

Paul Wilbur Klipsch was born on March 9, 1904, in Elkhart, Indiana, to Oscar Klipsch and Minna Eddy Klipsch. As a boy, he enjoyed music and was fascinated with sound. At age fifteen, he built a radio receiver a year before the first scheduled commercial U.S. radio broadcast in 1920 at station KDKA in Pittsburgh, Pennsylvania. Klipsch attended college at New Mexico A&M (now New Mexico State University), graduating with a degree in electrical engineering in 1926.

He joined the radio division of General Electric, but in 1928, his passion for trains led him to Chile, where he was a locomotive maintenance supervisor for three years. Returning to the U.S. in 1931, he entered Stanford University and received the degree of Engineer (no longer offered) in electrical engineering. For the next ten years, he worked in oil exploration in Texas, researching the design of audio speakers in his spare time and submitting his first patent application for speaker horn design. With the coming of World War II in 1941, Klipsch was stationed at the Southwestern Proving Ground in Hope. After the war, he remained in Hope and devoted his career to designing and building superior loudspeakers. He rented a tin shack behind a dry cleaner in Hope, where he manufactured his first Klipschorn.

He registered the name Klipsch and Associates in 1946, though he did not hire his first employee until 1948, making his products by hand. From the company's beginnings in a virtual shed, Klipsch was granted twelve patents in acoustics (along with eight in geophysics and three in ballistics). The low-frequency section of the Klipschorn corner speaker was applied for in 1942 and granted in 1945. The high-frequency section was granted a patent in 1951. The Klipschorn as a complete system never received a patent for acoustical or electrical properties but was granted a patent for ornamental design in 1951. It is considered one of the finest loudspeakers ever made and is the world's only speaker to be in continuous production for over sixty five years. The sound moves from the speaker using the walls of the corner of the room as part of the speaker to create a rich audio quality similar to an orchestral setting.

Klipsch's many awards and recognitions include being named 1985 Citizen of the Year in Hope, which named its municipal auditorium in his honor in 1995. In 2001, the Little Rock Arts and Humanities Promotion Commission recognized Klipsch with the Award of Distinction. His philanthropic activities in Arkansas include gifts to the Arkansas Ballet, Arkansas State University (ASU), Little Rock Symphony, and Wildwood Park for Performing Arts. His alma mater (NMSU) has benefited from numerous engineering scholarships for many years. His national honors include the Silver Medal from the Audio Engineering Society, induction into the Audio Hall of Fame in 1984 and his 1997 induction into the Engineering and Science Hall of Fame, where he was recognized along with fellow members Thomas Edison, Jonas Salk, and the Wright Brothers. Well into his nineties, he was active in his company, selling it to cousin Fred Klipsch in 1989. Klipsch Group, Inc. is now based in Indianapolis, Indiana, with continuing production of Klipsch's top models and cinema products in Hope, AR. Specialty home speakers, headphones, wireless speaker systems, and commercial sound systems for movie theaters still garner Klipsch speakers high praise. On May 5, 2002, Klipsch died at the age of ninety-eight.

RELEASED BY

KLIPSCH

And Associates

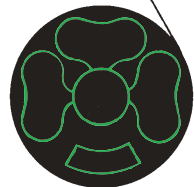
HOPE, ARKANSAS



**TAPE
COPY**

KLIPSCH TAPE

This tape is a first generation stereophonic copy of the original stereophonic master. Original recording and copy have been made under the personal supervision of
PAUL W. KLIPSCH.



HIGH DEFINITION TAPE TRANSFERS

Reissue Series Volume II

Featuring The Joe Holland Quartet

Below are the original notes included with the commercial release:

THE KLIPSCHTAPE DIVISION OF
KLIPSCH AND ASSOCIATES
PRESENTS
THE JOE HOLLAND QUARTET

In July of 1955 when the music in this album was recorded, none of the principals concerned had any idea that the tapes would one day find themselves on the market. The purpose was merely to record material suitable for demonstrations. As a result the performers were under no strain whatever, and the playing clearly shows a spontaneity and vitality that one seldom hears outside of live and informal performances. In keeping with the nature of the music, intimate microphone placement was employed with the result that certain extra-musical sounds are clearly audible at times. The usual practice of recording engineers is to edit out sounds of this sort, replacing them with portions of later "takes" of the same piece in which "errors" of this sort do not occur. While editing of this sort might result in a note perfect performance, it is in no sense a natural one. Since we believe that these sounds enhance rather than detract from the performance, and, since they are actually a part of what did take place, we wouldn't think of cutting them out.

To be specific, the drummer's suspension seat, as he bobs up and down on it, emits a sometimes audible squeak if one knows what to listen for. In addition there are breathing sounds and occasional key clicks from the clarinet as well as a few random subdued comments from the players. And perhaps the best of all occurs in the introduction of one of the numbers where one player, somewhat in doubt as to what the piece is, looks around quizzically and says, "What is this, Blue Moon?" (Whereupon one of his fellows nods affirmatively telling him that it is Blue Moon.) The performers are: Joe Holland, drums; Fred Rogers, clarinet; Bill Wallace, piano; Howard Ward, bass.

KLIPSCHTAPE Division of KLIPSCH & ASSOCIATES

Hope, Arkansas

THESE STEREOGRAPHIC RECORDINGS MUST BE PLAYED AT 15 INCHES PER SECOND

ALL KLIPSCHTAPE stereophonic releases are direct first-generation copies of master tapes recorded under the direct supervision of Paul W. Klipsch. The microphones used are Stephens C2-004 condenser-type instruments with transformers bypassed. Berlant series 30 recording machines are used in the recording and duplicating processes. IRISH Brand Shamrock 300, the highest quality tape product of ORRadio Industries, is used in making the original recording as well as the copies.

STATISTICS:

1. Stephens microphones (as used): less than 1/4 db variation 30 to 15K cps; less than plus zero, minus 4 db to 20K cps.
2. Berlant recorders: at 15 IPS maintained plus zero, minus 3 db. overall, from 30 to 12K cps, plus or minus 2 db from 12K to 16K cps.
3. Full recording speed is used on 1000 series copies to preserve the overall response and signal-to-noise ratio. Only by this full 15 inch per second speed can owners of professional stereophonic machines derive the full response capabilities.
4. Recording is with 2 track, stacked-head machine with preferential "bass on the bottom track" where a preference exists. Thus in using speakers of different responses the one with the better response should be associated with the bottom channel. By bottom is meant the track farthest from the observer when facing the mechanism, or the lower track when the machine is operated with deck horizontal.

Unlike most tape copies, where a good deal of "engineering" and "dial twiddling" have been employed in the duplication processes, KLIPSCHTAPES are recorded and duplicated without anyone "riding the gain or tone controls". Throughout a given piece the volume level is thereby the same as in the original performance. There are no tone controls; the flat response maintained results from the use of precision equipment throughout.

KLIPSCHTAPE Vol. II

Featuring The Joe Holland Quartet

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|-----------------------------------|--|
| 1 - Yesterdays 2:46 | 11- Holland's holiday drum solo 6:40 |
| 2 - C-Jam Blues 2:43 | 12- Lullaby in rhythm 2:35 |
| 3 - Night and day 4:17 | 13- There's a Small Hotel (alternate) 3:28 |
| 4 - Blue Moon 2:33 | 14- There's a Small Hotel 2:59 |
| 5 - I think you're Wonderful 2:52 | 15- There's no you 3:31 |
| 6 - Memories of You 2:33 | 16- September Song 3:44 |
| 7 - Fine and Dandy 1:22 | 17- Jazz me Blues 2:41 |
| 8 - Indiana 2:16 | 18- I got it bad and it ain't good 3:44 |
| 9 - Pennies from Heaven 2:54 | 19- Disc Jockey Jump 4:03 |
| 10- Lady is a tramp 4:45 | |

Tracks 1-11 recorded June 19th, 1955 / Tracks 12-19 recorded March 10, 1957 by Paul W. Klipsch

Transferred to digital using a Studer 810, Aria Tape Pre-amp, KORG MR2000 Originally mastered to DSD (Direct Stream Digital) then converted to PCM using Weiss Saracon Sample Rate Conversion Program

Released With The Cooperation and Permission of the Klipsch Group, Inc.

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks. Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



DSD

Direct Stream Digital

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