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VOL. 2. No. 5

PRICE 2/-

DECEMBER 1960





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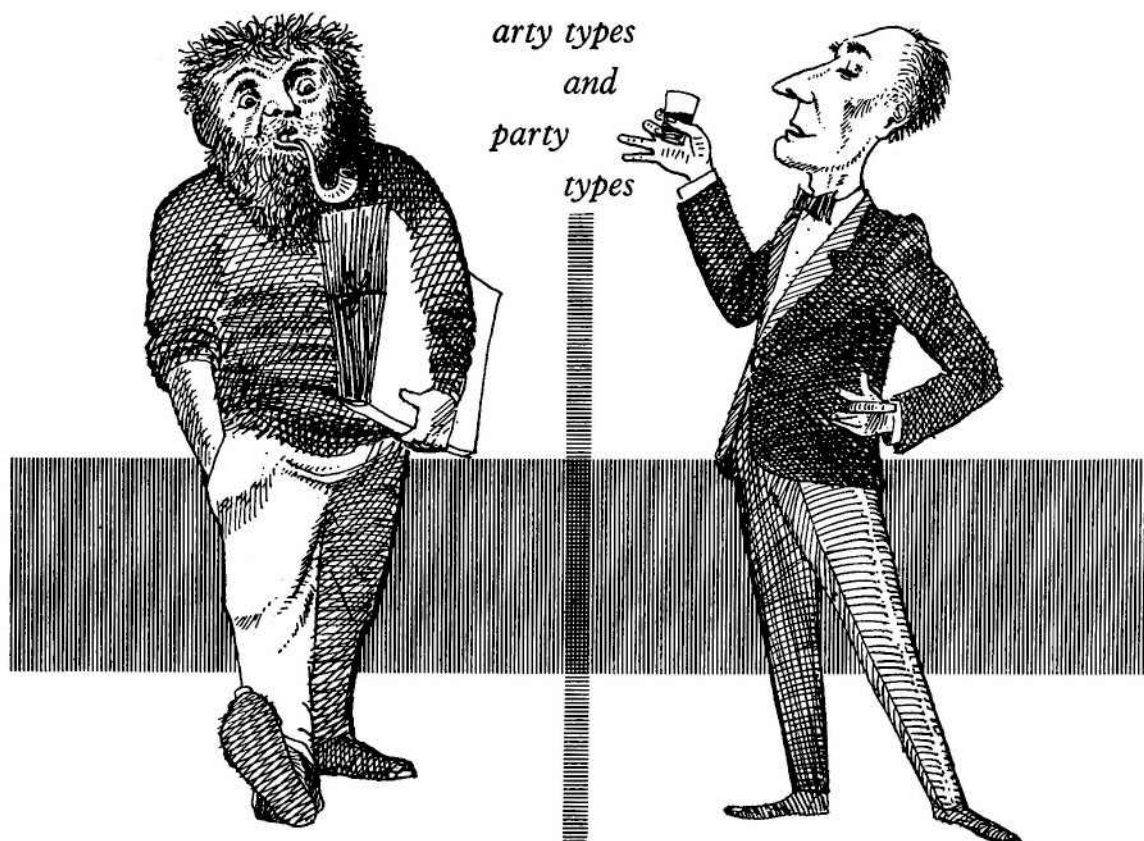
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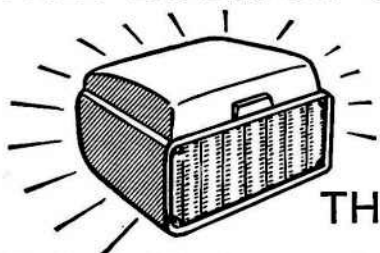
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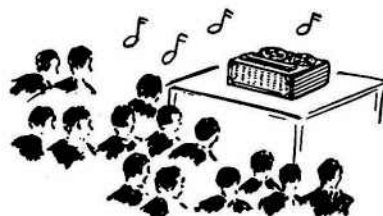
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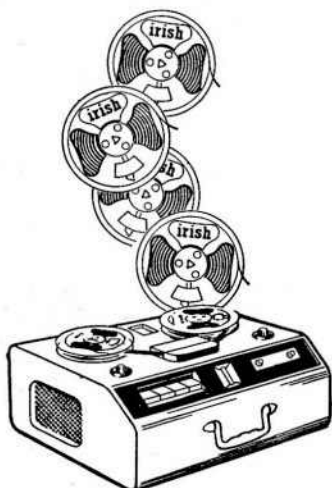
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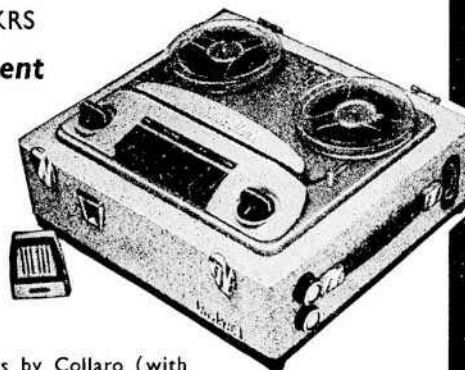
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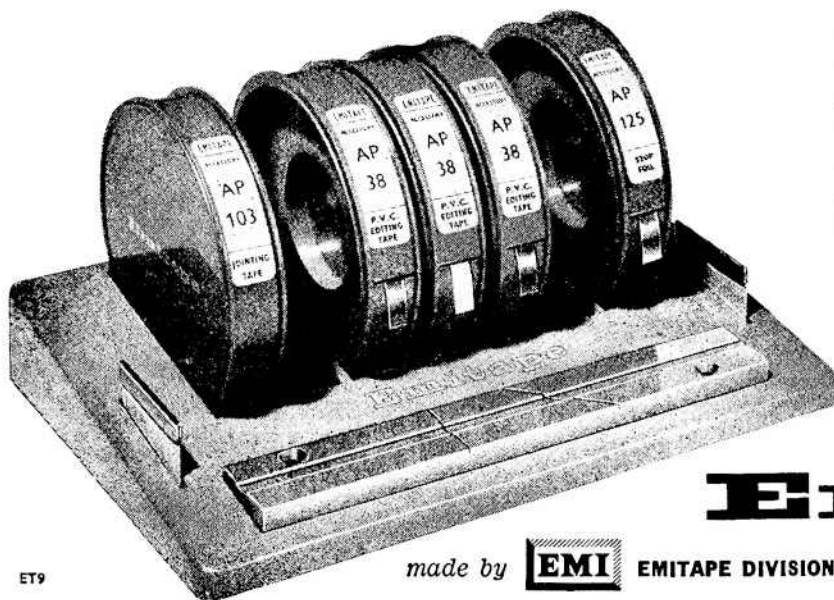
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To: THE SECRETARY,  
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145 FLEET STREET, LONDON, E.C.4.

Dear Sir,  
I wish to become a member of The British Recording Club. I enclose my membership fee of twenty-seven shillings (27/-), which includes my annual subscription to the 'Amateur Tape Recording' magazine.

Name .....

Address .....

Date.....

Type of Recorder Used.....

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Associate Members DO NOT receive "Amateur Tape Recording" magazine, but are entitled to participate in the Club's Tapesponding activities and any other services which become available.

### MEMBERS WISHING TO 'TAPESPOND' ARE REQUESTED TO COMPLETE THE FORM BELOW

I would like to Tapespond and agree to my name and address being published. I also agree to acknowledge all replies I receive in response to my entry in the Directory.

Name.....Age if under 21.....

Address .....

BLOCK LETTERS PLEASE

Interests..... Club Number.....

Taste in Music.....

Type of Machine Used.....Size of Spool.....

Tape speed(s).....Occupation.....

Which part of the world do you wish to contact?.....

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### COVER STORY



Peter Appleby wears his Christmas morning face with genuine goodwill. A bath, a shave, a good breakfast and a very successful first recording have quite reconciled him to a night's sleep which began late (1.30 a.m.) after a flurry of decorating and ended early (6 a.m.). It is true that if he could find a chair available which wasn't covered with discarded gift wrapping paper he would sit in it but for the moment the carpet will serve as he lies listening and absorbed. He is thinking what fun the Grundig will be at the party. And indeed in many other ways.

Janet his daughter is entranced. Nine years old, she made up her mind to become an actress when she was seven and is convinced, hearing her voice on a Grundig for the first time, that a great future awaits her. Regarding more immediate things she is anticipating with wholly feminine pleasure how the Grundig and the new dress in her wardrobe will dazzle cousin Amanda who is coming for tea.

# TAPE RECORDING

VOL. 2

DECEMBER 1960

No. 5

THE OFFICIAL MAGAZINE OF  
THE BRITISH RECORDING CLUB  
INCORPORATING THE BRITISH TAPE RECORDING SOCIETY

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## SOUND'S NOT ENOUGH

We have just returned from a fact finding tour of Germany to discover what developments in tape recording are likely to influence enthusiasts over here. Our first port of call was the enormous Photokina Exhibition in Cologne.

Photokina started ten years ago by being a periodic exhibition of German photographic equipment. This year the exhibition covered nearly a million square feet of exhibition space (four times the size of Earl's Court) and, for the first time, amateur tape enthusiasts were really catered for.

The emphasis was on the link between tape recording and photography. No fewer than fifteen manufacturers of slide projectors gave demonstrations showing how slide shows can be improved by sound supplied by tape. A large number of 8 mm. cine projectors were also shown in use with tape recorders to put sound on amateur films.

There is no doubt that Germany regards tape recording and photography as hobbies which go hand in hand, and we can expect much encouragement of photographers to take up recording.

Just as television provides more entertainment for many people than radio, so the combination of our own sound and our own pictures will make our hobby that much more satisfying.

This winter Kodak Ltd. are organising 80 large scale shows in towns all over the British Isles to show how easy it is to combine picture and sound. The Kodak Colour Show is something which none of us can afford to miss. Photography with modern cameras is easy — we already have our sound recorders; now all we need to do is to combine picture and sound.

Next year, 'Amateur Tape Recording' will announce a unique competition — to encourage tape recording enthusiasts and amateur photographers to produce slide shows with sound.

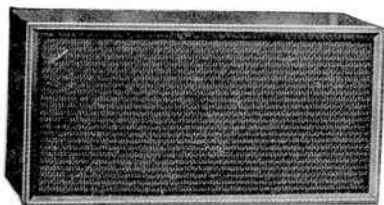
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December, 1960

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# CLEAR TAPE REPRODUCTION WITH WHARFEDALE PST/8



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## WORLD TAPE NEWS

### LADY CHATTERLEY'S OPINION

Public libraries of the future will have sound sections from which members will be able to draw dramatised versions of the current novels, actual sounds of the locality's historic events and reminiscences of its inhabitants. A pleasing prospect for the tape recorder owner and one which is not as remote as might be thought. For already at least one library has started gathering material which could be used in this way — Nottingham central library are making a collection of tape recordings of genuine reminiscences of D. H. Lawrence, the author, told by his friends.

### SOUTH SEAS LINK

Nottinghamshire is again the scene of tape activity. This time through the increasingly popular schools tape exchange. For the pupils at the John Hunt County Primary School at New Balderstone have made a tape of their school activities to which they have added spoken messages to send all the way to a school on the former headhunters' island of Fiji in the South Seas. The idea for the exchange arose from the fact that their school was named after a local man, John Hunt, who was one of the first missionaries to go to Fiji. Nothing as interesting as this ever happened when we were at school! But then that was before tape recorders were invented . . .



*Metropolitan Opera star Patrice Munsel over here recently for TV appearance in 'Sunday Night At The London Palladium' and ATV's 'Saturday Spectacular' is seen in this photograph in her dressing room vocalising to the popular Stuzzi tape recorder . . . its range, like that of Miss Munsel's famous coloratura voice, is remarkable — and it's a neat little package too!*

## SOUND CURTAIN LIFTS

The official Soviet news agency, Tass, announces that Soviet engineers have developed a 'talking machine' which reads flat-printed texts for the blind by reproducing letter-shapes as sounds.

The book is placed in a case and an optical system, driven by a small motor, slowly scans the lines. The contour of the letter reflects a shadow on eight electrical resistances housed in the optical head, and produces a characteristic sound signal.

## CRIME-TAPING

Dr. Hyatt Williams, the visiting psychotherapist to Wormwood Scrubs prison takes a recorder with him into prison for use in his search for the basic causes of the crimes committed by his patients. He gets them to dictate their life histories to the recorder while they are under the influence of a stimulating drug. This drug is only used after patients have given their written permission for it to be administered.

Dr. Williams, who is believed to be the only person employing this technique, says that it is for diagnosis, although it may have therapeutic side effects. We know one or two people who regard their life stories as being the supreme mental therapy—for the listeners!

## TALKING BOOK LIBRARY

The Royal National Institute For The Blind have announced that the Nuffield Foundation has made a gift of £100,000 to the Nuffield Talking Book Library For The Blind, to enable it to complete its changeover from records to tape recordings and also to expand its membership. It is estimated that the full replacement of gramophone records by recordings will take at least five years.

The Library, which is run by the R.N.I.B. and St. Dunstan's, supplies talking books to nearly 7,000 members, who are mainly elderly and bedridden blind people.

## BULGARIAN BIRD-SONG

An unusually tough assignment for magnetic recording tape was the recent expedition to Bulgaria of the British Ornithologists' Union. One of the expedition's main objects was the recording of native bird-song. Among the special equipment designed and built for this expedition was a parabolic sound reflector, fitted with a gunsight, which could be aimed at a distant bird to pick up its cry and no other sound.

The party, under the leadership of Mr. Guy Mountfort, Hon. Secretary of the BOU, used thousands of feet of Emitape for recording bird-song and Bulgarian folk music. Excellent recordings of a wide range of sounds were made, often in extremely difficult conditions of rain and mud. In Mr. Mountfort's own words: "You can't arrange a rehearsal with bird-song. Everything has to work perfectly, then and there, when the moment occurs. A tape which is prone to break, or which might contain certain flaws, would have been useless. We often recorded under appalling conditions, where an inferior tape might have let us down. With its dependability, and the complete absence of flaws in its recording quality, Emitape always gave us superb results and without a trace of background noise."

The quality of the recordings of Bulgarian folk music makes them a unique and valuable addition to the world's library of recorded folk music.

In addition to sound recordings, made under the supervision of Mr. E. D. H. Johnson, more than 4,000 photographs were taken by Mr. Eric Hosking, the well-known bird photographer.

Incidentally, this BOU expedition was the first of its kind ever to be permitted to penetrate the Iron Curtain.

## DOUBLE COATED

Quote from the Cheltenham Chronicle, Glos.: "Michael records on both sides of his tape . . ." It may be economical, but we feel that he is in for print-through trouble!

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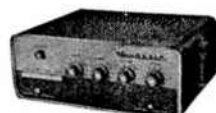
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# Sound Ideas

by John Gordon

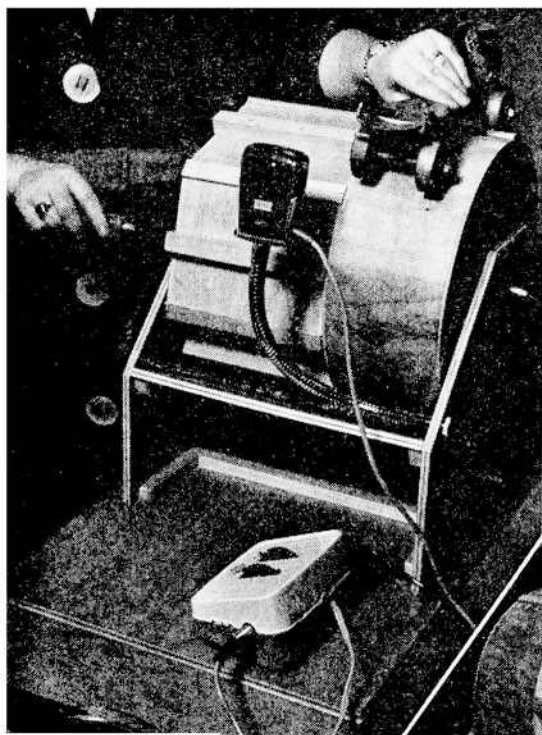


***During the "natural break" between the Christmas dinner and the evening T.V. Programme, try your hand at a few sound effects on the Tape Recorder***

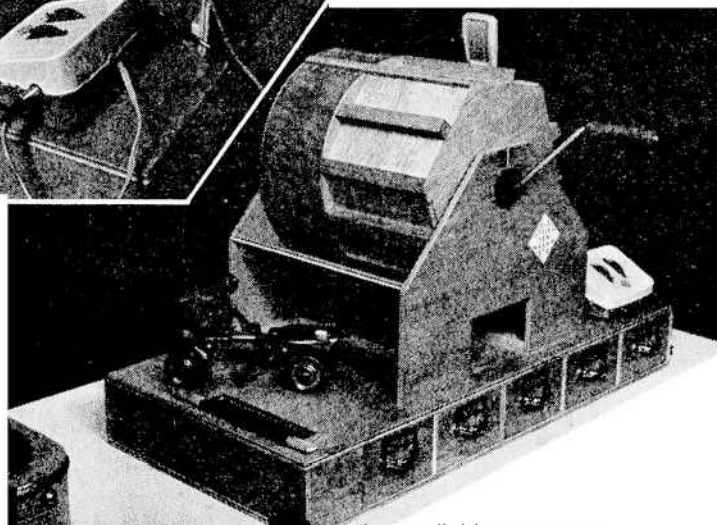
The secret of this party game is to make convincing sound effects with simple materials readily available in every household. The idea is to see who can make the

most convincing 'effect' with the materials at hand.

Here's how some effects can be made—all that is needed is a recorder and a microphone.

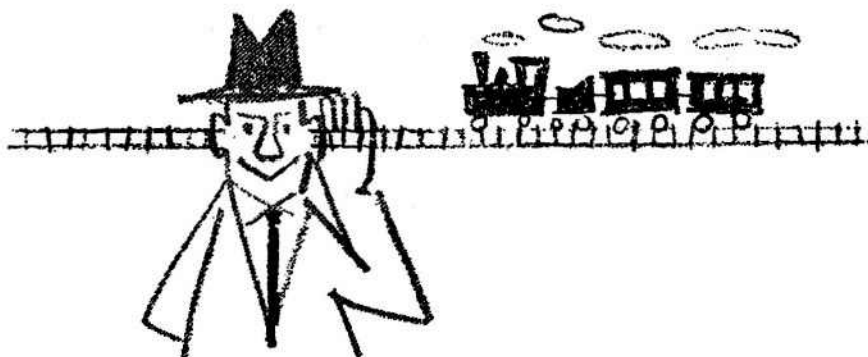


*The sound effects machine made by Telefunken sound engineers and used in a recent demonstration in Cologne. The hollow drum is seen being used to record railway noises—place the roller skate on the smooth part for normal running—move over to the battens for crossing over points. For wind effects pull up the linen on its batten (seen left bottom picture) stretch over the drum and hook the batten under the pins (seen right in top picture). The drawers contain pebbles, peas, sand, which are placed inside the drum to create rain, thunder, earthquakes and other effects. The Telefunken mixer is seen in the top picture. A mixer is useful for combining two sound sources.*





<b><u>EFFECT</u></b>	<b><u>MATERIALS REQUIRED</u></b>	<b><u>KNOW HOW</u></b>
<b>Rain.</b>	15-20 dried peas. <i>A garden sieve of small mesh.</i>	Place the peas in the sieve and make them spin with a rotary movement. Don't be too close to the mike.
<b>Wind.</b>	<i>A strip of linen about 18in. long. The kitchen mangle.</i>	Free one roller of the mangle so that it turns at speed. Stretch the linen tightly over the roller and turn like mad. Mike close—under the linen at the point where it touches the roller.
<b>Thunder.</b>	<i>A piano.</i>	Place the microphone near the bass keys. Strike a cord and record at 7½ i.p.s. Play back at 3½ i.p.s.
<b>Railway train.</b>	<i>Two wooden blocks. Sandpaper.</i>	Glue the sandpaper on to the blocks and rub together in the rhythm of a railway train. Record at low modulation.



<b>Telephone conversation.</b>	<i>A plastic jug.</i>	Speak into a plastic jug.
<b>Church bells.</b>	<i>3 or 4 wine glasses.</i>	Fill to various depths with water and strike top of glasses with a pencil. Microphone close up.
<b>Aeroplane.</b>	<i>An electric fan. A piece of paper.</i>	Place the fan centrally and allow the blades to flap the paper—move the microphone from left to right across the fan blades.
<b>Horses' hooves.</b>	<i>Two half coconut shells. Wooden board.</i>	Need one ask?
<b>Ship's siren.</b>	<i>A bottle.</i>	Fill the bottle half full of water—blow across the bottle top. Hold the mike near.

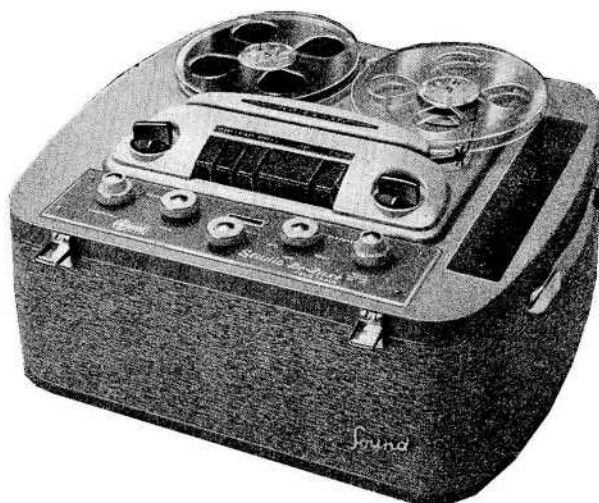
That should start you off with the ideas. It's just a question of experimenting with other bits and pieces around the house to find other ideas.

Why not try your own ideas out and make effects recordings on a 3in. reel of tape followed by a description of the effect and how you made it? We offer prizes, reels of tape, for the three most original effects received before January 6th, 1961, and we will publish your descriptions of how they were made.

For those who would like to try their hand at something more elaborate we offer prizes of 7in. LP tapes for the most convincing recordings of 'Our Christmas Day'—5 minute programmes describing recorded voices, music and sound effects, how you spent Christmas this year. The winning effort will be published.

Don't forget—it doesn't matter how you make the effect—it's what it sounds like that counts!

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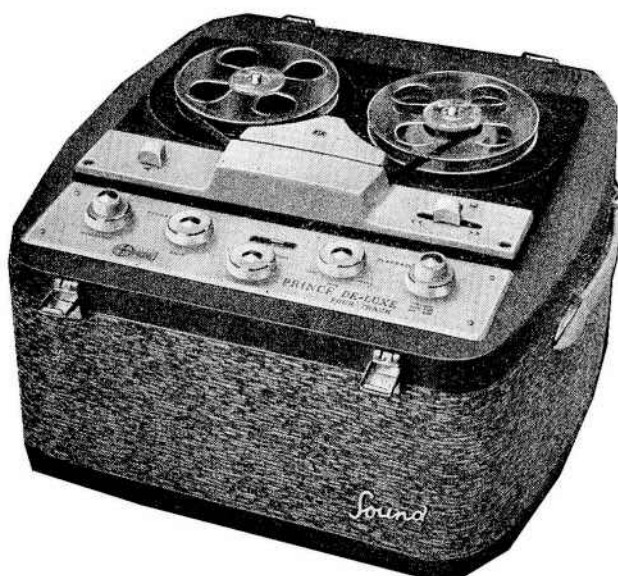
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# F. B. A. S.

## ON

# B. F. N.

by

Keith E. Mason



*A.T.R.'s request programme on Radio Luxembourg is a popular favourite — but oh how uneventful by comparison with other disc programmes on other networks!*

THIS IS a war story. The story of the war between the F.B.A.S. and the I.F.S., The Red Hand Gang, The Rude Barbarians, The N.S. Carlsberg Suppers and many others on B.F.N. For the uninitiated B.F.N. is the British Forces Network in Germany and the F.B.A.S. is, or rather was, the Fred Bunge Appreciation Society.

The major battleground was J.B.S.N., Juke Box Saturday Night, a two hour request programme broadcast over the British Forces Network. A large number of the requests played on this programme were asked for on behalf of 'societies', of which the F.B.A.S. was one. Other 'societies' such as those listed in the first paragraph, also requested records and conducted a war against each other and against the F.B.A.S. This war took the form of attacks on the musical tastes of the other societies and at times the battles were fought with a great deal of heat.

Sitting on the fence and trying to keep strictly neutral sat 'Uncle' Bill Crozier. Bombarded from all sides by the 'Moderns', the 'Trads' and the 'Pop Peasants', Uncle Bill conducted the programme with great diplomacy, giving all the shades of musical taste a fair hearing and a chance to give expression to their opinions.

In an attempt to gain a major victory, the F.B.A.S. decided to make their own record and then request it on the programme. A social evening in the bar of the small R.A.F.

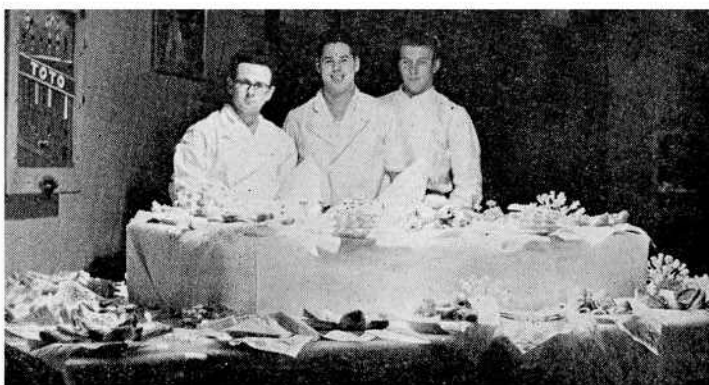
signals unit from which the society operated, provided the chance to make the recording and on a cold winter evening in 1958, preparations for the great offensive began.

A stage constructed from upturned Carlsberg crates was built and a microphone suspended from a convenient lampshade. The recorder, a Grundig TK.5, was placed behind the bar, the barman acting as recording engineer. This dual role for the barman may explain the odd recording level which appeared towards the end of the tape. During the course of the social evening a wide range of party pieces were transferred to tape until a total of three and a quarter hours of material was reached.

The following afternoon the process of editing began. A large amount of material was unsuitable and after this was discarded, two hours of tape remained. With a great deal of playing and replaying, cutting and splicing, checking and rechecking, the total was reduced to about one hour. One of the main items of the recording, a story lasting fifteen minutes, was a much edited version of an original story lasting some thirty-five minutes. Some of this reduction was made possible by cutting short the reactions of the listeners to the story, just retaining enough to preserve the original atmosphere. A large portion of the actual story had to be removed for obvious reasons but by careful editing the continuity was not lost.

The original recording abounded with traditional Scottish songs and even the final recording contained two versions of 'I Belong to Glasgow'! One demob speech and one twenty-

(right) The buffet prepared to satisfy the hunger of the recording artists.



(top right) Members of the FBAS praying for victory in the winter.

(top left) The truce flag offered by opposing societies (obviously washed in another well-known product).

December, 1960

17





*The Fred Bunge victory statue being admired by members of local RAF and Army units.*

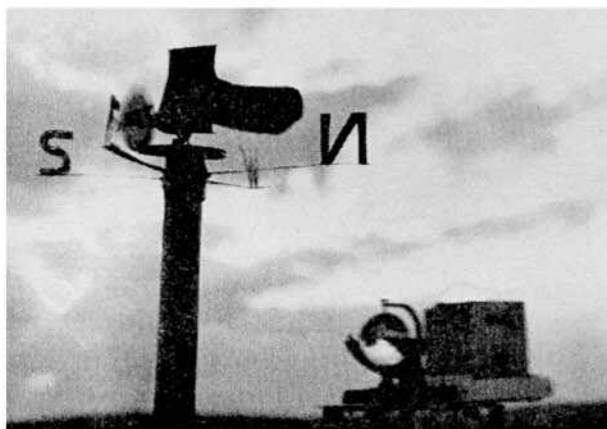
first birthday speech were included to give a break from the 'musical' items. A final check was made on the completed tape for language slips or other undesirable inclusions and when all doubts were satisfied the tape was posted to a firm producing discs from tapes.

A week later, a package containing a twelve-inch long playing record was delivered and a public hearing was arranged. After an enthusiastic reception, a cover was designed and the record posted to Uncle Bill Crozier, sitting on his fence in the B.F.N. studios.

The next Juke Box Saturday Night programme was an historic occasion. After a great introduction by Uncle Bill, one track of the F.B.A.S. went on the air. At first Uncle Bill hit a slight snag. As the record had no track divisions, the pickup hit the wrong part of the recording but after a couple of minutes of refined cursing the correct position was found and although the time was about half past midnight, a major victory for the F.B.A.S. had been won. To the F.B.A.S. went the honour of being the first to make a record, request it and get it played on B.F.N.

The F.B.A.S. ceased to exist in May 1959 but its moment of triumph is preserved for all time on a spool of tape on which is recorded the whole of that evening's programme. Future generations must not be allowed to forget the glories of the past.

*A weather vane erected by the Fred Bunge Appreciation Society on the Kahler Astenturm Weather Station in West Germany in memory of its great victory. (The Royal Left Boot is the international symbol of the FBAS).*



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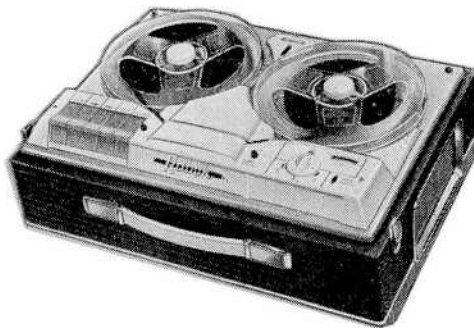
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# The Robuk **rk3** makes tape recorder history!

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**THE ROBUK RK3.** Its features include a featherlight 'piano-key' operation, 3 speeds and separate gain controls for input mixing.

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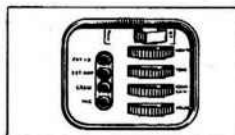
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Please send further information on the Robuk R.K.3. and a copy of the free 'Tape Fun Book.'

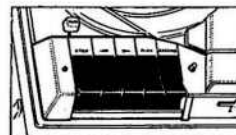
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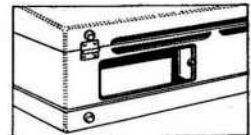
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**The Robuk **rk3** 36 GNS.**  
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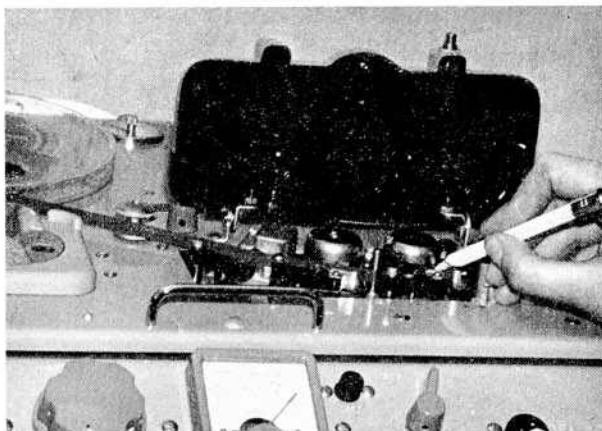
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# How to make modern music with a Tape Recorder

by F. C. Judd, A.Inst.E



## Part II

A VERY COMMON error is to confuse *Musique Concrète* with its very different rival *Electronic Music*, which originated in Germany and is concerned with the electronically modified sounds built up from basic tones. *Musique Concrète* in its correctly accepted form, makes use of *real everyday sounds*. Both are, however, modified by tape manipulation and the two tapes may of course, be combined. Most of the earlier work in *Musique Concrète* was carried out by a Frenchman, Pierre Schaeffer and both he and other composers willingly made use of everyday noises which, once transposed or modified, became so unrecognisable that they had to take the precaution of numbering the various pieces of tape in order to identify them, so great was the change from the original sound.

The sound produced by traditional musical instruments, everyday sounds, or even speech, may be given new qualities, by separating the 'attack' from the 'decay' of the sound and by recording and re-recording at different speeds. The treatments that can be achieved with tape alone are almost unlimited. It is these methods that will be described, in somewhat simplified form to enable the owner of a tape recorder to produce simple *Musique Concrète* and *Electronic Music* compositions. The results even if they are not perfect will always be interesting.

One can become better acquainted with *Musique Concrète* and *Electronic Music* by listening to it although there are no rules as none have yet been laid down. Composers have therefore an entirely free hand and there is plenty of scope for originality. An entire *Musique Concrète* composition may be built up from only one or two everyday sounds. For example a single metallic sound produced by striking a sheet of tinfoil, or a metal bowl can be recorded on tape in the usual way, via a microphone and then manipulated. Illustrations of this are given in the British Recording Club tape "EXPERIMENT IN SOUND". If you have a three speed recorder, try the

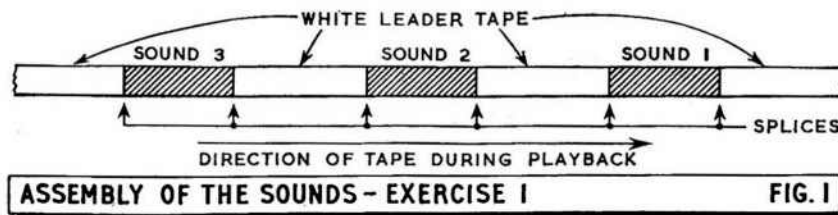
following exercises: record at  $7\frac{1}{2}$  i.p.s. any musical sound; tap a glass tumbler with a teaspoon. The sound is musical and has a definite pitch. Now re-play at half speed ( $3\frac{1}{2}$  i.p.s.) and you will find that your sound is one octave lower. Repeat the recording this time at the slowest speed ( $1\frac{1}{2}$  i.p.s.) and re-play at  $3\frac{1}{2}$  i.p.s. Your sound has now been *raised in pitch* by one octave. Record the sound again, this time at  $3\frac{1}{2}$  i.p.s. and then re-play all your sounds at this speed, which should now be regarded as your *working* speed. You have three sounds, one at fundamental or original pitch, one of the same sound an octave lower and one an octave higher.

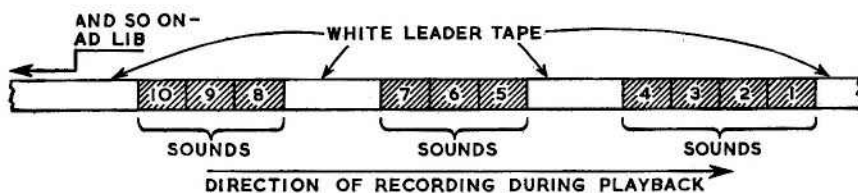
The sounds will of course, be rather widely separated along the tape and the next exercise is to bring them together so that the time interval between each is much shorter. (See paragraphs at end of article.) I would advise that these initial exercises are carried out with old or cheap recording tape. A small spool will be sufficient to start with. Use a sharp pair of *non-magnetic* or *non-magnetised* scissors for cutting. A razor blade will do but is a little more tricky to use. Mind your fingers, they will not produce interesting sounds, even if you do accidentally splice them into the recording. If you find that this new music fascinates you and it can after you have had a little practice, a fast operating tape splicer such as the Irish model SP.3 can save hours of work. Some splicing tape and white leader tape are the remaining ingredients, plus two or three empty tape spools, size not important.

Now follows the selection and assembly of your three sounds. This may be a little difficult to do on some recorders, for the usual procedure is to move the tape slowly past the tape heads by simply turning the tape spools by hand. This can be done on recorders such as the Brenell Mk.V and the Ferrograph machines and by this method it is quite easy to cut the tape accurately at the beginning and end of the actual sound. If you cannot do this, listen for the start of the sound, stop the recorder as quickly as possible and mark the tape just beyond the recording head. You can mark recording tape with a white or yellow 'Chinagraph' pencil. These are soft wax pencils that can be bought from almost any large stationers. (See photograph.)

The three sounds are now literally cut from the tape and spliced together, with very short pieces of 'leader tape' between each, as shown in Fig. 1. Replay your assembled sounds and listen to the result, which is now a simple but very short musical composition. Having carried out this little exercise, one can readily see the possibilities.

Now try something completely abstract. Record any sounds: two or three notes from the piano, a few spoken words, tapping glasses, tin bowls, blow gently into the microphone (the result of this is a deep rustling sound) record the sound of a passing car, or the whirring of a clockwork toy. Humming tops produce quite pretty tones which you can record at





**ASSEMBLY OF SOUNDS FOR MUSIQUE CONCRÈTE**

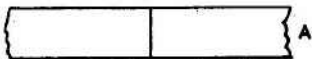
**FIG. 2**

different speeds, thereby producing the tones with differences in pitch.

All your sounds can, of course, be recorded at different speeds as in the first exercise. From thereon the choice of assembly is yours entirely. Cut out tiny sections of each sound and join them all together, some in groups, some separated by short pieces of leader and so on. Do not forget you have a number of sounds at a different pitch. Try to make your assembly follow a vague musical pattern. Each small part of a sound may be directly spliced to the one preceding it and you may occasionally use a piece of white leader to produce a pause or silent moment in the recording. The diagram of Fig. 2 illustrates a typical assembly.

The third exercise involves cutting off either the 'attack' or the 'decay' of a sound. As an experiment, record a sound

### THE STRAIGHT CUT



### THE STRAIGHT SPLICE



### THE DIAGONAL CUT



### THE DIAGONAL SPLICE



### THE FINISHED SPLICE



**SIMPLE TAPE SPLICING**

**FIG. 3**

which is sustained, such as a deep piano note, or that of a dinner gong. Record the sound several times, at different speeds, if you wish, as in the first exercise. Now select one and cut off the beginning. The whole sound may only occupy an inch or so of tape so your cut will need to be fairly accurate. Practise on any of the sounds you have recorded and assemble them again as described earlier. You have changed the sounds very considerably by cutting off the 'attack'. Now try cutting off the 'decay', the part of the sound that dies away, so that your sound ends abruptly. It is interesting to cut both the attack and decay of spoken words, the results of which are amusing but not necessarily Musique Concrète. As a finale to these preliminary exercises cut and assemble as many sounds as you can, after they have been given one of the treatments, viz: speed changing, cutting off the 'attack' or cutting off the 'decay'. If you are patient and have by now gained a little experience in tape cutting and splicing, you should be able to produce your first simple Musique Concrète composition.

The following notes on tape splicing may be useful to those who have no experience of this. Magnetic tape may be cut and two ends spliced together without affecting the recording or playback properties of the tape. The cut should be made with a razor blade or a sharp pair of scissors (neither must

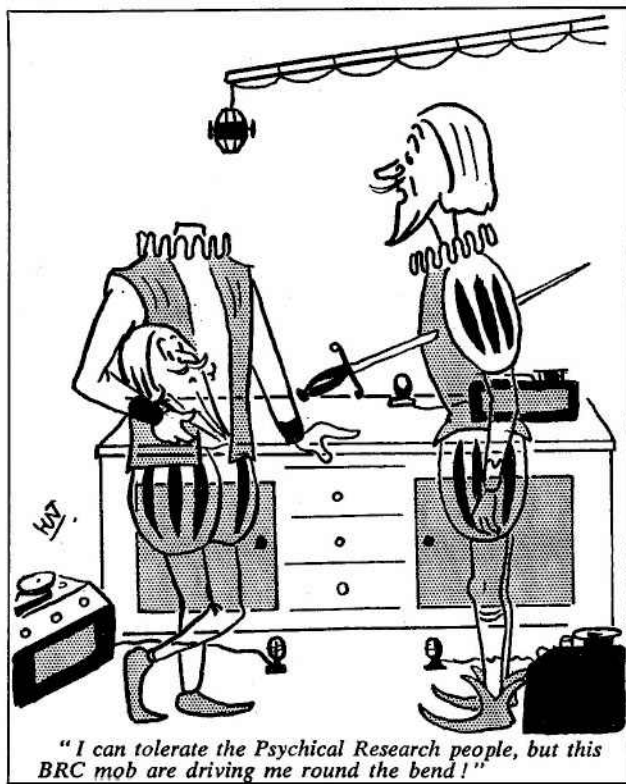
be magnetised or allowed to come into contact with a permanent magnet, otherwise the join will produce a noise). The 'straight splice' (Fig. 3a and b) is merely a straight cut through the tape. The two ends to be joined must have parallel edges and 'butt up' to each other without a gap. Cut a small piece of splicing tape and join by placing this on the 'shiny side' of the magnetic tape. Make sure the two pieces of tape being joined are in line with each other and on

no account use ordinary adhesive tapes. The adhesive material gradually squeezes out and will clog up the recording head and tape guides. Use only recognised brands of proper splicing tape. For silent sections use white leader tape which is convenient for writing on and shows up clearly when tape is running through the recorder.

The diagonal splice (Fig. 3c and d) is more frequently used for normal splicing purposes. Most tape splicing blocks and automatic tape splicers produce this diagonal cut which may be used instead of the straight cut for the exercises outlined in this article. I have already mentioned the Irish SP.3 splicer which not only produces a diagonal cut but also trims the tape as in Fig. 3e. Any splice should be trimmed in this fashion to prevent the edges of the splicing tape from catching in the tape guides and the pressure pads. For the experimental exercises untrimmed splices will do, providing they are neat and that the splicing tape is cut level with the edge of the magnetic tape or leader.

If you would like an interesting and free little booklet which deals, among other things, with tape splicing, write to Wilmex Limited, the distributors of Irish Tape, leader and splicing tape, etc., for *How to Make Better Tape Recordings*. Wilmex' address is 70 St. Stephen's House, Bridge Street, Westminster, London, S.W.1.

In the next article, I will cover tape loops, the use of two recorders and will describe how various forms of attack and decay can be produced by cutting the tape at different angles.



*"What do you want for Christmas Teddy?"*

THOUSANDS of people will be recording their festivities on tape for the first time this Christmas — and for many the results are going to be disappointing. For recordings of family activities, more often than not, fail to come up to expectation.

Of course, the reason for this is obvious. The average recorder owner is not a recording expert, but just a little thought and planning can make all the difference to the finished product and the following hints, based upon personal experience and professional advice, are designed to help you to get the best out of your recorder this Christmas.

The first thing to do is plan your programme. Decide just what part of the festivities you are going to record and allot the time you intend giving to each item.

And keep the items short!

Nothing in the recording is more boring than to have to listen to Aunt Flossie singing for ten minutes at a stretch. Let her sing, by all means, but limit her airing to three or four minutes at the most. That's the secret of maintaining interest.

Aim at freshness and originality. Try to think of new uses for your machine.

One idea is to arrange your own variety show. The members of your party provide the turns.

To do this, place the recorder in a room away from the main party and ask each guest in turn to step outside and record an item of his or her choice. In the meantime the rest of the party goes on without a hitch. The tape can be played back later in the evening thus adding to the fun.

Recording the family sing-song with piano accompaniment and only one mike, can be a problem, but quite good results can be obtained if the members

of the party are grouped around the mike and facing away from the piano. This ensures that the sound of the piano does not intrude upon the singing. But please make sure that all the singers know the words. The trouble taken in writing out a few copies before the party is well worth while, as it is most annoying to have a good recording spoiled by the humming and 'da di da's' of those who cannot remember the lyric. But don't keep the sing-song going for too long. If you do, the play-back will tend to get boring.

If you are planning to record games, the best type for this purpose are the ones where each member of the party takes an individual part. For the most lifelike effect, hold the microphone fairly close to the person 'performing'. This will ensure that the voice will come out clearly on the tape and will not be drowned by the voices of the people around. Incidentally, it is worth remembering that recording the sound of a number of people all talking at once, is just a waste of time — and tape!

Perhaps there are children in your family. If so, why not try writing a little play for them to record? The result is sure to go down well and should be worth keeping as an addition to your collection of family tapes. The

excitement of the children when they open their presents on Christmas morning can also be captured by your recorder, but you will have to be careful that the children are not aware of the microphone, otherwise the effect may not be so spontaneous.

Of course, your recorder needn't only be used for recording the Christmas festivities. It can provide the music for dancing, the family sing-song and for musical games. It is possible to purchase pre-recorded tapes of dance music. If you are interested in these, a visit to your dealer will help you to decide the best ones for your purpose.

If you have an extension loudspeaker, why not use it to provide festive music to greet your friends as they arrive on the day of the party? Place the speaker in an unobtrusive position in the hall, but keep the volume down or the effect will be spoiled.

Christmas can provide a store of sound memories for the tape recordist. But remember, the more trouble you take the better will be the result.

'ATR' magazine wishes all its readers a tape-happy Christmas and a spool worthy New Year.



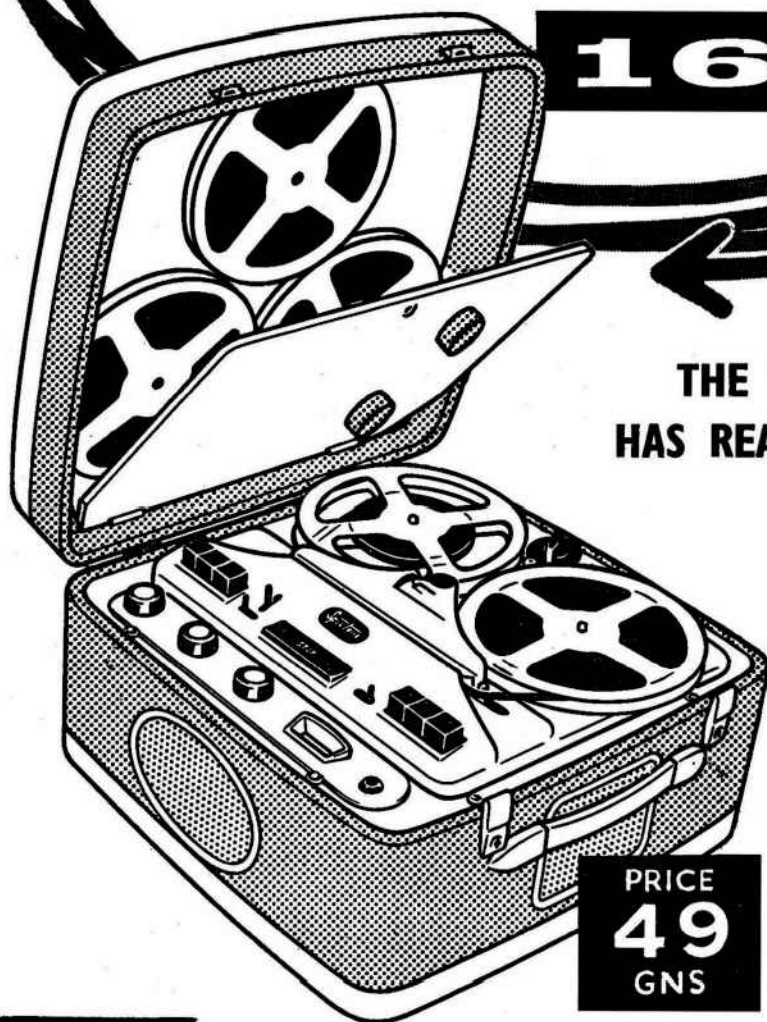
## Christmas on Tape

by Ivan Williams



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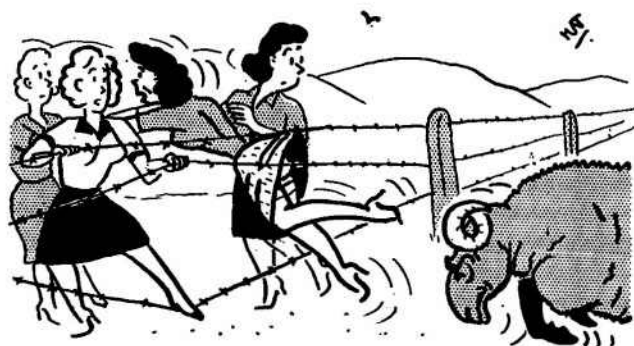
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# WAGON STRAIN

by Lorna Gulston



THERE'S A GREAT deal to be said for Treasure Hunts (most of it unprintable), and one expects them to burgeon in the region of July or August, but I was a bit shaken when the notice circulated round the offices in *October*, decorated with drawings of pirates' chests spewing out pieces of eight, skulls and cross-bones, question marks, and all the other funny ha-ha products of Eric and Philip's warped mentality. You will remember Eric and Philip if you read 'Woe Business Like Show Business'. Of course, if you read *that*, you may very well flip over the next couple of pages, so you will not be worried anyway, if you see what I mean. But to cut a long muddled story short, a Winter Treasure Hunt was arranged, and 6.30 p.m. on a chilly Friday evening saw a purposeful collection of motor traffic milling about at the back of the Building, amongst it my modest, careworn little Standard 8, sagging under the load of Peggy, Irish Betty and English Betty, with Gulston at the wheel. Having a brace of Bettys made for confusion, so we decided that for the duration of the journey Irish Betty should be known simply as 'ONE' and English Betty as 'TWO'.

There was also the Fi-Cord, the need for which was as yet cloaked in mystery. All we had been told was that we should be required to produce *something* on tape. Knowing Eric, it would not be something simple like a babbling country brook or trees creaking in the wind, but would entail craft and discomfort. The 12 cars involved had all been equipped with portable recorders, some owned, some borrowed, and some hired for a reasonable fee from the Recording Club of which Eric's girlfriend's brother was Secretary.

The system was that each driver received a sealed envelope of clues, and the cars were dispatched at 3-minute intervals, on a handicap basis of size and horse-power. That was how we managed to be first off, leaving a queue of Jaguars and Zephyrs and MG Magnettes pawing the ground behind us, while Eric and Philip waved farewell with expressions of the utmost glee at the thought of what they'd cooked up for us.

As soon as the gates of the Building were out of sight we ripped open the envelope. When we had solved Philip's involved preliminary rhyme and headed ourselves in (we hoped) the right direction, Peggy read the first 'fetch'.

"Bring back Nottingham Castle," she frowned.

"We'll never fit it in the boot," said One flippantly. "And it's such a long wet way to Nottingham."

It was then that Two led off with a flash of brilliance.

"Clots!" she cried. "Don't you ever smoke Players?"

"Sometimes," admitted One. "But I smoke other things too. So what?"

Sighing at One's obtuseness, Two delved in her pockets and produced a packet of ten. There on the back was a picture of Nottingham Castle. It was as simple as that.

Morale soared. This was good. We were a bright lot. What with our handicap letting us off the leash ahead of all rivals we had a fighting chance of pipping them on the post.

But, of course, we had underestimated Eric and Philip, which was silly of us because we'd worked with them long enough to know better. True, there were objects which could be acquired by dint of no more exertion than foraging for a shop hopeful enough to be open at such an odd hour, or making begs at people's doors, and even if Peggy was convinced that we'd have to return to the Garden of Eden to find a 'love-apple', it ended happily when we discovered the 'love-apple' was a tomato.

'Black sheep's wool' was a headache. We cruised past fields of cold shaggy ewes and tousled rams, decidedly off-white but not near enough to black to do, except for one chunky dark-faced tough who lowered his horns and glared so menacingly when we tried to push little One through the barbed wire that we had to drag her out in such haste that her nylons met a violent death on the spikes.

"Ah, RIP," giggled Two. "Laugh, children; I have just made a pun—R.I.P.—RIP—see?"

"RIP yourself," snapped One, tattered and furious. "If you hadn't been so big round the—well, if you'd been a bit more tapered—you might have gone in and ruined *yours* instead!"

Two said she was sorry, and averted a diplomatic incident. The problem was resolved by my plucking a fistful of loose white wool from the fence and rubbing it round the engine oil filter. It was sticky, and it smelt, but nobody could deny its blackness.

So on we went, whizzing along the narrow roads spying for red doors, flights of steps, how-many-windows-in-the-church, wallowing through ankle-deep mud to peer at inscriptions on derelict ruins, pestering scandalised farmers for snails from their walls, taking wrong turnings and reversing in lanes that set the poor old springs of the Standard moaning for mercy, and—moment of supreme triumph—tearing past Mr. D's Jaguar on a straight stretch of road. And, of course, wondering what we were supposed to record. It was an extra turn of the screw on the part of Eric and Philip to conceal the recording requirements in a separate envelope marked 'NOT TO BE OPENED UNTIL AFTER THE 9th CLUE'. We were terribly honourable and didn't—mainly because we were too busy with all the other bits and pieces. However, the ninth clue surmounted, we crossed our fingers, and Peggy unsealed the envelope. The sheet of paper inside read like this:

Now on your travels you must find  
An ancient sage who will not mind  
If you request a country song  
Passed down from generations long.  
And next, my friends, you'll fearless go  
And ask a heifer loud to low.  
Then, for the last, a different angle—  
The sound of woman turning mangle.

We might be excused our consternation.

"Those devils," hissed One. "Eric *knows* I'm terrified of cows."

"Yes, and what about the 'ancient sage'?" put in Peggy. "Some toothless old horror who'll curse us inside out if we come at him with one of them thar durned noo-fangled machineries."

"As to 'woman turning mangle,'" added Two. "I can't see some buxom country wench getting stuck in to the weekly wash just so we can catch it on tape. She'll probably tip the four of us in the wash-tub."

It was agreed that Eric and Philip were Absolute Beasts, but once we had settled that, we buckled down to the serious business of our tape tasks. There was some argument about the gender of a far-away group of cattle, but One swore passionately that they were bulls, and vicious ravening ones into the bargain, so to comfort her we drove on until Two spied a peaceful creature, clearly a heifer, chewing the cud

on the other side of a small hedge. I volunteered to approach the lady.

I switched on the Fi-Cord and anchored it with the microphone stop-switch.

"Hello," I greeted. It seemed as good a way to address a heifer as any other. She eyed me kindly and continued to chew.



"Moooo?" I suggested, but she didn't take the hint. "Hurrah for the Moo-Moo terrorist," cheered Two, who was given to tasteless wit.

"Please, O paragon of cows, moo for me," I wheedled, trying politeness. The heifer turned her nice face and gazed at me with an expression of amiable tolerance, then busied herself with a patch of greenery at her feet. To her, the interview was over, and nothing I could do would persuade her otherwise. As a last resort Two, who had a strong pair of lungs, cupped her hands and mooed into the mike with a vague cow-like effect, and we drove on to find a Sage.

But Fings were indeed not what they Uster Be. Two or three village elders offered to make a stab at vocals ranging from "anything from the Top Twenty, dearie" to "Come into the Garden Maud", but no vestige of tradition with a

rural flavour was forthcoming, and again we compromised with a sweet-faced octogenarian rollicking naughtily through 'The Foggy, Foggy Dew'—after we'd put her middle-aged spinster daughter in the parlour out of earshot!

It was all very trying, and the mangle was still ahead of us. "Perhaps we could find an old thrown-out one and turn it ourselves?" suggested Peggy. But when she'd been stung on the ankle by a nettle and chased by an outraged goose in two vain sorties round the back of tumbledown barns she agreed to play it straight.

We knocked at the door of the next farmhouse we saw. "Excuse me, but have you got a mangle?" I asked the stout body who opened it.

"Be off with you, now," she cried. "I've had my fill of pests sellin' thing. Be off, be off!"

A red-eyed mongrel collie came growling at her heels, so we beed off with no further demur.

Soon we learned that the country had wakened up. Washing machines were all the rage, and the stern old mangle had gone out with Gracie Fields' *Aspidistra*.

"I'm fed up," grumbled One. "Let's head back or we'll miss the supper."

"Just one more door, then," said Peggy. "And if they haven't a mangle we'll quit."

They had. A rusty, wrought-iron giant in an outhouse. The farmer's wife said she never used it and we were welcome to turn it—if we *could* turn it. Two and I, more generously muscled than the diminutive One and Peggy, heaved and strained with cracking joints and the snicking of coat stitches under our armpits, until at last the monster yielded and a long, hollow, grating groan rasped down the mike.



"Success," exulted Two, executing a skip of joy which landed her on One's toe. One's scream of anguish sounded so like the mangle that we let it stay on tape.

Now it was high time for us to make for the rendezvous. We piled into the little car and blazed through the darkness, and lo! we were second back. We panted up to the supper-room and tossed our trophies in Eric's lap.

"There, darn you," snorted One. "And you should just see my stocking!"

"Oh yes please," grinned Eric, and One flounced off and gnawed, blushing, at a ham sandwich.

Prize distribution happened at the end when everybody was gorged mellow. We didn't really expect to come first, since we'd failed to collect too many things, but we thought we might manage a place. We were not disappointed!

"And the booby prize, ladies and gentlemen, is a dead heat between car 7—Mr. Johnston—and car 1, Miss Gulston," announced Eric, with gusto. "Will the two drivers please come to the front for a toss?"

Red to the ears I slunk through the tables of ribald applause until Mr. Johnston and I stood smiling feebly at each other while Eric and Philip chortled like a couple of evil gnomes in the background. The booby prize looked bulky and interesting. Somebody said it was a bathroom set. Somebody else said it was a two-pound box of chocolates. At least, I thought, we might yet salvage something from the wreckage.

Eric flipped a penny.

"O.K., Lorna, your call," he smirked.

I took a deep breath. "Tails," I said firmly.

But of course you've guessed already—it was 'heads'.

## RECORD REQUESTS

Do you want your favourite record played on Radio Luxembourg? The British Recording Club now has its own Record Request Programme every Friday evening at 7.15 on '208', the Station of the Stars. Send a postcard to Friday's Requests, Radio Luxembourg, London, W.1, giving the title, artist, disc number (if known) and the reason for your choice. Perhaps your tape-spondent on the Continent is getting married, or a Club member is in Hospital; maybe you know someone having a tape anniversary, or a blind friend you would like to greet in this way. Whatever you put on your card, remember to mention that you are a member of the B.R.C.

Don't forget, tune in to 208 metres every Friday at 7.15 p.m.

Talking of records, B.R.C.'s other magazine, **POPULAR HI-FI**, is the perfect way to keep up-to-date in the world of discs. All the latest releases, reviews and recommendations are to be found in each issue, together with details of all Radio Luxembourg programmes, news and reviews of Hi-Fi equipment, radios and television sets. Famous people talk about their likes and dislikes in music, Pop Club features its own Top Ten, readers are taken behind the scenes for recording sessions—these and many other features all appear within the pages of **POPULAR HI-FI**. It is on sale now, price 2/-. If you cannot get a copy from your local newsagent or W. H. Smith bookstall, write to 145 Fleet Street, London, E.C.4.



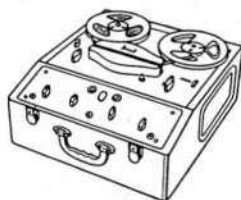
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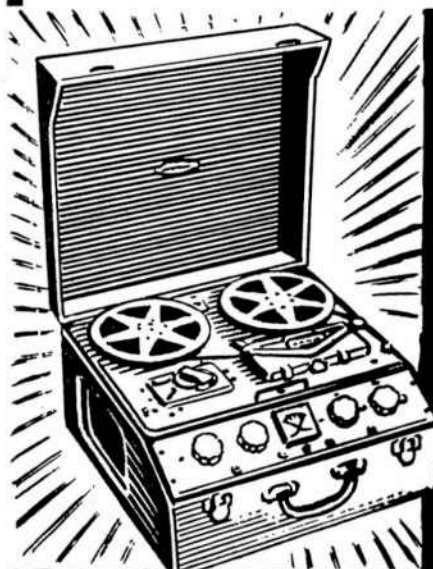
**P H I L I P S**



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*Mr. Tughan of Veritone explains a point in light-hearted manner to Jack Hill and Bob Scarborough of the West Herts Tape Club.*



*Durban & District Recording Club (South Africa) face the photographer in full force at their meeting on September 15th.*



*(above) The Reading Cine & Tape Recording Society's stand at the 12th Annual Electrical and Electronics Exhibition, Reading. Two visitors examine a parabolic microphone reflector, built by the Club's Secretary, D. M. Noyes.  
(below) Great interest was aroused at the Reading Society by the demonstration and display of the latest Japanese cameras and European projectors.*



## CLUB PICTORIAL

by Albert Greenway



*Club member, David Vernon, of Staple Hill, Bristol, operates his Philips recorder while his cousin, Robert Nicholas, makes a vocal recording.*

## ANNOUNCEMENT

Will Club Secretaries continue to send news to:—

**TERRY NURSE,**

161 Stuart's Road,  
Birmingham 33,

not later than the 20th of the month. Send plenty of news in because **THIS IS YOUR JOURNAL.** Interesting photographs are also invited.



ONE OF THE greatest assets which a tape club possesses—and one which distinguishes it from the many other types of clubs, such as those for cyclists, fishermen, philatelists and so on—is its ability to assist in a practical and beneficial way the cause of social service... to aid fellow humans who are confined to a hospital bed or to a world of darkness, perhaps for the rest of their lives. The tape club has the power to

help these people enjoy many things from the outside world which might otherwise be beyond their reach. The recorder can go out and about capturing the thrills and excitement of the world at large and bring it to them. An increasing number of clubs are now unlocking the doors between these people and a world of immeasurable enjoyment—with their magic key: the tape recorder.

Several members of **Doncaster & District Tape Recording Club** have been very actively engaged in humanitarian work. Whilst one member has completed a tape of birdsong for the local birdwatching society, others have been entertaining **Darby & Joan Clubs**.

Two members went along to the **King Edward VII** hospital to provide the music for a kiddies' birthday party. As these children are in hospital for two or more years, it was a great pleasure for the club to be able to bring some joy to them. Taking a battery portable along, they were able to record individual songs sung by the children, for replaying to their families. A letter from one of the youngster's parents is now a proud possession of the club, and it is hoped to continue this service whenever requested.

Another member has recorded all the speeches made at a dinner held by a local church, in an attempt to get its parishioners to pledge a greater interest in their church.

**Harrogate Tape Recording Club** made its first hospital broadcast in October, to patients in **Sutton Bank Hospital, Knaresborough**. The broadcast took the form of a record request programme, and was very well received—so well, in fact, that the patients asked the club to return the following week for a repeat performance, and backed their enthusiasm by making twenty-four requests for records to be played.

The **Ellesmere Port Tape Recording Club** now has twenty-five members, but more are needed to enable the club to operate hospital, blind, and old people's services. Persons living in the area who are interested should write to **S. J. Powell, Secretary, 11 Cressington Gardens, Ellesmere Port, Wirral, Cheshire**.

Three members representing the **T.E.I. Tape Recording Club** provided recorded material for a social at the **Queens Head Hotel, Bishop Auckland**, for **NASCO (North-Eastern Area Social & Cultural Organisation for Blind Persons & Their Sighted Friends)**. Tapes from **Cathedral Sound** were appreciated.

The **TEI** members were challenged to a friendly game of 'Criss Cross Quiz' (the rules being slightly altered for the occasion) using authentic questions from the television game. **TEI** was no match for **NASCO** who won hands down.

**Northallerton Tape Recording Club's** Hospital Service is in full swing now. Letters were sent off to all the sisters in the wards, and the club has just started a season of



Edited by Terry Nurse



request programmes. Secretary **George Clegg** was quite surprised when he received requests for jazz and swing records from some of the old people in the hospital. Get hep, Granddaddeo!

**Hull & District Tape Recording Club's** Secretary **Ken Fulstow** has an appointment with the local hospital to put forward a proposal for the start of a hospital tape service.

At **Ware & District Tape Recording Club**, **Mr. Saul** has proposed the building of a playback machine for club use. "The machine would be very useful in achieving the club's main aims," comments Secretary **Sheila Wakely**. "These are the provision of a hospital service, tapes for the blind, for children in hospital (recorded books and comics), relaying messages for local people and their friends and relations abroad, etc. Unfortunately the small membership of the club (at present 9) makes it difficult to help these people, and the work falls upon these few."

I should like to appeal for more enthusiasts in the area to join this club, especially those willing to help in the organisation of these services. A club such as this, with noble aims, deserves the fullest support. Contact the Secretary at **3 Chadwell, Ware, Herts**.

In October, a call for assistance was answered when background music was provided for the local **Old People's Handicrafts Exhibition** in the **Congregational Hall**. **Mr. and Mrs. Wakely** provided the service, and were surprised to find that their **Symphony Tape Recorder** gave more than adequate volume without the need of a separate amplifier.

## TWO GOOD SUGGESTIONS

**George Clegg**, the Secretary of the **Northallerton Club** has, during the course of tapespondence with me, put forward two most interesting proposals.

Firstly he suggests that people might like to try a variation on the usual 'friendly-chat-about-this-and-that' type of tapespondence, and strike up one in which the tapes exchanged would deal solely with subjects relating to tape recording itself: the making of sound effects, recording of music, technicalities, personal experiences, copyright, etc.

I, myself, feel that such an exchange between two technically-minded persons, who were both sure of their ground, could well prove very fruitful.



Mr. Clegg's second suggestion is one of considerable merit. It is that dubbings of sound effects made by BRC Clubmen should be made available to a Central Library organised for members' use, where recordings could be stored, and made accessible to anyone in the BRC requiring them. All that



would be necessary, Mr. Clegg goes on, would be the payment of a small fee and the sending along of a blank tape on which a dubbing could be made. The fee would go towards the Tape Bank for the use of the Humanitarian Services.

As I said, this is an excellent idea. Obviously such a scheme would need the backing of a large number of BRC members if it were to succeed, but such a library could well become a rich reservoir of sound from which almost any effect could, in time, be drawn. If you are willing to support such a library, or if you would like to help in its organisation and operation, I should like to hear from you.

## SOUND MAGAZINE

The latest news from **Tapeorama**, the national magazine-in-sound, is that the **New Zealand Tape Recording Club** has been added to the impressive list of recipients. Programme one has now completed its circulation, but for those who want to catch-up a tape covering the first three programmes is being recorded. Some new equipment has recently been installed at Tapeorama, comprising Brenell Mk. V, Reslo Ribbon mic., and a Garrard TA Mk. II Turntable unit. Tapeorama subscribers will be able to judge the results from this installation when programme five goes out on circulation shortly.

Recordings for inclusion in Tapeorama are always welcome; they should be on single track at 3½ i.p.s.

In a forthcoming edition Terry Nurse gives an unusual short talk on 'Timesponding' (if you don't know what that means, get the tape and find out!). In the new year Tapeorama will have a correspondent in Aden, namely Pete Rogers, Secretary of the Royal Air Force Tape Recording Society. Arrangements are being made for the appointment of overseas correspondents in New Zealand, Canada, and the USA.

Recording fans who want to receive Tapeorama should apply now for programmes 7-12 (sending 5/- postage). This fee also entitles them to receive the omnibus edition covering programmes 1-6. Write to Mike Renshaw, Tapeorama, 6 St. Vincent's Close, Gorton, Cambridge.

## CLUB TAPESPENDENCE

The round-robin tape of the Midlands Clubspendence Convention is now with members of the **Northampton Tape & 8 mm. Cine Club**, the youngest of the clubs taking part, which was formed in February of this year.

**Brighton Tape Recording Club** has received a tape from Nigel McGrimmon of New Zealand to his mother, who has not heard him for twelve years. Playback will be arranged by the club.

Members of the **TEI Club** (World Tape Club of Thorn Electrical Industries Spennymoor), will be pleased to hear from any other club, and especially from members of H.M. Forces and the Nursing Services who have access to a tape recorder and are serving abroad. Family contacts can be arranged at this end with relatives in South West Durham. (Secretary J. E. Wild, 7 Dale Street, St. Helens Auckland, N. Bishop Auckland, Co. Durham.)

The **Northallerton Club** has had tapes from the **Friern Barnet** and **Blackburn Clubs**. Both were very enjoyable, and the latter was in stereo. Northallerton have also been in touch with the **Barnsley Club** who have agreed to tapespond. (Incidentally the Secretaries of Northallerton and Barnsley TRCs are, I think, the only ones in the 105 to have the same surname. Northallerton has George Frederick Clegg, and Barnsley Eric Clegg!).

At Northallerton's last meeting, which was held in the Chairman's home, a tape from Terry Nurse was played. This included a recording made just before the war about the state of the world at that time.

At the last meeting of the **Ware Club**, a tape was played

which had been received from Mr. Keiichi Takei, President of the **English Speaking Club** in Tokyo, expressing the hope that contact could be kept up between the two clubs. This was a most interesting tape and the club members are now working on a reply. Another tape which is in the process of being replied to is one that was received from the **Durban & District Tape Recording Club**.



## HEAR YE ! HEAR YE !



Increasing evidence of the power behind ATR's pen has come to us this month from the clubs. Here are a trio of quick quotes: from **Harrogate Tape Recording Club**, 2 Park Side, Follifoot, Harrogate:

"An article in the June issue of 'ATR' prompted one Frank G. Barratt of Quebec, Canada, to send an unexpected but very welcome tape to the HTRC. The article dealt with our stereo recording of **Knaresborough Silver Band**. 'ATR' seems to be quite widely read!"

The winter sessions are in full swing now at **Bridgwater Tape Recording Club**.

Members visited the **Bridgwater St. Matthew's Fair**, but as the fair was practically washed out, very little material was obtained, apart from Gypsy Lee's reading of Secretary Jill Sherman's palm.

With the support of the Borough Council, the club is now preparing a tape entitled 'This is Bridgwater', and plans to send copies next year to Bridgwater, Tasmania; Bridgwater, Massachusetts; Bridgwater, Toronto; and their twin-town of La Cistat in Southern France.

The Deputy Town Clerk, J. L. Turner, paid a visit to the club one evening, and promptly enrolled as a member!

The **West Middlesex Tape Recording Club** held a very successful 'Brains Trust' in Southall recently. In fact it was so successful that some of the questions had to be left over till another time. There were two technicians and a retail trade representative on the panel, as well as members of the club.

Generally the questions raised were technical, but a very lively discussion broke out at one point on the meaning of guarantees and the obligations of manufacturers to honour them. Chairman Freddie Wescott gave food for thought when he asked whether the current trend towards cheaper and cheaper tape recorders built down to a price, instead of up to a specification, would eventually bring the tape recording industry into disrepute, as the influx of cheap cameras fifty years ago did to the photographic industry.

At a subsequent meeting of the club Bruce Bargave, 'Mine Host' at the Railway Hotel, Hampton, rendered a few very old songs, unaccompanied, for the benefit of members who wished to record them. The emphasis is on the *very old* in this case insofar as any copyright has long since expired.

Mr. Bargave, a professional recording artiste, has a delightful bass voice, and the club considers it an honour that he should help amateurs in this way. He obviously has a kinder heart than the copyright people!

From **Northallerton Tape Recording Club**, 5 Friarage Mount, Northallerton, Yorks:

"I've had numerous requests to put on tape the **Ripon Hornblower** which you printed in the 'ATR' last time. I wish to thank everybody for being so interested in it, and if anybody else wants it, send a request along and I'll be pleased to send them a copy."

From **Hazells Tape Recording Section**, 31 The Avenue, Princes Risborough, Bucks:

"We are overwhelmed at the grand response we have received with regard to the children's stories. They have come from actresses, teachers, architects and service personnel, and as far away as Canada and America."

"Thank you for your insertions in 'ATR'. They certainly are a great help."



## ROUND AND ABOUT

Crawley & Sussex Tape Recording Club were very pleased to welcome BRC Secretary Alec Alexander and 'Tape-View' reporter Jan Phillips to a recent meeting.

Harry Frost, Chairman of Crawley Council of Social Service, and a lecturer at the London School of Economics, has agreed to become President of this go-ahead BRC affiliated club. He has already put in an appearance there, and expressed a keen interest in what goes on.

The club has received a request from The Sussex County Scout Association to co-operate with them in producing their 'Gang Show' in March, 1961. Another activity lined-up is the recording of sounds at a local school.

The recent 'Festival of Arts' at Crawley, in which the club took an active part, has resulted in the recruitment of three new members and several enquiries.

A party of fifteen members from the Rugby Society visited the BBC sound and television studios in Birmingham recently, where they spent an enjoyable evening looking at the equipment in use there. An hour was spent in the Tape Recording Room discussing the use of the machines, splicing and dubbing, etc. Members then saw the studios, and afterwards had explained to them the method used by the BBC for making discs (only the BBC spells it disks!). Those members who went on the club's first visit a year ago, found that many changes had been made in the TV Section's room, which is used for 'Midlands News' and regional programmes.

At a meeting of Doncaster Club, members took along their favourite recordings for the rest of the club to hear. One member, enrolled that evening, took along a recording of himself playing a string instrument. By multi-track recording he had made himself into a quartet!

Ware Club is now getting known in the district, and they were called upon to help the local dramatic society in the provision of sound effects and interval music for one of their play-readings and subsequently for a play performed on three evenings.

They have also recorded the sons of a local musical family playing their cornets, for the nation-wide 'Disc Magazine' competition.

When the Ware Youth Council held a carnival in the town, the club grasped the opportunity to hold a stand there. The stand was organised by Mrs. Wakely, Mrs. Cambell and her son Colin. It consisted of a large tent, complete with posters and leaflets displayed on a large piece of pegboard. Mrs. Wakely's recorder was employed all evening playing a composite tape made up from bits of tape from all over the world, which was a great success and created a lot of interest.

Mrs. Cambell's machine was used to record visitors' voices and also to record messages for relatives abroad. One man recorded a tape for his sister in America, and a lady for her daughter in California.

At the third meeting of the Hull & District Tape Recording Club founder members were outnumbered by new recruits. Twenty-two people were present in all.

The club has been divided into three groups to enable various activities to be carried out simultaneously and to foster a spirit of friendly rivalry. The groups are the Technical Section, the Production Section, and the Field Recording Section, each with its own group leader.

## WORTH NOTING!

Here's a tip for clubs who don't own a duplicator of their own and have club news bulletins or circulars to get out. The Eagle Film Unit has very kindly offered to provide tape clubs with high-quality duplicating at cost price! The Eagle Unit has a Gestetner '360' on which very good results are obtained. They will not gain any profit from this service, and I should like to thank them very sincerely on behalf of tape clubs for their gesture. Clubs wishing to take advantage of the offer should write to R. Allen, The Secretary, Eagle Film Unit, 7a Grand Avenue, West Worthing.

## TAPE, CINE AND SLIDES

Coventry Tape Recording Club has found that film shows always prove popular. Their latest was attended by some 37

people, including members' wives. Secretary Roy Reynolds introduced the films which were presented by Bill Tisdale and Henry Hopfinger. Bill's film was a tour of Coventry with his family, in 8 mm. colour, and Henry's, also a family film, was taken on holiday in Bournemouth, on 16 mm. colour stock. Bill Tisdale had some sound effects taped which, presumably not quite appropriately, were played whilst Henry's film was running, giving rise to some amusing results.

At its Autumn meetings, Warwick & Leamington Amateur Tape Recording Society has enjoyed some interesting programmes. One, a tape-slide show 'Italian Journey', was produced by Mr. Brian Race, who prepared everything so that in his absence from the meeting, Chairman Ken Wilkins could present the show. Another featured a cine film of the Lake District and Scotland, which had been made by Vice-Chairman Trevor Gilbert, and which had a synchronised taped sound track.

Reading Cine & Tape Recording Society exhibited at the 12th Annual Electrical & Electronic Exhibition, Reading, at the invitation of the organisers, Messrs. Herbert & Lascelles Ltd. The exhibition was held in both of Reading's town halls, with the smaller hall being devoted to tape recording. In this hall the club had an impressive exhibit designed by one of its members. The stand was manned through the week by a rota of clubmen.

All three aspects of the society were featured, namely amateur movies, tape recording, and colour slides with taped commentary. A 'sales' story produced by T. H. Pettit used 35 mm. slides with accompanying music and commentary recorded on tape. A Telefunken recorder with a sync-unit was used to control a Paximat automatic projector. This story was followed by many visitors with much interest, since very few slide enthusiasts have troubled to produce a story for their slides. The Reading Society strongly believes that slide shows can be made much more absorbing if presented with a properly scripted tape commentary, and has recently extended its scope to cater for such enthusiasts.

Demonstrations were given during the exhibition, of members' films with synchronised tape, using a Bolex projector connected in loop sync to a Philips recorder.

Home made articles such as a parabolic microphone reflector and a bulk eraser, made by Secretary D. M. Noyes, were amongst the static exhibits on the stand.

To coincide with the exhibition the club arranged for the distribution of its new leaflet through a local photographic and tape dealer. Readers who would like a copy of this informative leaflet are invited to send s.a.e. to D. M. Noyes, 4 Froxfield Avenue, Reading, Berks.

## TALKS AND 'DEMS'

During quite a busy but worthwhile month for the Acton & West London Recording Club, it was decided to throw the club open to the public on two special evenings, and give several demonstrations covering many unusual facets of recording. So while Secretary Dave Wiseman and Chairman Johnny Mewitt got busy making a demonstration tape, the others put the word around. The response rather shook the club. On the first evening they gave up counting the audience after the count hit 100—the final estimate was somewhere in the region of 120 to 140! It was just impossible to get any more people in after 9 p.m.

The two main machines operating were the club's new Telefunken KL-85T and John Mewitt's Ferrograph.

All kinds of recordings were handled—mains, battery, mono and stereo. Rusty Chapman's Beam-Echo amplifier and Wharfedale speakers gave a good performance and created much interest for the audience.

The second demonstration also gave the club a surprise. Reporters and photographers from two local papers had arrived, and were showing a very keen interest. Several people who attended the first 'dem' had returned to hear it again, and a local Women's Guild had arrived en masse! Once again Telefunken and Ferrograph went into action, plus a Wyndor 'Viscount' and a Fidelity 'Argyll'.

Tape-pal recordings were well and truly boosted, and seemed to create by far the most general interest.

As a result of these two shows the club has gained many inquiries, a couple of new members, and a half-page write-up





in the local press, including pics. Obviously not wasted effort!  
**Hazells Section** welcomed Mr. Moore of the S & S Aylesbury for a demonstration of 25 tape recorders, including a working model in a transparent case. Mr. Moore gave an interesting lecture and answered numerous questions. It was a most profitable evening for all concerned as the S & S sold four tape recorders and allowed members 5% discount on all purchases.

A dubbing of **West Herts Tape Recording Society's** 'Dial 31, 32, 33' production was used for an editing exercise recently, enabling members to get some practice in wielding the old razor blade.

At a subsequent meeting Jack Hill demonstrated his PAR Allegro. This was by far the easiest demonstration to give as Jack had pre-recorded a description of the machine and sat back and enjoyed it with the rest of the members! Afterwards he played a cleverly made recording using the trick-superimpose facilities.

The rest of the evening was devoted to experimenting with two machines, extra heads, and mixer units, to get electronic and mechanical effects, which in some cases gave quite weird results.

At the last meeting of the **Ellesmere Port Club**, member Reg Thomas gave a demonstration of his Fi-Cord. A trick recording of the Chipmunks by S. J. Powell and A. D. Woods, proved a howling success, and was included in the club's tape magazine along with a quiz of mysterious voices.

At **Dover & District Tape Recording Club** three demonstrations took place, one by Mr. Gilbert of his Grundig TK.30, one by Mr. Richards of his Fi-Cord, and the last by Mr. Tomlinson of his Philips AG.105.

Membership of **Doncaster Club** has now settled down nicely with a core of active enthusiasts. Several successful demonstrations have recently been given. One lecturer, Mr. Buckingham of TSL Ltd., who very ably demonstrated the Harting and Korting recorders, will no doubt long remember his visit to Doncaster as he and the Chairman were still discussing microphone technique in the adjacent car park till long after midnight!

## LUCK OF THE IRISH

**Ulster Tape Recording Society** recently opened its own recording studio at 44 Dublin Road, and a local celebrity performed the ceremony. As far as I know this is the only club in the world to have its own recording studio—although the San Francisco and Leeds clubs have access to commercial studios. For details of this club phone 648950.

## NEW CLUBS

### SOUTH DEVON

**South Devon Amateur Tape Recording Club** has held its first successful meeting at Mr. John Wyatt's residence. At the meeting on the 19th October, members played their favourite tapes. This was followed by a discussion on future activities. Secretary of the Club is BRC member G. Furneaux, 123 Sherwell Valley Road, Chelston, Torquay, Devon.

### NORWICH

Mr. D. F. G. Spinks of 82 Rider Haggard Road, Heartsease, Norwich, Norfolk, is forming a club in Norwich. Those interested should drop a line to this address, enclosing a stamped addressed envelope.

### HEINZ '57'

The '57' Club—works social club of the H. J. Heinz Company Ltd., Harlesden, London, N.W.10 may soon start a tape recording section. Secretary is J. Curtis.

### AYR

**Ayr Tape Recording Club** recently held its inaugural meeting. Enquiries to A. J. Fairbairn, 181 High Street, Ayr, Ayrshire.

### CARDIGAN

Not exactly a new club, since it was formed in September 1959(!) but one we haven't reported on before is the **Telford Tape & Sound Club**. Secretary is J. R. Billingsley, Troedyrhin, Aberporth, Cardigan. The club meets monthly from September to April, and also holds one summer meeting. At present there are fifteen members.

## CAMBRIDGE

At Cambridge it is hoped to hold the inaugural meeting early in December. So anyone interested who has not already written should get in touch right away with Mike Renshaw, 6 St. Vincent's Close, Girton, Cambridge.

## HYDE

Sponsored by Messrs. Henshall Bros., a local radio and tape recorder dealer, the **Hyde Tape Recording Club** got off to a flying start at its first meeting, when 18 interested members attended. Premises for the Club have been made available over the shop of Henshall Bros., and members are now busy cleaning and decorating the room, preparatory to getting down to business. At the first meeting a lecture on 'Some Hints On Recording' was given by Mr. Smith, of Stereosound, and he illustrated his various points with specially prepared tapes.

Meetings are held on alternate Wednesdays, at 213 Market Street, Hyde, and the Secretary, Mr. J. Davies, 36 Thornley Street, Hyde, Cheshire, will be pleased to hear from anyone interested.

## EXETER

J. R. Parry of Denmark Court Hotel, Denmark Road, Exeter, Devon, would be glad to hear from any other tape enthusiasts in and around Exeter who are interested in forming a tape club for that town.

## BURY

Mr. B. McGuinness, 33 Morton Street, Elton, Bury, Lancs, wishes to start a local club and would be glad to hear from any tape enthusiasts in his area.

## FORTHCOMING EVENTS

**December 5th:** Discussion Group on uses of tape. Colour Slides and tape review.

**December 19th:** Christmas Party. Library Film (at the Abbey Gateway, Reading, commencing 7.30 p.m.).

## CLUB AFFILIATION TO THE BRC

**AMATEUR TAPE RECORDING** magazine extends a cordial welcome to the Clubs listed below, who have recently become affiliated to the British Recording Club. The Secretaries of these Clubs will be delighted to forward details of their activities to local residents who are interested.

### Hove & District Tape Recording Group,

Secretary: H. H. Guernsey,  
 44 Hogarth Road, Hove 3, Sussex.

### Northampton Tape & Cine 8 mm. Club,

Secretary: J. Harrison,  
 36 Spring Gardens, Northampton.

### Friern Barnet & District Tape Recording Club,

Secretary: A. Andrews,  
 13 Hartland Road, Friern Barnet, London, N.11.

### West Middlesex Tape Recording Club,

Secretary: H. E. Saunders,  
 20 Nightingale Road, Hampton, Middlesex.

### Ellesmere Port Tape Recording Club,

Secretary: S. J. Powell,  
 11 Cressingham Gardens, Ellesmere Port, Cheshire.

### Harrogate Tape Recording Club,

Secretary: D. Bryer,  
 2 Park Side, Follifoot, Harrogate.

### Brixton Tape Recording Club,

Secretary: L. J. Walker,  
 124 Branksome Road, Brixton, London, S.W.2.

### T.E.I. Tape Recording Club,

Secretary: J. E. Wild,  
 7 Dale Street, St. Helens Auckland, Nr. Bishop Auckland, Co. Durham.

### High Fidelity Society of South Africa,

Secretary: A. E. Peach,  
 P.O. Box 11326, Johannesburg, South Africa.

### Southall Sound Club,

Secretary: N. L. Robinson,  
 14 Hayes End Close, Hayes End, Middlesex.

### Bridgwater Tape Recording Club,

Chairman: Tom Saunders,  
 34 Lakeside, Taunton Road, Bridgwater, Somerset.





## CLUBMAN PROFILE

### BOB WYETH

**This is your page—open to all B.R.C. members to tell our readers something about yourself, your views and ambitions. Send your story (not exceeding 1000 words) and a photograph to Clubman Profile, A.T.B. 145 Fleet St. London E.C.4.**

THE SCENE is set, the final rehearsal is about to take place.

"Quiet everyone, quiet!" Hush descends on the whole room. Den, my brother-in-law, sits in the corner rolling himself a cigarette, while sister Barbara, stares at the microphone as though something is about to jump out. Michael, Den's eldest son and just ten years of age, sits trying to compose himself after a fit of giggling.

"Now, after the opening bars of Beethoven's Fifth Symphony, I will fade the music out and you can introduce the title of the play, Den. Got it?" Den gives a nod, at the same time stubbing out his fag on the side of the microphone.

"Right! quiet please!" The music churns out, Dum dum dum-m-m-m-m, dum dum dum dum-m-m-m-m. "Ladees and Gen'lemen, boys and girls, it is my great honour to present . . . BUT . . . Yoohoo gotta jive with the cavemen . . . oooh! oooh! . . . yes, you gotta jive with . . ."

The kid next door has his record player on full volume again. Words to express this . . . um . . . musically minded genius fail me at this moment!

I should think everybody at some time or other has had this trouble when attempting to record a play. That is what happened to me last Christmas. Anyway I have got over the problem now, I don't record plays anymore . . . at least not until next Christmas!

I was one of those clots who thought the only way to record was through the microphone. I used to stick a red light outside the room while recording from the radio, not daring to breath, let alone move. But of course things have changed since then; we have BRC to put us wise to all the tricks of the trade!

AH! Happy days, what fun I used to have with the old 'Faithful', my very first recorder, single track, single speed of  $7\frac{1}{2}$ , Scophony-Baird. It was not until someone asked me what the frequency response of my recorder was that I began to doubt its faithfulness. What was the frequency response?

. . . 50-800 c.p.s.! "That all?" my enquirer would ask. Well it was "that all?" that finally convinced me I should go in for something better. So I hoarded my pennies together and bought a Collaro Mk. III tape transcriber. But what's the use of a deck without an amplifier? I tried matching it to the Baird amplifier without success, so I started another one man savings campaign and purchased a Linear LT 45 tape amplifier. I then found there was no cabinet available to house the equipment, so I set to and built one, at the same time con-

verting an old washstand cabinet, removing the marble top and placing the recorder on one side and building in a three speed record player on the other, which left an excellent place underneath in which to store my gramophone records.

I then started to think in terms of 'hi-fi'. Luckily, my grandfather was a good chippie in his time, and he had built a large cabinet. This cabinet is now in my possession and I have converted it into a speaker enclosure, removing the door and replacing it with a heavy baffle board, on which is mounted a GEC metal cone speaker and in the rear an ordinary eight inch 3 ohm speaker. This gave me reasonable middle and bass response, but I was still not happy, it lacked top. So I purchased two three-inch tweeters, strapping two 6m.f.d. paper condensers across them, mounting them in two small boxes, standing one at eye level and the other on the picture rail in the corner of the bedroom I have commandeered to hold all my equipment, above the bass speakers.

The effect from this set-up sounded fine, but, I did think it rather a strain on the 4 watt output of my tape recorder. So here once again the old Baird amplifier came into its own. Converting it into a power amplifier, I use it not only to drive my recorder but also to boost my VHF radio and record player.

Besides the aforementioned equipment, I also have an old twin channel 12 inch television. I'm not so much worried about the picture quality, for I have placed a jack plug in the back and by the flick of a switch am able to record from either channel.

Mounted on the wall above the recorder I have built an eight position plug board, so that I may distribute sound to any part of the house. Also an arrangement where I can plug radio into tape amplifier—utilising its three speed equalisation control—into the power amplifier which in turn feeds all four speakers. The result is truly magnificent. I check for overloading by adjusting the record gain control and watching the 'magic eye' movement.

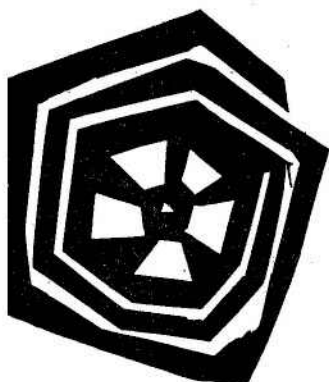
While all this may sound rather an elaborate set-up, I have kept the cost down by using mostly existing material.

Another hobby of mine is 35 mm. colour photography, and at the moment I am attempting to make a tape and slide show about the city of London. I am gathering sounds of the city with the aid of my small Clarion transi-tape recorder, but first I will take the photographs and fit the sound to suit the picture afterwards.

Since joining the British Recording Club, I have obtained several tape pals, the nearest in Belgium and the farthest, Australia.

One such pal in Dallas, Texas, wants me to record sounds made at Covent Garden market. So perhaps one of these fine mornings . . . I will oblige him. IF, I can get up at 5 a.m.

My work has nothing to do with electronics. I am actually a telegraphist in a newspaper office; perhaps that is why I took up tapesponding—because I enjoy working with communications.



For ease of reading, particulars of Tapespondents are printed in the following order — name, occupation, address, interests, taste in music, type of machine and area of Tapesponding.

## SCHOOLS DIVISION

**MERRY OAK SECONDARY BOYS SCHOOL**, Acacia Road, Bitterne, Southampton. Dialects, sports, cross country running, anything in general. Pop, jazz, classical, etc. Grundig TK 30, up to 7 in. 3½, 7½. The school wishes to tapespond anywhere English speaking. Co-educational schools included.

**J. OWEN**, Raans County Secondary School (700 pupils, ages 11—16), Amersham, Bucks. Veritone 'Venus' de luxe, Elizabethan, up to 7 in. 1½, 3½, 4½, 7½, 15. English speaking schools anywhere.

**GORDON B. MELVILLE**, Post Office Engineer, 33 Nottings Road, Cambridge. Radio and Television Construction, drama. All except jazz and heavy classic. Home built with Collaro MK 4 Deck, up to 7 in. 3½, 7½, 15. Sweden, Denmark, U.S.A. Friends in U.K. from 'Signals Theatre' Days.

**Mr. KENNETH CHARLES**, Radio and Television Salesman, 29 New Road, Northdown, Bournemouth. Classical music (Beethoven). Amateur Radio (EX ZB 2AB). Any. 3½, 7½. Anywhere.

**BERNARD WELLS**, Radio and Recorder Service Engineer, 52 King Edward Road, Leyton, E.10. Radio and recording. Pops, light classics. Ferrograph 4AN, 8½ in. 3½, 7½. Anywhere.

**JOHN HUTCHINSON**, age 17, Trainee Radio Engineer, 7 Granville Gardens, Jesmond, Newcastle. Guitar playing (Spanish). Spanish, rock 'n' roll. Philips 7 in. 3½. America.

**J. LOUDWELL**, age 18, 103 Windsor Road, Gillingham, Kent. Radio and television. Most types of music. Korting MK 112, 7 in. 3½. U.S.A.

# Inter-tape directory

**CHARLES W. WILKINSON**, Draughtsman, 'Glyndwr,' Queens Road, Bretford, Nr. Rugby. Anything of interest. All music except pop. Wyndor Viscount, 7 in. 3½, 7½, 15. All parts (English and Dutch).

Miss **SUSAN WHITAKER**, Student, age 16, Myrtle Cottage, Wootton, Boar's Hill, Oxford. Tennis, tape recording. Modern, classic. Renown, 6 in. 7½, 3½, 1½. France or America.

**R. W. SKINNER**, Radio T.V. Electrical Engineer, 22 Lucas Road, Highfields, Newbold, Chesterfield, Derbyshire. Science, music. Various tastes in music. Elizabethan Princess, 7 in. 1½, 3½, 7½. Anywhere.

**JOHN MANTON**, age 16½, Printing Apprentice, 37 The Chase, Stanmore, Middlesex. Photography. Any sort of music apart from chamber. Elizabethan, 7 in. 1½, 3½, 7½. Austria.

**BRIAN F. CLIFTON**, age 18, Insurance Clerk, 12 Dignum Street, Islington, London, N.1. Music. Modern jazz. Grundig TK 5, up to 5½ in. 7½. America or England.

**JEFFREY R. SLUGGETT**, age 20, Student, 21 Chudleigh Road, Alphonston, Exeter. Theatre, music. Classical—Gilbert and Sullivan. Verdik, 7 in. 7½, 3½. Europe, Americas, Australia.

**P. PARKER**, age 15, Scholar. 293 Copnor Road, Portsmouth, Hants. Photography and radio. Pops and top 20. Clarion, 3 in. 3½. U.S.A., Australia, Britain.

**E. G. PRIEST**, Hospital Porter, 11 Forman House, Honor Oak Estate, Brockley, London, S.E.4. Music. Country and western, classics. Fidelity, 5½ in. 3½. U.S.A.

**SYDNEY HALL**, Engineer, 143 Wentworth Avenue, Bretwell, Slough, Bucks. Photography, model railways. Orchestral. Spectone, 7 in. 3½, 7½, 15. Anywhere.

**PETER A. TRANFIELD**, Storeman, St. Helene, South Side, St. Sampsons, Guernsey, Channel Islands. Photography, general. Pops, classical, honky-tonk. Walter 101, 5 in. 3½. U.S.A., Australia, France, anywhere.

**T. F. BONNER**, R.A.F. Regular, 29 Boyle Avenue, Stanmore, Middlesex. Radio, amateur dramatics. Light, classical. Spectone 161, 7 in. 3½, 7½, 15. Canada, America, Germany (English speaking).

**PHILIP BLACKBURN JONES**, T.V. Service Engineer, 28 Newington Road, Sheffield 11, Yorks. Technical side tape recording. Pops to classics. Brenell MK 5, 7 in. 1½, 3½, 7½, 15. Anywhere.

**G. F. SMITH**, Rose Cottage, 44 George Street, Pontwerynydd, Pontypool. Stellaphone, 5 in.

**V. A. NEWLAND**, Tech. Rep., 80 St. Leonards Gardens, Hove, Sussex. Classics and modern, also eastern. Butoba, 5 in. 1½, 3½. U.S.A.

**DOREEN ROWDEN**, Housewife, 74 A.M.Q., Waterbeach, Cambs. General. Any music. Sound, 5½ in. 3½. Anywhere.

Cpl. **JONES H.**, Cook, c/o Officers' Mess, R.A.F. Wattisham, Ipswich, Suffolk. Records, shows, dogs, tape, cine. All kinds (not jazz). Grundig TK 30, 3½ in., 7½ in. Philips (stereo), 7 in. 1½, 3½, 7½. All over the world.

**REGINALD M. R. RHODES**, age 43, Radio Dealer, 42 Leybourne Road, Leytonstone, E.11. Radio, hi-fi, colour photography. Jazz. Cossor 4-track, 7 in. 1½, 3½, 7½. Anywhere. All tapes answered, no need to write first.

**DAVID JOHN GOURLEY**, age 20, Customs Officer, Meon View, Soberton, Southampton, Hants. Soccer, motoring. Pop music and military. Grundig TK 20, 7 in. 3½. Norway, Sweden.

**LOUIS B. GUERRA**, Fitter, 10 Granville Road, London, N.4. General, assorted. Stellaphone, 5 in. Standard. U.S.A.

**M. J. OLIVER**, Typist, 4 Springfield Gardens, West Wickham, Kent. Cricket, fishing. Operatic. Philips 8108, up to 7 in. 1½, 3½, 7½. Anywhere English speaking.

**EDWARD IRVINE**, Film Projectionist, 17 Charleville Road, London, W.14. Folk songs, national songs. Progressive jazz, P.A.R. Allegro and Grundig Cub, 7 in. max. 1½, 3½, 7½. Anywhere.

**J. HOWSE**, Teacher, 27 Blenkarne Road, London, S.W.11. Languages, education, science. Most classics, Latin American. Philips, Brenell, Mono or Stereo, up to 7 in. 7½, 3½, 1½. Any English or French speaking.

**JAMES D. MANSFIELD**, age 18, Junior Research Chemist, 25 Twyford Road, Carshalton, Surrey. Scootering, photography, science in general. From pop to light classics but not modern jazz. Grundig TK 20. 5½ in. max. 3½. Anywhere English speaking only please.

**LUKE MURRAY**, age 20, Advertising Production, 5 Valette Court, St. James Lane, Muswell Hill, London, N.10. Reading, sketching, study of impressionist painters, French language. General but dislike opera. Philips EL 3515, 7 in. 3½. France, United Kingdom if French speaking. Preferably with someone own age.

**KRIS**, Professional Wanderer, 9A Quarry Hill Parade, Tonbridge, Kent. Travel, mechanics, electronics. All but heavy classics. Regentone, 7 in. 1½, 3½, 7½. U.S.A., South America, English speaking Far East. Plans to work his way round world, using the Tonbridge address for all his correspondence, but intending tapespondents must expect considerable delay in receiving replies as all such correspondence has to be forwarded to places at present unknown.

**CHAS. A. BROWN**, Fireman, 37 Lorne Road, Wealdstone, Middlesex. Driving and recording. Pops, swing, beat, etc. Brenell, up to 7 in. 1½, 3½, 7½. South Africa, USA.

**R. W. PORTSMOUTH**, Cable Representative, 56 Roundhills Road, Hurst Green, Blackheath, Birmingham. G. & S., scouting, gang shows. G. & S. light opera, choral. Wyndson, up to 7 in. 3½, 7½.

**NORMAN JOHN FIELD**, age 17, 2 Granville Road, Dorridge, Solihull, Warwicks. Any sort of music, radio and electronics. New Orleans and traditional jazz. Norfield, 7 in. 1½, 3½, 7½. Anywhere.

**ALLAN H. LEVENE**, Industrial Designer, 2 The Drive, Snaresbrook, E.18. Varied (including disc recording). Classics. Ferrograph 3 in. to 8½ in. 3½, 7½, 15. Israel, U.S.A.

**EDMUND G. MITCHELL**, Electrical Department Manager, 75 Totland Road, Leicester. People, places, general. All types except rock. Telefunken 85KL, 7 in. max. 3½, 7½. U.S.A., Australia, New Zealand.

**TREVOR PRICE**, G.P.O. Telephonist, 74 Oxford Street, Sheffield 6. Recording, stamps, general interest, hi-fi. Sinatra, Ella, June Christy, modern jazz. Grundig TK 5, up to 5½ in. 3½. Anywhere. No need to write first, all tapes answered.

**JOHN ERIC WELLS**, 41 Dudley Avenue, Kenton, Harrow, Middlesex. Cycling, sound effects, general interests. Anything except modern jazz. Clarion, Walter 303, Philips, 3 in. to 7 in. 3½. Anywhere English speaking.

**P. A. JENNINGS**, Chemist, 24 Bridge Avenue, Upminster. Science, art, photography, music, fencing. Classical, modern, medieval, Oriental. Brenell MK 5, 7 in. 15, 7½, 3½, 1½. Any part in English or little German.

**PETER BAMFIELD**, Radio Engineer, 45b Clarendon Villas, Hove 3, Sussex. Electronics, radio and T.V. taping, science, aero modelling, chess. Anything bar heavy classics. Philips EL 3527, 3 in. or 5 in. 3½. Anywhere only English spoken.

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**ROBERT HAMILTON**, Radio/T.V. Engineer, 94 Salisbury Avenue, Barking, Essex. Church activities, gardening, photography, singing. Mainly light classical. Vortexion W.V.A., 7 in. 3½, 7½. Europe.

**DOUGLAS REX HURST**, Electrician, 57 Waltham Road, Carshalton, Surrey. Music, cars, dogs, gardening. Pop, light classical. Brenell, 7 in. 3½, 7½, 15. U.S.A.

**P. J. STOKES**, age 16, Plumber's Mate, 32 Oakroyd Avenue, Dunmow, Essex. Tape recording, s.w.l. Everything except classical. Grundig TK 20, 3 in., 5½, 3½. Britain and America. Boy or girl my age.

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**DOREEN WALLER**, Nurse, Health Centre, Brockton, Alberta, Canada. Colour photography, movie photography, French, story writing. Light music. Philips 4 track 3541, 3 in. 3½. England, Australia, France.

**S. DOLLAND**, age 16, Student, 101 Boundary Road, London, N.W.18. Radio, photography, music. Classical or pop but no jazz. Walter 101, up to 5 in. 3½. U.S.A.

**Sgt. J. W. A. LOUBSER**, Soldier, c/o Military Adviser, S.A. House, Trafalgar Square, London, W.C.2. Photography (cine and still). Any music. Telefunken 75/15K, 6 in. 3½, 1½. Grundig Cub, 3 in. 3½. Europe.

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**J. E. DAYNES**, P.O. Engineer, 12N Peabody Estate, London, S.W.11. Electronics (T.V. Radio). Trad. jazz. Elizabethan Essex, 7 in. 3½, 7½, 15. English speaking anywhere.

**S. H. ANDREWS**, age 14, Schoolboy, 214 Blossomfield Road, Solihull, Warwicks. Tape plays (drama, comic), sailing. Modern, all rock 'n' roll. Fidelity Argyll, 3½ in. 3½. British Isles.

**R. S. BURN**, Airman, 75 Sqdn., R.N.Z.A.F., R.A.F. Tengah, Singapore 24. Internal broadcasting. General music. Ferrograph. 3½, 7½.

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**COLIN R. CURETON**, age 17, 6th Form Science Student, 47 Sandbrook Road, Ainsdale, Southport, Lancs. Colour photography, scouting. Popular and light orchestral. Philips EL 3527, 5 in. 3½. Belgium, Switzerland, Luxembourg, Austria. English speaking.

**Mr. L. S. DAY**, Cost Clerk, 41 Moseley Avenue, Coventry. Painting. Jazz, classical. Simon SP 4. 3½, 7½. France (English spoken).

**JAMES GREENWAY**, age 21, Electrician, 52 Rowdown Crescent, New Addington, Croydon. A.T.R., jazz, radio, dancing. Trad. jazz pops, dance music. Repts R40, 7 in. 3½, 7½, 15. U.S.A., Canada, U.S.S.R.

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**ALAN ROLFE**, age 19, Assistant, 19 School Mead, Abbots Langley, Herts. Cycle racing. Rock 'n' roll and pops. Ferguson, 5½ in. 3½. Anywhere.

**D. T. GILCHRIST**, age 31, unmarried, Postman, 772 Govan Road, Glasgow, Scotland. Music, fiction writing. Folk, country/western, light classics. Philips EL 3542 4 track, Elizabethan Escort twin track, up to 7 in. 1½, 3½, 7½. Anywhere. Tapes answered immediately.

**JOHN NORTON**, Student Mental Nurse, 65 Shipley Street, Byker, Newcastle on Tyne 6. Nursing, dancing, trad. jazz, general, travel. Trad. jazz, songs from the shows. Fidelity Argyll, 7 in. Switzerland (English speaking).

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BRIAN KEMP, age 20, Plastic Compression Operator, 72 South Eastern Road, Ramsgate, Kent. Hunting, fishing. Trad. jazz, rock 'n' roll. Grundig TK 20, 5½ in. 3½. Germany.

ALAN LAKIN, Miner, 60 Coppice Road, Highfields, Doncaster, Yorks. S.J.A.B., D.I.Y., tapesponding. Popular, some jazz, any Elvis Presley, Frankie Vaughan. Grundig Cub, Philips EL 3527, 3 in., 5 in. 3½. Anywhere, only English spoken.

L.S.B.A., A. P. BACON, age 31, Royal Navy, H.M.S. Scott, c/o G.P.O. London. Anything except sport. Pops to Prokofiev. Brenell Mark V, up to 8½ in. 1½, 3½, 7½, 15. All of it (English speaking).

R. J. LUXTON, Civil Servant, 14 Furze Road, Thorpe St. Andrew, Norwich, Norfolk. Swimming, photography, singing, youth clubs. Light classical and sacred. Ferrograph, up to 7 in. 3½, 7½. Australia, Africa, U.S.A., U.K.

DON DISIMONE, age 25, Student, 4912 Melrose Avenue, Hollywood 29, California, U.S.A. Psychology, European jazz, people, philosophy, customs, religion. Jazz, popular. Hoshio 707-c, 7 in. 3½, 7½. Europe in English, also including Communist countries. Male or female.

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ROBERT DINGWALL, age 14, Schoolboy, 6 Easington Way, S. Ockendon, Essex. Swimming and jiving. Top twenty, pop. Grundig TK 20, 5 in. 5½ in. 3½. America and Gt. Britain. Boy or girl.

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R. J. KEIGHTLEY, age 19, Clerk (B.B.C.), 11 Ellement Close, Pinner, Middlesex. Hi-fi, 8 mm. cine, records (stereo and mono). Beat music (Elvis, Holly, Vincent, etc.). Regentone RT 51, up to 7 in. 7½, 3½, 1½. U.S.A., Australia, Canada and Scandinavia.

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MICHAEL BRIAN ROBERTSHAW, age 18½, Bank Clerk, 34 Melrose Avenue, Wimbledon Park, London, S.W.19. Football, photography, cars. Pop, rock 'n' roll, traditional jazz. Philips EL 3541 4 track, 3 in., 7 in. 3½. U.S.A.

RYLAND S. ROBERTSHAW, Student, age 18, 99 Southbourne Grove, West Southbourne, Bournemouth, Hants. Photography, ballroom dancing, Air Cadets, youth club, travel. Popular classics, Acker Bilk, some pops. Telefunken KL 65, 5 in. 1½, 3½. Anywhere abroad especially France, Switzerland. French spoken.

RALPH J. ABBOTT, Warrant Officer, Royal Army Ordnance Corps, The Regimental Depot R.A.O.C., Hulse Barracks, Portsmouth, Hants. Travel, music, general topics. Especially interested in collecting martial music played by military bands of foreign countries. Light classic, military bands. Ferrograph and Vortexion WVB, 7 in. 15, 7½, 3½. Anywhere.

ANTHONY ASTLEY, age 17, Schoolboy, 41 McLean Road, Oxley, Wolverhampton, Staffs. Electronics, general. Trad., some pops, some classics. Collaro Studio Deck, own amplifier, up to 7 in. 1½, 3½, 7½. Anywhere.

M. G. FOSTER, P.O. Engineer, 30A Samos Road, Anerley, Kent. Electronics, motor mechanics. Trad. jazz preferred light classical. Ferrograph, up to 8½ in. 3½, 7½, 15. Any English speaking country.

BRIAN ALLSOPP, age 22, Aero Engineer, 6 Dairy Lane, Walberton, Nr. Arundel, Sussex. Records (shows), general. All except chamber and modern jazz. Brenell MK 5, up to 8½ in. 1½, 3½, 7½, 15. Anywhere speaking English.

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MAURICE CUMMINGS, Student of Health Education, 39 Mysore Road, Battersea, London, S.W.11. People and places, travel. Anything except jazz and brass bands. Philips 3541, up to 7 in. 3½. Anywhere—in English. All letters and tapes answered.

CHARLES BROWN, Fireman, 37 Lorne Road, Wealdstone, Middlesex. Cars, aircraft. Light, pops, jazz. Brenell, up to 7 in. 1½, 3½, 7½. U.S.A. and South Africa.

HEATHER PHILLIPS, age 10, Schoolgirl, 42 Station Road, Rainham, Kent. Gym. Light music. Grundig TK 5, 5½ in. 3½. Coventry or Britain.

FRANK SAGER, Wool Spinner, 41 Pleasant Street, Heywood, Lancashire. Cars, travel, record, general. Everything except classical. Amplion, 3 in., 5½ in. 3½. Anywhere English speaking (U.S.A. and Canada). Young married couple.

Pastor J. WILSON, Minister, 'Bethel Bungalow,' Albert Street, Wednesbury, Staffs. Touring by scooter, working for Arab refugees, public speaking, language studies. Deeply moving sacred music. Would welcome Gospel sermons in Arabic language. Stella, 5 in. Middle East and U.S.A.

WILLIAM J. RONALD, Foreman, 6 Loaning Road, Restalrig, Edinburgh 7. All sports. General, modern, popular. Grundig 7 in. 3½, 7½. Anywhere.



**MICHAEL S. GOTCH**, Development Engineer, 44 Audley Road, Saffron Walden, Essex. Hi-fi, music, stereo, motorcycling, amateur radio, motor racing. Classical, musical shows, ballet, not opera. Harting  $\frac{1}{2}$  or  $\frac{1}{4}$  track, 7 in. 7 $\frac{1}{2}$ , 3 $\frac{1}{2}$ . Anywhere English speaking. Preferably female. No need to write, all tapes answered.

**KEN HARVEY**, Progress Chaser, 116 Chatsworth Crescent, Hounslow, Middlesex. N.D. Campaign, penal reform, anti-apartheid, helping the handicapped. Classical, operatic, traditional jazz. Grundig TK 830, up to 7 in. 3 $\frac{1}{2}$ , 7 $\frac{1}{2}$ . Anywhere, but (alas) only English!

**ELLESMERE PORT TAPE RE-CORDING CLUB** (Secretary S. J. Powell), 11 Cressington Gardens, Ellesmere Port, Cheshire. The Club has a variety of tape recorders of all speeds, also members have a wide field of interests. We wish to tapespond with any clubs, anywhere (English spoken, please). No need to write, all tapes answered.

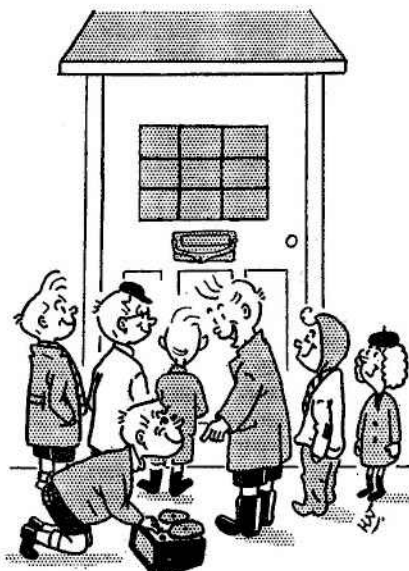
**ARTHUR CANTELOW**, Turner, 34 Kingswood Avenue, Belvedere, Kent. Various interests. Light opera and classical. Sound Prince, 5 $\frac{1}{2}$  in. 3 $\frac{1}{2}$ . Germany (English speaking).

**RICHARD JAMES MONEY**, age 23, Plastic Mouldings, 67 Hatherley Road, Sidcup, Kent. Cars, recording, pops, folk, songs, some classics. Grundig TK 20, 5 $\frac{1}{2}$  in. 3 $\frac{1}{2}$ . U.S.A., Canada, or any small Islands with English spoken.

**MIKE TURNER**, age 21, Assistant Transmission Controller (Television), 45 Crummock Road, Newcastle on Tyne 5. Music, ballet and television. All music from jazz to opera. Brenell MK V and Clarion, 3 in. to 8 $\frac{1}{2}$  in. 3 $\frac{1}{2}$  to 15. Would like to contact people of roughly my own age, preferably in the British Isles.

**JOHN ELLITHORNE**, age 30, Teacher, Henshaws School for the Blind, Old Trafford, Manchester 16. 8 mm. cine, travel, sport. Light, musicals. Telefunken 75/15, up to 5 $\frac{1}{2}$  in. 1 $\frac{1}{2}$ , 3 $\frac{1}{2}$ . Anywhere and everywhere. English speaking.

**R. STEPHENSON**, Steelworker, 180 Earsham Street, Sheffield 4. Records, tape, stereo. Classical, sound tracks of films. Not jazz. Wyndor Victor, up to 7 in. 7 $\frac{1}{2}$ , 3 $\frac{1}{2}$ , 1 $\frac{1}{2}$ . In England.



"Silent Night, Holy Night — three minutes, track 2 — then we'll knock. O.K.?"

**DOUGLAS CHARD**, Postman, 13 Camden Grove, Chislehurst, Kent. Recording, various. Pops to classics. Grundig TK 25, up to 5 $\frac{1}{2}$  in. 1 $\frac{1}{2}$ , 3 $\frac{1}{2}$ . Abroad.

**JOHN REEVE**, age 32, Boot and Shoe Repairer, 46 South Road, Haywards Heath, Sussex. Do-it-yourself, recording, and my 2 kids. Will take messages to friends and relations in hospitals, etc., within 10 miles radius of Haywards Heath. Modern, pops, light classics. Cossor CR 1601 4 track, up to 7 in. 1 $\frac{1}{2}$ , 3 $\frac{1}{2}$ , 7 $\frac{1}{2}$ . All over the world (English speaking). Also Norfolk, England.

**THOMAS MOSEY**, Grocer, 60 The Oval, Newsham, Blyth, Northumberland. Travel, still photography. Popular, some rock 'n' roll. Regentone, 7 in. 1 $\frac{1}{2}$ , 3 $\frac{1}{2}$ , 7 $\frac{1}{2}$ . Continent, particularly Holland, U.S.A., or English speaking country.

**REGINALD JOHN GOGGIN**, Shop Assistant, 345 Chepstow Avenue, Hornchurch, Essex. D.I.Y., hi-fi, photography. Classical (not opera), and good modern jazz (M.J.Q.). Elizabethan Essex, 7 in. 3 $\frac{1}{2}$ , 7 $\frac{1}{2}$ , 15. Anywhere (English speaking).

**ROY T. ARNOLD**, Steel Worker, 87 Shaw Street, Hamilton, Ontario, Canada. Theatre and recordings. All types. Gerard Phillips 7 in. 4.75, 9.5, 19. British Isles and Europe.

**DAVID S. DODWELL**, 82 Rouge Bouillon, St. Helier, Jersey. Amateur dramatics. Modern musicals. Philips, 7 in. 4 track. 1 $\frac{1}{2}$ , 3 $\frac{1}{2}$ , 7 $\frac{1}{2}$ . Anywhere.

**JACK LINKLATER**, Printer's Compositor, 25 South Mount Street, Aberdeen, Scotland. Free-lance photo journalism, travel. Clarion, 3 in. 3 $\frac{1}{2}$ . Britain, or anywhere abroad speaking English.

**BETTY M. STROM** (Mrs. Kenneth S. Strom), Secretary 236 East Hind Drive, Honolulu 16, Hawaii, U.S.A. Other countries, travel, tape recording, 8 mm. home movies, general. Classical, mood music, music of foreign countries, some popular. Wollensak T 1515, 3 in. to 7 in. 3 $\frac{1}{2}$ , 7 $\frac{1}{2}$ . Great Britain and Western Europe.

**CHRIS D. REES**, age 17, Public Schoolboy, The Old Vicarage, Vicarage Road, Southborough, Kent. Sport, photography, physics. All except serious opera, chamber music. Ferrograph 2 A/N, 8 $\frac{1}{2}$  in. 3 $\frac{1}{2}$ , 7 $\frac{1}{2}$ . English Nations.

**BRENDAN SHEEHAN**, Assistant Buyer (Comm. Engineering), 8 Hale Gardens, Acton, London, W.3. Folk dancing (American square, English, Scottish). Amateur dramatics, first-aid, camping, scootering, languages, psychology. Folk, light classical (Prom. type), musical comedy and good dance. Elizabethan Princess, 7 in. 1 $\frac{1}{2}$ , 3 $\frac{1}{2}$ , 7 $\frac{1}{2}$ . Australia, France, U.S.A., Canada, Br. Isles.

**Mr. D. M. DRAKE**, Despatch Clerk, 29 The Homing Meadowlands, Cambridge. Television, tape recording. Jazz, also classical. Philips EL 3515, 5 in., 7 in. 3 $\frac{1}{2}$ . Anywhere in Britain.

**RALPH BINKS**, R.A.F., 4 Dale View, Headley, Nr. Epsom, Surrey. Hi-fi stereo, model railways. All types of music. Brenell and Collaro, 3 in. to 7 in. 15, 7 $\frac{1}{2}$ , 3 $\frac{1}{2}$ , 1 $\frac{1}{2}$ . Anywhere.

**ARTHUR HARRISON**, Sales Representative, 3 Croft Road, Hungerford, Berks. 8 mm. cine, V.H.F. and S.W. radio and general interest. All types, not jazz. Elpico Impresario, up to 7 in. 3 $\frac{1}{2}$ , 7 $\frac{1}{2}$ , 15. Any part, outside U.K. English speaking only. No letters, tape only please, all answered.

# HOWARD

## TAPE RECORDERS

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**STUART TOWERS ADDISON**, Gas Engineer, 'Stonehaven,' 6 Mortimer Street, Herne Bay, Kent. Model railways, train sounds. Pops, light (Mantovani). Philips EL 3541, up to 7 in. 3½. Anywhere.

**JAMES A. PHIPPS**, Manager's Assistant, 49 Courtney Drive, Bowring Park, Liverpool 16. Gardening, model aircraft, taping. Folk music, some classical, trad. jazz. Grundig TK 20, 5½ in. 3½. Scandinavia, or anyone English speaking.

**Cpl. FLOCKHART, P.D.**, Police Dog Handler, Police Dog Section, R.A.F., Bishops Court, Co. Down, N. Ireland. General interests. Anything, but mainly classics. Stella ST 450, up to 7 in. 1½, 3½, 7½. Anywhere.

**G. D. FREEMAN**, Caterer, Holborn Restaurant, 17 Wellington Road, Rhyl, Flints. Family, mentalism and allied magic. Light popular and piano. Philips EL 3542, 3515, up to 7 in. 1½, 3½, 7½. U.S.A., Canada, Australia, or New Zealand (some knowledge of French).

**ALBERT MORRIS**, age 19, Cabinet Maker, 8 Creder Avenue, Peel Hall Estate, Wythenshawe, Manchester. Woodwork, tape recording, coin collecting. Any, prefer trad. jazz. Wyndor Victor, up to 7 in. 1½, 3½, 7½. Britain.

**M. W. WARDLE** (wife J. R. Wardle), Baker and Chef (wife bank clerk), 60 Lanehouse Rocks Road, Weymouth, Dorset. General (not sport). All music except classic and jazz. Spectone 161, 7 in. 15, 7½, 3½. Anywhere English spoken. No need to write first just send tape please.

**DUNCAN RHODES**, Merchant Seaman, BM/WWMS, London, W.C.1. Travel, all kinds of music, theatre, cinema and general. General. Wyndor Victor, up to 7 in. 1½, 3½, 7½. All parts. All tapes replied to. Male or female tapersponders invited.

**JOHN MICHAEL SOUTHALL**, age 18, Local Government Offices, 180 Edmund Road, Sheffield 2, Yorks. Photography, chess, cycling. Popular, jazz, show music. Walter 101, 5 in. 3½. Anywhere if English or French spoken.

**Miss M. J. CRAWFORD**, Telephone Supervisor, 6 Conville Boulevard, Bebington, Cheshire. Amateur dramatics, authorship, colour photography, swimming. Music comedy, light classical, ballet. Grundig TK 20, up to 5½ in. 3½. Anywhere English speaking.

**H. L. THOMAS (Taffy)**, Representative, 'Comox,' Hilldale Road, Backwell, Bristol. Travel, colour photography. Would particularly like to contact ex R.A.F., R.C.A.F. and R.A.A.F. Aircrew Wireless Operators who were stationed at either Mounthope, Hamilton, Ontario 3.W.S., Winnipeg or O.T.U. Comox, Vancouver Island B.C. Grundig TK 5, 5½ in. 3½. Canada and Australia.

**A. G. READ**, Clerk (P.S.V. Firm), 13 Blacklands, Bridgwater, Somerset. 35 mm. photography and processing. Most, except heavy classics. Elizabethan Princess, up to 7 in. 1½, 3½, 7½. Anywhere English spoken.

**CHARLES S. RILEY**, Joiner, 54 Gordon Street, Buckie, Banffshire. Indoor plants, woodwork, photography, tape recording. Light, ballads, redemption songs. Grundig TK 20, 3 in. to 5½ in. 3½. Australia, Germany, North France, G.B.

**Mr. E. S. R. WILDE**, age 23, Student, Black Rock Hotel, Cross Square, Wakefield, Yorks. Motoring, photography, current affairs, education, various. All classical, some jazz, shows. Philips EL 3541, 7 in. 3½. Europe. Only English spoken but would like to learn Italian or French.

**RON BARRINGTON**, Technical Clerk, 9 Pickford Hill, Harpenden, Herts. Motoring, records, tape and hi-fi, films, this and that. Latin American, light music, jazz and good pops. Collaro 'Studio' with home built hi-fi and Spectone E 161, up to 7 in. 1½, 3½, 7½, 15. Any English speaking. Letter not necessary, all tapes answered.

**W. HOPKINSON**, Miner, 55 North Road, Clowne, Nr. Chesterfield, Derbys. Photography, M.C.S. Popular. Grundig TK 24, 7 in. 3½. U.S.A.



**JAMES C. C. BROWN**, Civil Servant, 6 Tullos Circle, Aberdeen. Gadgets, scientific development of ideas. Classical. Collaro Studio, 7 in. 1½, 3½, 7½. English speaking.

**JOHN BERRY**, Y.M.C.A. Secretary, St. Helens, Y.M.C.A., North Road, St. Helens, Lancashire. Religious, arts, youth. Classical. Ferrograph, 7 in. 7½, 15. Europe, Africa, the Commonwealth.

**WILLIAM VAN RIEMSDYK**, age 54, Cook, 183 Duffbren Avenue, London, Ontario, Canada. Friendship and making friends. Good music (no jazz or rock 'n' roll). Philips 400 stereo, 3 in., 5 in., 7 in. 1½, 3½, 7½. All over. Scotland, England, Ireland, New Zealand, Bermuda, United States, Holland.

**BRIAN DAVISON**, Signwriter, 36 Studley Road, West Hartlepool, Co. Durham. 35 mm. colour and hi-fi. Popular music and vocal. Vortexion WVB, 3½ in., 7 in. 3½, 7½. Anywhere.

**Mrs. RUTH L. GREAVES** (wife of member Ronald L. Greaves), Real Estate Secretary, Greystone Manor, Apt. 4, 180 Johnson Street, Kingston, Ontario, Canada. Interior decorating, antiques, free-lance writing. Semi-classical. Grundig TK 80, up to 7 in. 3½, 7½. English speaking anywhere.

**HOWARD K. GROTTICK**, Clerk, 17 Woodchester Road, Westbury on Trym, Bristol. Salvation Army Soldier and Scouter. Korting MK 112, 7 in. 3½. Salvationists anywhere. Slight French and German spoken.

**DAVID A. WRIGHT**, age 19, Retail Draper, 36 Valley Drive, Gateshead 9, Co. Durham. Photography, sound effects and hi-fi, amateur dramatics. Classical, Latin American, trad. jazz, light opera and anything else that's good. Dulci Harting, up to 7 in. 3½, 7½. Anywhere. A little French spoken.

**Rev. PETER F. E. AMIES**, Baptist Minister, 97 Sandfield Road, Arnold, Nottingham. Archery, photography. Light classical, popular. Clarion Twinset, 3 in. 3½. English speaking (not United Kingdom).

**GRAHAME MEACHEN**, age 20, Medical Student, St. Salvator's Hall, St. Andrews, Fife. Electronics, music, photography and anything interesting. Anything that qualifies as music. Home built, using BSR Monardeck, up to 5½ in. 3½. Anyone, any age, anywhere, who speaks English.

**JOHN PARRY**, Retired, Denmark Court Hotel, Exeter, Devon. Music, classics, languages (English, Spanish, French), teaching by tape recording. Classics, concerts, symphonies. Philips 3542, up to 7 in. 1½, 3½, 7½. Spain or students' here wishing to learn Spanish or French. Have Spanish (Barcelona) Diploma.

**ARTHUR CATCHPOLE**, Serviceman, 34 Buckingham Terrace, Leeholme, Bishop Auckland, Co. Durham. Cycling, photography, swimming, tape recording. Light classical, musical shows and films, pop. Grundig TK 20, 5½ in. max. 3½. America, Canada, Hawaii. Male or female.

**F. C. SPENCER**, Schoolmaster, 64 Doveridge Road, Birmingham 28. Travel, people, languages (French). Classical. Philips EL 3538, up to 7 in. 1½, 3½, 7½. Belgium, the Americas, Australia. (Preferably in the 30-50 age group.)

**A. R. TIMMINS**, Lorry Driver, 70 The Reeves Road, Chelston, Torquay, S. Devon. Hi-fi, stereo, tape, do-it-yourself, darts, motoring, motorcycling. General, except high brow and jazz. Selmer Truevoice, up to 7 in. 15, 7½, 3½. Any English speaking.

**DEREK HAMER**, Sales Clerk, 7 Bourne Road, Shaw, Nr. Oldham, Lancs. Photography. Trad., most pops. Philips 5 in. 3½. USA, Australia, France (preferably in English).

**RAYMOND ELTRINGHAM**, age 15, Schoolboy, 50 Moorside, Middlestone Moor, Co. Durham. Fretwork, tape recording, rock 'n' roll. Modern, pops and rock. Walter 101, 5 in. 3½. America, Switzerland.

**R. C. EMMERSON**, age 27, Electrician's Mate, 24 Millfield Road, Burnt Oak, Edgware. Science fiction and science, general. Modern jazz, some pops, some classics. Wyndor Victor, up to 7 in. 1½, 3½, 7½. Anywhere.

**JOHN COLQUHOUN**, Electronic Tester, 39 Elms Park Avenue, Harrow Road, Wembley, Middlesex. Recording, shortwave listening, travel and interest in general of other countries. Modern jazz, show music and vocal (Sinatra, June Christy and Ella Fitzgerald). Simon SP4, up to 7 in. 3½, 7½. Anywhere in the world provided English is spoken.

**NORMAN J. FIELD**, age 17, Laboratory Assistant, 2 Granville Road, Dorridge, Solihull, Warwicks. Clarinet, banjo and tenor sax. player in amateur jazz band, ham radio. New Orleans especially, trad. jazz in general is my main hobby, collecting records and recording bands at jazz clubs. Norfield Consolette, 7 in. 1½, 3½, 7½ (Motek K10). Anywhere at all, any age. All tapes and letters answered by return of post.

(Continued on page 43)

## INTER-TAPE NOTEBOOK

A recurring theme in our 'Directory' correspondence is that few taperspondents get precisely the response from their entry that they want. Depending upon the locality of the person, his interests and even his job, so the response varies. Some get dozens of tapes and letters, others get only one or two. And then there are those (rare, we hope) like D. B. Harris of 172 Ash Road, Alum Rock, Birmingham 8, who writes:

"My wholehearted sympathy went out to Kuzzin Kippen, of South Australia (Clubman Requests, October), who 'regrets that his taping activities are overloaded'. Congratulations.

"Here is me, who's been in from the start, and I've had exactly—NONE. I'm beginning to feel like a frustrated old maid, who's been 'left on the shelf'. I wonder if he would care to push a dozen or so of his overloads in my direction. 'Here's to you, Digger'."

In case anyone wants to save David from being an old tape-maid, we should mention that his interests include: Westernology, logging 50 states, archery and cigarette packet collecting. His musical tastes are catholic, but definitely cover C. Barber, E. Kitt, and J. London. He has a Regentone taking up to 7 in. spools at speeds of 1½, 3½ and 7½, and wishes to taping to anywhere generally, but Tuscan, Arizona particularly.



OUR ROVING REPORTER ON LOCATION

Do you remember the issue we raised not so long ago regarding alternatives to the term 'tapesponding'?

### TAPESPOND OR NOT TAPESPOND?

That is the question reader R. Smith tries to solve in the following letter to 'ATR'.

"The term tapesponding has always struck me as being singularly clumsy and I have what I believe is a much better alternative, although I did not think of submitting it until I read that you receive many objections to it from other people.

"My alternative is based on the associated exchange of information which passes under the name correspondence. Analysing this into co-respond, i.e., 'co' meaning together and 'respond' meaning to reply, it occurred to me that a reasonable parallel would be 'co-record' for obvious reasons. The resulting words 'correcord', 'correcorder'

'correcordence' and 'correcording' (or alternatively the hyphenated forms with single 'r's) appear to me to be much more euphonious and less clumsy than the present word and they have the merit of being applicable to other media than tape (i.e., wire, discs).

"Further words for consideration are 'tapex', 'tapexing', 'tapexer' (tape exchanging), 'co-tape', 'co-taping' and 'co-taper'.

"Also, how about 'Recorder'—person who operates the recorder and 'Recorder'—person whose activities are 'tapor and tapee'. 'Recipitape' sounds a good word to me and compares with 'reciprocate'."

Dr. W. F. Bensted-Smith of Newton Ferrers, South Devon, has also pondered on this problem and suggests the term 'Lingua-Link'. He points out that the words are roughly international and self-explanatory.

Readers' comments, please.

# HOWARD

## TAPE RECORDERS

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SEE OUR ADVERT., PAGE 45



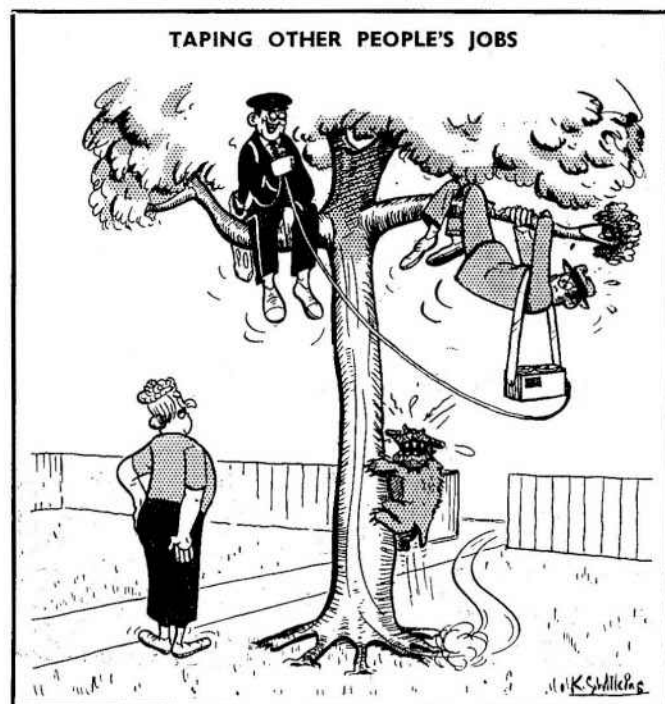
# DIRECTORY OF LOCAL TAPE CLUBS

THIS DIRECTORY of Tape Recording Clubs, part one of which appeared in the November 'ATR', is believed to include every flourishing club in the UK and Eire. Any club not listed should contact us at once.

We also have on hand lists of Clubs in Formation, Number of members in individual clubs, clubs willing to tapespond with other clubs, club press secretaries, clubs affiliated to the BRC, and the meeting dates and places of some 50-odd clubs. Details are available on application, as are various other sundry items on tape club topics, such as benefits of affiliation to the BRC, advice on the formation of a club, specimen constitution, suggested activities for tape clubs, etc.

## Tape Recording Clubs, Societies and Groups in the United Kingdom and Eire Part II (N—Z)

Northallerton Tape Recording Club: George F. Clegg, 5 Friarage Mount, Northallerton, Yorkshire.  
Northampton Tape & 8 mm Cine Club: John Harrison, 36 Spring Gardens, Northampton.  
The North Lincs. Sound Recording Society: N. Margaron, 1 Princes Avenue, Grimsby, Lincs.  
Nottingham Co-Operative Amateur Tape Recording Society: Norman D. Littlewood, 129 Standhill Road, Carlton Hill, Nottingham.  
Phoenix Drama & Tape Recording Society: William A. C. C. Smith, 73 King's Road, Windsor, Berks.  
Plymouth Sound Association: John Baker, 8 Brandreth Terrace, Keyham Road, Plymouth.  
Portsmouth Hi-Fi Club: B. G. Pilcher, 228 Somers Road, North Fratton, Portsmouth.  
R.A.F. Ampert Tape Recording Club: S. Rumens, P.3 Drafting Headquarters, Maintenance Command, R.A.F. Ampert, Andover, Hants.  
R.A.F. Tape Society: Mike Edser, R.A.F. Ballykelly, Limavady, County Derry, Northern Ireland.  
Reading Cine & Tape Recording Society: D. M. Noyes, 4 Froxfield Avenue, Reading, Berks.



Rochdale & District Cine Society (Tape Section): D. Woolfenden, c/o 551 Bury Road, Rochdale, Lancs.  
Rotherham Tape Recording Club: G. J. Grover, 66 Broom Road, Rotherham.  
Royal Air Force Tape Recording Society: Cpl. Rogers, P.J., c/o Corporals' Mess, R.A.F. Waterbeach, Cambs.  
Rugby Amateur Tape Recording Society: Mike Brown, 219 Clifton Road, Rugby, Warwicks.  
The Sheffield Tape Recording Society: B. T. Jeeves, 58 Sharrard Grove, Sheffield 12.  
Southall Sound Club: Mrs. T. Thorpe, Southall Community Association, Southall, Middlesex.  
South Manchester Tape Recording Club: W. J. Lloyd, 13 Edge Lane, Chorlton-cum-Hardy.  
The South-West London Tape Recording Society: Vivienne Killick, 6 Disraeli Gardens, Fawe Park Road, London, S.W.15.  
The Staffordshire Tape Recorder Society: Mrs. Joyce M. Tasker, 7 Creswell Grove, Stafford.  
Stevenage Tape & Audio Club: L. J. McGregor, 42 Marymead Drive, Stevenage, Herts.  
The Stoke Newington Amateur Tape Recording Club: E. Horne, 53 Londesborough Road, Stoke Newington, London, N.16.  
The Surrey Tape Recording Club: S. J. Howlett, c/o 'Pin-jarra', Pinewood Grove, Weybridge, Surrey.  
Swansea Tape Recording Club: N. Whitlock, 18 Trafalgar Place, Brynmill, Swansea.  
Swindon Tape Recording Club: K. E. Trenerry, 9 Corby Avenue, Old Town, Swindon, Wilts.  
The Tape Club: Dorothy Whistler, 55 Great Western Road, London, W.9.  
Tape Programmes For The Blind: Maurice L. Chambers, 139 Goldthorne Avenue, Sheldon, Birmingham 26.  
T.E.I. Tape Recording Club (Spennymoor): J. E. Wild, 7 Dale Street, St. Helens Auckland, Nr. Bishop Auckland, Co. Durham.  
Ulster Tape Recording Society: W. J. Scott, 41 Haypark Avenue, Belfast, N. Ireland.  
Ultracorder Club: D. A. Wiseman, Ultra Sports and Social Club, Ultra Electric Ltd., Western Avenue, Acton, London, W.3.  
Urmston Tape Recording Club: T. L. Bullock, 30 Kirkstall Road, Urmston, Lancs.  
Wakefield & District Tape Recording Society: Ivan C. Chidwick, 13 New Street, Kinsley, Nr. Pontefract, Yorks.  
Walthamstow & District Tape Recording Society: K. J. Perks, 9 Third Avenue, Walthamstow, London, E.17.  
Ware & District Tape Recording Club: Mrs. Sheila Wakely, 3 Chadwell, Ware, Herts.  
Warwick & Leamington Amateur Tape Recording Society: Brian J. Race, 30 Ashford Road, Whitnash, Royal Leamington Spa, Warwicks.  
West Essex Tape Recording Club: F. Stebbings, 24 Tweedmouth Road, London, E.13.  
West Herts Tape Recording Society: Peter J. Holloway, 29 Fishery Road, Boxmoor, Hemel Hempstead, Herts.  
The West Middlesex Tape Recording Club: H. E. Saunders, 20 Nightingale Road, Hampton, Middlesex.  
West Suffolk Tape Recording Club: P. J. Blades, c/o Eastonics, 68-69 St. John's Street, Bury St. Edmunds, Suffolk.  
West Wales Tape Recording Club: Gareth Jenkins, 5 Glyndwr Road, Aberystwyth, Cardiganshire.  
Weymouth Hi-Fi & Tape Recording Club: Gordon Butler, 53 Chapelhay Heights, Weymouth, Dorset.  
The Winchester Tape & Cine Club: J. H. Beck, 127 Stanmore Lane, Stanmore, Winchester, Hants.  
The York Tape Recording Society: H. C. Edwards, 45 Thoresby Road, Acomb, York.

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cordings on tape and disc, hiking, travel.  
Popular music, semi-classical, not rock  
'n' roll. Telefunken KL 35, for tape-  
sponding). 3½, 7½, dual track. All parts  
of world.



"What is your Christmas message for the  
people of Mars?"

### CHANGES OF ADDRESS

Ronald Leslie Greaves informs us of  
a change of address since his entry in the  
July Directory. Tapespondents should  
now write to him at Greystone Manor,  
Apt. 4, 180 Johnson Street, Kingston,  
Ontario, Canada.

A/T McCoy has also moved, and is  
now at Harden House (A), R.A.M.C.  
Apprentice School, Queen Elizabeth  
Barracks, Crookham, Hants.

George Tongs has moved since his  
October entry and can now be reached  
at 41 Geoffrey Avenue, Widley, Nr.  
Portsmouth, Hants.

### ENTRY CORRECTION

Jan A. de Villiers, one of our South  
African club members, has asked us to  
correct his tapesponding entry which  
appeared in the August Directory. Tape  
friends please note that it should be as  
follows:

JAN A. DE VILLIERS, Storeman  
(Motor Trade), 37 Burnside Road, Tam-  
boer's Kloof, Cape Town, South Africa.  
Recording, St. John Ambulance, 35 mm.  
slides. General, not opera. Two Philips  
EL 3516 G and 4 channel mixer, 3 in.,  
7 in., 1½, 3½, 7½. Everywhere.

# HOWARD

## TAPE RECORDERS

218 HIGH ST. BROMLEY, KENT. RAV. 4477

ENGLAND'S BIGGEST DEALERS

SEE OUR ADVERT., PAGE 45

# Dear Sir . . . . .

Let the British Recording Club panel of experts answer your technical queries. Answers of general interest will be published.

Mr. P. J. GUY, author of *How to get the best out of your Tape Recorder*, writes:

In a letter published in your October number Mr. D. Moor of Liverpool says that on page 100 of my book 'How to Get the Best out of your Tape Recorder', I state that print-through on a tape stored for more than 14 days would prove so troublesome that one might as well erase the tape completely. He asks: is this correct?

Unfortunately the quoted sentence can easily be misunderstood when taken out of context. In previous paragraphs (on page 99) where I discussed the mechanism of tape printing, I stressed the fact that "tape manufacturers have now so improved the tape coating (mainly by increasing the coercivity) that printing between layers is not the serious problem it used to be". Then on page 100 under the heading "Precautions that must be taken to minimise printing between layers" I went on to say:

"To keep printing to a minimum, take care not to record at excessive level. Store the tape in a moderately cool place and do not put it near any electrical apparatus which may subject it to stray magnetic fields. If the tape has only been stored for a short time, the print signal may be diminished by spooling backwards and forwards fairly rapidly. If it has been stored for any length of time (exceeding about 14 days) the only way to get rid of the print signal is to cut it out or to wipe the tape completely." By this I meant of course that if the print signal is already there (due perhaps to recording at an excessive level) the fixity of the print increases with storage time. I did not mean that storage alone can cause noticeable level, and in the fourth edition, which is about to appear, I have taken care to insert the words 'if any' in parenthesis after the words 'print signal' to prevent future misunderstanding.

G. D. HALLAM of Gotham, Nottingham, says:

Would you please answer one or two questions about the Vortexion WVB recorder. First of all, bias control. Thanks to 'ATR', I now know that tape needs a bias voltage, so am I right in thinking that by altering the bias I am either increasing or decreasing the amount going on to the tape?

The tape supplied is 'Ferrograph' and the recommended bias for 3½ is 100, and 200 for 7½. How does one go about finding out the bias for other makes of tape, or are they very much the same?

I use a Pamphonic 1004 amplifier for playback, that is via the monitor output on the recorder, but if I try to give it full wick, with monitor, playback and volume control on the amplifier at maximum, I get distortion. The signal peak mentioned inside the lid of the recorder is 500. If I record at this level, how strong a signal do I get from the monitor output?

My last question is about mixing: is it possible to buy a mixer for a high impedance signal to be mixed with a low impedance? I am thinking in terms of my tape output on the amp. and ribbon mic., Lustraphone VR/53.

**ANSWER.**—The recording bias should be set according to the manufacturer's instruction and should not be altered, irrespective of the make of recording tape used.

You are probably overloading the input circuit of the amplifier. The only way of overcoming this is to have an attenuator (volume control) fitted between the recorder and the amplifier.

*Lustraphone Limited manufacture a microphone mixer which, with additional transformers, can be adapted for both high and low impedance microphones. (Lustraphone Limited, St. George's Works, Regents Park Road, London, N.W.1).*

P. G. SEBBORN of Crawley, Sussex, has a point to make about quarter and half track recordings:

In the October edition of 'ATR', it was stated that half track recordings could be played on a quarter track machine, and vice-versa. This is, surely, only true to a certain extent. If a tape with four quarter track recordings on it is played on a half track machine, track one would come out all right, but track two would come through with it, either backwards or the right way round; I do not know which, as I am not familiar with the four track system.

**ANSWER.**—Our statement in the October issue re 4 track recorders was quite correct. You cannot, however, play a 4 track recording where all 4 tracks have been used, on a two track machine. You will hear two of the tracks together.

The 4 track machine owner who tapesponds with a two track machine owner, should use tracks 1 and 3 only.

*Note from Philips Limited:*

Messrs. Philips Limited advise that the outer tracks only of the Philips EL.3541 four track recorder should be used if tapes recorded on it are intended to be replayed on a two track recorder.

J. J. PARRY of Canton, Cardiff, also has something to say about quarter and half tracks:

I read with interest your remarks re quarter track recorders (October 'ATR'), 'Dear Sir' reply to question by K. Runtan).

In your reply to Mr. Runtan you stated "... that you will be able to play half track recordings on a quarter track machine and vice-versa".

I have, however, found that recordings made on a quarter track machine, when replayed on a half track machine, are very poorly reproduced. The signal is very weak and on my machine it is necessary to turn the volume nearly to maximum to get a 100% readable signal. The recording that I played was, I might add, recorded at a higher volume than normal. The signal/noise ratio was in the order of -5dB or poorer.

I hardly think that the above state of affairs is satisfactory for tapesponding. I should, therefore, appreciate your comments.

I am at the moment thinking of purchasing a Brenell 'Three Star'. I saw the quarter track version demonstrated at the Radio Show and was favourably impressed. Perhaps you could let me have some literature on this model, if you have any available.

**ANSWER.**—There is every likelihood of there being losses in signals from tapes recorded on certain makes and types of quarter track machines when the tapes are re-played on two track machines. The losses may be due to differences in azimuth alignment between recording and playback heads or in the alignment of the recorded tracks themselves.

There is nothing you can do about these differences, at least not to a tape recorded on a quarter track recorder that you are attempting to replay on a half track machine.

Sorry, we cannot supply literature on tape recorders. For Brenell information, write to Brenell Engineering Co., 1a Doughty Street, London, W.C.1.



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# HOWARD

## TAPE RECORDERS

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## AMPEX 970 STEREO MONITORING RECORDER

The Ampex 970 is in the professional class of recorders and makes use of some unusual features such as the sound directing panels which can be seen in the photograph. Through their angular adjustability these panels provide full directional control of the stereo sound. Besides its speaker/amplifier monitoring capabilities, it offers the additional feature of output circuits and jacks for monitoring while recording, through the use of stereo headsets, enabling the operator to achieve optimum stereo balance. It also records monaurally, and plays 4 track, 2 track and single track tapes.

Specification details:

Playback frequency response: 30-20,000 c.p.s. at  $7\frac{1}{2}$  i.p.s.  
30-15,000 c.p.s. at  $3\frac{1}{2}$  i.p.s.

Within  $\pm 2$ dB of 50-15,000 c.p.s. at  $7\frac{1}{2}$  i.p.s., 55dB dynamic range

Within  $\pm 2$ dB of 50-10,000 c.p.s. at  $3\frac{1}{2}$  i.p.s., 50dB dynamic range

Wow and flutter under 0.2% r.m.s. at  $7\frac{1}{2}$  i.p.s.

Dual-channel 2-stage amplifiers with integral power supply, utilising negative feed-back for low distortion, driving 7in. oval speakers with peak output power in excess of 5 watts per channel.

Dimensions 25 $\frac{1}{2}$ in. x 15in. x 9in.

Weight 46lbs. Price 225 gns.

Further details are obtainable from Ampex Great Britain Ltd., Arkwright Road, Reading.



## ROBUK RK3

The new Robuk RK3 is a twin track 3 speed recorder priced at 36 gns. It has a 7in. x 4in. elliptical speaker, superimposition switch and a separate on/off switch which enables tone and volume controls to be set correctly and not disturbed when switching off. It is housed in an attractively styled two-tone case in scratch-proof washable plastic and weighs a light 23lbs.,

## SHURE MICROPHONES

The complete range of Shure microphones and accessories is now available in the UK.

In one of the most comprehensive series of any manufacturer, Shure Brothers Incorporated include special models for broadcasting, professional recording, motion-picture studios, public address, home recording, communications, general purpose and heavy duty applications with cardioid, omni-directional and bi-directional characteristics. Specially matched sets for stereo recording are supplied at no extra cost.

Ribbon dynamic, controlled-magnetic, crystal and carbon elements are employed. Transistorised controlled-magnetic units for direct replacement of carbon microphones are also available.

Full details are obtainable from the sole UK representative for Shure Brothers—Mr. J. W. Maunders, 95 Hayes Lane, Beckenham, Kent.

## NEW BIB TAPE ACCESSORY BY MULTICORE SOLDERS LTD.

Self adhesive Bib Tape Labels for titling and identifying reels of recorded tape are now being produced by Multicore Solders Ltd.

An attractive 2 colour packet contains 24 printed labels mounted on a backing sheet so that the labels may be peeled off and used as required.

The Bib Tape Label, which may be typed on or written on in ink or pencil provides spaces for the title of the recording, composer, tape speed, type of tape, i.e., Long Play, Double Play or Standard Play, and the date of the recording.

Bib Tape Labels retail at 2/6d. per packet.

## R.G.D. MARK 104 PRICE REDUCTION

R.G.D. announce that from the 3rd October the price of their Mark 104 single speed Tape Recorder is reduced from 25 gns. to 21 gns. thus bringing it to a very favourable price for this class of merchandise.

## TAPE ACCESSORIES PRESENTATION SET

Metro-Sound have introduced a Presentation Set holding their complete range of Tape Accessories plus many spares for same. The Set, which includes Klenzotape, the Metro-Splicer, Metro-Tabs, etc., is lavishly mounted and packaged and forms a really first-class Christmas gift for the tape enthusiast. The Set is priced at £22.0, which is lower than the cost of the contents if purchased individually. In case of difficulty in obtaining this Set, write to Metro-Sound Manufacturing Co. Ltd., 19A Buckingham Road, London, N.1.

## CASIAN TRAV-LER

Aerialite Limited are pleased to announce they have acquired the manufacturing and distributing rights of the 'Casian Trav-Ler' tape recorder.

All future orders, requests for literature, etc., or any correspondence relating to this outstanding, transistorised, battery or mains, portable tape recorder are to be sent to Aerialite Limited, Hargreaves Works, Congleton, Cheshire. Telephone CONgleton 2471/3.

## C.Q. 'CONQUEST' 4 TRACK TAPE RECORDER

The following letter from Messrs. C. Q. Audio Ltd., is published at their request:

"We have been advised by Collaro Limited that the name 'Conquest' is their registered trade mark and they have asked us to withdraw its use in connection with our four track tape recorder.

"We therefore express our apologies to Collaro Limited for any inconvenience that this error may have caused and wish to announce that the name of this tape recorder has been changed to the 'SCEPTRE'."

complete with tape and mic.

Signal to Noise ratio, better than -40dB, total wow and flutter less than 0.2% at  $7\frac{1}{2}$  i.p.s. and output  $2\frac{1}{2}$  watts.

For further details (and for the free Robuk Party Fun Book) write to Robuk Electrical Industries Ltd., 559-561 Holloway Road, London, N.19.



SHURE Model 430 COMMANDO Series Controlled Magnetic Microphone.



SHURE Model 555 Dynamic Microphone.



SHURE Model 330 Professional UNIRON Ribbon Microphone.



#### NEW PERTH CLARISSA MK. 111 TAPE RECORDER

Attractively styled slim blue carrying case with gilt fittings and white grill. Speeds  $7\frac{1}{2}$  and  $3\frac{3}{4}$  i.p.s. Using  $5\frac{1}{4}$  in. reels it can take up to three hours recording and play back at  $3\frac{3}{4}$  i.p.s. with double play tape. Accidental erasure impossible. Frequency range up to 9 kc/s. Monitoring through magic eye and built-in speaker. Superimposing and automatic muting. High gain amplifier circuit. Wide range tone control with large elliptical high flux speaker ensures a clear 3 watts output of outstanding fidelity. Size  $15\frac{1}{4}$  in. x  $12\frac{1}{4}$  in. x  $6\frac{1}{4}$  in. Weight 17 lbs. Price 29½ gns. Complete with specially matched crystal microphone and tape. Further information obtainable from Perth Radios Ltd., 39/47 East Road, N.1.

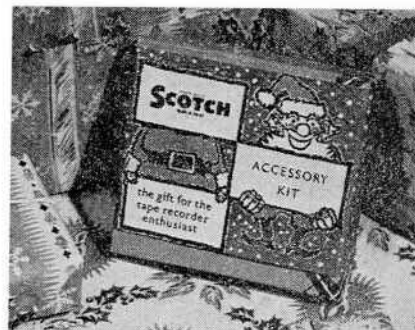
#### 'SCOTCH' BRAND CHRISTMAS WRAPPER

After last year's tremendous success, the makers of 'SCOTCH' Brand Recording Tape are again introducing a colourful Christmas wrapper for their handy Accessory Kit (29/6d.)

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SHURE Model 535 SLENDYNE Dynamic Microphone.





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11 King's College Road, Swiss Cottage, London, N.W.3.



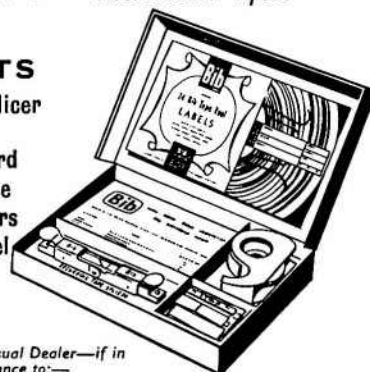
## YOUR CHRISTMAS GIFT PROBLEM

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The Bib Tape Accessory Kit is the ideal Christmas present for your friends with tape recorders. Containing everything needed for editing and classifying tapes, plus a wealth of technical information, this kit is an essential for the tape enthusiast. 28/6d. Or available separately: Package of 24 Bib Tape Reel Labels. 2/6d.

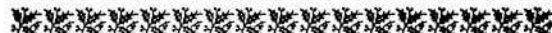
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Leaflets gladly sent if you are unable to call.

LAURENCE DICKINSON



**NEW!** 4-Track Monaural Recorders  
PHILIPS 59 gns. TELEFUNKEN 64 gns.  
4-Track STEREO/MONURAL RECORDERS  
PHILIPS 92 gns. HARTING 86 gns.  
KORTING 68 gns. ELEKTRON 77 gns.

**CAMERAS.** By Zeiss, Agfa, Eumig, Voigtlander, etc. Send for lists.

**READ THE ALL IN ONE** Tape Recorder Book, 12/6d. Packed with information.

**TELEFUNKEN DA CAPO RADIO.** 39 gns. Call and Hear this fine instrument.

**TELEFUNKEN TAPE DECK,** 63 gns. Use it with your amplifier or with the Telefunken Radio.

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Model	Gns
Philips 3515	32
Sagatone	38
Elizabethan Princess	39
Simon Minstrelle	39
Perth Saja	45
Wyndson Victor	45
Elektron	47½
Magnafon	49
Spectone Ex Tape	49
H.M.V.	£50
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Sabafon Automatic*	79
Harting Stereo*	86
Timbra*	89
Simon SP4*	95

\* Excluding Microphone

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The Royal Opera Arcade lies behind Her Majesty's Theatre in the Haymarket

(one minute from Piccadilly Circus or Trafalgar Square)

**Temperance Road,  
Flutterworth.  
3rd April 1960**

Dear Mr. Davies,

I am pleased to tell you that you are now a member of the Flutterworth Round Robin. Will you please send a 7in. reel of tape to each of the thirty-six people listed on the attached sheet of paper, as soon as possible. In time, you will receive in return thirty-six 7in. spools containing various interesting items, including a number of my own recitations. If you play a musical instrument, perhaps you would like to play something on the thirty-six 7in. spools, but remember that thirty-five other people have to put something on the tape as well! I am looking forward to receiving my 7in. spool from you.

Yours,  
**Horace Spatter**



**Hawk Valley,  
Newcastle-on-Tyne.  
6th April 1960**

Dear Mr. Spatter,

I thank you for your letter, but regret that I have too many other tape commitments, to join in your Flutterworth Round Robin. In any case, I think you might have asked me first before adding my name to the list. I have received an unstamped, damaged 7in. spool of impersonations of cattle, from a Mr. Willie Trumpet. Is he a member of the Round Robin? If so, he owes me 1/6d. for excess postage.

Yours,  
**Lester Davies**

**Temperance Road,  
Flutterworth.  
8th April 1960**

Dear Lester,

I am so pleased that you have decided to join our Flutterworth Round Robin, which now has no less than fifty-eight members (new list attached — excuse bad typing). Mr. Willie Trumpet is my cousin in Bath, and he is very keen on farmyard noises. He would like to know if you can imitate a longhorn, as he needs it for his collection.

Yours,  
**Horace Spatter**



**Hawk Valley,  
Newcastle-on-Tyne.  
11th April 1960**

Dear Mr. Spatter,

I would be grateful if you remove my name from your list, as I am now receiving a number of unstamped 7in. spools, which I am sending on to their rightful owners as soon as possible. I have purchased a new 7in. spool for your cousin Willie's tape. He now owes me 6/6d. I am not interested in farmyard noises — I played Willie's tape, and my recorder has not been functioning properly since.

Yours,  
**Lester Davies**

**Temperance Road,  
Flutterworth.  
15th April 1960**

Dear Lester,

I am so pleased that you are already receiving tapes from members of the Flutterworth Round Robin. I have now sent your name to twenty-three new members, and I expect that you will soon be hearing from them as well. My cousin, Willie Trumpet, is very pleased with the spool which you gave him, and says that he will send you some more animal imitations as soon as he has recovered from the mumps.

Yours,  
**Horace Spatter**

Registered Post



**Hawk Valley,  
Newcastle-on-Tyne.  
19th April 1960**

Dear Mr. Spatter,

I am sending this letter by registered post, as you do not appear to have read my previous letters. Please remove my name from all your lists, and instruct members of your Round Robin that I am unable to receive any more recordings. I am grateful for your invitation, but I am too busy to participate.

Yours faithfully,  
**Lester Davies**

**Note from Postman to Mr. Lester Davies :**

30th April 1960.—The Postman has endeavoured to deliver eleven packets (tape recordings) to your address, but has been unable to get any reply to the door. Please collect these packets from the Post Office as soon as possible.

**Temperance Road,  
Flutterworth.  
3rd May 1960**

Dear Lester,

I expect that you are having a lot of fun with the Flutterworth Round Robin, and I would be grateful if you forward your annual membership fee of ten shillings to me as soon as possible. This is to cover my postage costs.

**Yours,  
Horace Spatter**



**Hawk Valley,  
Newcastle-on-Tyne.  
5th May 1960**

Dear Mr. Spatter,

I will be pleased to forward my membership fee if you assure me that my name has been deleted from your lists. I am having people call, offering to sell me reconditioned tape recording equipment, and I have a suspicion that they obtain my name and address from your lists.

**Yours faithfully,  
Lester Davies**

**Temperance Road,  
Flutterworth.  
8th May 1960**

Dear Lester,

I would like to come to Newcastle for a weekend. Could you put me up? The gentleman selling reconditioned tape recording equipment is Mr. Philpott, the President of the Flutterworth Tape Recording Club. He's in the trade.

**Yours,  
Horace Spatter**

Telegram : 10th May 1960

**SPATTER TEMPERANCE ROAD FLUTTERWORTH, HAVE SOLD TAPE RECORDER. STOP ALL TAPES. CANNOT PUT YOU UP AT WEEKEND.—DAVIES.**

**Temperance Road,  
Flutterworth.  
11th May 1960**

Dear Lester,

I can always come mid-week, if you cannot put me up at the weekend. I would like to come and see you, as I have promised to take my cousin, Mr. Willie Trumpet, away for a few days (he is very good company, with his animal noises). I'm sorry that you had to sell your tape recorder. I have asked Mr. Philpott to come and let you have a reconditioned tape recorder on hire purchase. I am also enclosing our latest list of new members of the Flutterworth Round Robin.

**Yours,  
Horace Spatter**



**Hawk Valley,  
Newcastle-on-Tyne.  
12th May 1960**

Dear Sirs,

I am leaving the district at once, and do not wish to leave any forwarding address. Will you sell my house at any price that you can get for it — by Saturday next, at the latest! If you wish to contact me, I am staying at the Rosehill Hotel, Tooting, under a false name. I hope to start a new life in the Outer Hebrides.

**Yours faithfully,  
Lester Davies**

**Floggit and Run,  
Estate Agents,  
Station Approach,  
Newcastle-on-Tape.**





# PLAYS ON TAPE

## (PART 4)

IN THE PREVIOUS article in this series, we reached the point where it was possible to attempt an experimental recording. The usual effect of such an attempt is to create a feeling amongst those responsible that the result is rough and amateurish. The important consideration is to prevent any feeling of disappointment. Everyone concerned must be made to realise that this is a first attempt designed to provide a recording in order to learn from the mistakes made.

Listen first of all for any 'Stageyness'. Listeners, and the cast should definitely be amongst them, will be surprised how clearly this fault makes itself apparent in the recording session. The cure is a matter upon which little advice can be given. Coaching, practice and further trial recordings must continue until the fault is eradicated.

Most initial recordings lack perspective, and this will probably be noticeable in the trial recording you have made. A useful method of emphasising this fault is to make a recording of part of a drama production and a situation comedy from the radio. The choice of suitable extracts from these will enable careful comparison with your own recording to emphasise where you have missed opportunities for utilising perspective effects. Take careful note of the situations in which the radio producers utilise 'close up' microphone technique and move into the 'dead' angle of the microphone to convey an impression of movement. The use of perspective is extremely important as it can turn a lifeless, almost mechanical, recording into a compelling dramatic sequence.

It is instructive at this stage, to make a series of brief recordings to enable everyone to appreciate the different variations possible by the use of perspective, and the following is a sequence that should prove informative :—

1.—A short romantic sequence using (a) 'close-up' microphone technique, (b) actors some feet from microphone.

2.—A brief sequence including narration with (a) actors some feet from microphone and narrator speaking across microphone at close quarters, (b) the reverse of (a), and (c) narrator and actors same distance from microphone.

3.—Sequence in which a character leaves the room by (a) actual movement, (b) moving from 'live' to 'dead' side of microphone, (c) dropping voice.

Keep each sequence as brief as possible to emphasise contrast and the correct method will be readily apparent on playback.

In connection with perspective, fading can be an extremely useful innovation, providing it is used with discretion. The most usual application of the fade is to convey a change of scene. A gentle fade of the final words of a sentence, ensuring that intelligibility is not impaired if the meaning is important, conveys the impression that the characters are leaving the scene of the previous action. Once the fade is completed, care must be exercised in returning to the original volume. Whenever possible, either the narrator or action should explain the shift of scene. If this is not done the effect on the listener is most confusing, and almost the only occasion when 'scene setting' can be ignored is where the sequence uses characters who did not participate in the previous scene.

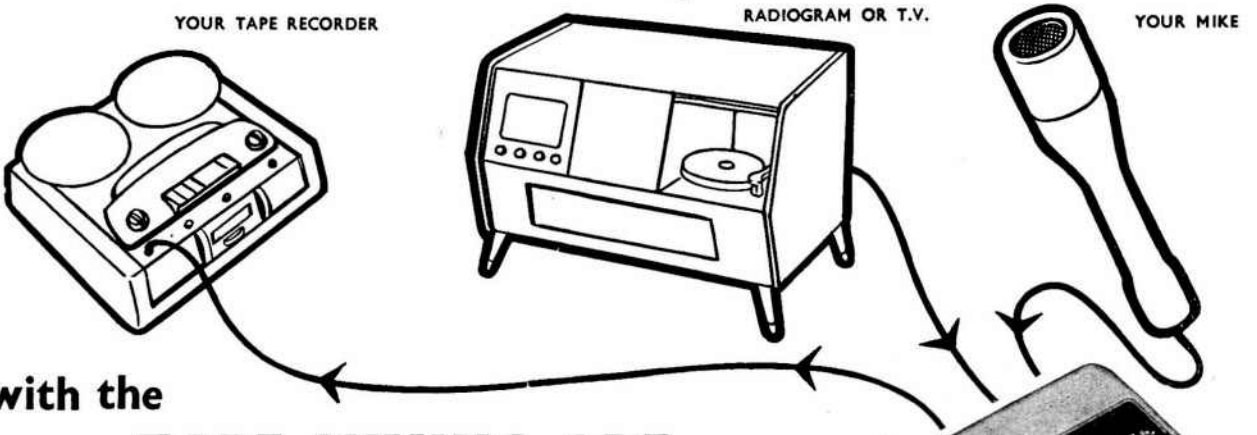
There are several methods of utilising fade effects, and some experimental recordings will amply repay the time taken. A gentle fade out, cutting to narration, followed by a gentle fade in; a gentle fade cutting directly to a new scene with different characters; a gentle fade out followed by a gentle fade in with either the same or different characters;

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and a fade out of one scene, fading in the new scene simultaneously (cross-fading) during unimportant dialogue are all simple methods that can prove very effective when correctly applied. Once these methods have been mastered, careful use of background music to cover the change can be most effective.

The use of 'cross-fading' raises the question of the use of more than one microphone. Single microphone recordings can be most effective and are considerably simpler from the control aspect. The use of only one microphone does, however, impose limitations that can prove inconvenient. With a large cast and sound effects, very careful planning of movements

is essential and this can prove distracting to the actors and impair their performance, besides inviting unwanted accidents. The use of two or more microphones gives the actors more room in which to manoeuvre for maximum effect and encourages them to concentrate on their characterisation, while sound effects can be added from a different position with a complete lack of interference. Cross-fading, using two microphones is a simple procedure after a little practice and is a far more accurate procedure than cross fades utilising superimposition which are inclined to be inaccurate without a great deal of experimentation.

Stephen Ross



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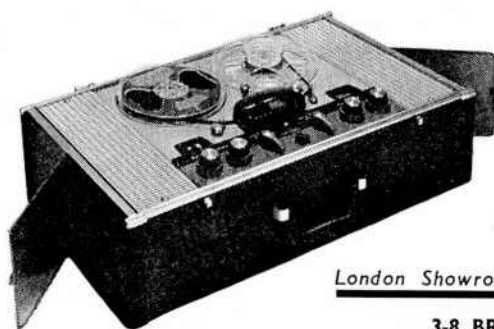
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## CLUBMAN REQUESTS

K. A. Wilson, 21 Elm Road, Seaforth, Liverpool 21, recently visited British Railways' Lime Street Station, Liverpool to do some taping, having been given permission beforehand. He says that he was given the fullest co-operation and is very pleased with the results. Mr. Wilson adds that anyone in his area who would like to make a copy of general station sounds, trains and station announcements should contact him at the above address.

Will Clubman Douglas Jenking please contact BRC Head Office, 145 Fleet Street, London, E.C.4, and inform them of his new address.

J. H. Brinckman, of Osaka, Japan informs us that the response to his entry in the Inter-Tape Directory was so overwhelming that his taping activities are now fully engaged and he regrets, therefore, that he cannot accept any further tape pals.

Mr. G. Stephenson, 'Sundials,' Reigate Road, Hookwood, Nr. Horley, Surrey, whose taping entry was in the November Inter-Tape Directory, informs us that he omitted to mention therein that he is a keen stamp collector. So philatelists, take note.

SOS to Mr. Lithgoe of the Manchester area. Your taping-spondent Gordon Newson has lost your address and would be very glad if you would contact him at St. Matthew's Vicarage, Brixton, London, S.W.2.

G. Dewhurst, 132 Hulton Street, Moss Side, Manchester 16, would be grateful for any information (names and addresses) of any tape recorder clubs and devotees (English speaking) in Spain (Barcelona, etc.).

## APOLOGIA TO MESSRS. WALT BEESLEY AND JACK L. JONES

We must send our sincere apologies to the above two gentlemen for an error which occurred on page 6 of the August 'ATR'. Mr. Jack L. Jones is the gentleman in the top left hand corner and Mr. Walter R. Beesley, the gentleman in the bottom right hand corner, despite the fact that the captions would seem to indicate the contrary. Sorry, men. We hope that all your tape friends will now have you in correct focus.

## POLICE TAPES

George F. Q. Brooks, UK/European Secretary of the IPTRC informs us that the 'World Tape Pals Police Round Robin Tape Group' no longer exists—at least the tape doesn't. Club members have in the main, left WTP and are now banded together as the 'International Police Tape Recording Club'—open to all serving police officers prepared to produce a tape every eight weeks about their job. Members exist in nearly all parts of the Commonwealth and USA.

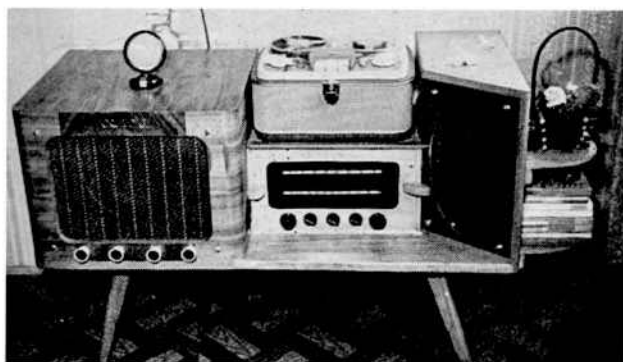
George Brooks' address is the Police Station, Bradfield, Nr. Reading, Berks.

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THIS ATTRACTIVE recording outfit has been built up by Mr. L. F. Hoadley, a B.R.C. member. He has utilised an old TV cabinet to house one of the loudspeakers.

Equipment consists of a Grundig TK.5 and an Armstrong combined tuner/amplifier. He has used what he calls 'ordinary loudspeakers' from old radio receivers and writes to ask if they are suitable.

Properly matched to the amplifier they are quite capable of providing good reproduction, which can be improved by using a cabinet of ample proportions, such as Mr. Hoadley has already done. Congratulations Mr. H. on a neat outfit.

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# My Versatile Clarion

by R. Coote  
(BRC Member)



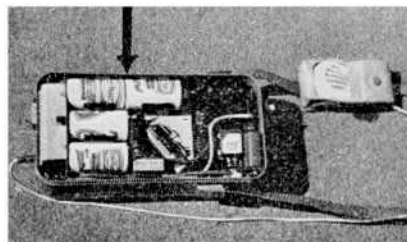
A.—Showing general method of carrying for instant press button recording.

BY CARRYING OUT these simple modifications, the Clarion Transitapec recorder becomes much more versatile, particularly for 'on the spot' recordings.

The modifications permit *instant* operation, which allows the operator a good half minute start over anyone using the recorder in its original form. As the photograph 'A' shows, the recorder can be slung from the shoulder on a suitable strap and carried vertically at the right hip. The machine has been tested in this position extensively and there is no effect on performance, even when recording on the move. The microphone may be attached to the strap at shoulder height and plugged into the recorder ready for operation.

## THE MODIFICATIONS

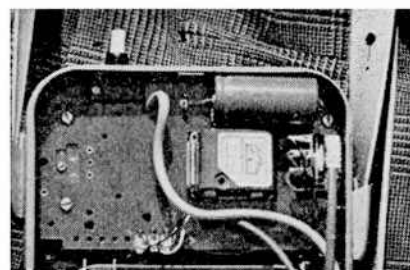
First the original carrying handle is removed. The metal fixtures are retained for the shoulder strap. One is re-mounted on the other side of the machine at the 'loudspeaker end' and for this a  $\frac{1}{4}$  in. diameter hole must be drilled in the plastic casing. For this operation the brown paxolin panel inside at the base of the recorder must be removed by undoing the four retaining screws. At the same time the small rectangle can be cut out to accommodate the base of a push-button type on/off switch such as those fitted to table lamps, which is mounted at one end of the recorder as shown in photograph 'B'. To accommodate this switch a  $\frac{1}{4}$  in.



B.—Mic lead is fed from the pouch up over the shoulder, down the back and into the input socket of recorder. Position of contact breaker between batteries is arrowed.

diameter hole is drilled in the plastic casing at the loudspeaker end.

This switch now becomes the 'master' control and is wired to a contact plate (Fig. 1) inserted between the two 'in line' batteries in the machine, as indicated by the arrow in photograph 'C'. The normal record/replay switch can now be depressed and the tape drive controlled entirely by the 'master' on/off switch. In this way recordings may be made instantly and unobtrusively without having to remove the lid from the recorder. As soon as a recording is finished, the reels can be stopped by simply operating the master switch again. Using the Clarion in the vertical position means that the tape spools must



C.—Close up detail of on/off switch housing and the position of the shoulder strap fixture.

be secured to prevent them coming adrift from the hubs. This can be achieved by inserting a small brass paper fastener (Fig. 1a) between one of the splines on the spool hub and one of the slots in the hole through the middle of the tape spool.

One final modification may be carried out to obviate the need for removing the lid except for spool changing. This simple modification makes the volume control accessible from the outside. Cut away the small lip on the grey plastic case where the volume control wheel is situated and then file or carefully saw a semi-circular cut-out in the lid; this should be just large enough to permit convenient operation of the control, as shown in Fig. 2.

These modifications cost only a few shillings and need little technical skill to carry them out, but a Clarion thus modified becomes much more versatile.

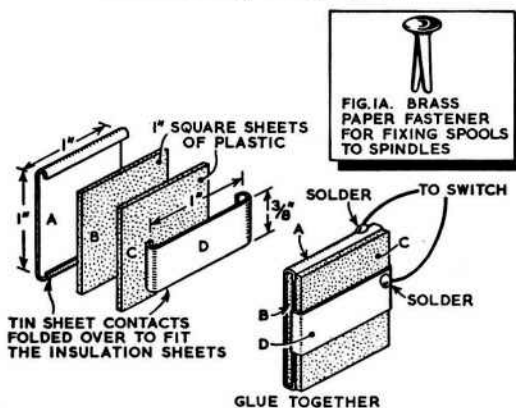


FIG. 1. METHOD OF MAKING CONTACT BREAKING PLATE BETWEEN BATTERIES

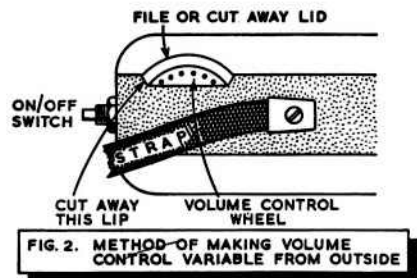


FIG. 2. METHOD OF MAKING VOLUME CONTROL VARIABLE FROM OUTSIDE

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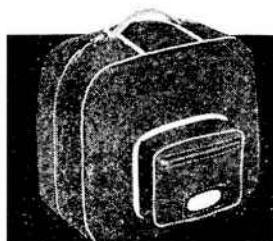
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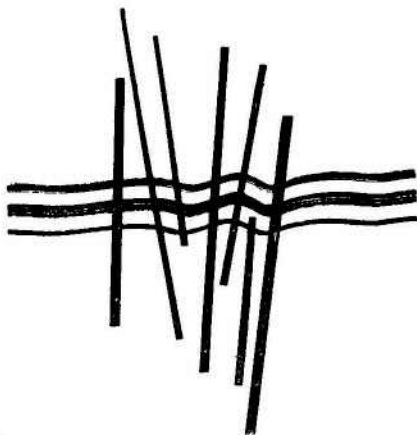
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# Tape and disc review

by Stanley R. White

AT THIS SEASON of the year it is desirable to mention any recordings which might be suitable as Christmas gifts, and with this in mind I will remind readers of the excellent series of 'Salute' tapes available through the 'Music On Tape' catalogue. These are a dozen tapes in all, played by the Brussels International Big Band, in a series of tributes to famous bandleaders—past and present. Stereo enthusiasts will be very pleased with the 'Salute To Glenn Miller'—CAS2127. This is one of the best of the series, and the number I have quoted is for the 2 track 7½ i.p.s. version. The tapes are available in monaural sound at 7½ and 3½ i.p.s. at 42/- and 32/- from 'Music On Tape', 6 Laurence Poutney Hill, London, E.C.4, or from most leading dealers.

## Satchmo Plays King Oliver

Audio Fidelity. Stereo AFSD5930.  
Monaural AFLP1930.

This 12inch LP record is one of the finest recordings featuring Louis 'Satchmo' Armstrong ever to be released in this country. Some of the tunes played might not at first strike the jazz enthusiast as being from the 'King Oliver' repertoire, but Louis gives a reasonable excuse for playing the numbers in his excellent sleeve notes. The sleeve also pictures Louis in full colour, complete with trumpet.

With Louis on this record are Peanuts Hucko—clarinet; Trummy Young—trombone; Billy Kyle—piano; Mort Herbert—bass; Danny Barcelone—drums.

The numbers played are 'St. James Infirmary'; 'Frankie and Johnny'; 'A Hot Time in the Old Town Tonight'; 'None of My Jelly Roll'; 'Big Butter and Egg Man'; 'Chimes Blues'; 'Doctor Jazz'; 'My Old Kentucky Home'; 'Drop That Sack'; 'Jelly Roll Blues'; 'Panama'.

You'll just love the way Louis and the boys handle these numbers, quite differently from the normal Armstrong treatment, and as refreshing as a summer breeze.

## International Marches

Fontana STFE 8016. EP—Stereo.

This record features the famous C.W.S. Manchester Band in a selection of favourite marches. The record will appeal to all lovers of lively brass band music, the playing by the band is superb, and the stereo sound is very good.

The record contains four marches: 'Nibelungen March'; 'Stars and Stripes Forever'; 'Le Reve Passe' and the well known signature tune of the BBC radio programme 'Sports Parade'—'Out Of The Blue'. A very nice coloured picture of the band appears on the sleeve together with interesting notes about the music played.

## Basie One More Time

Count Basie and his Orchestra play music from the pen of Quincy Jones. Columbia ESG7822. EP—Stereo.

This EP is a breakdown of the LP record of 'Basie One More Time'. Four of the most interesting numbers have been packaged together in this handy form for the buyer who does not wish to have the whole set or who, for financial reasons, cannot add the original LP to the collection. I like the idea of these EPs, the music is well chosen as a rule, and the reproduction quality remains as high as the original LP issue.

On this Basie plays 'Rat Race'; 'Meet BB'; 'Jessica's Day'; 'A Square at The Roundtable'.

It goes without saying that the band

sounds great, and listening to Basie on this recording made late in 1958, I am reminded strongly of his pre-war recording band, the arrangements are modern, but the all-time Basie sound remains. The Count plays better than ever, but does not steal the show from his talented musicians. If the titles sound a little 'off-beat' to you, do not let them deter you from buying this record. If you have ever liked Basie then you will certainly find this selection extremely rewarding. Again, the stereo sound adds to the music that final touch which will make the disc a welcome return visitor to your turntable on many occasions.

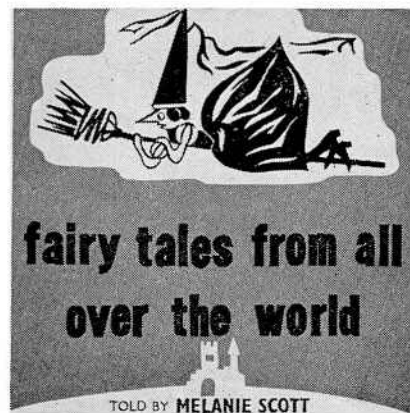
## The World's Fairy Tales on Tape

A new company, Fairy Tapes, has introduced a series of pre-recorded tapes for children in the age group of six to ten years. The series comprises four tapes, each carrying four fairy stories (two on each track) making a total of sixteen stories in all. These are as follows:

Tape 1.—'The Snake Charmer'; 'Sadko'; 'The Giant's Stairs'; 'Alenushka and her Brother'.

Tape 2.—'Ali Baba and The Forty Thieves'; 'The Tinder Box'; 'Snow White Rose Red'; 'The Loving Dragon'.

Tape 3.—'The Fisherman's Story'; 'Hansel and Gretel'; 'The Ugly Duckling'; 'The Little Bear's Christmas'.





Tape 4.—'Lazy Molly'; 'The Little Goose Girl'; 'The Enchanted Horse'; 'Bottle Hill'.

The recordings have been made on 5in. reels at 3½ i.p.s. The story-teller is Melanie Scott, former head of the English Section of the All-India Radio, where she made regular weekly broadcasts. She was responsible for collecting and editing these Fairy Tales and for dramatising them on to tape.

Tape 1 was reviewed and shows Miss Scott to be an excellent speaker, capable of holding a child's attention and interest. Adults may feel that reproduction clarity could be improved but this is unlikely to worry the audience aimed for.

These tapes are priced 29/6d. each, plus 1/6d. postage, and will undoubtedly entertain the youngsters and at the same time prove a sound investment for parents desiring a little peace and quiet over the festive season. They are obtainable from FAIRY TAPES, National House, 60-66 Wardour Street, London, W.1.

David (Tete-A-Tape) Lazell takes over the tail-end to praise a new British record—North Country Folk Songs, by Owen Brannigan on an extended play disc (HMV 7 EG 8578). On this modest (in size) record, Mr. Brannigan sings seven folk songs. These include 'The Lambton Worm' (a monster worm that might have been a good subject for a horror film, although there's nothing



Melanie Scott

horrifying about this song), 'Blow the wind southerly' and 'The Water of Tyne'. This last song is surely one of the finest that I have heard on record, and this 7in. disc, at 10/7½d., represents very good value for money indeed. Owen Brannigan is a man of many talents—he wrote the excellent notes on the folk songs printed on the record 'sleeve'—and he is to be congratulated on his work in the field of folk music.

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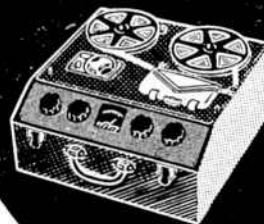
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## FIRESIDE READING

### HIGH FIDELITY TAPE RECORDER by Clive Sinclair

THIS BOOKLET contains full information for building a complete tape recorder from a kit. Constructional details, photographs and circuit diagrams are clear and the text contains all relevant information on assembly. The introduction to this booklet mentions that the recorder can be built for £22 including everything. The recorder is designed around the B.S.R. 'Monardeck' and employs a printed circuit board, which together with the cabinet and components are available from T.S.L. Suppliers. The booklet is published by Bernards Publishers Limited, The Grampians, Western Gate, London, W.C. Price 2/6d.

Another handy booklet by the same publisher and written by Clement Brown, is the **Practical Tape Recording Handbook No. 1**. The chapters include much useful and practical information on sound and acoustics, microphones, editing and sound effects, maintenance and faults. It is sufficiently non-technical for the layman and contains a number of charts and graphs. Price 5/- (publishers address above).

### THE MULLARD CIRCUITS FOR AUDIO AMPLIFIERS

This fine book is by Mullard Limited and is a comprehensive 137 page book which covers the entire range of audio applications for hi-fi monophonic and stereo equipment.

The tape pre-amplifier in chapter 12 should prove useful to tape only enthusiasts for it includes an additional circuit for 'metering' the recording level as an alternative to the magic eye.

A useful circuit for a four channel mixer is given in chapter 10 whilst chapter 11 offers a tape amplifier with a three watt output, complete with equalising circuits for 3½, 7½ and 15 i.p.s. and inputs for microphone or radio.

Circuits are included for 3, 10 and 20 watts monaural hi-fi amplifiers, a 7 watt stereo and a 3 watt stereo amplifier. Full details and circuits are given for pre-amplifiers to match.

The book is beautifully illustrated with photographs of equipment built from the different circuits, and each chapter contains full instructions for testing the various units after construction. At the modest price of 8/6d. this book is real value for money. No tape recording constructional enthusiast should be without it. Available through bookstalls and book-sellers, or from Mullard Limited, Mullard House, Torrington Place, London, W.1.

## Winter..... ..... Miscellany

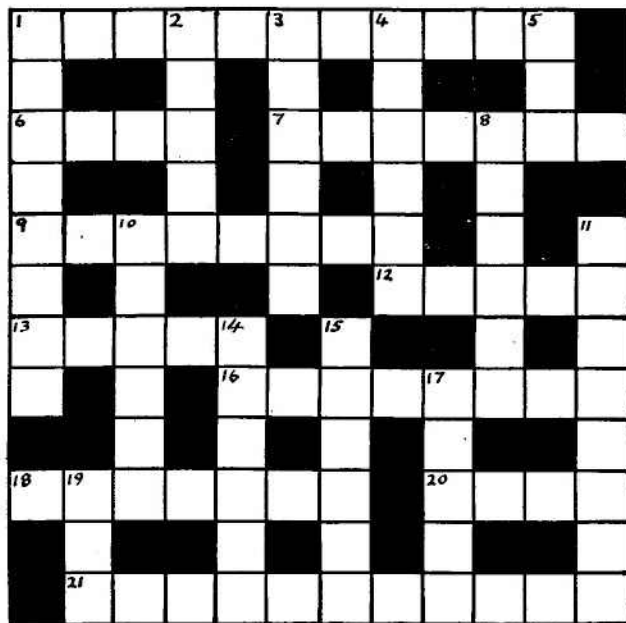
### CAPTION COMPETITION



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## CHRISTMAS CROSSWORD



### CLUES ACROSS

- 1 Would this type of recorder come in handy when recording on a rural railway line? (6, 5)
- 6 Firm redistribution of coke. (4)
- 7 Become long-suffering when you misuse tin tape. (7)
- 9 Endless form of apple, too. (4, 4)
- 12 Girl from the Brenell Engineering Company. (5)
- 13 The ratio can be important, when this is compared to the signal. (5)
- 16 The result is evident when the R.N. tape is mixed round the P.A. (8)
- 18 Bird in the speaker? (7)
- 20 Find a letter when you alter the beat. (4)
- 21 Feature of the Ferrograph. (7, 4)

### CLUES DOWN

- 1 Recorder hidden inside where I inspect on each occasion. (8)
- 2 When the Geloso drops fifty and goes wild, duck! (5)
- 3 Use. (5)
- 4 Peer at, strangely, and make another recording of it. (6)
- 5 What's left of the Korting, when Trog goes away. (3)
- 8 Love goes back on VE day ——— to unravel. (6)
- 10 A sound product. (6)
- 11 Kind of mind tape recorder owners have? (3, 5)
- 14 A steer runs amok, and follows Good Friday. (6)
- 15 A ghost with courage? (6)
- 17 Would a broken Baird be most suitable for this type of recorder enthusiast? (5)
- 19 Trouble on deck? Like crazy, man! (3)

Answers on page 60



# What do Guarantees Guarantee?

by Andrew Phelan

THE DOCUMENT may be printed on mock parchment. Sometimes the word 'Guarantee' is inscribed in Victorian type. In either case the customer is apt to believe that he has acquired, not only a reliable tape recorder, but additional legal rights which assure him—for a certain time, at any rate—that he will not have to meet the expense of unforeseen repairs if the instrument turns out to be faulty. He would be surprised to learn that his 'guarantee' may have deprived him of more legal protection than it gives.

In the conditions of modern trading a seller is usually in a stronger position than a buyer. The customer is unorganised, individually insignificant, unable to counter the implication that 'you may take it or leave it' if he attempts to hold the seller to warranties as to the condition of his goods. *Caveat Emptor*, or 'Let the Buyer Beware', was a robust maxim for trading conditions when simple handicrafts were sold across a market stall but, as industrial processes spread and a chain of wholesalers and retailers intervened between maker and buyer, the latter usually lacked both the skill and the opportunity to test what he was about to buy.

As long ago as 1893, Parliament intervened to redress the balance. The Sale of Goods Act of that year imposed terms which should be implied in future contracts for the sale of goods. It introduced an important exception to the old rule of *Caveat Emptor*. Thus, when a customer 'expressly or by implication, makes known to the seller the particular purpose for which the goods are required so as to show that he relies on the seller's skill or judgment, and the goods are of a description which it is in the course of the seller's business to supply, whether he be the manufacturer or not, there is an implied condition that the goods shall be reasonably fit for the purpose'. The necessity to make known the particular purpose for which you want the goods only applies to articles which might be used in various ways, e.g., a sheet of metal, and would not apply to a tape recorder.

But the buyer must show that, in some way, he relied on the seller's skill or judgment. He might, for example, say at the counter, "I want to buy a reliable tape recorder". But it is more likely that one enters a shop having already, through the advice of a friend or from an advertisement, decided one wants a particular make of tape recorder. Now, the Sale of Goods Act states that it shall not apply to articles sold under trade names. By demanding a particular make the customer shows that he is not relying on the retailer's skill or judgment. To avoid this the careful customer will say, "I have been recommended 'Blank's' tape recorder—will it suit me?" By these words he shows a continuing reliance on the seller and is still protected by the Act.

Now, though this warranty is a most valuable safeguard to purchaser, Parliament could not, of course, override a vital principle of commerce—freedom of contract. Unless its object is illegal or it is induced by fraud or duress or fundamental mistake, any contract which is entered into by a buyer and seller must be upheld by the courts, however hard the bargain may seem. Traders are therefore legally entitled to insert express stipulations in their contracts which exclude the safeguards in the Sale of Goods Act. This, unhappily, is usually done in the 'guarantee'. It sounds so reassuring, but there is no magic in the word 'guarantee', for what are set down there are simply terms of an agreement, no more and no less enforceable at law, or 'guaranteed', than any other terms, and the customer often signs it hardly aware of those words in small type which so often follows the promise of free new parts if his machine be found faulty: 'This Guarantee is in substitution for every other condition or warranty, express or implied, common law or statutory'.

What has the customer got in place of the protective umbrella of the Sale of Goods Act? A guarantee that faulty parts will be replaced—if he pays transport or postage costs on the machine, if he pays the labour costs, and if he applies within a limited time. Some 'guarantees' even arbitrarily exclude certain faults and make the manufacturer sole inter-

preter of the terms of the guarantee.

A guarantee should, therefore, be studied with care. A guarantee from a reputable company with a good reputation for service and attention to justified complaints is clearly worth something in practical terms as it can be better to have limited rights against a big manufacturer than wider grounds against a small shop. But at present, as a survey by the consumer's journal 'Which' has declared, "the general picture is of customers being offered, on a take it or leave it basis, terms which are less favourable to them than their statutory rights". There is little or no competition among manufacturers in the terms of their guarantees and no real attempt to outbid each other in offering protection to customers. Knowledge of these rights and a definite attempt to exercise them where guarantees are unsatisfactory would probably encourage enterprising firms to raise the standards of their guarantees until they were a genuine addition to existing rights—and therefore worth having.

## TAPE RECORDERS TEACH SALESMANSHIP



A well known paper processing company is now teaching its new salesmen how to sell its products by a new development in the use of tape recorders. Complete lectures are recorded on tape using the principles of Reinforced Learning and Sub-conscious Affirmation. The student is provided with a text which he reads while he listens, repeats what the lecturer tells him to repeat and scores his own results on questions.

Additional learning can be done at home since the equipment is provided with stethoscopic headphones which enable the salesman to continue his work at home without disturbing the family.

The course is so devised that once the student has completed the course twice without making a mistake he has committed all the information to his sub-conscious mind and can draw upon it at any time in the future. At the end of the course a short interview with the Sales Manager reveals to what extent he has succeeded and the man is normally ready to go out and sell.

The new system indicates that salesmen can learn more in a day than in three days of lecture-room teaching at a fifth of the cost.

A. Campbell Gifford

## CHRISTMAS CROSSWORD—ANSWERS

### ACROSS

1 Single track; 6 Ekco; 7 Patient; 9 Tape loop; 12 Ellen; 13 Noise; 16 Apparent; 18 Tweeter; 20 Beta; 21 Wearite deck.

### DOWN

1 Spectone; 2 Goose; 3 Employ; 4 Retape; 5 Kin; 8 Evolve; 10 Prince; 11 One track; 14 Easter; 15 Spirit; 17 Rabid; 19 Wow.

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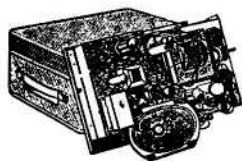
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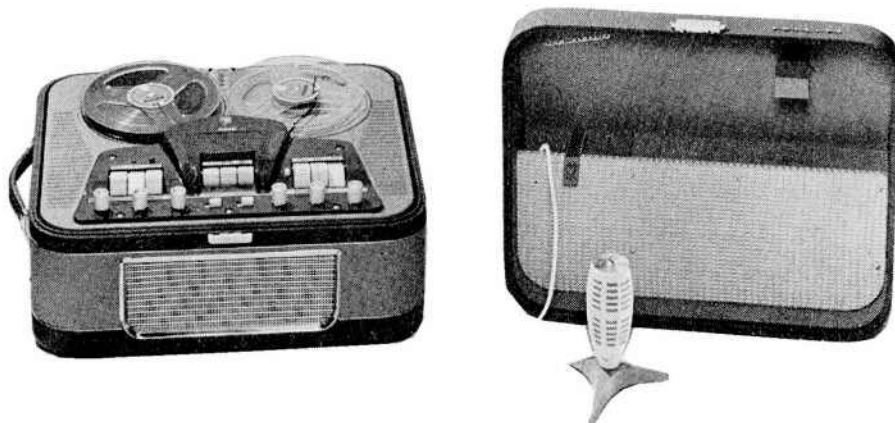
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# HOME VIEW

by F. C. Judd A.Inst.E.

## I. PHILIPS STEREO EL.3536

STEREO OR FOUR-TRACK monaural recording, and a built-in special superimposing facility which can be used with either system. These are some of the leading features of this new stereo recorder, Model EL.3536, selling at 92 gns.

The EL.3536 is housed in an attractively styled wooden cabinet covered in a two-tone blue and grey washable plastic. Its plastic carrying handle is reinforced. It is a three speed instrument— $1\frac{1}{2}$ ,  $3\frac{1}{2}$  and  $7\frac{1}{2}$  i.p.s.—allowing up to eight hours recording for stereo, when a 7in. reel of double play tape is used at  $1\frac{1}{2}$  i.p.s. and up to 16 hours monaural recording with the same type of tape used also at  $1\frac{1}{2}$  i.p.s.

The second channel loudspeaker is housed in the detachable lid, which also includes a stowage compartment provided for the loudspeaker connecting lead. The first channel speaker is housed in the cabinet. Cut-outs at each end of the cabinet allow for easy access to the various input and output sockets and the mains and screened connecting leads are housed in a plastic stowage compartment on the underside of the cabinet. The microphone is a stereophonic moving coil type in which one moving coil element is automatically selected when the recorder is switched to the monaural position.

### SPECIFICATION

#### Cabinet:

Dimensions—Width  $20\frac{1}{2}$  in., Depth  $15\frac{1}{2}$  in., Height  $11\frac{1}{2}$  in.  
Weight: 43lbs.

Recording System: Stereo—Two channel monaural—Monaural four track.

Mains Voltage: 110-127 and 200-250 AC 50c/s.

Consumption: 90 watts (approximately).

Valves: (2) EF86; (3) ECC83; (2) EL84; (1) EM84; (2) crystal diodes, plus one rectifier (contact cooled type).

Frequency Response: 50-7,000 c.p.s. ( $1\frac{1}{2}$  i.p.s.); 50-15,000 c.p.s. ( $3\frac{1}{2}$  i.p.s.); 50-20,000 c.p.s. ( $7\frac{1}{2}$  i.p.s.).

Playing Times (7in. reel)  $1\frac{1}{2}$  in./sec.  $3\frac{1}{2}$  in./sec.  $7\frac{1}{2}$  in./sec.

Long playing tape monaural 4 x 3 hrs.  $4 \times 1\frac{1}{2}$  hrs.  $4 \times \frac{1}{2}$  hrs.

Long playing tape stereo 2 x 3 hrs.  $2 \times 1\frac{1}{2}$  hrs.  $2 \times \frac{1}{2}$  hrs.

Double play tape monaural 4 x 4 hrs. 4 x 2 hrs.  $4 \times 1$  hrs.

Double play tape stereo 2 x 4 hrs.  $2 \times 2$  hrs.  $2 \times 1$  hrs.

Fast wind and re-wind: 1,200ft. in two minutes.

Output power: 4 watts per channel.

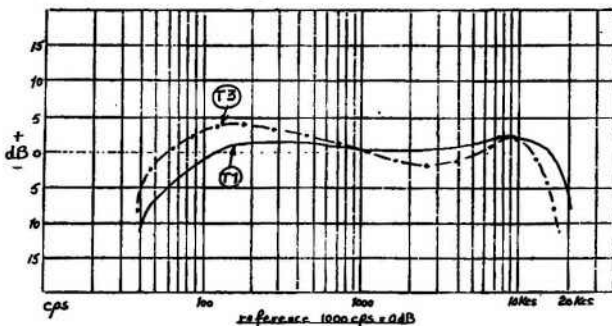


Fig. 1.

Loudspeakers: 6in. x 4in. built-in and  $6\frac{1}{2}$  in. in the detachable lid.

Signal to noise ratio: Better than -40dB.

Wow and Flutter: Less than 0.2% at  $7\frac{1}{2}$  i.p.s.

Crosstalk separation: Better than -50dB.

The foregoing is but a brief description of the EL.3536 four track stereo recorder. It has numerous other facilities, for example, mixing of microphone and radio or pick-up channels, a four figure tape position indicator, through monitoring by headphones or loudspeaker, integral tone and volume controls for both channels and it will record in stereo with immediate play-back over two loudspeakers.

Provision is made for connection of external speakers on both channels; the internal speakers may be switched off if desired. The recorder takes up to 7in. spools of tape and is supplied complete with the stereophonic moving coil microphone, a spool of LP tape, spare spool, screened connecting cables and a well illustrated instruction book.

(We advise interested readers to write to the makers for their brochure concerning this model, since it contains much more information about the facilities than can be included in the space allotted for this review.)

### FUNCTIONAL TESTS

The recorder sent in for review has been tested very extensively and fully satisfied the specification quoted above. Frequency response tests were carried out at all three speeds, the results of the  $7\frac{1}{2}$  i.p.s. tests being shown in Fig. 1. The two curves are for tracks 1 and 3 respectively and show the effect of tone controls, viz: the response for track 1 was measured with the tone control at nearly maximum, whilst the response for track 3 was measured with the tone control at nearly minimum. With the tone controls each set to about midway position, the response for each channel is approximately the same. Our response curves are to a reference, namely 1,000 c.p.s.=0dB. The makers give no reference. I felt that the response below 100 c.p.s. could have been a little better but I should add that our tests included the recording and play-back amplifiers. In other words the response curves shown by Fig. 1 are overall and not just those of the amplifiers alone, as often quoted in specifications of recorders.

The performance of the EL.3536 is therefore quite a good one and I feel it worth mentioning that the one sent for review was also given a general performance test by a keen classic music and hi-fi enthusiast. His tests were based purely on the recording and playing back of serious music. His observations were: this is the best recorder I have used yet, particularly at  $3\frac{1}{2}$  i.p.s., a speed at which one can economise on tape and get high fidelity recordings of long classical orchestral works.

Hum and noise is better than -40dB and crosstalk (separation between adjacent channels) is better than -50dB. The widely separated tracks greatly reduce the crosstalk level. Wow percentage is less than 0.2% at  $7\frac{1}{2}$  i.p.s. only very little higher at  $3\frac{1}{2}$  i.p.s. and is quite unnoticeable on slow music or the sustained notes of a piano. Piano recordings are an acid test for wow, probably better than all the wow and flutter meter tests, for a keen ear can detect very small variations in pitch.

Mechanically the deck is good, the layout of the controls





## 2. TRANSITONE MK 200

THIS IS the first recorder of Japanese manufacture that I have been asked to review. Known as the Mk.200 it is made in Japan by the Dai Ichi Boeki Corporation. I must say it is neatly finished, perhaps rather primly, in black, with just the relief of silvered speaker grills and a grey covering on the top half of the cabinet.

The deck layout is neat and quite attractive and although the Mk.200 is quite a small recorder it does take 7in. spools and operates at 7½ and 3½ i.p.s. Speed change is accomplished by changing the capstan diameter. Two capstan adaptors are provided for this purpose.

being a sensible one, for they are all conveniently placed for easy operation, although as one would expect, there are more controls than on a more conventional machine. Full provision is made for azimuth alignment of the tape head and for this purpose the head cover is detachable. Wind and re-wind are a little slower than usual, but on the whole the tape transport mechanism functions smoothly and efficiently.

Various input and output sockets are provided and these are as follows:—

### INPUTS:

Microphone 3.0mV 100K.ohms; Radio 150mV 1.0M.ohms; Gramophone 150mV 1.0M.ohms; Diode 5mV 100K.ohms.

### OUTPUTS:

Line (left) 2V 50K.ohms; Line (right) 2V 50K.ohms; Diode (right) 2V 50K.ohms; Phones 100mV 10K.ohms; Ext. speaker 4.0 watts 3-7 ohms; Ext. speaker 4.0 watts 3-7 ohms.

I feel the microphone is worth mentioning for it is a double unit instrument designed for stereophonic recording, according to accepted theories. I carried out a series of tests by recording moving sounds and then checking the play-back for accurate simulation of movement. The results were pleasing and satisfactory. I feel that the microphone is a valuable asset to this recorder, for not only can good stereo effects be produced from it, but the quality of reproduction is excellent also.

Briefly the performance of the EL.3536 was up to the specification given by the makers, the quality of reproduction from a pre-recorded stereo tape was excellent and the machine is capable of making first class stereo recordings via its own microphone. It has all the facilities likely to be required, except by those who demand the impossible, and it has my recommendation to those who want the best and are prepared to pay that little extra to get it.

The Philips EL.3536 is manufactured by Philips Electrical Limited, Century House, Shaftesbury Avenue, London, W.C.2 and retails at 92 gns. complete with stereo microphone, a spool of LP tape, spare spool and extra leads.

The circuit employed is quite a common one, using twin triodes, although the manufacturers seem to have achieved a somewhat lower hum and noise level than one finds on British recorders in the same price bracket. Reproduction is quite good, but lacks bass, although a tone control is fitted which enables the user to cut the treble, increase volume and thereby produce an effective increase in the bass.

The maker's specification quotes a frequency response of 100 to 10,000 c.p.s. at 7½ i.p.s. and 200 to 7,000 c.p.s. for 3½ i.p.s. Wow and flutter 0.3% at 3½ i.p.s. Re-wind time 2½ minutes. Accessories include a 5in. spool of tape, an empty spool and a crystal microphone. Input sockets are provided for microphone and radio or pick-up and there is an output socket for an extension speaker. A magic eye recording level indicator is fitted.

### PERFORMANCE

The mechanical performance is a good deal better than on some similar British recorders I have tested, although I should add, that whilst there is provision for fast reverse, re-wind, there is no fast forward wind. Small variations in speed (wow) are very low indeed. The process of changing capstans for the different speeds might appear unusual to some, but it can be accomplished very quickly.

On electrical performance I have no criticism except on the lack of bass response which I mentioned earlier, but then there are many British made recorders around this price which have an equal lack of treble, despite the claims made in specifications.

The frequency response quoted for this Japanese recorder is one more likely to be obtained from the circuit used, and the circuit is identical to one for which certain other tape recorder manufacturers are claiming a somewhat impossible performance.

This compact and neatly finished little recorder known as the Mk.200 performs remarkably well for its price of 21 guineas. It should be an ideal little recorder for taping and for the recording activities of the teenager. Valves and components are standard types that can be replaced by British equivalents and I am assured by the importers that other spares will be available.

I don't know whether this is the first Japanese recorder to appear on the British market or not, but it seems to be a good example of what can be produced for a very low price and with a quite acceptable performance.

The Transitone Mk.200 is imported and distributed by Import Agencies Limited, 29 Old Bond Street, London, W.1. Price including accessories — microphone and tape — 21 gns.

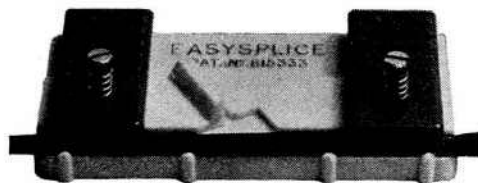
## 3. EASYSPLICE TAPE SPLICER

DO YOU KNOW how to splice a broken tape or make a joint to a new leader? The diagrams on tape splicing in our feature article on Electronic Music (page 21) show how a splice should be made. You will of course need a splicing block or better still the new 'Easysplice' tape splicer, which for only 5/- may save you a lot of time and trouble; for it holds the tape very securely whilst the cut and/or joint is being made.

The 'Easysplice' is a robust little device of moulded plastic with a cutting channel set at the correct angle for proper splicing. Although no holes are provided for screwing the splicer on to a recorder it would be quite a simple matter to drill one or two for this purpose. Any splicer is far easier to use if it is secured to a table or the recorder.

If you are thinking of having a try at 'Musique Concrete' you will find that the 'Easysplice' is a useful and necessary tool.

It is manufactured by Easysplice Company, 30 Lawrence Road, Ealing, London, W.5.





## GET-ABOUT enthusiast...

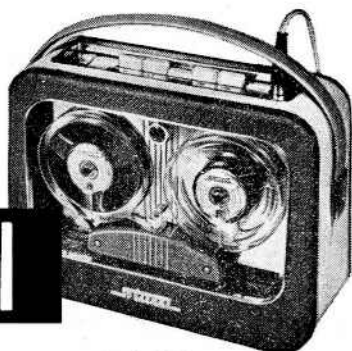
Gets-about? Sure does. Wherever there is something worthwhile recording you'll find him. Armed with Stuzzi Magnette of course. A Magnette, because it's truly portable — no batteries to charge. Up to 100 hours on each set of torch batteries. Because it has all the facilities including two speeds. Because if it's worth recording it's worth recording well and the recording quality of the Stuzzi Magnette leaves nothing to be desired. If you're an enthusiast who is sick of being tied to a plug lead and want real quality you should investigate the Stuzzi Magnette. Nothing simpler, just drop us a post card. Details by return. **NOW A 7½ I.P.S. MODEL, TOO.** For the professional there is now a 7½ i.p.s. Stuzzi Magnette with even better recording qualities to CCIR standards. Price 75 gns.

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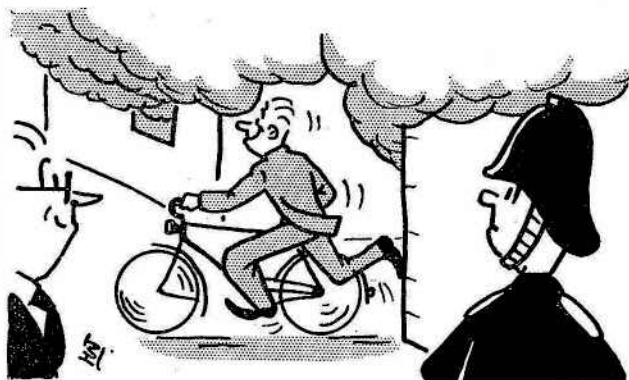
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## TETE-A-TAPE

Further deliberations on frustrations imposed,  
and opportunities offered, by tape recording,

by David Lazell



A SUGGESTION, made in 'Tete-a-Tape' earlier in the year, that applications for jobs might be made on tape, has excited some interest. Subsequently, some further thoughts for bright, energetic young men — and ladies, too — might be in order. It seems to me that the interview, like Discovery Night at the local 'Palais', offers opportunity for success. Therefore, in order to be at your best when facing the cigar-smoking managing director across the mahogany table, the tape recorder should be used. Draw up a list of questions that you might be asked by an inquisitive executive, then ask yourself these questions, one at a time, on the recorder. Play back your answers and decide whether they sound suitable — informative and brief, with proper pronunciation of the long words! After a couple of practice interviews like that, you should be well on the way to the director's chair. You could even send the resulting tapes to colleagues for criticism, especially if they are in the same line of business. An application for a post as furniture salesman might be most effective when accompanied by a 128-page monograph on the 'Prospects of Expansion in the U.K. Furniture Industry following the Common Market Negotiations'. Or, again, it might not. After all, it doesn't do to be too bright; it shows up the works manager, who bluffs his way through life.

The kind of questions that you can ask yourself on tape may be pretty general, e.g. —

Question: Why did you apply for this job?

Suggested reply: Because my Mum is fed up with having me at home all day.

Question: We are looking for a man who will work hard, be prepared to stay late at the factory, come in at weekends, do without tea-breaks and apply himself wholeheartedly to the job in hand. Are you that man?

Suggested reply: Stunned silence.

There are, of course, some standard phrases that prospective employers like to hear. Try to get these in during the interview:

"I know that yours, sir, is a progressive, dynamic organisation, with good leadership, and opportunities for hard-working employees." (Don't say this loudly enough to awaken the slumbering office manager, though!)

"I have the greatest confidence in your product, sir." (Make sure you know what it is, because he may ask you.)

"I am sure that your staff are like one happy family, sir, and I'd like to join them." (Most executives like to think of their staff as a happy family — and you know how many arguments most families have!)

If you do well at the interview, you will probably be engaged at the bottom of the ladder, with bright promises of

**Amateur Tape Recording**

promotion, 'if you prove yourself'. This phrase means that you shouldn't work too hard, otherwise the General Manager thinks that you are indispensable in your present position, and promotion will pass you by. On the other hand, if you show yourself fairly inefficient, the General Manager will be pleased to recommend you to promotion to another department—out of his way. And the tape recorder will continue to help you as you make your way. Practice phrases like "I wish I had your initiative" to be said fervently to all listening executives.

If you can carry your tape recorder around the factory, you can capture some fine examples of courage and determination. I can remember a fire at a factory where I worked. As smoke billowed out of the building, Len Callam, an old friend of mine, rushed in. There was a great sigh of admiration. Two minutes later, Len rushed out, clutching his bicycle, which had been in the building.

"Wasn't walking home tonight," he said. These are the really great moments of history; how I wish I had recorded that event. Anyway, once you get through that interview, you'll soon be on the bandwagon. So get cracking with those applications.

#### Sleep to Tape

Within a few days of hearing from a friend in the North Country, I also had a tape recording from my folks at home, in Wales. Both tapespondents informed me that my conversation on tape had sent members of their family to sleep.

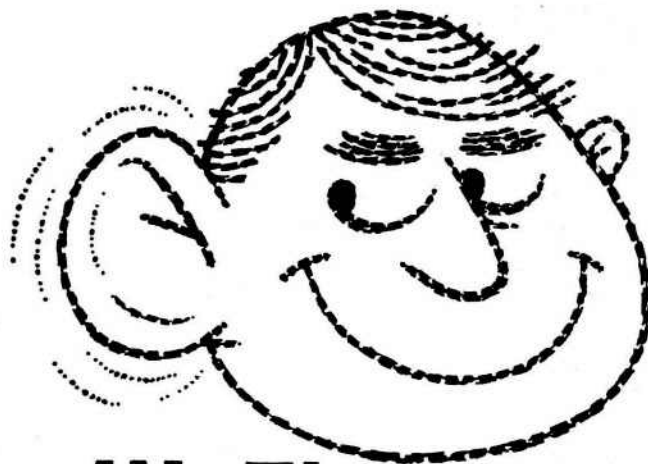
"We were just listening to what you were saying—and the next thing we knew, it was almost midnight." I wonder if any readers have the same trouble. After all, it is rather hard luck, if, having spent considerable time preparing a stimulating, interesting tape, you are told that it was more effective than the big white pills that doctor left for Grandma, who hasn't been sleeping at all well lately. Perhaps Professor Jimmy Edwards might permit me to use his phrase, "WAKE UP AT THE BACK THERE!" halfway through side one. On the other hand, such a sudden shock might make the sleeping tapespondent have a funny turn. Some of my own tapespondents get over this difficulty by playing some music at a suitable moment, or by persuading their mothers to drop half a dozen saucepans near the long-suffering moving coil mike. Anyway, I may have a latent gift here—perhaps I could make tape recordings of my life story (particularly boring subject) and sell this to people who suffer from insomnia. Any questions? For my tapespondents, I will take up some suitable musical instrument, e.g., cymbals, and play solos from time to time. I just hope that their tape recorders are particularly robust!



#### Bon jour, Esquire

I found myself at an international conference lately, and this made me wish that I had paid more attention to French, when at school, long years ago. Or that I had some of those language courses on tape. Trouble was that so many languages were represented at the conference; you could never be sure whether the chap next to you understood English or French.

I struggled through some conversational gambit—in French—but the young man at the dinner table shook his head sadly. I admit that my French may have sounded like



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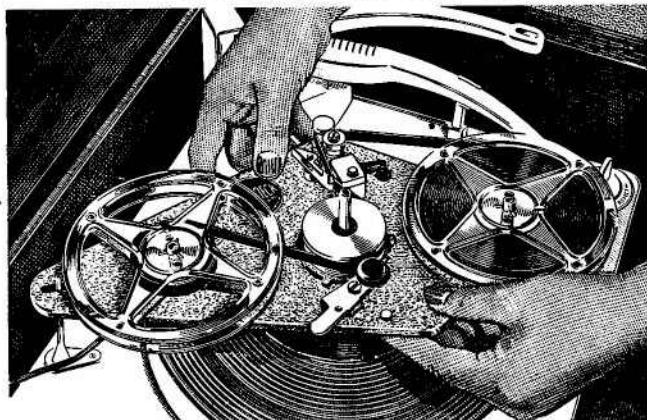
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Welsh or Swahili, and was ready to have another go, when he asked, "Could you pass the salt, please?" He was, I believe, a visitor from one of the home counties. The interpreters at the conference were very charming and capable people, but I still believe it would be a good idea if someone invented a tape recorder that could play-back in any selected language. It would save my jaw-breaking attempts at 'Francais, n'est ce-pas?'



## Tete-a-Topics

I have been asked to suggest some topics for tape exchanges, since it appears that some readers run out of inspiration from time to time. It seems to me that tape exchanges should not be too frequent; usually, you cannot be at your best on tape if you are trying to get through a pile of outstanding tapes. I would suggest that one tape a week to a tape-pal or tapespondent (whichever word you like to use) should be your maximum, and, for many people, exchanges would be less frequent, especially when tapes go overseas. Among good ideas for tape material is that of clipping out especially interesting—and amusing—items from newspapers. People never cease to be interesting, and newspapers and magazines contain a lot of material that would be very interesting for those with whom tapes are exchanged, especially those overseas. You should name the source of any report you mention, of course, and give your own opinions on it.

On your tape recordings, too, you should raise questions for your friends to discuss, so that they at least have some start for their tape recording. For instance, one of the most interesting tape exchanges that I have had recently, was that with a friend in Indiana, in the United States of America. We discussed road safety in our countries, together with methods of driving tests, and penalties for traffic offences. The Americans appear to be harder on the wayward motorist—especially as far as insurance premiums are concerned—than we are in Britain. If you have a tapespondent in another land, you might also like to discuss this matter. My friends in the United States have also been keeping me up to date with the American presidential campaign, and we have been having good discussions on different social services, e.g., old age pensions, health services, etc., in our respective countries. I hope that I have been able to clear up some misconceptions about our own National Health Service. Other topics discussed with friends abroad have been the following:

Are cinemas still popular in your country?

What kind of television programmes are shown on your networks?

Do you still have 'hobos' (tramps) in America?

Are self service shops common in your towns?

What kind of appliances does your wife have? Do you have extensive refrigeration in your home?

How many holidays do you have, and how do you spend them?

I also try and obtain postcards and maps from my friends overseas to get a clearer picture of their local scene. As far as tape exchanges with friends in this country are concerned, subjects for discussion have also been very, very varied. It is

surprising how much 'local colour' can be put on tape by relating folk tales common to your own particular part of the country. Subjects discussed with my tapespondents in Britain have included the following:

Do you have high pressure door-to-door salesmen in your town? How do they behave?  
 What kind of social life is available in your locality? Are you a member of any club?  
 What kind of opportunities does your job offer?  
 What craft traditions exist in your town?  
 What kind of books do you read? Do you take any particular magazine or paper regularly?  
 Is there full employment in your town? Do young people tend to leave the locality?

Making good interesting tape recordings takes time and practice. Most readers of 'A.T.R.' probably make a brief list of topics that they wish to speak on, and this list is referred to, when making the recording. Although I sometimes forget my list, I think that this is really the only satisfactory way of making an ordered, comprehensive recording. Trouble is, that you find that the tape always runs out too quickly. This is a good sign, of course, since this means that you will be looking forward to the next recording. As for the two subjects, 'politics and religion', it has been rightly suggested that these should not be raised in tape discussions, unless by common agreement. In any case, it is important to take care where questions of personal conviction are involved. But, when you know your tapespondent well, he may wish to talk about some current political question, and, providing you agree to disagree, this is quite in order. In fact, for me, controversy helps me along. But this is only because I have long since realised my own very severe limits of knowledge! Anyway, I hope that these suggestions have proved useful to amateur tape recordists; good taping!



#### Stronger Spools?

My tape spools may encounter particularly energetic sorters (or, more probably, aren't very well packed), but I am getting rather fed up with cracked and shattered tape spools, especially in the 3½ in. size. Even when packed in the maker's boxes, these spools seem to get fed up with travelling. I gather that my friends abroad have similar experiences, since my American tapespondents sent their tapes on film spools made of metal. These small spools—about 3 in. in diameter—do not appear to be available over here. I would certainly be ready to pay a little extra for my smaller spools if they were lighter in weight, and more robust. What say you?

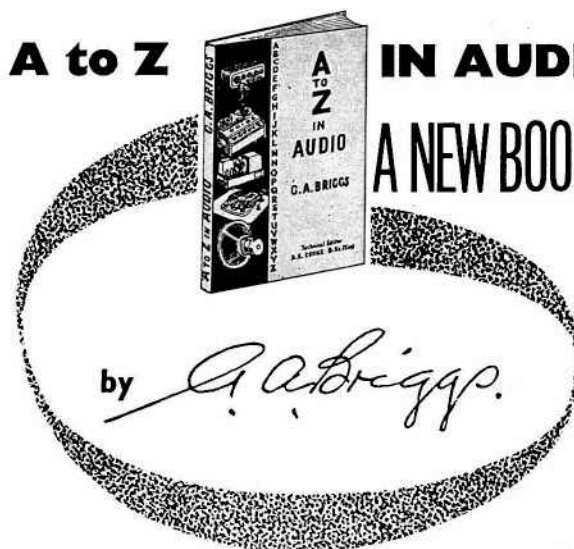
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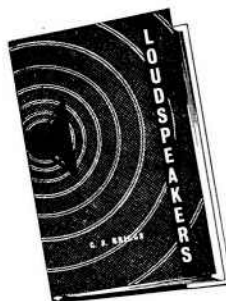
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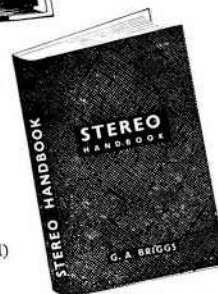


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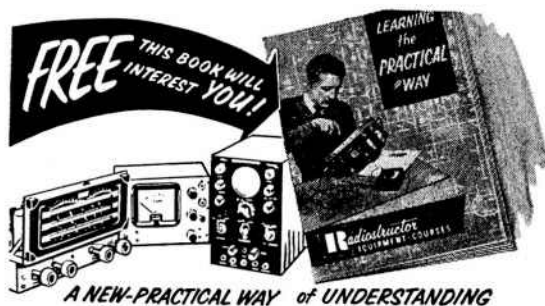


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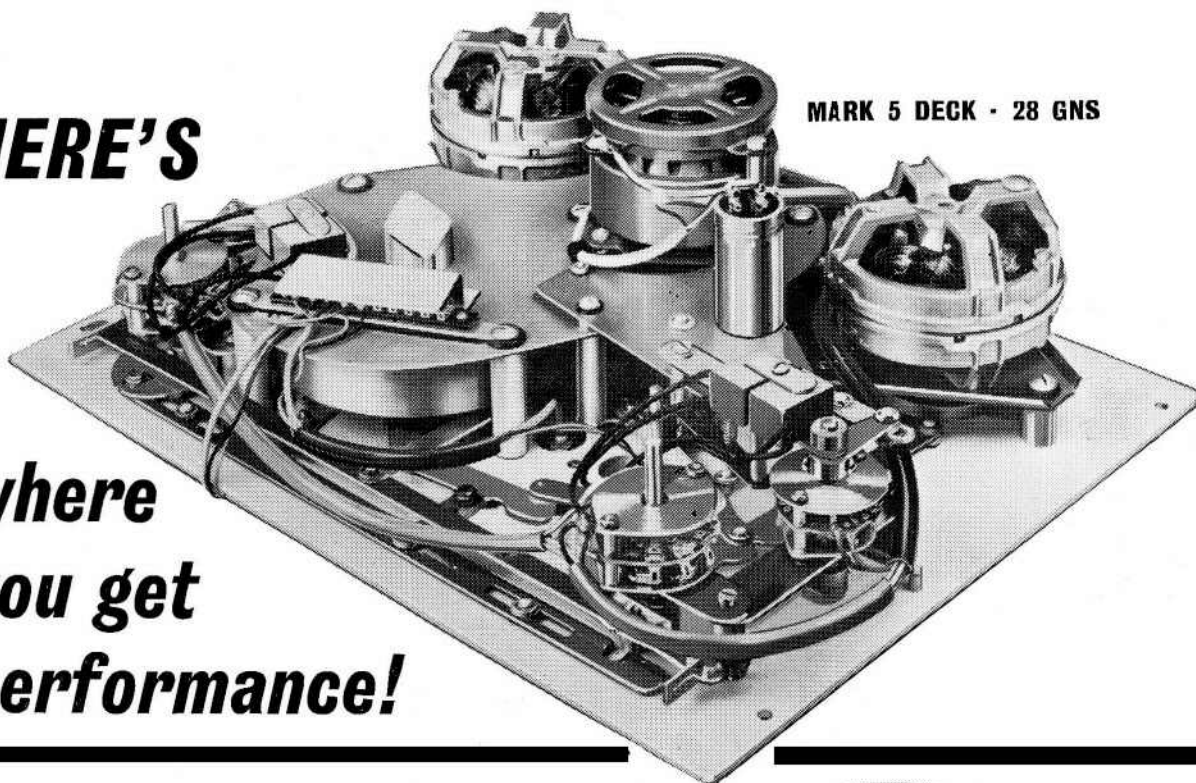
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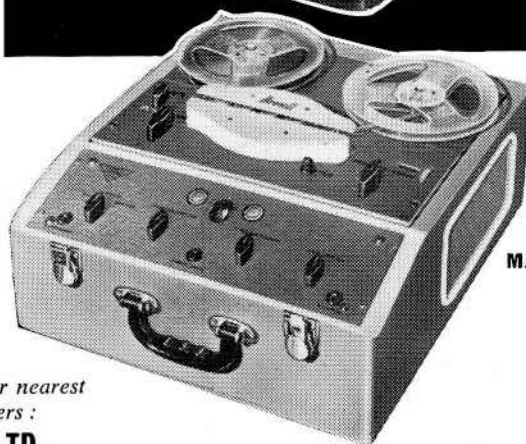
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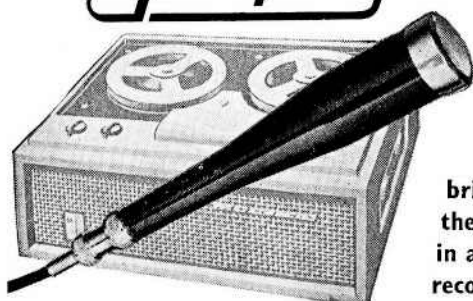
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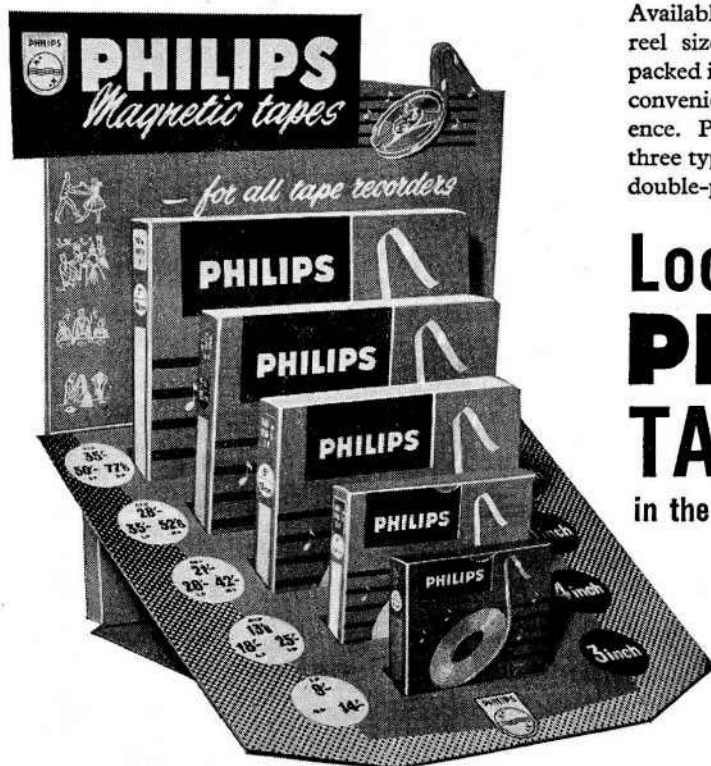
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