 mins.

Edmond DeLuca has contrived a musical picture of an African safari which was composed, played and recorded especially



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for Hi-Fidelity stereo. This is mood music painted with pastels rather than vivid oils. This is not depicting a harsh, rugged, awe-inspiring and often terrifying Africa. It leans more toward a quiet, peaceful, romantic illusion. The added coloring of drums, native chants, and horns simulating the elephants trumpeting, a rather delightful auditory climax of the hunt, all go to carry out the thread of the "story." The "on the trail" section is quite pretty like a popular love ballad.

I found this tape interesting and different. The stereo reproduction is excellent . . . good percussive effects . . . sometimes syncopated . . . lovely harp, etc. Generally a pleasant musical interlude.

Good stereo with an interesting effect of the rolling surf. I would very much like to hear Harry Baty, Sam Kaapuni, Lani Sang and Sam Koki do a recording of various old Islander songs in the Hawaiian language.

POPULAR

THE GLENN MILLER SOUND IN STEREO

- Serenade in Blue
- Song of the Volga Boatmen
- Moonlight Cocktail
- Anvil Chorus
- Kalamazoo
- Sunrise Serenade
- Under the Double Eagle
- Danny Boy
- Chattanooga Choo Choo
- Members of the Original Glenn Miller Orchestra

OMEGATAPE ST-7026

Stereo \$11.95 23 mins.

From the smooth, background-styled musical tribute to Miller put out by Bel Canto (May 1957, TR) we come now to an album with plenty of power and punch as produced by some of the men who performed in the original Miller aggregation. Followed by this, you can lay your hands on the New GM orchestra (see review this issue) and so, all in all, anyone who liked Glenn Miller and his (original) orchestra can now indulge to their hearts content . . . from the "reminiscent" to the "authentic" to the "present." All albums, thus far, have presented selections which are closely associated with Miller.

Maxwell Davis does a keen job of arranging and conducting the men. They swing out hard on most of the numbers and come off with a job well done. The fidelity is tops . . . bass response is sharp . . . those drums really send you!

THE NEW GLENN MILLER ORCHESTRA IN HI FI

- Don't Be That Way
 - I'm Thrilled
 - Whistle Stop
 - Mine
 - Anything Goes
 - I Almost Lost My Mind
 - Slumber Song
 - Lullaby of Birdland
- Directed by Ray McKinley
RCA CPS-82

Stereo . . . \$10.95 . . . 27 mins.

McKinley still retains the familiar Miller spices of brass "ooh-wahs", clarinet lead and ultra-smooth sax work but injects his own talent and personality into the num-

bers, both via drums and a vocal in "I'm Thrilled." The foundation may be Miller but the building itself has been constructed and re-constructed by others (since early 1945) and McKinley now owns the mortgage. I do not find any of the "old" tenants . . . and so time goes on. This is a good tape of an orchestra carrying on some of the musical trademarks for which one man stood and they do pretty well under the supervision of Ray McKinley.

Reproduction is tops.

PARIS DANCES BY NIGHT

- Rue de la Paix
- Moulin Rouge Mood
- Paris is Calling
- Left Bank Melody

MODERN LATIN JAZZ FOR BIG BAND

Willy Rodriguez, king of Latin-style drummers, and his big hot swinging band playing "Carioca", "Frenesi", and other favorites.

1086ST \$12.95

HOT SONGS MY MOTHER TAUGHT ME

Steamy two-beat Dixie jazz with Tony Almerico's orchestra in the Parisian Room in New Orleans. Blues shouter Lizzie Miles sings several.

1183ST \$12.95

MODERN ORCHESTRAL TEXTURES

"Pacific 231"—first stereo recording of Honegger's fierce portrait of a locomotive, a performance of which the composer wrote: "it is exactly equal to the performance I wished, and I can only make you compliments for the technical realization." Plus *Adagio for Strings* (Barber), *Danse* (Debussy-Ravel).

1068ST \$12.95

BURLESQUE UNCENSORED

Barefaced documentary of a bygone phase of American theatre, recorded in the flesh. Features striptease music, blackout gags, candy butcher routine. An historical monument!

1071ST \$12.95

PIPE ORGAN IN THE MOSQUE-VOL. I

Reginald Foort takes you by stereo magic carpet to the enormous acoustical environment of the Richmond, Va., *Mosque Theatre*. Microphones spaced over 100 feet apart fully embrace the divided Wurlitzer.

1050ST \$12.95

FIESTA FLAMENCA

The famous Carlos Montoya and his group of Spanish gypsy dancers—singing, shouting, hand-clapping and castanet playing. Recorded on stage, making full use of the stereophonic illusions as dancers and singers swirl back and forth.

1027ST \$17.95

Don't miss next month's release! Send coupon for free mailing.

Amour Francais

Andre Montero and his Orchestra
OMEGATAPE ST-60

Stereo . . . \$8.95 . . . 15 mins.

Another tape by Montero (see August 1957, Tape Recording) of soft, easy-to-listen-to background music. There is no particular "Parisian" feeling derived from hearing these selections but for those who enjoy unobtrusive fluff with the sentimental touches of singing strings, harp and violin, this tape should satisfy.

The reproduction is very good.

BUCKIN' THE BLUES

- Buck Huckles
- Claytonia
- Ballin' the Jack

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Good Morning Blues
 The Queen's Express
 Buck Clayton Septet
 VANGUARD VRT-3006
 Stereo...\$11.95

The personnel rundown on the Clayton pickup group reads like this: Buck Clayton, trumpet; Vic Dickenson, trombone; Earle Warren, alto sax; Jo Jones, drums; (all veterans of Basie's band) Aaron Bell, bass; Goodman's skillful guitar man, Kenny Burrell; and the fine pianist, Hank Jones. To the jazz devotee I need say no more.

The men play together in a pliable, congenial way and show off their own instrumental artistry in the many solo spotlights prevalent throughout the recording. After several decades in the jazz field Buck Clayton demonstrates he is still adept at his specialty, the blues, as well as at the manipulation of the trumpet.

In "The Queen's Express" top drummer man, Jo Jones, upbeat his way from start to finish with spirited backing from all. Special mention goes to Aaron Bell for his bass work and to Kenny Burrell for his proficiency on the guitar.

At moments, especially during "Claytonia" and "Good Morning Blues," you'll hear Clayton so close to the mike you can hear the raw, blowing edge of his lip work. The fidelity is bright and clear.

Jazz fans should be happy with this tape.

LOCO-MOTION

Pick Your Poison
 Bongo Bob
 Never Let a Woman Get the Best of You
 Honeymoon in Trinidad
 Faith is Stronga Medicine
 De Bonbo Mon
 Smile, Smile Your Way
 Tappin' Joe
 Cha Calypso
 Machicha

Joe Loco and his Latin American Rhythms
 MERCURY MBST-10
 Stereo \$10.95 . 26 mins.

Here are Latin American-Calypso tunes delivered with a syncopated beat. Loco plays the piano, but such instruments as the flute, marimba and bongos are highlighted. In the slow, haunting "Faith is Stronga Medicine" you will hear some fine guitar and tenor sax work.

The recording is fine and the instrumentation sharp and clear.

HERBIE'S ROOM

Jim and Andy
 Tenderly
 Polkadots and Moonbeams
 My Funny Valentine
 Doxy
 Laura
 Johnny Jaguaar
 Foggy Day

The Herbie Brock Trio
 CRITERIA TAPE CRT-2
 Stereo \$11.95

Here is a neat combo starring pianist Herbie Brock and featuring Bill Ladley at

the drums and Brooks Caperton on bass. While Ladley and Caperton supply a good steady beat, Brock creatively wanders on the keys. His improvisations are fresh and his casual style is pleasant to hear. His talents are brought into the spotlight during his solo flight in "My Funny Valentine." There is variety from the easy-going "Polkadots and Moonbeams" to the up-tempo "Johnny Jaguaar."

Recorded during actual performances at "Herbie's Room" in Miami, the customers seem to be to the right of room... at times they seem too much there so I had fun playing Houdini and by cutting that speaker and pulling up volume a bit on the other... they just about disappeared! Actually, as a whole, they don't make too much of a noisy intrusion... but the fidelity is good and when they are there, they are there. I guess I just had a desire to push the drums and bass more to center and right and the vocal listeners more to the extreme background.

SWING FOR DANCING IN STEREO

Cherokee
 Boogie-Woogie
 Begin the Beguine
 Take the "A" Train
 Sing, Sing, Sing
 String of Pearls

Hollywood Radio City Orchestra
 Hans Hagen, Conductor
 OMEGA TAPE ST-53
 Stereo...\$8.95...19 mins.

Don't expect the tried and true arrangements most often accorded these pop tunes. Warren Baker has put his skill for arranging to work and come up with some fresh, inventive ideas and the Hollywood orchestra brings them to you in a stimulating jazz style.

This may be a good dance tape but for my money it takes the cake for audio delights. Bright brass; deep, full bass fiddle; excellent instrumental work; clear, sharp drumming, etc. For the audio enthusiast I wholeheartedly recommend the terrific drum battle in "Take the 'A' Train." Throughout this recording the instruments play back and forth across the room... making this a perfect tape for demonstrating the stereo rig.

HONEYMOON IN PARIS

Can-Can Medley
 I Love Paris
 Sidewalks of Pigalle
 Sidewalk Cafe
 La Siene
 Window Shopping

The Paris Theatre Orchestra
 BEL CANTO #33
 Stereo...\$9.95...20 mins.

Another tape by the Paris Theatre Orchestra ("Memories of France," April 1957, FR) still minus the invigorating pace and flavor so typical of light French music. The first number starts things off in a gay mood. The string section is center stage throughout. Plucking, intoxicatingly staggered, and undulating string effects combined with a

slow, fluid tempo make for inoffensive background music.

The fidelity is up to the usual high calibre of Bel Canto's offerings.

HAWAIIAN LUAU

Song of the Islands
Tomi Tomi
Beyond the Reef
Lovely Hula Hands
Kalua
Beauty Hula

To You, Sweetheart, Aloha

Sung and played by the Polynesians

BEL CANTO # 35

Stereo...\$9.95... 23 mins.

One is easily transported to a spot under the banyan tree in the court of the Royal Hawaiian Hotel where the Polynesians serenade while the sounds of the surf add further accompaniment to the strumming guitars and relaxing vocals. For any of you familiar with the radio broadcasts of "Hawaii Calls" here is a recording which will give you a taste of the same but sans the static, etc. My favorite tunes are those which are sung in the native tongue; "Song of the Islands," the animated "Tomi Tomi" and "Beauty Hula."

SYMPHONY FOR TOMMY DORSEY

Getting Sentimental Over You

There Are Such Things

Polkadots and Moonbeams

This Love of Mine

Sleepy Lagoon

I'll Never Smile Again

Everything Happens to Me

Dolores

Street of Dreams

BEL CANTO 27

Stereo... \$11.95... 32 mins.

This musical tribute to Tommy Dorsey is played by an unnamed orchestra in a smooth, lush-string style. The tunes are old favorites long associated with Tommy's band and if you react like I did, you can't help getting sentimental over *them*.

The orchestra doesn't quite achieve the Dorsey style but you'll hear the reminiscent tones of a trombone injected now and then.

I like this recording... you can relax with it or if you want to dance in a slow, romantic way (or if your age is showing as mine is) it is paced right.

"My Everything" is not listed but it serves as a lovely closing number.

The fidelity is top drawer.

AMERICA'S MOST DANCEABLE MUSIC

Griff Williams and his Society Orchestra

MERCURY MDS2-7

Stereo...\$12.95... 34 mins.

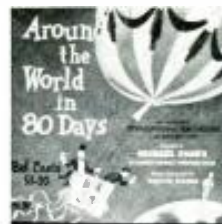
If you're looking for a recording of pleasant dance, or listening, music-presented in a polished, easy style—then look no further. Griff Williams and his popular hotel-club orchestra bring you melodies ranging from "Thou Swell" to "Tales from the Vienna Woods." The beat throughout is smooth and danceable. During "La Golondrina" I was reminded of days of yore and the old Wayne King orchestra.

Recorded at Universal Recording Studios in Chicago (Mercury gives data on the engineering techniques applied for each of their recordings), this tape is skillfully recorded.



RUSS MOLLOY

THE MAN WHO PUT THE "OH" IN STEREO



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- ST-34 • AFRICAN SAFARI
- ST-35 • HAWAIIAN LUAU

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MAGNETIC RECORDED TAPES

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Lenny Herman and his orchestra are old hands at stereo, having been recorded for the old two part disc records before the advent of tape stereo. Lenny Herman, shown above, plays the accordion, vibes and the Clavioline, a keyboard instrument that sounds like a violin—sometimes he plays two at once!

Recording the “King of Stereo,” Lenny Herman

by Mark Mooney, Jr.

... five versatile musicians make up the Lenny Herman band which was stereo recorded even before the days of stereo tape.

THE scene: the Warwick Room of the Warwick Hotel in Philadelphia. The time: 1 A.M. The last of the dancing couples drifted from the floor as the boys in the band put down their instruments and headed for their rooms. They had played from 7 to 9 P.M. and again from 10 P.M. to 1 A.M. But their night was just beginning—this was a recording date.

Almost as the last couple left for the cloakroom, John Whire and the crew of Livingston Audio moved in with the recording equipment. The big “portable” Ampex 350-2 stereo recorder was set up at the edge of a small balcony facing the orchestra platform. The two Telefunken mikes (\$750 each) were positioned to the right and left of the bandstand for the stereo pickup and the cables plugged into the recorder.

As the two engineers interconnected the gear and carefully tested out the mike lines and balance the members of the band drifted back one by one. They were in their work-

ing clothes instead of the natty Tuxedos they had been wearing but a few minutes before. Off to one side they discussed the numbers to be played with Livingston president Ched Smiley and lined up the evening's work—to end at 6:30 A.M., so it turned out.

With all members present, the doors into the room were locked to prevent audio accidents. Final checks were run on the equipment and, with the band in place, the stereo balance was okayed by listening to the sound picked up by the mikes through stereo headphones.

The Lenny Herman aggregation is billed as the “Mightiest Little Band in the Land” and after watching them in action for a few hours we are inclined to agree that the billing is entirely correct.

For one thing, each of them plays more than one instrument and so cleverly is the sound interwoven that without seeing them you'd swear there were a lot more pieces.

Lenny Herman swings a mean accordion and also plays

the vibes and the clavioline, a keyboard instrument that sounds like a violin. Charlie Shaw on the piano also makes the Organo sing when required and Alan Shurr knows his way around both the clarinet and the sax. Stan Scott, the drummer, also doubles on the xylophone and Earl Comfort, the string bass player, adds vocals as required. Lenny Herman and Alan Shurr also go along on the vocals to make a trio. This much we witnessed personally and we don't doubt that if other instruments were required, one or another of the band members could play them—and well. This is really a group of *musicians*, not just players on instruments.

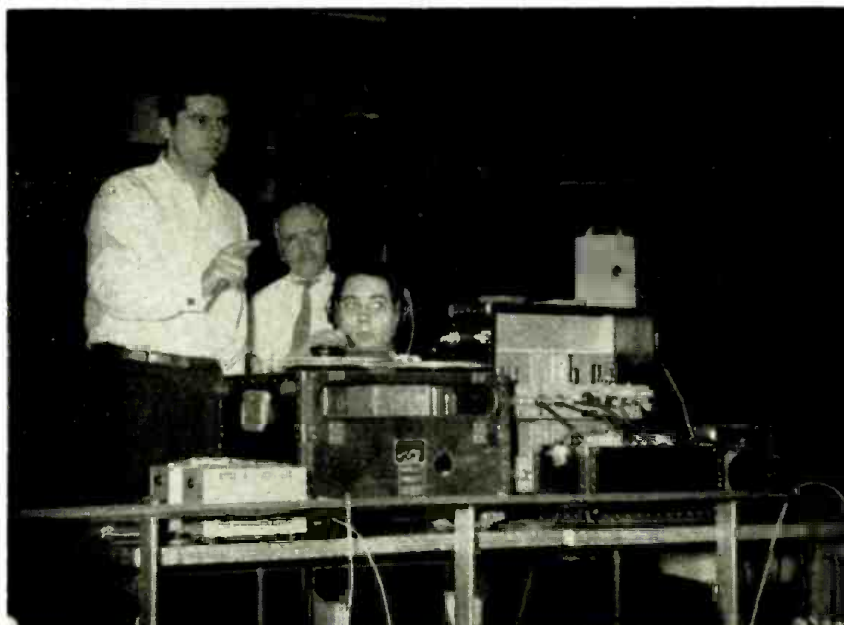
In addition to their versatility all the members of the band have another thing in common—every one of them has a stereo rig of his own. They will talk stereo and hi-fi at the drop of a hat and they know the lingo. That is not too surprising for they have been making stereo recordings for a long, long time. In fact, they made stereo recordings for the old stereo discs that had two separate sets of grooves played by a tone arm with a cartridge attached like a sidecar on a motorcycle.

In talking to them we discovered that they keenly appreciated good stereo and were extremely critical of their own work, which probably is the reason it sounds so good on the tapes. If every man in the band doesn't feel that each recording is the best that he can do, they do the whole thing over again, or if the entire number has caught the spirit of the piece just right and there is perhaps one slurred note, they will redo a section to be spliced in after the offending note has been removed.

In making the recording setup, the engineers had placed an Ampex 620 amplifier speaker at the base of each mike stand. When the takes were played back the effect was so real and so lifelike that with closed eyes you couldn't be sure whether you were hearing band or tape.

After each selection, or group of selections in a medley, the tape was reeled

Top: John White gives the signal for the take while an engineer monitors with headphones. In the background is Ched Smiley, Livingston president. Center: the mikes were set up at each end of the bandstand. Behind mike at left is jacket taped over mirror to prevent sound reflection. Lower: the Lenny Herman orchestra. Left to right: Lenny Herman, Earl Comfort, bass, Alan Shurr, sax, Stan Scott, drums and Charlie Shaw, piano.





Before the start of each session the recorder heads are cleaned and demagnetized—a practice most tape recordists could follow to advantage.

back and the group gathered in front of the bandstand to hear the playback through the two speakers. If anywhere in the take one of the musicians suspected that he had flubbed a note, that part was listened to with extra care. If the flub was there, back the orchestra went, picked up the instruments, and re-recorded the number.

John White of the Livingston engineering crew



Playback. After the number was recorded the group listened intently to the playback for possible errors. If any were heard the piece was re-recorded until everyone was satisfied. Here Alan Shurr discusses a point with Lenny Herman while Stan Scott and Charles Shaw look on. The music recorded at this session will be released in April on a reel entitled "Dancing at the Warwick."



Each selection was timed with a stopwatch so that the music would "fit" on one reel and also because recording sessions are of definite length according to union rules.

worked just as carefully. Before the session was started, the heads were gone over with a demagnetizer as a double check. The mikes were placed about 12 feet apart right at the front of the bandstand and tilted so that their polar patterns, or pickup areas, just touched in the middle. This gave complete coverage of the band and also provided the separation required for good stereo. The mikes were not moved during the recording session.

Two hot spots were encountered. The pillars in the Warwick room are covered with mirrors. As there were pillars at each end of the bandstand, the mikes were close to the glass surface. As light is reflected from a mirror, so also is sound reflected from a hard polished surface. This was giving trouble in the left mike and a jacket was pressed into service and taped across the mirror to provide a dead surface and get rid of the sound reflection.

On the right hand side Alan Shurr had to move back a bit to get better balance for the sax and on a few numbers Charlie Shaw had to bear down to make the piano come forth in the right way. Other than these few adjustments the pick-ups went off like clockwork and the playbacks sounded as good as live.

One characteristic of tapes made by the Lenny Herman band is the feeling of music in motion, working from one side of the orchestra to the other. One might think this is done by having the recording engineers dash madly back and forth with a mike or by shifting the volume control between channels . . . but it isn't. It is done by some of the smoothest shifting of sound between instruments that we have witnessed. For instance, the accordion on the left mike may have just concluded a phrase in the music which is continued by the Organo, the speaker of which is on the right. These shifts in instruments and their placement in relation to the mikes gives the music the motion effect.

The band has played such spots as the Astor Roof, the Hotel Roosevelt, the New Yorker, at Las Vegas and other top spots. When they are on tour they may turn up in your town and, if so, they are very well worth hearing and seeing in person.

The music recorded at the Warwick will be used in forthcoming Livingston releases and, having heard it live, and played back, we can tell you it's really good.

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Model 2 — 2-speed recorder and playback unit. 17% ips — 3¾ ips. A low-speed Hi-Fi recorder.

\$249.50

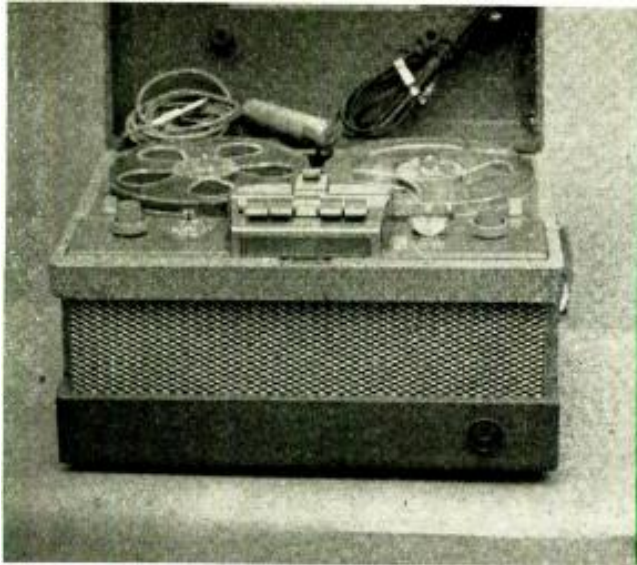
Model 2F and 3F — Identical to model 2 and 3 except they permit remote control operation by means of a plugged-in foot pedal.

2F — \$299.50 3F — \$349.50

Tandberg

Ask your local dealer for a demonstration or write for full information to:

10 East 52nd Street
New York 22, New York



Converting the V-M 711 to Stacked Stereo

*... by installing the V-M kit the
711 recorder can be used to play
both stacked and staggered tapes.*

FROM the very earliest days of stereo, the staggered, or offset head arrangement was used. Within the last year the stacked head has come into vogue and seems on its way to becoming the industry standard.

Because V-M was first on the market with a low priced stereo recorder, when stacked heads could not be obtained in manufacturing quantities, there are thousands of V-M 711 recorders still in use which cannot play the stacked tapes now being issued by some companies.

For this reason, the V-M Corporation has brought out a stacked head kit, Model 8905, which, when installed in a V-M 711 recorder will enable the machine to play both stacked and staggered tapes.

Thus the person who has acquired a library of staggered tapes, perhaps at considerable investment, will not only be able to continue to get full enjoyment out of those tapes but be able to play the tapes which are available in stacked form only.

We wanted to find out if a person with no knowledge of the innards of a tape recorder could satisfactorily install the stacked heads.

We reached the conclusion that it can be done and if the directions are carefully followed the changeover to a stacked-staggered head system can be made in one evening.

The tools needed to do the job can be found in the average tool box. You will need a small screwdriver of the regular variety, a Phillips head screw driver, a small wood saw and hammer, needle nose pliers, some rosin core solder, soldering iron and a ruler.

The first step is to sit down in a quiet spot and read the directions carefully. These are packed in each kit. Once the general plan of action has been firmly outlined in the mind the actual work can begin.

The first step is to remove the recorder from its case. Remove the lid and turn the machine upside-down. In the center of each of the feet is a screw—these should be removed as should the screws found on either side of the case. For this you will need the Phillips head screwdriver.

The case may then be lifted off partway. To free it entirely, reach in and pull the plug that connects the speakers to the chassis. Then remove the case and put it aside. You may cut the slot for the switch at this point using the wood saw. Keep sawdust out of the speakers.

Turn the recorder over to operating position and remove the knobs and felt washers. You will find screws under the volume and tone control knobs. Remove these and also the screws at the back of the head cover plate. Both the head cover and the large escutcheon may then be carefully removed. Place the parts in a small box or envelope for safe keeping and observe carefully how the parts come off. If you do this you will have no trouble putting them back together again.

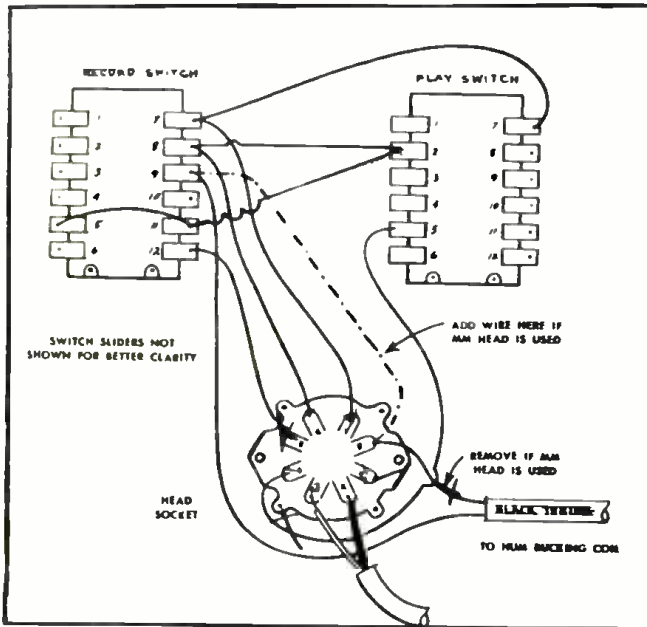
With the soldering iron, unsolder all the leads attached to the heads. Use as little heat as possible. Clean the old solder from the head pins.

The head nearest the pressure roller is removed by taking the nuts off and its bracket is also removed by removing the nuts holding it to the head nest base. You will find a small spring under one of the nuts—do not lose it.

Install the new stacked head on the head bracket, or nest, as it is called in the instruction sheet. Replace the bracket on the recorder and hold it in place with a finger. Thread tape in the recorder using reels in the regular way and line up the head. The top edge of the top pole piece should be very slightly below the top edge of the tape. Tighten the nuts to hold it in place. Replace the nuts and the spring in their original positions but do not tighten



The V-M kit for converting the 711 to play both stacked and staggered tapes. All the necessary parts and directions are included in the kit.



The only rewiring that must be done is to make the connections from the head socket to the switches as shown by this pictorial diagram. With careful attention to detail it can be done easily by average person with no knowledge of electronics.

the nut holding the spring too far as this is an adjustment nut.

Remove the old pressure pad assemblies from the right and center heads by slipping off the "C" washers on top of the posts. Replace with new pressure pad assemblies from kit—be sure springs are reinstalled as they were. Operate the pressure pads with the finger. They should operate freely and have some "spring."

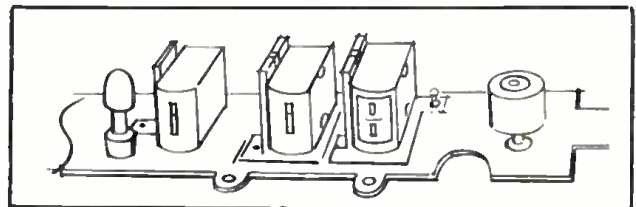
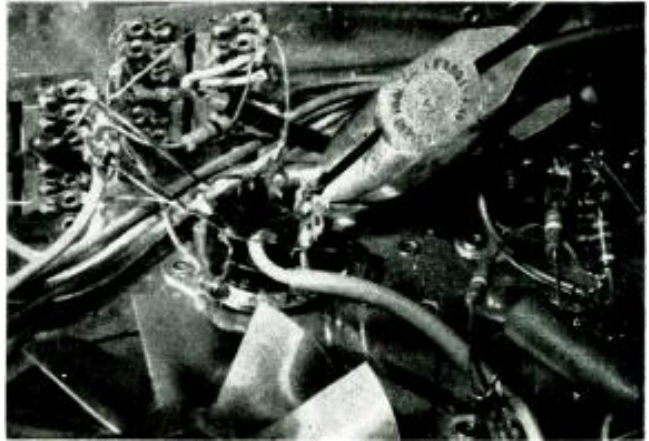
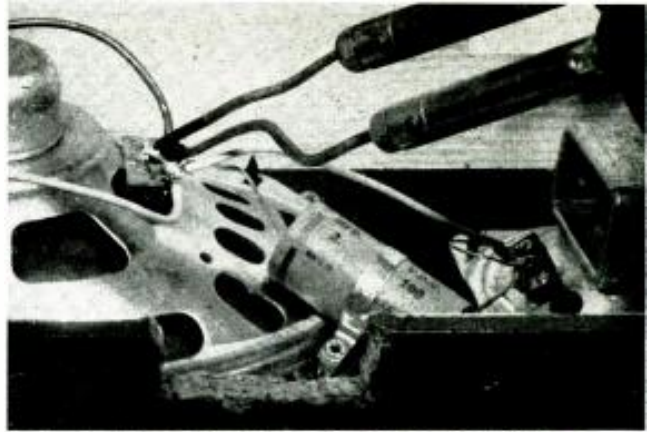
Now pull out the old cable, detaching it by pulling out the plug and plug in the new cable. Run the leads up to the deck following the path of the old cable. Solder the cable leads with the red sleeve to the erase head. Connect the cable with the white sleeve to the two lower pins of the new stereo head. Connect the cable with the yellow sleeve to the top two pins. Be sure to put the braided wire on the bottom pin for each of the two cables. Connect the black tape wrapped cable to the single head in the center with the lead with the black tracer on the lower pin.

Turn the recorder over and remove the bottom plate. Above the motor fan will be seen the head socket and the switches which must be rewired according to the pictorial diagram following the directions in the kit. The frames of the speakers are grounded by soldering a small wire from the pin taking the yellow lead to the head of the rivet that holds the terminal strip on. Loosen the power transformer bolts.

Replace the bottom plate, connect an external amplifier as usual and thread the machine with tape. Play it in the stacked position and check for hum. Turn the power transformer until the least hum appears and also adjust the hum balance control at the back of the recorder. When satisfactory, tighten transformer bolts and replace recorder in case making sure to reconnect speaker.

Mount the switch plate on the recorder in the cut out notch and before putting the head covers on, play a stacked tape and adjust the nut with the spring under it for best output. Replace the head cover and the job's done.

We believe that anyone handy with tools can make the conversion.



Top: speaker yellow lead is grounded to speaker frame by soldering short jumper wire to speaker rivet. Upper center: head socket and switches which must be rewired are exposed by removing metal bottom plate. Drawing shows position of heads with new stacked head in place. Lower: the switch installed on the top of the recorder in front of the operation buttons.

New Stereo Sound Demonstrator

A SELF-SERVICE center for the demonstration of stereo sound has been developed by Freedman Aircraft Engineering of Charlevoix, Michigan. Making use of two speakers on poles which swivel, it is possible for one person to listen without disturbing others or, with the speakers swung back, a whole area can be filled with stereo sound for demonstrations to groups.

The stereo effect is very pronounced, especially when the unit is used by one or two persons and the speakers brought close in, getting much the same effect as with headphones. This makes for a very dramatic demonstration because outside sounds are practically eliminated and the whole attention of the listener is focused on the music.

The speaker boxes are one cubic foot in volume and are designed for 7" speakers. These are adequate for the demonstrator although other speakers may be substituted if desired.

The center unit with its platform for the stereo machine is the basic unit and may be added to in a variety of ways to display more tapes, catalogs and accessories.

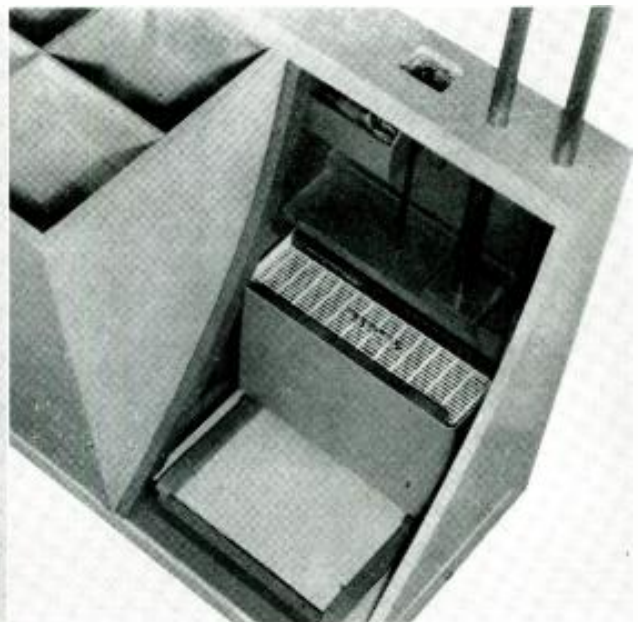
For the person who has not heard stereo before, this demonstrator carries a terrific appeal. Once between the two speakers they are not going to want to move away and they will quickly learn that, with the exception of an acoustically perfect music hall, there is no finer way to hear music than by means of stereo.

In one of the models provision has been made for the

incorporation of a Bell 3DTG stereo amplifier or its equivalent in the lower part of the unit with an extension rod that brings the volume control to the top where it is within easy reach of the customer. Only the volume control is exposed so that the average person, not familiar with such things as balance controls, etc., will not be confused. If necessary, adjustments to compensate for differences in hearing level can easily be made by the person doing the demonstrating or, easier yet, one speaker can be positioned closer to the ear which may be deficient than the other. Also, when someone uses the machine who does know stereo and wants to listen to the finer points, he may be permitted to adjust the tone and aural balance controls to suit himself.

The unit containing the stereo amplifier will also be useful if, as and when the much heralded stereo discs make their appearance. The Bell 3DTG is equipped with both dual preamplifiers and amplifiers capable of taking the output from a stereo cartridge and amplifying it through the separate speakers.

The unit has been designed to have special attraction to the ladies, not only in its eye appeal but in its ease of operation as well. The manufacturer knows his gals on this point for many of them do not care for hi-fi, especially when the fi is so hi it rattles the windows. This unit provides the full stereo effect at low sound levels and might provide the extra point that will enable the man of the house to convince her that stereo is for them.



Left: the new stereo sound center designed for use in stores. The speaker boxes are one cubic foot and designed to take 7" speakers. Speakers furnished with a unit may be attached to the poles as shown. The speakers swivel to accommodate one or more persons. Above: one unit has a Bell 3DTG stereo amplifier incorporated in it for demonstration of stereo decks or discs. Volume control is extended by rod to top edge of cabinet.

(Continued from page 17)

break we want to make on the take-up reel. Then we splice onto the end of the tape on the take-up reel a piece of leader. We now replay, and shorten the end attached to the leader until the break occurs at the right spot. To start the next passage at the right spot, we place leader on the tape on the supply reel and shorten the tape until the break-in spot is right. Now join the tape on the supply to the take-up, and away we go. At the end of the reel, we cut it where we wish, and put on six feet of leader, and the job is done.

A great American once said, "We have nothing to fear but fear itself," and this is true of tape editing. Despite the feeling you might have to the contrary, if you carefully align every cut and use non-magnetized tools, you can cut and reassemble tape a fantastic number of times without the splices being audible. You must, however, very carefully align the tape each time. Naturally, such a tape is apt to be slightly more fragile than a one-piece tape, but it will hold up for many playings and can be copied, if desired, onto a single piece of tape.

You will find that after you have mastered the art by practice, you can do an amazingly good job of editing. When you get a bit of practice, you can have an excellent practice session for yourself by recording some narration; then trying to cut it apart and make it say something different. With a little practice you can do this. A favorite editing trick is to get someone to say a few words on politics, then in secret reassemble the words to say the opposite. At your first opportunity, play it back for them. They will refuse to believe it's possible, but with a bit of practice you can do it. In this type of editing, you will have to watch inflection, etc., which makes it more difficult to do than the straight form of editing. We can promise you that when you learn to close-edit you will be in for many hours of absorbing fun.

We wish to thank Bob Rose of Livingston Audio Products, who taught us to close edit, for his generous teachings.

EV STEREO CARTRIDGE



Electro-Voice has broken the price barrier on the stereo cartridge with a unit selling for \$19.50 net. The unit employs a single needle and is ceramic. It has a diamond stylus which will play stereo discs (when available) or LP records. They claim the smaller needle will improve the reproduction of LP records. Big drawback to stereo disc is rumble introduced by record turntable. Electro-Voice claims this cartridge virtually eliminates problems of turntable rumble.

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PUBLISHED BY HI-FI TAPE RECORDING MAGAZINE



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NEW PRODUCT REPORT



EKOTAPE STEREO Model 290

... stereo playback and monaural record with a complete amplifier for second channel. Grouped controls.

THE Ekotape 290 is equipped with monaural record and playback plus stereo playback using stacked heads. It is the first machine to have complete amplification in the single portable case, no additional external amplifiers or pre-amplifiers are necessary. The output of the stereo channel is fed directly to the speaker.

Both amplifiers have a rating of 8 watts and the speakers in both the case and the external speaker are matched to the four ohm output at the jacks. There are dual speakers in each unit, a 6 x 9 inch PM type speaker for the low and middle frequencies and a 3 inch round speaker for the high frequencies. Both the recorder and the external stereo speakers are connected with a crossover network for best reproduction.

The amplifiers, we found, are of very good quality with, it seemed, a bit of peaking on the high end. The effect, however, is pleasing and the machine does an excellent job for home use.

The unit exceeded the manufacturers claims on signal to noise ratio which our tests showed to be in the neighborhood of 50 db. down. The reproduction of its own sound track on the tape

ran out very well to 12,000 cycles per second.

The controls of the Ekotape are grouped at the top edge of the cabinet. From left to right they are: microphone and phono radio input jacks, tape speed change control, volume control for both playback and record, recording level meter and pilot light, monomatic control knob for selection of forward, fast forward, and rewind. To the right of the meter is the tone control and on-off switch for the amplifier in the recorder that is used for monaural record and playback. Next is the record/listen control which is interlocked with the monomatic control to prevent accidental erasure of the tape. If the machine is in the record position and the control is turned, it is automatically thrown out of record.

Below this is the odometer type counter for program indexing and to the right is the on-off switch for the speaker. If an external speaker is plugged into the external speaker jack and the switch is on the "off" position only the external speaker will play; if the switch is in the "on" position, both the speakers in the case and the external speaker will be heard. The switch

S T A **OK** S T E D

Product: Ekotape 290
Stereophonic

Price: \$399.50
Stereo-Speaker \$59.50

Manufacturer: Webster Electric Co., Racine, Wis.

should also be in the "off" position when recording with the microphone near the recorder to prevent feedback howl. If the microphone is distant from the recorder the speaker may be left on.

Next to the on-off switch is the external speaker jack, an 8 ohm output, which is controlled by the speaker on-off switch.

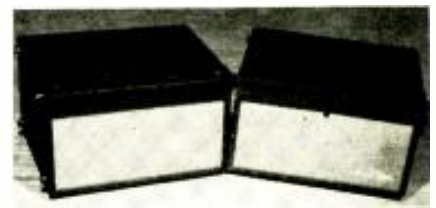
At the right end of the case are the controls for the second stereo channel. These include a volume control and an on-off switch and tone control. Immediately above the controls is the external speaker jack for connection of the stereo speaker.

The stereo speaker which matches the recorder in appearance is also matched electrically and is plugged into this jack.

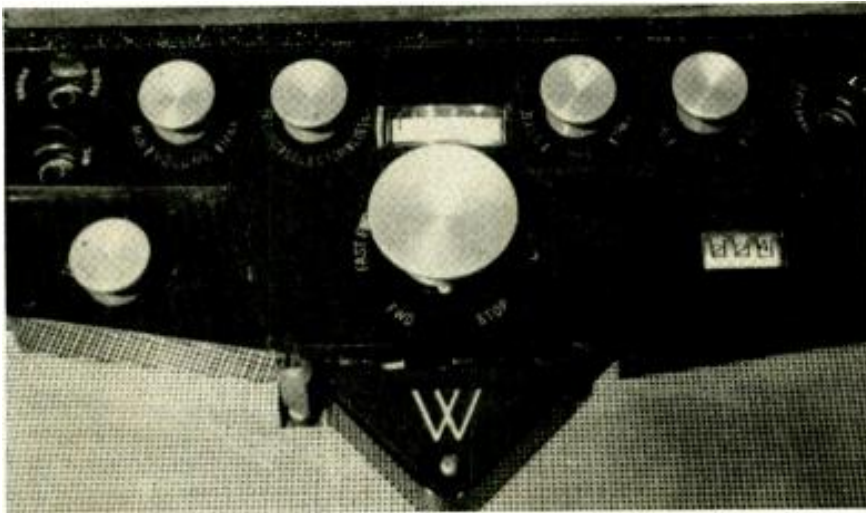
The fact that the controls for this extra channel are on the recorder is an advantage for all adjustments for stereo listening may be made from the one spot.

The recorder is also equipped with a tape-break switch which stops the unit should the tape break or the end of the reel come through past the heads. This also is a desirable feature.

The tape stop, when the monomatic



The recorder and the stereo speaker are housed in matched proxylon covered cases equipped with handles to make units portable.



The controls of the Ekotape are all found at the top edge of the recorder. The record-play controls are interlocked with the master mode control in the center to avoid the possibility of accidental erasure. The recording level is shown by a VU meter and a tape break switch stops the motors at the end of a reel of upon a breakage of the tape.

control is thrown to stop position is very positive and there is no danger of tape over-running or spilling.

The recording level meter does a good job, is sensitive and gives a good indication of the modulation on the tape.

The microphone supplied with the recorder is a high impedance dynamic type of good quality and it, and the reel of tape that comes with the machine, may be found in a compartment on the left side of the machine. This may be opened by pulling up the latch on the left top side of the recorder.

The recorder contains thirteen tubes and draws 165 watts. In operation, a good bit of heat is generated and the deck becomes warm but inasmuch as it

is made of perforated metal, the heat dissipates at a satisfactory rate.

The unit has both 3¾ and 7½ ips recording and playback speeds and is equipped with a manually operated stop as standard equipment. The stop knob fits in the hole at the top center of the speaker grill. With it, it is possible to stop the tape motion without turning off the amplifier. Available as an accessory is an electrically operated remote control stop and start which may be operated from any distance.

The cases are well made and covered with silver-flake, black pyroxylin coated fabric. The panel and grille are dark grey and the controls brushed aluminum. The case size gives good resonance to the speakers and the lid will fit on without removing the tape reels from the spindles. The weight is approximately 44 pounds.

The stereo speaker case also has a storage space of good size in the back for the storage of tape, cords, etc. It also contains a special acoustical baffle. The styling of both recorder and speaker was done by Brooks Stevens, noted industrial designer.

We found that the recorder is a very successful and pleasing type of recorder-reproducer and stereo playback machine. In the average living room it will do a good job of reproducing both monaural and stereo tapes.

In addition to its recording and playback features it may also be used as a PA system by putting it in record position and putting the speaker switch in "on."



Stereo controls are grouped at right side of case. Photo shows tone and volume controls and jack connection for stereo speaker.

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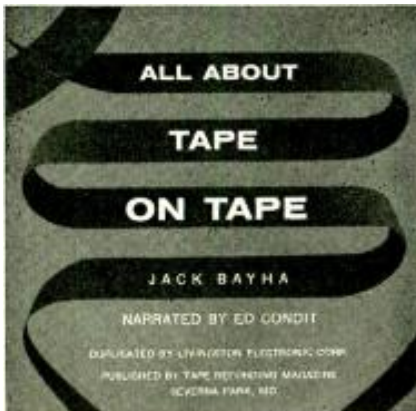
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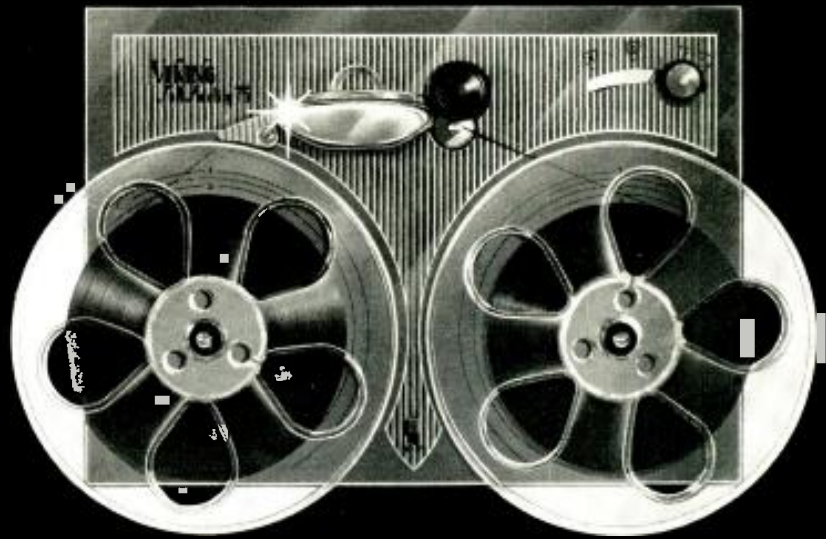
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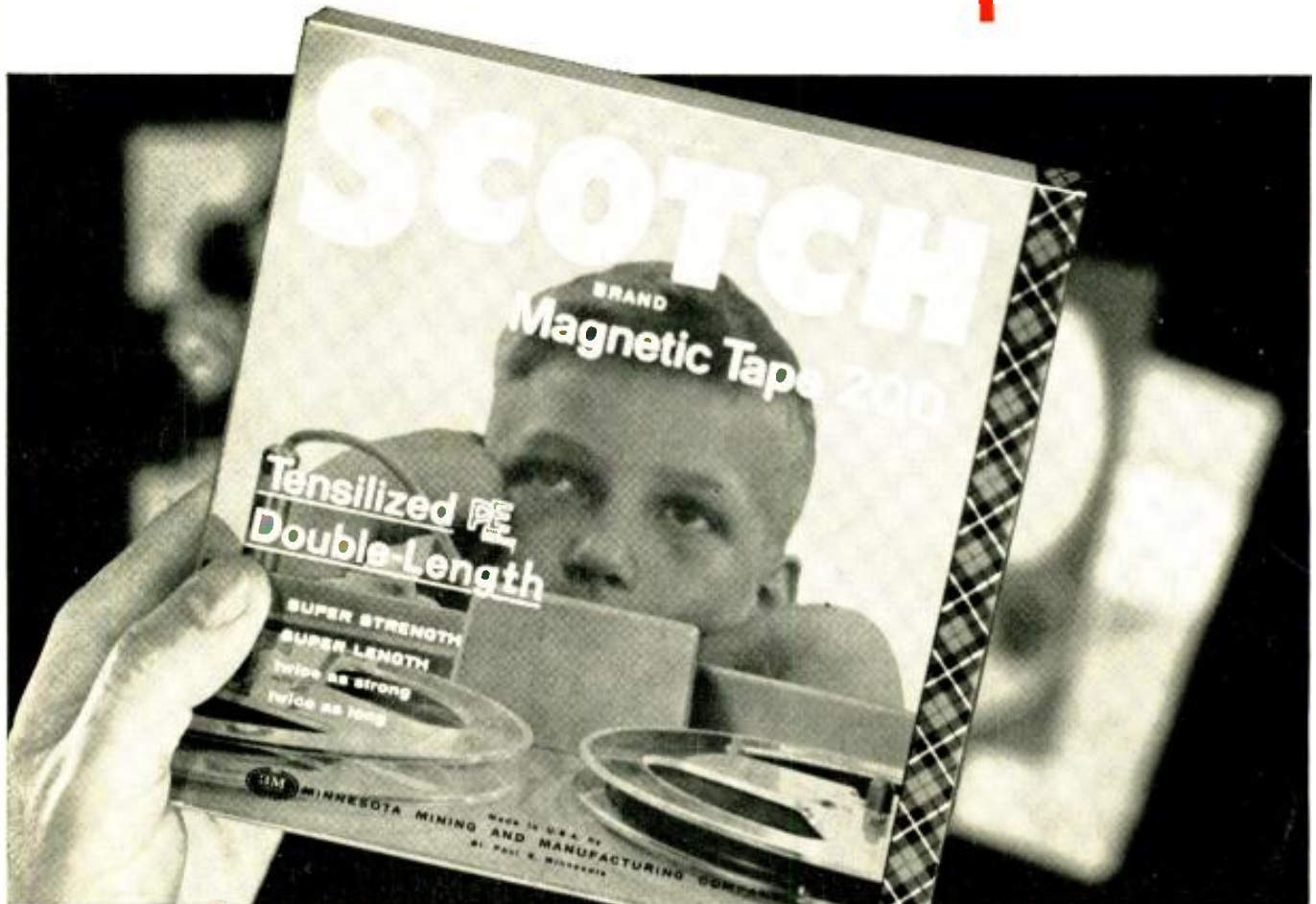
The Recorder with the high "RP" Factor



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