

amateur TAPE RECORDING

VOL. 2 No. 6

PRICE 2/-

JANUARY 1961



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Frequent model changes to stimulate sales have never formed part of the Ferrograph policy. Indeed, it is very significant that in its external appearance today's instrument still bears a very strong resemblance to the original Ferrograph of 1949. The fact that even after eleven years it has not been found necessary to make any substantial changes is obvious proof of the soundness of the Ferrograph basic principles of design.

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Based upon our intimate knowledge of the work being carried out on the Ferrograph we believe that any widespread introduction at the present time of narrow tracks and slower speeds could lead to a general, and regrettable, deterioration in the standards of tape recording.

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5"	600	1hr 4 mins	1 0 0	850	1hr 30 mins	1 8 0	7"	2400	4.. 16 ..	4 0 0
5½"	850	1.. 30 ..	1 7 6	1200	2.. 8 ..	1 15 0	SUPERGRADE			
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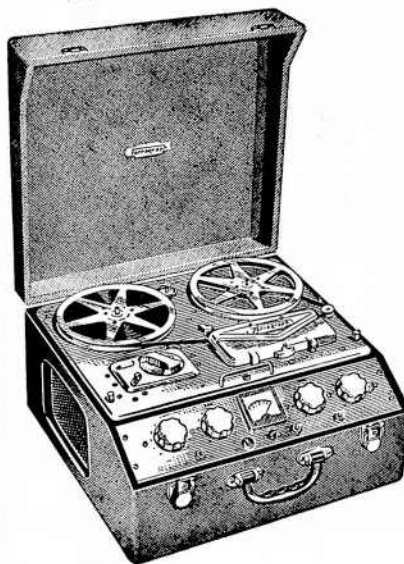
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Dear Sir,

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

Name

Address

Date.....

Type of Recorder Used.....

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Date.....

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

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

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

Name Age

Address

BLOCK LETTERS PLEASE

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

Taste in Music.....

Type of Recorder Used.....Size of Spool.....

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

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

amateur TAPE RECORDING

VOL. 2

JANUARY 1961

No. 6

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

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Dear Sir,

I hereby apply for membership of the British Recording Club on behalf of my School/University and enclose the Membership Fee of 27/-.

Name Date.....

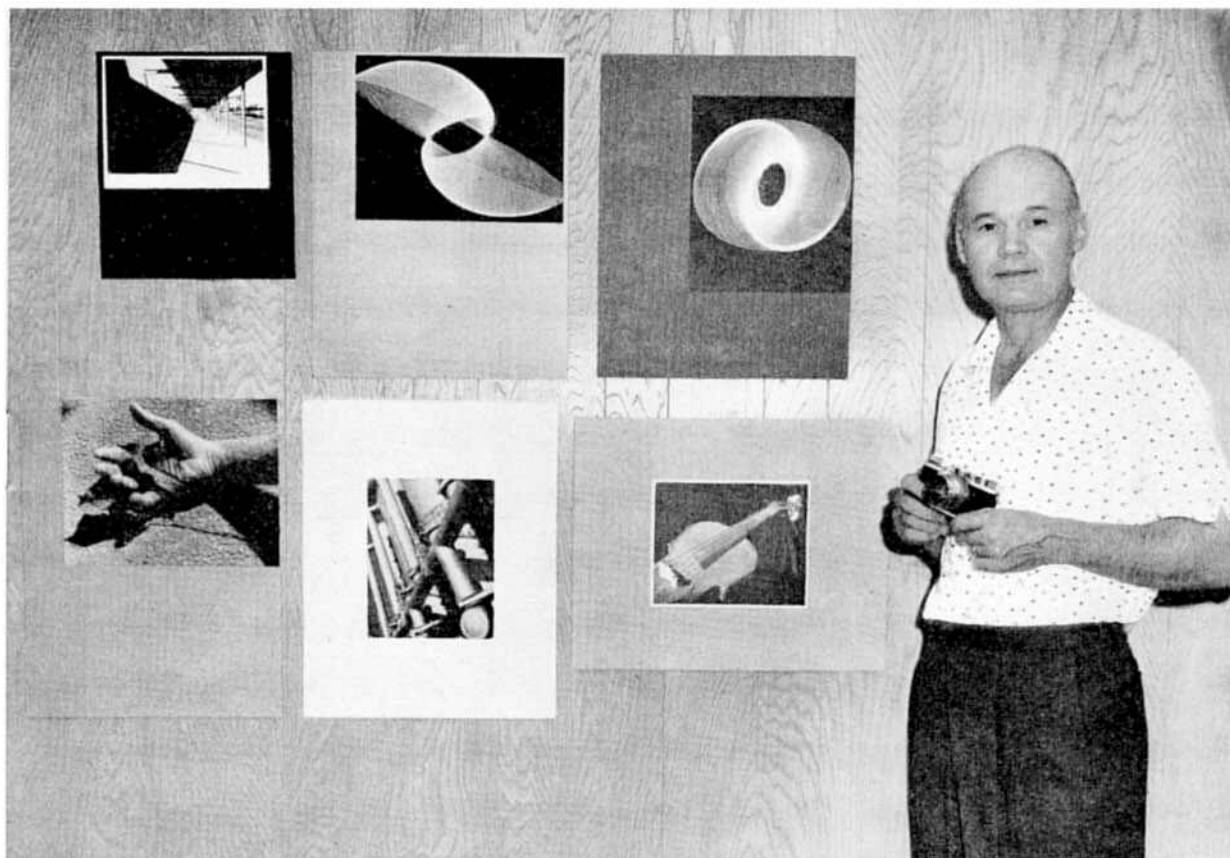
Address of { School
University

Number of { Pupils
StudentsAge Groups.....

Type of Recorder Available.....

The part(s) of the world the School wishes to contact
is/are

The membership fee includes the annual subscription to
the 'Amateur Tape Recording' magazine.



Club Member Eric Tronowsky (see page 27)

SECOND ANNIVERSARY

January 1959 saw the birth of our Club. In those days it was known as the 'Tape Recorder Club', but its rapid expansion created a need for a new title and it became the 'British Recording Club'. This name is now known throughout the British Isles and in dozens of countries overseas as a result of the world-wide circulation of its publications and the vast tapesponding network of its members. The latest medium through which the Club is being brought to an even greater number of people, is radio, for listeners to Radio Luxembourg, Radio Europe and the BBC will have heard the British Recording Club and its activities mentioned.

Events have moved so rapidly over the past two years that it has been a case of looking forward all of the time and planning ahead, but let us stop for a minute and look back at 1960.

For the Club it was definitely an Exhibition Year. First the Audio Fair, followed by the Radio Show, the Wakefield Tape Recording Exhibition, and the Radio Hobbies Exhibition all saw the Club on show. The interest shown by the general public has been one of

the most rewarding features of these Exhibitions. Possibly the most unusual result was the BBC broadcast on the Electronic Music featured on the BRC Stand at the Radio Hobbies Exhibition. It was put out on their Overseas Service — *in Arabic*.

The total of active local Clubs has now reached 112, having more than doubled the number in being at the end of 1959. We have been happy to assist at the birth of many of these new Clubs, and to accept their affiliation to the BRC. May they all prosper in 1961.

Reference cannot be made to all the many events which have contributed to make 1960 such a memorable Tape Year, but we will mention just one final, and we feel, noteworthy fact. **Over a thousand** BRC members have had their tapesponding entries published in the Inter-Tape Directory during 1960. They come from many walks of life, many different countries and from every corner of the British Isles, except — but see what David Lazell has to say about this in 'Top Towns on Tape'.

To all our readers and club members, we send our best wishes for 1961. May it be a Record Recording Year.

particular politicians

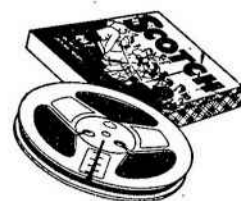


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WORLD TAPE NEWS

FERRODYNAMICS ENTERS PRE-RECORDED TAPE FIELD IN AMERICA

A SET OF six pre-recorded four track stereo tapes, entitled 'Royal Music of Europe', has been released in America by Ferrodynamics Corporation, magnetic audio tape manufacturer. The six stereo tapes, which are available individually, mark the company's entrance into the pre-recorded field.

'Royal Music of Europe' contains important but infrequently played works of European composers during the period from Purcell to Beethoven, including music by Mozart, Haydn, Bach, Handel, Vivaldi, and Telemann among many other less familiar composers. Most of the compositions were not previously available on tape. All music on the tapes was recorded at Carnegie Recital Hall.

Six previously unreproduced Picasso drawings from a private collection have been used as jacket designs for the new series of tapes.

Frederick I. Kantor, Ferrodynamics president, said that improved production techniques will make it possible, in the very near future, for his company to market four track stereo tapes at the same price as stereo discs.

A four-track stereophonic tape of traditional Christmas carols in contemporary choral arrangements entitled 'Noel! Noel!' is the first follow-up to the initial six tapes issued by Ferrodynamics. The new Christmas release includes 12 of the world's most familiar carols sung a cappella in arrangements employing modern harmonics by the Anne Phillips Singers.

Anne Phillips has been a featured singer with several leading American choral groups, including the Norman Luboff choir. She studied music at Oberlin College and the New England Conservatory of Music. 'Noel! Noel!' is

her first recording with her own group. The Anne Phillips Singers is a chorus comprised of 25 voices, all of whom have similar experience with leading choirs.

Explaining her reasons for assembling a new group for a Christmas tape, Miss Phillips said, "After several years of recording Christmas music with different groups, I decided that each recording sounded like all the others, and no one had realised the full potential of the beautiful, traditional carols.

"Our goal was not a jazzed-up version of the music," she continued, "nor did we want to alter the inherent beauty of the songs. We achieved the effect we were looking for through modernising the harmony of the music without altering the actual melody. We feel the result is unusual, yet appealing to even the staunchest traditionalists."

We understand that in view of the heavy duty on imported tapes, transcriptions of these tapes will be made from masters flown over from America, for sale in this country, by Electro-Technodynamics Ltd., 101 Leadenhall Street, London, E.C.3.

TAPE YOUR TALENT

'Make A Tape' is the title of a talent contest sponsored by Curry's Ltd., on Radio Luxembourg, starting on January 8th at 7.45 and continuing for 13 weeks.

Listeners will be invited to submit tape recordings of their act to the programme to compete for the main prize of an audition with a top record company, plus a combined stereo radiogram and TV set or voucher equivalent. There will also be prizes for the runner-up and the winners of the 10 weekly heats.

Entry forms containing hints on how to present acts on tape will be available from all Curry's branches.



Natlie Core, roving correspondent for the National Broadcasting Corporation of America, and a BBC contributor, records a farewell conversation with Ralph Gough, Fi-Cord's General Manager, prior to returning to America. Miss Core's Fi-Cord is probably one of the most travelled in the world, and has been used to record conversations with most of the world's personalities.

(Mystified onlooker is Natlie Core's husband, playwright John O'Hare.)

FLASHES

One of the original tape recorders (circa 1943) features in a dramatic scene in the new Columbia film 'I Aim At The Stars', which tells the story of the inventor of the rocket, Wernher von Braun. So if you go to see this film, look out for the recorder. Historically speaking, it should be operating at 30 i.p.s. Is it?

Pat Saward, Aston Villa captain is the latest convert to tape recording. His main uses for his tape recorder to date? Taping music and reciting Irish monologues.

Arab musicians listen spellbound to a recording of their own music. The occasion was a banquet held at the Marhaba Palace in the heart of the old Kashab in Tangier.



(left) Mr. T. H. Tylor, Vice-Chairman of the Royal National Institute for the Blind receives a Grundig TK 20 tape recorder from Eric Robinson on behalf of Grundig (Great Britain) Ltd. The ceremony took place at a cocktail party given by Grundig (Great Britain) Ltd. at their London Showrooms to celebrate the sale of their 100,000th TK 20 — a record for any model anywhere. The tape recorder is earmarked for the Chorleywood Grammar School for Blind Girls.

Mr. Tylor who is blind himself, is Teacher in Jurisprudence and Estates Bursar at Balliol College, Oxford of which he is also a Fellow. He is an international bridge player and President of the Midland Counties Chess Union.





The Toffee-Box Radio Tuner

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

WE HAVE RECEIVED numerous requests for a simple AM tuner that will operate directly into a tape recorder. Readers may remember that details of a simple crystal detector tuner, were given in 'ATR' a few months ago and whilst a device of this nature is adequate for those who are fairly near BBC medium wave transmitters, it is not sensitive enough for districts more remotely situated. A transistorised tuner with a sensitivity equal to the simple valve tuner described in this article would be comparatively expensive since at least two, possibly three transistors would be required. Before proceeding with a description of the simple valve tuner, a few words on recording from the radio may not come amiss.

RECORDING FROM THE RADIO

Many tape recording enthusiasts do not realise that the quality of reproduction achieved by recording from the radio via the radio-set loudspeaker and the tape recorder microphone is very inferior, however good the radio reproduction, the microphone and the recorder. The next best method is to feed the recorder direct from an extension loudspeaker socket, but again reproduction will be comparatively poor since all the hum and noise present at the output stage of the radio set will be amplified along with the programme material.

The most successful method is to record direct from a radio tuner or from the 'detector' circuit or an intermediate low frequency amplifier in the radio receiver. This latter method, however, entails having a connection made to the appropriate point in the radio receiver and a socket fitted from which to take a lead to the recorder. This is something which only a competent engineer or someone with a good knowledge of radio receiver circuitry can do.

The ideal tuner is of course, one which will receive the high quality FM (frequency modulation) transmission on VHF. The output from the discriminator in an FM tuner is very nearly equal to a direct connection with the line from a broadcast studio. These tuners are however fairly expensive. An AM (amplitude modulation) tuner, which is roughly equivalent to

the first half of an ordinary radio receiver, is the next choice and although the quality from the detector is not equal to that from the discriminator of an FM tuner, it is indeed far superior to the output from an extension loudspeaker socket.

With simplicity and low cost as the major requirements, I have designed this little tuner to operate with components that are readily available and to work from the simple power supply described in the May issue of 'ATR', or from an HT and LT socket if this is already fitted to the recorder. (The tuner could, if necessary be operated from dry batteries, six volts for the heaters and about 120 volts minimum HT.) The HT supply should otherwise be between 200 and 300 volts and the valve heater supply 6.3 volts. The tuner requires an aerial and in most cases a few yards of wire around a picture rail will suffice. In areas fairly remote from a BBC transmitter a short outside aerial may be necessary for interference free results.

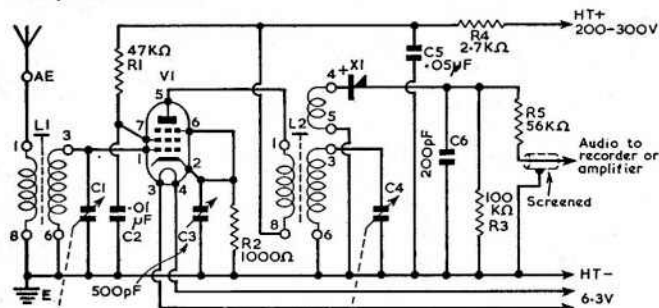
The prototype was constructed in a 'toffee-tin'; any clean tin box of suitable dimensions will do. The original box was approximately 6in. x 4½in. x 4½in., being just large enough to accommodate a simple flat chassis and the components. Don't attempt to crowd everything into a smaller tin; in any case the chassis layout should be exactly like that shown in the diagrams. The tuning coils *must* be placed on either side of the valve. There is a reason for this. The arrangement is simply to introduce coupling between the two coils and therefore some positive feedback in the amplifier. This positive feedback increases the gain of the amplifier and will do so up to a point where the valve oscillates. The feedback is however controlled by the variable capacitor across the cathode bias resistor and is in effect a 'reaction control'. Having now satisfied the technical enthusiasts as to why the layout is important, we continue with some notes on construction.

The chassis can be cut from another tin box and is secured to the front panel (the lid of the toffee box) by bending one end at right angles. It can be soldered or bolted to the panel. The physical size of the twin-ganged tuning capacitor is not important so long as there is room for it, and almost any 300+300 pfd. capacitor will do. You may even use a 500+500 pfd. if one happens to be handy, or can be bought cheaply. Apart from placing the coils one each side of the valve, the layout is not critical. The smaller components can be accommodated on a six-way tagboard under the chassis. The 'reaction' capacitor may be an air spaced type or mica spaced type; it does not matter which, so long as the 'moving' vanes are earthed.

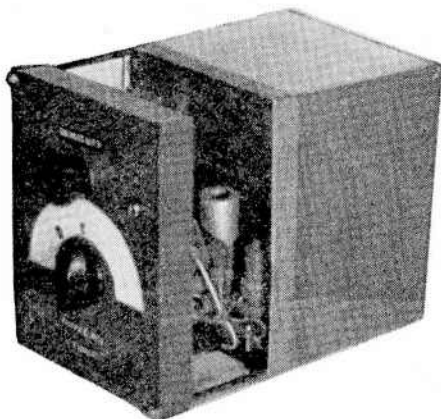
For those who are too remotely situated to receive the BBC medium wave stations, particularly the Light Programme, the two coils L1 and L2, which plug into the standard octal valveholders may be replaced by two 'longwave' coils of similar type (Denco range 1-Blue and range 1-Green). The tuner will then tune to the BBC Longwave station on 1,500 metres (Light programme), although a good aerial may be needed to keep interference to a minimum.

The valve (V1) may be an EF91 or 6AM6 (Mullard). A Mazda 6F12 or 6F33 will also operate satisfactorily. The crystal diode may be a Mullard 0A79 or Osram GEX34 or similar type; again the choice is not critical. Many constructors

V1, EF91, 6AM6 (See text)
C1 & C4 300 + 300pF ganged
X1 Crystal diode 0A79
L1 Denco Range 2 (BLUE) Maxi-Q } See Text
L2 Denco Range 2 (GREEN) Maxi-Q }



THE TOFFEE BOX TUNER CIRCUIT FIG. 1



may possibly find enough components in the junk box to build this tuner. The capacitors may all be 350 volt working types and both these and the resistors ($\frac{1}{4}$ watt) should be readily obtainable from any radio component dealer. 'Radio-spares' components are stocked by most radio dealers these days. The remainder of the components are two octal valveholders, for the coils, one B7G pin valve holder for the valve and a small insulated socket for the aerial connection.

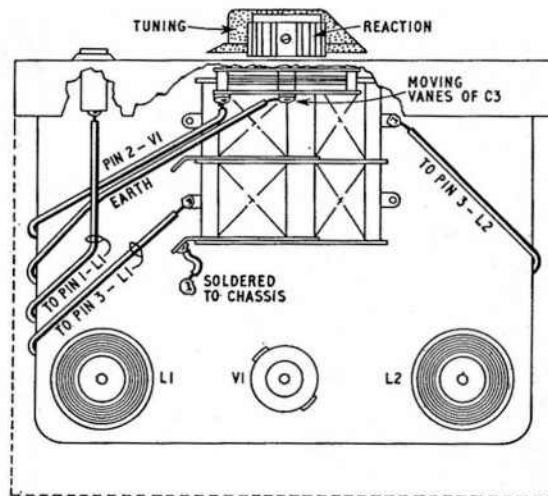
The HT and LT supplies can be taken directly to the power supply socket on the recorder or power pack, or via a four-pin socket mounted at the back of the box. The same applies to the output lead to the recorder, except that a two pin socket is required and the lead must be screened all the way to the recorder.

The circuit of the tuner is shown in Fig. 1 and the general layout in Figs. 2, 3 and 4. No specific dimensions have been given for the box; it should simply be large enough to house the components comfortably. The placement of the coils, tuning capacitor and valve should follow as closely as possible the layout of Figs. 2, 3 and 4, which as you will see, include point to point wiring details. The wiring should be carried out as neatly as possible, making the leads no longer than required to reach from one point to another.

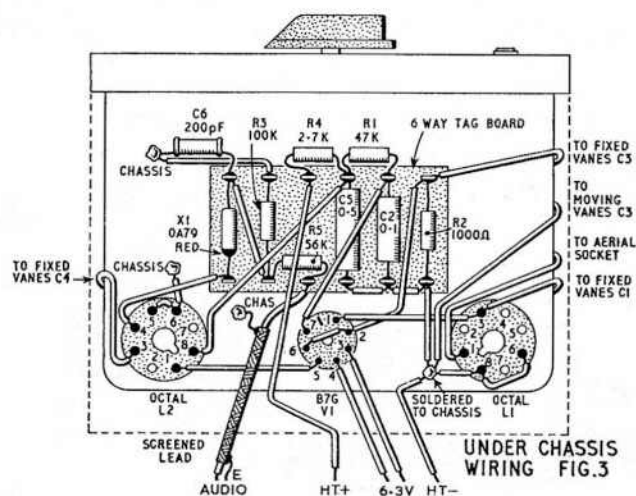
Check all your connections before connecting up the HT and LT. You should receive local BBC medium wave stations without using the 'reaction control' which at first should be turned fully anti-clockwise (vanes open). Start off with the tuning slugs all in; the brass screws that protrude from the tops of the coils move the slugs up or down. The screws should now be turned anti-clockwise until about $\frac{1}{4}$ in. is projecting from the tops of the coils). Now tune in the local station by means of the capacitor. Adjust the tuning slug screw on the Blue coil only until the signal is strongest. Volume may now be increased with the reaction control but if you turn this too far a strong whistle will be produced. The tuner will of course have been plugged into the tape recorder or an amplifier for these tests. If however, the recorder has no through monitor system a pair of high resistance headphones could be connected across the output of the tuner for the initial testing. The tuning slug screws should be secured by fitting 6BA lock nuts or by melting a little beeswax or sealing wax over them.

There should be enough output from the tuner to fully load the radio or pick-up socket of the average domestic recorder. If the signal is, however, not sufficient to load these higher level sockets, the microphone socket may be used. Take care not to introduce hum by having excessively long leads between tuner and recorder and/or power sockets. It is far better to increase signal level by using a larger aerial rather than by feeding the output into the microphone socket. If no radio socket is fitted to the recorder you can of course, only use the microphone socket.

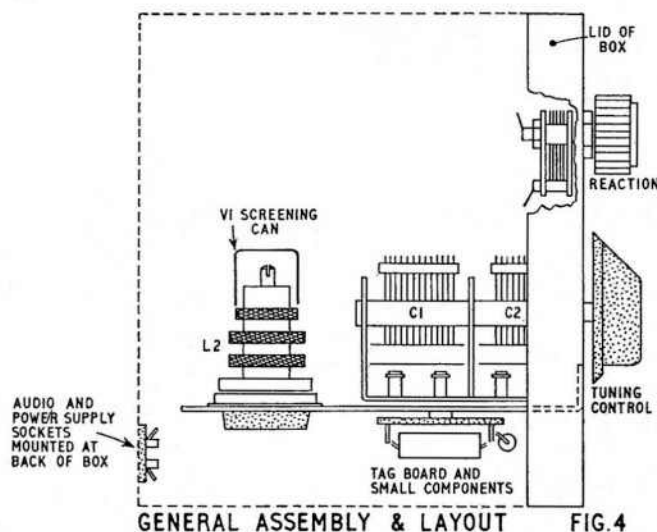
The next constructional article will be one for the more experienced home constructor. It will be a four channel microphone and signal mixer using special low voltage valves, that can be operated entirely from batteries, thus making the mixer quite portable and completely independent of mains power supplies.



CHASSIS LAYOUT & WIRING ABOVE CHASSIS
FIG. 2



UNDER CHASSIS
WIRING FIG. 3



GENERAL ASSEMBLY & LAYOUT

FIG. 4

To hear the **WINSTON** *'THOROUGHbred'* is to marvel

Prove for yourself the quality of the Winston Thoroughbred—just listen to its performance! You'll marvel—and when you study the supreme advantages of this technically perfect tape recorder you'll well understand the reasons for its supremacy.

- * Three speeds: 15, $7\frac{1}{2}$, $3\frac{3}{4}$ inches/sec—gives 3 hrs. 12 mins. playing time on one 7" tape.
- * Twin track recording.
- * Three loudspeakers ensure live, natural tone for speech or music.
- * 1,800 ft. spool of long-playing tape supplied—plus high sensitivity microphone.
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RUSS CONWAY

Tape-viewed

by

Richi Howell



Richi Howell in action with his Stuzzi Magnette interviewing Russ Conway in the Star's London Palladium dressing room.

I have been here at the London Palladium many times in the past but it has always been to photograph the artist sitting beside me whom I am about to interview. He is a very shy young man, always has been, so let's start by asking Russ Conway about this. Russ, you have always been shy, right from the time I first knew you, which goes back quite a way now. Are you still that way off-stage?

I am with people I don't know. It has taken you a long time to get to know me.

Well, that's quite true.

I am still reserved with everybody. A sort of inborn wariness of life in general, but with people I know I think the shyness gets pushed in the background.

Now here is a stock question: has there been anything of an embarrassing or an amusing incident particularly during your naval career that you can tell us about?

That's more a shock question, but I can remember something very embarrassing that happened to me when I first came into show business. It was the time I was flown to Malta to play for Gracie Fields, whom I had not previously met. She started singing one of her old favourites, 'Christopher Robin is Saying His Prayers'. Well, as I was late arriving I had been given some sandwiches and a very quick glass of ice cold beer just before going on-stage and this must have been to blame because just as she sang 'hush, hush, whisper who dares?' I went 'Yup!' and disappeared in confusion. But Gracie was amused, and so it all passed off very well. I can't remember anything else, at least nothing that I can say in public. I got into a lot of fights and lost a couple of teeth in the Navy, but I don't really think I remember anything about those days.

Well, perhaps it's a good thing. Now you are, at the moment, very busy writing a musical. Can you tell us how you are going about it?

You mean 'The Christmas Carol'?

That's right.

Well, the idea was given to me actually by a fan. I read the book, liked the idea and took it to a London impresario who suggested that Sir Alan Herbert wrote the lyrics. I asked for Russell Braddon, the Australian author who wrote 'The Naked Island', to adapt the book and it has been going along fine. It was almost completed and then I am afraid we had a great disappointment, and it cannot be put on this year.

That is a pity because I personally was looking forward to it very much. Now I know that during your Palladium act you actually sing—(Russ laughed and said "actually"?)

Well, yes. But I also know that you would like to sing on records. How does your A. & R. manager feel about this?

I am happy to say, Norman Newall, my A. & R. Manager, has told me that I can now go ahead, choose my own songs and make my first vocal record whenever I would like to do it.

The only thing now is finding time and the right songs. I hope to do it before the end of this year.

I am sure your many fans will be looking forward to it, Russ. Now I hear that you will no longer be making the honky-tonk piano style of recording. Is there any truth in this?

No truth at all. Although we have made two orchestral LPs and a couple of orchestral singles, there is no truth at all in the fact that we are not going to do any more honky-tonk. We certainly will. As a matter of fact the recording studios have just purchased a new honky-tonk piano because the old one was getting nearly worn out. It was probably due to my playing—it was getting too honky-tonk! Anyway, we are going to go on making honky-tonk records. I wouldn't give it up for the world.

Now when the Palladium Show finishes, which I believe is the 2nd week of December, you are going to Australia on a holiday. Is it strictly a holiday or are you going to whip in a little concert or two here and there?

It is strictly a holiday, and I am not going to whip in a little concert, cantata, or anything at all when I am in Australia.

Have you got anything planned?

No, there are four main reasons why I have chosen Australia. Mainly because it is their summer and I do not expect to get a summer holiday in England for some years to come. Secondly, there are no currency problems, no language problem and although I am known by name out there, I am not known by sight so I can stroll around the shops and beaches. When I get there I intend to hire a car and to drive all around the coast of Australia, and go swimming in the mornings, swimming in the afternoons, swimming at nights.

So you just ain't going to do nothin'?

I ain't going to do nothin'.

My particular LP favourite at the moment is 'My Concerto For You'. Have you got anything similar to this in mind which you are going to do either before you leave for Australia or when you come back?

Yes. Here we certainly come back to the honky-tonk piano question, which as I say we are not going to forsake at all. But I have already made, for release I understand, in February, 1961, an orchestral LP with Tony Osborne and his Orchestra, of show music—'Some Enchanted Evening', 'Hello Young Lovers', a lot of Rogers and Hammerstein music, some of Noel Coward's—all music from the stage shows.

That looks another 'must' for my collection.

Well, we have tried to vary the style of playing as much as possible and the type of orchestration, so as not to become too much of a sameness all the time. And there's another LP to come, featuring cinema music.

What the old great music of the cinema musicals?

Yes.

That should be really something as well.

One other thing, I know that you use a tape recorder quite a lot, particularly when you are composing and playing over portions of what you have already got on music. Do you feel that tape recorders today give you the quality and reproduction that you expect?

I should imagine a lot of it depends on the price you are prepared to pay for a tape recorder and the equipment you can set up yourself if you like, but one main thing I, as a



pianist, find lacking with tape recorders basically is the microphone, because you have either got to have someone hold the microphone, or stand it on the piano and get the vibration of the piano going through the set. Could a stand be manufactured which could be raised or lowered and with an arm which would hold the microphone? I get into a terrible state at home fixing up broomsticks and bits of string to try and hold the mike in position.

But wouldn't you have thought that it's more the quality of the microphone than the position of it, Russ, with regard to vibration?

No, I wouldn't. You know I am not technically minded about this sort of thing, but I am convinced that any microphone which is in contact with something which is vibrating, is going to pick it up whether it is a good quality or a bad quality microphone.

Do you use a portable tape recorder?

I have got a portable and a large one which I keep at home and there again I am lacking considerably in music technicalities and rudiments and I find it difficult to write down things, so I play what I compose, put it on tape and then give it to a qualified musician to write it out for me. That is my main use for the large recorder. The portable I sometimes carry around the dressing room.

So you really find the tape recorder of great use to you?



Definitely. I don't know what I would do without it. It used to take me about four or five days to try and write down eight bars of music — readable! But now I just play it on piano and someone who knows me and my style of playing and composing can put down exactly what I want.

Well, I know that you have now got to get changed for your main number at the London Palladium so may I, on behalf of 'ATR' readers say thank you, Russ Conway, for this tape-interview.

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A Christmas Western

or

A Western Christmas

This nonsense play for tape recording is intended to be sprung on your guests at a Christmas Party. The main characters should be played as 'take-offs' of the many originals on which they are loosely based.

The commercials may be farmed out one each to the remaining guests or played by one or two players as desired; background

music may be used if available. The 'noises-off' may be authentic or 'corny' as the occasion demands. Reference to Christmas can be removed by the slow-coaches who finally got round to recording this next Michaelmas.

The main idea is to have fun. Permission for Rights to Perform and record are hereby granted to all 'ATR' readers.

CHARACTERS

Narrator
Dessie Bell, our heroine
Rase Head, our hero ?
Ree Cord Burton, dastardly villain
Tacup Spool, Dessie Bell's old paw
Commercial Announcer(s)
(Sound Effects)

Narr.: Howdy folks. Well, Ah guess you all know what season this is. And we had 'n idea you might like us to do one of them epics fur yer entertainment. In the Old Days yer Maws and Paws use ter ride down Main Street to the Theatre decked out all sassy but you just stay right where y'are and this 'ere new fangled ribbon machine'll bring it all to you. And if you close your eyes you can imagine it's one of them kinescope boxes folks is now looking at in their parlours. O'course, it do mean you gotta put up with this sorta thing.

Comm.: *This programme comes to you by the courtesy of Hay—the space-age breakfast food. It looks like, it tastes like, it is—Hay. Eat Hay with strawberries and cream—you'll love it.*

(Jingle) Remember what the horses say, nothing tastes as good as Hay.

Narr.: Well, that's progress. You gotta have the commercials folks. Goshdurn it, you would 'n, if I'd my six-shooter handy. Well, our big drammer opens. The scene is near Two Track Gulch. Upper Track is the boundary of the Magic-I Ranch where old Tacup Spool and his daughter Dessie Bell hang out. Lower Track is the favourite haunt of those thieving rustlers the Burton Gang. When our drammer opens Dessie Bell is reading by the fire on Christmas Day. Her Paw is out in response to another call from the range. These have been happenin' with increasing frequency. Dessie Bell 'll tell you why when she puts her book down. It's likely to be some time though. It's 'Lady Loverley's Chattels'.

Dessie Bell : (reading) At last they were alone. This was the moment they had dreamed about. Now they could play on the see-saw without the other kids of the neighbourhood screaming all over the place.

(Knock at the door)

D.B.: Who could that be so late? I hope nothing has happened to Papa. I told him to stay away from Two Track Gulch. Ree Cord Burton and his Gang will kill him for sure.

(More insistent knock)

D.B.: Come in.

(Door opens and closes)

Rase Head : Hi, Dessie Bell. I told you I'd be round again.

D.B.: Why, Rase Head? You mustn't come here. Papa will kill you. You know he doesn't approve of our carrying on.

R.H.: No matter of that now. I hear the Burton Boys are rustling your cattle through Two Track Gulch.

D.B.: We know. Papa's ridden to fetch the Sheriff from Base Boost.

R.H.: Sorry to disappoint you ma'm. He won't be in time.

Comm.: *For the time being, choose a Neelyrite watch. It's the nearest thing to Greenwich Mean Time and I do mean time. And the exclusive Neelyrite feature: no need ever to adjust a Neelyrite, because it's never more than Neelyrite.*

D.B.: How d'ya mean Rase? He won't be in time.

R.H.: Sheriff Watts won't be there, Dessie Bell. He's gone away for Christmas.

D.B.: How thoughtless of him.

R.H.: When d'you reckon Paw Spool'll be back, Dess?

D.B.: Any time now, Rase. You'd better be hittin' the trail. I guess. If I'd knowed you was comin' I'd . . .

R.H.: You'd what, Dess?

Comm.: *May and Baker Cake Mix mixes cakes better than any baker. M. & B. Mix is ahead of all others. It's nine o'clock tested every afternoon by a panel whose names are withheld to protect the guilty. Prepared exclusively in a well-known public laboratory, May and Baker Cake Mix takes the cake.*

D.B.: You must go, Rase. Please.

R.H.: You want me to?

D.B.: No. I mean, yes. Your love mean's nothin' to Papa.

R.H.: Course not. It isn't him I love, Dess. But he's agoin' to need me and I'se agoin' to be here when he comes so's we can get agoin' after them critters rustlin' your cattle. The swine.

D.B.: Don't you call our cows names, Rase Head.

R.H.: No, it's the Burton Gang I'm acallin'.

Comm.: *Drinka Pinta Gina Day. The Gin Marketing Board recommends Gin with Breakfast, Lunch or Dinner. Try the tongue test for yourself. Drink a bottle of Gin and a bottle of Brand X, one after the other. Brand X is the one that tastes like detergent. Which is not surprising—so don't forget folks, Drinka Pinta Gina Day.*

D.B.: Rase. What are we going to do?

R.H.: Do as the man says. Get the Gin bottle, Dess.

D.B.: Hark. I hear daddy.

(Horses hooves)

by Roy Russell (of Wyndor Recording Company Ltd.)

R.H.: Gosh, I thought he was getting too old to gallop at that speed.

D.B.: He's on his horse, silly.

(Door opens and closes)

Tacup Spool: I thought I told you not to be seen in these parts.

D.B.: Papa. Rase has come to help you chase the Burton Gang outa Two Track Gulch.

R.H.: Yep. If there's gonna be any gun play, I guess I'll stretch those critters to their limits.

T.S.: Ah, extended play, eh? All right, son. Let's go erase 'em.

D.B.: Rase, be careful.

R.H.: I will, honey.

T.S.: O.K. Rase. If we clean these rustlers up you can stay to Christmas Dinner.

R.H.: Dess. Get that Christmas Pudding steaming. Or we'll be back 'fore it's ready. S'long.

(Opening of door and fading of horses hooves)

D.B.: Good luck. Come back soon.

(Fade up horses hooves)

R.H.: Why?

D.B.: Well, the commercials don't last that long.

R.H.: Tell 'em not to put that one I like on until I'm back.

(Fade out hooves again)

Narr.: End of Part One.

Comm.: Are you fed up with your clothes being whiter than white? Do you feel like one of a million umpires? why not be different? Do your monthly wash with Drizz, the new detergent with the exclusive degradient. Drizz is different. Drizz washes black, the deep down funeral black. Drizz never shows the dirt because Drizz is blacker than black. Buy Drizz and get as filthy as you like.

Narr.: End of Part Two.

Comm.: Do you feel tired in the mornings? Do you wake up listless, irritable, up-in-the-air and down-in-the-mouth? If you do—can you wonder nobody loves you? Take one teaspoonful of Slosh, the miracle pick-u-up and wake up—yes, sloshed.

Narr.: Several hours have passed and Dessie Bell anxiously awaits the return of her father and her . . . and Rase Head.

D.B.: I do hope nothing has happened to them. If Ree Cord Burton and his Gang have hurt them I'll—

(Door is kicked open)

R.C.B.: Well, what will you do?

D.B.: (terrified) Gee, Ree. I was just gettin' something to eat for you. Just in case you passed by.

R.C.B.: I ain't passin'. I'm comin' in. (slam of door)

D.B.: Sure, Ree.

R.C.B.: You betcha, Dessie. And you know what I'm here for.

Comm.: It's delightful, it's delicious, and it's all dressed up to intrigue you. It's the Choc-Choc Bar. The Choc-Choc Bar has all the chocolate outside and the colourful wrapping inside. So you eat the chocolate first and throw the wrapper away last.

R.C.B.: Come on, Dessie. Come over here.

D.B.: It isn't quite cooked yet, Mr. Burton. I mean Ree.

R.C.B.: I said come here. Some things is more important than food.

D.B.: Oh, if you want a drink the gin is in the bottle th—

R.C.B.: I haven't much time Dessie. I've always wanted yer. Yer know that.

D.B.: And I've always said 'No'. Nearly always.

R.C.B.: Guess then this'll be the last time.

D.B.: (with a gasp) Ree! That's blood on your shirt!

R.C.B.: Yeah. Guess this it is.

D.B.: Don't grab at me like that, Ree. This is a clean blouse I got on.

Narr.: Sorry, folks. There's no commercial at this point.

R.C.B.: Yeah, those durned coyotes got me: your father and Rase. He's quick on the trigger, that boy Rase.

D.B.: I'm going to marry him, Ree.

R.C.B.: What with a pretty face like yours?

Comm.: A pretty girl is like a melody. You can buy yourself a pretty face for a song. Any song will do. Try this new all-singing face powder Murk. Men will stare at you if you have that Murky look. Murk costs only five guineas an ounce bottle. Or, in the economy size, two-and-nine.

D.B.: Let me dress that wound, Ree.

R.C.B.: No use dressing me up where I'm goin' Dess. I'm done for.

(Thud of falling body)

D.B.: Ree. Don't go. Evrthin's gonna be awlright.

(Door opens and closes)

T.S.: Sure is, Dess. Rase, erase this hunk o' varmin.

R.H.: 'Fraid he's past needin' help from me, Mr. Spool.

T.S.: You mean . . .

R.H.: Yeah. 'Fraid he's passed.

D.B.: Pity. There's enough Christmas dinner for four.

Comm.: The new Burns Cooker caters for the whole family. And the eye-level grill means that without your having to bend down the fat can spit all over your face. Remember; if it's cooking, it's Burns for all your food.

R.H.: Well, Paw, do I get the girl?

T.S.: If you stop callin' me Paw you get the Christmas dinner.

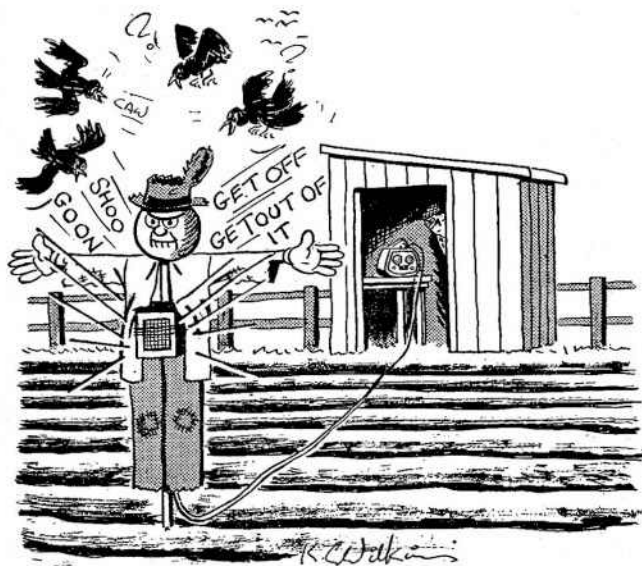
D.B.: And the girl, Papa?

T.S.: I suppose so. You'll come in handy if we get any more rustlers around these parts.

R.H.: Right. Rustle up the food Dess and let's get with Christmas.

Narr.: And as the food starts slowly sinking down their vests, we say farewell to the Magic-I Ranch, Two Track Gulch, Rase Head, the late Ree Cord Burton, old Tacup Spool and beeyutiful Dessie Bell. Oh yes, and to those dreadful commercials.

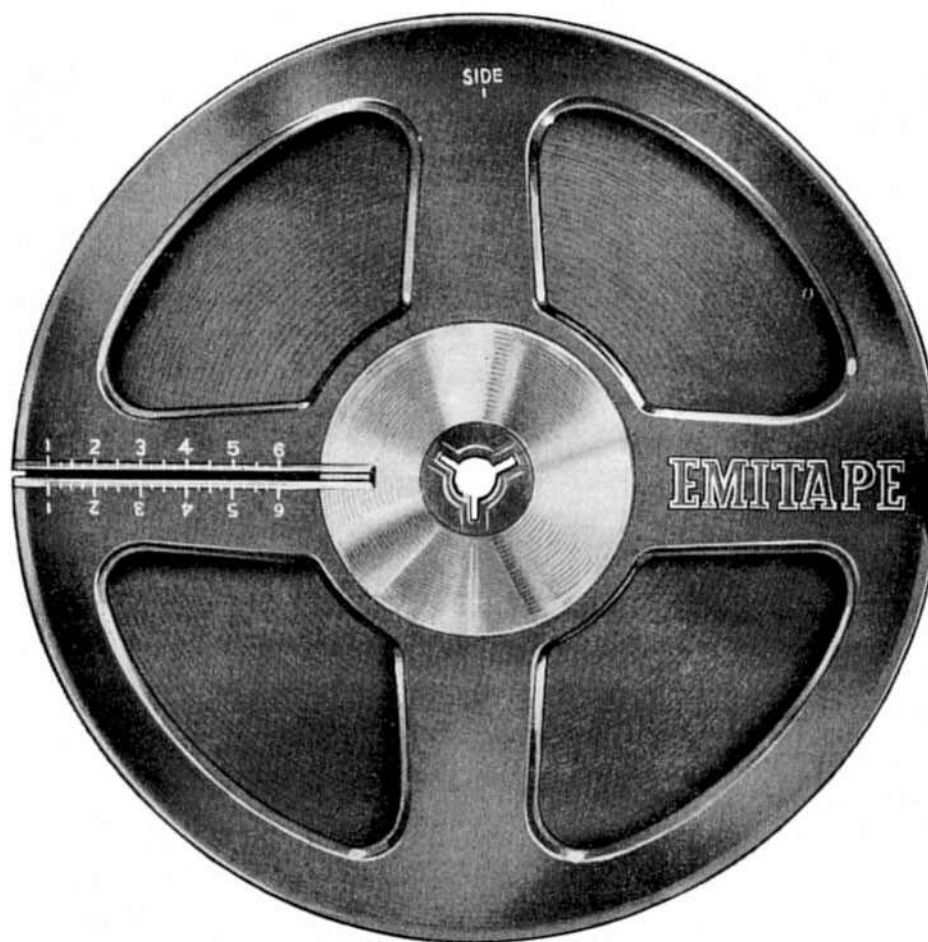
All.: Merry Christmas everyone.



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HOGMANAY



HAPPY RETURNS

by Lorna Guiston

ALL THINGS considered, it's a pretty remarkable feat to reach the age of 90. Personally, I don't expect to. I reckon that even if The Bomb doesn't get me I've still got to run the gauntlet of Air Pollution, Reckless Driving, Food Preservatives, The Elements, Banana Skins and Taxation.

Nevertheless, Granny Mac survived three wars, two husbands, eight sons and daughters and 23 grandchildren, with several 'greats' and one newly-hatched 'great-great' thrown in for good measure. But when Granny was born in 1870 they were turning out good stuff, and she was no flibberty-gibbet jerry-built edifice designed to pop off somewhere around 70. Granny was built as sturdily as the Aberdeen granite of her birthplace, and her eye was as bright, her faculties as unimpaired, her tongue as barbed as it had ever been. Her only deterioration was an enfeeblement of the legs which forced her to spend most of her time in a chair and to use a thick blackthorn stick when she walked.

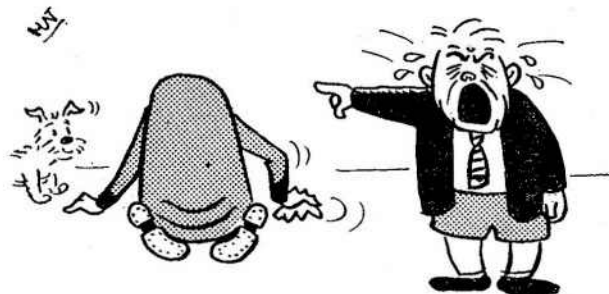
Unfortunately, Granny wasn't mine. She belonged to Jill, a Scots girl of my acquaintance, who was the fifteenth grandchild, and as usual it was the tape recorder which brought me into the orbit of the old lady's matriarchal splendour, for Granny was having a birthday party which was to be a tremendous and vital event worthy of recording for any further posterity which might join the Mac tribe. It was her own idea, too, although of course the family had it in their minds anyway. Jill told me she'd said:

"Ah'm 90 come Hogmanay, and Ah'm no optimistic enough tae think Ah'll reach ma 100, so ye'll make this year a wee bit special, won't ye? An' Ah don't want some miserable bitty bun-feed like ye'd hold for the bairns. Ah'll hae a PROPER party, d'ye hear, an' no nonsense aboot it." So a proper party she was to have. They hired a hall and a four-piece orchestra and a piper from a local amateur pipe band to greet the haggis. The piper turned up vaguely inebriated, but as it was Hogmanay and freezing cold outside and his naked knees were blue everybody forgave him.

I made sure to fashion myself a barricade in the corner where the plug point was to protect the Grundig from damage. I'd seen too many tape recorder owners mourning shattered equipment after a party, and now if anybody came within knocking-over distance they'd fall first. I had two five-inch spools and a special three-inch correspondence tape for Granny's exclusive use.

Granny's eldest son was first to arrive. He was an upright big man of 70 who'd been a sergeant in the Black Watch and bore himself accordingly. He also bore two bottles of whiskey. His tubby grey wife was with him, followed by a Cairn terrier

and a dejected-looking bespectacled woman of some 40 summers and a few more winters, to whom the fond parents euphemistically referred as 'Oor Wee Lassie'. The Cairn terrier celebrated his entry by disgracing himself against the leg of the table, and Oor Wee Lassie, cluck-clucking, dropped to all fours and dabbled with paper serviettes, so that the rest of the guests, who were now pouring into the hall like a burn in spate, were presented with the startling vista of her narrow brown rear and upturned brogue-soles creeping about in the middle of the room. This so upset a young great-grandchild that he burst into a wail of alarm and provided me with a variation on the tape theme of clattering feet, herd cries of recognition and ripples of meaningless laughter. There seemed



no end to the Macs, as if every boat and plane from Glasgow had plied to Belfast for the family's especial benefit.

With a shrewd sense of drama, Granny Mac reserved her entrance until all the tribe were assembled. She came stumping through the door between a stalwart grandson on one side and the taxi-driver on the other, glaring around her as if to dare anybody to notice how heavily she leaned on the arms of the two young men, but she couldn't hide her look of relief when she reached her chair and Jill put a steaming cup of tea into her hand.

"Thank you, dear," she panted. "That's guid."

When she had drunk it she was revived as a plant that has been watered, and all eager for the party to begin. So the party began.

Everybody had to get into the act, and the Grundig rocked to the strains of the retired Black Watch Sergeant bellowing out Scottish folk songs, sopranos twittering, tenors soaring, baritones rollicking, a would-be comedian and the inevitable childish party-pieces from the younger fry. When the wells of talent ran dry and the dancing began, Granny sat swaying

and banging her stick on the floor in time to the music, giving vent to joyous whoops during the Gay Gordons. She was clearly in her element.

I finished the last track of the second five-inch tape just before the orchestra, jaded, adjourned for supper, and fitted 'Granny's tape' in preparation for the haggis. The steaming dish made its entry with dignity, heralded by the piper, coaxing the pipes through wails and squeaks into 'Scotland the Brave' while the haggis cringed in anticipation of imminent extinction.



Now was the climax of the evening. Granny's finest hour. With concerted heaving from those on each flank, she was propelled to her feet. This was the signal for me to arrange the mike to her best advantage, which I did with earnest meticulousness. The old lady fixed me with her bright button eye.

"Ah presume Ah'm on the air?" she said grandly. To her all electrical appliances which gave forth sound were wire-leses, and she could never grasp the theory of tape, so I had to assure her that she was indeed on the air and all clear to go.

At that poignant moment Oor Wee Lassie was stricken with a coughing fit. She coughed and she choked till her eyes rolled and her sallow face was suffused and her glasses fell off into the sugar bowl. The Cairn terrier began to bark and yelp, and in his agitation sullied another table leg and the adjacent ankle of a dignified stockbroker Mac.

Granny was outraged.

"Drat that creature!" she stormed. "Be quiet, girrl. Wheesht, wheesht, will ye!"

But Oor Wee Lassie was beyond wheeshting, and in the end she, the Cairn and the stockbroker Mac had to be bundled out for air.



Ruffled and fuming, Granny lifted up her voice and delivered Burns' oration to the haggis with impassioned wrath, casting baleful glances towards the door in case the disturbers should return. It was a wonderful performance, and the applause was wholehearted. Granny stayed bravely on her feet until it died down, then she lowered herself back into her chair with a grunt of relief.

"Weel now, when can Ah hear me?" she demanded, still thunderous.

"Right away," I told her.

"Guid. Get on with it, then, and if Ah hear one sound from any of you bairns . . ."

It wasn't only the bairns who shuddered. Deathly hush fell on the room as I fast-wound to the beginning of the tape, and every eye turned to the Grundig. I went cold to think what would happen if it hadn't recorded.

Fortunately for me, the tape was perfect, and the matriarch listened with an expression which gradually lightened as her strong old voice soared from the amplifier. When it was done she beamed all round, drawing the whole company into the rays of her restored benevolence.

"Ye'll hae tae admit yon's no bad for 90," she said proudly. "No bad at all. Ah'm no done yet." She put her head on one side, and her smile turned to a grin of pure mischief.

"Maybe Ah'll be lookin' for anither beau this year," she announced. "Ah just feel like settin' ma cap again. Maybe Ah will, now, maybe Ah just will."

And knowing Granny Mac, I wouldn't be a bit surprised if she did, at that.

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4 RECORDING SPEEDS

FAST REWIND either direction.

1,200ft. reel rewind in 45 seconds.

WOW AND FLUTTER

Below .05% at 15 ips.

Below .1% at 7½ ips.

Below .15% at 3½ ips.

Below .25% at 1½ ips.

FREQUENCY RANGE

15 ips : 50/16,000 c/s ± 3 db.

7½ ips : 60/12,000 c/s ± 3 db.

3½ ips : 60/7,000 c/s ± 3 db.

1½ ips : 60/4,000 c/s ± 3 db.

SELECTIVE FREQUENCY

CORRECTION at 15, 7½ and 3½ ips.

SENSITIVITY

Microphone : 2.5 MVs into 2 megohms.

Radio or pick-up : 100mVs into 150K/ohms.

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4 watts into 15 ohms.

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9in. x 5in. elliptical hi-fidelity model.

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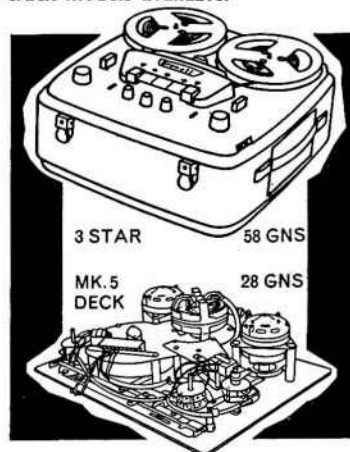
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January, 1961

19

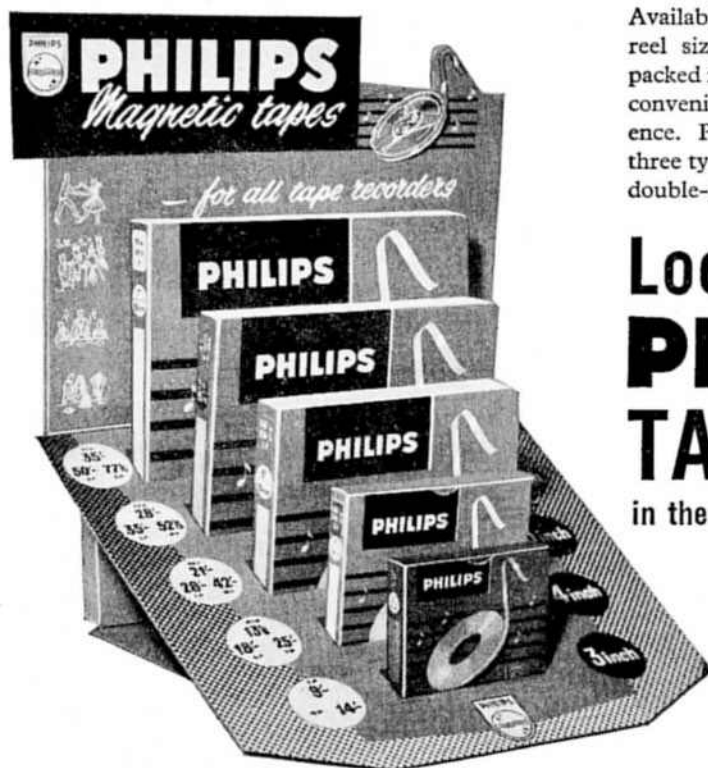


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No matter what you want to record . . . no matter which tape recorder you use . . . for results that do complete justice to the original sounds, use Philips Tapes. Why are they so outstanding? Just look at these advantages:

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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.

1960 WAS THE year in which local tape clubs doubled in number, and it was also the year in which they began to make a notable contribution to the community. Now we are in 1961—the year which promises to be 'Humanitarian Year' for the clubs: a year in which a new three-way relationship will be established between themselves, the humanitarian organisations, and the public. Already the image of the 'tape club' is beginning to be established in the mind as something beyond a mere gathering of enthusiasts for participation in a hobby. Through the local press, in particular, the public is learning that in the ranks of the tape clubs are unselfish devotees bent on helping the community in which they live.

For instance, when I heard on BBC's 'Radio Newsreel', recently that out of 100,000 blind people in the UK, only 20,000 can read Braille, I immediately thought of the work tape clubs are doing to overcome this seemingly insuperable barrier, by their efforts in establishing talking newspapers and entertainment services for the blind that are infinitely superior to the slowly assimilated Braille script with which blind people have had to struggle in the past. Let us hope that, in the near future, when the general public hear such cold facts, they too will think of the warm desire of tape clubs to help their less fortunate fellows... if they do, I shall be very satisfied.

Now let's see what the clubs have been doing in this direction this month...

Well, members of **Swansea Tape Recording Club** are still very keen to start a hospital service, despite their offer of assistance being turned down last year by the local hospital's management committee. A new approach is now to be made, in the hope of better success. The club want to visit relatives of patients in hospitals and get them to request a record to be played. Later the spoken requests, plus the records chosen, would be given over the hospital's internal radio-diffusion service. No matter what the outcome of this, the club is still determined to do its share of goodwill work; they will be starting a service for local blind institutions and for old age pensioners' 'huts' (community centres) shortly. One of the club's members—a writer whose plays have been broadcast by the BBC—has agreed to script some stories for the club to record for the service.

In September last, Eric Clegg of **YMCA & Barnsley District Tape Recording Club** approached the GPO over the allocation of landlines to all hospitals in and around Barnsley. Results were favourable, and the club is now ready to undertake the broadcasts when the lines are connected. At the time of writing, the club is awaiting reports from the technicians undertaking the project. Socials for the blind are held on the second week of each month, and programmes include musical items, 'Lucky Dip', 'What do you know?', 'Heard this Before?', question time, and a quiz—all of which keep the 25 members busy gathering material.

In addition, socials for the Darby and Joan Club, and request programmes for the 'Netherfields' Ward of Stanley Road Hospital, Wakefield, are held monthly.

Bridgwater Tape Recording Club has made a decision to help with the BRC Hospital and Blind services, and has asked for information... **Clacton Tape Recording Society**, too, has requested further information on the Hospital Service.



Edited by Terry Nurse



A record request programme called the **PPP Show** (Pick of the Patients' Pops), given by the **Harrogate Tape Recording Club** to patients of Scotton Banks Hospital, Knaresborough, has proved so popular that it has been arranged to give a regular fortnightly programme.

A tape recording made by a member of **Reading Cine & Tape Recording Society** of a United Nations Day Service in a local church, was recently played back to patients at the Royal Berkshire Hospital. The club hopes to undertake more of this kind of activity in the future.

An offer by **Stevenage Tape & Audio Club** to help the old folk keep in touch with their relatives in other parts of the world, was recently published in a local newspaper. The Secretary received a letter from a recordist in Australia who wanted to hear his mother living in Stevenage. Two members were delighted to assist, and the message was winged on its way to the Antipodes within a few days.

Members of **West Wales Tape Recording Club** have been busy recording important local functions, and more than one member has had his programme broadcast by the BBC.

With the co-operation of the County's Blind Service, the club has entered into a new scheme of news reading for the blind. This scheme, initially covering Avondale Home, Aberystwyth, only, will, if successful, be extended to cover a wider area. Members responsible for the venture are Editor-News Readers Tom Evans and Lynn Owen-Rees, and Technicians E. C. Roberts, J. O. Jones, and M. J. Jones.

The club are also entering another season of hospital broadcasts at the Aberystwyth General Hospital. This scheme allows patients to choose records they would like to hear over the hospital's radio system. Requests for patients are also accepted from relatives and friends. The system is organised by Percy Moore and Roy James, who made a great success of the scheme last year.

West Middlesex Tape Recording Club's hospital service has been well and truly inaugurated by the visit of members Dennis Marks and Sandy Saunders to Mount Pleasant Hospital, Southall, where messages were recorded by two dear old ladies of 89 and 90, for onward transmission to relatives in Ickenham, Doncaster, and Belfast; later, replies will be



played back to them. The hospital staff were very helpful, and it is hoped and believed by the West Middlesex Club that this service will grow. Secretary Saunders is echoing the feelings of many clubs when he writes this month in the club bulletin: "It gives a wonderful sense of accomplishment to know that we are helping somebody else with our tape recorders. It makes the hobby so much more useful and less selfish".

The **Ipswich Tape Recording Club** takes pleasure in announcing the introduction of a hospital service, which takes the form of a weekly musical programme given over the internal radio system of the Ipswich and East Suffolk Hospital. The broadcast takes place on Tuesday evenings and runs for 45 minutes. In order for the relay to be made, the channel carrying the Light Programme is cancelled for the duration of the programme.

Music and songs from shows are very popular items, and assistance with these is given by the **Coltishall Forces Network**, the radio station of the RAF Norwich, who forward, by post, complete programmes with the appropriate continuity ready for broadcasting. Recently the hospital presented a three-act play to the general public, and the ITRC made a recording of the performance for future broadcasts.

A tape service for the blind is also operated by this club: short stories are recorded, and the material is then passed to the local Blind Society for presentation to their members.

John Grainger, of **West Herts Tape Recording Society**, has been very active lately recording events for inclusion in the club's 'Newsletter to the Blind'. Unable to get permission to go inside the Gaumont Theatre, Watford, where a midnight charity performance was in progress, he stayed outside to give a description of the scene and interview visitors, with the aid of a Fi-Cord. At 4 a.m. (!), however, when the performance was over, he contacted and spoke to several of the stars, including Peter Haigh, Cleo Lane, and Jill Adams.

On another visit, Mr. Grainger and Jean Stern went to Langleybury Church and spoke to the Rev. R. Martin from whom they discovered that the church bell was of Russian origin.

Another member, Vera Jackson, visited the disabled Scouts at Watford and talked to them about tape recording in general, and about the activities of tape clubs throughout the country. Now that the tapes are beginning to mount up, Jack Hill has been appointed librarian of a two-section library of recordings: the first section for recordings of visiting speakers, contest tapes, etc.; and the second section for sound effects, and actuality sounds—items which may be needed again for inclusion in new productions.

Hull & District Tape Recording Club's hospital tape message service, offered to all three local hospital management committees, looks like getting into its stride soon. The service has already been accepted at one hospital, and Secretary Ken Fulstow will shortly be attending a meeting of another HMC to discuss the taking up of the service in hospitals under their control.

The **Huddersfield Tape Recording Society** was recently given the opportunity to produce a series of 12, one hour, weekly programmes for broadcast over the local hospital network serving 14 hospitals and homes. A considerable amount of planning is, of course, needed for a venture of such size, and the project is still in the 'drawing office' stage. Before the actual broadcasts are commenced, it has been decided to build up a good stock of tapes—after all filling an hour a week presents quite a challenge!

Harrow Tape Recording Club (another new BRC affiliate), have received a letter from the Ware Society thanking them for their assistance in putting a patient in Stanmore Orthopaedic Hospital in touch with his family in Golders Green. Evidently the patient, a minister, had been flown home from Rhodesia for an operation, and his family are not able to see him as often as they would wish. But, through co-operation between the two clubs, he was able to contact them by tape.

Dover & District Tape Recording Club, at the suggestion of its member Mr. Gilbert, decided to 'do something for the old folk and the hospitals for Christmas', and it was agreed to record a local church choir for them... a nice note on which to end the humanitarian section this month!

Norman Whitlock, Secretary of the **Swansea Club**, received

several enquiries after news of their activities was published in 'ATR' last May. One was from a journalist on a London Daily, who later took over editorship of the 'South Wales Voice'. A keen tape enthusiast, and now a member himself, Mr. Orton has given the club a goodly amount of publicity in the newspaper and gained them several new members.



The last meeting of **Bournemouth & Poole Tape Recording Club** was attended by the Secretary of the newly-formed **Southampton Tape Club**, who showed a

keen interest in the way the meeting was conducted. A tape exchange between these two clubs will now ensue, and will enable the older club to pass on some tips and ideas.

Urmston Tape Recording Club were guests of ABC Television at their Manchester studios recently. Their next visit will be to the North Western Electricity Board's Power Station at Barton.

Three of the tapes which won prizes in the 1960 National Tape Recording Contest were played at **West Middlesex Club**: *Ban the Phon*, *Beat'n Heart*, and *The Rest is Silence*—the last a truly superb tape: imaginative in concept, beautifully acted, first-rate in production. **British Recording Club** member Norman Paul fully deserved to win the national and international tape recording contests with it. (Mr. Paul's tapesponding entry appeared in the November Directory.)

Ilford & District Tape Recording Society welcomed four new members last month, one of whom, Philip Posting, has built his own equipment, incorporating the Collaro Studio Deck and Mullard pre-amp.



"It's all right, Dear! I've spliced it myself."

You might not believe this, but the other week a tape recorder was taken into a dealer's shop for a check-up—the dealer being a member of the Bridgewater Club. On inspecting the tape the dealer found it had been spliced by the simple expedient of **tying a knot in it** (it was a granny knot too!). The knot was awesomely cut out, and the club now has it

amongst their treasured souvenirs; it had obviously been run through the machine many times, and was quite flat!

Coventry Tape Recording Club's Chairman, Roy Penfold, gave the organisation the run down on his four-track machine at a recent meeting. After explaining the machine's workings, he proceeded to play his time-honoured tape *Strange to Your Ears* which demonstrates effectively how sounds can be made unrecognisable by altering their pitch. Probably the most startling example is right at the end of the tape, when the sound of a pin dropping is made to sound like a clap of thunder!

Following this item, Carl Briggs threaded a tape which turned out to be a riotous skit on the tape received a little while back from the **San Francisco Tape Recording Club**. Members were informed that a special super-fidelity microphone was being used, produced in the Wyken Studios, and made from a cocoa tin!

Stevenage Tape & Audio Club, formed in February 1960, now has an active membership of nearly 30. Among the activities that have been undertaken recently was a successful session recording the organ in St. Mary's Parish Church, Hitchin. It is hoped to return soon to record the choir.

An amateur talent recording contest was to have been held by the club, but as no members of the public in fact arrived, the members, undaunted, persuaded five teenagers who were outside the clubroom to step forward and sing. Afterwards, a new member tried his hand at interviewing, and discovered that two of the teenagers were Canadian emigrants, and a third an Australian . . . yet they say Stevenage New Town is all Londoners !?

The value of portable recording equipment was shown at **Leicester Tape Recording & Hi-Fi Club** when David Derbyshire, the Assistant Secretary, played a recording made on his Clarion to illustrate his talk on newspaper production. The clatter from the general offices and humming of the presses added much to the talk, especially since the Clarion Twinset amplifier was used for the playback.

To date some 43 enthusiasts have contacted the **Hull Club**; average attendance being around 25. The clubroom is at present being re-furnished and, with the erection of some old cinema seats, what might be termed 'a long standing problem' has at last been solved !

The Technical Section is at present busy making a three-channel mixer/fader, and pre-amplifier (both from back-issues of 'ATR'); whilst the Field Section has embarked upon the long-term project of compiling a 'sound picture' of Hull. One feature already captured on tape is about the Mine Watching Service; and, in addition, the club has interviews with Anna Neagle, Bill Owen, Emile Ford, and Mr. Acker Bilk, all of whom recently played the local theatres.

The Production Section have not yet got into their stride, but, having now obtained the script of 'Dial 3½, 3½, 3½', they hope to have a 'trial run' at the next club meeting.

Tapes in a contest entitled 'Your Prison Cell', organised for members of **West Herts Society**, were heard and judged at a recent meeting. Each entry gave a different interpretation of the term: 'Prison Cell'; they ranged from the girl addicted to drink, who finally mastered the craving by being imprisoned in a hospital ward where she was denied the liquor — via the prison cell of a spaceship — to the luxurious cell of a 'somebody' held in America, who was finally allowed to go back to Russia. It was the last entry, produced by Pete Holloway, which was judged the best.

This month (January) **Plymouth Tape Recording Club** will hold a special open meeting for the public's benefit, at which a programme specially recorded by members, and entitled *Top Track*, will be given. Scripted by Secretary John Baker, who will also introduce the programme, the tape is to be made on a Ferrograph and a four-track Cossor. Arrangements have also been made for the club to run a tape recording contest in conjunction with the local cinemas . . .

For some time now the club has been running a 'Meet Yourself' road-show, inviting the public to record their own voices and have them played back. The last such show, which was also the 12th in the series, was given at an old folk's home.

As a result of a talk given by Charles Hooker on producing a play on tape, **Friern Barnet & District Tape Recording Club** set out to put theory into practice, and, having selected a suitable play, cast the actors, and appointed the technicians, prepared for the first 'take'. Eight takes later, little had been achieved, but if nothing else, it taught members that in a project of this type, equipment must be in first class working condition, and everyone familiar with his tasks and the equipment he is using. The club has since simplified its 'recording procedure' and feels prepared now to have another go at it. There's one good thing about it — the actors must know page one of the script off by heart by now !

Following its recent co-organisation of the **Crawley Talent Contest**, **Crawley & Sussex Tape Recording Club** announces a competition for members only. They want 'commercial jingles' not exceeding ten seconds 'selling' a recorder or a brand of tape. Only condition: copyright tunes are out ! A prize awaits the winner, and the tapes will be played back in February. The complete performance of the 'Saint Nicholas Cantata', performed by Thomas Bennett School Orchestra and PTA Choir, was recorded by members recently. If any other local choral groups would like to hear it, they should contact the Secretary, 32 Southgate Drive, Crawley. Also, several members are now busily engaged on making a tape entitled 'Anatomy of Sound', and they would welcome dubbings from any historical tapes, or literature on early sound transmission and recording.

South Manchester Tape Recording Club recently recorded the organ at the local Town Hall. They found this no easy task, however, as the hall was very resonant and very long: the bass notes 'came in' about two seconds after the top notes ! Eventually, it was found that the best position was as close to the pipes as possible, but this, of course, presented its own problem of keeping the gain control in check . . . still you can't have it both ways, can you ?

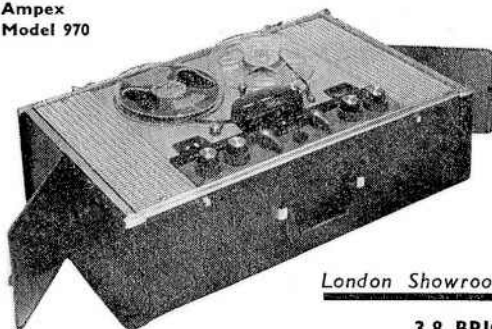
At the second meeting of **Croydon Cine Club's Tape Group**, members took along a large selection of recorders — mono and stereo — a telephone attachment, and a three-channel mixer. The group welcomes suggestions about synchronising sound to film. Please contact Secretary L. D. Ford, 33 Whitehorse Road, West Croydon, if you can help.

At a recent meeting of **Ware & District Tape Recording Club**, an experimental tape, made by Mr. Campkin of the *Hertfordshire Mercury*, was heard. Entitled 'Mercury Newsreel', it included 'faked' interviews and piano music recorded at 3½ i.p.s. and played back at 7½ i.p.s. The club hopes to hold a jumble sale shortly to raise funds towards the purchase of a battery recorder.

Wakefield & District Tape Recording Club is pleased to report that its recently held exhibition proved a complete success. The main hall was devoted to a wide range of manufacturers and retailers exhibits. On the stand was the **British Recording Club** and Wakefield Club itself. In the demonstration room two films, a stereo recording of members of Wakefield Little Theatre, and a sound-slide show on Scotland, were presented. It was estimated that a thousand people visited the exhibition, including members of Hull, Leeds, Barnsley, Rotherham, Huddersfield, and Keighley tape clubs.



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Model 970



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TELEPHONE: THO 760

At the last meeting of **Weymouth Hi-Fi Tape Recording Club**, Mr. Neve, Director of C.Q. Audio Ltd., gave a demonstration of the 'Sceptre' recorder and a talk on hi-fi speakers. At the previous meeting a crossword puzzle with clues recorded on tape by Gordon Butler, was presented; unfortunately no-one completed it, but several contestants were only one word out.

At a recent demonstration given by **Harrogate Club** to the Harrogate Young Conservatives, the audience were delighted when, at the end of each example, Chairman Bill Emmett appeared to stop the Grundig TK 60 by pointing a finger at it.



This 'magic' was achieved by splicing short strips of metal foil into the tape at intervals. The demonstration was brought to an undignified end when the Secretary accidentally fell over the mains lead and pulled out the plug!

Allegro Sound Equipment Ltd., 7 Avery Row, Mayfair, London, W.1 (Tel. MAYfair 9910), bring to the notice of club secretaries that, following the success of two club demonstra-

tions, they will only be too pleased to extend these to any interested clubs in the London and Home Counties area. Contact Mr. A. R. Terry, the Sales Manager.

Cotswold Tape Recording Society—now 22 members strong—recently had a talk by Mr. T. Carveyett on microphones of all types, using an oscilloscope to show the sound wave form. Three pre-recorded tapes—a guards band on parade, an orchestral recording, and a talk on speakers—were used to demonstrate a Ferrograph and an EMI TR 52.

Interesting tapes heard by **Dover Club** during the demonstration of Philips, Grundig and Vortexion machines, have included some from America, one of the band at 'Dreamland', Margate, and another of a member's budgerigar.

At **Harrow Club** the voice of a man in Washington was heard, giving reasons for his wife's dislike of birds; apparently she had been frightened once by a chicken! The club has taken to exchanging quiz tapes with other groups; with Rotherham and Doncaster as their first contacts. The tapes include games using famous voices and queer sounds, for identification. Any club interested in such an exchange should contact Ken Fulstow, 17 Lowfield Road, Anlaby, Hull, E. Yorks.



A further tape from **Bristol Tape Recording Club** has been received by **Ipswich Tape Recording Club**, who will be pleased to hear from other societies interested in tapespondence (Malcolm Wilding, 31 Darwin Road, Ipswich).

Friern Barnet Club were glad to be able to assist **Leeds & District Tape Recording Club** in their quest for an interview with Russ Conway. Tape exchanges with the **Northallerton Tape Recording Club** and **Eastbourne Tape Recording Club** continue, and a tape to **Clacton Tape Recording Society** is being compiled.

South Devon Amateur Tape Recording Club seems now to be fully established and has had a great deal of co-operation from the local press and dealers. Donald W. Aldous, a member of the 'Gramophone Record Review' staff, and broadcaster, has agreed to be President of the club and to place the benefit of his wide knowledge and experience at their disposal. At a recent meeting a demonstration of how reverberation and acoustics affect recordings was given.

Members of **Glasgow Tape Recording Club** are at work on the compilation of a comprehensive library of sounds to be heard in the city. The club has been divided into groups of three or four members to enable the project to be tackled more efficiently—each group being assigned to a particular recording project. One tape has already been produced: the arrival of a subway train at a station near the clubroom. This recording was used most effectively during a sequence in the 'BB Fan Fare of 1960' show at the Kings Theatre, Glasgow.

At a recent meeting members were asked to record answers to the questions: 'How would you spend £75,000?' and 'Should a man have two wives or one?', and to explain 'how to lose the club's recorder!'

LOCAL TAPE CLUBS

Additions to the Directory of Local Tape Clubs published in the November and December 'ATR's

Bolton & District Tape Recording Club: Dave Wolstenholme, 73 Darley Street, Bolton.

Cambridge Amateur Tape Recording Society (known for short as 'The Cats'): Mike Renshaw, 6 St. Vincent's Close, Girton, Cambridge.

Ellesmere Port Tape Recording Club: S. J. Powell, 11 Cressingham Gardens, Ellesmere Port, Cheshire.

Magno Recording Club: A Lillie, 43 The Westlands, Sunderland.

Newcastle & District Tape Recording Club: M. J. Bonner, 28 Rushie Avenue, Benwell, Newcastle-upon-Tyne 4. (They say the response to their listing in our October edition has been 'marvellous'.)

North Herts Tape Recording Club: Mrs. Joan Milow, 49 Chilvers Bank, Baldock, Herts.

Penrith Tape Recording Club: Malcolm Leggett, 38 Milner Mount, Scaws Estate, Penrith, Cumberland.

Walsall & District Tape Recording Club: Mrs. J. Walford, 41 Mill Road, Pelsall, Walsall.

Deletion from the Directory

Thanet Recording Club, Cliftonville, Kent.

FORMING CLUBS

LIVERPOOL

A. C. Evans, 20 Woodland Road, Seaforth, Liverpool 21.

A. Burnett, Jr., 61 Breckfield Road South, Everton, Liverpool 6.

K. A. Wilson, 21 Elm Road, Seaforth, Liverpool 21.

OXFORD

Cliff Freeman, 21 Princes Street, Cowley Road, Oxford.

RHYL

G. D. Freeman, The Holborn Restaurant, 17 Wellington Road, Rhyl.

SECRETARIAL CHANGES, ETC.

Terry Devereux, 26 Nevern Place, Earls Court, London, S.W.5, is now Secretary of London Club.

Mr. F. Firth, 29 Kirkstall Road, Urmston, is now Secretary of Urmston Club.

L. C. Riley c/o Kay's Business Services, Tipping Street, Stafford, is now Secretary of Staffordshire Club. (As Mrs. Tasker is moving to Leeds, it is important that correspondence should not be sent to the address given in the 'Club Directory' last month.)

John Miles, 'Treetops,' Parton Drive, Churchdown, Glos., is now Secretary of Cotswolds Society.

Barnsley & District Tape Recording Club and the YMCA Tape Recording Club have amalgamated to form 'YMCA & Barnsley District Tape Recording Club'.

Freddie Wescott, Chairman of West Middlesex Club, and of the Federation of Tape Recording Clubs has given up active participation in tape recording for personal reasons—a sad blow to both organisations.

The Blackpool & Fylde Tape Recording Club announce a change of address to Gadsby Street, Off Nelson Street, Off Lytham Road, Blackpool.

FORTHCOMING EVENTS

RUGBY

January 12th—Lecture by Grundig. January 26th—Demonstration by G. Dawson.

READING

January 9th—Review of Microphones and their uses; Sound Effects. January 23rd—Grosvenor Cup for the Tape of the Year.

WARE

January 17th—Representative from Acos Microphones.

HUDDERSFIELD

January 12th (Thursday)—Interviewing. January 27th (Friday)—Amateur Radio Evening.



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.

WATSON GREEN, a very keen tape-recordist, 2 Douglas Street, Middlesbrough, Yorks. Four tape recorders. Spectone 3 speeds $3\frac{1}{2}$ — $7\frac{1}{2}$ and 15. Amplion 1 speed $3\frac{1}{2}$ Walter 1 speed $3\frac{1}{2}$. A Grundig Cub battery model mean speed of $3\frac{1}{2}$. Can take spools from 3 in. to 7 in. Radiogram and 850 records both old and new. Have many unusual sounds. Many interesting tapes from abroad. Hobbies, any kind of music (not classical). Live events, family tete-a-tete, disc record collecting, youth clubs, Boy Scouts, associations member. Either sex. No need to write first just send tapes. All tapes answered Air Mail or Surface Mail. Any town, country or continent. 'Have time — will tapespond'.

S. H. ANDREWS, age 14 $\frac{1}{2}$, Schoolboy, 214 Blossomfield Road, Solihull, Warwicks. Sailing, recording plays, mainly comic. Popular (no jazz). Fidelity Argyll, $3\frac{1}{2}$ in. $3\frac{1}{2}$. Canada.

KENNETH DUNN, Driver, 8 Rochdale Road, Scunthorpe, Lincs. Motoring, motorsect. Light classical popular. Sound 444, up to 7 in. $7\frac{1}{2}$, $3\frac{1}{2}$ Anywhere English is spoken.

ADRIEN C. O'BRIEN, age 23, Male Nurse, 35 Mount Ephraim Lane, Streatham, London, S.W.16. General. Pops to Brahms (not jazz). Grundig TK 5. $5\frac{1}{2}$, $3\frac{1}{2}$. Anywhere, especially Holland and Australia.

ALFRED ROY REED, age 40, Petrol Tanker Driver, 112 Queen Elizabeth Way, Colchester, Essex. Italian language. Popular and opera. Korting, up to 7 in. $3\frac{1}{2}$. English speaking Italians in UK and Naples.

R. H. YOUNG, age 12 $\frac{1}{2}$, Schoolboy, Elton Villa, Elton Vale Road, Bury, Lancs. Tape recording, radio. Classical, not jazz or pop. Gramdeck, 5 in. $7\frac{1}{2}$. Anywhere in British Isles.

Mr. E. KEMBLE, Stereotyper, 36 Byne Road, Sydenham, London, S.E.26. Cine and tape. All music. Studio, 7 in. $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$. Italy and anywhere else.

Inter-tape directory

RON BARRINGTON, Technical Clerk, 9 Pickford Hill, Harpenden, Herts. Motoring (West Country), family tapes, discs, films, this and that, hi-fi, music. Latin American, light orch., jazz, good pops, instrumentals, the unusual. Collaro Studio Deck with Custom built hi-fi amplifiers. Spectone 161. Can add echo to existing recordings when transcribing, up to 7 in. $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$, 15. Anywhere English speaking, no need to write, all tapes answered.

ALFRED JOHN PINCHING, Porter, 35 St. Peter's Street, Islington, London, N.1. Stereo, printing, general. From shows, some pops. Simon SP 4, 7 in. $3\frac{1}{2}$, $7\frac{1}{2}$. Germany, anywhere only English spoken.

PATRICK L. LYDON, Prof. Soldier, RA 42 108 213, HQ.CO., US ASA TR, Pershing Hall, Fort Devens, Mass., USA. Wide interests. Military, folk, semi-classical. Grundig, 7 in. $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$. Any.

LAURENCE ROBINSON, Electronic Engineer, 'Hemming', Fairway Road, Hythe, Hampshire. Photography, acting, cinema. Light classics and pops. Fi-Cord, Clarion, 3 in. $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$. Britain. I wish to contact other Fi-Cord, Clarion or portable tape recorder owners anywhere. My wife also would like to join in 'family to family' tapesponding.

FRANK C. BOX, Civil Servant, 20 Courtlands, Maidenhead, Berks. Photography, sailing. Light and classical. Loewe, $5\frac{1}{2}$ in. $3\frac{1}{2}$. Anywhere.

D. SHEPPARD, Process Supervisor, 3 Carey Road, Newport, Mon. Music, cars, girls. Anything except heavy classics and jazz. Brenell. $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$. Any English speaking.

JERRY GORDON, Sales manager, 4814 N. 17th Street, Arlington, Virginia, USA. Fishing, little theatre. Popular, light concert. Tandberg 5, 3 in., 5 in., 7 in. $7\frac{1}{2}$, $3\frac{1}{2}$, $1\frac{1}{2}$. $\frac{1}{2}$ or $\frac{1}{4}$ track. Anywhere except USA.

GEORGE PATERSON, Hotel Manager, Dunlop Hotel, Dunlop, Ayrshire. Home, travel and recording. Not rock 'n' roll. Brenell MK 5, up to 8 in. $1\frac{1}{2}$ to 15. Anywhere.

ARTHUR BASIL MARTIN, Asst. Commodity Supervisor, Aluminium Company, 321 Church Street, Pietermaritzburg, Natal, South Africa. People, sport, crafts, world affairs. Light classical, folk and traditional, comedy music. Siera, dual-track, 3-speed, up to 7 in. $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$. UK, Ireland, Northern Europe.

KEVIN P. HAND, Architect, St. Philips, 35 Stiles Road, Clontarf, Dublin. Photography. General. Philips EL 3542, 7 in., 3 in. $3\frac{1}{2}$. Anywhere.

MICHAEL ALLEN, age 23, Salesman, 119 Hampton Crescent, Gravesend, Kent. Films, travel, motor cycling. Rock 'n' roll, any music. ST 450, 3 in. to 7 in. $3\frac{1}{2}$, 95, 19. UK, USA, Germany, Holland (in fact anywhere).

THOMAS E. EYLES, age 34, Vehicle Mechanic, 7 Raymond Road, Northenden, Manchester, 23. Travel. Modern music. Brenell, MK V, 7 in. $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$. Any English speaking.

P. TOYER, Engineering Designer, 1 Landseer Walk, Sheffield 14. Geography, chess, photography. Guitar, beat music, elec. organ. Grundig TK 20, $5\frac{1}{2}$ in. $3\frac{1}{2}$. Anywhere English speaking.

Miss A. VERONICA GREENWOOD, age 19, Library Assistant, 5 Bentfield Cottages, Clayton, Bradford, Yorkshire. Ballet books, amateur dramatics, stamp collecting. Light classical, musicals, some pops. Telefunken, 3 in. $1\frac{1}{2}$, $3\frac{1}{2}$. USA, Canada.

NORMAN HARPER-SCOTT, Civil Service Draughtsman, 201 Gilbert Road, Cambridge. Gardening (in particular cacti and other succulents; Pelargoniums and Fuschia), sport (table tennis, football, squash and bowls), colour photography (35 mm.), and other general topics of interest. Classical, light and brass bands. Philips 8108, up to 7 in. $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$. Would especially like to hear from people with same interests in Australia, New Zealand, Canada, USA or Holland and Sweden. English only spoken.

Mr. C. J. McSWEENEY, age 29, Manager, 201 Cathedral Road, Cork, Ireland. Motoring, cinema, radio. Popular, opera, ballet, no jazz. Philips, up to 7 in. $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$. Anywhere.

H. S. COWIN, Tobacconist, 'Edensor', Quarterbridge Road, Douglas, Isle of Man. Ornithology, 35 mm. colour photography, rifle shooting, archery, sea-fishing. Hoping to record bird songs. Classical (piano). Philips 4 track EL 3542, 3 in. to 7 in. $1\frac{1}{2}$, $3\frac{1}{2}$, $7\frac{1}{2}$. Anywhere, all tapes answered.

KEITH R. A. WARD, age 15, Student, 6 Cambridge Green, New Eltham, London, S.E.9. Photography, tape recording, pop music and cycling. All pop music, most jazz, some classical. Philips, 7 in. $3\frac{1}{2}$. N. America, Australia, New Zealand.

ALEX D. MILLEST, Shop Manager, The Flat, 112a Station Road, Chingford, E.4. Travel, informal chats on most subjects. Opera, Ballet, classical music. Grundig TK 820 3 D, from 3 in to 7 in. $3\frac{1}{2}$, $7\frac{1}{2}$. All over. Bachelor males, 25/45, with sense of humour.

PETER STEVENS, age 18, Solicitors Clerk, 167 Rutland Avenue, High Wycombe, Bucks. Athletics and motor scooting. Anything except jazz. Regentone, 7 in. 1½, 3½, 7½. Anywhere.

PETER L. BASTIN, Architect, 28 Whitcroft Road, Pershore, Worcs. Recording, other people's way of life, architecture, languages. Interested in establishing a 'world chain' by adding to existing correspondence chain between the USA, England and Belgium. Mainly interested in correspondents with professional or semi-professional equipment. Jazz—big band and small groups, Ray Martin style as contrast. Simon SP/4, Philips 3538, Fi-Cord. Italy, Spain, Scandinavia, India, Russia, Australia.

DAVID J. BURKE, Sales Representative, 9 Dinas Road, Hatherley, Cheltenham, Glos. Catholic church work and colour photographs. Organ, light and serious classics. Stella 4 track, 3 in., 7 in. 1½, 3½, 7½. USA, Canada, Australia.

DENNIS JAFFE, age 15, Schoolboy, 2156 Wantagh Avenue, Wantagh, New York, USA. Science fiction, television, comedy, drama, science, mathematics, girls. Jazz, popular, show music. Wollensak, 7 in. 3½, 7½. Anywhere. Any teenagers male or female and adults with similar interests.

M. J. GOODWIN, age 18, Draughtsman, 33 Hatley Avenue, Barkingside, Ilford, Essex. Chess, bridge, TA. Trad. jazz, pop. Reps R30, 7 in. 3½, 7½, 15. British Isles.

ALWYN OWEN, age 19½, Carpet Weaver, 12 Sycamore Avenue, Peacock Estate, Wakefield, Yorks. Radio construction, etc. Light and classical music. Celsonic with continental spools, 5 in. to 10 in. 7½ only. Any English speaking country.

GEORGE B. WHITFIELD, Shop Manager, 82 Grange Crescent, Riddlesden, Keighley, Yorkshire. Hi-fi, 8 mm., cinema, reading, birds, HF or CHA, general interests. G & S, pops, light, most types. Cossor CR 1602, 3 in., 5 in., 7 in. 7½. Holland, Far East, Canada, Australasia, nearly anywhere (and any interested ex-members of 198 Field Ambulance).

TOM ROBINSON, age 35, Book-maker, 'Crepello', 17a St. Annes Road, Whitstable, Kent. Golf, horse racing, stereo discs, colour photography, goons, British dialects. Especially fond of German operetta, Tchaikovsky, Dvorak, Strauss (anything except rock 'n' roll and associated rubbish). Chitnis KM 22, 5½ in. 1½, 3½. Anywhere. A little French spoken (l'entement, s'il vous plait).

ANTHONY J. GLOVER, Addressograph-Multigraph Service Rep., 68 Havencrest Drive, Humberstone, Leicester. Gliding, motor racing. Trad. jazz, unusual and humorous. Grundig, 7 in. 1½, 3½, 7½. Germany.

G. A. L. HUTTON, age 50, Director, Hollytree House, South Common Road, Uxbridge, Middlesex. All photography, sailing, caravanning, motoring. Light, ballet, pop. Cossor 4T, 7 in. 1½, 3½, 7½. World wide.

PETER WILSON, age 15½, Warehouse Worker, 42 Marsh Lane, Gaywood, King's Lynn, Norfolk. Photography, radio, diving. Rock 'n' roll, light music. Philips AG 8108, twin track, 3 in. to 7 in. 1½, 3½, 7½. Philips EL 3536 4 track or stereo, 3 in. to 7 in. 1½, 3½, 7½. Anywhere where English is spoken. Girls welcome.

COLIN SELWOOD, Restaurant Proprietor, Bath House, Esplanade, Sidmouth, Devon. Hi-fi and stereo, motoring and motor sport, tape recording, 35 mm. photography. All except opera and modern jazz. Up to 8½ in. 1½, 3½, 7½, 15. Any English speaking country.

JEFF KAVELAARS, Laboratory Assistant, 25 Burton Street, Concord, New Australia. Photography (cine), hi-fi, travel. Light classical. Philips 4 track, 3 speed, up to 7 in. 1½, 3½, 7½. Anywhere, speak English and Dutch.

Mr. D. G. FEATON, Licencee, Bull's Head, Arthingworth, Mkt., Harborough, Leics. Motoring, child care, fiction, conversation. Catholic but prefer jazz (trad., swing and mod.). Philips 7 in. 1½, 3½, 7½. Anywhere English speaking.



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Mr. C. S. REES, Mech. Design Eng., 51 Sish Lane, Stevenage, Herts. 8 mm. cine, tennis, badminton. All types. Philips, 5 in. 3½. Anywhere in GB or Holland, Australia, Switzerland, Germany, some German spoken.

DAVID GREENWOOD, age 16, Student, 11 Sydenham Villas Road, Cheltenham, Glos. I play guitar, violin and harmonica. Dancing, hi-fi, photography, goons, girls and guitar. Classical (Mozart, Handel, Vivaldi), but not heavy classical. Some pops and especially electric guitar. Philips EL 3542, 4 track, up to 7 in. 1½, 3½, 7½. Preferably Germany, Austria or America. England considered. I speak German and French.

BERNARD SPARKES, S. Officer, 5 Herbert Street, Newport, Mon., S. Wales. Photography. Organ, accordion. Walter 101, 5 in. 3½. Anywhere.

(Continued on page 27)

TOP TOWNS ON TAPE

by David Lazell

ABOUT ONE THOUSAND individual listings appeared in 'ATR' during 1960, offering countless opportunities for successful tape exchanges. There have been listings from 'faraway places with strange sounding names' like Wagga, Moose Jaw, Middle Wallop, Mousehole and Itchen Abbas (and many more!) The county most represented in the listings is that of Lancashire, with Yorkshire just behind (there'll be celebrations in Corporation Street, Manchester, when this news gets around!) There were 80 listings from Lancashire, Yorkshire's total being only one or two fewer. It will not be too surprising if a recount is demanded by the proud men of Bradford. Yorkshire had more listings than the whole of Scotland and Wales together, by the way. The Top Tape Town for 1960 was Manchester with about 22 listings, but there's some chance that Lissiemouth in Morayshire will take the metaphorical cup next year, if they put their mind to it, that is! It must be remembered that the climate in Manchester probably keeps the good folks at home with their tape machines. The sparseness of listings from sunny Devon and Cornwall probably reflects that the sun appears more regularly than in the rest of these isles. Birmingham was a close second to Manchester, although it has a much larger circulation. Sheffield was represented by 18 listings. Other cities and towns well up in the listings included Newcastle, Liverpool, Leeds, Coventry, Oxford, Reading, Leamington Spa, Edinburgh and Norwich. The great metropolis—that vast traffic jam called London—has been excluded from the survey, since one would expect results from the millions living in the London area. In fact, there were about 140 listings from the London area during the year—about one in every eight listings was of someone living in London (according to figures obtained by burning the midnight oil).

There are parts of the country in which tape pioneers appear to be struggling to spread the good word. There haven't been many listings from places like Scunthorpe, Blyth, Dundee, Dagenham, Dunstable, Exeter, Harrow, King's Lynn and Stoke-on-Trent, whilst Mr. Lazell, chief thinker-up of 'Tete-a-Tape', has looked in vain for another listing from Loughborough. In other words, folks selling tape recorders are advised to take their wheel-barrow westward to Somerset, another lethargic county (tape-wise, I hasten to add). By the way, plenty of seaside resorts were in the listings, so, if you are thinking of a holiday by the briny this year, you could look up listings from Bournemouth, Brighton, Eastbourne, Felixstowe, Hove, Llandudno, Portsmouth, Pwllheli, Southend and Margate. And, if you are thinking of making the army your career, there are a couple of listings from the Aldershot area (which bring back memories of NAAFI tea).

And, if you want to get away from it all, you can find listings of bonnie Scots folk in Aberdeen and Caithness (and you can nae go farther north, man, without leaving civilisation). We haven't seen any listings from the Outer Hebrides yet—maybe someone on Rum or Eigg has purchased a portable machine recently.

Either way, 'ATR' has been giving members a better knowledge of geography since all these listings have been published. Maybe you will collect all last year's numbers and find out for yourself!

DAVID J. DODWELL, 30, Hotelier, Ainsdale Hotel, Rouge Bouillon, St. Helier, Jersey. Jazz records, hi-fi, amateur theatricals, productions. Show music and jazz. Philips EL 3542 4 track, up to 7 in. 1½, 3½, 7½. Anywhere.

TED SHARGEL (Shargel Advertising & Art), P.O. Box 1202 Perry Annex, Whittier, California, USA. Advertising cartoon art—studio of advertising. Music and stamp collecting. Progressive jazz, Ted Heath styles. Webcor, 7 in. 7½, 3½, 1½. Everywhere.

PETER CROSBY, age 16, Junior Clerk, 633 Ashton Road, Oldham, Lancs. Radio, X films, pops. Popular and some classical. Sound Belle 333, 4½ in., employs differential tape speed. Anywhere in England.

T. O. (JIM) FULTON, Toy Shop Proprietor, 44 Bosworth Road, New Barnet, Herts. Tape, club work, fishing, help for beginners in taping. Humour, piano (classical and popular). Abbey, 3 in., 5 in., 7 in. 3½, 7½, 15. All tapes answered.

RONALD DAVID LEDGERWOOD, age 26, Micro-wave wiring and Mech. Inspector, 53 Timbercroft Lane, Plumstead, London, S.E.18. Any subject, swimming, weight lifting and training. Modern, pops, rock 'n' roll, jazz, comedy records, Stan Freberg, etc. Regentone RJ 50, any size up to 7 in. 1½, 3½, 7½. Any English speaking country, USA, New Zealand, Germany, Australia, Canada, Great Britain.

MARVIN HERCHKOWITZ, U.S.P.O. (Post Office Employee), 275 Cypress Avenue, Bronx 54, New York, USA. Chess, tape, recording, reading. Various, everything from grand opera (The Barber of Seville) to pops. Webcor, 5 in or 7 in. 3½, 7½. England only. Preferably girls ages 18 to 22.

B. G. COHEN, Journalist, 56 Penywern Road, Earls Court, London, S.W.5. Writing, photography, reading, foreign languages (studying Russian), world affairs (especially Africa), aviation. Classical, pops, folk. Walter, 5½ in. 3½. USA (female)—a heaven sent opportunity for someone who wants to learn about Africa from one who has lived there almost all his life. Holland—I can speak Dutch, but slowly please.

LESLIE J. McEWAN, Clerk, 76 Gourlay Street, Glasgow, N.I. Colour photography, records (pop). Pop, musical comedy. Philips 5 in. or 3 in. 3½. USA. Canada.

CLUBMAN PROFILE ERIC H. TRONOWSKY



MY INTEREST in tapesponding began when I read an article in an American Electronic Magazine pertaining to the British Recording Club and the enthusiasm of members wishing to tapespond with peoples throughout the world.

Becoming a member of the club has opened new horizons of International friendship and increased my interest in working with groups, such as the Boy Scouts of America and our handicapped citizens.

A few years past I was filming the activities of the Boy Scouts with a motion picture camera. Today, with my tape recorder, I am able to bring the Boy Scouts of Glendale, California into a more personal contact and a better understanding with the Boy Scouts of Great Britain. 1960 marked the 50th year of Scouting in America and it was a pleasure to tape some of the meetings of the Boy Scouts and their families during this great event. I sent the tape to the Boy Scouts in England and if they enjoyed hearing it one half as much as I enjoyed taping it, then I feel a sense of accomplishment.

In my contact with the handicapped, I was fortunate to record a speech by the Reverend Eugene Robinson of the Los Angeles Baptist Church, who has been blind for ten years. His topic 'As I See It', brings a message of hope and understanding to people in every walk of life and especially to those living in a world of darkness. I hope this tape

sent to the handicapped of Great Britain helped to give them added faith and courage for the future.

His philosophy, in the face of adversity, makes me realise how wonderful are the ways of God's work.

Tapesponding has enabled me to enter homes and acquire new friends six thousand miles across the Ocean. It has given me great pleasure to have friendly discussions about our hobbies, mainly photography, art and music and to discuss the customs, laws, topography, etc., of our respective countries. The exchange of ideas has given me a broader knowledge of learning from my tapesponding friends. This was made possible through the medium of recorded tape and I am indebted to the British Recording Club for giving me the opportunity to extend the hand of friendship across the seas.

I am a photographer for the County of Los Angeles, at Los Angeles, California, and in addition to my work I pursue the field of photography by submitting pictures to various photographic salons and exhibitions. As a relaxing hobby I also enjoy oil painting and charcoal drawing.

I hope to be able to bring in some small way to my friends abroad, my enthusiasm and interest in my various hobbies.

Tapesponding is truly 'A New Age of Communication'.

Dear Sir

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

E. GOODLAD of Deepcar, Nr. Sheffield, has two points he would like clarified:

1.—In a recent advertisement of the Collaro 'Studio' deck there appears the feature 'with space for additional record head'. Does this imply that with the addition of the extra head stereo is obtainable (two separate channels)? If this is so can you tell me what other equipment would also be necessary?

2.—What use, if any, is the output socket? If this drives an extension then it would be ideal.

ANSWER.—The space provided for an additional head is a feature of a number of tape decks. It allows the fitting of a standard replay head next to the record/replay head. The extra head can be directly coupled to an external amplifier, suitably corrected for tape replay. This allows direct monitoring of a recording being made. The extra head can be used for certain effects such as that of artificial reverberation (echo).

For Stereo reproduction a stacked in-line record/playback head is required, plus of course, the necessary recording and playback amplifier.

An output socket may be for connection to an external speaker or an external amplifier.

An output socket for an extension speaker has the necessary low impedance and delivers the same power to the extension speaker as to the internal speaker.

An output socket for an external amplifier is a high impedance source providing sufficient voltage (possibly 0.5 to 1 volt, but sometimes less than 0.5 volts) to drive an external power amplifier.

H. T. KENDALL of Plymouth, says:

Could you please give me some advice regarding my Gramdeck tape recorder. I have the same trouble as Mr. L. J. Kite (August 'ATR')—lack of gain when using the mike through the control box. I see that you recommend Mr. Kite to use the transistor preamp. I would like to know if the mains preamp in the July number would suit? I understand that the input impedance for the Gramdeck control box is 500 ohms. I am using the Acos mic 40 with a 100k resistor in the coax plug as recommended by the makers of the Gramdeck. I have made and tried a mains one valve preamp using a 6J7 valve, but any sounds from the mike are blotted out with a loud hum. The reason I am interested in the extra gain is for the recording of children's voices, which unless they speak fairly loudly cannot be heard, and also the fact that I have fitted two extra motors, one for fast rewind and one for separate drive for the take-up reel.

ANSWER.—There is no reason why the pre-amplifier you have constructed should not work with the Gramdeck. The reason for the hum is probably due to poor or inadequate earthing, use of a non-screened lead between pre-amplifier and Gramdeck or because of hum loops set up by earthing the equipment at different points. The transistor pre-amplifier described in 'ATR' was for low impedance microphones only and would be unsuitable for your purpose.

R. YOUNG of Dunstable, writes:

I have been experimenting on a Wyndor Viscount to try to find a method of superimposing one recording on another, and I should like to know if there is any simple method that I could employ on this make of recorder for this purpose, without any appreciable alterations to the circuits, etc.

While transferring recordings from one tape recorder (Viscount) to another (Philips), I have found that a great deal of hum occurs when feeding the signal from the output socket direct to the input socket of the other via a screened cable. Is this due to the difference between circuits of the two recorders, or what?

One last question. Is there any easy method of playing a recording backwards on either of the two machines mentioned above?

ANSWER.—Unless the recorder is fitted with a superimposing button there is no method of carrying out superimposing without extensive modification to the erase and record bias circuits.

If you use the speaker output socket of one recorder and re-record by connecting this to the microphone or radio input of a second recorder, you will not only run the risk of getting hum on the copy recording, but also a considerable loss of quality. You need a high impedance output socket, before the output stage of the recorder, in order to take off signals suitable for feeding into the second recorder.

You could play your tapes 'backwards' by reversing the tape, i.e. shiny side of the tape towards the recording head. The volume level will be very much lower however, and loss of quality will result also. It is possible on some recorders to take the tape round outside the head cover, through the capstan, back across the head and round the back of the head cover to the take up spool. The tape will then be the correct way round to the head.

BE WARNED

E. V. JACKSON informs us:

I have just purchased a Decca TV model DM4/C. I wired a plug to the speaker terminals on the transformer to record direct to my tape recorder. On switching the recorder on, the mains fuse blew. I checked the wiring over and tried again with the same results.

On my previous TV set, a KB, this wiring proved most successful so I am writing to see if you can offer any information on this.

ANSWER.—It is a highly dangerous practice to connect a modern AC/DC television receiver to a tape recorder. All modern TVs have 'live' chassis. That is, they are directly connected to one side of the mains power supply. In attempting to make connections of this sort you may easily do serious damage to your recorder and you run the risk of bad or even fatal electric shock to yourself or anyone using the equipment, when connected as you have done.

If you must record from the speaker outlet of the TV set, have a really competent engineer fit a suitable isolating transformer which must incidentally be capable of withstanding the peak mains voltage.

WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION AMATEUR TAPE RECORDING MAGAZINE

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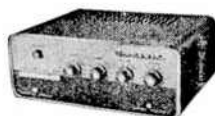
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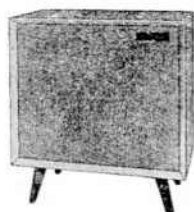


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How to make modern music with a Tape Recorder

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

Part III

SIMPLE EXERCISES in composition have already been described in part 2, which also outlined the process of deleting the 'attack' and 'decay' of a sound already recorded on tape. For the benefit of readers who feel they would like to go ahead with processes that are a little more complex, the following table shows the principal sound sources that are used for Electronic Music and Musique Concrète and the various treatments that can be applied.

ELECTRONIC SOUND SOURCES AND TREATMENT

1.—Sinewave Generator or sinewave frequency test record (tape or disc). 2.—Multi-vibrator (special electronic device that generates square-waves). 3.—White noise (filtered into narrow frequency bands).

TREATMENT

Tone shaping with electrical filters. Ring modulation. Electronic vibrato. Treatment by tape manipulation.

CONCRETE SOUND SOURCES AND TREATMENT

1.—Any sound picked up by a microphone. (Electronically produced sounds are sometimes used.)

TREATMENT

Removal of 'attack' or 'decay' by special electronic 'gating' device or by tape cutting. Recording processes (see below). Shaping with electronic filters.

MAGNETIC TAPE MANIPULATION (applicable to both electronic and concrete sounds)

1.—Normal recording process. 2.—Monaural (single channel). 3.—Stereo (two or more channels to create movement of sounds). 4.—Tape retarded (slower speeds). 5.—Tape accelerated (faster speeds). 6.—Tape speed increased or decreased gradually. 7.—Recording in reverse (replay in reverse and re-recorded). 8.—Feedback and reverberation (echoes): diminishing echo, echo building up to crescendo, pre-echo. 9.—Multiple recording and mixing of sounds from several tapes or from tape loops.

(Many of these effects are demonstrated in 'Experiment in Sound' the special BRC recording available from Bi-Tapes Ltd.).

It will be seen from the above that many different combinations of sound sources, treatment and tape manipulation are possible but here we must return to the simple exercises which continue with 'tape loops'. Using a tape loop does of course require a second recorder, for the sounds on the loop are re-recorded on to a continuous tape, possibly with added material from either a third recorder or another sound source.

This is where Club Members can combine resources, or if you are not a club member a friend with a tape recorder might co-operate.

A tape loop is a convenient means of providing a rhythmic background to a concrete or electronic composition. The procedure for making one is similar to the exercises given in Part 2. The sounds are first selected and shaped by tape cutting, e.g., removal of 'attack' or 'decay' if so desired. The following example may serve to illustrate more clearly: make up about 12 inches of treated sounds, all spliced together as

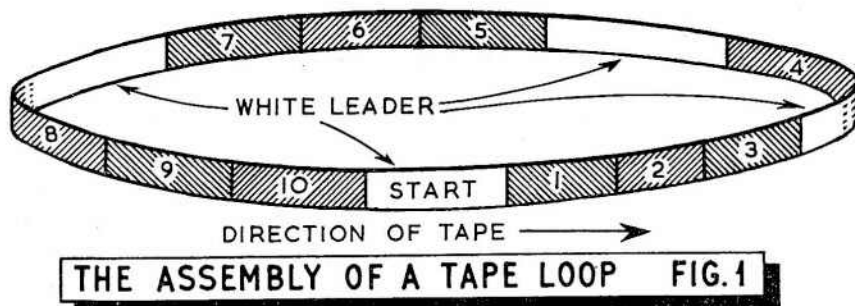
shown in the diagram in Part 2. For a deep sounding background the sounds should of course have a deep pitch. They can be arranged with suitable intervals so as to provide a definite rhythm and a little experiment will show the effect to be both enlightening and amusing. Arrange your treated sounds in a loop like that shown in Fig. 1. When the loop is finished it can be run through the recorder as shown in Fig. 2.

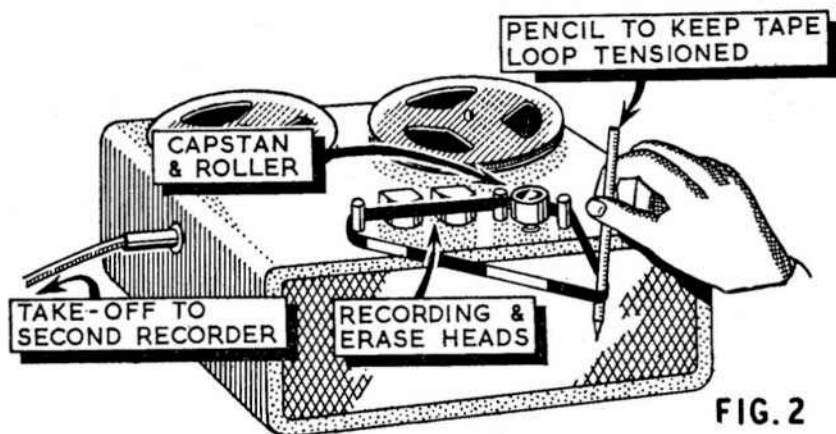
Apart from low pitched sounds you can include some sharp sounds such as a hand clap or hard metallic sounds. Low pitched piano notes are suitable for deep sounding rhythmic patterns. Strike several together and remove the attack and decay from the tape. A dinner gong lends itself for this purpose also, and a deep sounding voice could also be used. The sounds can be mixed and modified as required by tape cutting.

Tape loops built up from various sounds and speech are the major foundation of Musique Concrète but are frequently used for electronic music composition as well. A loop can be re-recorded on continuous tape at different speeds and the loop itself may be re-played at other speeds too; for example, re-play the loop at say, $7\frac{1}{2}$ i.p.s. and re-record at the same speed. Now play back the continuous tape at half speed ($3\frac{1}{2}$ i.p.s.). Alternatively try re-playing the loop at $1\frac{1}{2}$ i.p.s., re-record at $1\frac{1}{2}$ i.p.s. and play back the continuous tape at $7\frac{1}{2}$ i.p.s. Now go one stage further—replay and re-record the continuous tape at different speeds! This is where you will need to be careful about gathering noise on the tape. A recording played back at lower speed will tend to be more noisy than one played back at the original or a higher speed. Work as much as possible with increasing speed. If you want a deep sound, a slower replay speed will provide it, but keep the recording level as low as possible; in fact it is a good plan, for the purpose of avoiding noise, to record the original sounds at slightly higher than normal level and replay and re-record at somewhat lower level. Noise gathered up during recording and re-recording processes can of course, be filtered off, but this requires special equipment, which for the benefit of the technically minded readers, I will discuss in later articles.

Before I go on to describe methods of tape cutting which will produce different degrees of attack, may I suggest the production of a simple composition of Musique Concrète as a form of exercise. If you have a copy of 'Experiment in Sound' you will find that I have produced a simple Musique Concrète composition from the sounds of a train and the engine whistles, road drills and some footsteps. If you listen carefully you will be able to identify some of these sounds. Did you hear the single footstep?

For our final exercise, record some similar sounds, trains if you wish (these could be copied from 'Experiment in





Sound' if you have a second recorder available) or sounds of traffic, handclaps or footsteps—in fact any sound you wish.

You will need only a little of each sound. Commence by cutting out pieces of the sound which are musical, e.g., bright sounds that have musical tones, as well as low pitched sounds that can be used for rhythmic background. Make up one or two tape loops as described earlier and re-record on to a continuous tape. If you have two or more recorders, make several continuous recordings at different speeds (if you are limited to one recorder, you can of course only select your sounds one by one and assemble them into the final composition).

The loops may now be discarded as the ingredients for the final composition are the recordings you have made from the loops. In addition you will require some leader tape, splicing tape, and a *very vivid imagination*. From here on the real tape cutting processes begin. Listen carefully to the recordings you have made and choose a short passage of sound with which to commence your composition. Attach this to a piece of leader tape and wind on to a spare spool, leader first. You now simply splice on the new pieces as they are selected. Choose sounds which have some contrast in tone and loudness, produce a quiet passage from quiet sounds and use this to lead into a more dynamic display, built up from loud or deep sounds.

You will be wise not to let your first composition exceed more than about half a minute, for if you attempt a larger composition you may well spoil it by allowing the whole thing to become merely a confusion of sounds.

ATTACK AND DECAY BY TAPE CUTTING

Various forms of attack or decay to sounds can be obtained by cutting the tape at different angles. For example, if you require a 'soft attack', the tape should be cut with a long angle as shown in Fig. 3a. For the attack, the cut must lead

towards the head; for the decay, the cut must lead away from the head. The cut shown as B is only suitable for full track recording but is useful for overlapping two sounds, one with a soft attack and the other with a soft decay. The cut shown as C has about the same angle as that produced by most tape splicers and provides a medium degree of attack or decay. The right angled cut (D) produces a hard or abrupt beginning and ending to a sound, whilst E provides a somewhat rounder effect, not because the cut is semi-circular but because the sound leads on to the head a little more gradually than the right angled cut of D. (Note.—These cuts were designed for full track recordings but with care can be adapted to produce similar forms of attack, or decay on half track recordings.) It is usual to make the cut lead on to, or come away from, a short piece of leader tape which is followed by the next sound; this will isolate the sound and make the attack or decay more prominent. With care, it is also possible to splice an additional sound into the tape in parallel to one already recorded, that is a longwise splice. This is, however rather difficult with half track recording.

FIG. 2

I have promised the more technically minded readers some notes on electronic treatment as well as special circuits for automatic attack control and tone shaping. Details of these will be given as part of the next article in which I will also discuss the composition of purely electronic music.

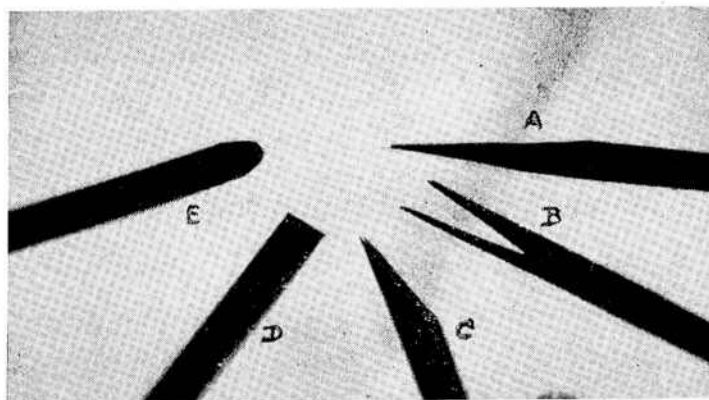
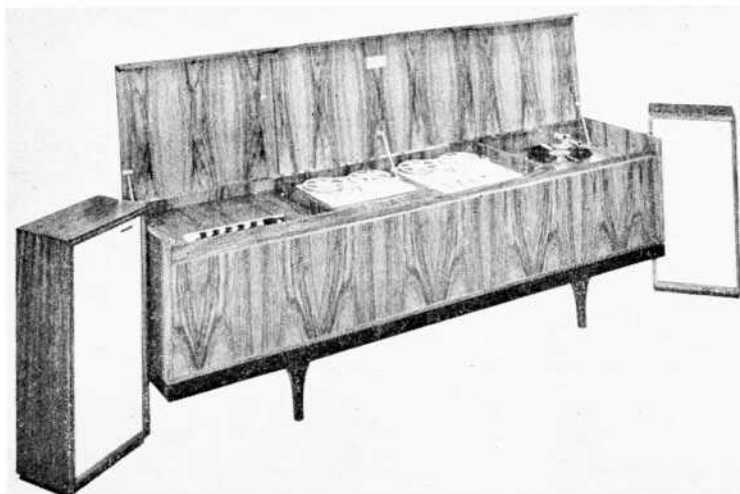


Fig. 3.—Controlled attack or decay by tape cutting

- A. Soft attack or decay
- B. Combined and simultaneous attack and decay of two sounds
- C. Medium attack or decay
- D. Hard attack or abrupt finish
- E. Slightly softer and less abrupt than D



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Tape in Education

B.R.C. Educational Division

THE OBJECT OF the Educational Division of The British Recording Club is to bring practical assistance and added interest to the work of school clubs. This feature must therefore consist primarily of reports of their activities, so that shared experience may widen their scope and improve their efficiency. So will readers—especially teachers and school club secretaries—please note that the regularity of this feature's appearance depends on them. Provided with sufficient information from correspondents, our Division will report monthly.

REGISTERED SCHOOLS

The number of school clubs affiliated to BRC increases slowly but steadily. May we bring to the notice of schools not yet affiliated the form of application on page 4.

VICTORIA TECHNICAL SCHOOL

Victoria, the first school to report its tape activities to us, continues to be active and (equally important for 'ATR') to report to us.

The Victoria boys embarked on a programme of equipment construction—activities for which a technical school is particularly suited. They have already made a transistor radio which enables BBC programmes to be recorded in any classroom. They have also made (from a circuit given in March 'ATR') a microphone pre-amplifier to cope with the longer mike lead needed for recording Christmas plays and carols.

NEW TEACHING TAPE

Our principal report this month came from Miss M. Sharman, B.Sc., who teaches Commerce in a London Secondary School. Finding a dearth of audio-visual aids in this subject, she has turned to tape recording to meet the needs of her own classes.

"Although," she writes, "the subjects studied under the heading of Commerce have a direct bearing on the occupations which the majority of my pupils wish to take up on leaving school, the girls find it difficult to envisage the ways in which they will use their knowledge. Films explaining the functioning of banks, etc., excellent though they may be, still do not relate this information to the work of a shorthand-typist. Last year, therefore, I decided to start making my own tapes. The ultimate object is a series all featuring an office junior called upon by her employer to perform certain duties. Scared to admit to him her ignorance of business routine she hastens to her friends and begs their assistance.

"In the first tape we made, the office junior, Mary, is requested to take the bank statement and check it against the paying-in book and the cheque book. The 'employer' repeats his request slowly so that his junior (and my classes!) can take notes of the things to be done.

"The scene then moves to a café where, over lunch, Mary is heard pouring out her troubles to a friend from another department. She plaintively asks the meaning of certain terms used in her employer's instructions which have completely baffled her. Joan is able to explain some of them because her father has a bank account, but others are quite beyond her. They beg the assistance of a senior colleague passing their table but she is in too great a hurry to do more than deliver a small lecture on the stupidity of taking on tasks beyond one's power and on the advisability of some study and reading. At the end the junior is left on her way back to the office resolved to tackle those of her tasks which she now understands and then to 'confess' to her employer her inability to complete them.

"This tape I have tried out on four classes and their response proved encouraging as to the use of this method of teaching while at the same time indicating certain failings in this tape. The girls certainly enjoyed listening to the tape. I timed its appearance in the class so that they already knew some of the answers. Hence they were able to feel that in the shoes of the office junior they could do much better than she had; they could also see the point in continuing the lessons so that they would know *all* the answers. The mixture of sympathy for the ignorant junior (only a month earlier they knew as little as she did and in her job would have appeared as foolish) and superiority because they, though still at school, knew more than the girl at work, was a good atmosphere in which to continue our lessons.

"As to the failings: I tried to put too much into this, my first tape, so that there were too many points raised to be discussed in the short lesson time remaining after we had heard the tape. The parts of the office junior and her friend were played by two girls from the school and, although the voices were right, it was obvious that they were reading their parts. Finally, we had not sufficient background noise.

"Once the school Christmas activities are over I shall be able to scrap this tape and use the material to make two tapes—this will meet our first problem. A friend who is the possessor of a portable tape recorder has now offered assistance in the matter of background noises, and we hope that the two youngsters' lunch-time discussion of their problem will be accompanied by the background noise of a coffee bar.

"This accomplished, we hope to proceed to a tape with our 'dumb' office junior trying to post an unsealed registered letter and an over-size parcel.

"I should be interested to know if other teachers are also producing their own audio-aids, perhaps we could exchange ideas—or even tapes!"

OTHER ACTIVITIES

Mr. Amrit Devesar a member of the Indian Foreign Service has offered to help the Club with its Indian Section of the proposed Commonwealth tape. School Clubs Secretaries wishing to contact Mr. Devesar should do so through Dr. Smith.

The Victoria Club is maintaining its tapespondence, has contacts in USA and has been promised a tape from a Canadian schoolboy. It is remarkable what 20 to 30 boys forming the club of an ordinary LCC Technical School can do through 'ATR'; Victoria's contacts already extend from Canada and USA to India.

The club's ordinary activities were curtailed throughout December by calls for assistance to other school societies in connection with Christmas plays, carols, etc.

ENGLISH, DRAMA, ELOCUTION, ETC.

Teachers with classes reading Shakespeare and other plays often sigh for good recordings of these. Most classes cannot record plays satisfactorily through lack of suitable (including adult) voices. One method of meeting this need—without purchasing expensive records and in a manner specially adapted to the needs of secondary schools—would be for a group of teachers to meet centrally and themselves record selected poems, prose passages or plays. Any willing to participate in such a group project please write to me.

NOTE.—Letters relating to this page should be addressed to: Dr. C. A. Smith, M.A., Education Division, 'ATR', 145 Fleet Street, London, E.C.4

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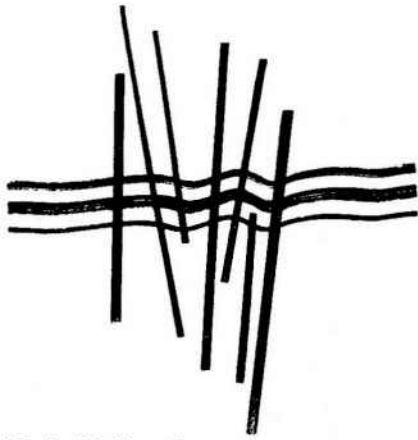
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Tape and disc review

by Stanley R. White

'Latin Moderne'

Bi-Tapes. LJA109. 3½ i.p.s. monaural.

Side 1.—'Deed I Do'; 'S'Wonderful'; 'El Cumbanchero'; 'September Song'; 'Cuba'; 'Night and Day'; 'Nearness Of You'; 'Too Marvellous For Words'; 'Blue Moon'; 'Latin Leisure'.

Side 2.—'Follow On'; 'The Breeze and I'; 'I've Got You Under My Skin'; 'Tico, Tico'; 'Tenderly'; 'Time On My Hands'; 'As Time Goes By'; 'Latin Stroll'; 'Laura'; 'Dave's Montuno'.

This tape has a marked improvement in the reproduction quality over previous Bi-Tapes releases covered in this column. The group playing these Latin numbers is an All-Star line-up with Kenny Powell (piano); Dave Goldberg (guitar); Roy Willox (flute); Lennie Bush (bass); Barry Morgan, Pat Ryan and Ian Daniel (percussionists); Dennis Edwards (trumpet).

The music is comprised of well known numbers given worthwhile arrangements in the featured idiom. The music, needless to say, is suitable for dancing or listening, and readers with a liking for music in the Latin manner can buy this tape with confidence, for the standard of playing is very high.

The notes on the tape box are worthwhile from the point of view of introducing the musicians, although several should need little introduction to Ted Heath, Sidney Lipton followers. The front cover of the box features a design by Sydney Dolcini-Cheatle . . . but it's the music that matters.

'Party Dance Time'

HMV CSD1328. 12in. stereo LP.

Joe Loss and his Orchestra play 36 All Time Hits on this very enjoyable record. The first side is given over to a medley of quicksteps ranging from 'Anything Goes' and 'Change Partners' to 'I've Got My Love To Keep Me Warm'.

Side 2 kicks off with a 'waltz' medley, featuring such sure favourites as 'I Wonder Who's Kissing Her Now' and 'The Song Is Ended', followed by a 'quickstep' medley which includes the famous Irving Berlin number 'Cheek to Cheek'. The final selection is another 'waltz' medley, with such well known songs as 'You Forgot to Remember' and 'I'll Be With You In Apple Blossom Time'.

The Joe Loss Orchestra is superb, and it is easy to understand why he has remained at the top for so long. The stereo sound is warm and inviting, and whilst the record is ideally suited for dancing, it will be equally welcomed for happy listening. You cannot help but feel happy with this type of music on the turntable.

The cover of the record is very attractive, showing a colourful dancing scene. 'Well done, Joe Loss and your boys'.

'Dance With Kid Ory Or Just Listen'

HMV (Verve Series) CSD1325. 12in. stereo LP.

Side 1.—'Am I Blue'; 'Ja-Da'; 'Fidgety Feet'.

Side 2.—'Hindustan'; '12th Street Rag'; 'Dinah'.

Personnel.—Marty Marsala (trumpet); Kid Ory (trombone); Darnell Howard (clarinet); Cedric Hayward (piano); Frank Haggerty (guitar); Charles Oden (bass); Earl Watkins (drums).

The choice is yours, dance or listen, the music is most suit-

able for both. I prefer to listen myself because any record featuring the Kid Ory band has plenty of good jazz listening. This disc is no exception and features plenty of fine jazz playing in the New Orleans or traditional jazz field. All of the players are good soloists, and are heard to advantage. Mr. Ory leads the field with his biting trombone, and retaining the characteristic sound which he has built up over the years, leads the band through six very well known tunes. 'Ja-Da' finds Ory and Marsala doing the vocal honours, whilst dear old 'Dinah' is handled vocally by Marsala with suitable vocal backing by other members of the band.

The music is real down to earth jazz, it has to be with the Ory band, but the tempo is suitable for dancing—even in the ballroom style. The numbers, only three to each side, are very long, and give the band ample opportunity to work-out their feelings on each. I like Haggerty's guitar work, and find Marty Marsala (trumpet) and Darnell Howard (clarinet) in great shape. This is a very worthwhile record to have around, and should have wide appeal. It was through listening to bands like this one led by Kid Ory, that people like Chris Barber learned what jazz was all about. (No disrespect for Mr. Barber, who was a good scholar.)



LOUIS ARMSTRONG

(Courtesy of Philips Records Ltd.)

'Dardanella'; 'Muskrat Ramble'

45-MGM-1107.

Bing and Satchmo with Billy May and his Orchestra.

I just had to mention this great 'single', for the benefit of those who have so far missed buying it. This is the old 'Gone Fishin'' team together again, and what a fine job they make of these two oldies. The accent is on 'fun' rather than any serious attempt at putting this material over. Bing Crosby and Louis Armstrong at their fun loving best. Incidentally, an LP featuring Bing and Satchmo should soon be available, if it is not already around by the time these reviews appear.

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MORE TAPE NEWS

MOODMASTER TO BE MARKETING IN BRITAIN

A considerable increase in the use of continuous background music in shops, offices, hotels and factories is expected as a result of the signing of an agreement between the giant Conley Electronics Corporation of Chicago and GBC Electronic Industries Ltd., the British company which markets Clarion transistorised tape recorders in the UK.

A new company, Moodmaster (Great Britain) Ltd., in which GBC and Elizabethan (Tape Recorders) Ltd. hold the controlling interest, has been set up to handle marketing of the Conley Corporation's Moodmaster equipment in this country. Moodmaster is to be launched in Britain and throughout the Continent at the beginning of December.

The Moodmaster system of continuous, controlled, background music is extensively used in factories, offices, stores, supermarkets, fashion houses, hotels and places of entertainment in the United States.



No long queues waiting to sign in at this party. As each guest arrived he was introduced to his host at the reception point by a Master of Ceremonies speaking into the microphone of a Clarion tape recorder.

The occasion was a reception held at the Metropole Hotel in Leeds recently, where 'Danmark' Frozen Foods were launched in Britain by Danish Frosted Foods Ltd., of Selby, Yorkshire.

The reception was attended by more than 400 grocers and this is thought to be the first time a tape recorder has been used as a visitors' book, providing not only a permanent record of their names and addresses but an accurate timetable of their arrival against a live background atmosphere, impossible to achieve with the written word.

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THE KODAK COLOUR SHOW

The Kodak Colour Show which demonstrates the blending of sound and vision (see last month's editorial) will be presented throughout the country from January until April this year. Tickets, each of which will admit two persons, are available from Kodak dealers in the city or town in which the Show is to be presented, a fortnight before the actual date of the Show.

Here are the Shows already arranged:

11.1.61 Bath
17.1.61 Nuneaton
19.1.61 Bedford
24.1.61 Croydon

1.2.61 Leamington Spa
9.2.61 Rugby
14.2.61 Beckenham
21.2.61 Chelmsford
23.2.61 Cheam
28.2.61 Southampton
2.3.61 Winchester
7.3.61 Southend-on-Sea
8.3.61 Maidstone
9.3.61 High Wycombe
21.3.61 Bournemouth
11.4.61 Birkenhead
12.4.61 Wigan
13.4.61 Liverpool

CLUBMAN REQUESTS

Harold Moylan, Sir Daniel Wilson Residence, 73 St. George Street, Toronto 5, Ontario, Canada, regrets that he is not able to continue taping activities at the present time, having become a student at the University of Toronto.

WO II R. J. Abbott, The Regimental Depot RAOC., Hilsea Barracks, Portsmouth, offers recordings of military parades for exchange.

Ralph J. Parkinson tells us that his address, from the 13th December will be c/o Mr. J. Parkinson, 15 Hala Grove, Scotforth, Lancaster, Lancs.

D. Larkin of 42 Mount Ash Road, Sydenham, London, S.E.26, regrets that he cannot engage on any new tapespondence, being fully taped up already.

We regret to announce that Mr. C. R. Packham, whose name appeared in the October Directory, has since died.

A. A. Hannah, 17 Blundell Street, Blackpool, is chasing a deleted disc recording of 'Scatterbrain' played on the electronic organ by Ken Griffins (Philips PB803). Has any reader a second-hand copy to lend or sell (will pay double original price)?

Sean C. Hickey's address has recently changed from Leap House to The Cock Inn, North Street, North Walsham, Norfolk.

LECTURE AND DEMONSTRATION

"EXPERIMENT IN SOUND"

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

(Technical Editor of 'Amateur Tape Recording' and 'Popular Hi-Fi' magazines)

AT THE GRAFTON RADIO SOCIETY

Montem School, Hornsey Road, Holloway, London, N.7

On FEBRUARY 3rd, 1961

AT 8.30 p.m.

Nearest Tube Stations: Holloway Road and Finsbury Park Buses: 73 and 29, also Trolley Buses from Tottenham Court Rd. The School is almost at the corner of Hornsey Road which is about 100 yards along Seven Sisters Road from the 'Nags Head', Holloway.

Refreshments available between 8 and 8.30 p.m.

Lecture commences promptly at 8.30 p.m.

A cordial invitation is extended by the Grafton Radio Society to all readers of 'ATR' and to members of the BRC. This lecture will be of special interest to all tape recording enthusiasts.

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GRUNDIG (GREAT BRITAIN) LTD. SLASH PRICES ON TAPE RECORDERS

Congratulations to Grundig (Great Britain) Ltd. who have just celebrated the sale of their 100,000th TK 20 tape recorder in Great Britain—a unique event in the tape recorder industry. They have also made drastic cuts in the price of the following current models:

The TK 20—10 gns. off! Is now 42 gns., including condenser microphone.

The TK 24—price reduced by 7 gns. to 55 gns.! This includes high impedance microphone.

The TK 30—can now be bought for 65 gns., a saving of 7 gns., and the **TK 35**, the three speed version of the TK 30, also reduced by 7 gns. to 75 gns.



WHAT'S NEW?

TAPE RECORD CATALOGUE

Teletape have produced an attractive catalogue, which lists the surprising total of 800 tapes issued under more than a dozen different labels.

They cover the complete field of music—the classics, opera, pop, dance and brass band—also tuition.

The catalogue is priced at 2/6d. (refundable on purchase of tape record(s)).

RECORDERTAPE

THIS IS a new low priced magnetic recording tape distributed by Speedtape Ltd., who claim their tape is non-curling, has a low print-through factor, is sensitive and suitable for high fidelity recording. They can supply standard and LP tape on 3, 5, 5½ and 7in. spools, packed in cartons. The prices are as follows:

Recordertape (PVC BASE)

3in. LP	Tapes	@	7/6 each
5in. LP	Tapes	@	20/- each
5½in. Std.	Tapes	@	20/- each
5½in. LP	Tapes	@	25/- each
7in. Std.	Tapes	@	25/- each
7in. LP	Tapes	@	37/- each

If a minimum of three tapes are ordered, the price is:

3in. LP	Tapes	@	6/9 each
5in. LP	Tapes	@	18/- each
5½in. Std.	Tapes	@	18/- each
5½in. LP	Tapes	@	22/6 each
7in. Std.	Tapes	@	22/6 each
7in. LP	Tapes	@	33/4 each

For an order of six tapes (one size or mixed) then the price is:

3in. LP	Tapes	@	6/- each
5in. LP	Tapes	@	16/- each
5½in. Std.	Tapes	@	16/- each
5½in. LP	Tapes	@	20/- each
7in. Std.	Tapes	@	20/- each
7in. LP	Tapes	@	29/6 each

We have tested two sample spools of this tape which, considering its low price, is acceptable as good quality tape.

On the samples submitted the occasional drop out was noticed and one of the tapes contained a splice. Recording quality on the whole is quite good although sensitivity is not quite up to that of higher grade regular priced tapes. The tape erases cleanly and when used with an average domestic recorder is capable of producing worthwhile recordings. It appears to be quite strong and showed no tendency to curl or otherwise lose its smoothness in running through the guides and heads of a typical domestic recorder. Leaders are fitted, but no silver contact strip is included.

I would suggest that the makers use proper splicing tape for the leader joints and for any joint along a length of tape.

Recordertape is foreign made and distributed by Speedtapes Ltd., 145 Hammond Street, Preston, Lancashire.

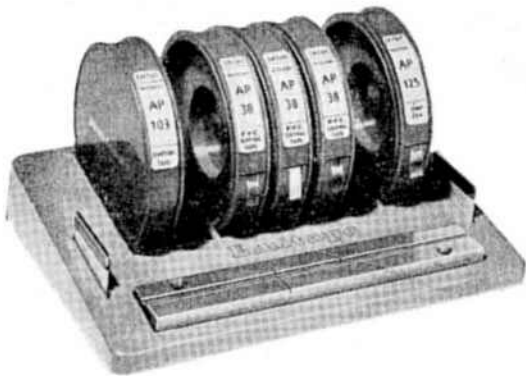
A.R.L.

(Continued on page 47)

BUTOBA MT5

Denham & Morley Ltd. have introduced special new Carrying Cases for the Butoba MT 5 Tape Recorder. Price in plastic will be £3.17.6 and in Pigskin Leather (illustrated) 7gns. The cases are extremely attractive, and have spare pockets for spare reels, microphones and other accessories.

The Butoba MT 5 is priced at 69gns. (including mic.).



NEW EMITAPE ACCESSORY KIT

The new Emitape Accessory Kit provides in compact and immediately accessible form the facilities for editing magnetic recording tape that are normally found in broadcasting and recording studios.

Mounted on a specially moulded plastic tray with a rack for seven reels, the kit comprises an Edi-tall detachable metal joining block slotted for 90-degree and 45-degree cuts, two razor-sharp cutters, three reels of leader tape, a reel of metallic stop foil, and a reel of jointing tape. Each reel of tape or foil is both protected and held vertically ready for pulling in a neat and practical Emicase dispenser of red polystyrene.

The tray is drilled for easy fixing to a workbench or table, dual purpose wood/metal screws being provided with the kit.

The price of the complete Accessory Kit, with instruction booklet, is 37/6d.



STUZZI INTRODUCES A 26gn. 4-TRACK RECORDER

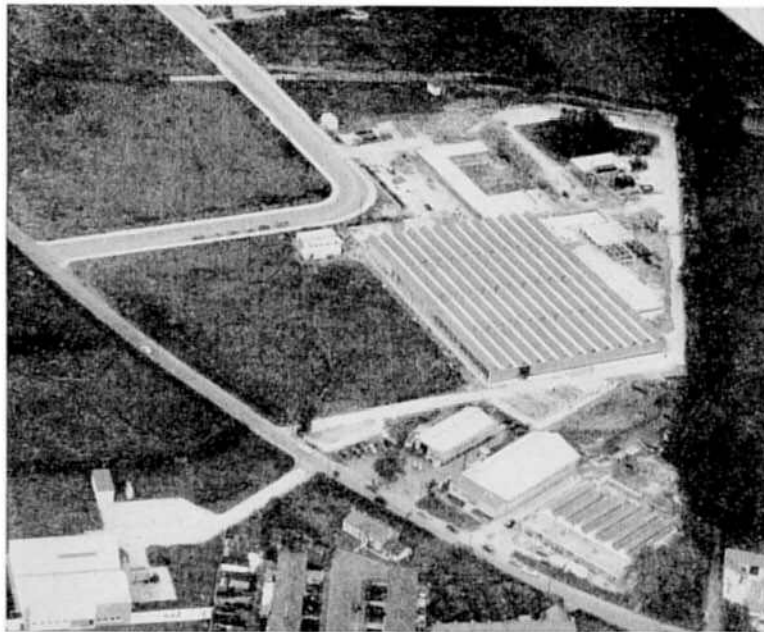
The new Stuzzi Junior 4M is the lowest priced four-track recorder so far. Designed and made in this country by Stuzzi's British concessionaires, Recording Devices Ltd., it embodies many of the features of the company's Mannequin recorder, including superimposition, and straight through facilities.

A BSR deck with a four-track head using 5½in. tape spools gives six hours playing time per reel of tape at 3½ i.p.s. Frequency response is 80-9,000 cycles. Changing from one track to another is simple; all that is required is the turn of a switch.

Other features of this new machine include: magic eye, input and output sockets, volume and tone controls, and a high quality 8in. x 3in. speaker.

The Stuzzi Junior 4M is housed in an elegantly designed cabinet, smartly finished in two-tone plastic cloth.

Price 26gns., including microphone and reel of tape.



(Photograph by Aeorfilms and Aero Pictorial Ltd.)

NEW GRUNDIG FACTORY

An aerial view of the factory recently completed for Grundig Works Ltd. on the Dunmurry Estate near Belfast where Grundig tape recorders will be manufactured mainly for distribution by Grundig (Great Britain) Ltd. With 72,000 sq. ft. of floor space, the factory is one of the most modern and well equipped in the world and will provide employment for nearly 1,000.

'CALL BOY'

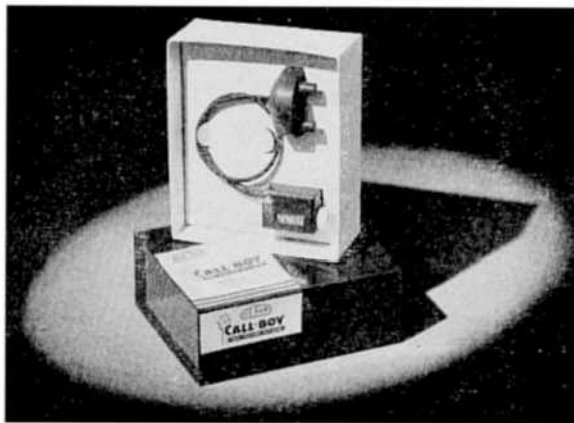
This Tape Position Indicator by Colton & Co. (Lapidaries) Ltd., is designed to give accurate cueing on the many tape recorders having no counter built in.

It consists of a three figure counter with reset wheel having a rubber sucker enabling it to be fitted instantly to any smooth surface.

The drive is taken from the tape spool through a flexible drive shaft which is attached to the spool by means of a rubber clip. This can be connected or disconnected in a matter of seconds.

The cueing is by counting revolutions therefore as opposed to lineal measurement.

Simple and accurate in operation this accessory is available at 42/6d.





HOME VIEW

I.

STUZZI TRICORDER 578 W.

I BELIEVE the Stuzzi Tricorder was the first recorder employing a tape speed of 15/16ths i.p.s. This means 12 hours continuous recording which is very nearly equal to four track economy. I reviewed this recorder when it was first introduced into this country and I then doubted whether a recording speed of 15/16ths i.p.s. would be successful. *It was and still is*, and not only is the mechanical performance excellent but the electrical performance too is quite as good at this speed as many other recorders operating at 3 1/4 i.p.s.

Only by very careful listening can the slightest wow be detected at 15/16ths i.p.s. The fine slow speed performance of this recorder is undoubtedly due to the exceptionally well designed tape drive mechanism. It does of course have three speeds: 3 1/4, 1 1/2 and 15/16ths i.p.s. from which the name 'Tricorder' is derived. Considering the facilities it offers, it is an extremely compact recorder for it has incorporated mixing, a superimposing control, recording level indicator, an interlocking push button control system, as well as output sockets for an external amplifier and an extension speaker.

It is attractively finished in two tones of beige coloured leatherette and both the lid and plastic handle are detachable. The recorder is supplied with a reel of tape and tape spool, special extension leads and a really excellent ribbon microphone with a two way polar response. A ring type control on the stem permits directional or non-directional pickup.

MIXING FACILITIES

The Tricorder is one of the few domestic recorders that have provision for mixing microphone, pickup and/or radio signals with a separate control for each channel. A variable superimposition control is also a novel feature for this allows the addition of another recording to one already on the tape but with a varying degree of erasure to the original recording. With this control it is therefore possible to add speech and fade the existing background completely out or leave it at

some other desirable level. This facility alone adds much to the value of the Tricorder.

DESIGN FEATURES

The valves in the first amplifier stages are DC heated which undoubtedly accounts for the low hum level. Space is provided for mounting a third playback head which can be used for direct monitoring of recording or the production of artificial echo with the aid of an external amplifier. A socket is provided for a telephone adaptor and by means of special contact strips attached to the tape, slide projectors with automatic slide change mechanisms can be operated. The machine may also be used as an amplifier for a pickup or radio tuner.

MAKERS' SPECIFICATION & PERFORMANCE TESTS

Frequency response	Test results
at 3 1/4 i.p.s. 40-16,000 c.p.s.	} Within ± 2 dB over frequency ranges quoted
at 1 1/2 i.p.s. 40-8,000 c.p.s.	
at 15/16ths i.p.s. 40-4,000 c.p.s.	
Erasure: better than 65dB	Complied with specification
Output power: 2.5 watts	do.
Signal to noise: better than 45dB	do.
Wow and flutter: better than 0.3%	do.

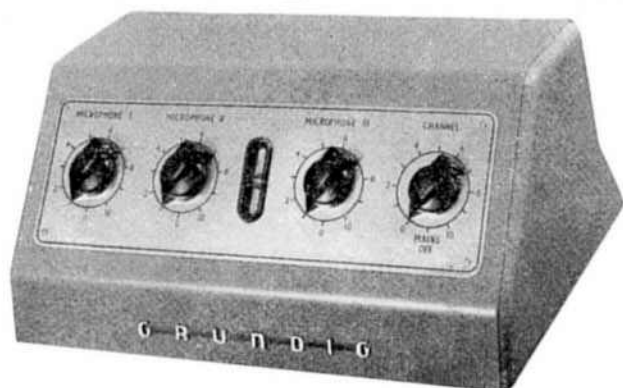
OTHER SPECIFICATION DETAILS

Mains supply: 110, 130, 150, 220 or 240v at 50 c.p.s.
Inputs: microphone 2mV, radio or P.U. 60mV at 0.5M.ohms.
Output: extra speaker socket 2 to 6 ohms. External amplifier feed approximately 1.5v at 20K.ohms.
Valves: EF86, ECC83, ECL82, HT rectifier — metal.
Spool sizes: 5 1/4 in. diameter or smaller.
Drive: special purpose external rotor type motor.

THE GRUNDIG GMU 3 MICROPHONE MIXER

by F. C. Judd A.Inst.E

2.



A MIXER UNIT provides you with additional microphone and signal channels and can add much to the production of interesting recordings. For example two or more microphones can be used together with independent control over each. At the same time signals from a music source can be brought in at will. This is far superior to superimposing, for one has complete control over timing, etc.

The Grundig GMU3 microphone mixer caters for four inputs, each one controlled. It will accommodate three microphones of the high impedance type (crystal) for which standard jack sockets are fitted, or the Grundig microphones for which the special three pin continental sockets are fitted. The fourth channel is a high level one suitable for a radio or pick-up input, pre-amplified microphone, or output from another tape recorder.

Push button controls: fast forward, fast re-wind, replay, record and pause.

Dimensions: 13in. x 10in. x 6in.

Remote control: for hand or foot switch.

Projection control: connection for direct control of a slide projector.

PERFORMANCE TESTS

The machine submitted for review was subjected to most of the tests that one can apply to a tape recorder. The quality of reproduction over the built in twin loudspeaker system is excellent although I suggest that for more serious listening this recorder is used with either a hi-fi external speaker, or an external amplifier and speaker, from which the full frequency range and quality of reproduction of the Stuzzi would be obtained. Mechanically the performance of this recorder is excellent. The tape position indicator is quite accurate and will locate a required section of tape to within a few inches. The brake system is instantaneous in operation and tape transportation generally warrants no adverse comments. Fast wind and re-wind takes about 2½ minutes for a 5in. spool of LP tape and tape spooling is even on normal record or playback.

The Stuzzi Tricorder is a fine example of a domestic class recorder and can be recommended for those looking for a high quality three speed machine which, because of the ultra slow 15/16ths i.p.s. is almost as economical tape-wise, as some of the four track recorders now available.

This recorder is distributed by Recording Devices Ltd., 44 Southern Row, Kensington, London, W.10 and is priced at 63 gns. complete with accessories and comprehensive instruction book.

No tape recording enthusiast should be without a mixer unit. Its value is not realised until one has been used, for a mixer provides the only flexible method of controlling three or four input signals simultaneously and independently.

The Grundig GMU3 can be used with any tape recorder; it is fitted with a magic eye level indicator so that signal level can be checked before being fed into the recorder. The makers technical specification is as follows:

Mains voltage: AC only 200-250 volts 40-60 cycles per sec.

Power consumption: 15 watts.

Valves: ECC83, PCF80 and EM840 indicator.

Input sensitivity: Mic. 1 channel 1.2mv at 100K.ohms.

Mic. 2 channel 4mv at 100K.ohms.

Mic. 3 channel 4mv at 100K.ohms.

Mic. 4 channel 300mv at 500K.ohms.

Output impedance: 1,000 ohms approximately.

Output level: 65mv full gain.

NOTE.—A polarising voltage (100v) is available at the three continental sockets for Grundig condenser microphones.

The mixer is strongly made and housed in a green stove enamelled case. Each channel is clearly marked and each control has a calibrated scale; the controls can therefore be accurately re-set to a pre-determined level.

PERFORMANCE

I have used the mixer quite frequently over a period of about three months and it has given a very satisfactory performance.

It has been used for mixing signals from microphones, radio, pick-up and the output from another tape recorder. On any channel the hum level is reasonably low but thermal noise from the first channel is present with the gain control set at maximum. The remainder of the channels have negligible noise and I could trace no crosstalk whatsoever between channels. The gain on channel 1 is adequate for quite low sensitivity microphones, whilst channels 2 and 3 will cater adequately for most crystal microphones and of course the Grundig instruments.

The fourth channel is intended for radio or pick-up input and has sufficient gain for this purpose. Since the output impedance is low, a fairly long cable can be used between mixer and recorder without loss of the high frequencies or the risk of picking up hum.

The frequency response from channel 1 is substantially level between 200 and 20,000 c.p.s. being —5dB at 100 c.p.s. and —5dB at 25,000 c.p.s.

The remaining channels are reasonably level between 100 and 8,000 c.p.s.

I feel that the makers could improve on the frequency response of the GMU3 mixer, otherwise it is ideally suitable for all domestic recorders and has many really useful applications. It is well worth its price of 16 gns. and will more than pay for itself in infinitely better recordings.

It is manufactured and distributed by Grundig (Great Britain) Ltd., 39-41 New Oxford Street, London, W.1.



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TETE-A-TAPE

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

by David Lazell



On Location in Darkest London

Recently, I had to make a tape recording of a discussion group in progress, and my rendezvous was in St. Pancras (not the railway station, I hasten to add. I shudder to think of the difficulties involved in making a tape recording on Platform 6 in the rush hour!). Anyway, the four participants and I met in a well-furnished board room, suitably untidy for a gathering of intellectuals. After some planning of our discussion, we decided to switch on the tape recorder, and thus started our session. I was rather worried by the ticking of the clock at the other end of the room; a wall clock, it ticked slowly and majestically. So we stopped recording, and played back our tape. I said that I could hear the tick. My colleagues



said that they could not. Since I often have strange sounds in the head, I took their word for it, but regarded the clock with considerable suspicion. There were some other interesting sounds on the tape, for that matter. In the road outside, a horse and cart ambled by, followed a few minutes later by the noisiest motor bike in London. But we finished our recorded discussion, and agreed to hear it over. I could still hear the solemn and incessant tick. Then the horse and cart, followed by the roar of the motor bike. Between these strange sounds, the discussion continued.

But the other speakers were unperturbed.

"How do you put up with all this traffic noise?" I asked.

"What traffic noise?" they said.

"All these cars and motor bikes..." I explained.

"You get used to it," they said. "We never notice the traffic."

I have decided, in future, to make two versions of all recorded discussions. One will have lots of background noise,

Amateur Tape Recording

including Big Ben, motor horns, mopeds, buses and street cries — this will be for the benefit of city dwellers. The other version will be soft and peaceful, for those who live in the wilds of Sussex and Argyll. Which means that I will have to buy a bicycle. In the meantime, I had best warn listeners of my recorded tick — in case they think the death watch (tape) beetle has ventured into their valuable tape recorders. Who knows — my tick may become the successor to 'the hum' (which itself may be caused by the simultaneous use of the million or so tape recorders now owned in Britain).

I once heard of a Londoner who moved to the country, and was unhappy until he had made a special recording of rush hour traffic in Piccadilly. Whenever he felt melancholy, he played the tape over to himself. The neighbours all rushed to their windows, in wonder at all the invisible traffic rushing down the lane. There's a moral here somewhere — never go to London without a soundproof tent, if you want to make a nice, quiet recording. And it seems inevitable that tape enthusiasts develop a super sense of hearing. Especially if you pretend that you are a tape recorder once in a while (i.e. to trace all suspect sources of sound). As for me, I still hear ticking . . . maybe I'll put some insecticide in the innards of my tape machine, yet.

Tell Me The Way To Go Home

A friend of mine has just told me that a local pub has installed a tape recorder for the benefit of the patrons. Exactly *what* that benefit is, he couldn't say. However, many public houses have tape recorders in the bar these days, and it might be useful to list the possibilities of these wonderful machines.



The most obvious use is that of enabling patrons to rehearse the story that they are going to tell the wife when they arrive home late. With a mild-and-bitter grasped in the right hand, the mike leaning against a packet of crisps, the wayward husband can try out his story, e.g. "I was kept late at the office, dear; sudden contract job . . ." Then the story can be played back for the benefit of others with wives of a suspicious nature! At the same time, the magic eye may even measure the heaviness of breath, i.e. if it goes a bleary red, you've had a mite too much for one night. Another good use for the pub's recorder is that of testing the ability of its customers. Some recorders are so complicated that it might be a good idea to make a fellow switch from track one playback, to track three record, just to find out whether he's fit to go home. As long as he doesn't get pinched for being drunk in charge of a tape recorder, of course.

Then there are those suitably sentimental choruses, which are sung to untuned piano accompaniment. Songs for tape recording might include 'Tell me the way to go home', 'There's a long, long tape a-winding', 'Little Sir Echo', etc. And, if the Landlord is hoarse, he can always get the machine to boom 'Time Gentlemen, Please!' (50—15,000 c.p.s.). One day, they might even combine a tape recorder with an electronic brain combined with slot machine, and have robots instead of those fair barmaids. Then we'll all stay at home with the telly. Still, if more pubs buy tape recorders, we might find local hostilities with names like 'The Wow and Flutter', 'The Seven-inch Spool', 'The ATR Arms' and 'The Stereo and St. George'. In which event, you may find me in the garden ordering an orange juice and free go at the

January, 1961



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transistorised model tape machine. I mean to say, we'd have to stick to orange juice if they had one of these new multi-purpose, four track, super-imposition, stereo plus mono efforts in the Saloon Bar . . .

Chain Taping

I don't think that it is ever a good idea to write and tell someone that he is now a member of a round robin, if he has not been asked if he would like to join. This is an aural version of the old chain letter technique, e.g. 'Please send a 5in. tape to each of the 36 people listed on the attached list. In time, you will receive (if you're lucky) your 36 tapes back plus any others which are sent to you by mistake. If you do not abide by this letter, you will have bad luck, and your machine will blow up at midnight! Your friend, Augustus Nitwit.'

Dictation Difficulties

An energetic, keen office manager (there are such office managers, I assure you) of my acquaintance recently discovered a large, heavy but serviceable tape recorder in the organisation for which he worked. This machine was rarely used, one reason being that a course of vitamin tablets was advisable for anyone wishing to carry the recorder any distance. Henry, the keen office manager, decided that it was just the thing for dictation, and stayed in his office after everybody else had gone home (real keen, man). Then he fitted up the tape machine, and proceeded to speak with great efficiency into the microphone. Trouble was that he fell asleep shortly afterwards. I think that the typists had great difficulty in putting a snore down on paper. As Henry said, "I started yawning, and the next thing I knew, I was asleep . . . must



have been all that struggling with the tape recorder." Anyway, keen type that he is, he gets someone else to move the recorder these days.

Ideas for Designers Department

There have been many ideas thrust into this column — needless to say, designers haven't been too interested. Since so many people claim that they are appalled by the sound of their own voice when recorded, couldn't some bright manufacturer bring out a special recorder with built-in upper class accent? The real 'U', what?

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NUSOUND RECORDING COMPANY

WHAT'S NEW? (continued)

—WYNSOR FOUR-TRACK

WyndSOR Recording Company Limited announce a four-track version of their well-known portable tape recorder, the WyndSOR 'Victor'.

This popular tape recorder gives quality playback of its own recordings through a 10in. x 6in. elliptical speaker in a detachable lid. The four-track version is only being released now that it has been developed to a standard of all-round performance equal to the two-track. Its frequency range is even further extended.

All the existing facilities of the two-track 'Victor' such as mixing of inputs, controlled monitoring, three speeds, the 10in. x 6in. speaker, etc., remain. The attractive appearance is identical apart from the track-change switch.

The WyndSOR 'Four-Track' has been produced to meet a current demand but WyndSOR have no intention of dropping the two-track version which remains as popular as ever.

It retails at 49 gns. complete with crystal microphone, 1,200 feet of tape and radio jack-plug.

NEW ELIZABETHAN POPULAR



Elizabethan (Tape Recorders) Ltd. have produced a new machine to sell at the amazingly low price of 19½gns. — the lowest-priced tape recorder ever to come from a major manufacturer.

Known as the 'Popular', the new Elizabethan has a clean and attractive design. The cabinet, which includes storage space for spare spools, being finished in red leathercloth and grey and blue vynair. A carrying handle is fitted.

The Popular is supplied complete with Elizabethan crystal microphone, tape, spare spool and radiogram connecting lead.

Fitted with 5½in. spools, the Popular operates at a tape speed of 3½ i.p.s. with a claimed frequency response of 60-8,000 cycles. It is a twin-track machine and incorporates a magic eye load indicator, 7in. x 4in. elliptical speaker and volume and tone controls. Output is 2½ watts.

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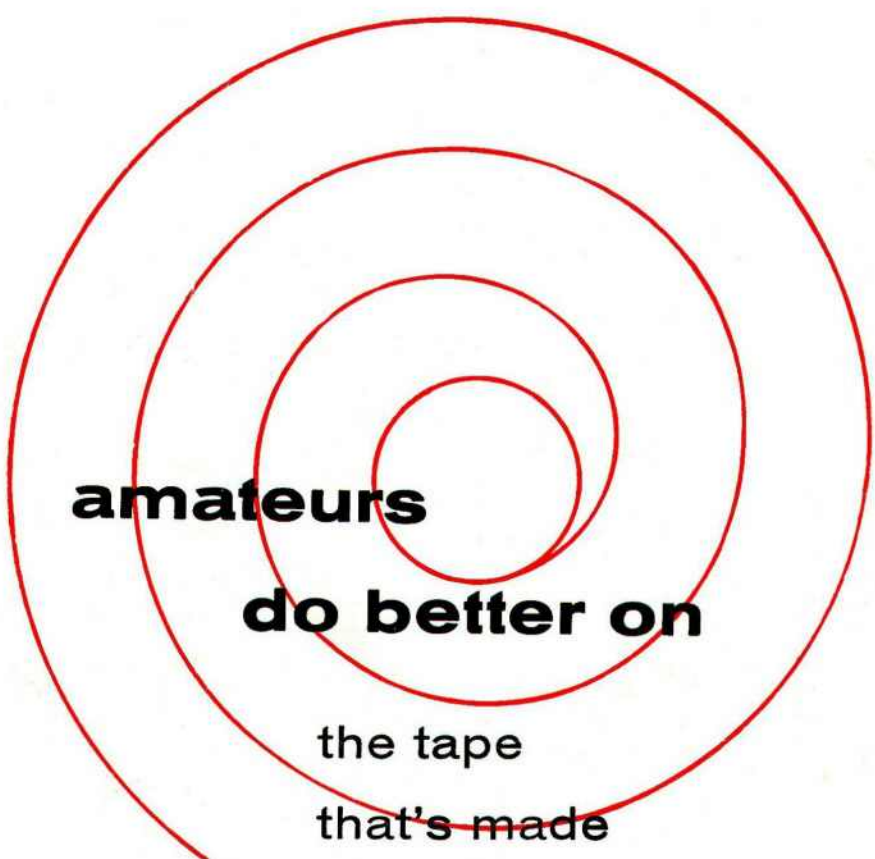
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