

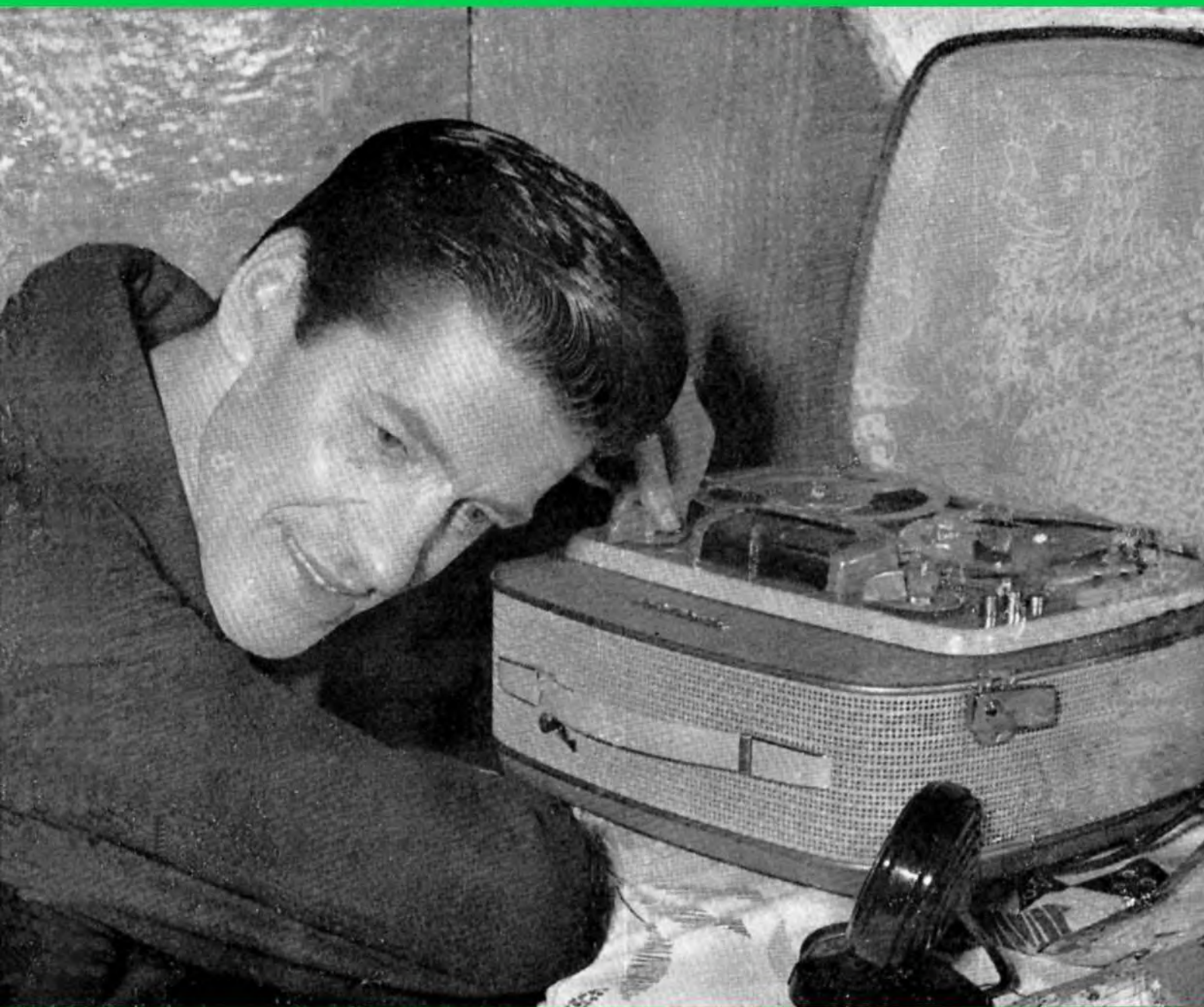
# amateur TAPE RECORDING

Vol. 1. No. 12

JULY 1960

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INCORPORATING PRACTICAL TAPE RECORDING AND THE RECORDIST



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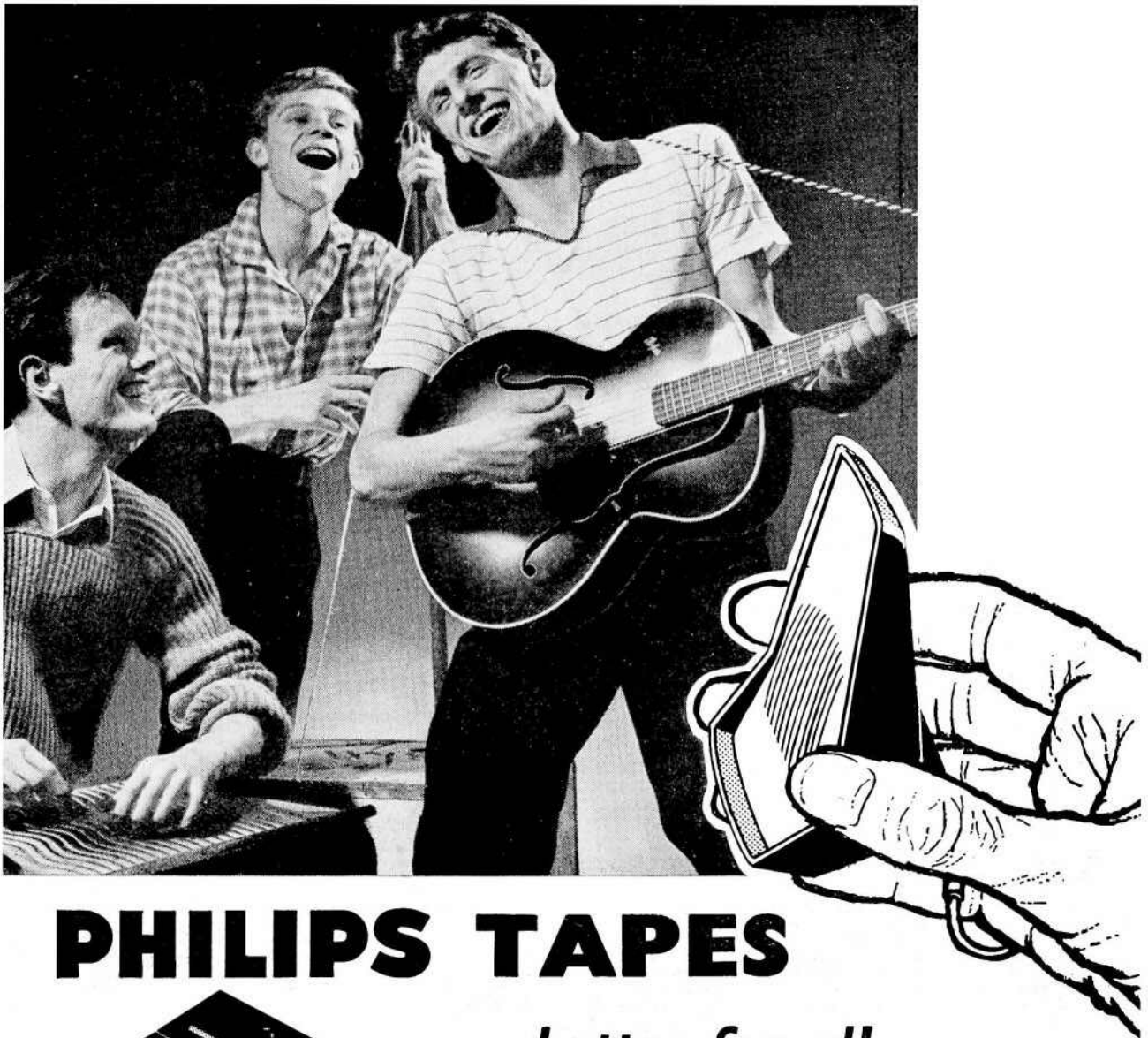
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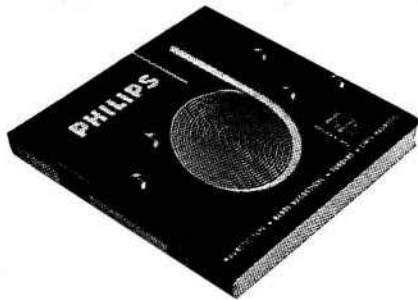
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4"	300	32 ..	10 6	450	50 ..	14 6	5"	1200	2mm 8 ..	2 5 0
5"	600	1mm 4 mm	1 0 0	850	1mm 31 mm	1 8 0	5½"	1700	3.. 0 ..	2 17 6
5½"	850	1..31 ..	1 7 6	1200	2.. 8 ..	1 15 0	7"	2400	4..16 ..	4 0 0
7"	1200	2.. 8 ..	1 15 0	1800	3..12 ..	2 10 0	SUPERGRADE			
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---	---

## 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.*

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.....

With what part of the world do you wish to Tapespond?.....

## THE AIMS OF THE BRITISH RECORDING CLUB

- (1) To act as a central organisation for enthusiasts wishing to Tapespond throughout the world.
- (2) To assist in every way possible the advancement and enjoyment of Tape Recording and its many facets.
- (3) To act as a liaison link between Manufacturers, Dealers and enthusiasts.
- (4) To advise and answer member's queries.
- (5) To keep readers abreast of the times with new ideas and equipment in the fields of Tape Recording, Hi-Fi, Stereo and Recordings.

AMATEUR TAPE RECORDING

# amateur TAPE RECORDING

Incorporating Practical Tape Recording and The Recordist

THE OFFICIAL MAGAZINE OF THE BRITISH RECORDING CLUB (INCORPORATING THE BRITISH TAPE RECORDING SOCIETY.)

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## LOOKING AHEAD

Next month "Amateur Tape Recording" celebrates its first birthday with a bang. In twelve months it has become the most popular and widely read Magazine in the entire British and Commonwealth tape recording field, but laurels, for resting on, are not for us.

The Anniversary issue will set the pattern for the future. "Amateur Tape Recording" is to be bigger in page size, pictures, feature and scope; BRIGHTER in photographs, cartoons and style; BETTER in every way, thanks to the unique creative team behind the Magazine.

For many months we have been quietly planning to ensure that you, the reader, will be presented with exclusive international news and feature articles on tape recording. Our correspondents in the Commonwealth, Europe and the U.S.A. are constantly on the look-out for the things you want to read about.

Through tapesponding you can speak to the world; through the British Recording Club's Hospital and Blind Services every Tape Recorder owner has the opportunity to help his fellow men — and have a lot of fun besides.

We believe that Tape can play a great part in education both in the classroom and the home and to assist in extending its use, the Club has set up an Educational Section for the service of parents and teachers.

Tape recording is now a part of our everyday life, at home, at work and in our entertainment, and recording sound is as natural as conversation. It provides a tremendously wide range of subjects to write about — and it is our intention that our readers will be in the world tape picture all the time.

The new enlarged A.T.R. will be published on 25th August, 1960.



**You can Rent this New  
Portable Tape Recorder  
including a complete  
Language Course on Tape  
by the  
Month!**



Retail Price £31.10.0.

Yes! you can hire this brand new portable Tape Recorder together with a comprehensive Language Course on tape in English, French, Italian, German, Spanish or Russian for £6.0.0d per month or £10.0.0d for 2 months. And if after one or two months you would like to purchase the recorder and language course, 50% of the amount paid for rental would be deducted from the purchase price. Write for particulars today!

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AND PLEASURE  
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AT YOUR LEISURE**



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Age .....

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32 Orkney Street, London, S.W.11  
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## ROUND THE WORLD OF TAPE

### THE STAR FEATURES US

"6,000 are out to put 'hum' on tape". So ran the headline to a story in this London Evening Paper, based on the appeal to B.R.C. members in last month's editorial. It went on to say that hundreds of people claim to have been bothered by the hum. So it is up to interested club members to track them down and get this mystery taped.

### SCREAM HUNT

Ratepayers in Heald Green and Wythenshawe have more than a hum to contend with. They have, to be precise, a 90 decibel scream—every time a Boeing 707 comes in to land at Ringway. This noise has been taped and meter-registered by them to support their case for banning the Boeing from Ringway.

### WATER MUSIC

Worthing Lido has gone sonic. Their pool has been fitted with special loudspeakers for relaying music underwater. In other words they have turned it in to a musical dive.

### SOUNDS MARVELLOUS

An electronics engineer living in Cornwall, claims to have invented a way of recording sound and vision simultaneously on normal and long-playing gramophone records, or on tape. If this works it won't be long before we have a viz-pondents section in the magazine.

### BLOOP

Extract from Keighley News, Yorks, "He demonstrated the quality of stereo against manual sound". Is there an organ grinder in the house?

### REMOTE-CONTROL INTERVIEWS

Secretary of Dundee Tape Recording Society Mr. Charles Aitken is organizing remote-control interviews with celebrities on behalf of Toc H hospital broadcasts. These are interviews that never take place. How so? Each celebrity is sent a typewritten list of questions, a reel of tape, and stamps to cover the return postage. He records his answers to the questions on the tape and posts it back. When this is received, the questions are recorded on a separate reel and linked with the answers on a third tape. A number of famous people have already agreed to participate in this scheme.

### DOUBLE PLAY TAPE

**Return of Post Service** All post free  
B.A.S.F. 300ft. (3") 14/-; 600ft. (4") 25/-; 1,200ft. (5") 42/-; 1,600ft. (5½") 52/6; 2,400ft. (7") 77/6.  
MSS. 300ft. (3") 14/-; 1,200ft. (5") 45/-; 2,400ft. (7") 80/-.  
EMITAPE 100. 100/3N 400ft. (3½") 17/-; 100/12H 1,200ft. (5") 45/-; 100/24H 2,400ft. (7") 80/-.  
SCOTCH BOY 200. 400ft. (3½") 17/-; 1,200ft. (5") 45/-; 2,400ft. (7") 80/-.  
TELEFUNKEN. 1,200ft. (5") In plastic container, 40/-; 1,800ft. (5½") In plastic container, 50/-; 2,400ft. (7") 75/-.

Full list of Standard and L.P. Tapes and accessories available free.

**WATTS RADIO (Mail Order) Ltd.**  
54 CHURCH STREET, WEYBRIDGE, SURREY  
Closed for Annual Holidays, August 6th—20th  
NOTE.—Post orders only to this address

## A CITY GOES TO TOWN

To celebrate its Jubilee Year, Stoke-on-Trent have gone to town in recording on tape voices and sounds of Stoke-on-Trent.

"Voice of a City" is a sound picture lasting for 30 minutes, inviting us all to visit the city for the Jubilee Celebrations, and to see something of the products Stoke is proud to manufacture.

Broadcaster Bill Hartley provides the commentary linking Handel's Messiah sung by 200 voices of the Ceramic City Choir to Johnson Brothers' Pottery and the voices of the people who work there. From that tape takes us into the College of Building, the local newspaper and the homes and workshops that are the sinews of Stoke's strength.

This unique tape picture arose out of the desire of the townspeople to present their city through their own voices. The interviews were not scripted, but are spontaneous expressions of character.

Altogether over a mile of tape was recorded, then cut, edited and assembled into the first version.

Now it's up to other towns and cities to put themselves on tape for posterity.



The Editors at work on "Voice of a City". 3 recorders were used to record over a mile of tape.

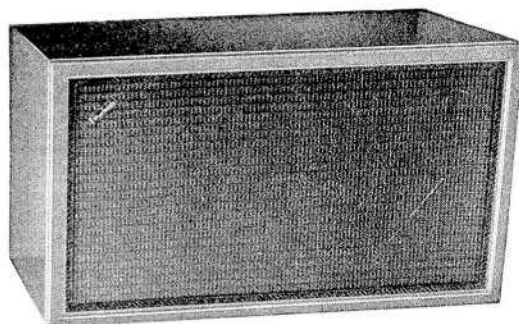
## TAPE BANK TRAIL

We keep movin', movin', movin', and Hayle is now disappearing in the distance behind us, with Crowlass looming on the horizon ahead. So keep those half-crowns rollin'!

**DONATE 2s. 6d. (100 ft. of Tape)**  
TO THE  
**BRITISH RECORDING CLUB**  
**TAPE BANK**  
FOR THE USE OF THE  
**HOSPITAL BROADCASTING**  
**SERVICE AND THE TAPE**  
**READING CIRCLE for THE BLIND**

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# CLEARLY WORTHWHILE THE WHARFEDALE W2



**Price £29 - 10 - 0**

Modern tape recorders are capable of astonishingly faithful reproduction when connected to a separate wide range loudspeaker such as the W2.

This compact speaker system will operate with any tape recorder of 8-16 ohms impedance. Other impedances can be matched using the WMT1 transformer at 13/6d.

The W2 is available with a choice of walnut, oak or mahogany veneers or slightly cheaper in whitewood at £27.10.0d.

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(90-10,000 cycles)
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Telephone PAD 8555

Please Supply FULL DETAILS OF THE NEW 1960 "MANNEQUIN" EXPORT MODEL

Name .....

Address .....

Town.....

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**Who's**

**listening?**



Secret agents have, as Mr. Macmillan would say, never had it so good.

In war-time, they were difficult to detect. But today, in this Electronics Age, they can move about with a freedom and confidence which, 10 years ago, would have been laughed at by their instructors and dismissed as a pipe-dream.

It is all rather terrifying.

Even in Britain, where we suffer little from their nefarious activities, and hear still less, a host of midget spying aids can be found. Often it is hard to trace the manufacturer, for no one likes to admit their purpose. But sometimes the device is as useful to the respectable businessman, or the TV artist, as it is to the undercover man.

One such instrument is the pocket recorder, a marvel of miniaturisation, which will work continuously under its own power for five hours.

Himmler's secret service developed it, in rather crude form, for purposes which are obvious. Today, a slicked-up version can be bought on the British market for £71.5.0.

E.M.I. Electronics, who sell it call it the "Minifon" P55. It records, in fact, on wire—thinner than a human hair. Its amplifier is three stages of sub-

miniature valves, and its power comes from a single cell L.T. a 30 volt H.T. and a 12 volt motor battery.

All two pounds two ounces of it fit neatly into the breast pocket of a suit or overcoat, or of course into a briefcase. Ideal for the secret agent. It has four operating keys and a re-wind ratio of 4½ to 1.

Into it will plug a variety of microphones. One, selling at £8.10.0, is hidden by a genuine, accurate wristwatch. The wire, linking it to the recorder, runs up under the jacket sleeve and is impossible to detect unless you turn back the suspect's cuff.

The watch hides a tiny loudspeaker as well. Although the microphone will pick up normal conversations without the operator having to push his wrist into any unusual posture, the loudspeaker has to be held to the ear during play-back. But the sound is clearly audible.

Microphones, these days, can be concealed almost anywhere. Some are even made into the shape of a flower, either for the buttonhole or for the vase. Their wires are almost transparent and as thin as a thread of silk. Only a highly trained "bloodhound" can nose them out.

But with anything needing wires, the agent obviously runs a risk of detection. He stands a far

better chance if he uses, literally, a wireless. And of these, he now has a wide range.

Those cigarettes, lying casually on the table, can conceal a miniature transmitter. So could a musical box. And a technique is now being used where the midget radio station in one room "borrows" power from a more powerful transmitter in another, or across the street. It soaks up some of the electricity beamed towards it on the ether waves, so that no batteries are needed.

The BBC and ITV use tiny transmitters, with short wire aerials running down the artist's body, for many programmes today. They give the performer greater freedom of movement. And they have a range of at least a quarter of a mile, which is plenty for a cloak and dagger man.

How has all this come about? The secret lies in the word "transistor". These minute parts, which replace the valves and do even better work, have revolutionised the radio and electrical industries. They have only been known for 12 years. But today, some £70 millions worth a year are produced in Britain.

Already, they are giving birth to still smaller, equally efficient components known as micro-modules. These the scientists promise, will lead to devices one-tenth the size of the present transistorized ones. They are small ceramic blocks about three-tenths of an inch square on which complete circuits can be printed. Some 27 of them can fit into a sugar cube.

Almost all that can be produced today are being

lapped up for use in missiles. But they will be launched on the public shortly.

Meanwhile, the secret agent makes do with more clumsy, but still inconspicuous "tools". Cameras, for instance, that can be pinned behind a lapel and take pictures through the button-hole. Another variety is so small that it can be carried in the top of a fountain pen. And there are matches which appear to have ordinary "safety" heads, but which, when dipped in water, become tiny pens of invisible ink.

Listening in to a telephone conversation is also disturbingly simple. A small suction cap can pin a tiny microphone to any handset with which the agent has managed to spend a few seconds alone. A little electronic "box of tricks", portable in a pocket, can be clipped to both telephone wires at any point in the circuit. Or you do not even need to have access to the wires if you use a "magnetic pick-up". This will record every word of conversation on the lines from as far away as a yard—simply by picking up the magnetic current set up by the electrical circuit in the telephone system.

Yes, a lot of the risks have been removed from the espionage or "private eye" business today. But if his tricks are revealed, you may ask, are not the odds once again against the spy?

Not at all. For remember—it is one of the basic axioms of cloak and dagger work that once your ruses are known, they must be ruthlessly scrapped and new ones devised.



# LISTEN BEFORE YOU LEAP

THOSE of us who know little about decibels and flat frequency responses might not raise our eyebrows at the facts and figures describing the much-talked-about new WyndSOR "Victor" portable. Those who are genned up to translating the specification into words and music are not surprised that the "Victor" sounds better than some tape recorders nearly twice the price. But make no mistake if you are about to plunge: the WyndSOR "Victor" is a quality-all-the-way portable, so beautifully designed and executed as to bring professional-sounding recordings within the reach of the most non-technically-minded amongst us.

Mark these following features and ask yourself how does WyndSOR do it at the price.

★ frequency responses:—

7½ i.p.s.—50 to 15,000 c.p.s. better than  $\pm 3$  dB.

3½ i.p.s.—50 to 9,000 c.p.s. better than  $\pm 3$  dB.

1½ i.p.s.—50 to 5,000 c.p.s.

★ full frequency equalisation at all speeds.

★ 10" × 6" elliptical speaker in detachable lid.

★ up to 8 hours playing time on one D.P. tape.

★ monitoring through its own speaker with independent control.

★ finger-tip controls closely grouped.

★ mixing facilities for mic and gram/radio inputs.

★ additional output with automatic speaker cut-out.

★ facility for use as an amplifier.

★ three independent 4-pole motors.

★ unique styling in two-tone grey with gilt fittings.

★ twin tracks ★ pause control ★ tone control.

★ guarantee: 12 months (valves 90 days) and the name of WyndSOR.

And how *do* they do it? By the experience that ten years' manufacture of quality tape-recording equipment only can bring. By design-creation only after intensive market research and nation-wide trade inquiries, so that WyndSOR tape-recorders virtually sell themselves, without sales-force, without large advertising campaigns, without exhibiting at you-know-where, and with minimum servicing requirements after sales. All these overheads are conspicuous in the price by their absence.

If history is anything to go by, widely publicising the "Victor" would overwhelm the WyndSOR factory. WyndSOR policy is never to sacrifice quality for quantity and the fact is that there were never enough of the "Victor's" predecessor, the "Viscount", to satisfy the demand. So now is the time for all good enthusiasts to inquire at WyndSOR dealers or to send postcards (clean variety still preferred) to the modestly proud makers for the names of nearest stockists. There is nothing more annoying than hearing a WyndSOR just after buying an ordinary tape recorder.



*The new WYNDSOR "VICTOR" complete with crystal microphone, 1,200 feet of tape, and spare jackplug, is only 45 guineas.*

## WYNDSOR RECORDING CO. LTD.,

(Contractors to H.M. Government)

WyndSOR Works,  
2 Bellevue Road,  
Friern Barnet, London, N.11  
Telephone: ENTERprise 2226/7  
Telegrams: Wyndreco, London





by LORNA GULSTON

It's a comfortable feeling when things go wrong to know that it wasn't **your** fault. That's why the Grundig and I can look back on the Staff Dinner without a blush, which is more than can be said for a large proportion of the dramatis personae in the after-dinner entertainment. But more of that anon. Let's start, drearily enough, at 11 a.m. on a Monday morning.

The whole catastrophe was Eric's idea, and Eric's ideas could be relied on to provide novelty and ruffle a few feathers. That particular morning he poked his head round my office door.

"Psst—may I come in?" he hissed.

"You may" I agreed.

He came and sat on the edge of my desk, beaming and seraphic, an indication that he was at his most diabolical.

"Look, you're always good for a laugh" he began. I immediately felt like one of those comical ancient machines on piers which reveal What The Butler Saw.

"Sometimes" I hedged cautiously.

"Well, I want you to give me a hand to liven up the Dinner. If it comes off it'll knock 'em cold".

The vision of some of my august colleagues stretched on slabs like cod filets thrilled me.

"Will it? All right, so tell me more".

When I had heard All, there was no doubt that the project had possibilities. One of the other boys—Philip—had written a sketch in verse, entitled "The Inn Spectre Waits", caricaturing the old Victorian blood-and-thunder thrillers, with 'commercials' interposed relating to members of the staff who happened to bear the same name as some well-known product. Eric had a camera guaranteed to bring forth faultless photographs indoors or out, and he was sure he could persuade the victims to pose in some position appropriate to the advertisement without letting them suspect what it was for until the full glory of the presentation burst upon them after the Dinner.

"But where do I come in?" I enquired, cagey and suspicious.

"You" grinned Eric, "Are the Genius of the Sound Effects".

It was the word "Genius" that did it. It sounded charming to be a Genius of something, so with a sense of impending doom I said

"Show me the script and I'll think about it. I'm not promising a thing, mark you, but I'll THINK

about it"

"Bless you, my child!" cried Eric, transferring a bundle of ink-smudged quarto from his pocket to my desk, "I'll see you again at lunchtime".

And of course my baser nature won. The following day I hawked the TK5 to work, and after a gobbled lunch Eric, Philip and I set about the task of taping the gruesome sounds which the sketch required. I had already recorded the Overture the previous evening—part of Wagner's "Ride of the Valkyries" mixed with wind whistling and eldritch cackles—which rattled even me when I played it back around midnight. It sounded much worse in the office.

"Haven't you got a **dirty** laugh" remarked Philip appreciatively, "I'd never noticed it before".

It wasn't much of a compliment, but I made the best of it. At least it hinted at Sophistication.

The plot of the "Inn Spectre Waits" was a model of simplicity in which Innocent Travellers were accosted and murdered, Ghosts sought revenge, and Good triumphed over Evil in a series of couplets which compensated in passionate heroics for a certain weakness in scanning. The advertisements (as all effective advertisements must) broke in at the height of the drama, while the slide which illustrated them flashed on the screen and the owner of the name and likeness writhed and blushed in his or her seat in the shadows. That, at least, was the theory.

### The Genius at Work

It was fun making the effects. For interest's sake I'll list them, and explain what we used to produce them.

- (1) Footsteps — Eric stamping across the office lino.



- (2) Coyote howl — Me.
- (3) Weird creaking door — An obliging cupboard in need of oil.
- (4) Clanking of chains — Clanking of chains (borrowed with a penknife by Eric, at risk of great unpopularity, from one of the smallest rooms on the premises!).
- (5) Loud thump — A pile of ledgers dropped from a height of 4 feet.
- (6) Water boiling — Blowing through a straw into a tumblerful of water.
- (7) Clock striking thirteen — Two metal-handled knives (requisitioned from the snack bar), one laid on top of a steel safe and struck with the other.
- (8) Rustling in the undergrowth — Crinkling of paper in front of the mike.
- (9) 999 call and arrival of Police — 'phone ringing by pre-arrangement, whistle blasts, oral Squad Car engine noises and oral screech of brakes.

The resulting tape was not fit to be played to anyone below the age of 16!

In the next week Eric succeeded in trapping the people he wanted to film, (including a shot of his crony, Charlie, draped in a white sheet in a cemetery at 9.30 p.m., the obtaining of which left them shaking with fright among the tombstones so that they had to nip in for a beer or two afterwards—or that was THEIR story), the Cast rehearsed in a desultory fashion, and I perfected the timing of my effects with a bit of sleight-of-hand on the temporary stop control.

### The Performance

And then, sneaking up on us unawares, it was the night of the dinner and time for this Masterpiece to be unveiled.

"They" (that mysterious, anonymous font of wisdom and censure) do say that Stage Nerves make for a better performance, and if that were the case "The Inn Spectre Waits" should have been whipped off to the West End at a moment's notice, because there was such a jittering and trembling and longing to be done with the whole thing that we were, so to speak, hoist with our own petard, and suffered much more than the unfortunates whose faces we proposed to redden! Even the dinner wine did little to relieve the tension, and when the speeches had dragged to a close and there was no possible excuse for further delay, a miserable group huddled at the screened-off end of the room.

"I don't know my lines" Eric (The Ghost) was telling everybody in a high voice, "Can't remember a single word. I shall have to hold my script under the sheet".

While the others wrestled into their stage clothes, he retired behind a screen to the left, from the shelter of which thereafter came mumbles and the chinking of glasses.

To my right waited Miss E., my Supervisor, who had the principal role of Robber, and forbidding indeed she looked in my riding pullover and slacks, with a battered peaked cap tipped down low over a black mask. Of the lot, she was the only one enjoying herself, because she had long-standing experience of amateur dramatics. I crouched in the "wings" beside

her, equipped with torch, script and Grundig, and poor Philip, speared with all the pangs of a playwright on the First Night, crawled up beside me and whispered "Are you POSITIVE you know EXACTLY when the effects come in?"

"I'm O.K." I reassured him, and he crawled off again, keeping down behind the screens, to make his way along the wall to the projectionist, who was testing his focus. The audience began to shuffle, and isolated strains of "Why are we waiting?" rose in the smoke-clogged atmosphere.

"Ladies and gentlemen" announced Philip, rising like a geni from the blotch of light in front of the projector, "The Inn Spectre Waits".

Cheers, whistles and laughter. I flicked the temporary stop, and the Overture rent the air.

"Ah" sighed Miss E., "At last!"

She strode from the cover of the friendly screens, struck a threatening pose, and declaimed—

"I am Silas, the Robber Bold,

I rob the people of their hard-earned gold.

Hark! Here comes a Passer-by (Loud Footsteps)  
Stealthily in wait for him I'll lie"

(Rustling in the undergrowth. Coyote Howl)

Nothing happened. The footsteps had come and gone, and the audience tittered.

"Stealthily in wait for him I'll lie" repeated Miss E., in a louder tone.

I reeled back and replayed the footsteps. Still nothing happened, except that an audible imprecation in the voice of Philip came from behind the screen on the other side. Once again I set the footsteps in motion.

"It must be Dr. Barbara Moore" quipped a wit in the audience.

With that, a figure hurtled from the corner of the canvas and fell on its face a few inches from the Robber, who maintained a commendable silence.

"Let me go upon my way,

Not a PENNY will I pay!" the prone Passer-By announced belligerently.

"Tommy, you clot, she hasn't ASKED you yet" came Philip's sibilant anguished whisper.

"Eh? Oh, sorry, I forgot, old chap" said the Passer-By in a conversational fashion.

Gerry, the projectionist, scenting a Rift within the Lute, created a diversion by flashing the first slide on the screen. It was a holiday picture, pinched from her desk, of Felicity Hewitt (the Head of Department's Secretary) lounging on the beach in a bikini, and it served very well. It should have come a page-and-a-half later, but that was incidental. The diversion was created, the dropped stitches in the dialogue were



retrieved, and the play staggered unruffled on its way—until the entry of The Ghost.

"Thiz no place frth fainlyearted

Prime the ghosofthe (HIC) dear departed" gabbed Eric, breathing heavily under the sheet and shining a torch on his script. At this point the chains should have clanked, so I released the tape and the chains duly clanked, but Eric heard nothing. He was in a world of his own.

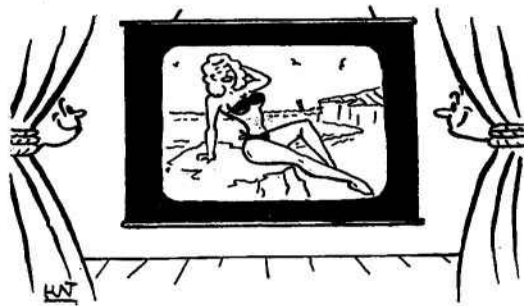
"Thou Robber sh'l feelmy cole cole breath" he continued puffing out red-hot alcøhol fumes, "An meeeta welldeservin' death". A pause, then inspiration.

"For Ima—Ima-what the blazes AM I?"

"You're tight!" exclaimed Miss E., in deep chagrin, her part ruined.

On the screen appeared a picture of a ghost with a large moustache standing on its head on an upturned tombstone. Gerry had inserted his slide the wrong way round. In agitation he whipped it out and tried another.

"Do you want to see more?" the printed caption read. It SHOULD have been beneath a photograph of the Chief Clerk, a Mr. Seymour (who was notoriously mercenary) staring at a Five-pound note through a pair of binoculars which he'd been given to hold for the "pose" to his mystification. But it was not. We were back to Felicity Hewitt in her bikini.



Pandemonium reigned. The audience was in hysterics of mirth, Philip was in hysterics of rage, and Eric had half-strangled himself in his sheet and was just in plain hysterics.

"Never again" cried Miss E., flinging her Robber's cap from her and knocking over a bottle of Scotch which had mysteriously appeared beside the screen, "NEVER again".

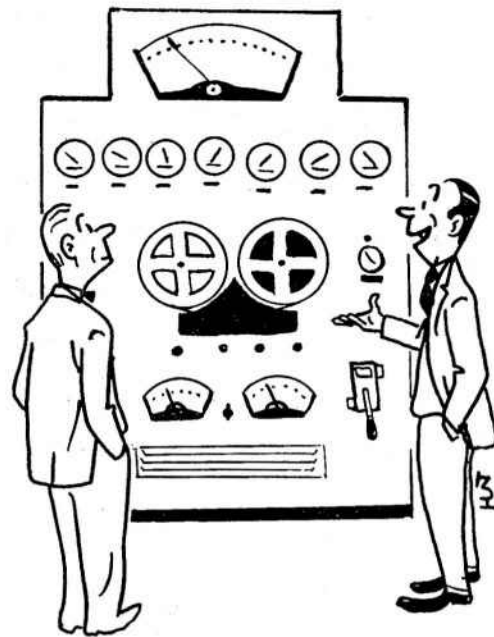
From the disregarded Grundig the ringing of the telephone, blaring of Police whistles and roars of Squad Cars filled the room.

I let the tape run. Somehow, it seemed appropriate.

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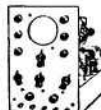
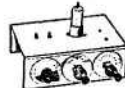
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April, 1961



# The Tape - Slide Show

by JOE E. BADGER.

**T**HIS is an interesting hobby for both the tape recorder enthusiast and the camera "bug." A taping fan can augment his tapes with colourful pictures — or the 35mm slide projectionist can bring sound to his transparencies.

For the person who likes to take and show 35mm slides, he can add much enjoyment to his "shows" by adding sound. This can be merely music, or better yet, music with commentary.

We will assume that you already have the slides and you are ready to make the "sound track." Ahead of "show time" edit your slides to make sure you have them in the order you wish. If you are showing slides of a trip, it is best to have them in a chronological order. If the pictures are of a personal nature, related subjects should be placed together. This will eliminate "back-tracking."

After you have the slides in order, run through them on the screen and write a short informative commentary about each. This is so you will know what to say when you start taping.

If you are showing scenes of places of interest, it might be well to select suitable music ahead of time. For instance, if you are showing slides of Spain, naturally "Spanish-dance" or "bullfight" music is appropriate. For France; Parisien or Riviera music. The German "oom-pah-pah" band is fitting for German scenes. However, you are the best judge of what music is proper for the places you've been to.

If you have no means of playing music, and/or you prefer a non-musical tape, the following method is advised: While showing the slides to yourself, read the copy you have prepared. At the conclusion of the commentary for each slide, strike a small bell or similar object. Continue this until all the slides have been shown. On play-back, you will know to change slides when you hear the bell. However, if you are showing an exceptional quantity of slides, this can become monotonous. That is why music is suggested. If your library of music is small, select some soft

Sgt. Joe Badger is a member of the U.S. Forces who dropped into the office one day to tell us that through tape and photography he had built up a sound picture of Europe for the folks at home. This is how you can go about it this summer.

lifting background music to be used throughout the tape. Then after each frame simply raise the volume of the music, or pause a few seconds with only music and no speech. The increased volume or the pause will tell you when to change slides.

Let us say that you have taken a European trip and your music library is fairly extensive. Plan your musical background to the slides, *not* the slides to fit the music.

Begin on a pleasant note. *Show the slides in order.* We will again assume that you leave your home from a busy railway station. Take your recorder to *that* station and record actual sounds. This can be done *after* you have returned if you neglected to take your recorder along with you. The sound sets the stage. If you leave by boat, then record boat sounds; and conversely, train sounds if you started your trip by rail.

As the slides indicate a stopping point in your trip, for instance a market place in Madrid, stop your recorder immediately. Place the "Spanish-type" music on the turntable and "fade in" the music on to the tape. Continue with this method until all the slides have been shown. Getting this right will take some practice.

It is as well to use *two* recorders. Then you can record the music and later "dub" in the voice. When the final show is on, you will know when to change slides by the change in music or by the commentary itself. It would be wise to rehearse this in advance.

The tapes and slides can then be sent to other tapers. If they do not own a projector, they can usually acquire one from a friend. Be sure to tell the recipient which device you used to let him know when to change the slides as he watches them.

For further information, write to the author through this magazine. Here's wishing you luck on your first T/S (Tape/Slide) show.

## HOW TO GET THERE

Tape and photo enthusiasts are recommended to take a close look at the excellent Kodak series of Photographers' Maps. So far three have been issued covering South-East England, South-West England and Northern England. Ideal for motorists the maps feature the most photogenic spots and are packed with information on the best exposures etc., and material for the tape commentary to make up a Tape/Slide show afterwards. They are priced at 3/9d each.

Britain is packed with photo — and photogenic material, but sometimes you have to look up, or down to find it. Here in Oxford the photographer looked up, and discovered Mr. E. S. Frith, the stone carver and his assistant working on the cartouche of the arms of Gilbert Sheldon, one time Archbishop of Canterbury. The finished work, a fine example of the stonemason's skill, weighs two tons and is on the South front of Oxford's Sheldonian Theatre. Sound accompaniment? Why not a montage of the click of metal on stone and a passage from Handel?

Photograph by courtesy of the Oxford Restoration Fund and Thomas Photos, Oxford.



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## ARTISTS IN THE OPEN

TAPE - VIEWED by Jan Phillips

Every year for the past thirteen years, the Thames Embankment Gardens in London have seen an influx of artists. They hang their works on the wired display boards provided by the L.C.C. Parks Department, sit on the park benches for a fortnight, through rain and shine, and meet their public. For some years the Exhibition was held in the Gardens in front of the Savoy Hotel, but in recent times it has been held in the Gardens on the west side of Hungerford Bridge, where there is more room for the public.

Two hundred and fifty artists register their names for this exhibition, and draw lots each day for the hundred odd places available.

The artists were unanimous in their praise of the L.C.C. who provide this valuable service to them free. And it is a valuable service, for many sales result from this display. When I visited the Exhibition, some dozens of paintings had been sold, including one for fifty guineas, and another in the offing for sixty five, and this despite the fact that the artists were generally agreed that it was a poor year compared to most previous ones. Two rival attractions were blamed for this; Princess Margaret's wedding

and the Cup Final. Well, at least one won't occur again next year.

I gathered that "records" were not really the thing to discuss, but managed to find out that last year's top sale was a hundred guinea painting that "went to America of course"! This year's top ticket said two hundred guineas which a bearded gentleman translated for me as "Not for Sale".

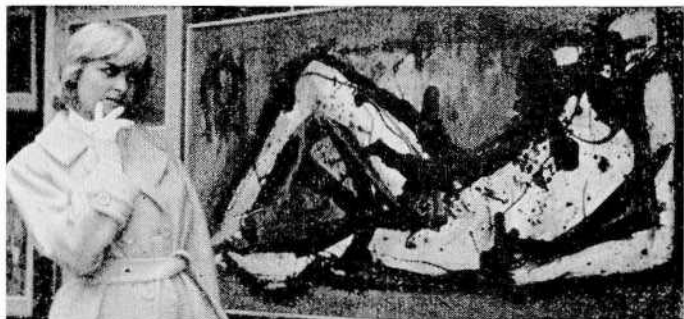
Talking to the artists one got the impression that they divided themselves into two camps. Those who painted what they saw, and those who painted what they felt. Apparently the cycle of public taste is coming round in favour of the seers (?) who are outselling the feelers at this exhibition.

It is not perhaps that the buyers' tastes are changing so much as the buyers themselves. This year the chief buying groups were farmers and advertising agents.

Some of the titles attached to the paintings suggest that the artists are deliberately aiming for a new public. For instance the work entitled "Nuclear Physicist and His Toys". It must be difficult for the artist to decide whether or not to give his work a title, and having decided in favour of one, to choose an appropriate name. Maybe in some cases the name comes first and the painting follows. There was a painting by E. De Forest entitled "Beethoven's Sonata, Opus 10, No. 1 in G Minor, 1st Movement".

This Exhibition is the place where many young artists exhibit for the first time. An exciting time, and also for some a disappointing time as they sit on their park bench and watch the passers-by passing by their paintings. I heard of one young student who had two paintings on show and sold them both in a day. He rushed home and in two hours had painted a landscape ready for display next day! I hope the

(left) Jan, the critic.





(left) Jan chatted with Mr. Ints Bulitis, a regular exhibitor who was born in Latvia, but is now a confirmed Londoner.

paint had dried by then, because the sun rarely helps during this fortnight. In fact, drizzle is the rule. However I discovered much to my surprise that they don't mind this as the bad weather brings out the real buyers, who are scared away by the sightseeing crowds on sunny days. So some clouds really do have silver linings . . .

Portraits, landscapes, still life, street scenes and unidentifiables. Take these groups away and there is very little left. I enquired about some of the notable omissions and discovered amongst other things that "horses don't go on the Embankment" which seems strange somehow.

#### **Fings aint what they used to be**

The conventionalised artist, the unwashed Bohemian, who monopolised this Exhibition in its first few years, now forms a very small minority. Instead the loose and the casual (in the dress sense) reign

(below) Miss Sally Gaywood, the youngest artist Jan met, had already sold six paintings when Jan spoke to her.



(above) Mr. Vernon Henry explained to Jan that both he and his wife, Betty Raphael, were exhibiting. His paintings are those to the left. His wife's are the four on the right.

supreme—and supremely unnoticed because of the acceptance of this form of dress into everyday life.

Another sign of the times is the painting bought from one artist on the instalment plan.

Not only aren't Fings what they used to be, they aren't what they seem either. I remarked to one artist that the frames he was using must be at least a hundred years old, only to learn that he had them made to order.

I see that an exhibition of contemporary British drawings held recently at the Castle Museum, Norwich had the unique feature of a tape recording of the voices of some of the artists represented in the exhibition, which spectators could listen to as they viewed. Now there is an idea for next year's Embankment exhibition, which I pass on to them a la L.C.C. (free). I must remember to go and see if they use it.

(right) Mr. William Sibbons has exhibited in all the embankment art shows since their inception, thirteen years ago. He believes in art that is recognisable, and had a self portrait on display to prove it.





# TAPE CLUB NEWS

Edited by TERRY NURSE

## MUSHROOMING



As predicted in these columns two months ago, the club movement is undergoing a sudden vast expansion. Since our prediction, the number of tape recording clubs in Great Britain has shot up from just over 60 to nearly 90. We feel the consistent publicity this section of Amateur Tape Recording is giving to the local clubs is in no small way responsible for the climb, and we have quickly become alive to the fact that in order to cater fully for all these clubs, and for the many more at present in formation, a new presentation of club news is now necessary. We hope that Secretaries will note the new treatment, and adjust their reports accordingly.

## SOUND HUNTING



Which is best? To fake "sound effects" in the home or studio, or to get outside and tape the real thing. The West Herts Tape Recording Society put the matter to the test last month, and sent three members with a Fi-Cord, and three with a Minivox, out into the blue, with a list of effects they were to collect compiled by member John Grainger. Meanwhile, he and Jack Hill stayed behind in the Heath Park Hotel Clubroom to produce the same sounds with the odds-and-ends available there. The playback of the tapes, near the end of the evening, caused a good deal of amusement, but at the outcome level points were awarded to both outdoor crews, and the indoor crew, who must surely have been at a disadvantage, were given only half-a-point less! Which method do you prefer?

This is certainly a club which features "Sound Hunting" activities, so very popular at this time of year, and yet another contest has been set. This time members are asked to record three pairs of sound effects under the description "The old—and the new". An example would be a steam engine, and a diesel.

FOLLOWING their recent successful recording of speeches given at the luncheon in honour of Sir Thomas Bennett, retiring Crawley Development Corporation Chairman, Crawley and Sussex TRC were invited to record the opening ceremony of the new Civil Defence Headquarters, by his Grace the Duke of Norfolk. In this the club found themselves confronted with a few problems: the ceremony was out of doors and they were not allowed to have microphones visible; they were twenty yards from a main road, and only fifteen from a railway cutting!

Nevertheless they were able to get quite a fair recording by sticking one mic with adhesive tape to the underside of the table which stood on the dais (with the cable tucked well out of sight), by lodging another inside a drainpipe on the wall at the rear, and by standing a third on the windowsill of the office where the recorders were located.

At Northampton School for Girls, the town's tape and cine club recorded the proceedings at a Red Cross Study Day held there. The completed recording will be used to instruct branches of the Red Cross in Rutland, Nottinghamshire, and Northamptonshire.

THREE members of the Northallerton Club, with a Grundig and a Clarion, went on location, to record trains, cars on the A.1., and one of the town's ancient ceremonies—the blowing of a horn by a man dubbed "The Rippen Hornblower". In this daily tradition, the man travels through the town and at every corner sounds the horn. In ancient times this was to indicate that the "police" of the time were about protecting property. The present hornblower's father Secretary George Clegg tells us, blew the horn until he was 80 years old. The ceremony has been performed every night at 9 p.m. for the last 1,000 years.

THE Urmston TRC attended a recording session at the BBC Studio in Manchester, and took part in a conducted tour behind the scenes afterwards.

ON May 1st Mike Brown and Bill Tilcock of Rugby Tape Society, interviewed Jon Pertwee between acts in his stage show. This popular entertainer was found to have a keen interest in tape recording, and he uses a well-known portable for his Secretarial work and occasionally for rehearsals of his act.

INTERVIEWS have recently been secured by the Ipswich club of teenage-idols Cliff Richard and the Everley Brothers. The recordings were made in dressing rooms at the Gaumont Theatre.

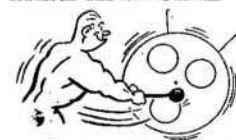
## GOOD WILL SERVICES



Rochdale & DCS held an extraordinary meeting to consider a proposal by local businessman L. Johnson, that the club should provide a broadcasting system for the local hospitals in and around the town. The Hospitals, which are several miles apart, are already connected via a GPO landline, and the network would operate direct from Mr. Johnson's home.

The Society has provisionally accepted the request, the aim of which will be to provide weekly request record programmes, news, and local-flavoured features, as well as relay recorded messages from relatives of patients over the system.

## TAPE AND CINE



"The cine enthusiasts of today, are the tape-and-cine enthusiasts of tomorrow". As evidence that tape is getting a grip on the cineman (and sometimes cine on tapemen!) may we instance a recent meeting of the Reading Cine and Tape Recording Society. The occasion was the showing of the films entered for the Society's "Bournes Cup" contest. The cup was presented three years ago to the society, by one of the members wives. The standard and variety of the films shown were, we are told, "outstanding"; and a much greater latitude of subjects from which to choose, was made possible by the technique of sound-and-cine-synch. All the members had some tape recorded sound with their film, and many—like T. H. Pettit—had spent more hours in producing the sound side than in titling and editing the film!

The equipment used in the showing of these films varied from a home made projector-cum-tape-recorder, to a Bolex MR8 projector and loop synchroniser, with a Grundig TK 55 Stereo recorder.

CROYDON Cine Club, is in the process of forming a tape section to stimulate interest amongst members

in the technique of tape recording, and its application to cinematography. Recently Mr. Francis (better known perhaps, as Francis of Streatham) visited the club to help them in the choice of equipment suited to the club's needs. The array of models shown was most impressive.

At the **Rugby ATRS**, local businessman Mr. O. Underwood, and his wife, arranged a film show which included two colour films. The first showed the story of "**Shakespeare's Avon**" from the source of the river in Naseby to Tewkesbury where it joins the river Severn. With a delightful jaunty musical accompaniment it formed an interesting and relaxing item. The mood changed for the second film "**In Racing Mood**" which depicted motor cycle racing.

#### TALKS AND DEMONSTRATIONS

Nine clubs have now heard the talk on tape manufacture, given by Mr. L. W. Saunders, the Technical Representative of EMI's Recording Materials Division.

Mr. Saunders said the demand of the domestic market—for a thinner tape to run at a slower speed, using less track width, had brought the tape manufacturer to the position where tapes made for this market really needed to be superior to those used by professional studios! In fact, the tapes on sale at the local dealer's are identical in all material respects with those the BBC and the EMI group record companies use.

Pressed to say how long a tape could be expected to last, Mr. Saunders said it was impossible to tell, but in ideal storage conditions, such as those at record companies, tapes had lasted for over 12 years with negligible deterioration.

**THE Eagle Tape Recording Club**, a new club with 16 members, which has just joined the ever-increasing fold of BRC affiliates, welcomed Ken Peters, Alec Alexander, and Alan Lovell, to a recent clubnight for an illustrated talk about the British Recording Club and its many activities. Commenting on the occasion, Arthur Henderson says it was "a revelation" to learn about all the services which we sponsor. "Now we are keen to have a try at the hospital services ourselves", he says.

Another welcome visitor to the club was J. F. Parrington of Walter Instruments.

New members are welcomed by the Eagle Club; please write to Arthur Henderson, 30 Randolph Road, Southall, Middlesex.

A **NOTTINGHAM** factor who specialises in Telefunken equipment recently demonstrated his wares to the **Grantham & DTRC**. A real hi-fi recorder showing during the evening was the M23 studio model (shortly to be superseded by the M24) which takes 9 inch reels and has a built-in five channel mixer. After two members had made short recordings on it "to see if it works", stretchers were provided while the factor announced the price! The representative also invited members to visit his showrooms and hear a £1,000 radiogram. (Have your premium bonds been successful lately?)

**AT the West Wales TRC's** meeting on Wednesday 18th May, Mr. M. H. Eatly, Area Manager of Grundig gave a demonstration of the TK 60 and the TK 35 which brought in quite a record attendance. The TK60 was heard for the first time by members and according to the Secretary, was of "magnificent quality". After the demonstrations Mr. Eatly invited members questions, which were very ably answered. He has promised to pay another visit when his firm brings another new product on to the market.

**WHEN L. K. Saunders** visited **Swindon TRC**, one of the members suggested during "question time" that EMI should put on the market a multi-coloured

based tape. Then if the tape became boring to listening, he commented in whimsical mood, one could watch the pretty colours go by as the tape unfurled!

Mr. **GRIMSBY**, a member of the **Weymouth Club**, talked about his visit a while ago to the Rose Bruford Training College Tape Course, and of the lessons he learnt whilst there. Plans are under way for a local "Audio Fair" in Weymouth during the Autumn. The **Weymouth Club** hopes to organise this in conjunction with a local dealer.

**TALKING** of Audio Fairs, one of the few places that can boast of having held one is **Leicester**. An enterprising local dealer took the initiative as a chance to demonstrate his products, and invited the **Leicester TR & Hi-Fi C.** to organise a stand. Amateur Recording was thus given good representation. The club's display included a commentary recorded on tape demonstrating the endless possibilities of the tape recorder. The event was most successful and enquiries are still being received.

#### CLUB TAPESPONDENCE

**Doncaster & DTRC** heard a tape at the last meeting from a member who had recently returned from visiting several of his tapespondence friends in the USA. Another tape, received from Christmas Island, contained several amusing examples of native versions of such well-known British traditional songs as "Old MacDonald's Farm" and "It's a Long Way to Tipperary"!

#### NEW CLUBS AND COMMITTEE CHANGES

A letter from Tape Club News—a really comprehensive three page effort—helped to start the **Bridge-water Tape Recording Club** which now meets every Tuesday at the Club Room, Evis's, West Street, Bridgewater, from 7.30 p.m. There are 15 members with a wide range of interests and machines. The club is keen to start inter-club tape exchanges. At the first night Jim Wheeler and Bob Evis gave a talk on "Care and Maintenance of Recorders".

**THE** following persons invite enquiries from people wishing to join a club being formed in their area:—**G. Furneaux**, 11 Lower Congella Road, Ellacombe, **Torquay**.

**Alan J. Burton**, 3 Manor Close, Wood Street, **Barnet, Herts.**

(continued on Page 28)

The following change in Committee is announced by the **Catford Club**: **Brian Blakeney** was elected as the new Chairman at the AGM. **Derek C. Harker** and **J. W. Harris** remain Secretary and Treasurer respectively.

#### FORTHCOMING EVENTS

**The Wakefield and D.T.R.C.** ask us to announce that they will be holding an open day at the Youth House, Westgate, Wakefield, on Saturday July 16th, from 2 p.m. to 9 p.m. Admission will be free, and refreshments will be on sale. Space has been made available for manufacturers to exhibit and any manufacturer wishing to take part is cordially invited to do so. All interested persons are warmly invited to attend. Enquiries should be directed to **The Hon. Secretary**, 13 New Street, Kinsley, Nr. Pontefract, Yorks, as soon as possible.

#### 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.



# INTER-TAPE DIRECTORY

The Club suggests that in all instances it is advisable to first contact a prospective tapespondent by letter on the following lines:—

Dear Mr. X,

I am a member of the B.T.R. Club and I would like to "Tapespond" with you. I own a X machine and use X in. spools playing at X i.p.s.

My interests are as follows:—

Yours sincerely,

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

D. F. CHAUNDY, Christ's Hospital, Horsham, Surrey. 800 pupils, in 12 to 18 Age Group. Various recorders 3, 5 and 7 in. spools, 1½, 3½ and 7½ i.p.s. The school wishes to contact English speaking Countries, (e.g. Canada, U.S.A., South Africa, Australia, New Zealand, etc.) and France.

P. R. VALENTINE, Surveyor and valuer, 12 Farmcombe Road, Tunbridge Wells, Kent. People, education, humour, the American way of life. "Standing on the corner" type of music. Ferguson, up to 5 in., 3½. U.S.A., and everywhere. If any American readers would care to meet the Valentine family, my wife, young son (an experienced "broadcaster") and I would be delighted to greet them.

R. ERIC BATTING, Electronic Wireman, 17 Gt. North Road, Stanborough, Welwyn Garden City, Herts. Aero-modelling and anything. Trad. and most (not modern or chamber). Philips AG 8108 G, up to 7 in.; 1½, 3½, 7½. Anywhere, English speaking; no need to write; all tapes answered.

T. G. DAVIES, Road Transport Engineer, 91 Hallyburton Road, Hove, 4, Sussex. Motoring, television, tape-recording. Popular (not jazz or rock 'n' roll), light classical. Philips EL 3515, 7 in. max.; 3½. Anywhere in English.

P. C. BARRETT, Sergeant, Royal Army Pay Corps, 40 Bootham Crescent, York. Applied sociology, sound reproduction, broadcasting, any intelligent subject. Classical (choral, symphony, concerto, etc.); technical appreciation. Ferrograph 4 A/N, up to 8½ in.; 3½, 7½ i.p.s. World-wide.

EDWARD ARTHUR REED, Local Government Officer, 5 Cheyne Avenue, Twickenham, Middlesex. Photography, tape-recording and radio. Light music and popular (not jazz or rock 'n' roll). Wyndors Viscount, up to 7 in.; 3½, 7½. Any part, English speaking.

W. GEOFFREY FARGHER, Professional (not allowed to say more), 13 Meadow Bank, Bury, Lancs. Cycle touring, photography (colour and b. and w.). Jazz (any except ultra modern)—Ellington, Basie especially. Own built Collaro Deck, up to 7 in.; 3½, 7½, 15 i.p.s. All English-speaking, especially U.S.A.

1927254 S.A.C. PAYNE, E. F. G., Royal Air Force, 23 Sqdn. R.A.F., Colfithall, nr. Norwich, Norfolk. Radio relay forces network. Light classic, blues, swing, and some pops. Elpico TR 350, up to 7 in.; 3½, 7½, 15. Hong Kong, Germany.

W. H. MANNERS, Wholesale Grocer, 7 Gayton Road, Southend-on-Sea, Essex. 8 mm. cine and 35 mm. slides. Brass band and choirs (member of S.A. band). Elizabethan 56, 7 in.; 1½, 3½, 7½. English-speaking Salvationists anywhere.

JAMES A. MARSH, Civil Servant, 65 Grampian Road, Torry, Aberdeen, Scotland. 8 mm. cine, colour slides, travel, football. All except rock 'n' roll. Telefunken 76 (4 track), 5½ in.; 1½ and 3½ i.p.s. Anywhere overseas, especially U.S.A., Canada, Australia, Switzerland. Machine is no obstacle to tape-sponding with half-track machine users. Can speak some French, German, Dutch. Husband and wife, interested in other young couples.

ROY V. HUDDLESTONE, Jeweller, 33 London Road, Grantham, Lincs. Youth clubs, my trade, music, track athletics, Hi-Fi, tape, religious. All types from pop to classical. Reflectograph Stereo, 3 in. to 8½ in.; variable 3½ to 8 i.p.s. Anywhere, English speaking, in particular gold/diamond mining and pearl diving areas.

THOMAS J. FREEMAN, Ambulance Attendant, 26 St. Dunstan Road, Fulham, W.6, England. General. Light classical. Grundig, 5½; 3½ and 1½ i.p.s. Any

D. L. LEE, Articled Accountancy Clerk, age 18, 29 Emmanuel Road, Southport, Lancashire. Motoring, radio. Anything with a beat. Elpico Gelooso 255, 3½ in.; 1½ or 3½ i.p.s. America or other English-speaking countries abroad.

WILLIAM (BILL) RICHARDSON, International Cheese Publicity, "C" Flat, Avonmore Mansions, Avonmore Road, London, W.14. Fromology (collecting all sizes of labels, wrappers, etc., from cheese products), books, cuttings, postcards and anything appertaining to cheese; General Organiser of "Cheese World" activities, inc. "C.W." tape network, and the "C.W." Fromologists' Circle Register. All (except extreme highbrow), preference for Hawaiian. Elizabethan "Escort," up to 7 in.; 7½, 3½, 1½. U.S.A., in fact anywhere "Cheese" can be mentioned!

LEONARD WALTER RICHES, Postman, 186 Norwich Road, The Heath, Fakenham, Norfolk. Woodwork, model making, bee-keeping and general chit-chatting. Popular and electronic organ. Grundig TK 5, 6 in. and under; 3½ i.p.s. Anywhere, only English spoken.

MARK A. PRICE, Apprentice Electrician, age 17, 86 Whiterow Park, Trowbridge, Wilts. Films, TV, tape-recording. Anything, but not jazz. Philips AG 8107/00, 3 to 5 in.; 3½. Anywhere.

GEOFFREY A. SHALET, Student (Commerce), age 18, 17 Cavendish Drive, Edgware, Middx. 8 mm. cine, stocks and shares, etc. Trad. jazz and pop. Elizabethan, up to 7 in.; 1½, 3½ or 7½. France, Italy, G.B. or Russia (preferably female).

J. SIME, c/o Natal Estates, Ltd., P.O. Mt. Edgecombe, Natal, S. Africa. Fishing, dancing, trick recording. Dance, pops, general. Philips, 3 to 7 in.; 1½, 3½, 7½. Anywhere.

LIONEL MARTIN LANGRIDGE, Civil Service, 37 Salcombe Road, Newbury, Berkshire. Tape-recording, sports, radio (listening to). Classic, light and some rock 'n' roll. Grundig TK 30, 7 in. down; 7½ and 3½. England, Canada, U.S.A., France (I do not speak French).

STANLEY ABNETT, Personal Chauffeur to Company Director of Aircraft Company, 71 Grosvenor Road, Langley Vale, Epsom, Surrey. Radio, television, tape-recording, general. Light orchestra, pops, organ music (electric or Hammond). Grundig TK 8, 3½, 7½; Brenell Mark V; any up to 8½ in.; 1½, 3½, 7½, 15. American anywhere on the Continent and Europe.

GRAHAM A. JENNER, Self-employed, 60 Jennings Street, Swindon, Wiltshire. Psychology, people, travel, customs, life, genealogy, etc. Varied and casual. Stuzzi Tricorder, 5½ in. or under; 15/16, 1½, 3½, D-track. Anywhere (either sex), isolated and Eastern countries particularly. (I only speak English well.)

J. P. P. FRAWLEY, Van Driver, 11 Tewkesbury Crescent, Roe Farm Estate, Derby. Rabbit keeping, youth work, travel, driving. All except opera. Telefunken KL 85 Push/Pull, up to 7 in.; 3½ 7½. Any part, English speaking.

J. GORDON, Electrical Engineer, 68 Ottawa Court, West Street, Durban, Natal, S. Africa. Recording, transistor, electronics. Light classic. Philips 3511 E, 3 to 5 in.; 1½, 3½. Anywhere.

R. A. SHARP, Director, 18 Danesmoor Crescent, Darlington. Aviation, travel, general interest. All types. Philips AG 3538, 7 in.; 1½, 3½, 7½. All parts.

JEAN BROWN (Mrs.), Cartographic Draughtsman (Civil Servant), 36 Consfield Avenue, New Malden, Surrey. Walking, youth hostelling, cooking. Light but classic (Tchaikovsky). Stellophone ST 405, 7 in.; 1½, 3½, 7½. The Netherlands (English speaking).

RONALD L. GREAVES, Professional Soldier, 31 Charles Street, Guelph, Ontario, Canada. Travel, photography (b.w. and colour slides), non-fiction writing. Popular and light classical. Grundig TK8/U, up to 7 in.; 3½, 7½. Australia, New Zealand, Florida, U.S.A.

KEN TEALE, Salesman, 6 Oxenhurst Road, Blackpool. Cricket, singing. Opera, light operatic. Philips, 5 in.; 3½. Anywhere English-speaking, preference for Italy.

HEROLD HERNES, Archivist and Librarian, Etterstadletta 47ix, Oslo, Norway. Travel, motoring, photography. Tandberg; 3½, 1½. England.

LESLIE SILCOCK, Police Officer, 42 Greenwood Road, Sheffield, 9, Yorks. Travel, motoring, Hi-Fi, recording. Light classical. Simon SP 4, 7½ in. max.; 3½, 7½. Any; all tapes answered.

JOHN D. HUNTER, Electrical Inspector, 14 Park Road, Rosyth, Fife. Motoring, stamps. Light popular, not jazz. Philips EL 3538, 7 in.; 1½, 3½, 7½. Anywhere, English only.

BRIAN MICHAEL EDWARD HEARN, Apprentice Joiner, age 20, 118 Knotts Flats, Tynemouth, North Shields, Northumberland. Recording, guitar, roller skating. Popular, folk music, country and Western. Stellophone, 5 in.; 1½, 3½, 7½. America, Canada, or anywhere else.

R. ROUGH (Miss), Shorthand-typist, 264 Ferguslie Park Ave., Paisley, Renfrewshire, Scotland. Most kinds (except rock 'n' roll). Grundig TK 20, up to 5½ in.; 3½. Australia, Canada, U.S.A. (anywhere U.K.).

H. W. M. GIBBONS, Physiotherapist and medical electrician in own clinic, 59 Hercies Road, Hillingdon, Middlesex, England. Photography, still colour and cine (9.5mm) car rallies and tape recording. Light classics to jazz (not rock 'n' roll). Grundig TK5, and Winston Thoroughbred, up to 7 in. 3½, 7½ and 15 i.p.s.

British Isles, Holland, Italy or America. (English only).

JOHN R. WINTER, Student, age 15½ years, 47 Montague Ave., Sanderstead, Sth. Croydon, Surrey. Reading, listening radio and watching T.V. Popular, films and shows (no jazz or violent rock). Elizabethan "Avon," 5½ in.; 3½. Any English-speaking, but especially U.S.A.

COLIN THORNTON, Schoolmaster, "Colton," Alfred Street, Gilfach Goch, Porth, Glam. Skin diving, hiking, travel, Y.H.A. Classical, folk. Grundig TK 20 or Cub, 5½ in.; 3½. New Zealand, Canada, Britain.

EDWARD WHITMEE, H.M. Forces, R.A.M.C., 113 Jerome Square, Aldershot, Hants. Natural history, general. Light classic, modern (not jazz of any type). Philips AG 8018 G, up to 7 in.; 1½, 3½, 7½. Anywhere in world where English is spoken, including U.K.

WM. HURRELL, Chartered Structural Eng., Civil Eng., Box 680, Durban, Natal, S. Africa. 8 mm. cine, 35 mm. slides. General. Philips 3511 E, 3 to 5 in.; 1½, 3½. Anywhere.

ALAN G. MARLOWE, Supervisor, 37 Belsize Square, Hampstead, London, N.W.3. Travel, music, general topics, etc. From jazz to classical. Telefunken KL 85, 7 in.; 3½ and 7½. Anywhere (slight knowledge of Swedish). No need to write first; all tapes answered immediately.

K. E. NICHOLLS, Bank Cashier, 19a Delacourt Road, Blackheath, S.E.3. Flying saucers, mainly scientific, nature study, the occult. Classical, jazz (no moderns), orchestral preferred. Elizabethan (1) Princess, (2) De Luxe, 7 in. or under; 1½ to 15 in. No limit (English-speaking preferred).

RON BURROWS, Furniture Shop Manager, 12 Pilgrim Street, Nelson, Lancashire. Hi-Fi, general conversation (wife and daughter, aged 17, take part in taping; welcome same). Mainstream and modern jazz, Latin American, film music. Baird TRI, dual track, 5½ or 7 in.; 7½ or 3½. U.S.A., any Continental country.

WILLIAM FREDERICK SCARROTT, Postman, 58 Ryland Road, Erdington, Birmingham, 24, Warwicks., U.K. Motor cycling, photography. Light and popular classical, pop, trad. jazz. Philips, up to 7 in.; 3½. Any English speaking.

E. G. (TED) SEAGROATT, Production planning, Estimating, Methods, Work Study Technician. 1, Woodville Road, New Barnet, Herts. Travel, Theatre, photography, general topics, people, in fact most things. Popular, light classical, modern, etc. Stuzzi Magnette, 4 in.; 1½ and 3½ i.p.s. Anywhere.

NOEL BRIGGS, Cinema manager (ABC circuit), 115 Boundary Road, Newbury. 35mm still photography including colour, films and all aspects of the cinema. Jazz (Kansas to Brubeck), most symphonic and orchestral, the theatre organ (Geo. Wright in particular). Grundig TK 35, 7 in.; 1½, 3½ and 7½ i.p.s. Anywhere, New Zealand especially.

ROBERT JOHN MOODY, Civil Servant (Post Office), age 20, 4 Deakin Road, Erdington, Birmingham, 24, Warwicks., U.K. Guitar playing, dancing, films. Popular classical, modern jazz. Körting Mk. 112, 7 in.; 3½. U.S.A., Canada, Australia.

A. ACHURCH, Electronics Engineer, c/o University of Natal, King George V Avenue, Durban, Natal, S. Africa. 8 mm. cine, yachting, theatre. General. Philips 3516, 3 to 7 in.; 1½, 3½, 7½. Anywhere.

DAVID MAXWELL AINSLIE, Photo Engraver, age 19, 9 Horrocks Fold, Bolton, Lancs. Gardening, football, tennis. Traditional jazz and light classical. Grundig TK 20, 5½; 3½. Canada, Australia.

# TAPE TALK the monthly summary of queries by post

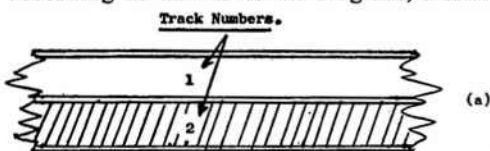
*Dear Sir,*

## ANSWERS TO TECHNICAL QUERIES

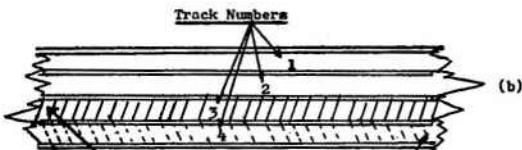
The Panel of technical advisers of A.T.R. have been overwhelmed with letters and we apologise for any delay which may occur in replying. We feel sure that readers will appreciate that in a large number of instances it is necessary for the panel to acquire particular equipment in order to answer queries accurately and this of course takes time. Finally we would mention that due to the volume of correspondence we must now restrict this service to members of the B.R. Club and affiliated clubs only.

A letter recently sent in by a reader enquired whether by using a four track recorder, two more recordings could be added to tapes already containing recordings on two tracks (standard half track monaural recording). A specific make of tape recorder was mentioned but our published reply indicated that tapes already recorded on both tracks could not be used to take additional tracks (from a four track machine). This applies to some earlier four track models which were intended for stereo recordings only and were fitted with erase heads for two tracks only, so that any attempt to record on a quarter track would result in complete erasure of the half track recordings.

Most modern four track machines however, can be used for independent recording on any of the tracks and these machines are fitted with a four track erase head to match. Although we do not advise it, two new tracks can be created on a tape containing two half track recordings, thus making four different recordings in all on one tape. For example if the lower half of a tape already contains a recording as shown in the diagram, a half



Recording on lower half of tape (half track recording).



of the area of tape occupied by it can be erased and a new recording made on a newly created track; but note that the signal level of the 'halved' original recording will be reduced. There is, however, risk of erasing nearly all of a half track recording as most four track erase heads are wider



than the record heads. Considerable recording level may be lost through erasure if the alignment of the existing recording does not match the four track record and erase heads.

The latest four track recorders operate on alternate tracks, e.g., 1 and 3 with the tape in the forward direction and 2 and 4 with the tape in the reverse direction or with spools changed over as usual.

F. C. Judd.

Mr. F. EVANS of Davyhulme, Nr. Manchester, informs us:

I use a Telefunken 75 recorder and should be obliged if you would answer the following queries for me.

1 The Telefunken 75 has no tone control (I believe the later model has) and I reproduce mainly through

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to 4800 ft. and covers

Tape speeds from

1 1/2 i.p.s. to 15 i.p.s.

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(Behind Her Majesty's Theatre in the Haymarket)

One minute from Piccadilly Circus or Trafalgar Square



an extension speaker. I should like to incorporate a simple tone control between the output of recorder and speaker, mainly to cut top response. Could you supply a theoretical circuit with component values. I would like to make the accessory up in the form similar to those which Mr. F. C. Judd is describing.

2 The Telefunken handbook states that the recorder can be played back through the amplifier of a radiogram. I have tried this by connecting the radio socket on the recorder to pick-up sockets on radiogram, and also from extension speaker sockets on recorder to pick-up sockets on radiogram but without success. The former produces nil, the latter only loud hum. Can you explain? My radiogram is a Deccalion, about 10 years old.

**ANSWERS:—** 1 Tone Controlling on an extension

## MAGNEGRAPH

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speaker is not very practicable owing to the very low impedance of the circuit. Whilst a form of tone control could be devised it would entail rather complex inductive and capacitive filters which you would have to design and make yourself. You could cut the top a little by shunting a large value capacitor across the speaker terminals. The capacity would depend on the speaker impedance and we doubt if you would have much success with a 3 ohm speaker for example, where the capacitor required would have to be several microfarads to obtain sufficient shunt reactance to affect frequencies below 10Kc/s.

2 You will get no output from the radio input on the tape recorder. Connecting the extension speaker socket of the recorder to the pick-up terminals of the radiogram is not favourable either as the extension speaker socket impedance is very low, probably 3 or 5 ohms and the impedance of the Radiogram pick-up terminals possibly over 100,000 ohms. You therefore have a complete mismatch between the two.

Mr. RALPH E. GOUGH, General manager of FI-CORD LTD., writes to say:

We are repeatedly being asked by Fi-Cord users to advise them where they can obtain a parabolic reflector to use with their Fi-Cord recorder. We, ourselves, have been unable to discover any manufacturer of reflectors and would be interested to learn from any of your readers whether they are able to recommend a manufacturer of a portable reflector suitable for use with the Fi-Cord.

## kurland KONSOLLETTE

*a tape recorder of superb quality by KRS*

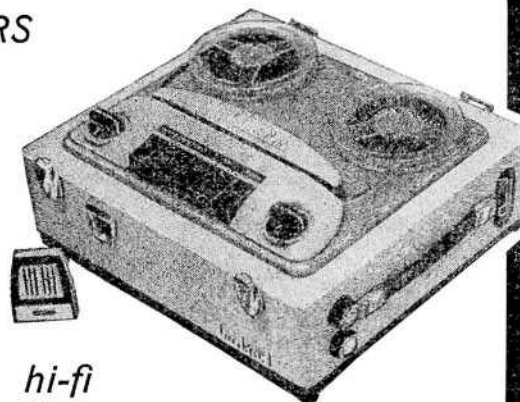
- \* Utmost reliability \* Technical perfection
- \* Finger-tip simplicity of operation

The quality-beyond-question specification is based on a masterpiece of *printed-circuit* design; the tape deck is the most up-to-date 3-speed unit by Collaro (with space for stereo head); there are full monitoring and superimposing facilities; pause control; magic eye recording level indicator; straight through amplifier feature; 6-valve amplifier, with monitoring through the high-flux speaker. Technical performance levels conform to the most critical limits of tolerance to ensure utmost fidelity of recording and reproduction.

**Also available: the 'CONTEMPORARY'**  
**TR7m—56 Guineas (inclusive)**



Write for fully-descriptive literature to:  
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Dept. KK • Tilly's Lane • High Street • Staines • Middx



*hi-fi*  
**PRINTED  
CIRCUIT**  
*all-British*

**38**  
**GUINEAS**

*including  
microphone,  
extension lead,  
plugs and tape.*





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2/9d each, post free

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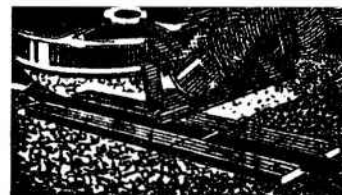
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Completely efficient  
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## NEW CLUBS

**RICHARD COLLINSON** of 30 Ridler Road, Enfield, Middx., says that he would like to see a Tape Club in Enfield which is too far away from either the Hertford Club or the West Middlesex Club, and looks forward to hear from other tapists in and around Enfield.

**MISS DOROTHY HARRIS** has now formed the **Eastbourne Tape Recording Club** which has fourteen members. They have started weekly meetings on alternate Saturday evenings at the Y.M.C.A. and alternate Sunday afternoons at 22 Bedfordwell Road, Eastbourne. Any Tape Recording enthusiasts in this area are asked to contact **Brian Whittingham** (Hon. Secretary) Claremont House, 89 Pevensey Road, Road, Eastbourne for further particulars.

A tape club has recently been formed to cover **Ware and District**, and already has nineteen members. Write for details to the Secretary, **J. A. C. SMYTH**, 7 Priors Close, Hertford Heath, Hertford, Herts.

**J. McBRIDE** of 10 Hatterboard Drive, Scarborough would like to form a **Scarborough Tape Recording Club**. People interested should contact Mr. McBride at the above address.

## CLUBMAN REQUESTS

Mr. **CHARLES STANDEN**, the Secretary of the Blind Services, would be extremely pleased if any club members in the Stockwell or Clapham Areas would care to volunteer to become his personal companion whenever he has to go into town. Members know, of course, Mr. Standen is himself blind, and although he is an extremely able person, there are occasions when sighted company is required. All Club members interested should communicate with Mr. Charles Standen, 32 Paton House, Stockwell Road, London, S.W.9.

**ROBERT JACKSON**, 12 Vincent Terrace, Annfield Plain, Co. Durham, is greatly interested in recordings of the songs of wild birds and wonders if any club member could get him a recording of the nightingale.

**JOHN S. GRIFFITHS** has asked us to clarify his entry in the February Tapesponding Directory. All the music on the tapes referred to is recorded by his pianist and himself. The tapes are available on loan to any person or club sufficiently interested to play them to Hospitals or Old Folks Homes, or in fact anywhere where they will be appreciated. John is also engaged in a Musical Round Robin Tape with John Barter. Anyone interested should contact him at Hillcroft, 29 Sion Hill, Kidderminster, Worcs.

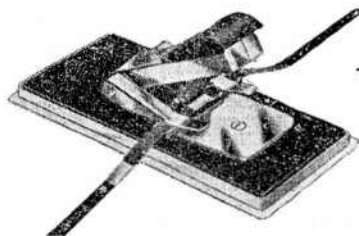
Member **JACK HOWARD** about to brave the British Canal system in his pontoon "Prompt Corner" wishes fellow Club Members to come aboard for a natter if they sight him. Alternatively, he suggests that if any tape types are in the vicinity of any locks he is approaching they will be immediately shanghaied for heavy duty.

The Hospital Tape Recording Service covering Bolton & Manchester is run by **DAVID WOLSTENHOLME** of 73 Darley Street, Bolton, Lancs, with help on the Manchester side from Stanley Behan, 236 Park Road, Stretford, Nr. Manchester, Lancs. Also helping are the members of the Urmston Tape Recording Club.

The equipment used by the Service is loaned to them by the retailers, Proffitts (Bolton) Ltd., 71/77 Newport Street, Bolton, and they work in association with the Manchester, Salford and District Hospital Commentaries Association. If you are in either area and would like to help, drop David a line.

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# TETE-A-TAPE

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

## Soothe those shattered nerves.

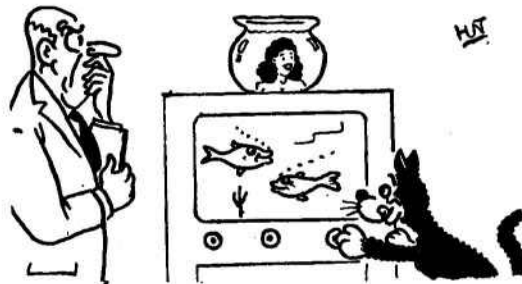
One of the most interesting radio interviews heard by your columnist in recent weeks was that of an elderly married couple of Derbyshire, who live surrounded by clocks. Apparently, the husband received 'shell shock' during the First World War, and came home to his village. A friend suggested the purchase of a grandfather clock, as the slow melodious ticking would prove beneficial to the ex-soldier. The grandfather clock was purchased, and it did indeed prove itself as a means of relieving nervous tension. Since that time, the married couple have bought about a hundred clocks and they now strike, cuckoo, tick, tock and gong the days away. The lady of the house explained that she and her husband had once tried to go away on holiday, but they missed the clocks, and were glad to arrive home again. One other point—the clocks are not synchronised. They do not all tell the same time. The interviewer asked if it were not a little confusing to have one clock striking eight o'clock, and another showing five minutes to two, and others telling varying times. But the lady smiled and said that she and her husband had retired, and were now content to take their meals when they were hungry, and to go to bed when they were tired. It seems to me that this happy pair have indeed discovered a sure way to peace of mind, to escape the tyranny of the timepiece. Anyway, those suffering direly from nervous tension might follow the example indicated above. If you cannot afford a hundred clocks, record a few dozen on tape, and then play the track to yourself whenever you get the shivers.



Dub out the hateful alarm bell, but add a few stately chimes and gongs for good effect (about G minor in the harmonic scale, I think). One word of warning, unless you want the neighbours to suffer from nervous wotsits also, leave Big Ben off the tape. Just obtain an hour of ticks, tocks, bonges (gentle ones, that is) and sprightly cuckoo sounds. Then let me know how it works out. I also understand that you can get a very restful effect by gazing at the left hand spool of your tape deck on fast rewind. The pupils of the eye are inclined to rotate at first, but, within a few seconds, a hypnotic trance sets in. As a matter of fact, this effect can be heightened by painting the spool white with red spots. I am still experimenting

to find out how this hypnotic trance can be broken—one sure way seems to be the sound of tea-making downstairs (if you are fortunate enough to be married, that is).

Talking about nervous tension reminds me that I knew a chap who took the innards out of his television set, and replaced the cathode tube with a bowl of goldfish. This was duly illuminated by a light within the case, and my friend used to watch the fish swimming around for hours. He said it was very



restful, and there were not any commercials. If he had owned a recorder also, he could have had all that and Debussy, too.

Sometimes I have had a tape from my mother at home in Wales (bless her!) She recently remarked that she thought sending the tapes to me did her good. Whenever she has been feeling rather low, she explained, the recorder is switched on. Then my dear maternal parent recites all her worries into the machine. They are sometimes an impressive list, but the tape recorder somehow diminishes them. I think there's an object lesson here for worriers. When you are a mite low, switch on the machine, and catalogue your worries on an LP tape at 3½ inches per second. Then play back the glum recording—you will inevitably find that most, perhaps all, of those cares have been shrunk by that brightly gleaming box on the carpet.

Of course, if your nerves are really shattered, an enterprising gentleman offers a complete psychotherapy service on tape, I believe. Wonderful, isn't it, how the tape recorder enables everyone to have his own private psychiatrist? Excuse me now, whilst I relax on the settee and recite my wayward youth into the moving coil.

## Waiting for the Postman

Personally, I have the greatest of admiration for the gentlemen who thrust tapes, letters, bills and birthday cards through my letter box. I saw somewhere that we may one day have our foreign mail delivered by rocket, so, as soon as I move into my new semi-detached house, I will plan my garden accordingly. Whenever the wife comments on the weeds, now five feet high, I will retort that the garden has been reserved as a landing bay for trans-



Atlantic rockets bearing Mr. Lazell's tapes.

For the time being, I am toying with the idea of sending out carrier pigeons with some of my 4 inch spools. Some folks, alas, appear to be reluctant to return tapes that I send them. One school friend of mine wrote and apologised for keeping a tape of mine for a few months, and promised that it would be despatched forthwith. I am still waiting for it; the letter arrived nearly three months ago. Either that tape is wedged in some rural pillar-box, defying the attempts of the postman to pop it into the red canvas bag, or else Tom, my mate, has decided that he cannot face life without hearing my voice every day. Or again, the dog might have eaten the parcel before Tom could get it posted. Either way, I am 7/6 poorer. Next time I send him a tape, a carrier pigeon will accompany it. Tom will be instructed to tie the tape on the pigeon's leg when he had recorded his reply and then release the bird in the general direction of Mr. Lazell's ivory tower in Leicestershire. But then, he might like pigeon pie. Maybe I will wait for those rockets after all; one good excuse for watching the weeds grow....

#### I beg to submit .....

In my relatively short and hazardous life, I have applied for all manner of jobs. I have an impressive list of failures. In fact, I doubt that there are many people at all who could equal my list of jobs for which I was rejected. I once obtained a job with a progressive furniture manufacturing company by drawing some of its products and adding a few cartoon figures and captions, and then sending the finished work of art to the Managing Director.

This gentleman asked to see me, and I was eventually invited to 'join the Company'. I left only to go to College. I remember another occasion on which I answered an advertisement for a post in social service work. I gained an interview, and was told that there was no job actually vacant, but that the Manager had advertised just to discover if there would be any response for such a job if it were available. He agreed that I would have been just the chap for the job if it was not already filled. Anyway, he promised to write to me. He did not say on what subjects he would write to me; I still await that fateful note. Most people say that they dislike interviews. One always manages to say the wrong thing. Although you can kick yourself all the way home after the interview, this is little compensation for seeing that executive position with good prospects (e.g., carpet roller-upper and salesman in Tooting Market) slip from your clutches. Therefore, I would suggest that we submit our applications for jobs on tape, carefully editing the same before it is sent to the cigar smoke shrouded Managing Director. If you are given an interview, take your transistorised portable along, and set it up on the table. (This always takes the G.M. by surprise, and if he hasn't seen one before, will make him so nervous that he will not notice anything you say). In any case, this will show that you are a determined young man, well acquainted with complicated modern machinery. And you can make a better job of the interview if you are well used to your machine. If they turn you down for the job, you might be able to sell 'em a few transistorised portable tape recorders .....



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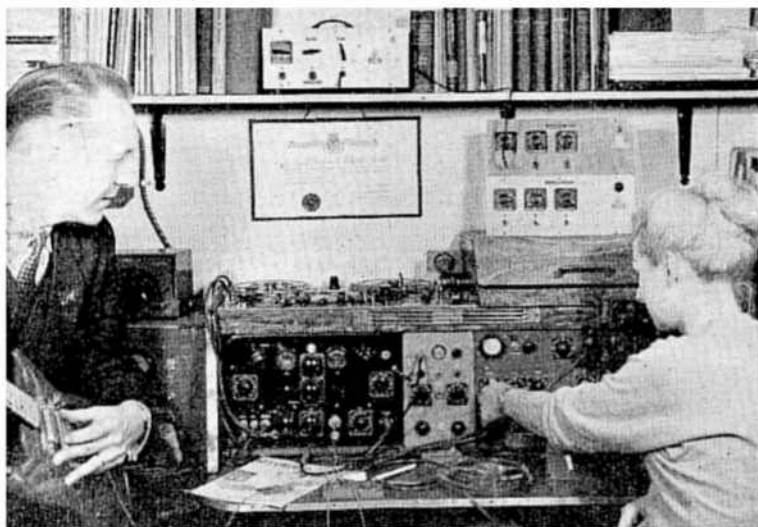
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## CONSTRUCTING YOUR OWN ACCESSORIES FOR TAPE RECORDING *Echo Devices*

This month's exercise is intended mainly for those who have a little more experience in the art of constructing their own equipment and who would like to experiment with special effects, such as reverberation (echo) and the technique of multiple recording.

If there is room for an additional record/playback head next to the existing head it can be used for direct monitoring of a recording or for producing artificial echoes.

If it is possible to fit a head before the erase head a simple multiple recording system can be established. There are actually two ways of doing this which will be described later.

To produce echoes or make double recordings one must use an amplifier in conjunction with the extra replay head. The amplifier circuit of Fig. 1 is suitable for tape head pre-amplification as it incorporates a switched bass correction circuit. Alternatively it may be used as straight microphone pre-amplifier in conjunction with a simple resistive mixer circuit such as the one described in the April issue of A.T.R.

The amplifier uses a Mullard EF86 low noise valve and when switched for tape replay provides about 25 dB bass lift at 50 c.p.s. This is near enough to the C.C.I.R. pre-emphasis characteristic required for tape playback. Very few components are needed and the pre-amplifier will operate from a small power supply such as that described in the May issue of A.T.R.,

or from an h.t.—l.t. supply socket which is provided on some tape recorders. Current consumption at 200-250v h.t. is little more than 1 milli-amp and l.t. consumption at 6.3v is 0.3 amps. The pre-amplifier could in fact be run quite economically from dry batteries. 6 volts for l.t. and 120v for h.t. with the 47K.ohm de-coupling resistor R6 removed to allow maximum h.t. to the valve.

The best constructional arrangement would be a small panel and chassis assembly as outlined in Fig. 2 with the correction circuit changeover switch, the output gain control and sockets all mounted on the front panel.

A co-axial socket should be provided for connection to the tape head via a short length of 70 ohm co-axial cable, which should not exceed two or three feet because of the risk of attenuating the higher audio frequencies. For flexibility the co-axial socket could be paralleled with a standard microphone jack which must be an open circuit type (non self-shortening). The output socket may also be a co-axial type, although a jack could be used if required.

With the changeover switch in position 2 (mic) the EF86 will operate at full gain with an input impedance suitable for crystal microphones; with the switch in position 2 (tape head) the overall gain of the amplifier is reduced because of the bass pre-emphasis requirement for tape playback. There should

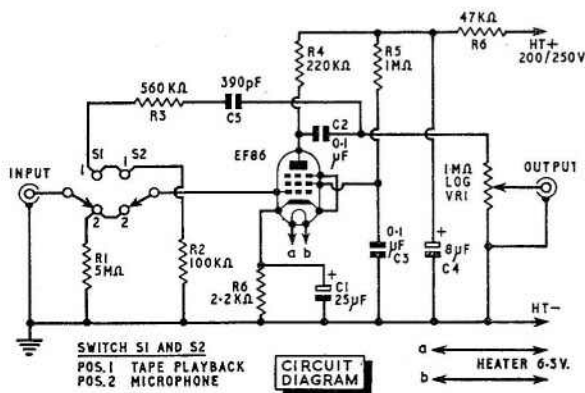


Fig. 1

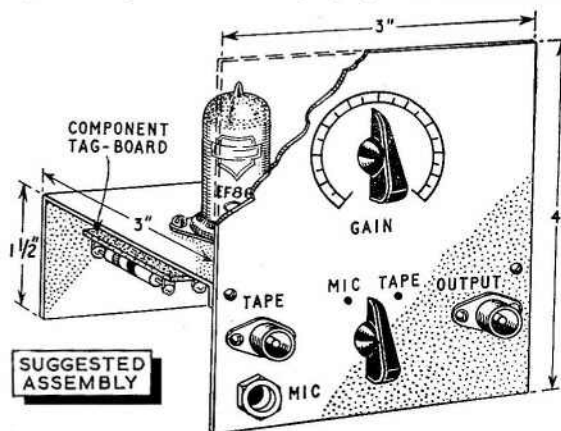


Fig. 2

# CONSTRUCTING YOUR OWN ACCESSORIES FOR TAPE RECORDING

## *Echo Devices*

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

be enough output voltage, however, to load the radio or pick-up socket of a recorder or the gram input to a Hi-Fi power amplifier.

### Uses for The Pre-amplifier

Now we come to practical use. With the simple mixer mentioned earlier, one or two of these pre-amplifiers may be used to build up a complete unit. The pre-amplifiers and the actual mixing networks could be assembled in one box. On the other hand it might be better to build a specially designed mixer for three or more channels. Those whose technical and constructional prowess is well advanced, may be interested in the Mullard circuit for a microphone and signal mixer which uses two EF86's and an ECC83 in a very versatile four channel system. The circuit should still be available from Mullard Limited, Mullard House, Torrington Place, London, W.C.1. Ask for leaflet No. TP.353—"Four Channel Input Mixing Amplifier".

Our simple pre-amplifier can also be used to boost the signal from a microphone so that a gram or radio socket on the tape recorder may be used as a spare microphone channel. Operated as a tape head pre-amplifier it can be adapted for direct monitoring of a recording from any machine fitted with an extra replay head, placed *after* the regular tape head. The diagram of Fig:3 will help to clarify the arrangement.

A similar system can be used for producing echoes but most recorders will require a mixing circuit unless provision is already made on the recorder for mixing

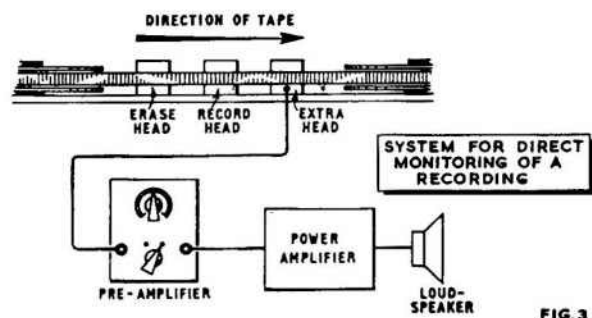


FIG. 3

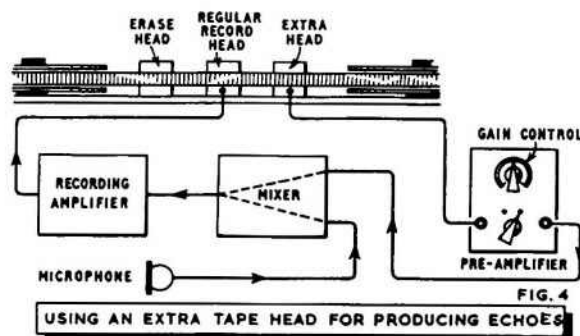
This is the fourth in a series of articles by A.T.R.'s Technical Editor written for the handyman.

microphone and radio or pick-up. Fig: 4 shows the basic arrangement and the path of the signal after it has been picked off from the tape. A volume control must be included in the circuit between the tape head and the recording amplifier. This is provided in our pre-amplifier which may be fed directly to a mixing circuit together with a microphone.

The gain control can be adjusted to produce one or more echoes. As the gain is increased the number of echoes will be increased until at a certain level the echoes become continuous and will build up into a tremendous noise. One can produce some fascinating 'journey into space sounds' by allowing the echo to build up before cutting the sound off with the gain control. A little practice is required to get the right balance between the microphone signal and the echo, but briefly the system operates like this:—

A sound from the microphone goes through the recording amplifier and on to the tape. The same sound is picked up a fraction of a second later by the additional head, re-amplified to its original strength, or nearly so, and passed back on to the tape again. The sound has now been recorded twice, the second take being slightly weaker than the original recording, providing of course the gain control is set correctly. The second signal is now picked up by the extra head, and passed back round the amplifier, on to the tape again. Number three 'echo' is now recorded, slightly weaker than number two.

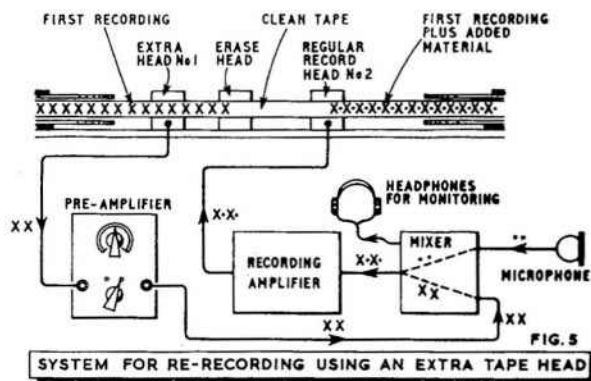
The process repeats itself, with the sound getting weaker on each return until it disappears altogether. If the gain control is set low, only one or two echoes will be generated as the return signal will very quickly lose strength. If the control is set too high the return signal will get stronger and stronger, and the echoes will build up into a non-stop ear splitting noise, which I hasten to add can be instantly cut off by turning the gain control quickly to zero.





## Multiple Recording

If you have the sort of tape deck that lends itself to being fitted with a record/playback head **before** the erase head, as shown in Fig. 5, you can set up a



system for dual recording. This permits a recording to be made of say a piano accompaniment to which can be added, with perfect timing, your violin, guitar or saxophone solo or even a voice (or voices). If you are a versatile enough musician and have the necessary instruments, you could 'play your own band'. Before describing the system, which by the way is not one that can be set up on any recorder, an explanation of how I make these special recordings with my own equipment may clarify things.

First the tape deck is one which I had to construct specially for the purpose as four separate recording heads are used. Being a guitarist of modest ability I

first record a chord accompaniment or background. To this is added the melody by a process to be described presently. By the same method the bass is added (using a special bass electric guitar) and then if necessary some counterpoint and other effects which give the finished recording a 'Les Paul' sound. Echoes can be added to give the solo parts a lift, but as I have said all this does require a rather special tape deck. (See photograph).

One can of course, do the same sort of thing with two recorders by recording the first part on one machine and then mixing the playback with the second part of the arrangement, both of which are recorded on to the second machine. This is a case where a microphone mixer becomes a useful asset.

Finally a brief description of the single machine re-recording system. The extra head No. 1 (as in Fig. 5) is used to pick up the first recording made via the regular head (No. 2). The signal is amplified (via our pre-amplifier) and mixed with the second part, for re-recording. In the meantime the first recording is erased before it reaches head No. 2 so leaving the tape clean for the re-recording. It is necessary to monitor both signals whilst the re-recording is being carried out, in order to keep in time with the original. If a practice run is required, it will be necessary to switch off the erase and record bias and switch head No. 2 out of circuit.

Perhaps this is a little too ambitious for most readers but I hope the more ardent enthusiasts may find it interesting and perhaps possible with their existing equipment. It opens up many possibilities for something different in recording and by the way can be adapted for Musique Concrete and Electronic Music making, which I hope to cover later in a special article.

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Jason FM	25	18	10	Loudspeakers by—			
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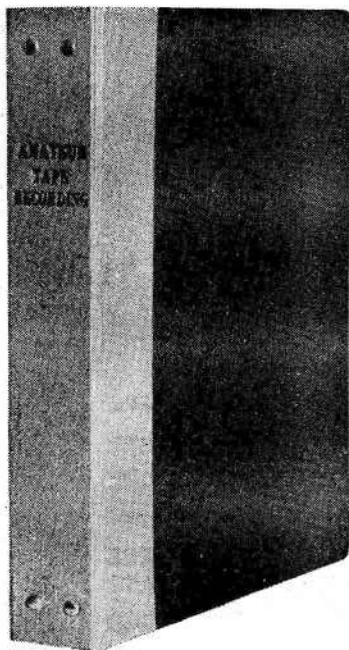
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## VINTAGE RECORDS

**John Gordon**, of 6 St. John's Place, Montrose, Angus, has two very old 78 records in fairly good condition that might be of interest to collectors. The first is King Oliver's Creole Jazz Band playing "Weather Bird Rag" and "Just Gone". The second is Husk O'Hara's Super Orchestra of Chicago playing "San" and Friar's Society Orchestra playing "Bugle Call Blues", all vintage New Orleans Jazz at its best. A sound John is chasing is the late Gerard Hoffnang's humorous address to the English Speaking Union at Oxford about the unfortunate bricklayer. John would gladly make an exchange for this.

Another Club member with an interesting record is **David Alford**, of 15 Lewes Road, Eastbourne, Sussex. It is called "The Voice of the Stars" (1935) and includes the voice of Charles Laughton in "Claudius", the film that has never been shown, and the voices of Shirley Temple, Gary Cooper, Spencer Tracey, etc., in excerpts from their films of 1935.

**Percy W. G. Clough** of Nunney Rectory, Frome, Somerset, wonders if the following records "which have been unused now for many moons and merely repose in an old record carrier" are of interest to any readers.

**10 in. HMV R.E.284.** Empire Day Message. George V and Queen Mary. Recorded at Buckingham Palace. Reverse ... Coldstreams ... National Anthem & Home Sweet Home.

**Col Gramophone 1009.** Paderewski playing his Famous Minuet.

**Zonophone X-93136.** Single side white label. L'INCOGNITA singing Shadow Song from Dinhorah. (Madam Tetrizini). (bought 1912).

**Col 5067.** Gillie Potter. Visit to Southend. Two parts. **HMV B 1115.** Edith Day. Alice Blue Gown. Irene. (bought 1921).

**Col 3218.** Vivien Foster (Vicar of Mirth). Addresses his flock.

**Zonophone X-46767.** Single-side. Xylophone. Ladies of Cadiz. (bought 1914).

**HMV 4-7938.** Heifetz. Valse Bluette. Celebrity single side.

**Zonophone X-43154.** Madam Deering. Ave Maria. Single side. (bought 1913).

**HMV D 142.** Twelve inch. Finlandia. Landon Ronald. Albert Hall Orches. Funeral March of Marionette. Landon Ronald. (bought 1921).

**HMV 052159.** Caruso. Vesti la Giubba. Single side Celebrity. (bought 1921).

**HMV 2-052034.** Caruso. No Pagliaccio non son. Single side Celebrity. (bought 1921).

**HMV 2-07966.** Jascha Heifetz. Spanish Dance. Celebrity. (bought 1920).

**HMV 02472.** Caruso. Ave Maria. Single side Celebrity. (bought 1920).

**HMV 2-07961.** Jascha Heifetz. Scherzo Tarantelle. Wieniawski. Single side (bought 1920).

**Odeon Record 10½ in.** Eli Hudson. L'Alluette des champs. Piccolo. Carnival de Venice. Flute. (pre 1914)

**HMV C 981.** Harry Weldon. The Policeman. Two parts. (bought 1921).

**HMV 09308.** Actual recording of Gas Shell bombardment at Lille. 1919.

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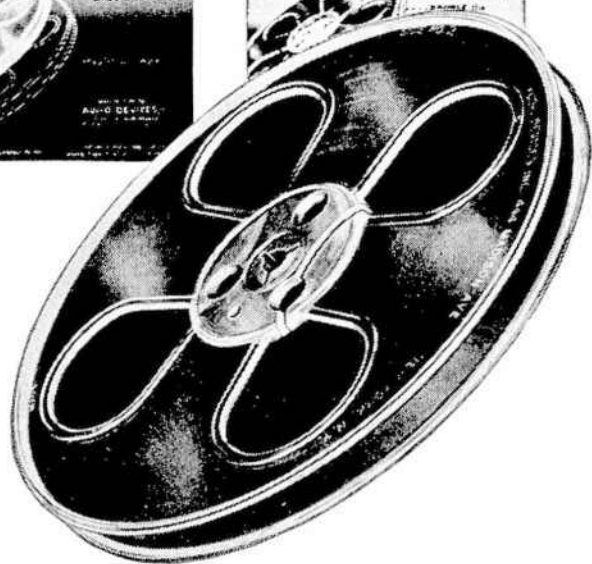
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# TAPE and DISC REVIEW

by STANLEY R. WHITE

Upon seeing the name of singer George Chakiris on one of the new "Triumph" 45 r.p.m. singles I decided to give the disc a spin. Chakiris sings "I'm Always Chasing Rainbows" and "Heart of a Teenage Girl", backed by the orchestra conducted by Charles Blackwell. George Chakiris is a likeable vocalist, but the record was spoiled for me by the 'super fi' recording technique; far too much echo for my liking. The record number is "Triumph" RGM 1010.

Far better as far as my taste is concerned is the Saga pre-recorded tape (STA 7024) called "Chakiris Sings Gershwin". The playing time for this is around the half-hour mark, and for the most part it is first rate entertainment. George Chakiris is backed by The London Variety Theatre Orchestra directed by Norman Stenfalt and Alan Clare. Chakiris takes hold of a selection of the famous songs from the pen of George Gershwin, and demonstrates just how good a singer he really is, in the popular field. George has a husky voice which comes over very well on these recordings, husky but not limited in range. He cannot be likened to any known singer, but he has the ease and confidence in his voice of stars in the Como.



GEORGE CHAKIRIS

Sinatra class. He is very effective both on the fast and slow numbers, and the orchestra gives fine support for most of the time although they do strike me as a little heavy on a couple of the up-tempo numbers. However this is small fault with a tape which has given me, and should give you a great deal of pleasure.

Songs include; "Love Walked In"; "My One and Only"; "Someone To Watch Over Me"; "It Ain't Necessarily so"; "Stairway to Paradise"; "Embraceable You"; "Things are Looking Up", "I Got Rhythm"; "For You, For Me, For Evermore". The popular pianist, Ian Stewart has a fine Long-Playing release on Fontana (TFL 5079 monaural. STFL 519 stereo). "Ian Stewart Plays the Million-Sellers". This grand title conveys the message that all of the songs featured by Ian on the record have chalked-up sales of a Million as gramophone record releases.

I rather like Ian Stewart's playing; it certainly cannot be called flashy, but it does contain a warm melody line which ties in with the foot-tapping rhythm. There are around forty songs on the record, ranging from "Mack the Knife" to "Little Old Lady". A very nice record for easy listening.

One of the best known and best loved jazz musicians must be Jack Teagarden. Jack is from the White school of jazz, and plays loosely in a 'Chicago Style'. He has been around in jazz circles since the twenties, and has been recording for almost that length of time. I would go as far as to say that his voice and Trombone provide one of the most distinctive and original jazz styles. Certainly when you have once gained a listening knowledge of his music, he becomes instantly recognisable when heard elsewhere, even on discs made thirty years ago. He featured with Bing Crosby in the film "Birth of the Blues" about 1940, and more recently toured this country with a group

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called the "Jack Teagarden, Earl Hines All-Stars", giving his fans here a chance to see him in action in person. Jack was also the key man alongside Louis Armstrong for some years in the famous "Louis Armstrong All-Stars". All this leads up to the fact that "Columbia" have just released an LP by Jack Teagarden and his jazz band (33SX1235-monoaural. SCX3312-stereo). The record is called "Jack Teagarden at the Round Table".

Jack is heard both playing the trombone and sing-

ing in his usual lazy unruffled style, and the record will make enjoyable listening for a lot of people for a long time to come.

**Titles.** "South Rampart Street Parade"; St. James Infirmary"; "Big Noise from Winnetka"; "When"; "St. Louis Blues"; "Honeysuckle Rose"; "Stardust"; "When the Saints go Marching In".

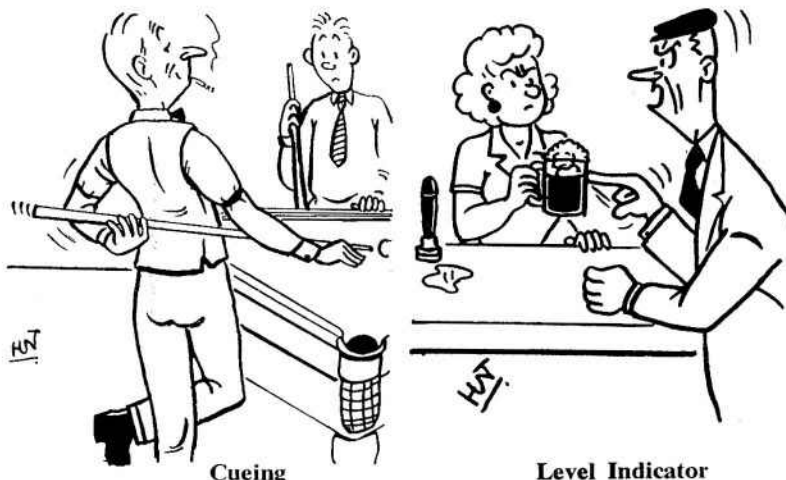
My only comment here is, "How many more times are the Saints going to march before they finally reach their destination"?

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**TERMS**

**by**

**HUNT**



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# SIDEWAYS THROUGH PAKISTAN

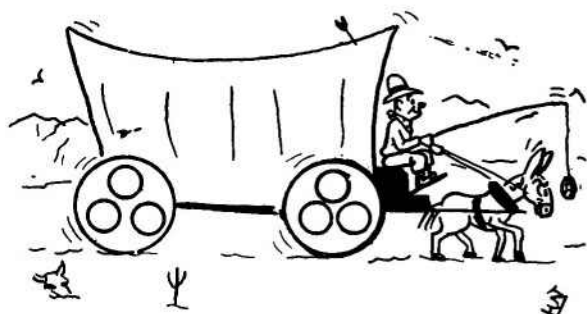
## - WITH A CONSOLE

by BILL RAWLE

IN JANUARY I decided to make a Tour of the Pubs—to keep in touch.

Downing a pint in the Red Lion I heard pandemonium issuing from the adjoining room.

Investigating, I found a chap trying to hammer a jack-plug into the Co-ax socket of a tape recorder. Another fellow (the Chairman, it turned out) was shaking his fist and roaring something about "Rule 19."



This was my first introduction to the Bindwell Tape Recording Club.

Learning of my interest in tape recording, the Chairman invited me to stay as a guest. He told me the Club was formed about two years ago and therefore they could be regarded as pioneers. In fact their annual outing is made in a covered wagon.

At the first monthly meeting there were 64 prospective members but the following month this number dwindled to 3. He did not think this was due to the free beer issued at the inaugural meeting. He added that membership had remained steady between 5 and 36 for the past twelve months and they were well pleased.

Various schemes for publicity had been tried out. Some members had chained themselves to the railings and had to be warned about overdoing things. The meeting opened with a number of routine items on the Agenda and after the general business the Chairman asked if there were any questions.

A Hungarian refugee who had joined the club a few weeks earlier enquired.

"Why they say Guineas?"

"Eh?"

"Why they say Guineas?"

"Well . . . er . . . it's like this, old chap, it . . . er . . . makes the price seem less if you say Guineas."

"How much Guineas?"

"Twenty-one shillings."

"How much Pound?"

"Twenty shillings."

"Guinea sound more money, not less."

"Well . . . er . . . you see . . . er . . ."

"Me have pounds in Bank."

"Eh?"

"Pounds in Bank, not guineas."

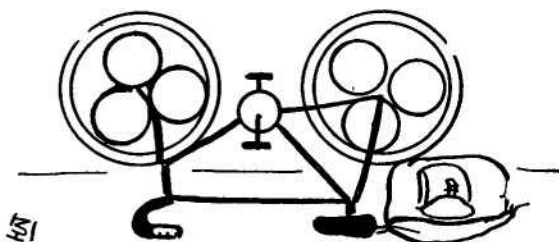
"Ah, there, well now, y'see, old man, all you have to do is count the number of pounds, multiply by twenty shillings, divide by twenty-one shillings, and there you are, Bob's your Uncle. . . Guineas!"

"Why they say Guineas?"

The Chairman asked a member to take our Hungarian friend aside and explain to him how guineas are used to simplify the complicated British monetary system but for a long time he could be seen shaking his clenched fist and exclaiming in a strangled voice "Why they say Guineas?"

At 9 p.m. sharp the Club was honoured by the arrival of Mr. Rasp (Arsche Sound Ltd.) who had come along to demonstrate the new Bike-Deck.

This is a device for converting a Bicycle into a Tape Recorder.



First of all the bicycle is turned upside down and the wheels removed. A 7 in. reel of tape is placed on the front hub (although this arrangement will permit the use of anything up to a 26 in. reel). The tape is threaded through guides down the front spoke, along the cross-bar on which the record playback and erase heads are located, and up the rear spoke to the take-up spool (or back wheel).

At this point Mr. Rasp said "It has been asked 'Ingenious . . . simple . . . why did no one think of it before?' The reason is that Arsche Sound were the first ones to think of it!"

He went on to say that a measure of its success is that thousands of Cycling enthusiasts all over the country are clamouring to join tape recording clubs, while tape recording fans are lining up to be fitted with shorts and cycling shoes, a confusing situation, but, Mr. Rasp pointed out, ". . . all this is good for



trade and will contribute significantly to the stabilisation of the country's economy and indeed to the world situation generally. Russian observers were . . ."

A member interjected "How about speeds?"

The Bike-Deck, Mr. Rasp explained, utilises the 3-speed gear system found on the majority of bicycles.

The caliper brakes provide instant stop without tape spillage over the handlebars.

Fast Forward and Reverse winding is possible using a fixed wheel model. Forward only using a free wheeler. The mileometer could be adapted for use as an efficient rev. counter.

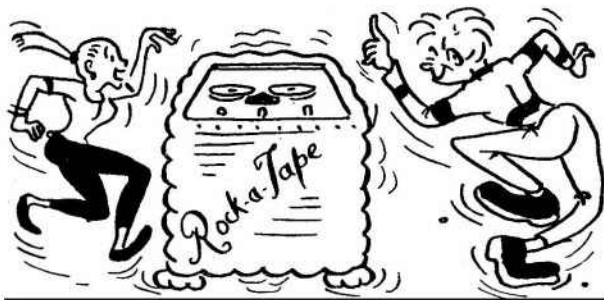
The Chairman enquired about Pre-amp, Amplifier, Loudspeaker, Controls. Where were they to be kept?

"Well, where the hell do you think you keep all the odd bits on a bicycle?" answered Mr. Rasp, savagely, "IN THE SADDLE-BAG, OF COURSE!"

*(With apologies to almost everybody, including the makers of that wonderful invention—the Gram-Deck.)*

### "FINISHED IN SUEDE"

TEENAGERS ARE catered for by the introduction of the battery-operated "Rock-a-Tape" recorder. The makers claim it has sufficient volume to fill a medium size Airing Cupboard. The machine is very small,



therefore, if nineteen students cram themselves horizontally, vertically and diagonally into a telephone booth, there will still be room for the tape recorder to provide dance music.

The "Rock-a-Tape" is unusual in that it is padded all round with foam rubber. There is a reason for this—if the recorder is placed in the jacket pocket of an Edwardian suit it will not be damaged when it bumps against the knee-cap.

When stood on end on its 4 crepe-rubber feet, the "Rock-a-Tape" resembles a miniature juke box and to add to this effect a ghastly purple glow spreads across the face of the deck when the machine is switched on.

"12 whole minutes of non-stop hi-fi rock-n-roll anywhere, anytime," says the brochure.

The model is transistorised and push button operated, and each button has four small holes in the centre so that if one comes off it can be sewn back on again. The "Rock-a-Tape" is marketed at a price to match the budget of the ordinary Teenager—104½ Gns., plus extras.

### "WILL YOU PLEASE CHANGE OVER TO TRACK 14"

INTRODUCTION OF the new 4-track machines makes me wonder whether the trend will continue . . . will we

see 8-track, or possibly 16-track models? When that time comes no doubt a reel of tape will cost more than a new tape recorder.

And how are we to find out exactly what part of which track we are on? No doubt, the manufacturers will overcome this problem. Possibly in the manner of the Illuminated Street Guides we see in some hotels and public places. A chart will be built on the front of the recorder, looking something like a map of the Underground. When you press a button, the chart will light up and indicate your exact position on the tape.



### TAPUS RECORDIUM

THERE IS nothing new under the sun, it has been said. Did you know that the ancient Romans used tape recorders? A model has just been excavated near some ruins in the Italian capital. Also a reel of tape in rather bad condition but still playable. It appears to be a recording of a violin solo and there is a theory that it is an actual sample of Nero's fiddling. The recording ends abruptly due to some fault in the machine. Overheating, no doubt.

### "WHAT IS" AN APOLOGY

Due to a printing error the title of Fredericks' article in the May issue of A.T.R. was repeated in June. The title for June should have read "What Is a Power Supply?". The next article in Fredericks' series, which will be featured in the August A.T.R., will cover turntables, record changers, and discs (including stereophonic recordings).

## STOP PRESS

### FERROGRAPH ON THE MOVE

Pending the completion of new offices at Cromwell Road, Kensington, in 1961, The British Ferrograph Recorder Co. Ltd., are moving on June 24th to temporary offices at 88 Horseferry Road, Victoria, S.W.1., Telephone Nos. SULLivan 5426/7/8.

### THE AUGUST A.T.R.

Don't miss next month's issue of A.T.R. There are many exciting developments, including something of especial interest to tapespondents. Why not make sure, and order your copy now!

# Who reads Ferrograph Advertising?



Some have bought their Tape Recorders because they liked the look of them. Others because their price was attractively low. Still more because they didn't know much about Tape Recorders anyway and sought the advice of their friends. All these are good and valid reasons and, we hasten to add, most will probably be quite satisfied with their purchases. But the purchase of a Ferrograph falls into rather a different category. Being almost always in short supply—inevitable with a high precision instrument requiring so much individual supervision during manufacture—only a relatively small number of Dealers can be permitted to distribute it. Our advertising, therefore, seeks to overcome this handicap by appealing to those thoughtful and discerning people who are more influenced by reputation and performance than by any other consideration. That is why there are no sensational claims or grandiose statements in Ferrograph advertising. It is sober, restrained and free from exaggeration. We believe that the purchase of a Ferrograph is a serious business—that almost invariably it is bought by those who, like the B.B.C. and other broadcasting organisations and leading personalities in the world of music and drama, are capable of assessing its great qualities at their true worth.

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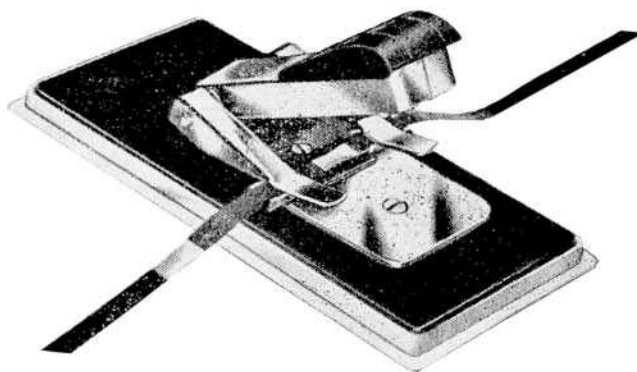
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The Splicer is supplied on a detachable base, enabling it to be mounted on the recorder, and retails at 67/6d. The Sole British Concessionaires are Messrs. Wilmex Ltd., 70, St. Stephens House, Bridge Street, Westminster, S.W.1., to whom all enquiries should be addressed.

J.E.H.



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GD 32

# A Home-View

of the

## STEELMAN TRANSITAPE

By F. C. JUDD, A.Inst.E.

The Steelman leaflet says you can 'Tape it with you' which is quite true because the Transitaape is a completely portable battery operated, transistorized recorder, in its own very attractive leather case. It is an ideal portable for businessmen, sound collectors and for any occasion where the sound cannot be brought to the recorder. It weighs less than 6½ pounds, is compact and easy to carry with the non-slip shoulder strap provided. The Steelman has all the functions of a normal mains operated instrument, viz: fast re-wind, two speeds 1½ and 3½ i.p.s., safety record button, recording level indicator, output socket for external amplifier and a battery condition indicator.

A built-in sensitive loudspeaker allows direct playback after a recording and as the tape speed is linear a recorded tape can be replayed on a standard machine. A lapel microphone is included as well as a 3 inch spool of tape and take-up spool. Maximum tape spool size is in fact 3 inches and with LP tape permits a total recording time of 64 minutes at 1½ i.p.s. or 32 minutes at 3½ i.p.s. for both tracks.

### FACILITIES IN DETAIL

Controls are simple and easy to operate and are limited to a combined on/off—record switch, a volume control and the re-wind and speed switches which are conveniently placed at the front. A neon type indicator at the top of the instrument shows maximum recording level by flashing and the state of the batteries is shown by a small indicator which glows so long as the batteries are up to strength.

The microphone, which is fitted with a coat lapel clip has about 2 feet of lead thus allowing the recorder to be carried on the shoulder strap whilst the microphone is attached to the lapel. One can therefore walk about quite freely with the recorder at the ready! The microphone fits into a padded space at the top of the Steelman and when in this position recordings can still be made although some motor noise is noticeable.

Tape drive is by means of a D.C. electric motor which produces no electrical noise and from which mechanical noise is very low indeed. The entire recorder is designed to operate from Mallory Mercury cells, thirteen in all, and will run continuously for up to 300 hours on amplifier or 50 hours on record/playback, that is, when the motor is running. Up to six hours operation can be obtained from standard dry batteries of equivalent size. For personal listening the microphone may be plugged into the output socket and used as an earpiece, the internal speaker being automatically cut off.

From the appearance point of view the Steelman is smart, its real leather case giving it a business-like appearance, relieved only by the gold trimming and matching speaker grill. A leather cover fully protects the tape spools and transport mechanism panel and although the cover is easily removable for access to the spools, it may be left in place whilst recording.

### TECHNICAL SPECIFICATION

One cannot compare the electrical and mechanical performance of these small portables with standard machines so that assessment of the various performance characteristics which of course involve frequency response, hum noise, wow, flutter and other phenomena must be based on practical tests.

For example, wow and flutter is necessarily higher than for a mains driven recorder with induction



motors, but on the other hand is low enough to be quite unnoticeable on speech and most kinds of sound. Even music is not unduly modified by the instantaneous speed variations that are unavoidable on most portable machines.

### PERFORMANCE

When one considers performance of completely portable and very compact machines like the Steelman, it becomes necessary to consider also the true application of these instruments. Quite obviously they are not intended for obtaining high fidelity recordings of classical music and the like. They are designed essentially for the recording of speech, everyday sounds and music as well if one is prepared to accept a lower standard of reproduction. Under practical test the Steelman sent in for review gave a good account of itself when used for interviewing purposes at the recent London Audio Fair. The same batteries were still capable of operating the recorder when it was finally passed to the A.T.R. laboratory for its functional tests. The batteries had already been used for a considerable number of hours.

All the controls functioned correctly and crisp clear recording could be obtained from the microphone supplied. My only real criticism of this recorder is that the recessed tape spools make tape threading a little awkward. A take-up spool with a slot cut right across the hub would overcome this problem and make for quick, effortless loading. The spools are held in position by clips so that the recorder may be operated at almost any angle.

The Steelman deserves full marks for originality in design, compactness and convenience of operation. The frequency response, although limited by the low tape speeds is quite acceptable for the type of recording and playback for which this machine is intended. I felt however, that a little more gain was required when recording as it was necessary to speak fairly close to the microphone to get a full level recording, even with the volume control at maximum. Sound collectors might find this a disadvantage unless of course, a more sensitive microphone were available.

The Steelman transitaape is manufactured in this country by Redifon Limited, Broomhill Road, London, S.W.18 and distributed by Telec Tronic Limited of Frith Street, London, W.1. It is priced at 58 guineas complete with mic, tape and spools.

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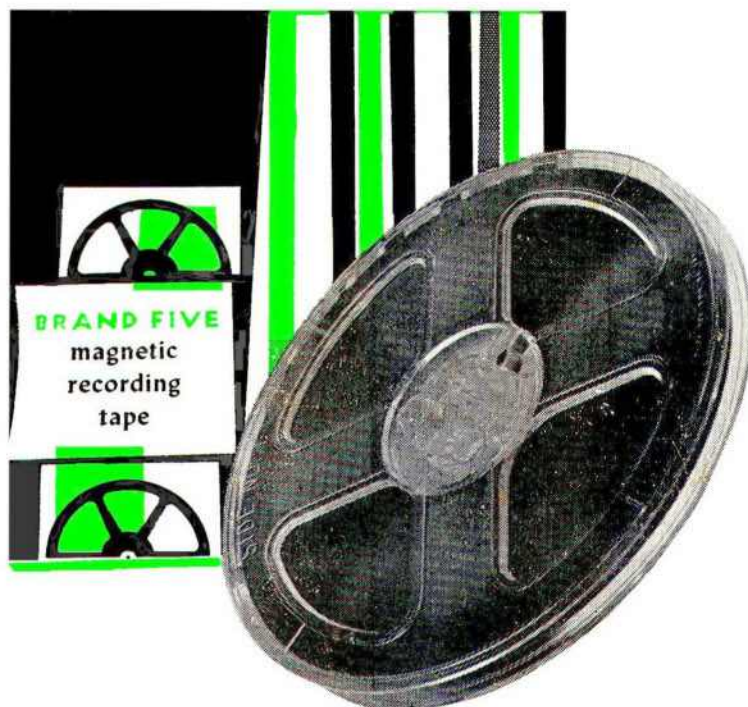
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