

Are They Treason Tapes?
Your Pet's Best Friend

tape

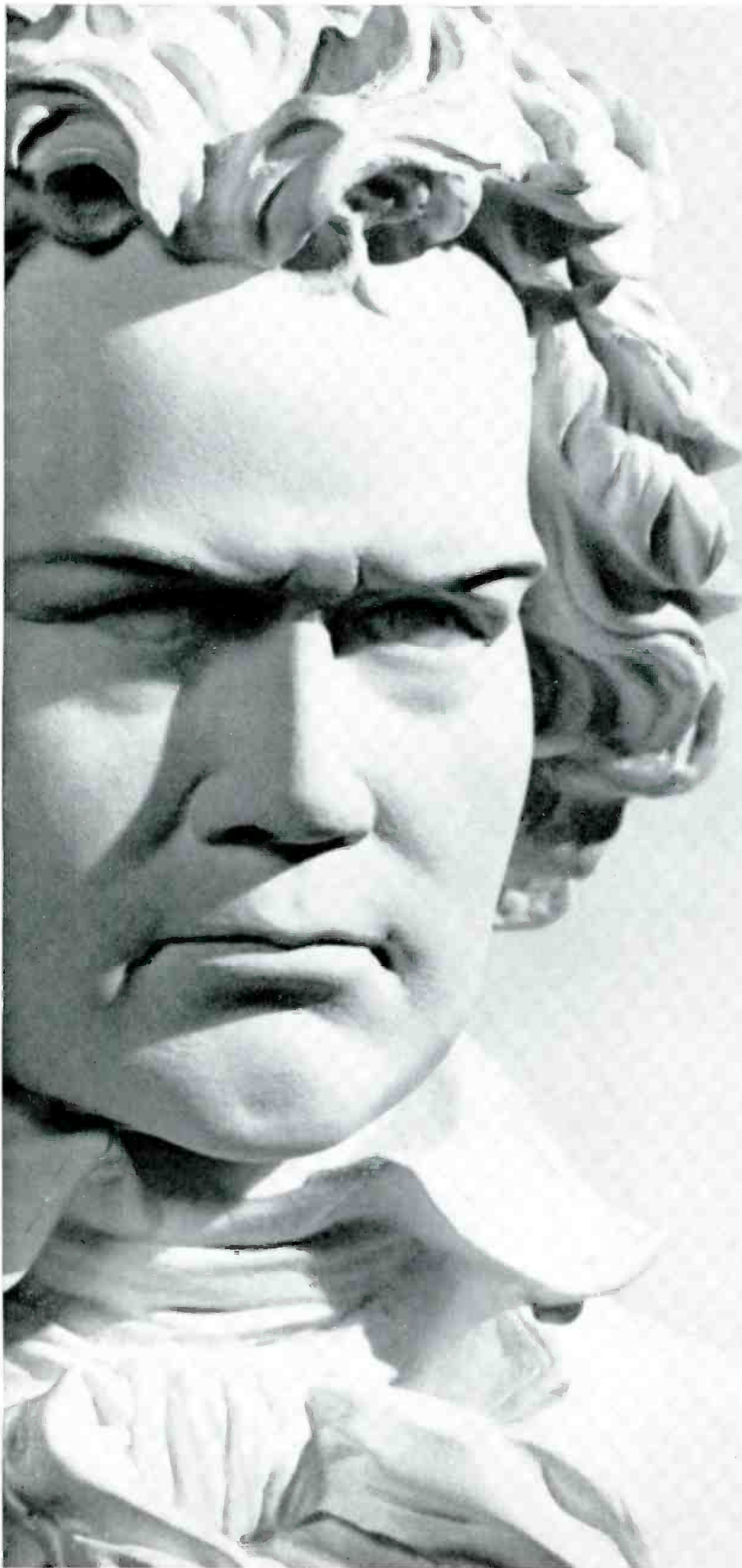
60c recording

Vol. 13 No. 7

OCTOBER, 1966



The Swinging Revolution



How long will Beethoven be around?

A real long time — on pre-recorded tapes with a base of MYLAR*. Like blank tapes on a base of MYLAR, they contain no plasticizer, so they can't dry out or become brittle with age. They can be stored anywhere — indefinitely. That's why MYLAR is the base used for "play-in-car" hi-fi tapes.

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Make sure your favorite pre-recorded tapes are on a base of MYLAR polyester film. And look for the label on the box that says MYLAR.

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Some plain talk from Kodak about tape:

Double or nothing... or the noble art of dubbing

One good tape deserves another. That's another way of saying that half the fun in having a good-quality, home tape-recording system should consist of being able to make tape duplicates. The reasons for dubbing can be as varied as you want. Perhaps as simple as sending your Aunt Mabel a particularly good tape of the kids—a tape you also want for your own tape library . . . or because you want to exchange tapes with a fellow audiophile . . . or because you want to edit a tape to go along with a movie or slide film without chopping up the original tape . . . or simply to preserve your early tape recordings on modern, more efficient KODAK Sound Recording Tape.

Takes two to swing. If you already have a second tape recorder on hand, you're ready to get started. If not, find a good friend that will lend you his. But do be particular about your friend. Because that old cliché about the weakest link applies in spades as far as dubbing equipment goes. Also be particular about the tape you use . . . but as they say on radio, more on this later.



Read the instructions. First off—and though it may seem obvious—make sure your two tape systems are in the best possible condition. Look at it this way—the dubbed recording will be at best a second generation recording . . . it's going to combine all the deficiencies present in your original tape recording, in the playback recorder, and in the recording equipment. So read both instruction books . . . then clean the heads with one of the commercial preparations available for that purpose . . . and demagnetize the heads if you can lay your hands on a degausser.

Next, connect your two tape machines—the “master” and the “slave.” If you have a choice, take your output from the master at the pre-amp stage rather than at the amplifier. No reason to add its distortion to your dubbing. For the input to the slave, you usually have a choice—one marked “mike” or “high-impedance” (usually in the 50,000-200,000 ohms range), the other marked either “radio,” “phono,” “tuner,” “tape” or “low-impedance” (in the 500-ohm range). You want the latter one.

Choose your tape. Signal-to-noise is the touchiest area in dubbing. Picking a tape that will give you the lowest noise level on the duplicate without lowered output makes a lot of sense. We've got just the tape for you: KODAK Sound Recording Tape, Type 34A. It packs five or more additional decibels of undistorted output than the usual low-noise tapes. When dubbing on KODAK Sound Recording Tape, Type 34A, set the recording level on your slave unit at 4 decibels over your normal level—that's just slightly higher than normal if you set your level by a VU meter. Because you can put a lot of signal on this tape, you can play it back at lower gain . . . and, Eureka, there's your low noise!

KODAK Tapes—on DUROL and Polyester Bases—are available at most electronics, camera, and department stores. To get the most out of your tape system, send for free, 24-page “Plain Talk” booklet which covers the major aspects of tape performance. Write: Eastman Kodak Company, Department 940, Rochester, N.Y. 14650.



EASTMAN KODAK COMPANY, Rochester, N. Y.

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Tape Recording

tape

recording

OCTOBER, 1966

VOLUME, 13, NO. 7

ARTICLES

Tape and Treason by <i>Branco Mihalovic and Robert Angus</i> . . .	12
Tape Is Tape—Or Is It? by <i>Frederick I. Kantor</i>	16
The Basic Tape Library: Rock N' Roll by <i>Roberta Friedman</i> . . .	20
Your Pet's Best Friend by <i>Milagros Lluager</i>	26
Tape-Libbing by <i>Arthur Meiselman</i>	28
Double Your Pleasure by <i>Roger Gregory</i>	44
Learn by Tape Letters by <i>Esther L. Kininmonth</i>	46

FEATURES

Tape Notes	6
Traveling Recorder	10
Tape Club News	32
Tape Reviews	34
Tapespondents	49
Classified	50

Tape Recording: Publisher: Richard Ekstract; Editor: Robert Angus; Associate Editor: Ann Eisner; Music Editor: Erwin Bagley; Technical Editor: Peter White-lan; Tape Club News Editor: Ann Eisner; Design Consultant: Peter Palazzo; Art Director: Gilbert Eisner.

Tape Recording (title registered U.S. Pat. Off.) is published seven times a year (bi-monthly except November-December when monthly) by A-TR Publications, Inc., Richard E. Ekstract, President; Robert N. Angus, Secretary; executive and editorial offices 156 East 52nd St., New York, N.Y. 10022. Subscription rates: U.S. and Canada \$3.00 for one year, \$5.00 for two years, all other countries \$4.50 per year. Application to mail at second class postage rates is pending at New York, N.Y. and at additional mailing office. Single copies 60 cents. Entire contents copyrighted 1966 by A-TR Publications, Inc. Distributed by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011.

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Beethoven?




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tape

NOTES

If you’ve been reading the consumer journals lately, you know there’s a move afoot to replace the term “cycle” with a new term, Hertz, in an attempt to honor the late Heinrich Rudolf Hertz. Hertz, a German physicist who pioneered in electronics, died in 1894, leaving behind him the first demonstration of radio transmission and reception and measurement of the length and frequency of electromagnetic waves—and absolutely nothing named after him.

The European scientific societies decided to right this grievous wrong by taking a perfectly understandable term, cycles per second, and substituting the word “hertz” for it. Some members of the domestic audio fraternity, who seem to believe that erudition lies in talking so the layman can’t understand you have rushed to adopt it.

The New York *Times*’ Radio-TV critic, Jack Gould, has blown the whistle on this sort of nonsense. Gould recently summed up his case thusly: “If posterity has been unfair to Hertz, surely the remedy does not lie in making it harder to understand and appreciate what he did. The advantage of using ‘cycles’ is that the word is self-explanatory. Now a word that has no meaning for the layman will have to be accompanied by a definition every time it is used.”

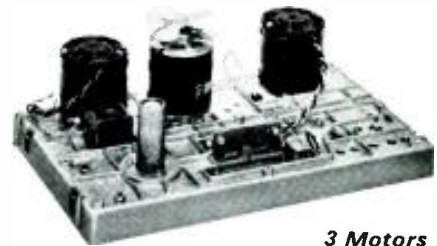
This is exactly what delights the audio dadaists* who in recent years have attempted to foist off on us such monstrosities as “monophonic” and “cassette” in recent years. While the industry’s more astute marketers have been working to make tape recording more understandable to the layman, this minority persists in dealing in waveforms, RMS, and now kilohertz. It was exactly this sort of pseudo-erudition which prompted the late Sir Winston Churchill to turn on a subordinate and proclaim, “That is the sort of pedantry up with which I will not put.”

“Cassette” is a slightly different case. As most readers may know, it’s

(Continued on page 8)

Tape Recording

How To Get A \$570 Stereo Recorder For \$400



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Professional Tape Transport

The tape transport is powered by 3 separate motors. The hysteresis synchronous capstan motor has a dynamically balanced flywheel and a ballbearing inertial stabilizer mount for constant, accurate speed. Two permanent split-capacitor type motors drive

the reels. With the convenient push-button controls, you can change operational modes instantly and gently with the touch of a button. Compliance arms insure correct tape tension at all times.

The military-type differential band brakes are solenoid operated for instant, gentle stops. And when the tape runs out an automatic switch shuts off all motors and retracts the tape pressure roller eliminating unnecessary motor wear and prevents deformation of rollers. The tape gate and pressure roller also are solenoid-operated for positive action.

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Other Professional Features

All parts mount on a thick, die-cast main-plate that won't warp, reduces wear, provides rigid support and stable alignment. Two V.U. meters for visual monitoring of signal levels from either tape or source . . . allows quick comparison of source with re-

corded signal. Inputs for microphones and outputs for headphones are all front-panel mounted for easy access. Digital counter with push button reset. Low impedance emitter-follower outputs deliver 500 millivolts or more to amplifier inputs. Individual gain controls for each channel. And all solid-state circuitry . . . 21 transistors and 4 diodes . . . your assurance of cool, instant operation, long reliable life.

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TAPE NOTES

(Continued from page 6)

one manufacturer's term for what the rest of us call a "cartridge", dreamed up, presumably by a high-priced advertising or public relations man as a gimmick. The term is used in Europe to describe tape cartridges, and the manufacturer would like to apply it here as a generic term for his type of tape cartridge. So far, he has failed to get even his patent licensees to adopt the term—perhaps because it is clumsy and unfamiliar to consumers, and because the term in common use is so easily understood.

We graduated from journalism school at a time when it was being taught that the English language is a tool of communication. The aim of any writer (or advertiser) should be to be clearly understood, and to be as precise as possible with the tools (words) available to him. The attempt of any writing—and certainly our attempt—is to be understood clearly with a minimum of verbiage.

That's why we won't promote "cassette," "hertz" or similar names in these usages—not, at least, until we're convinced that they're more readily understood than the present terms and in more general usage. We believe that by sticking with "cartridge," "cycle" and more easily understood terms we can explain ourselves with more clarity and more speed to our readers.

Unless the connoisseurs of clarity in word usage rise to instant opposition." Gould warns, the cantation of meddling with good words can only spread. Amen.

*Dadaism was a literary and artistic movement started in Zurich during World War I. Its leader, Tristan Tzara, defined it this way: "Dada means nothing. We want works straightforward, strong, accurate and forever not understood."

What Price Compatibility?

This seems to be our month for etymological essays. The matter came to mind recently when our neighbor, an average joe—if there ever was one, said to us, "You're in the audio business. What does 'com-

patible' mean?" We thought for a minute, then asked, "do you mean in records, FM or tape?"

"Tape," he responded, then added "does it make any difference? Doesn't compatible mean the same thing no matter what kind of equipment you're talking about?"

We explained that FM stereo was compatible in the sense that the same signal could be received stereophonically by one listener, and in perfectly balanced mono by another, while a compatible stereodisc could be played without damage to the record by either a mono or stereo pickup.

"What I'm really interested in," he persisted, "is a tape cartridge system, and I've seen several that are compatible. What I want to know is, are the car players compatible with my present tape recorder? Are the car and home cartridges compatible with each other?"

It was at this point we realized that another once-understandable term has gone the way of "hi-fi" and "power output"—advertised so frequently in so many contexts that nobody is sure just what it means. There is a machine on the market that plays both reel-to-reel tapes and eight-track cartridges. It is called compatible. There are several players on the market that play both four and eight-track continuous loop cartridges. They are called compatible. There is a home video tape recorder that will play back color home videotapes (which don't exist yet) in black-and-white. It is called color compatible. There is a machine which will play back any 12 ips video recording on half-inch tape. It is called compatible, although other HVTR speeds vary from 7½ through 9.6 to 12 ips (and even higher) on a variety of tape widths.

We suspect that the time has come for manufacturers who plan to use the word "compatible" in their literature to specify just what the term means early enough so the customer can understand it. When we don't understand it ourselves, we suspect there's something wrong.

To check ourselves, we pulled our

unabridged Webster's down off the shelf and looked up compatible. It means "congruous, harmonious; able to get along together"—a definition

vague enough to cover most of the applications to which the word is being put, so the users are technically correct but very confusing.



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Circle 2 on Reader's Service Card

tape

TRAVELING RECORDER

Venice is an extraordinary city as all who have traveled there know. Not only for its quiet majestic beauty but also for the advantages it offers the tape buff. Taping in Venice is a gourmet's meal of sound.

First stop—immediately after arrival, is the Piazza Roma where busy Italian porters carry luggage from cars and trains to the vaporetti (Venetian water-buses). Tape the chatter—half in English, half in Italian and then catch the sound of your vaporetto bumping against the dock as it picks up passengers. Be sure to catch the conductor trying to instruct the passengers to keep clear in broken English—and when he gets short of patience, the sudden explosion into colorful Italian. Then station yourself towards the back of the boat and record the roar of the motor and the splash of water as the boat pulls away and your Venetian holiday begins.

Once you are settled, it's a good idea to head straight for the Piazza St. Marco—the heart of the city. There you will find the famous Venetian pigeons—and the hawkers selling corn for the tourists to feed them. At noon, the bells of the square begin to chime and as the sound reverberates around the piazza the hundreds of pigeons take to the air. A veritable festival of sound.

If you return to the Piazza at night you will find the sidewalk cafes with outdoor bands playing all the old Italian favorites along with Viennese waltzes and American pop tunes. Take a table and order a capuccino. Tape the waiter taking the order and catch the muted conversations from the tables around yours with the band playing in the background.

(Continued on page 32)

Tape Recording



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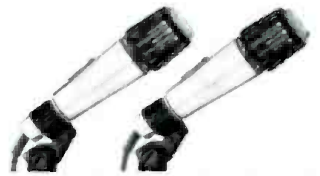
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Tape and Treason

by Branco Mihalovic and Robert Angus

Is Ronald B. Ramsey the next Lee Harvey Oswald, or is he the next Francis Gary Powers? Is he a psychopath or a patriot? A right-winger or a left-winger? Or is he simply the latest in a long line of propagandists which has included Lord Haw-Haw, Axis Sally and Tokyo Rose? If he is, then Ronald B. Ramsey is the man who added the tape recorder to treason.

If you're an average radio listener, you've never heard of Radio Liberation or Radio Stateside. Deejays named Granny Goose and Joe 'Libre' Epstein are strangers to you. But if you've been in the trenches or the barracks of Viet Nam, they're names you may know well because until recently they were beamed powerfully into South Viet Nam from transmitters in Hanoi. All of them are pseudonyms for Ramsey, a bearded bespectacled 27-year-old from Compton, California.

Ramsey, a self-styled psychologist, developed the idea late in 1965, of preparing propaganda tapes in a studio in Watts, California, shipping them via Canada, Britain and Czechoslovakia, to Hanoi, where the North Viet Namese put them on the air. What Ramsey did at his homemade broadcasting studio was not too dissimilar to what William Joyce (Lord Haw-Haw) and Mildred Gillars (Axis Sally) did during World War II—blend the pop hits of the day with hometown news and large dollops of propaganda calculated to make soldiers homesick, disgusted or rebellious. But Joyce and Miss Gillars had two disadvantages—they were 3000 miles away from the source of pop music and hometown news; and their broadcasts were all prepared without the benefit of tape.

Tape made all the difference to a Granny Goose broadcast, Ramsey confided recently to Mikalovic in Sofia, Bulgaria. With tape, you can edit out goofs (including Granny Goose's nervous high-pitched giggle). You can splice in music at the appropriate place. You can erase material which becomes outdated, and insert new material at will. Best of all, you don't have to prepare an entire half-hour program at one sitting. You can do it over several days, if you like. In fact, from the time Radio Liberation started operations in a ramshackle stucco house in Watts in October of 1965 until Ramsey hotfooted it out of California at the end of February, 1966, ahead of a subpoena from the House Un-American Activities Committee, Radio Liberation apparently produced only 11 half-hour broadcasts.

A sample Granny Goose broadcast ran something like this: "Hi guys, this is Radio Stateside. We're worried about you out there, in the rot, heat and sweat of Viet Nam. We are concerned about you, the American GIs — our buddies who have had nearly 700 buddies killed in a war you don't know why you are fighting." At this point, Ramsey usu-



Tape Recording

Tape has been used for just about everything during the past ten years. But treason? A kook from the West Coast showed the nation how it could be done — with an ordinary home recorder and a little ingenuity.

ally spins a platter by Frank Sinatra, the Beatles, Tijuana Brass, or some other pop group. Readers of TAPE RECORDING searching for material to send on tape to friends or relatives serving in Viet Nam may worry about the ins and outs of the copyright law, but Ramsey never bothered about it — simply appropriated whatever material he needed to attract GI listeners. "Now for some news from home. Private Robert Hynes of Compton, California has just finished a 19-week course in helicopter repairs at Fort Eustis, Va. Before joining the army, he worked for the Big Wheel Bike Shop here. We hope he has better luck than those bodies brought back home last week from the war."

Treasonous? You might think so—but the Justice Department couldn't make up its mind, since there has been no formal declaration of war in Viet Nam. The House Un-American Activities Committee, however, had no hesitation, and issued its subpoena. The trouble was that by the time the server got around to calling at the house in Watts, Ramsey had skipped out, to turn up in New York City two weeks later—leaving behind a recording studio which Ramsey now says might be the envy of any tape hobbyist.

"When Radio Liberation first started, we had nothing except a Japanese tape recorder and a lot of friends. The friends would feed me material, and I'd record it—I was Joe 'Libre' Epstein and Granny Goose. But it became evident that we'd need more and better equipment to do the job right. Several friends from the African freedom movement and the civil rights movement chipped in to buy tape and accessories. Before long, we were able to add a Norelco Carry-Corder so we could record outside the house. Then the next thing was a Crown tape deck—I liked the irony of using a piece of gear like that designed for use by a religious radio station for this purpose. We had a couple of broadcast quality mikes at the end, plus tape splicers and even a console with control panel.

Actually, there's no evidence, despite Ramsey's constant references to friends, that anybody else ever took part in the broadcasts. News allegedly supplied by friends could easily have come from community newspapers to which he had access. Ramsey told reporters in New York after he arrived that he was using borrowed apartments and recorders in Harlem and the Bowery to do his broadcasts. The tapes were mailed to an individual in Quebec believed to be active in that Province's efforts to separate from the rest of Canada. The tapes were then mailed to an address in London which in turn mailed them to Prague. The exact path they took from Prague to Hanoi is not certain, and there seems to have been a considerable lapse of time between the preparation of the tapes in Los Angeles



Tape and Treason

and their airing in Hanoi, 7000 miles away.

Part of the mystery about Granny Goose is that, while the broadcasts would have been heard by American troops, it would have been years before anybody tracked them down, had Ramsey not mailed sample tapes anonymously to radio station KPFA in Los Angeles. The station has a policy of broadcasting the widest range of opinion, but when the station manager, while auditioning them, heard "We're not asking you to shoot your commanding officer or sergeant in the back yet—not at this time," he reached for the phone and called the FBI.

Shortly thereafter, Ramsey called the station to ask why the tapes had not been broadcast. He was told that excerpts would be aired on January 1, 1966 (and the tapes were broadcast simultaneously in New York on WBAI and San Francisco on KPFA), Ramsey's next step was to call the Los Angeles bureau of *Newsweek* and tell a reporter about his operation. "I don't consider myself a communist," he explained. "I consider myself a super-patriot. What I am doing is in the best interests of the United States." Ramsey provided further material about himself—but failed to clear up the mystery about his operation—at a press conference in Los Angeles on February 8, 1966 and a second in New York on March 9. The second conference, held outside the United Nations Building, terminated abruptly when two burly bruisers approached the gathering, and Ramsey disappeared up a flight of stairs on United Nations Plaza.

What sort of man would create Radio Liberation? Unfortunately, much of the biographical information about Ronald B. Ramsey is supplied by Ronald B. Ramsey himself, and he seems to disagree with outside authorities. He was born in Compton in 1939, apparently of middle-class parents. In 1953, while a student at Enterprise Junior High School, he was dismissed from school for making speeches on behalf of convicted atomic spies Ethel and Julius Rosenberg. At this time, he was being reared by a grandmother. There is no evidence that he ever returned to school. Two years later, he was publishing *The Nationalist Summary* for a group called Americans for America. Articles in it asserted that Eleanor Roosevelt and Bernard Baruch were acting as part of a Red plot. The paper editorialized about involvement in the Korean War, and has been characterized by the Anti-Defamation League of the B'nai B'rith as being anti-semitic. At the same time *The Nationalist Summary* attacked American participation in the Korean War, it supported the actions of the White Citizens' Councils opposing integration in the South.

A few years later, according to Ramsey, he was being arrested in the South for taking part in a civil rights march . . . In any event, when the 1960

presidential campaign rolled around, Ramsey, a registered Republican, was hard at work in the Nixon campaign. The following year, he went into the Army and was discharged toward the end of 1962 when he became, as he later called it, "a non-student" at the University of California's Berkeley campus.

Evidently the student life didn't agree with him: the spring of 1964 found him in Kenya where, it has been charged, he made anti-American broadcasts for Jomo Kenyatta. For whatever reasons, life in Kenya didn't agree with Granny Goose; and on June 10, he borrowed \$1000 from the American embassy to go home. If the State Department thought it had heard the last of him, it was wrong. The American embassy in Algiers learned on February 15, 1965, that the Algerian police were holding an American psychologist on unspecified charges in the prison ward of the Mustapha Hospital.

The embassy sent a representative to visit the psychologist, who proved to be Ramsey, and who had a fantastic tale to tell. He had been invited to Algeria by strongman Ben Bella, Ramsey said, for the purpose of broadcasting. It was here, he later implied, that he learned the rudiments of radio broadcasting, tape recording program production and tape editing. Without warning, on the night of December 29, the Algerians had arrested him on an unspecified charge and had tortured him, damaging a kidney and beating him severely. The hospital authorities thoughtfully arranged a press conference so he could tell his story to American and European reporters. Nevertheless, the hospital refused to release him. On April 14, the hospital arranged a second press conference, at which Ramsey alleged that he was being tortured with electric shock treatments. A spokesman for the American embassy termed these reports "reliable." On May 5, the Algerians apparently had had enough of him, and they released him to the embassy, provided he leave the country immediately and promise not to return. Ramsey was broke, and borrowed another \$1000 to return home. As soon as he was gone, the Algerians admitted they had picked him up because his activities were "suspicious;" they clearly believed he might be working for the Central Intelligence Agency.

Between May and October, Ramsey said later, he had had time to demonstrate in Washington against the war in Viet Nam, and get arrested for it. Then came the Granny Goose gig. "I was staring into space one day trying to think how I could do something about the war when this potato chip truck goes by," he told reporters. "I see the name on it and it starts me thinking: A number of us opposed the war in Viet Nam, but we hadn't done anything

about it. I had a tape recorder, and I had contacts in Canada and Europe. Why not make tapes which would urge the troops to go home? Obviously our government wouldn't use them, but the Viet Cong might. That's how it started." The name on the potato chip truck—Granny Goose.

Apparently, Ramsey made his first few tapes under a cloak of anonymity. For whatever reasons, he decided to expose himself and courted the subpoena which sent him running to New York.

On March 9, Ramsey called yet another press conference, to announce that the State Department had warned him that he faced arrest and a fine if

he tried to use his passport or leave the country. "Suppression!" cried Granny Goose. "Not at all," retorted the State Department. "You still owe us \$2000, and you're not leaving the country until we get it."

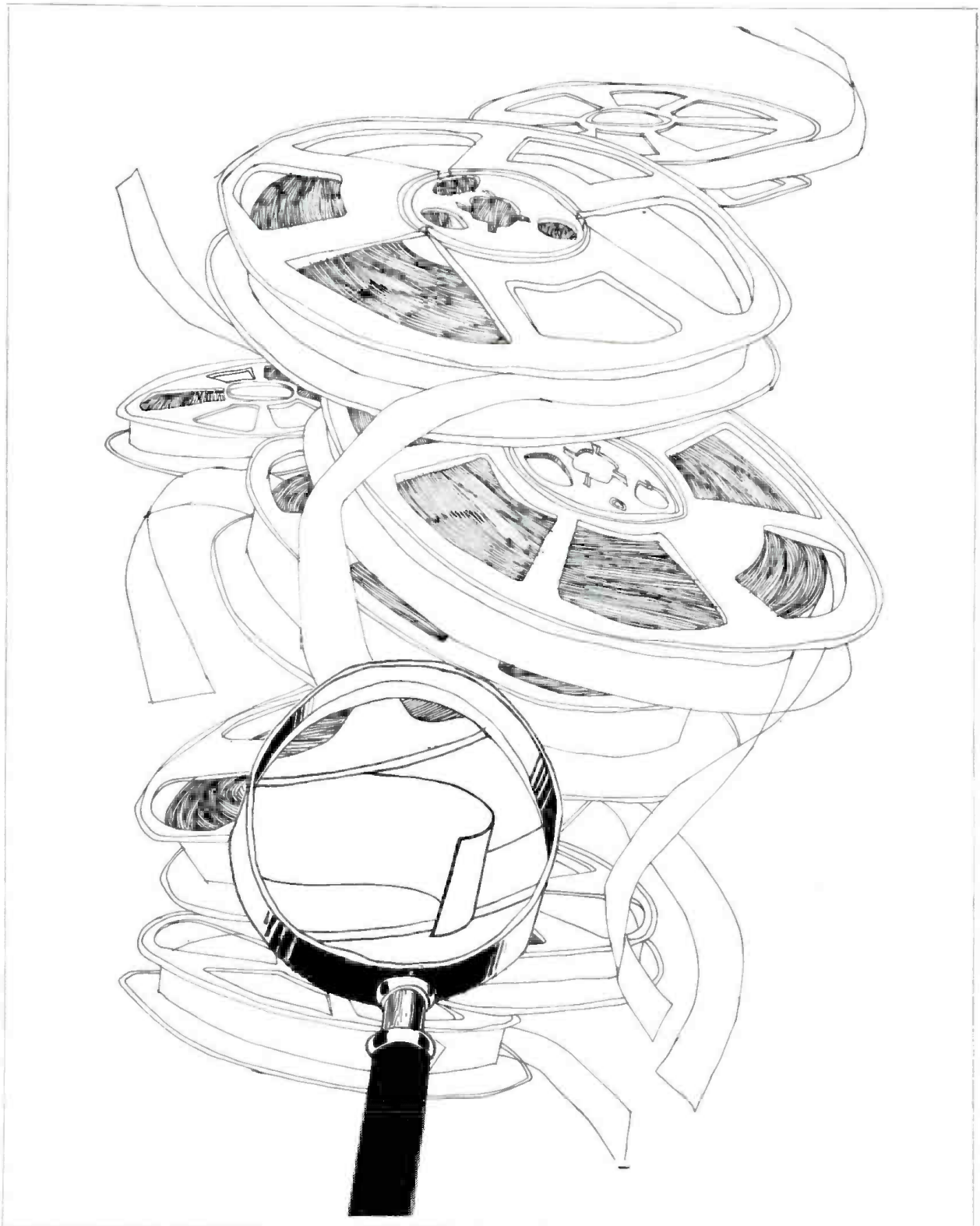
The State Department was wrong. As the summer drew to a close, it heard again from Ramsey, this time in Bulgaria. "Help me get out," he pleaded. "I face imminent arrest."

It was in Sofia that Mihalovic spoke to him. Granny Goose still is proud of his "contribution to world peace," as he calls it, and hopes that Congress and the Justice Department will understand.



Tape Is Tape—Or Is It?

by Frederick J. Kantor



Tape pioneer Nat Welch used to love to tell the story about the day he appeared before a Congressional committee to explain what tape recording was all about. After several hours of detailed technical explanations, replete with diagrams and charts, one Southern congressman held up a hammy hand to stop the flow of testimony. "Son," he said, "What y'all are tryin' to tell us is that you take a strip of cellophane and you paint it with barn paint. Right?"

Actually, tape manufacture is a bit more complicated than brushing a red oxide paint onto a strip of plastic. But because all tapes look very much alike, and because the basic materials used by manufacturers are so similar in type and appearance, most tape hobbyists tend to think that all tape is the same. It's common knowledge among serious tape users, for example, that three or four suppliers produce all of the tape base materials (what the congressman referred to as "a strip of cellophane") for all tape manufacturers. It's almost as well known that the various chemical compounds come from nearly as small a group of suppliers. If the materials are the same, then, what difference can there be in the finished product? Let's look at the components of the tape that runs through your recorder, one by one.

Oxides

There are very few sources for this material and prices are well established, with little variation. There are expensive oxides and cheap oxides. Cheap oxides are produced primarily for digital or pulse recording applications such as MICR (Magnetic Ink Character Recognition) used to print checks and ledger cards, etc. They are identified by their black color. There is also a quantity of red oxides available which are reject material that did not meet the oxide manufacturer's specs for magnetic characteristics.

If you put enough cheap oxides in a tape, it will work magnetically. However, the oxides are suspended in a lacquer system just like paint. The lacquer (or binder) wets down each particle of oxide (pigment) and insulates them from each other. A high binder-to-pigment ratio results in a tough, secure film. A low binder-to-pigment ratio behaves like a cheap paint and chalks off, becomes brittle and dry. To get enough cheap oxides into the tape to work well, you either get a "cheap paint" or have to increase the binder-to-pigment ratio and therefore make a thicker coating. If you make a thicker coating you can't get the proper footage on a reel. Ergo—don't use cheap oxides. You can tell cheap oxides either by the black color, or when recorder heads get unusually dirty and a pile of

brown powder is all over the recorder. But then it's too late.

Adhesion

Plastic films, especially of the polyester family, have the inherent property that few materials will stick to them. Since we are applying a flexible paint to the film surface, good adhesion is a necessity. Without it the coating will peel off. To eliminate this, a primer coat is applied to the film. The primer has the unique capacity of sticking to the film and anchoring the coating. To apply a primer is a special coating operation which is of substantial cost. A non-primed tape is easily discovered. Place the tape, oxide surface up, against a hard surface and dig a fingernail into the coating and try to scrape it off. If it comes off—it isn't primed. Priming does not affect the recording characteristics in any way—just the permanence of the tape.

Surface

Magnetic iron oxides are magnetic. They behave like magnets. Magnets (and oxides) will stick to each other by magnetic attraction. Part of the lacquer milling process is to break up these clumps of magnets (agglomerates) and make them individual magnets again. If you coat an agglomerate it causes a larger, rough bump on the tape surface. In use, this bump causes a drop-out in signal level, and noise. Noise, because the tape is momentarily pulled away from the recorder's head thereby putting a pulse on the tape, and drop-out because what should be millions of tiny, independent magnets now behaves as one large one, incapable of recording a complex waveform.

There are three methods of eliminating agglomerates. One is a full and carefully controlled milling cycle giving the mills sufficient time to disperse the oxides and break up agglomerates. Another is to filter the lacquer before coating and stop large particles from reaching the coating head. The last is to treat the surface of the tape after coating by pressure (calandering) or brushing, etc. All of these are expensive.

The Lip Test

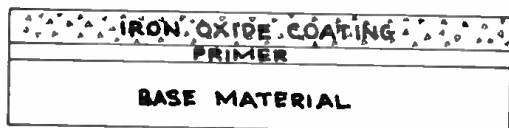
You can tell a good tape surface easily. Unwind a foot or two of the tape and pass a few inches over your lower lip. This is a sensitive area and will easily indicate a rough or smooth surface. Smooth is what's necessary.

Base Materials

The accepted materials for magnetic tapes are acetate, polyvinyl chloride (PVC) and polyester. These, manufactured for recording tape use, are produced primarily by Celanese, BASF, Kodak and

Tape Is Tape—Or Is It

HIGHER QUALITY TAPE



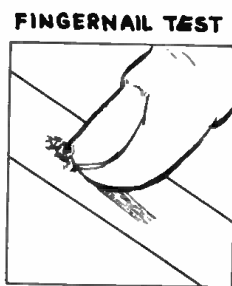
EXAGGERATED TAPE CROSSSECTIONS



LOW GRADE TAPE (NO PRIMER)



LIP TEST



FINGERNAIL TEST

Dupont. Prices of these materials are standard, and to use them offers no one any price advantage. On Mylar (Dupont's trade name for its polyester film), one must use it to call it Mylar. PVC is made by many, but the best source in recording tape quality is from BASF, the German chemical combine. It is slightly better than acetate. It is stronger and it costs a little more. It is *not* a polyester as some suppliers may represent it.

Price

Let's roughly divide the market in two: low-priced and high. A top quality high priced tape must be a good one with no equivocation. All of the above critiques must be met, and exceeded. The real issue about tape prices arises in discussions of low priced tapes. There are three categories of low priced tapes. The first is reject computer tape. It is

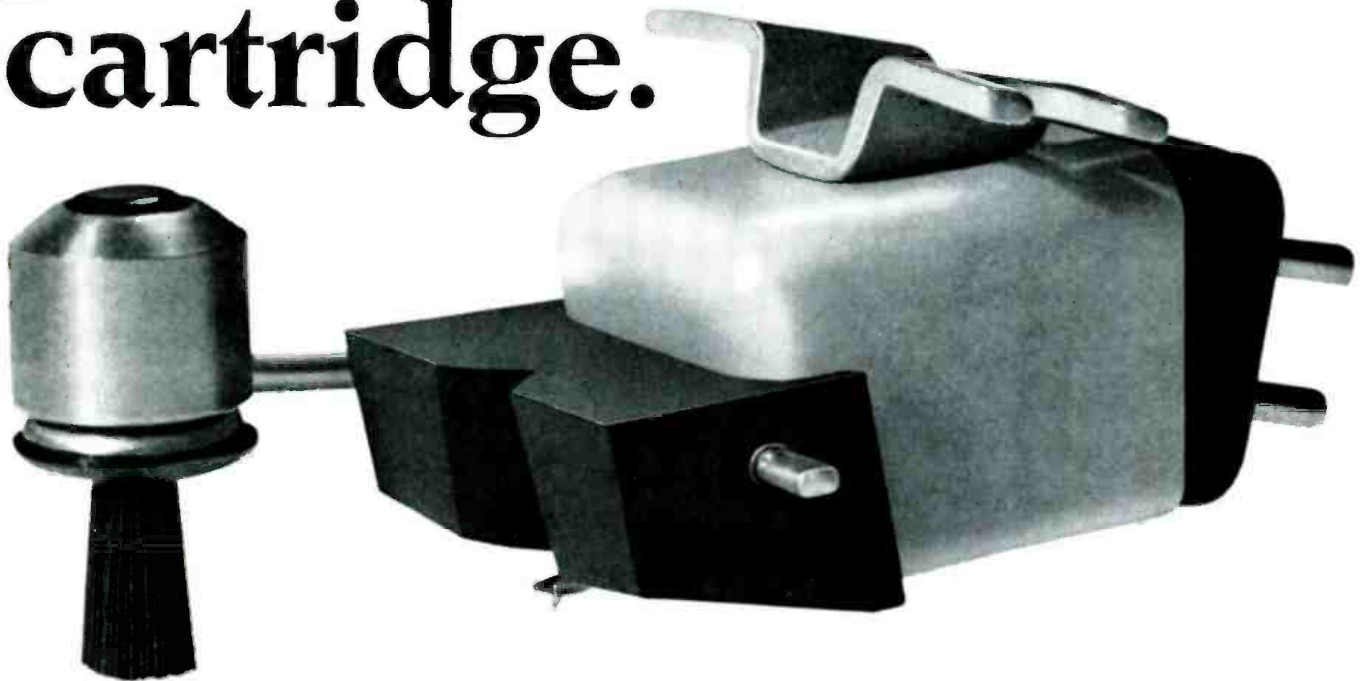
a tape that was not designed for audio recording since most data processing equipment rely on pulse operation where the waveform of the signal recorded is not critical. The oxides produced for this application have different magnetic characteristics than those for audio use. This is not to say that it is basically a bad tape. It is just not good for critical high fidelity recordings. The material is originally put up in one half inch or larger tape widths and must be re-slit to the quarter inch size necessary. This is generally where the difficulty occurs. The tape is difficult to control in the re-slitting and variations in width occur frequently.

The second is tape made cheap. All of the foregoing can tell you how it's done. Cheap oxides. No primer. No surface treatment, etc. It is made cheap by reducing the integrity of the product.

The third, which comes in a variety of subheads, is standard audio tape which, for a variety of reasons, can't be sold as prime quality. This includes outside cuts—the two or four slits from the outside of an 18" or 24" web of tape—where impurities such as uneven coating or agglomeration are likely to occur; spliced ends of rolls and used premium-quality tape, remarketed in white boxes. Outside cuts are never a good buy because of the possibility of imperfections which usually can be detected with one of the foregoing tests. Spliced ends—depending on who did the splicing and what purpose you plan to put the tape to—can be a good buy, because the tape usually is prime quality. If a manufacturer sells spliced ends, chances are the reel of tape is uniform throughout. If a duplicator does so, however, it's possible that one reel may contain two or more thicknesses of tape, or two or more manufacturers' products, with resulting differences in bias and sound quality. Nevertheless, spliced ends don't hurt your recorder and can result in high quality recording (though the splices do tend to dry out with age). Used tape may be a good buy—if it's polyester based. Radio stations and recording studios supply much of this tape, and both tend to keep it for several years before selling it for scrap. By that time, some acetates have lost their lubricants or become brittle. Polyesters, on the other hand, remain in good condition and, since the station or studio is likely to have bought prime-quality tape in the first place, can represent good value.

The trouble with all this is that the consumer never knows just where his bargain tape is coming from. A dealer may buy spliced ends this month, then get a special on tape made cheap next month. The white box and the cheap price remain the same; only the quality goes down. That's why brand name tapes from well known suppliers cost more. The products don't vary.

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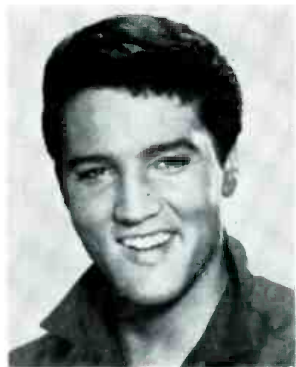
Rock and Roll

by Roberta Friedman

The H Bomb, the Cold War, the threat of sudden, swift annihilation hanging ominously over us; alienation, rebellion, the need for identity, the great mass of war babies growing up searching for some form of expression. All these and more are sociological explanations for the musical explosion that hit the fifties with a herculean roar; a sound erupting from youth for youth, the repercussions of which became first a national, then an international movement, until the whole universe reverberated from its impact. What made Tin Pan Alley shudder, adults cringe, big band musicians shed copious tears, old Ludwig turn over in his grave? Why Rock n' roll of course and it ain't dead yet. In fact it's lived so long past its prophesized doom, that it's become the swiftest revolution of the century, perhaps of all time. Millions of teenagers all over the world have listened to its pulsating, throbbing rhythms, new dances were created, stars became overnight sensations with just one record; some have

remained stars; most have faded into oblivion only to be replaced by others. The teenagers bought albums, 45; tickets to Rock n' Roll shows and became the most potent buying force in the music industry.

When did all this start? Music historians will trace its derivations all the way back to darkest Africa where the primitive tribal drums were the only voices that could be heard over dense jungle foliage. This animalistic sound that caused swaying and jerking of limbs, this rhythm, this emotional and very basic feeling was brought to this country via the Negro slave. His spiritual and work songs gave birth to jazz. New Orleans Jazz, Chicago Jazz, New York Jazz. The soulful, blues sound that was Negro in origin, was embraced by the white man and became the new musical sound of the twenties, the Speakeasy era. In the Thirties the big band sound was born: Benny Goodman, Glenn Miller, Tommy and Jimmy Dorsey, Artie Shaw.



left: The Beatles
right: Elvis Presley
below: The Rolling Stones

Some of our greatest singers were first seen performing with the big bands, Ella Fitzgerald, Frank Sinatra, Jo Stafford. This carried into the forties. In the fifties the big bands started to die and the "Pop" sound took over. Its criers were Perry Como, Nat "King" Cole, Patti Page, Frankie Laine, Vaughan Monroe, Theresa Brewer. It seemed as though jazz was a thing of the past. The war was over. The music lovers of the early fifties were content and affluent people and their music was pleasant, easy and melodic. Teenagers were just teenagers. They went to school, had crushes, read movie magazines. They had no major voice in music, no form of their own. But a small segment of the population still loved the mournful lament, the cry of discontent, the sheer joy that jazz had been. So

rhythm n' blues and country and western music gathered a minor but vociferous group of devotees. All of a sudden Harlem and Nashville burst forth upon the national scene. Out of the dreary, rat-infested tenement slums of Harlem came the Penguins and they sang "Earth Angel." From Nashville came a full-lipped, hip-swinging, long haired fellow with the unlikely name of Elvis Presley singing "Heart-break Hotel"; and Rock n' Roll was born.

The teenager in America took to this music (*his* music), with a frantic possessiveness that frightened the adult world, who couldn't understand songs about fleeting teen-age love, fast cars. The raucous, almost dissonant chords of the guitar were just loud noise, they argued, certainly not music. Elvis Presley became the perpetrator of a furor that



Rock and Roll

swept the country. He banged on his guitar, gyrated his hips, moved his body in an undulating, sensual manner that was termed lewd and obscene by journalists, sociologists and psychologists. The Penguins, the Platters, the Moonglows, the Cadillacs and other groups sold millions of 45's. Rock n' roll became associated with motorcycles, juvenile delinquency and black leather jackets. Parents wondered what happened to their wholesome children who were now repeating ridiculous lyrics. Rebellious youth? Bad music? Perhaps. But the teenagers of America now had a voice. They loved rock n' roll because it was solely theirs. The words were theirs and the music made them want to dance, to laugh, to cry. Releasing pent up emotion? An unhealthy means of expression? Perhaps this, too. But rock n' roll was more a feeling than anything else: a joyous,

alive feeling. No wonder its appeal was universal. Despite all the anti-rock 'n' roll sentiment, it continued to grow at an astounding rate. The girls screamed, squealed and cried when Elvis executed a nifty little bump and grind; the boys snapped their fingers and moved to the music.

In 1955 radio stations began to play only rock n' roll. In New York City disc jockeys such as Alan Freed and "Jocko" were revered as the leaders of the movement. Radio stations all over the country followed suit. Fan clubs sprang up and Elvis was King.

Records, radio, magazines, all geared to the teen view and outlook. How long could it be before television stepped into the picture? Obviously not too long. From Philadelphia came "American Bandstand," a teen-age music and dance program that



above: Donovan
left: The Monkees

right: Tom Jones
below: The Supremes



grew from a local program to a national craze in no time. "American Bandstand" started at three PM just when most teenagers were returning from school. Its MC was a young, clean-cut, handsome man by the name of Dick Clark. The stars of the program? The kids of Philadelphia. Pat, Frankie, Justine and Bob, high school students, became celebrities. Their manner of dressing and dancing were copied in N.Y., Chicago, Atlanta, all over the country. In addition to the New York and Nashville sound we now had something new, the Philadelphia sound, Fabian, Frankie Avalon, Bobby Rydell, sang bouncy, lively, happy tunes and everyone danced the slop, bob, hop and stroll. Chubby Checker (whose name was a take-off on Fats Domino) recorded the "Twist" which spread like wild fire. Everyone in the world was doing the twist. The Peppermint Lounge in New York City, a twist

parlor, became a gathering place for teenagers and adults alike. The Kennedy's Broadway and movie celebrities could be found there twisting to the music of Joey Dee and the Starlighters. Twist parlors were introduced to Los Angeles, San Francisco, Miami, Paris, Tokyo. Guitars twanged, drums pounded, vibes tinkled and another institution died: the institution of physical contact while dancing. No one knew who was dancing with who but it didn't seem to matter. The music was wild and loud and the beat was irresistible.

In the early sixties Rock n' Roll, born, bred and nurtured in America, took on a distinct continental flavor as four lads from Liverpool, England began to sing their songs. The chaps, taking the American influence and integrating it into their style, initiated something new again, the Liverpool sound. Paul McCartney, John Lennon, George Harrison

Rock and Roll

and a bejeweled drummer named Ringo Star called themselves the Beatles. They sold and are still selling millions upon millions of records. The shaggy haired quartet, already popular in England, attracted a vast American audience, not so much because their style of singing was revolutionary but their manner of dress and their long hair was unique. Their rise was phenomenal. Beatles, Beatles, Beatles. No other singing group in history has achieved so much success in so short a time. The controversy surrounding them, the praise, scorn, passionate adulation was incredible. Girls adored them hysterically, fervently. Boys copied their hair style and manner of dress. They made movies, trouble for Elvis, and millions of dollars. This was just the beginning, the beginning of long-haired groups, more guitars and drums, the "Mod" look,

plus giving staid old England a new, exciting young look.

The big sound in music today is the Mo-town sound of the Supremes, the surfer sound from California, the folk-rock sound of Bob Dylan, Joan Baez, and the Beatles, the Rolling Stones and the Byrds from England. What is the "in" sound of today? Is it rock n' roll? Who knows? Literally the rock n' roll of 12 years ago is totally different from the sound today. In the fifties and very early sixties we sang songs of love. The all time rock n' roll hits are "Earth Angel" by the Penguins, "Tonight, Tonight" by the Mello-Kings, "In the Still of the Night" by the Five Satins. Where are these groups today? They're certainly not in the public eye any longer. Their songs would never go with today's teenagers. Today's teenagers are more articulate,

Bob Dylan





The Beach Boys

more literate, more sophisticated. It stands to reason that their collective voice, their music, should become more sophisticated, more socially conscious and it has. The basic instrumentalization is the same, electric guitar, drums, vibes, piano but what is expressed is quite different. Today's music has a message. Songs of hostility, getting high, down with society, unhappiness, withdrawal are prevalent. Even the Beatles are acquiescing to this trend. The dances to this enlightened music are very primitive and sensual. If there is really a sexual revolution it has its hit music. Rock n' Roll is not dead, nor is it in need of any eulogies in the near future. It has always been a changing thing with the times. As teenagers became more aware, so does their music. In 1954 if a group such as the "Fugs" stood up on a stage and sang as they do, in the vernacular of the Lower East Side of New York, there would have

been shocked gasps. There have been so many trends, so many so-called sounds in rock n' roll that the term itself has become largely undefinable at present.

Will today's music last? It's hard to say. The public has always been very fickle and will remain so. What pleases them today may be ashes tomorrow. What's next? With the uncertainty of the times, youth moves at a frantic pace. The "in" thing next year could be a series of grunts or Kate Smith. One thing about rock n' roll, it has and always will be an expression of feeling, whether of joy or pain. It swings and will continue to do so as long as there are people who can open their mouths and sing. It is frugging, jerking, the monkey. It is bell bottom trousers and discotheques.

It's what's happening, baby.

Your Pet's Best Friend

by Hilary Swager

Pets and tape go together. They have, since recorders first appeared. It was a natural to want to record the bark of the household mascot. And who could resist bringing out the tape recorder when the parakeet squeaked his first intelligible word?

Almost from the beginning of the sound equipment boom in the early 50's, animals have been easy and delightful subjects for recording. Which meant that animal trainers and hobbyists found the recorder to be a handy tool. Tape lends itself to obedience training, behavior control, and even as a means to adjust a pet to a new environment.

Take kittens and puppies, for instance. Anybody who has brought one of these cuddly creatures home has experienced the "first week blues" before the pet feels comfortable in his new surroundings. The kitten meows for its mother, the puppy yelps like a lonely wail. An imaginative and well edited tape can help solve the problem.

flow.

Unfortunately (depending on your point of view), dogs do not purr. So another type of sound has to be used to sooth a yowling pup. A number of dog-owners find that the sound of a ticking clock, or tinkling bell, or chirping birds has a calming effect on puppies that yelp. Record several of these sounds, each lasting a couple of minutes and spaced apart on the tape. Then experiment with the tape to see which sound does the trick. At first, all of the sounds should mystify the puppy enough to keep him quiet. Eventually, one sound will work where the others do not. Make this one into a loop, and let it play by timer or actuator. One reminder—it's a good idea to keep the tape-drive out of reach of the animal. The movement of the reels can be fascinating to an animal, especially a playful kitten.

A tape is also a marvelous assistant in developing obedience in a pet. Conditioning a dog to respond to your voice commands can be accelerated



Many cat fanciers and pet-shop owners report good results from playing a recording of "purring" and other maternal sounds. These are easily obtained by taping the actual sounds of the "Mamma" before the kitten is weaned. The tape can be played at regular intervals throughout the night with the use of a timer. Or if you have a voice actuator, all the better. Whenever the kitten begins to cry, the tape goes on and the soothing sounds will quiet him. Believe it or not, it works. Try it once, and you'll wonder why you never thought of it before.

It is best to employ some type of loop device, such as a continuous-drive cartridge. You can even produce your own loop. Wind the tape section tautly around the reels and splice the ends together. Trial and error will give you the correct tension for the loop to prevent slippage. You may have to add a small roller (attached with a suction cup) midway between the reels to help control the loop's

by recording the commands to be played when you are not around. Record your words clearly and as close to your normal voice-tone as possible. The playback can be triggered by timer, voice actuator, or even by a tripping device. As an example, one dog owner told **TAPE RECORDING** how he used this method to speed his dog's education concerning the living-room rug. He placed a pressure switch covered with a thin piece of plywood under the rug at the entrance to the room. Usually when he was out of the house, the dog took advantage of his absence by romping around. When the switch was installed, the dog's first step turned on the tape. His owner's stern voice was heard commanding him to retreat to the kitchen where he belonged. It took a couple of sessions, but eventually it worked. (The dog's owner had made the mistake of leaving the recorder in view. The dog learned to respond to the sounds a little too well. He enjoyed hearing his

Training a bird to talk can be an enjoyable but painstaking task. Tape can help your parakeet become a conversationalist. To start with, record a simple word repeatedly and play it for the bird.

owner's voice, and took to licking the speaker and the tape. You can imagine the havoc that caused!)

In a more limited fashion, your recorded voice can help to control a cat when you are away. Anyone who owns a temperamental feline such as the Siamese knows the disturbing results when the animal is left alone. He tends to roam all over the house, tearing at papers and fabrics, generally upsetting anything he can find. Try recording your voice on a complete tape. Use the words and tones you usually apply when talking to the cat. Set the recorder on a timer, so that it plays for two minutes every 15 minutes. These periodic "soothing sermons" will help to keep the animal at ease.

Incidentally, if you are one of those brave souls who keeps cats and birds, the tape can serve as an effective bodyguard. Record your stern objection to the cat approaching the bird cage. Rig the recorder to play whenever the cat leaps and holds on to the bars of the cage (a simple trip wire will do the job).

recorders: one to record, one to play back. You'll delight yourself and your friends with the spectacle of your bud talking to himself via tape. And if you ever intend to mate the bird, the recordings will serve as an excellent refresher course for the original talker. This will keep him from losing his ability to talk during his all-absorbing interest in his mate. It will also serve as a training aid for the new bird.

There are many other applications of tape in handling animals. Keepers of such exotic animals as the coati, honey bear, monkey, etc., have found that a recording of familiar sounds helps them adjust to a new home. The sounds may be those of their jungle home, or the pet shop, or the zoo. In some cases, sounds-that-soothe may be the same used to calm a dog—clock ticking, or bell ringing. Experiment with the tape and you'll be pleasantly surprised with the results.

For fish hobbyists, the tape has little or no appli-



Your voice will be a dissuading shock. It has been used, and it does work!

Training a bird to talk can be an enjoyable but painstaking task. A tape can help your parakeet (parrot or mynah bird) become a conversationalist. To start with, record a simple word repeatedly (a woman's voice seems to work best). Play it at regular intervals at the cage until the bird begins to mimic it. Then record the sound the bird makes. Be patient, because in the beginning he won't speak on cue. Once you have his sound on tape, make repeat recordings on the same tape at spaced intervals. Then let the tape play for the bird regularly, until his mimicry becomes distinct. Repeat the process with each word. Eventually you will be able to string the words together on the tape to form phrases and even sentences. This is an efficient way to teach the bird to converse (so to speak).

In the final stage (if you are equipped) use two

recorders: one to record, one to play back. You'll delight yourself and your friends with the spectacle of your bud talking to himself via tape. And if you ever intend to mate the bird, the recordings will serve as an excellent refresher course for the original talker. This will keep him from losing his ability to talk during his all-absorbing interest in his mate. It will also serve as a training aid for the new bird.

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For fish hobbyists, the tape has little or no application other than as an enhancement of the tank display. Try recording the sounds of the sea or the river. Rig the tape to play whenever the tank lights are turned on. It won't matter to the fish one way or the other, but viewers of your "marine tv" will enjoy it.

By way of a sidelight, tape has been employed by commercial animal-keepers for a number of years. The proper tape recording has helped chickens lay eggs consistently, cows give more milk, and bulls forget their troubles. One tall-tale from Kansas has it that during dry spells, corn grows better when it hears the sounds of rain.

The list of possible tape applications with animals is almost unlimited. With a little imaginative exploration, you'll probably come up with a few of your own. And that best friend of yours—the dog—will appreciate applying progress to him. After all, what is friendship for?

Tape-Libbing

by Arthur Meiselman



Had enough of that chick on TV telling you you've got bad breath? Or the White Knight charging through your living room? Then fight back — with your tape recorder — and come up with an amusing new hobby at the same time.



Stop and think for a minute. Is that pale blue tube making a boob out of you? Had enough of the White Knight charging into your living room, sterilizing you into a guilt complex about the spot on your tie? Fed up, you say, with that man from Marlboro country threatening your masculinity because you can't ride a horse, and you're too chicken to be tattooed? Up to here with that snide vixen telling you that you need a shower every hour and a mouthwash in between? Then it's time to straighten up, set your jaw, and give those Madison Avenue wise-guys a taste of their own saccharine medicine. You can thumb your nose at them, and have a little fun while you're at it. All it takes is a warmed-up tv set (is it ever cool?), and your faithful tape recorder. Shake out your imagination, keep a good stiff tongue-in-the-cheek, and do a clean editing job. You are guaranteed to have a ball, with some revenge on the side.

Interested? Bet you thought there wasn't anything you could do about the continuous barrage of sales pitches that accompany your nightly tv vigil. There is—become mad—with laughter. Snicker at the delightful thought of twisting their carefully contrived snares into "bloopers." Get smug about the gullaws you can squeeze out of those sneaky attempts to separate you from your money. Just imagine the ad man's face if you took these money-makers and twisted them around so they sounded like this: "Is it true blondes have more irregularity due to nervous tension?" Or how about the executive suite apoplexy you could cause by turning on tape that said: "Know the real joy of good living, use Serutan and be half-safe." And for a more penetrating bit of philosophy, you could take the National Airlines' pitch and combine with that overdone Hertz announcement to make this ringing ditty: "National puts you in the driver's seat. Is this any way to run an airline?"

Beginning to get the idea? It's not difficult once you let your imagination run wild. Record a group of those commercial interruptions. Cut them apart, put them back together—end to end, middle to middle, or anyway your revengeful fancy chooses. Take a beer commercial, for instance. Add a piece from a soap blurb. What do you have—"More people drink Rheingold than any other detergent in history." Or take just one ad and turn it inside out, like this dilly: "Royal... the pudding that comes out wrong, even if you cook it right," or—"More doctors recommend any other soap than Ivory." Delicious isn't it? And if you become a virtuoso at clever editing, you can devise a mad, mad parlor game to delight your friends. Before we get into it, let's be sure you're clued in on the critical element in producing zany commercials—editing and splicing.

Tape-Libbing

In making your recordings, shoot for good fidelity. Use the output jack in the rear of your tv receiver, or tap directly from the speaker connections. After you have a wholesome group of sales pitches on tape, listen to them, and make a few notes about their content.

There are a number of ways to interrupt a recorded tape in order to erase and add new material. They range from the crude cut-off, cut-on (which leaves annoying blips on tape) to sophisticated editing equipment. In most cases, you will have to locate the various spots you need, cut them apart, and tie them up again. It requires fairly precise timing and clean splicing. If you are fortunate enough to have a multiple head editor, or a mixer, or expensive dubbing gear, then you're that much ahead of the game. But smooth, professional-type editing can be accomplished with a simple recorder and a deft hand.

The easiest and most successful technique is *dithering-shuttle*, or what bulls call, "rocking." After you locate the section of the tape you want, simply rock the tape back and forth past the playback head until you spot the exact beginning and end of the piece. Mark these points on the tape with a grease pencil. Cut the tape at a 45° angle with a sharp scissors or razor blade. Hang each cut tape on a piece of string in splicing order (spring clothes pins do a nice job). Then just splice them together.

The simplest type of splice is the butt-end. Take the ends of the tape and "butt" them up against each other, coated side down. Use a smooth, hard surface to work on. On the back, lay a piece of pressure sensitive splicing-tape, about one inch long. Lift the tape carefully with your finger underneath the splice, and trim off the excess splicing tape. Repeat the process until each section is in place. (One point to remember—if you accidentally tear the recording tape in the middle of a section, just butt the torn ends together without cutting them. Then splice as outlined above.)

The butt-end splice is an easier method than the strapped or overlapped types. It will give you the continuity you need, and eliminate any worry about the proper position of leading and lagging edges. And remember, the humor depends upon the natural flow of your production. Don't be hasty in your madness. Care and patience mean a better bite in the end! (Incidentally, a semi-automatic splicer, especially with a tape dispenser, is an inexpensive and useful gadget to include in your arsenal.)

Now we're ready to tackle a few. Line them up—the victims...

"Dirt can't hide from intensified Tide!"

"New Chiffon Margarine, tastes like the high-priced spread."

"The women of Chester, Pa. didn't believe it!"
"There's something about an Aqua Velva man!"

Cut them apart, put them together. Hit the switch, what did you get? "There's something about—the high priced—women of Chester, Pa.!" Now that's pretty good. Try another one. "New Chiffon Margarine—tastes like—Aqua Velva!" All right. And? "An Aqua Velva man—can't hide from intensified—women of Chester, Pa." O.K. You're in the groove. But don't stop there. Collect another batch, line them up, and think them out carefully. Don't try to be too elaborate at first. Use simple combinations that are funny and have a twist. Here's a good example: "Black Flag tastes good like a cigarette should!" That hits them where they chuckle.

There is a sport in all of this zaniness. Remember the game, a few years ago called—*Mad Lib?* You were provided with a booklet that contained a story with the key words missing. The trick and the fun was to have your friends put in the words without knowing the story. It was a great idea, and it lends itself to taping kooky commercials. Here's what you do. Record an elaborate, but lively advertisement. Pick out the key words, scattered throughout the commercial. Spot the words (by rocking) and mark them on the tape. Write them on a piece of paper, and tag each one by its part-of-speech... noun, adjective, verb, etc. (good practice for naturalized citizens). Then gather a group of your most beleaguered tv-watching friends. At each point on the tape, let someone record a substitute word—according to your instructions. When all the blanks are filled in, rewind and play back. You'll be the hit of the party circuit. Here's an example of what kind of results you can get.

The commercial message goes—

"Not all *pineapple* comes from *Hawaii*. Some *pineapple* comes from *Latin America*. Some *comes* from the *Far East*. Only the best *pineapple* comes from *Hawaii*. And *Dole's* is *Hawaii's* best... *America's favorite*."

The underlined phrases were erased, and a crew of sharp ad-libbers recorded appropriate words in their place. This is how the playback turned out:

"Not all noise comes from tv commercials. Some racket comes from advertising agencies. Some advertising from the sickest minds. Only the best soporific comes from drones. And television is Madison Avenue's best... *America's bore*."

Here's another:

"Not all wit comes from jokes. Some humor comes from TAPE RECORDING. Some hilarity comes from new games. Some mirth from the quickest minds. Only the best comedy

comes from editing. And Tape-Libbing is jesting best. America's new craze."

The possibilities are galore, if you tag the words right, give them a direction. We'll call it Tape-Libbing . . . the rest is up to you.

Take it from there. Twisting those commercials

is your best defense against the phrase-makers from Madison Ave. Being a zany tape buff will also be a ball (as the man promised). Just one thing more—don't try to market any of your productions. Some people just don't have a sense of humor. Remember—if your kid turns into a white tornado . . . we must be doing something right!



tape

CLUB NEWS

The Indiana Recording Club has asked for member help in forming a 'bridge from home' by sending tapes to soldiers in Viet Nam. As you know, this is a project which TAPE RECORDING Magazine holds close to heart and we feel it would be an excellent idea if other tape clubs would join in the project. It's possible either to send tapes of general interest to USO headquarters in Viet Nam or record personal messages for those GI's from your own communities and send them direct.

Clarence Rutledge has once again taken over the directorial reins of the American Tape Exchange headquarters in East St. Louis, Ill. He has plans for expanding the club's facilities and writes of sending tape newsletters to those club members who have limited vision and cannot read the printed copy of their newsletter, Track-chat.

By the way, American's library is growing by leaps and bounds—includes releases available to members on all subjects including two 25-minute series, one on the Green Hornet and the other on the Shadow.

David Sadler of 804 Canyon Blvd., North Vancouver, B.C. Canada is interested in joining a tape club which operates in his area. Can anyone help him?

The New Zealand Tape Recording Club has moved to P.O. Box 5368 in Auckland. New club secretary is Mrs. L. C. McEwan. The NZTRC puts out an international newsletter called Tape Echo which contains many good tape treats for buffs.

Teen Tape Club of Omaha, Nebraska, has merged with Teens Tapesville, increasing the size of operations a good deal. The TTC now claims to be the largest tape club in the US devoted to teen taping. The club has initiated two new divisions, Tape-spondents and a

Round-Robin. Anyone interested please write John Rinker at 1906 N. 87th St., Omaha.

Bruce Sherman and Morris Edelman announce the formation of the Great Lakes Tape Club, located at 13346 Sherwood, Huntingwoods, Michigan. Mostly interested in teen taping, the club will publish a bi-monthly bulletin called Teen Talk.

An interesting incident occurred at the recent Beatlepress conference here in New York. WABC engineer Jerry Zeller, ran out of tape and rather than chance missing an important bit of Beatle gossip, he simply shouted out, "Will you wait a minute while I change tapes?" One of the Beatles answered, "Certainly," and the entire press conference of more than 150 journalists, cameramen and TV technicians came to a brief halt while the engineer accomplished the task. Bravo to that brave soul.

A letter from the Federation of British Clubs located at 33, Fairlawnes, Maldon Road, Wallington, Surrey, England has found its way to us. The Federation which likes to think of itself as FESTE (For English Speaking Tape Enthusiasts) is responsible for the International Tape Festival held last year in London. John Bradley who is in charge of press and publicity writes that the Federation is interested in all contacts in the US and Canada.

Stereo Tape Club which headquarters in Cape Town, South Africa, is engaged in a project entitled "Wild Animal Mating Calls" an enterprise that is as dangerous as it is illuminating—as one member found out when he was charged by a wild elephant while recording. (Well—at least it's not the kind of scrape that most of us would be caught in.)

Would like to say thank-you for the overwhelming response to the

POP Sounds Contest from tape club members all over the world. Results will be forthcoming. And please don't forget to keep the news coming.

Because of the success of the Pop Sounds contest, we plan to announce a new contest in the near future—this time, one which will involve the clubs more directly. Be sure to watch for it.

See you in December.

TRAVELING RECORDER . . .

(Continued from page 10)

The next day there is time for the famous gondola ride. Have the gondolier take you along the back canals, where photo buffs will delight in the picturesque houses along the sunlit canals. Here it is quiet—so quiet that the lapping of the water against the side of the gondola is clearly audible. And here there is a special treat. In the silence of the canals, you can record the haunting gondolier cry "hoi" which echoes around the canals—and if you are lucky—in the distance you may hear an answering "hoi" given in return. If you are even luckier you may have gotten a singing gondolier who will delight your ears and your tape recorder with a hearty rendition of O Sole Mio or the Ideale.

Last of all take your recorder for a walk—through the narrow streets—catching the cries of the market places in the little squares—the echo of footsteps—the bustle of people—and you will have a lasting memento in sound and sight of this beautiful queen of Italy. Then when you return home and play your recording for your friends, you will be surprised at the absence of one sound—the sound you are most familiar with—take most for granted—the sound of traffic.

Tape Recording

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Tape Reviews

one inherent weakness of the eight-track system for classical works: the first movement is split over three tracks, meaning three interruptions, while the final movement is interrupted about one-third of the way through. RCA Victor, which has the only other cartridge version, has solved the problem by creating a twin-pack with the Concerto No. 4 for \$9.95. For convenience and fidelity, you'll probably want the Victor; for interpretation and feeling, the Pickick is an excellent buy. —R.A.

Haydn

Symphonies Nos. 31, "Hornsignal;" 19; 45, "Farewell." *Little Orchestra of London, cond. Jones, Nonesuch TH 71031, \$6.95.*

Music	****
Performance	****
Recording	****

A winner on all counts, this first tape from Nonesuch via Musictapes. The "Farewell" has appeared on tape before (in an uncomfortable pairing with Mozart and Beethoven on Mercury), but it didn't sound this good. The other two symphonies appear on tape for the first time. Suffice it to say that the Little Orchestra of London is just the right size and has just the right touch for these three Haydn minor masterpieces. The Hornsignal is particularly beautiful, as Jones conducts it tenderly. Then, without burlesquing its comic aspects, Jones manages to make the point Haydn made in his "Farewell" symphony, as each musician puts down his instrument and (one imagines) tiptoes offstage. Let's have the rest of the Jones recordings of the early Haydn symphonies. Musictapes! —R.A.

Tchaikovsky

Swan Lake, Sleeping Beauty Suites. *London Virtuoso Symphony Orch, cond. Winograd Audio Fidelity 16-50,010, \$6.98. (Lear Jet Eight Track Cartridge).*

Music	***
Performance	**
Recording	***

The same comments apply to this tape cartridge as to Winograd's recording of the *Nutcracker Suite* and *Romeo & Juliet*. We find this seven-year-old recording just as annoying as ever in the living room, but utterly captivating in the car. The performance doesn't get any better when it takes to wheels, but the seeming increase

in sonics will cause all but the most jaundiced listener to overlook its shortcomings. One would wish that International Tape Cartridge Corporation would include program notes with its cartridges, even though the solo motorist won't be able to read them. They can serve to keep other passengers in the car quiet while the music is on. —R.A.

Liszt

Hungarian Rhapsody No. 2 and Brahms -6 Hungarian Dances. *Austrian Symphony Orch, cond. Hagen, Musictapes MTR 303, \$5.95.*

Music	***
Performance	**
Recording	**

Here's a tape which truly lends new meaning to the word mediocre. Everything about this effort is slapdash, from the fact that the six Hungarian Dances aren't identified (the most popular, nos. 5 and 6 are here however) and that the program notes say virtually nothing, to a performance which lacks any glimmer of romanticism, or even of interest in the music. The package proclaims that this recording was made on 35 mm film—maybe, after it was transferred from a master made at 3¼ ips on a home portable recorder. We'd save our money, if we were you. —R.A.

Handel

12 Concerti Grossi, Opus 6. *Schola Cantorum Basiliensis cond. August Wenziger. Archive Production ARS 3216, \$16.95.*

Music	***
Performance	***
Recording	***

At last, completeness seems to be coming to tape—and high time, in our opinion. For several years, the record companies have been on a completeness kick, offering complete Beethoven symphonies, the complete Scarlatti harpsichord sonatas, even the complete music of Anton von Webern. Here we have the complete Handel concerti grossi. Op. 6 at a price well below that of stereo discs in performances Handellians will be proud to own. Personally, we've never found these concerti grossi, in their entirety, among the most interesting of the composer's instrumental works, although nos. 5, 10 and 12 offer some truly beautiful moments. Unfortunately, the tape catalogues being what they are, the Concerti

Grossi are an all-or-nothing proposition; there are no individual recordings.

The Archive package has much to recommend it besides completeness and economy. It's thoroughly annotated (as are all Archive releases) and packaged conveniently with three concertos per stereo track (three interruptions) as opposed to the two concertos to be found on each side of the disc version (five interruptions). Performances are understanding and sympathetic, if not as vigorous as one might like. Recording is suited to the chamber playing of the Schola Cantorum—warm and intimate, never spectacular. —R.A.

Chopin

Impromptu Nos. 1-3; Fantasic-Impromptu in e#; Polonaises Nos. 1-7; Andante Spianato and Grande Polonaise in E♭. *Artur Rubenstein, piano. RCA Victor FTC 7009, \$14.95.*

Music	***
Performance	****
Recording	****

Is RCA Victor planning to record the entire Chopin repertoire with Rubenstein? After hearing this highly satisfying twin pack, one can only hope so. The playing is, of course, technically perfect and the recording, made in Carnegie Hall, is an example to other companies of how to capture the piano on tape. Believe it or not, this is the first appearance on tape either of the complete impromptus or of the Polonaises.



Artur Rubinstein

Rubenstein's playing of the polonaises and impromptus is much more than a tech-

Tape Recording

nically perfect performance recorded in high fidelity. It shows a deep understanding and feeling for the highly romantic mood of the music, a mood which still strikes a responsive chord in many concertgoers. Chopin may be too saccharine for the younger generation, but if you want recordings of the familiar melodies, Rubenstein's are the ones to buy. —R.S.

Pops Anthology

Music With a Touch of Heaven includes Louis Armstrong, Joe Harnell Orch., Art Mooney Orch., Jack Jones, Hugo Winterhalter Orch., Roger Williams and others in a program of 67 popular tunes Kapp W 16, 3 3/4 ips, \$23.95.

Music	***
Performance	***
Recording	***

First the statistics: 67 songs sung or played by 12 soloists, orchestras or vocal groups lasting some three hours. The tape is one of those prepared for American Airlines' Astrovision system of inflight entertainment by Ampex Stereo Tapes from the Kapp Records library. Like all such anthologies, it includes some strong items and some weak ones. The program has been well planned, however, to conceal as many weak items as possible between strong ones, and to alternate vocals and instrumentals in a highly pleasing way. Outstanding, in our opinion, are the hits from original cast recordings of *Man of La Mancha*, which are sprinkled throughout along with some of Roger Williams' best numbers.

This tape isn't really suitable for dancing because there are so many vocal items on it. It is quite suitable as background music for those social affairs where nobody really listens to the music, or for the purpose to which American Airlines put it (but how many of our readers are in the airline entertainment business?).

Recording quality is consistent—average for today's popular albums. Tape hiss level on our review copy was slightly higher than that of some of the other 3 3/4 ips tapes we received this month. —R.A.

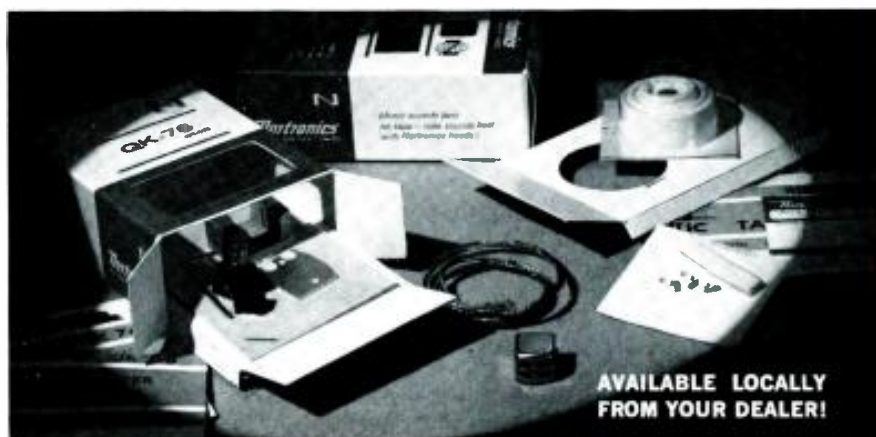
Dean Martin

Dean Martin as Matt Helm—The Silencers. Reprise RS 6211 7 1/2 ips, \$7.95.

Music	***
Performance	***
Recording	***

Here's about as improbable a mix of selections in a single album, but they're all part of the plot of Columbia Pictures' "The Silencers," in which Dino "sings" snatches of songs throughout the picture. Except for *Anniversary Waltz*, most of Dean's rhythm treatment can be likened to the lazy, loping gait of trial horses. He bounces through "Empty Saddles in the Old Corral, *The Last Round-Up*, *Side by Side*, and a Latin tempo to *South of the Border*. The album gets that extra-special

zest from four Elmer Bernstein-authored instrumentals, including the title song, *The Silencers*, *Lovey Kravezit*, and the best of the lot, a jazz blues arrangement of *Lord, You Made the Night too Long*. Album is well-arranged, backed up by big band sounds of Ernie Freeman and Gene Page; however, there seems to be too much of the choral background, reminiscent of a capella monotonies of World War II recordings.



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Tape Reviews

Bernstein

Popular Music; The Sound of Strings, Alfred Drake, Roberta Peters, Ray Charles Singers, Enoch Light Orchestra. Command 30-60000, \$. Eight Track Jet Cartridge.

Music	****
Performance	****
Recording	***

This tape cartridge twin-pack contains two recordings which, in our view, aren't similar enough to belong together in a twin-pack, and aren't dissimilar enough to set each other off. Both provide familiar music in tasteful (sometimes striking) arrangements. Here are such Bernstein hits as "New York, New York," "Maria," and



Leonard Bernstein

"Lucky to Be Me" together with a non-Bernstein assortment which includes "I Cover the Waterfront," "That Old Black Magic," "Summertime," "Manhattan Serenade" and "Long Ago." The latter group are orchestral only, and can be somewhat disappointing if you're expecting Alfred Drake, and Roberta Peters to do the same magic things for these standards that they do for the Bernstein numbers. We listened to this one in a car and found it easily the equal of FM car radio with the added advantages of no commercials and earphone-type stereo spread. —R.A.

Broadway

Gershwin—Porgy & Bess highlights and Bernstein—West Side Story highlights soloists, orch. & chorus cond. Warren Edward Vincent and Russ Case. Pickwick P8-902, 8-track, \$.

Music	****
Performance	****
Recording	***

The star of this tape twin-pack is Avon Long, a member of the original cast of *Porgy & Bess* who recreates his role of

Sportin' Life, properly sinister and oily. Somehow, we liked Long better the first time around, in Decca's original cast recording which appeared recently on reel-to-reel. Nevertheless, Long and the other soloists, some of whom performed in these same roles on a tour through the Soviet Union in 1957, do provide the only eight-track taping of the show, in a performance not likely to be equalled by any short of the original cast. Stereo separation is much too broad for our taste, particularly in the confines of a small car. But you can't have everything. *West Side Story*, whose soloists aren't named, fares much better in terms of overall recording. Here, too, the recording is the first in cartridge format and is likely to be superseded only by the original cast recording. The two musicals aren't ideally paired, in our opinion; but the twin-pack is attractively priced, tastefully jacketed and well performed. —R.A.

Pat Boone

Great Hits of 1965. DOT DLP 25685 7½ ips, \$7.95.

Music	***
Performance	***
Recording	***

Pat Boone, All-American Boy, has his appeal with the rock as well as the rocking chair set, and this album has that sort of mix to appeal to everyone (who likes Boone!). With orchestra and chorus conducted by Pete King, Boone takes some of his best commercial successes and sings them with the natural freshness so characteristic of his style: Best among the tracks are *Spanish Eyes*, *Taste of Honey*, *England Swings*, *King of the Road*, *Yesterday* . . . It's an album that's nice to have among your pop music library, if only to play for your Boone-fan friends when they drop by.

Charlie Brown

A Boy Named Charlie Brown, includes Oh, Good Grief, Pebble Beach, Happiness Is, Schroeder, Charlie Brown Theme, Linus and Lucy, etc. Vince Guaraldi Trio. Ampex-Fantasy, FAX 85017, \$5.95.

Music	***
Performance	****
Recording	***

Pleasant, cocktail-lounge piano tidbits (all composed by Guaraldi) with rhythm accompaniment. The sound is nearly equal to 7½ ips recordings of this type of musical fare.

Charlie Shavers Quartet

Sing Along with Charlie Shavers includes Carry Me Back, Gilded Cage, Old Kentucky Home, Good Old Summertime, Old Apple Tree, Give My Regards to Broadway and others. SESAC 18-4701, \$2.98 (8-track Lear Jet Cartridge).

Music	***
Performance	***
Recording	***

The only hitch to the low price of this tape cartridge is the shortness of the program—only two selections per track, or about six minutes' playing time. On the other hand, the convenience of having only two selections per track made it possible to find any selection we wanted within seconds—something you can't be sure of doing on reel-to-reel tapes. The Charlie Shavers Quartet is long on nostalgia, and has a way with these old favorites which, if it doesn't get you singing along, will at least get your attention. In our car—a Volkswagen 1300—the sound was highly directional, and quite satisfying. —R.A.

Country Hits

12 songs by Ernest Tubb, Webb Pierce, Cowboy Copas, Patsy Cline, Hank Locklin, Ferlin Huskey, Jimmy Dean and others. Pickwick P-8-201, 8-track, \$4.95

Music	***
Performance	***
Recording	**

So far, country music has fared well on tape cartridges. There are other samplers around, but this one probably offers more top artists for the money than do any of its competitors. To make the bargain price, however, Pickwick has resorted to some early, or at least inferior-sounding recordings in some cases. Patsy Cline, in particular, sounds unclear on our copy, while "stereo" for most of the singers is more a slogan than a fact. Nevertheless, most country music lovers aren't interested in maximum fidelity; they want to hear the singers singing the songs with which they have become identified. That's what you get on this cartridge.

A word about Pickwick's four-color sleeves for this and the other cartridges we review this month: They're beautiful, probably the most attractive in the business. And they offer some useful pointers on keeping your cartridges in top condition. —R.A.

Johnny Mathis

The Shadow of Your Smile, Johnny Mathis singing such favorites as *Moment to Moment*, *The Shadow of Your Smile*, *Michelle*, *Something's Coming*, *A Taste of Honey* and seven others. 3¾ ips, Mercury STX 61073, \$7.95.

Music	****
Performance	****
Recording	****

There are very few songs that can enhance Johnny Mathis' stature as a singer—but he can do a great deal to enhance a song—most any song. This is especially true in the case of this latest tape. Not only does he have a superb delivery and singing style, but an excellent arranger as well. He has a special hypnotic style of his own—a style that changes with every mood and the mood changes with every number that he sings. He has the wonderful ability to sound as though he's talking to you personally, even when singing in a strange foreign tongue. He seems to bring a very special kind of magic to some songs that wouldn't even cause a minimum amount of interest, presented by any other performer. Other songs that have long been favorites, take imagery with the unusual technique that he has.

All in all, this is an excellent tape, both for dyed-in-the-wool Mathis lovers and newcomers to the fold. —W.G.S.

Smothers Brothers

The Smothers Brothers Play it Straight, Tom & Dick Smothers singing *Lark Day*, *The First Time*, *Yesterday*, *Wanderlove*, *They are Gone* and eight others: 3¾ ips, Mercury STX 61064, \$7.95.

Music	**
Performance	***
Recording	***

The old saying, *chacun a son gout* (every one to his taste) is especially apt here. Not having had an opportunity to review the comedy type tapes ordinarily produced by the Smothers Brothers, it is difficult to draw comparisons, although this album is anything but comic. Strangely enough, the performers do a good job of delivering several songs that we've never heard of, some of which were composed by the Brothers themselves. In general, the performance and presentation is good, and the tape is especially suitable for a teenage rock-and-roll audience. —W.G.S.

Billy Vaughn

Songs I Wrote. Hamilton DST 12162 7½ ips, \$4.95.

Music	***
Performance	***
Recording	***

This album is perhaps one of the better compilations of Billy Vaughn originals and offers a very exciting blend of instrumental and choral treatment of highly diverse orchestrations. Album opens with a fast-paced, exciting *Vayase*, featuring guitar solo backed up by accordion and orchestra. *Liebling Ich Bleib Noch Allein* conveys a typical sentimental beer garden community sing. *Making Other Plans*, *The Campus Clown*, and *Strollin' In the Rain* drag in a mix of rock and folk ballad rhythms. Best of the selections are the

"world tour" instrumentals, including *Poster of Paris*, *Parisian Pastels*, *Israeli Nights*, and *Oriental Holiday*. The latter two are by far superior: *Israeli Nights*, featuring sweeping strings, dominant in the minor key; and *Oriental Holiday*, with its vivid pizzicato movement, much like the pace established by the classic *Holiday for Strings*. Well orchestrated and performed, this album is an excellent diversion from the deep, serious listening of a mono-styled, "you-heard-it-once-you-heard-it-all" album.

Theodore Bikel

On Tour. Elektra EKTP 7230, \$7.95.

Music	**
Performance	**
Recording	**

This tape isn't new, and sounds it (it dates from early 1963, in fact). Neverthe-

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Tape Reviews

less, it has an infectious freshness in Bikel's enthusiasm for his material which may help the folknik to overlook some stylistic lapses and the audio blurriness to overlook sound which is slightly below today's best. Of the 14 songs on the tape, only one ("She Was Poor") is in English. One ("Que Bonita Bandera") comes from Puerto Rico, one ("El Burro") from Latin America, several from Israel and the Soviet Union, and one ("J'ai perdu le do") from France. In fact, it's the sort of international musical smorgasbord in which Bikel delights, and which his fans expect of him. —R.A.

Andy Williams

Canadian Sunset & Hawaiian Wedding Song. Columbia 112C 10 334 \$9.95.

Music	***
Performance	***
Recording	***

There's an overabundance of Andy Williams on this tape marriage of two of his better selling albums. The Williams devotee will appreciate the 21 tracks he has chosen, featuring on the Canadian Sunset side such Andy Williams favorites as *The Bilbao South*, *Do You Mind*, *Village of St.*



Andy Williams

Bernadette, and the title song, *Canadian Sunset*. The flip tracks—Hawaiian Wedding Song—take up the standard island ballads, with more of the modern orchestration than is traditionally prevalent in Hawaiian music. Add Andy's warm vocal styling and you have a pleasant treatment of *To You*, *Sweetheart*, *Aloha*, *Blue Hawaii*, *Sweet Leilani*, *Moon of Manakoa*, *Song of the Islands*, and other honey-drippers. Good stereo, good orchestral and choral ensemble support—but you've really got to like Andy to take it all in one sitting.

Roger Williams

I'll Remember You, includes *Theme from Zorba*, *Dulcinea*, *Taste of Honey*, *Yesterday*, *Ebb Tide*, *Sound of Music*, etc. Roger Williams and orch. Ampex-Kapp KTC 4111, \$7.95.

Music	****
Performance	****
Recording	****

Williams seems to be making an effort in this set to break out of the stylistic strait jacket that has been his lot for the past 10 years. Bravo! A very ingratiating collection. Recommended.

Woody Herman

The Fourth Herd, includes *Catty Corner*, *Lament*, *the 13th Instant*, *In a Misty Wood*, *Blues for Indian Jim*, *The Swing Machine*, *Panatela*, *Misery Stay 'Way from My Door*. SESAC 18-3101, \$2.98. Eight-track Lear Jet Cartridge.

Music	***
Performance	***
Recording	***

This low-priced tape cartridge contains eight tunes on four tracks—approximately 22 minutes' worth of music conveniently arranged. The big band sound is here, although Herman seems to have lost some of his fire over the years. Played in a living room, this cartridge has rather more tape hiss than reel-to-reel users are used to, and a sharply restricted high end. On the other hand, there is the convenience of being able to find any tune on the tape in seconds. Personally, we'd be for a Woody Herman twin-pack of more familiar tunes. But this is better than nothing—and it's the only Lear Jet Woody Herman cartridge around. —R.A.

Children's

Cinderella and Alice in Wonderland told by Giselle MacKenzie. Pickwick PS-802, \$1.95.

Material	***
Performance	****
Recording	***

This tape cartridge is a lot of fun. I put it into the player in our car myself and my sister and I listened to it while we were on a trip to the country. It is very interesting with Miss MacKenzie telling the

story. I had heard both of these stories before, but she is a very nice lady and she tells them well. She leaves out some of the best parts of *Alice in Wonderland*, but Daddy says you can't have everything, and the parts on the tape are very funny. The cartridge comes in a very pretty box with a picture of Cinderella in front of her fireplace on it in color. My sister and I liked this tape, and we think you will, too. —S.B.B., age 8

Dave Brubeck

Angel Eyes, Dave Brubeck Quartet, includes *Violets for your Furs*, *Angel Eyes*, *The Night We Called It a Day*, *Let's Get Away From It All*, *Everything Happens To Me*, etc. Columbia CQ737, \$7.95.

Music	****
Performance	****
Recording	****

Dave Brubeck scores another bullseye with this highly listenable tape featuring seven great songs written by Matt Dennis. The latter is also featured as the author of the enjoyable liner notes sprinkled with reminiscences of artists who first recorded the tunes contained in the set.

The "conversations" between Brubeck and alto saxist Paul Desmond are worth listening to—and listening to, and listening to. . . Each hearing discloses some nuances missed the time before, each hearing points up the tremendous rapport between the two. Dave plays a lot of "full piano" in this set and aficionados will find it brimming with Dave's traditional highly inventive solo passages, covering a wide gamut. The rhythm selection is solidly behind the soloists. The sound measures up to the fine songs and their magnificent readings.

Buy this one! —F.P.

Les Baxter

Fabulous Sounds. Includes *Ritual Fire Dance*, *Never on Sunday*, *Sabre Dance*, *Tico Tico*, *Hava Nagila*, *Autumn Leaves* and five others. Pickwick PS-104, 8-track, \$1.95.

Music	***
Performance	***
Recording	***

These recordings are part of an arrangement between Capitol and Pickwick to rerelease some of the great recordings of the last 20 years which are not now in Capitol's active catalogue. The Les Baxter

recordings are among his best, dating from the late 1950s and early 1960s. Sound varies, depending on the date of the original recording, but overall the tape is an attractive collection, particularly considering the price tag. Our only quibble would be over the necessity for breaking *Piccolissima Serenata* between tracks 2 and 3. We'd have been inclined to shuffle the pairings to permit its recording without interruption.

—R.A.

Johnny Cash

Johnny Cash Sings the Ballads of the True West. *includes Streets of Laredo, Johnny Reb, Letter From Home, Bury Me Not, Sam Hall, Green Grow the Lilacs, etc.* Columbia double-play album C2Q750, \$11.95.

Music	****
Performance	****
Recording	****

How a company the stature of Columbia could release such a hybrid as this, defies reason. It is not good hillbilly, not good Western, not good Nashville, and it's not good folk music. Johnny Cash's attempts to be dramatic with recitations come across instead as maudlinized hokum. The female chorus—albeit top quality—jars on one's senses in the role it plays here. Relieving this set from loss are the selections such as Sweet Betsy and Green Grow the Lilacs, done in a simple, "straight" style with appropriate instrumental accompaniments including guitar, banjo and harmonica.

The same sort of simplicity throughout could have made this set a solid success.

—F.P.

Beach Boys

Beach Boys Concert / All Summer Long. *The Beach Boys, includes Fun, Fun, Fun, Little Deuce Coupe, In My Room, Hush-abye, Little Honda, Wendy, etc.* Capitol Y2T 2370, \$9.98.

Music	*
Performance	**
Recording	**

Unless you are a Beach Boys fan, listening all the way through the Concert segment of this album is guaranteed to give you the heebie jeebies. It's not the Beach Boys' fault—they sing sweetly. Oh so sweetly!—it's the screaming fans inscribed here and you can't tune them out.

All Summer Long consists of the flower

bed-with-a-beat sound usually associated with the Beach Boys, plus the fade-out endings, totally unimaginative.

Whatever happened to the masculine sound that used to be part of male singing?

—F.P.

Phantom Foley

Piano Rolls: *includes Margie, Kitten on the Keys, Dizzy Fingers, Diga Diga Doo, Who's Sorry Now, For Me and My Gal, and 6 others.* Pickwick PS-105, 8 track, \$1.95.

Music	****
Performance	****
Recording	****

Ragtime piano devotees will be interested in this collection of 12 old-time favorites by "Phantom Foley" (a pseudonym for TAPE RECORDING author Ralph Stein), spectacularly recorded. The Pickwick tape, the first we've heard on this label, sounds clear, crisp and stereophonically spacious when played in our Volkswagen. Obviously, everybody concerned with this production was having a good time—there's plenty of whooping it up here and there, which adds to the listener's fun. Each track contains three songs; so it's no trick to find the title you want in a matter of seconds. To the best of our knowledge, this is the first ragtime piano tape cartridge, and if you dig the genre, it should be for you.

—R.A.

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Double Your Pleasure

by Roger Gregory



Commercial-free music of your choice on the beach, at picnics or in the car is now a reality thanks to the vast number of high quality battery operated portables now on the market. The prices for these

capstan drive units starts at about \$39.95. There are many excellent portable recorders in the \$60 to \$150 price range, though the prospect of listening to music recorded at $3\frac{3}{4}$ ips may have prevented

By maintaining a constant speed between the master machine and the slave recorders, the professional studios are able to duplicate a one-hour stereo tape in about as much time as it takes to rewind a reel.

you from recording as much music as you would like. However, it is possible for the home enthusiast to duplicate discs, FM broadcasts and other tapes at the $3\frac{3}{4}$ ips speed and still maintain a reasonable degree of fidelity. This is done by borrowing and adapting a technique from professional recording studios.

The technique is high speed duplication and it is used by companies such as Columbia, RCA and Ampex Stereo Tapes for the mass production of four-track pre-recorded tapes. By maintaining a constant speed ratio between the master machine and the slave recorders, the professional studios are able to duplicate a one hour stereo tape in about as much time as it takes you or me to rewind a reel of tape. High speed duplication is used for three primary reasons:

1. It saves time.
2. The final tape has a much wider frequency response.
3. A higher signal to noise ratio can be achieved

For the home tape enthusiast who wants to make high fidelity $3\frac{3}{4}$ ips dubbings from standard $7\frac{1}{2}$ ips masters, the author has devised a low cost method which can easily be employed.

Two tape machines, one capable of playing back at 15 ips, are essential. The original master tape should be recorded from records, radio or other sources, at a speed of $7\frac{1}{2}$ ips using only such top grade tapes as Scotch III, Audiotape 1251 or Kodak 31A. Recording level should be set as per your normal procedure for making dubbings. No equalization, other than that imposed by the pre-amplifier and recording amplifier is required at the present stage in the re-recording process. The completed master tape should be transferred onto the second tape machine, where it will be played back at 15 ips double the speed it was recorded at. Tape machine number one is re-adjusted to record the output of unit two. If the final dubbing is to be played back at $3\frac{3}{4}$ ips, machine number one should be recording at $7\frac{1}{2}$ ips. The sounds coming from either machine during the dubbing process will sound a little fast and very thin and tinny. Once the tape is played back at $3\frac{3}{4}$ ips the speed will become more natural, although the sound quality—especially if it is music—will still be poor. The poor sound described is usually a result of the over accentuation of the high frequency components of the signal. In order to overcome this, an equalization curve must be imposed upon the signal before it is recorded onto the final tape in the last stages of the re-recording process. Normally, equalization first consists of pre-emphasizing a signal, then de-emphasizing it. All this is a rather complex procedure, but nonetheless essential whether one is dealing with disc, tape or even radio. Very few

portable recorders have a ready means of adjusting the playback equalization and we must, therefore, resort to overcompensation when duplicating tapes for the $7\frac{1}{2}$ to $3\frac{3}{4}$ ips technique outlined so far.

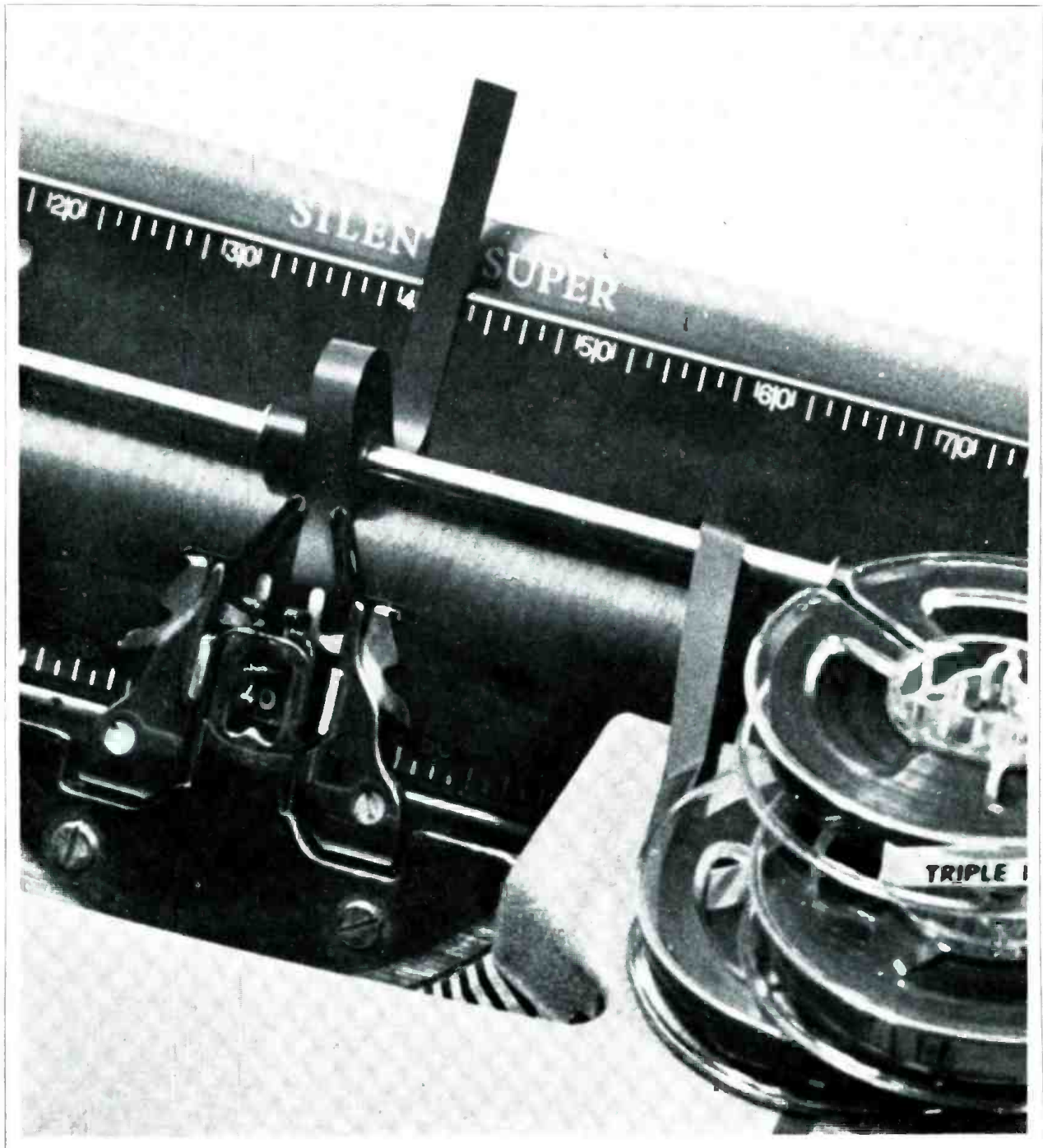
Although personal tastes in frequency response vary a great deal, an equalization curve which I have found to be very satisfactory for most musical re-recording tasks requires that the bass be boosted by seven (7) decibels at 30 cps. The treble is boosted by three (3) decibels at 10,000 cps. This curve can easily be obtained on virtually every wide range pre-amplifier, though it may be necessary to modify the tape output jack to take advantage of the tone control's action. This can be done by simply connecting a shielding wire from the tape output jack to one side of the volume control. There are quite a few pre-amps where this condition already exists, but a quick reference to your pre-amplifier circuit diagram will confirm or negate this.

When duplicating from the master tape, care should be taken in the setting of recording levels. Do not set the level so that full modulation from the tape gives a full indication on the level indicator. The transients produced by a tape moving at twice the normal speed are exceptionally high and turn up very suddenly before corrective measures can be taken. The result on the final $3\frac{3}{4}$ ips tape will be distortion on many loud passages and even on the softer sections if there is a single transient sound recorded. Since almost all music contains transients of one sort or another, it is best if levels are reduced so the record level indicator does not pass the half way point. Some trial and error test recordings will be your best guide to establish the correct level. The use of some of the newer high potency oxide (high output) tape on the final dubbing will help to make up for any indicated deficiency level and will also provide a better signal to noise ratio.

Apart from the benefit of better fidelity, tapes recorded by the technique just described will also have a better signal to noise ratio than tapes recorded at $3\frac{3}{4}$ ips in the conventional manner. Because a much higher speed is being used for parts of the re-recording, great care must be taken when cueing up the tapes prior to recording. Pauses at the beginning and end of the final tape should be approximately five to 10 seconds long. But, remember that this will only be a five second pause at $7\frac{1}{2}$ ips and is reduced to a $2\frac{1}{2}$ second pause at 15 ips. Again, practice will help you achieve perfection in timing. If a final tape speed of $1\frac{7}{8}$ ips is required, reduce all speeds mentioned in this article by one-half and boost treble by four (4) decibels during re-recording. Bass boost should be left at the same figure previously quoted.

Learn by Tape Letters

by Esther L. Kininmonth



Why not record a letter tape in French and mail it to the school in Taiwan, asking for a letter tape in return? These letters would give practice not only in using French but also in listening to it.

They say there's nothing new under the sun. There's certainly nothing new about taped letters. People have been making them since the first home recorders appeared on the market. School pen-pals date back even before that, and learning a language from tape is one of the standard reasons for buying a recorder.

What is new—at least in my experience—is a combination of all three which involves the exchange of taped letters in French among language students in several countries. It all started earlier this year when a 13-year-old friend of the family, the daughter of an American serviceman stationed on Taiwan, sent me a letter tape telling about her new

Mrs. Kininmonth is head of the Department of French Language Instruction, St. Cuthbert's College for Women, Auckland, New Zealand. A graduate of Bucknell University, she received her M.A. from McGill University and did post-graduate work in French literature at the Sorbonne.

school, something about life on Taiwan, and a few phrases she had picked up in French class.

The French on the tape was hardly impeccable, but it gave me an idea: why not have my class record a letter tape in French and mail it to the school in Taiwan, asking for a letter tape in return? These letters would give my students practice not only in using their French, but also in listening to it from other students. It would accomplish at the junior high school level what colleges try to accomplish with an hour a week of French conversation. The problem with language students in New Zealand (and with students in most American high schools and colleges) is that they have no practical use for the languages they learn. They speak or write it for a few minutes a day several days a week, then never use it. It's not spoken at home; it's not spoken by one student to another, with the possible exception of two students declining nouns together.

The first step was to bring a recorder to class and to assign three of my better pupils to tell a bit about school, about life in New Zealand in general, and about what they were doing outside of school. That first tape was made twin-track at 3¾ ips on 150 feet of tape because we didn't know what sort of recorder might be available at the school in Taiwan, and because I wasn't at all sure my students could manage 16 minutes' worth of conversation in French. The initial recording included a number of false starts, some halting while speakers searched for the right word, and a considerable amount of prompting on the part of the teacher. But after a couple of tries, we came up with a tape which met with the class' satisfaction, and we got it in the mail.

Actually, my students didn't fill the entire tape. I included an introduction, explaining what the recording was, why it was made two-track at 3¾ ips (and asking if the teacher would prefer some other speed or four-track recording), and telling how we made our tape. Within ten days, much to my surprise, we got a tape back from Taiwan. The teacher said that her recorder would accept four-track tapes at 1⅞ ips as well as 3¾ ips, but agreed that her students might have trouble talking for more than 16 minutes. On that first tape, she made corrections as the students talked, but made no attempt to erase and rerecord.

My students found the pauses and halts difficult to listen to, but enjoyed the story one girl told about shopping in downtown Taipei.

The next step was to expand our network. For some years, the school at which I teach has had an exchange arrangement with a school in Noumea, New Caledonia, some 1100 miles from Auckland. Since New Caledonia is governed by France, French is the native tongue of the students, some of whom come to New Zealand to learn English. I sent a

Learn by Tape Letters

copy of the Taiwan tape together with the copy of my class' first tape to the principal of the school there. About two weeks later, we got an answer from the students: they would put up with our halting French, and would love to join our network.

At the moment, the network consists of the three schools. We've expanded our tapes to 32 minutes by recording four-track, and may eventually expand again by recording at 1 $\frac{7}{8}$ ips. I've been careful to keep copies of all the tapes we've sent and received—because it shows the progress of my students, and because there's a lot of interesting conversation on the tapes we've received. We've graduated now from recording only the best students in the class, as well. Virtually everybody has a chance to say something. The result is that several friendships have sprung up among students in the different schools.

What do you talk about on these tapes? The same things people talk about on letter tapes. The weather, what's happening in school, sports, current events, descriptions of local scenery and activities and just about anything else that comes to mind. I decided early that my students wouldn't talk about French grammar, punctuation or literature, and that I would make no attempt to correct other teachers' students' grammar or punctuation. The girls themselves, however, are not a bit reluctant to correct each other.

Take a recent tape we sent to Taipei, for example. It begins with an introduction by me giving the date and acknowledging receipt of a previous tape. Then I introduce two girls who talk about their participation in a radio broadcast by the college's girls' choir. Next comes a discussion of some of the points mentioned in the previous tape from Taiwan—the effects of living next door to a Chinese cemetery (as one little girl did), the contrasts between the PX and the native shops (my students are relatively unfamiliar with both), and the problems of keeping pets on Taiwan. Then there's a rousing account of a school soccer game, followed by personal messages from my girls to some of the students who spoke on that earlier tape. The tape concludes with a brief lesson in New Zealand history given by three of the girls.

We've found from bitter experience that the best tapes are the result of editing. Most students don't have enough French at their command—at least, not at the age level I'm teaching—to avoid awkward pauses and false starts. Accordingly, we record a great deal more material than actually appears on the finished tape—we record it on a seven inch reel single-track. The school's audio-visual department does the editing for us, cutting out the pauses and dubbing the results on a letter-size tape. Since the technician who does the editing doesn't speak

French himself, all the bloopers are left on the tape. But the conversation is kept flowing, which is the important thing. In some instances where I feel the bloopers do bog down the conversation, I simply erase the worst part of it, then leave it to the A-V department to cut it out.

As is always the case with microphones, children tended to freeze at first. Our early tapes were stilted, and every student felt that this was merely some new kind of exam. I have made it clear, however, that the tapes will not be used to determine a pupil's grade—although everybody is encouraged to participate. After the first few tries, and when the answers started coming in, students lost their self-consciousness, and plunged into the project with real zeal. Nowadays, they look forward to Fridays, which is the day the tape recorder comes to class. Most of them come to class with a good idea of what they want to say, and some have formulated speeches in their minds. We don't always collect enough material for a complete tape in one day—particularly since part of the period may be spent listening to the last tape from Taipei or Noumea. It may be two or three weeks before we have enough material.

The project seems to me to have been a great success, even though it's been in operation for less than a year. Students in different countries have gotten to know each other in a way that was impossible before tape came along. Students have a chance to use the French they're studying in a practical way (the inclusion of a French-speaking school in the network really keeps them on their toes), and despite its seeming isolation, New Zealand students have had a chance to learn first-hand what it's like to live among Chinese, or on a tropical paradise.

There are a number of things I don't know yet about the project—whether three schools are the practical limit to such a network, or whether it can profitably be expanded to include, say, a dozen schools scattered around the globe. I don't know for sure how much better my pupils are than they would have been without it (although this year's classes certainly are farther advanced than any previous class I've taught). I don't know how much the exotic flavor of our network has contributed to its success. I'm not sure, for example, that three schools in different parts of the United States could achieve the same results because their students' backgrounds might not be different enough to provide topics for conversation. I'm reasonably convinced that having a school in which French is the native tongue is essential to the success of the program. American teachers wishing to try the same thing might try public schools in rural France, in Quebec, or even some of the French-Canadian communities in Maine, Vermont or New Hampshire.

tape

TAPESPENDENTS WANTED

Mr. R. DAVID LANGER, 346-14th Street, Norwood, N. J. 07648. Owns Wollensak T-1500 3¾ & 7½ ips mono. Reels up to 7 inches. Interested in British rock 'n roll and life in England. Prefer British tapespondent-teenager. Will answer all tapes.

AIC CHARLES F. SMITH, AF 15610212, 824 SVC SQ Box K, APO San Francisco, Calif. 96239. Owns an Aiwa 1⅞-3¾ mono. Interested in pop music, rock 'n roll.

MORRIS EDELMAN, 13342 Sherwood, Huntingwoods, Michigan 48070. Owns four track Wollensak 1220. Mono. 3¾-7½ speeds. Interested in photography, model rocketry, travel, electronics and most anything else. Teenager. Will answer all tapes.

HARRY SHAW, 3275 B Magnolia, Lynwood, Calif. 90262. Owns Ampex 4460 and Viking 88 both stereo four-track and Bell 323 stereo two-track, 7½ ips only. Interested in opera and classical music. Stereo only.

ERNEST FLY, 1601 Ranier Ave., Napa, Calif. 94558. Owns Sony 260 3¾-7½ speeds. Interested in opera recordings of all types. Especially interested in Metropolitan Opera broadcasts which might include singers like Bjorfling, Milanov, Warren, Tebaldi.

DOUGLAS G. HERRINGTON, 3442 N. 40th Place, Phoenix, Arizona 85018. Ampex 840 stereo 1⅞-3¾-7½, Bell & Howell Mono 3¾-7½. Convert to Mormon Church. "What Do You Know About The Mormon Church? Would you like to know more? Will answer all tapes teenager or adult.

BERT VAN LOOM, 893 Lancaster Street, Albany, N. Y.. Interested in old time fiddling. Owns Panasonic 4 track stereo and mono 7½ and 3¾ speed. Will swap tape copies or buy if suitable.

JAN NOWSELSKI, 395 Yale Ave., Hillside, N. J. 07205. Age 17. VM722 & Viking Transport 4 track only, mono & stereo. Interests - Music except rock and roll and opera. HiFi, BCB & FM DX. Theater, comedy. All tapes answered. Possible delay.

(Continued on next page)

October 1966

Before you use any piece of

of electronic equipment for the first time:

READ THE INSTRUCTION BOOKLET.

Last year, nearly one-third of the new tape recorders returned to manufacturers as defective proved not to be defective at all — and an undetermined number of additional recorders were damaged by unskilled handling immediately upon opening. Failure to read the instruction booklet before attempting to use these recorders either caused them not to work, or caused actual damage.

It's natural for the owner of a brand new tape recorder to want to get it operating as quickly as possible. It's equally natural for owners of existing tape recorders, who feel they have experience in operating a recorder, to assume they don't need instruction.

The fact is that all of us need instruction on today's recorders.

New features such as automatic reverse, self-threading, sound-on-sound recording and off-the-tape monitoring have complicated machine construction to the point where users must receive instruction on how to use them. Even such simple matters as the method for switching record or playback from track one to track two varies widely on today's home recorders.

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READERS SERVICE CARD NUMBER	PAGE
1 Ampex	Cover 3
2 Concertone	10
3 Dual	33
4 DuPont	Cover 2
5 Eastman Kodak	4
6 Electro-Voice	Back Cover
7 Editall (Elpa Marketing)	50
8 Heath	7
9 Inst. of High Fidelity	43
10 Int'l Tape Cartridge Corp.	9
11 Irish Tape	39
12 Koss	8
13 3-M Magnetic Tape	6
14 Nortronics	37
15 Pickering	19
16 RCA Sales Corp.	3
17 Robins Industries	50
18 Shure Bros.	11
19 Tape Mates	41
20 United Audio	33
21 Variety Tape Club	42



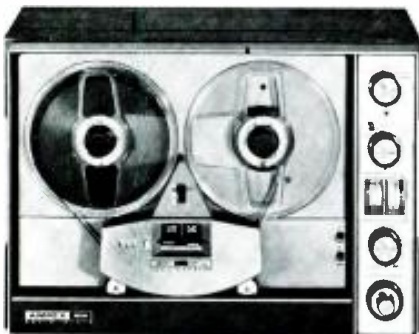
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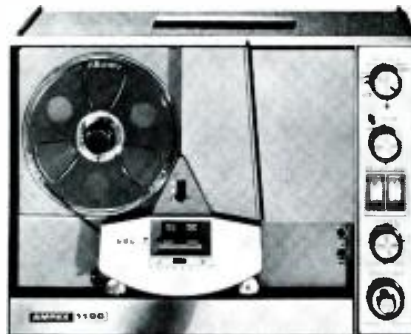
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