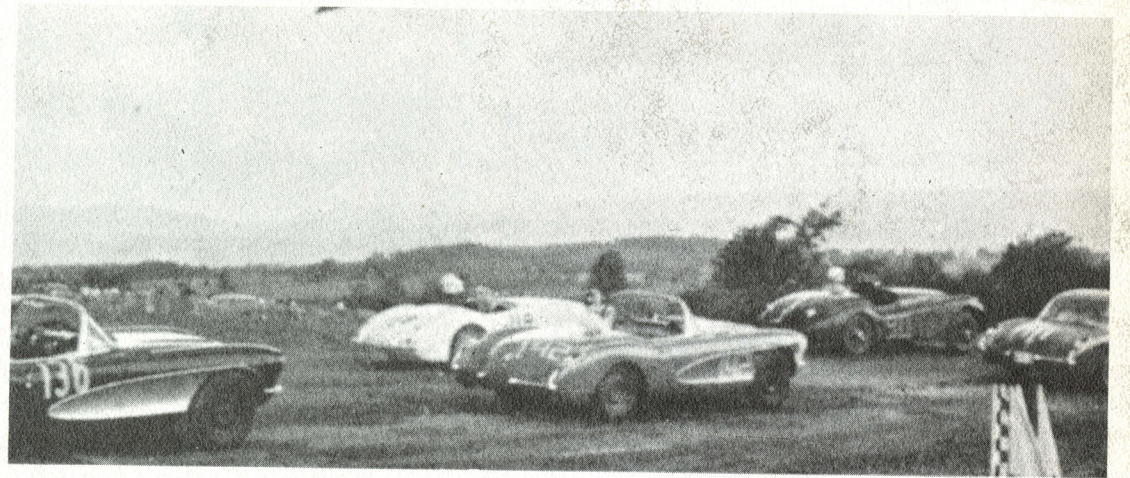
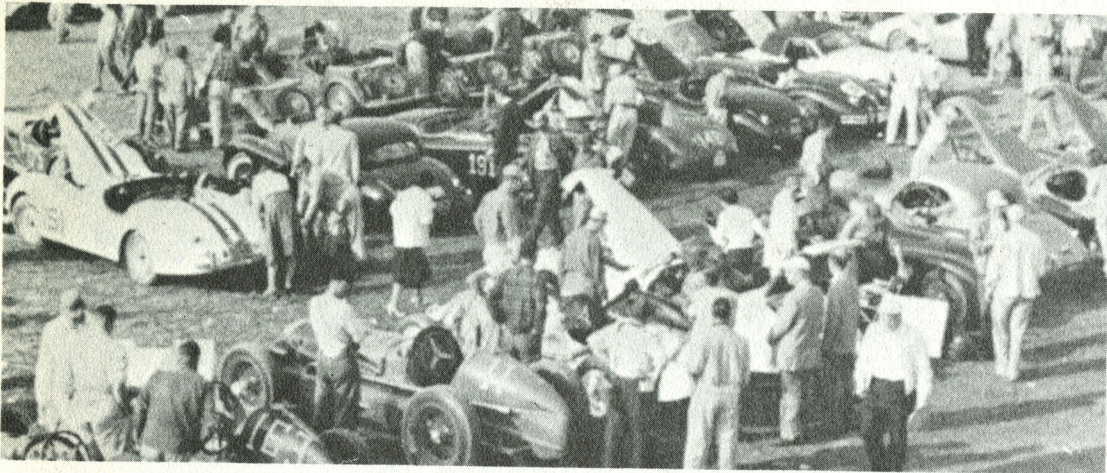
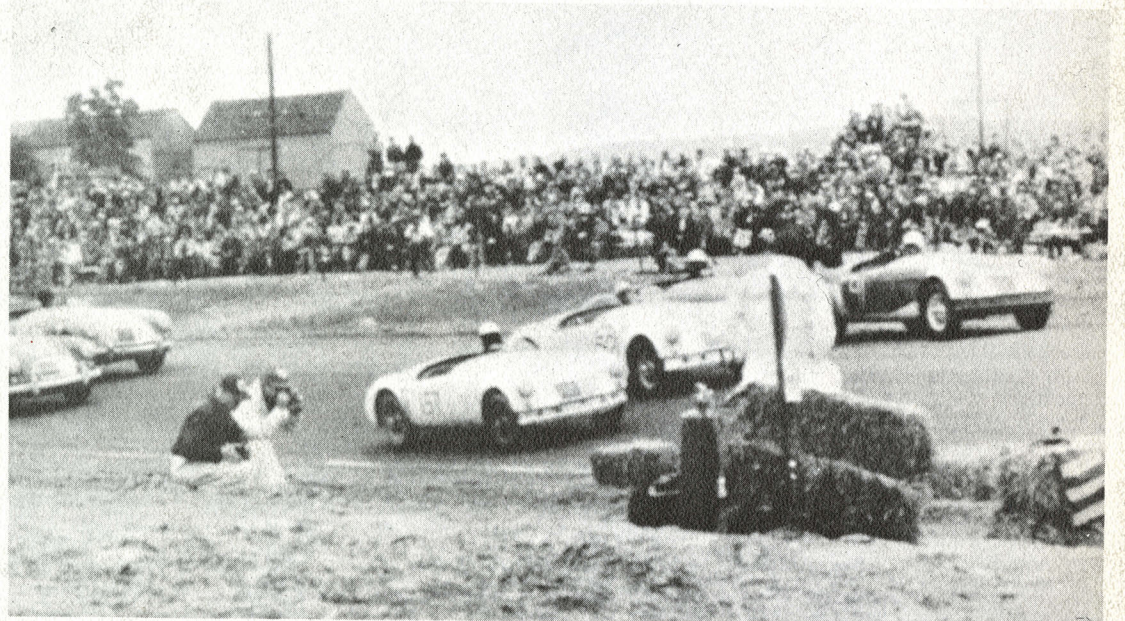
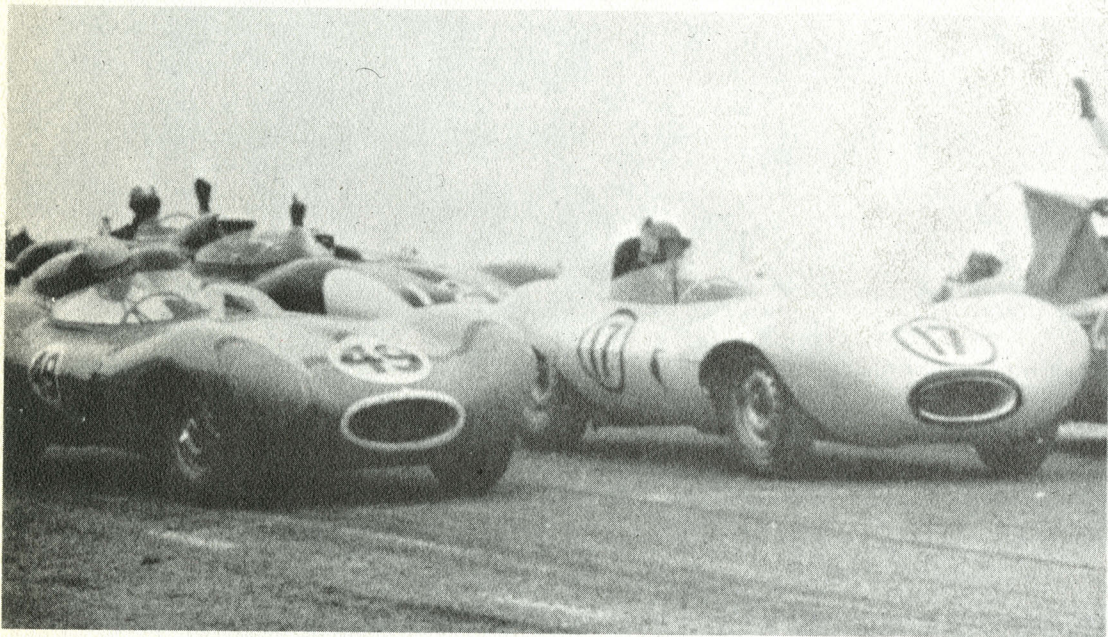


**SOUNDS** OF THE

FOLKWAYS FX 6140

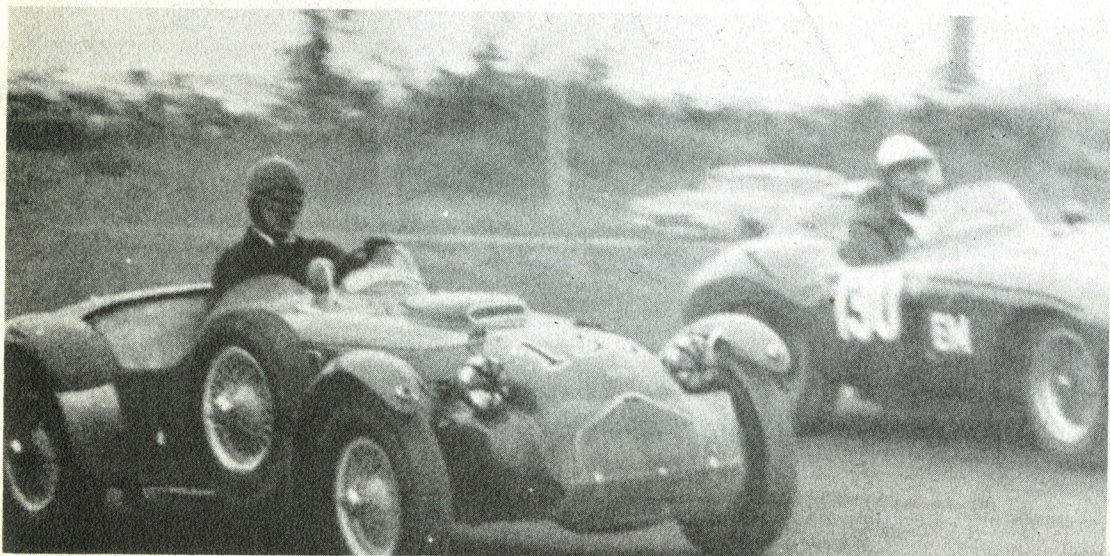


ANNUAL INTERNATIONAL SPORTS CAR  
**GRAND PRIX**



**OF WATKINS GLEN · N · Y ·**

THE SCHUYLER - CARRERA - GLEN TROPHY - GRAND PRIX



FOLKWAYS FX 6140

Sounds  
of the  
Grand Prix

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FOLKWAYS FX 6140

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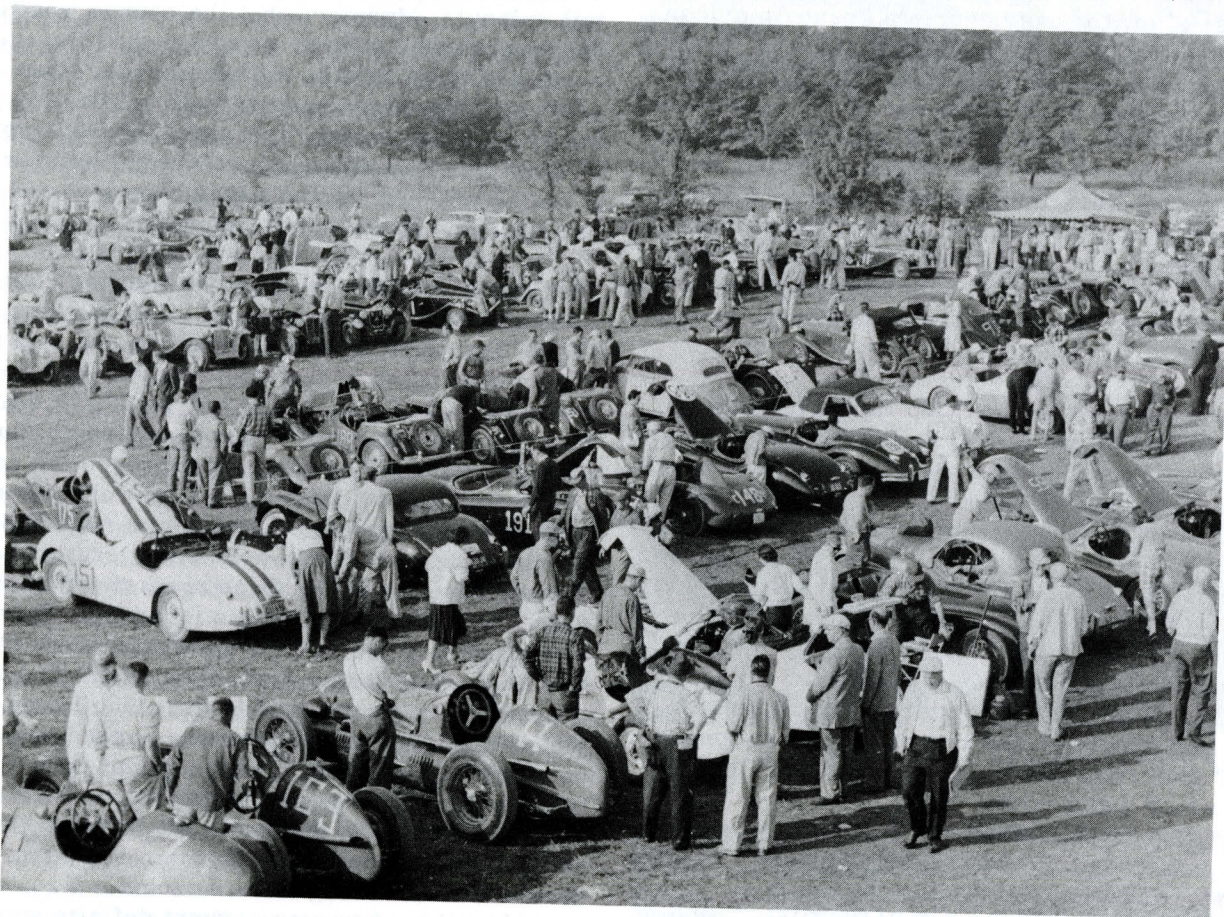
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# SOUNDS OF THE

## ANNUAL INTERNATIONAL SPORTS CAR

# GRAND PRIX

## OF WATKINS GLEN · N · Y ·



Side one, on location at Smalley's garage, covers the technical inspection, gives a series of conversations with drivers, and an overall feeling of a sports car event. First you meet Gus Ehrman of Hambro Motors, the franchised importers of MG's, Austin-Healy's, and Austins, who takes you through technical inspection, and at the same time explains what sports cars are and what sports car racing is. Next you meet Lou Comito of North Shore Sports Cars, dealers in Jaguars, MG's, Porches, and Mercedes. Lou, acting as a consultant to the pit crews of a number of drivers, tells you what is done to a car before it comes up for technical inspection and introduces you to George Constantine, driver of the D Jag that won the Grand Prix. You experience the avid interest which George Constantine has about his car during technical inspection and

his personal sentiments about Watkins Glen. The ride closes with what must be the universal, if often unspoken, sentiment of a driver about road racing, "I just get in and go."

Side two gives you the excitement of race day. The voice of John C. Duvall, the race commentator, periodically drowned out by the roar of the cars, tells you of the changing positions of the race and adds the further interest of bits of racing lore in the rare quiet moments. But, first and foremost for the listener, there is the sound of the cars -- ear splitting and soul shaking -- the beautiful music of the race.

Photos by Charles Gellis

## WATKINS GLEN GRAND PRIX ROAD RACE

For sports car fans, high fidelity addicts, the many people who combine both interests, and those who simply love exciting sound, this record has been prepared. Watkins Glen was chosen as the site of this in-the-field recording because it is the home of the most important road race in America. There is more than one type of sports car race, and, of the various varieties, the road race is the most difficult, the most grueling to car and driver, and the most interesting to the spectator. Very few road races are run in this country because of the difficulties involved, but year after year, the road race at Watkins Glen has been run -- over all difficulties -- until it has become a great American Classic.

Road racing goes back to the end of the nineteenth century, at which time some of the dangers of this form of the sport were discovered. Traffic and crowd control were the problems then as they are today, but tragedy could not destroy the enthusiasm of spectators and competitors. Solutions of various kinds were attempted with varying success but, above all, road racing continued with ever greater impetus.

In America the Vanderbilt Cup Races on a thirty mile circuit on Long Island were the first regularly established races, and so great was their success -- bringing cars and drivers all the way across the Atlantic from France, England, Italy, and Germany to compete -- that other circuits were established. Unfortunately the start of World War I put an end to circuits of this magnitude. Oval tracks were substituted -- the Indianapolis type -- but the particular flavor, excitement, and romance of the road race could not be provided in this form of sport, and spectator and competitor alike longed for the open road and the great cars flashing by with a whine and a roar.

Years passed and World War II came and went but the desire for road racing in this country remained unfulfilled until the town of Watkins Glen, under the inspiration of J. C. Argetsinger, offered its streets and adjoining roads as a site. It was a project of great magnitude and great difficulty, but the entire township and surrounding countryside was fired with enthusiasm and put their collective shoulders to the wheel. Everyone provided help, becoming temporary police, communications men, and emergency medical corpsmen. From as far away as Canada uniformed men came to augment the police force indicating the immense interest in the attempt. There can be no doubt of the difficulties, but neither can there be any doubt of the success of the venture. The first and greatest course was established. It ran right through the

main street of Watkins Glen, up over Old Corning hill, down a rough but very fast back stretch under the Railway Underpass, and back down a long hill known as the Big Bend. The course was six and a half miles long and one could watch from almost any point in the beautiful countryside. For five magnificent years the race was run on this course -- the autumn peace of the Finger Lakes country adding contrast and incentive to spectators. With each succeeding year interest grew, competitors came from further and further afield, and attendance jumped from 5,000 for the first race to 100,000 for the second. In 1950, with attendance about 200,000 tragedy struck for the first time. Sam Collier, one of the original competitors who had raced year after year, was killed in a fish-tail spinout. Murmurs that the course was too dangerous were stilled, however, and the race continued to be held on the old course. One more year, and one more race without incident, passed, but by 1952 the crowd, well over 250,000, got out of control. Tragedy again struck in Watkins Glen -- a car brushed the too eager crowd -- and road racing in the streets was doomed.

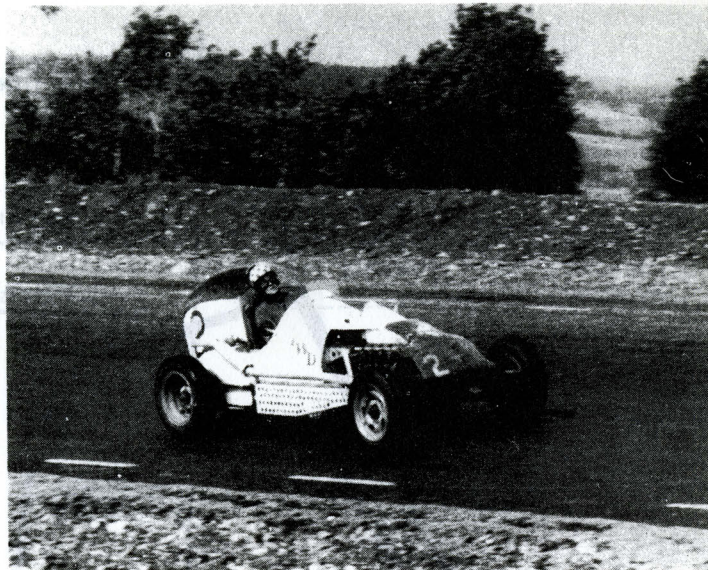
But the passion for road racing was too great to be quelled, even by this tragedy. The Watkins Glen Grand Prix Corporation put their heads and the financial support of the town together and a new course was laid out. This course was 4.6 miles long and had some brutal turns and some marvelous straightaways. For three years more the race continued to thrill onlookers, but the toll of hard winters and rough usage destroyed the road and, in 1956, the town was faced with a definite verdict that the course was unusable. Once again the Watkins Glen Grand Prix Corporation was faced with the alternative of moving the race to an airport-type track or building a new road. And, once again, the lure of the road race as opposed to the circuit type track was too strong. A third course was hacked out of the countryside in a frantic race against time -- the last bit of hot mix being poured only hours before practice was to begin. The drivers were worried, the officials were worried, and the many spectators who understood road racing were worried. No practical consideration, however, except definite word that the road was impossible to drive on could stop the race. Six races were run, the Seneca Cup, the Schuyler Carrara, the Collier Brothers Memorial, the Queen Catherine Cup, the Glen Trophy, and the Grand Prix -- all without incident -- and all heaved a sigh of relief.

What is the lure of road racing? Why do people come from all over this country and Canada, make reservations a year in advance, and often endure with stoic silence or tolerant humor an entire day in pouring rain? Is it for the sight of the brilliantly painted cars alone? It cannot be this, for often in road racing one can only catch a few-second glimpse of the cars until they are hidden by a hill or a turn.

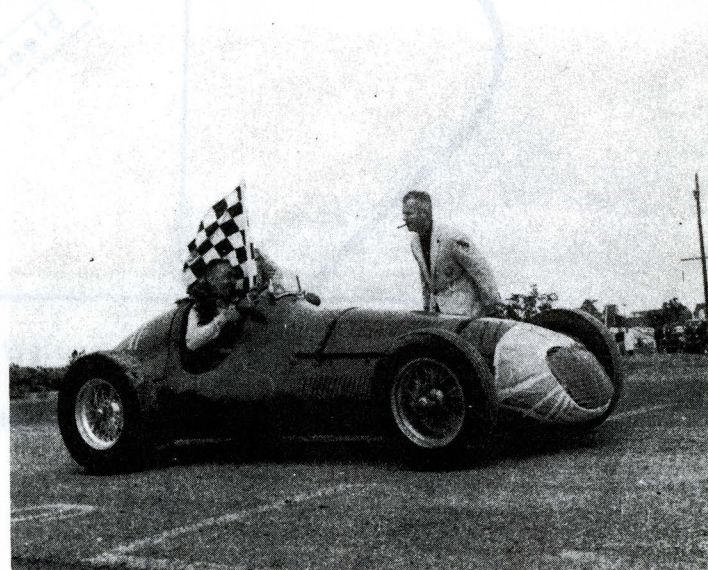
A great part of the draw of this sport is its music -- the roar, whine, spit, hiss, and growl of engine and gearbox echoed back from asphalt road and surrounding hills. There is a fascinating music in the contrast of the crescendo roar of a passing car tuned to peak performance and the silent autumn-colored country. There is mounting excitement in the steady voice of the announcer rhythmically drowned by the scream of a passing racer. And there is sound, pure highs and reverberating lows, to enthrall the ear even when the cars are out of sight.

This record has been prepared to make the magic sound of road racing permanent. And, since a great part of the pleasure comes from the purity of the sound, the very best of high fidelity equipment and techniques were necessary. Henry Mandler and Robert Strome, both experts in high-fidelity recording techniques and sports car events undertook the project. They travelled 300 miles carrying an Ampex 400 tape recorder, a Carter converter (12 volts DC to 120 volts AC) with a voltage regulator, two Capps condenser microphones, one Electrovoice EV 655 dynamic microphone, one Shure ribbon microphone, 200 feet of power cable, 200 feet of audio cable, a dozen 10 1/2 inch NARTV reels of tape, and innumerable extras. In order to be certain that no event of the race would be omitted they arrived two days early. On the first of these days they set up their equipment at Smally's garage, the technical inspection station. Because the microphone had to be handheld to provide suitable mobility, the Electrovoice dynamic was much better suited to this portion of the taping than the ribbon mike. The Capps, which would also have been suitable, was being reserved for the acid test of race day. Five thousand feet of tape was used on this location. The next day, practice day for the racers, the equipment was moved to the race course and Mr. Mandler and Mr. Strome recorded on another five thousand feet of tape. Several locations were experimented with but proved unsatisfactory until at last Mr. Mandler found a position in which the Capps mike could be set up not more than 30 inches from the wheels of the speeding cars. The Carter was run off an MG battery on practice day, but the electrical system of this particular MG proved unsatisfactory in giving constant voltage necessary for a high fidelity recording. In order to obtain perfectly constant voltage necessary the following day, race day, the converter was hooked up to a Jaguar in which the electrical system was satisfactory. All in all 20,000 feet of tape were brought back to New York for careful editing and final selection. Two more days were spent at the home of the tape editor, Emerson Boardman, and the final master tape was given to Peter Bartok who cut the master record.

The result of this painstaking recording and editing is not alone a record of great sound fidelity but also one of such continuity that the rising tension of preparation leading to a final culmination of excitement on race day is achieved.



BILL MILIKEN DRIVING A FOUR WHEEL DRIVE



WINNER GEORGE WEAVER IN HIS MASERATI



HENRY MANDLER RECORDING A "D" JAG DRIVEN BY WINNER GEORGE CONSTANTINE DURING RACE.

NINTH ANNUAL

# International Sports Car GRAND PRIX

of Watkins Glen, N. Y.

Sponsored by the Watkins Glen Grand Prix Corporation

SEPT. 13 - 14 - 15, 1956

