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VOL. 3 NO. 3

OCTOBER 1961

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Amateur Tape Recording & Hi-Fi

# amateur TAPE RECORDING & HI-FI magazine

THE SOUND MONTHLY

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October, 1961

## THE RADIO SHOW

This year the Radio Show celebrated television's Silver Jubilee. On the opening day of the Radio Show of 1936, held at Olympia, the BBC started television transmissions from Alexandra Palace for the entertainment of visitors to the Exhibition. This was not only the birth of British television, but

was also the World's first service. It is not surprising, therefore, that vision overshadowed the sound side, and in particular tapes and discs at the show. A third of Audio Avenue was taken up with EMI's 'Milestones In Recording' Exhibition, and without this the Avenue would have looked very sparsely occupied indeed.

The main attraction of the Show was undoubtedly the colour television demonstrated by the BBC. This was excellent and should create a demand to give the Government food for thought about the date of its introduction.

Another attraction was Pye's set of designs for 1971 TV sets. Visitors could be seen vigorously pushing voting buttons at the side of this display to record their preference for the future. By 1971 we shall probably see popular priced domestic videotape machines on show. Another possibility by then is pre-recorded videotape to be used with these machines.

The display of transistor portable radios showed this to be a favourite item for manufacturers if not for consumers. The ultimate for 1961 was a gold transistor set with the maker's name picked out in diamonds. Price? £2,000 complete with plastic carrying handle.

In the tape field nearly all the recorder manufacturers exhibiting brought out a new model for the Show. But no revolutions had occurred and the BSR and Collaro decks were as dominant as ever. The only new trend to be observed was in design improvement—a field in which British manufacturers have for years lagged behind Continental firms. One had actually used a bona fide designer and now has a recorder that is unusual, pleasing and immediately recognisable as their product—other manufacturers please note. A photograph of it taken at the firm's stand appears in this issue. All in all the Radio Show had not much to offer the 'sound' man who had visited the Audio Festival earlier this year.

The most novel feature at the Festival, as we reported at the time, was the introduction of the combined recorder/record player. Various models were displayed by different manufacturers, and some of these were on show again at the Radio Show. But no mention of the record playing facility embodied in them could be seen. It would appear from this that the purchase tax problem has not yet been successfully resolved. This problem arises when two items are combined, one of which does not bear purchase tax (such as a tape recorder). The Inland Revenue apparently apply tax to the entire combined unit. This may be administratively more convenient, but hardly seems just when the tax free item is the major part of the unit.

Point for the Discophile: On the BBC's Celebrity Stage, Helen Shapiro received a silver disc for her recording of 'You Don't Know' which has notched up a quarter of a million sale. She is the youngest person ever to achieve this (14 years old).

## TAPE-PALS

Two tape friends from opposite sides of the Atlantic meet at the Centre of Sound. Photographed in the Centre's Recording Studio are (left) Bruce Martin of Rye, Sussex and Bill Peralta of San Francisco, USA. Bill said that his holiday in Britain is one he will always remember and the credit goes mainly to tape recording, for Bruce, and another tape-pal of Bill's, Roy Henn of East Grinstead saw to it that he had a full schedule of sight-seeing. He hopes to return the favour if they should ever visit America.

The recorder Bill is holding is the CRAIG, a two-track portable of Japanese manufacture, which is sold in the States for approximately £50.





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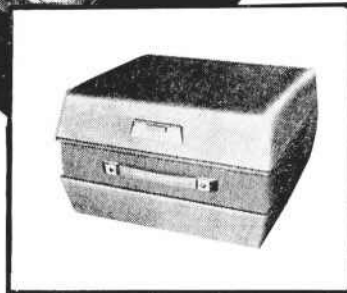
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## The World of Sound

### TAPE-CASTING

News comes from Scotland of a controversy over the use of mechanical sound (in the form of tape recorders) in stage productions. One supporter of the anti-tapists is reported as saying that the use of the tape recorder in plays is a real menace. Exactly why it is a menace is not clear. However the pro-tapists appear to have won a decisive victory in the battle, for at the Little Theatre during the Edinburgh Festival, two of the plays staged used recorders. They were 'Richard', a short play employing tape in much the same way as cartoonists use 'think' balloons, and 'An Igloo Is A Work Of Art'.



### LONDON COUPLE WIN AMERICAN INTERNATIONAL TAPE CONTEST

Urged by a New York tape pal to enter—a young London couple from North Harrow, Don and Toni Fisher have pulled off the first prize in the first ever tape contest to be organised by the Voicesspondence Club of America.

The award takes the shape of a handsome Golden Microphone and a presentation certificate, and was open for competition to all the Voicesspondence members. The Fishers—active in recording for the last six years, and busy tape-spondents with 20 tape contacts, took the suggestion to enter as a joke. However, they looked out some Fi-Cord recordings made on last year's Norfolk Broads holiday and set to work to produce an eight-minute actuality tape. To prevent any outside noise reaching the microphone while she was reading the commentary, Toni had to crawl behind a clothes-horse, covered with blankets and cushions while Don manipulated the recorder controls on the other side of the room. A last minute entry was then made in the documentary class of the contest which was judged by well known competition and documentary recordists Kenneth Miller and Tony Schwartz of New York and Ken Worman of South Africa, who selected their combined effort as the winning entry. Now they hope to enter it in the forthcoming European contest.

### LONDON CLUB PRODUCES 'TAPE OF THE YEAR'

The 'Tape Of The Year'—the outstanding entry in the British Amateur Tape Recording Contest—was made by a 27-year-old London artist, T. J. Devereux, of 26 Nevern Place, Earls Court, London, with other members of the London Tape Recording Club. It is an eight-minute composition entitled 'Just By Accident', which dramatises the hospital experiences of an accident victim.

This tape wins the Emitape Challenge Cup, the Amphlett Challenge Shield and a cash prize and will be among the British entries in the Tenth International Amateur Recording Contest, which will be judged in West Berlin in October. Other prizewinners are as follows:

**Schools Section.**—Pennington Junior Mixed School (Class 4a), of Pennington, Lymington, Hants, win the Grundig Challenge Cup with a 15-minute tape called 'Life In 1801'.

**Documentaries and Reportage.**—R. A. Margoschis, a 41-year-old Public Health Inspector, wins the Irish Trophy with a 10-minute recording, 'The Battle Of The Brook', narrating a Midlands 'local custom'.

**Compositions.**—D. J. Garrett and his colleagues at 'The Mutleyphonic Workshop' at 186 Hunt Road, Tonbridge, Kent, win the Acos Cup with a 15-minute humorous fantasy called 'Pum 31'. Last year Mr. Garrett and his associates won the Club Section of the Contest.

**Music and Speech.**—Albert Pengelly, of 64 Union Street, Plymouth, wins the Wyndor Gold Medal for the best technical

## Illustrated by Hunt

production in the Contest with a recording of a West Country orchestra playing a specially-composed piece called 'Final Curtain'.

**Technical Experiment.**—Denis B. Affleck, a 55-year-old telephone engineer of 248 Park Road, Peterborough, Northants, wins this section with a tape recording of 'Experiments With Reversed Speech'.

### COLOUR-HERON

The first of two live-action films in Kodacolor made by Wyndors Recording Co. Ltd., is now showing in certain cinemas in Central London, Manchester and Birmingham.

The film features the Wyndors 'Heron' tape recorder in a girl-meets-boy theme with the Wyndors 'Heron' playing Cupid.

### RECORDER FIRED 5,000 MILES

A Titan missile, equipped with a pod containing highly secret, rocket-powered warhead decoys, was successfully fired from Cape Canaveral, 5,000 miles over the South Atlantic last month.

Ninety minutes after the launching a vessel recovered a 30-inch capsule which had been ejected from the nose cone and parachuted into the sea. The capsule contained instruments and a tiny tape recorder to register the performance of the nose cone.



Dixon of Dock Green, alias Jack Warner, prepares for rehearsal with his new Grundig four-track TK 24 tape recorder. Jack, who is also currently appearing in the popular radio series 'Meet The Huggetts' is by no means new to tape recording, having owned a TK 819 for a number of years. This has now been passed on to a favourite charity.

October, 1961

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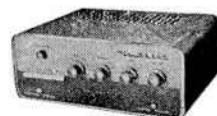
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*The Simon SP.5 showed a distinct departure in design resulting from a new study of the functional requirements. The SP.5 embodies a recent EMI deck which can be adapted to play gramophone records. It is a two-speed, twin-track machine which takes up to 7 in. spools and gives an output of 5 to 6 watts. Quoted frequency response is 30 to 20,000 c.p.s.  $\pm 3$  dB at  $7\frac{1}{2}$  i.p.s., and 30 to 10,000 c.p.s.  $\pm 3$  dB at  $3\frac{1}{2}$  i.p.s. Price 93 gns.*

## RADIO SHOW, 1961

Hot as ever, the 1961 Radio Show attracted its usual hundreds and thousands of visitors, including an unknowable percentage of audio enthusiasts. What did these enthusiasts find? Well, there were 14 manufacturers of audio equipment exhibiting in the Audio Avenue, and over a dozen manufacturers in the Main Hall displaying tape recorders amongst their other products. Of these recorders, a surprising number were new models unveiled at the Show.

For instance, the **Co-Operative Wholesale Society** introduced a new tape recorder, The Defiant T.12. This is a  $3\frac{1}{2}$  i.p.s. model with a frequency response of 100 c.p.s. to 8,000 c.p.s. at 3 watts output, to retail at 26 gns.

**Elizabethan** had on show several new recorders in addition to their current products. One of the newcomers was a four track version of the Popular de luxe, and another, a twin track version of the FT.3. They also introduced the Carlton de luxe record player range and the Corsair Transistor Radio.

**Fidelity** brought out two new recorders. The Argyll Major is twin track,  $3\frac{1}{2}$  i.p.s.,  $5\frac{1}{2}$  in spools and 7 in. elliptical speaker. Price complete with

microphone, tape and jack lead, 28 gns. The four track version, the Argyll Major-4 is priced 29 $\frac{1}{2}$  gns. The 22 gns. Argyll Minor was also exhibited.

Two new recorders were featured by **Ferguson**. The four track 442.TR and its twin track version, the 445.TR. They are priced at 30 gns. and 24 gns. respectively, both complete with mike and reel of tape.

**Peto-Scott** were exhibiting their MR.64, Fanfare Supertape recorder. This is four track,  $3\frac{1}{2}$  i.p.s., BSR deck, priced 26 gns. complete with microphone, tape and spools. Wow and flutter content under 0.3%. 3 watt output via 7 in. x 4 in. speaker. Frequency response is 100 c.p.s. to 7,000 c.p.s.  $\pm 4$  dB.

**Kolster-Brande** introduced their K-B de luxe recorder, a four track,  $3\frac{1}{2}$  i.p.s. machine providing superimposing on all tracks, twin playback and 3 watts output.

**Jason** were showing their new two channel unit for use with tape recorders. This has separate record amplifiers and playback pre-amplifiers, variable bias, etc., and is available ready built or in kit form.

An innovation for **Bush** was their tape recorder TP.50. With their arrival in the tape field, nearly every radio manufac-

turer now also markets a recorder.

The TP.50 is a  $3\frac{1}{2}$  i.p.s. four track machine taking spools up to  $5\frac{1}{2}$  in. and embodying the BSR deck. Price 40 gns.

The Sound Slimline range of tape recorders shown by **Tape Recorders (Electronics) Ltd.**, embodies new and attractive styling which should prove very popular. They have four models in this range, known as the One-Two, One-Four, Three-Two and Three-Four. When one realises that the first figure refers to the number of speeds, and the second to the number of tracks, the main differences between these recorders become apparent.

New from **Philco** at the Show was their model 5200 tape recorder with the BSR two track deck, embodied in a cabinet covered in dark grey and red leathercloth with brushed aluminium control panel. Price complete with crystal microphone 25 gns.

The **Simon SP.5** shows a radical rethinking in recorder design and Mr. Lucas Mellinger, ARIBA, AMPTI, who was called in as consultant in styling is to be congratulated on its pleasing appearance. On the performance side, the

(Continued on page 10)





◀ An expert from Tape Recorder (Electronics) Ltd., demonstrates their new Sound Slimline One-Two recorder at the 'Sound' Stand in the Show's Audio Hall. This lightweight recorder is twin track operating at  $3\frac{1}{2}$  i.p.s. and giving over  $3\frac{1}{2}$  watts output. Price 32 gns., complete with microphone, spool of tape and all accessories. It is housed in a compact streamlined portable case in two-tone grey with gold trim.



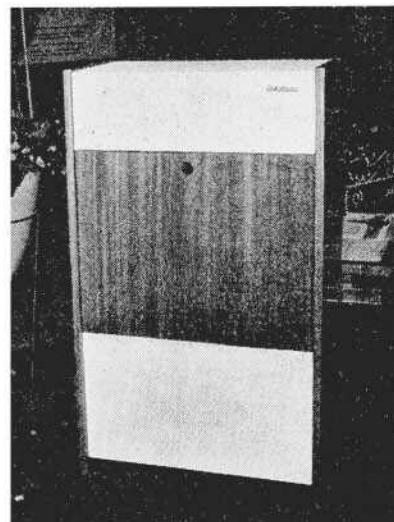
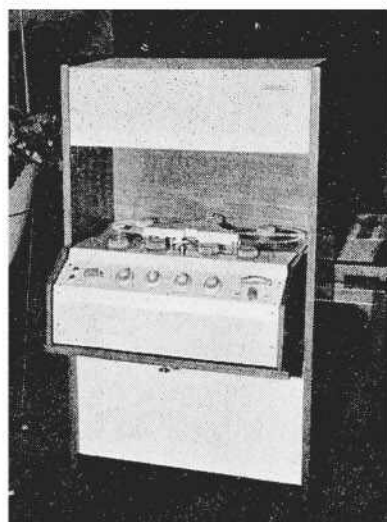
▲ Miss Claire Davidson, one of Bush Radio's charming assistants at the Show is seen with the Bush TP.50, the first recorder manufactured by this firm. It is a 40 gn., four-track machine housed in a wooden cabinet covered in two-tone washable plastic with white piping and chrome trim. The lid is detachable, though the recorder can be played with the lid closed. Of note are the separate bass and treble controls which operate on replay.

Other details are as follows: weight,  $25\frac{1}{2}$  lb.; power output, 2 watts; tape speed,  $3\frac{1}{2}$  i.p.s.; spool diameter,  $5\frac{1}{2}$  ins.; frequency response, 80 to 10,000 c.p.s.; wow and flutter, less than 0.2%.



◀ Tape can become too popular, a point illustrated at the Philco stand where a reel of tape had to be found for this photograph of the Philco 5200 recorder to replace one 'borrowed' minutes earlier (not guilty!). The 5200 is a smart, lightweight recorder priced 26 gns. It takes  $5\frac{1}{2}$  in. reels at  $3\frac{1}{2}$  i.p.s., has a frequency response of 50 to 10,000 c.p.s. and a  $2\frac{1}{2}$  watt output.

The Pamphonic Cosmonaut, which embodies the well-known Reflectograph is shown in both the open and closed positions. The Cosmonaut is available in two models: Model A with twin-track facilities is priced £110.5.0, and Model C, which has four-tracks is priced £152.5.0.▶





(left) A Berliner hand-driven gramophone, dated 1894. Emile Berliner (1851-1929) saw the advantages of the disc record over the then existing cylinder record particularly with regard to mass duplication.

**RADIO SHOW 1961, continued from page 8**  
 SP.5 has been designed to give top-quality tone combined with all the facilities wanted by the enthusiast. The deck has four heads—one stacked record head, one stacked playback head and two erase heads. The SP.5 makes use of printed circuits and a combination of transistors and valves to allow the use of high impedance microphones on the most economical basis. It is ready wired, with controls twin ganged and matched, for conversion to stereo if required. Simultaneous monitoring is possible,

speakers) in one cabinet. Everything needed to make this is supplied with the kit (except the screwdriver). Price £17.10.0.

Ekco have brought out the RT.366 recorder which has the BSR deck and includes the Acos crystal microphone, at 28 gns. It has a neat storage compartment at the rear of the cabinet, which houses the microphone, mains lead and spare lead input. Available in turquoise and pebble-grey or white grain and dove grey.

## RECORDING MILESTONES

The feature of the Radio Show's Audio Avenue this year was the extensive panoramic display tracing the history of sound recording from 1888 to 1961 entitled 'Milestones In Recording'. It was presented in conjunction with the EMI group of companies.

The display contained some fascinating veterans of the trail to hi-fi, including one of the earliest weight-driven acoustic recording machines, an Edison phonograph, and a large horn-speaker gramophone of 1912 vintage known as the Junior Monarch. One wonders what the Standard Monarch must have been like.

The monogrammed microphones used exclusively by the Royal Family from 1924 to 1945 created considerable interest. But what do they use now?

Present-day recording was represented by the latest type of studio tape recorder and a switch-crazy stereo mixer console.



(above) EMI's latest Stereo Mixer Console, illustrates by its complexity the powerful role that the sound technician plays in modern orchestral recordings.

either through the internal loudspeaker or through earphones. A signal on one track of the tape can be transferred to the other track with simultaneous mixing of microphone or radio input. Price 93 gns.

Daystrom were displaying a number of new Heathkits to interest the home constructor. One was the 'Malvern' Hi-Fi Equipment Cabinet Kit designed to meet the requirements of the hi-fi enthusiast who wishes to accommodate all his audio and tape equipment (except

Pamphonic have now absorbed the Reflectograph into their range of products and by combining it with a speaker/recorder housing have produced the notable Cosmonaut, priced 120 gns.

The Queen Anne stereophonic radio-gram was undoubtedly Dynatron's 'pièce de résistance' at the Show. It provides an AM/FM tuner, latest four speed record player, tape recorder and record storage facilities. The elegant cabinet has hand-carved ball and claw feet and has a hand-rubbed finish. Made only to special order. 525 gns.



(left) This HMV Junior Monarch was the actual gramophone taken on Captain Scott's Antarctic Expedition in 1910.

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"WELLS FARGO"  
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# BINGO

BINGO								
7		36	☢	64		☢		
	13	☢	52		☢		☢	
☢	18			☢		89	97	

# ON T A P E

by Geoffrey P. Jones

THE BINGO STALLS have closed at the Kursaal, in Dreamland, and on the Golden Mile, until next summer; but as the evenings draw in there is no reason why we cannot have a game of Bingo in our homes.

If a recorder is used as the caller it is possible for only two people to play. Previously three was the minimum—one member having to act as caller. Bingo, now sweeping the country, is no more than the old game formerly known as Lotto, Housey-Housey, or Tombola.

I first wrote about how to play Bingo using a recorder in the December 1959 edition of this magazine, and have been asked to develop the original idea owing to the amazing way the craze has developed, with cinemas and dance halls now having their own meetings.

If the Housey-Housey set you have at home is the type bought in the stationers or toyshop, the type where the numbers on the cards are covered by counters or pieces of paper, a variation can be made for a children's party, by using wrapped sweets to cover the numbers, and let the children eat them afterwards.

Initially two people are needed to make the recording, one to draw the numbers and call them into the microphone, and the other to write down the numbers in the order they are called. The numbers are called until the whole 90 have been drawn; then the list, with the numbers in the order they have been called, is taken and the numbers are recalled in exactly the same sequence. There are now two consecutive recordings of the 90 numbers. The tape is kept by until the game is to be played and then put on the recorder, wound through, but stopped anywhere up to halfway. It is then 'eyes down' and the game commences. When the next game is wanted the tape is wound back to anywhere in the first half again and

continued as before. If the person holding the first winning card retained that same card for the second game, he would win again if there was only the one lot of 90 numbers recorded—that is the reason for recording the numbers twice, so that the tape can be wound through anywhere up to half way and the game will be started with a different number each time.

As the game has reached popularity heights, more and more printers have been making up books of Bingo cards. These cards are torn from the book, given to the contestants and the numbers as they are called are ticked off in pencil, just the same as the professional game. These books of tickets are sold at approximately 3/- per book of 300.

If there is any professional Bingo organiser reading this article and wishes to use this idea to save his caller's voice, he will have to have the original list,

taken when the recording is made, and make a mark by the first number called. He will then be able to check the winning cards to ensure that there has been no false call, starting from the last number called, working back through the list to the marked number.

When printed Bingo tickets are used the game can be played with the numbers only recorded once; but there is a danger here of regulars knowing which numbers are called at the end and refusing to take tickets containing these numbers.

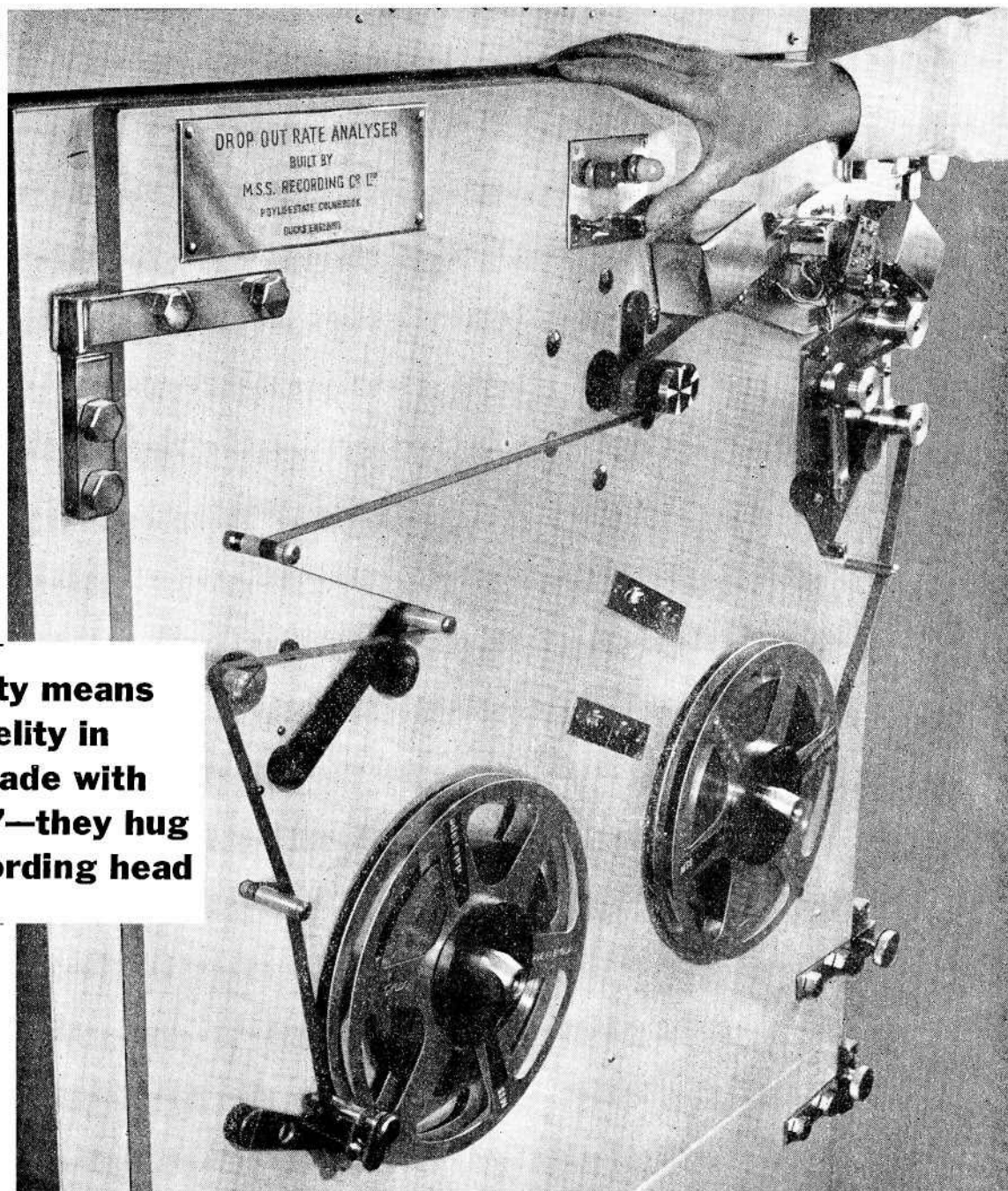
For Dads and Mums who wish to make their tape true to life, here is a list of the standard 'comic' numbers: 1—Kelly's eye; 9—the doctor's friend; 10—Mac's house; 11—legs eleven; 12—one and two (one dozen); 13—unlucky for some; 21—key of the door; 22—two little ducks; 45—halfway; 57—Heinz; 66—clickety click; 90—top of the house; etc. If it is just the family that are going to use the tape, local variations can be used, such as 31—Aunt Mabel's house, that is assuming Aunt Mabel does live at number 31.

Using the recorder as a robot caller when just a few are playing means more excitement for all, and one less chance of winning as one of the players does not have to call. Until next year then when the family goes out for a day to Southend, Margate or Blackpool, it's 'eyes down, look in' and Bingo!



"I won it last week playing Bingo, and now it keeps going 'clickety-click' and the 'Kelly's eye' doesn't work!"





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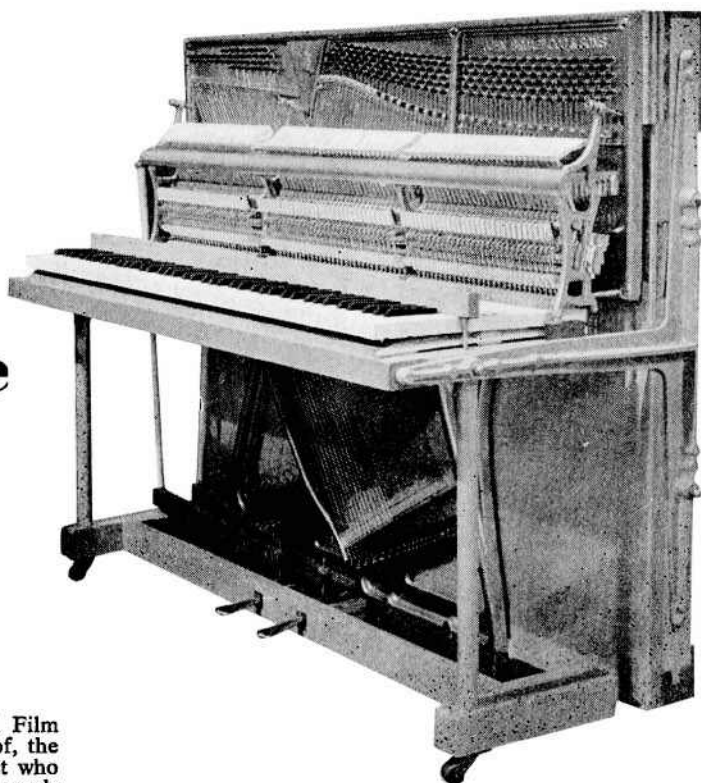
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# The Piano as a Recording Device

*by Gordon E. Gompers*



ABOUT SEVEN OR eight years ago I joined the National Film Theatre, and became acquainted with, and an admirer of, the work of Arthur Dulay, that brilliantly resourceful pianist who has done so much to make silent films palatable to thousands of Londoners, without (to me) the moronic recourse to dubbing.

It was then that I first came to realise that the piano had tremendous possibilities as a recording device. However, with all due deference to the artistry of Mr. Dulay, there is a tremendous difference between playing the piano as an accompaniment to a silent film, and using the piano as a recording device when there is no visual image to associate certain things with the sound made.

Take, for example, a silent film shot of a factory siren blowing. This is accompanied by a rapid number of staccato discords, played in the high treble of the piano. It seems to the audience an adequate comment on the sound a factory siren would make. But it is not the sound at all, and if the picture was taken away, and we only heard these notes without any explanation, visual or oral, then it is unlikely we would associate it with a factory siren. Yet in a sound recording of, say, a play, it is not good enough to resemble the sounds wanted, and even less so a mere comment (this, when accompanying a silent film is an art in itself), for the sound has to be reproduced in such a way as to leave no confusion in the mind of the auditors as to what it is supposed to represent.

Even when bearing all this in mind, the piano can be an invaluable recording device. Of course (and I am not being facetious), the best way to record the sound of an object is to record the actual object making it. Before considering the piano as a sound effects device, and as a medium for recreating sounds that are not normally made by a piano, let us consider it simply as itself — a piano.

It is surprising how often the piano can be put to effective use when there is need for incidental or background music in amateur dramatic tape recording, apart from the obvious times when during the course of a play a character is called upon actually to play the piano. As incidental music, especially to mark the divisions of the scenes, the piano can often be more appropriate than recorded orchestral music. Orchestral music is always best for dramas of the great outdoors, and these (in spite of the Archers popularity), are really best suited to a

visual medium, like the cinema or television; and it is generally appreciated that what is good cinema or good television is not necessarily good sound radio. Yet, surely, what is good sound radio is a guide to what is good tape recording. If one wishes to go in for amateur dramatic tape recording, then it is better to study plays and serials on the wireless. It is not really advisable to pay a visit to a B.B.C. studio, while a broadcast is in progress, since the amateur producer is not really interested in the methods employed by this vast organisation which has so many aids and tricks up its sleeve to produce the sounds it wants. All that is required is an intensive study of the type of material suitable for sound only performance. It will be noticed that in broadcasting there is a preponderance of the 'drawing room' drama or serial. And what can conjure up a drawing room atmosphere better than our friend the piano?

While the piano is generally ideal for the incidental music for this type of dramatic production, it is not necessarily so as regards background music, which has to perform several functions. The two most common is to emphasise the action,



especially at a dramatic moment, and the other is to strike a speaker's mood, generally in a soliloquy, a device more acceptable in a purely sound medium than in a sound and vision one. The piano cannot, by being only itself, effectively comment on the finer expressions of thought as may be expressed in a soliloquy, but it is ideal to emphasise a reminiscing, or nostalgic mood. And this is not uncommon in the type of play best suited to the sound only medium, as listeners to the BBC will discover.

Let us now consider what scope there is in using the piano for creating the sounds of other instruments and objects. Remember that mere imitation is not good enough. The sound has to be indistinguishable from its supposed counterpart. I have seen amazing things done with the aid of the pianist's ingenuity. By laying bicycle chains across the strings of a grand, I have heard a popular variety artiste reproduce a zither perfectly. On another occasion I saw a pianist reproduce a harpsichord sound by stuffing newspapers into the body of an upright. Harpsichord music is, of course, ideal for a Regency setting or a Jane Austen adaptation.

Not long ago I was taking a course in 'Writing for the Radio' at a summer school in Wiltshire. On one occasion we were split up into several groups, each with the task of producing an allotted tape recorded programme. The activities of the group doing 'A History of the Manor' fascinated me. All they had to create sound effects with was one grand piano.

Yet they succeeded in achieving a near perfect church organ effect by playing long drawn out chords in the bass, with the loud pedal pressed down. This enterprising group succeeded in producing some very ghostly music by plucking the strings in the body of the piano, also with the aid of the loud pedal.

Apart from all this ingenuity, many familiar sounds of every day life can be reproduced with reasonable faithfulness by merely striking the appropriate keys in the right way and the right length, such as chiming clocks, door bells, dinner gongs, and the clink of glasses and crockery. In rehearsing for a recording, the pianist who has to create these sounds should ask a friend who does not know what he has in mind, what in his opinion the sound being made is supposed to represent. If the friend cannot identify it, or gives the wrong answer, then some medium other than the piano should be used to create the sound needed.

Apart from amateur dramatics, many tape recording enthusiasts go in for interviewing celebrities or interesting people. This is the type of tape recording that is most likely kept, to be played back at parties and gatherings of other tape enthusiasts. As in the famous BBC programme 'In Town Tonight', the tape recordist may like to have music dividing one interview from another. Here is a challenge to his ingenuity, when he could compose little vignettes for the piano, complete in themselves, and pleasant contrasts to the usual interrupted snippets of gramophone music.



*Olivier Clouzot produces new piano sounds for Musique Concrete at the Summer School of Music at Dartington. Mr. Clouzot is from the RTF Studio of Electronic Music and Musique Concrete in Paris where new techniques in musical acoustics are continually being investigated.*

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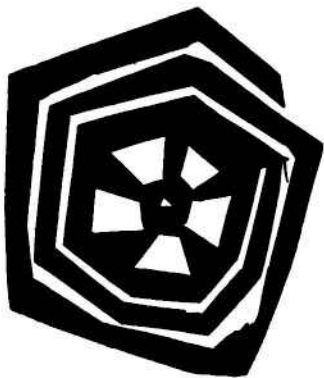
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For ease of reading, particulars of Tapespondents are printed in the following order—name, occupation, address, interests, taste in music, type of machine and area of Tapesponding.

### SCHOOL SECTION

**DR. GEORGE HOWIE**, Rector, Montrose Academy, Montrose, Scotland.

Montrose Academy is a typical mixed Scottish Senior Secondary school with a secondary roll of 850 pupils and a primary roll of 220 pupils of age range 12 to 18 years and 5 to 11 years respectively.

The members of the staff and especially those of the geography, English, history and music departments firmly believe that tapesponding offers a medium to stimulate greater interest in world affairs and we would welcome links with schools similar to our own in any English speaking country or in any other country where English is taught in the schools. It may also be that individuals interested in school work would care to share with us their experiences of life, work or travel in any corner of the world. Up-to-date information regarding geography, folk music, descriptions of local customs and accounts of local history either in the direct form or arranged as short plays are but some of the more obvious suggestions. No doubt there are many more ideally suitable for tapes.

Our school possesses two recorders, a Grundig TK.30, size of spool 3 in. to 7 in. and speeds 1½, 3½ and 7½; and a Philips EL.3542, four track, 3½ speed and spool size 3 in. to 7 in.

### BFPO

**FRANK C. BOX**, Civil Servant, HQ Works Area, AMWD, Akrotiri, BFPO, 53. Photography, sailing. Light and classical. Loewe 5½ in. 3½. Anywhere in United Kingdom.

### EIRE

**JANOS KESZEL-KOCH**, Radio Eire-ann Symphony Orchestra, 'Kucko', 48 Allpark, Stillorgan, Dublin.

### SCOTLAND

**FRANK W. SOCHA**, age 47, School Teacher, 35 Melville Gardens, Montrose, Scotland. 35 mm. photography, travel, anything interesting. Classical, folk. Philips EL.3541, 3 in. to 7 in. 3½. USA, Canada, Australia, Scandinavia, Poland, USSR. All tapes welcome and answered. No need to write.

## Inter-tape directory

### SWEDEN

**STEN FRANKER**, age 48, Teacher, Arvid Lindman Square, 26.4, Göteborg, Sweden. Plays in English. Philips, 7½ in. 1½, 3½, 7½. England or English speaking countries.

### WALES

**T. MOORHOUSE** (Sec. of Rhyl & District Tape Recording Club), age 48, Cloth Merchant, 'Grange Villa', 39 Warren Road, Rhyl, North Wales. Fishing, motoring, general. General music. Philips 4 track, 3 in. to 7 in. 3½. New Zealand, Australia, S. Africa, Canada, USA, Great Britain and Club Secs. in Empire.

### BERKSHIRE

**DONALD HANSON**, age 34, Herdsman, Buildings Farm Cottage, Abingdon, Berks. Farming, cars, taping, elementary hi-fi construction. Popular, classical, no trad. Grundig TK.20, 5½ in. 3½. Anywhere, English only.

### HAMPSHIRE

**GRAEME H. GRAUT** (and wife Margaret), Nursing Attendant RAF, 129 Hunter Road, RAF Odiham, Basingstoke, Hants. Tape recording, photography, general. Music? You play it and we'll tell you if we like it! Telefunken KL.65. 1½, 3½. Continental—learning German, would appreciate German tapespondent speaking fluent English. Prefer husband and wife combination.

**GRAHAM J. HAWKINS** (wife Mary), Relief Porter, BR, 150 Gordon Avenue, Winchester, Hants. Railways, music, people and places. All except chamber. Philips 4-track, EL.3541, 7 in. 3½. United Kingdom only.

### LEICESTERSHIRE

**EDGAR HURLEY**, 46 Lucas Road, Burbage, Hinckley. Tapesponding hi-fi, collecting records and rare recordings.

Miss **JUNE IRONS**, 12 Greenmore Road, Hinckley. Amateur dramatics, tennis, tape and hi-fi.

**KEITH SMITH** (Secretary), 117 Wykin Lane, Hinckley. Tapesponding, sound effects, constructing own equipment.

### LONDON

**A. HILLS**, age 21, Personnel Officer, 13 Lyndhurst Gardens, Hampstead, N.W.3. Folk music, literature, films, art. Folk, jazz, modern, classical. Philips, 7 in. 1½, 3½, 7½. USA, Canada.

### NORFOLK

**TONY HALL**, age 23, Costing Clerk, 8 Ormond Road, Great Yarmouth, Norfolk. Photography, records, chess, literature, French, concerts, theatre, film society. Classical, some jazz and most shows. Fi-Cord, 3 in. 1½, 7½. Anywhere, English or French speaking.

### NOTTINGHAM

23235704 Sgt. **KEN SPINKS**, age 23, RAPC, Headquarters, North Midland District, Bestwood Lodge, Arnold, Not-

tingham. Photography (colour), travelling, models. Any except jazz. Grundig TK.25 up to 5½ in. 1½, 3½, and Telefunken 77.K Stereo Recorder, 5½ in. 1½, 3½. Anywhere English speaking, particularly NW Europe.

### SURREY

**STEVEN WEST**, age 9½, schoolboy, 47 Hampton Road, West Croydon, Surrey. Wolf Cubs, and Scouting, cricket, soccer, swimming, model railways, and model building (Meccano, etc.). Pop and light classical music. Repts R.10 (Father's). 1½, 3½, 7½. Wishes tapes from anywhere in the world from other boys (or girls) all tapes promptly answered. No need to write please send tapes.

### WARWICKSHIRE

**ALAN G. PICKERING**, 32 Lydgate Court, Cotton Road, Nuneaton, Warwicks. Constructing own equipment, motoring.

### WILTSHIRE

**RAYMOND P. THOMPSON**, age 21, Meteorologist, The Meteorological Office, Royal Air Force, Lyneham, Wilts, England. Music, mainly show, pop and military, books, films, model making. Cossor 1602, 4 track, 7 in. 3½. Preferably female, anywhere, English speaking.

### WORCESTERSHIRE

**NIGEL WOODFORD**, age 16, Student, 30 Foley Road, Pedmore, Stour Bridge, Worcs. Model making, colour photography, judo. Pops. Fidelity Argyll, 2 track, up to 5½ in. 3½. Anywhere abroad except USA. English only.



Mr. and Mrs. **ALEC A. HANNAH** are seen with their equipment which consists of an Elizabethan Major, a Fidelity Argyll and a Danette 'gram. Mr. Hannah, who was one of the first members of the BRC, has 30 tapespondents up to the present.—Mr. Rimmer please note. Mr. and Mrs. Hannah keep a guest house in Blackpool (17 Blundell Street), and hope to meet all their tape-pals as time goes along.

### DIRECTORY AMENDMENT

Mr. R. Rigby, whose entry appeared in last month's Directory has pointed out to us that the address included was an old one. Mr. Rigby's present address is 'Edelweiss Nook', 44 Chetwyn Avenue, Bromley Cross, Nr. Bolton, Lancs. Our apologies, Mr. Rigby.





CLUBMAN PROFILE

D. A. PENN

The above picture was taken while yours truly was dressed in the Sunday best and officiating with my boxes of tricks at a tramp supper held by Kennel No. 267 of the International Doghouse Club—I happen to be Watchdog (Treasurer to the uninitiated) of the Kennel. The Doghouse Club is, as you know, intended to provide sanctuary and solace for those 'in the doghouse' and at the same time to assist less fortunate 'underdogs' by various means. Kennel 267 which operates from the Jolly Waggoners, Kingston Road, Ewell, Epsom, Surrey, has adopted as its charity the St. Margaret's School for Spastic Children in Croydon and we attempt to give some pleasure to the children there, not only by the provision of little extras, but also by personal efforts at the school. For example, we have undertaken outings for the children in members' cars at weekends and are contemplating (no move so far!) a concert in the winter, to be repeated elsewhere if successful. Any BRC members in the Ewell area who are interested would be welcome in the Kennel as I am sure we could do something in the tape field at the school. Unfortunately, I am the only present member of the Kennel who attempts to fiddle with tape, and then I can only touch the fringe of it these days owing to lack of time and proper facilities; therefore, I would personally welcome one or two tape addicts to breathe some life into the Kennel in this sphere.

Similarly, we should be glad to hear (by tape) of any BRC members who are active in this way with other Doghouse Kennels. If this should reach publication, it should be made clear that it will only be possible to answer tapes coming to us from registered Kennels of the International Doghouse Club. One final word on this subject—we hope to be quite active on the social side this winter and, even if we do not run another tramp supper, we hope there will be ample opportunities for tape activities.

Enough, then, of the Doghouse and now a word about my own general tape recording activities, such as they are.

I first went in for the game at the same time as the BRC started, in fact the purchase of my first machine, a Sound 555 only preceded this event by a few weeks. I soon tired of carting this

around and started to hanker for a portable, until with the entry of the Clarion to the market my wish was realised. I managed quite a few recording activities in those days, including two holiday jobs done mainly on the Clarion, and a whole series of outside 'snapshots' to which I still add from time to time. The purchase of an Elizabethan Princess about 18 months ago completed my present stable and enabled dubbing activities to start.

As mentioned previously, I do not really have the time to get deeply involved in recording activities these days, and, by virtue of the fact that my single state now necessitates my living in digs, it is not really possible to set up anything approaching a permanent rig. I suppose I must wait until I can find a suitable marriage partner who will agree to a home being set up around a studio! Any offers?

However, despite all, my tape interests, far from waning, continue to expand and now include the odd bit of tape-spondence with friends and a documentary project which has got little further than the outline stage. It's all a matter of time and place.

Finally, I must say how glad I am to see the Centre of Sound opened. Unfortunately holidays and other commitments have not yet allowed a visit—but it will not be long delayed.

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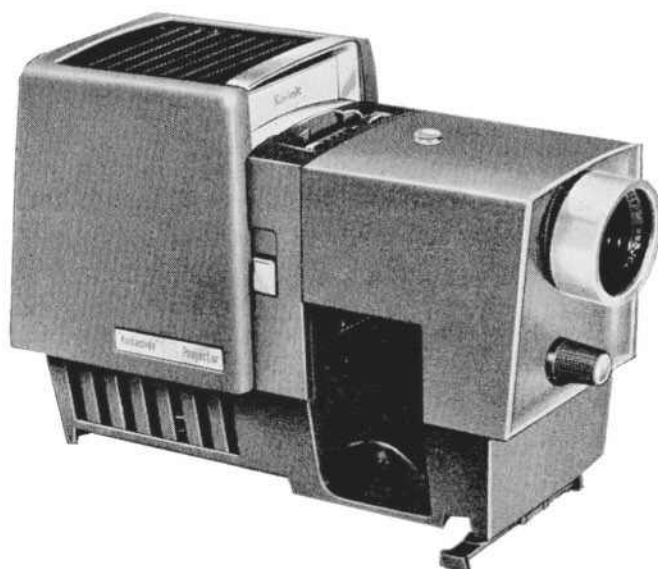
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Here is a wonderful opportunity for any reader to win a superb automatic, remote-controlled slide projector worth over £33. Just enter 'ATR's' free Summer Tape-Slide Contest. Any non-technical subject can be chosen as the theme for the individual tape-slide presentations. When submitting your entry, the tape and slides should be carefully packed and addressed to 'Summer Tape-Slide Competition', Amateur Tape Recording & Hi-Fi Magazine, Archer Street, Piccadilly, London, W.1. For full details of this contest, see the July or August edition of the magazine. Closing date for entries, 31st October, 1961.

## CENTRE NEWS

### GRAND TALENT CONTEST

The national musical weekly, 'Disc', in conjunction with the Centre of Sound have organised a talent contest open to all readers of 'Disc' and 'ATR & HF'.

The prizes awaiting the winners are :

#### First prize

A de-luxe Veritone 16 tape recorder (value 105 gns.) plus a recording test with a major record company and a possible TV appearance. In addition to this, the winner will be given a week's professional engagement at the Centre of Sound.

#### Second prize

A Stuzzi Junior 4M tape recorder (worth 26 gns.).

#### Third prize

Ten gns' worth of records to be selected by the winner from Record Specialities, 4 Duke's Road, London, W.C.1.

These are substantial prizes, but they can also prove to be just stepping stones to fame and fortune. Think of the Allison's and their success, fill in the entry form and try your luck at one of the auditions and heats which will be held every Saturday morning from 10 o'clock in the Centre of Sound Theatre.

The finals will take place early in the New Year.

### DISC TALENT CONTEST

in conjunction with

### THE CENTRE OF SOUND

Name of Act.....

Style of Act.....

I/We wish to enter the above named act in the 'Disc' Talent Contest and certify this is an amateur act. I/We agree to attend an audition as called, to appear at subsequent heats if selected and understand that all journeys shall be made at my/our own expense.

I/We further agree to enter into a management contract with the promoters of this contest should such be offered.

Signed .....

Address .....

.....

Age.....

If you are under 21 years of age this application should be countersigned by your legal guardian. This entry form must be returned to The Centre of Sound, Archer St., Piccadilly Circus, London, W.1. REG 7381.



# AUDIO INDUSTRIES CLUB

## MEMBERSHIP FORM

### FULL MEMBERSHIP 69/- PER ANNUM

Full Members of the Audio Industries Club are entitled to use the Club facilities of the Centre of Sound, automatically become members of the British Recording Club and receive 'Amateur Tape Recording & Hi-Fi' magazine each month for the complete period of their membership.

To: THE SECRETARY, THE AUDIO INDUSTRIES CLUB LTD.,  
ARCHER STREET, PICCADILLY, LONDON, W.1.

Dear Sir,

I wish to become a member of the Audio Industries Club and enclose my annual membership fee of sixty-nine shillings (69/-) herewith.

Name \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

### ASSOCIATE MEMBERSHIP 21/- PER ANNUM

This entitles members to the use of all Club facilities including privileged presentations in the Centre cinema from Monday to Saturday, 5 p.m. to 12 o'clock midnight, and the introduction of up to four guests.

To: THE SECRETARY, THE AUDIO INDUSTRIES CLUB LTD.,  
ARCHER STREET, PICCADILLY, LONDON, W.1.

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I wish to become an Associate Member of the Audio Industries Club and enclose my annual membership fee of twenty-one shillings (21/-) herewith.

Name \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

### SCHOOL MEMBERSHIP 42/- PER ANNUM

In order that educational establishments may avail themselves of the many facilities offered by the Centre of Sound a special Schools Membership scheme has been arranged whereby the principal, headmaster or headmistress can become a member on behalf of the entire school or university at an annual fee of two guineas (which includes the annual subscription to the magazine) Group visits to the Centre of Sound to be arranged by appointment.

Clubs affiliated to the British Recording Club should write to the Secretary for special Club Membership details

### MEMBERS WISHING TO TAPESPEND 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 No. \_\_\_\_\_

Taste in music \_\_\_\_\_

Type of recorder used \_\_\_\_\_ Size of spool \_\_\_\_\_

Tape speed(s) \_\_\_\_\_ Occupation \_\_\_\_\_

Which part of the world do you wish to contact? \_\_\_\_\_

## Accessories For Your **Ferrograph**

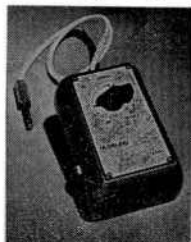
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## CAPTION COMPETITION No. 4

(RESULT)



### "CELEBRITY? — I'M JUST THE 'MAIL-MAN'!"

P. G. Davis of 9 Poolmans Road, Dedworth, Windsor, sent the above caption which wins our competition No. 4.

Honourable mention goes to three readers who sent in the following captions:

"... and I sez to this dragon ..." (Alan Pearson of Burnley)

"Agent for 'Damsel in Distress Salvage Co.' reporting. Mission completed" (Steven Page of Middleton)

"My favourite instrumentalist is Sir Duane on his twangy lute" (D. McMurdo of Macclesfield)

The following is a selection taken from the scores of entries received.

"Well, no — actually I use a round table model"

"I may seem a bit canned but what a wonderful echo effect!"

"Madame, allow me to run it through for you"

"You're out of date Madam, I use a crystal"

"Don't come too near, my head is permanently magnetised"

"An Elizabethan I presume?"

"When is your knight off?"

"In my business it's necessary to remain canned and well oiled all the time"

"Yes! I like drip-dry but I prefer non-iron"

"And you're sure it won't sound Tinny?"

"How about 'I could have danced all knight' from 'My Faire Ladye'?"

"I always use a serf because it gets my armour so shining, shining bright"

"Magnetic Tape? No wonder you suddenly seemed so attractive to me!"

*"Ye Magnetys me? Of course I get yt, but I don't suffer from't: I use ye olde Defluxer!"*



# TK-one up-manship

Everyone knows that one-up-manship is the art of being one up on the rest. But what makes the TK 1 one up on other battery portables?

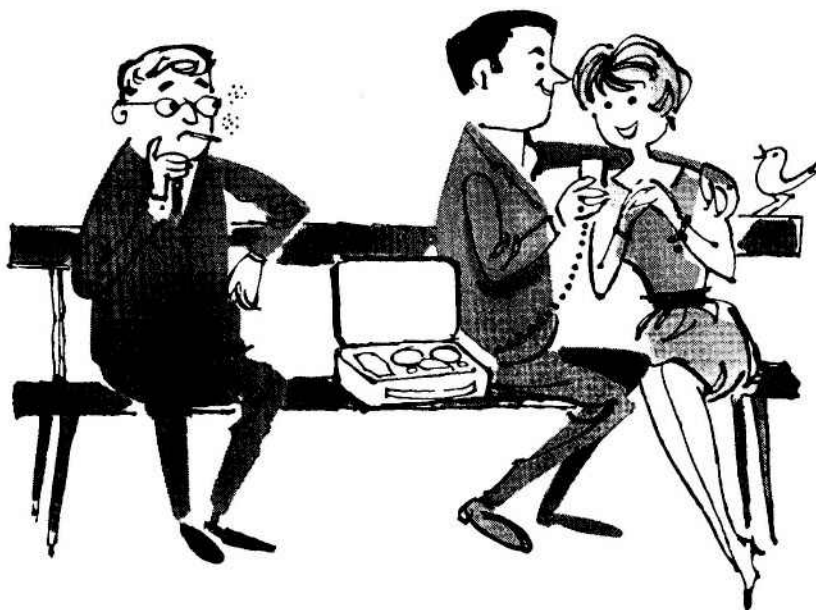
Well now, it isn't just one thing. Its a whole list of them. Let's take a quick look.....

\* **TAKE FUNCTIONABILITY.** A portable tape recorder is *meant* to be used in the open air. It will probably be carried about sometimes in the rain. The TK 1 is designed on that assumption. In the carrying position everything is protected. In the operating position care has been taken to see that moisture can't get in easily.

\* **AND FACILITIES AVAILABLE.** Unlike some other miniature portables, the TK 1 *does* have a tone control. It *does* have a temporary stop control which enables recording or playback to start crisply at correct speed. And because of its constant speed of  $3\frac{3}{4}$  I.P.S. TK 1 tapes can be played back on any mains model tape recorder having this speed. The TK 1 *can* be played back through an *external* battery or power supply.

\* **ANYTHING ELSE?** Yes. The TK 1 has a Magic Eye which immediately registers peaks in recording level. This is not universal on battery machines, but we think it essential for good recording.

\* **AND FINALLY...** The TK 1 is a robust sturdy, workmanlike job. And remember, it is supplied complete with batteries of the extended life type; *and* with microphone, spare leads, tape spool, spare spool—for only 29 gns.



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# A.T.R's. Monthly

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### LPs — Mono and Stereo

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Missa Pange Lingua: 8 Secular Works. Pro Musica Antiqua.

#### BLUE NOTE

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Introducing The Three Sounds BLP1600  
George Lewis and His New Orleans Stompers, Vol. 1 BLP1205  
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Leonard Pennario SP8533  
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Michael Rabin (violin) SP8534 P8534  
Philharmonia Orchestra conducted by Sir Eugene Goossens.  
Paganini—Violin Concerto No. 1.  
Wieniawski—Violin Concerto No. 2. SP8536 P8536  
Nathan Milstein (violin)  
Leon Pommer (piano). Milstein Encores. SP8542 P8542  
Carmen Dragon  
Capitol Sym. Orch. Romantique.  
Hawaii's Mahi Beamer ST1282 T1282  
Tennessee Ernie Ford ST1434 T1434  
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The Four Freshmen—The Freshman Year ST1485 T1485  
June Christy—Off beat ST1498 T1498  
Frank Sinatra—Sinatra's Swinging Session! SW1491 W1491  
Original Broadway Cast of Tenderloin SW1492 W1492  
Nat King Cole SW1574 W1574  
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Otto Klemperer and Philharmonia Orchestra SAX2397 33CX1754  
Schubert—Symphony No. 9. SAX2402 33CX1756  
Annie Fischer (piano)  
Schubert—Sonata in B flat; Impromptus. Walter Gieseking (piano) 33CX1761  
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The Shadows 33SX1374

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SLPM138534/6  
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Boieldieu: Harp Concerto in C LPM18618  
Rodrigo: Concerto Serenade SLPM138618  
Nicanor Zabaleta; Berlin Radio Symphony Orch.  
Tchaikovsky: Symphony No. 5 LPM18658  
SLPM138680/2  
Leningrad Philharmonic, Mravinskij.  
Verdi: Un Ballo in Maschera LPM18680/2  
SLPM128680/2  
Gianni Poggi, Ettore Bastianini, Antonietta Stella, Adriana Lazzarini, Giuliana Tavolaccini, etc. Choir and Orch. of La Scala, Gavazzeni.  
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Ruby Murray Successes ENC104  
Norrie Paramor Orchestra: ENC105  
Time to dream.  
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Irish Guards Band ENC107  
Schubert: Symphony No. 6; Grieg: Overture, in Autumn; Old Norwegian Romance, ENC108  
Sir Thomas Beecham. Royal Philharmonic.  
Tchaikovsky: Symphony No. 4 ENC109  
Wilhelm Furtwängler. Vienna Philharmonic.  
Brahms: Violin Concerto ENC110  
Gioconda de Vito. Philharmonia—Rudolf Schwarz.  
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Mais Oui! Tommy Kinsman Orchestra TFL5143  
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Nocturne : Finale.  
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Spectacular Sound of Harry James MGM-C-862  
MGM-CS-6036  
The Subterraneans MGM-C-864 MGM-CS-6038  
Soundtrack soloists.

Gone with the Wind MGM-C-866 MGM-CS-6040  
Starlight Sym. Orch. conducted by Cyril Ornadel.

## PARLOPHONE

Lotte Lehmann PMA1057  
Operatic Arias.  
Louis Armstrong—His Greatest Years (Vol. 1)  
PMC1140  
Papa Bue's Viking Jazzband PMC1141 PCS3011  
Beware ! The Vikings are over us.  
The Scottish Festivals of Male Voice Praise  
Songs of Faith and Hope. PMC1143  
Jimmy Shand and his Band PMC1144  
Jimmy's Fancy.

## PHILIPS

Schubert : Sonata in B flat; Mozart : Sonata No.  
10. Clara Haskil. ABL3356  
Scenes from Shakespeare I ABL3381  
Sir Donald Wolfitt and Rosalind Iden.  
Haydn : 'Cello' Concerto in D; Boccherini :  
'Cello' Concerto in B flat. ABL3355 SABL188  
Maurice Gendron ('cello'). The Lamoureux Orch.  
Pablo Casals.

## Classical Favourites

Beethoven : Piano Concerto No. 4; Chopin :  
Berceuse in D flat, Waltz in C sharp minor.  
GBL5595  
Vienna Sym., van Otterloo. Cor de Groot (piano)  
Tchaikovsky : Romeo and Juliet, 1812, Marche  
Slave GBL5593  
The Concertgebouw Orch., Amsterdam. Paul van  
Kempen.  
Famous Tenor Arias GBL5585  
Richard Tucker (tenor). Columbia Sym. Orch.  
The Magic of Operetta GBL5601  
The Romantic Music of Tchaikovsky BET202  
Andre Kostelanetz and his Orch. (2 discs)  
Roy Castle : Castlewise SBBL626  
The Ray Conniff Singers BBL7485 SBBL632  
Somebody Loves Me. BBL7487 SBBL634  
Percy Faith Orchestra BBL7490 SBBL637  
Mucho Gusto !  
Sacha Distel  
Everybody Loves The Lover.  
Luis Alberto Del Parana and his Trio Los  
Paraguayos BBL7492 SBBL639  
Sentimentally Yours.  
Mahalia Jackson BBL7493 SBBL640  
Everytime I Feel The Spirit.  
Mitch Miller And The Gang BBL7494 SBBL641  
Happy Times Sing Along With Mitch.  
Doris Day BBL7496 SBBL643  
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SBBL646  
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Sing Along in German. SLPHM237560  
Ballroom in Paris LPHM46357 SLPHM237557  
The Wonderland of Bert Kaempfert LPHM46363  
SLPHM237563

## PRESTIGE

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## PYE

### Golden Guineas

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Narration by David Teig. GSGL10068  
Flamenco Cándido ! GGL0082 GSGL10082  
Curro Amaya Dancers.  
At Western Campfires GGL0083 GSGL10083  
Sons of the Purple Sage.  
Yogi Bear GGL0081  
Intimate Jazz GGL0085 GSGL10085  
The Phil Moody Quintet.  
The Vagabond King/The Student Prince  
John Hanson with Jane Fyffe. GGL0086  
Party in Rio GGL0087 GSGL10087  
Dolores Ventura and Carnival Orch.  
Back Beat Symphony GGL0072 GSGL10072  
101 Strings.  
Polka Extravaganza GGL0084 GSGL10084  
Polkarama.  
Golden Guinea Family Album GGF0088  
GSGL10088  
(Four record album—2 LPs, 2 EPs.)  
Golden Guinea Family Classics GGD0089  
(Two record LP album). GSGL10089  
'The Lord Chamberlain's Regrets . . .' NPL18065  
Original cast recording.  
You Always Hurt the One you Love NPL28017  
Clarence 'Frogman' Henry.  
Kenny Ball and His Jazzmen NJL28  
Through Darkest Ashman NJL29  
Micky Ashman's Ragtime Jazz Band.  
Travellin' Blues NJL30  
Bob Wallis and his Storyville Jazzmen.  
The Thinking Man's Trombone NJL31 NSJL331  
Al Grey. NJL32 NSJL332  
The Ahmad Jamal Quintet.  
Bo Diddley Is A Gunslinger NJL33  
Bo Diddley.  
Muddy Waters at Newport NJL34  
Sing No Sad Songs For Me NJL35 NSJL335  
Lorez Alexandria. NJL36  
Forbidden Fruit : Nina Simone

## REGAL ZONOPHONE

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Salvation Army Music. LRZ4003

## RIVERSIDE

Giants of Small Band Swing RLP12-143  
Monk Plays Ellington RLP12-201  
The Modern Touch : Benny Golson RLP12-256  
African Waltz : Cannonball Adderly RLP12-377  
Stanley Holloway's Concert Party RLP12-824  
Them Dirty Blues : Cannonball Adderly S1170  
Monk at Town Hall S1138

## SEECO

La Plata Swings for You CELP417  
La Plata Sextette.

## SEVENTY-SEVEN

Seven West 46 St. : Erroll Garner 77LA12/6

## STORYVILLE

Bourbon Street Parade, etc. SLP103  
New Orleans by Night SLP111

## TROPICAL

El Popular Bimbi Con Su Trio Oriental TRLP5016  
Bailemos con Pupi Campo y su orquesta TRLP5035

## EPs — Mono and Stereo

### CAPITOL

Oklahoma ! SEP1-595  
Gordon MacRae, Shirley Jones, Gloria Grahame.  
Carousel SEP1-694  
Gordon MacRae, Shirley Jones, etc.  
The King and I SEP1-740  
Deborah Kerr, Yul Brynner, Rita Moreno, etc.  
Jonah Jones Quartet EAP3-1193 SEP3-1193  
I dig chicks !  
Frank Sinatra : No one cares EAP3-1221  
SEP3-1221  
The Kingston Trio EAP3-1258 SAP3-1258  
Here we go again !  
Peggy Lee : Latin Ala Lee EAP5-1290  
SEP5-1290  
Dean Martin : Dean Martin in Movieland  
Les Paul and Mary Ford : Nola EAP1-20124  
EAP1-20145  
Al Martino : To please my lady EAP1-20153

Jo Stafford : Simple melody EAP1-20154  
Laurindo Almeida FAP1-8295  
Guitar Music of Spain.  
Hollywood Bowl Symphony Orchestra SEP5-8363  
Carmen Dragon—Nocturne.  
Carmen Dragon FAP5-8413 SEP5-8413  
Capitol Symphony Orchestra : Serenade.  
Hollywood Bowl Sym. Orch. FAP4-8421  
Felix Slatkin—Strauss Waltzes. SEP4-8421  
Carmen Dragon FAP4-8427 SEP4-8427  
Capitol Sym. Orch. La Belle France.

### COLUMBIA

George Melly SEG8093  
Dave Sampson and the Hunters : Dave SEG8095  
SEG8095  
Manuel and the Music of the Mountains SEG8096  
Nina and Frederik SEG8097  
Shirley Bassey SEG8098 ESG7854

Big Ben Banjo Band SEG8099 ESG7855  
More Minstrel Melodies (No. 1).  
Russ Conway SEG8100  
Michael Holliday SEG8101 ESG7856  
Mike Sings Ragtime.  
Mr. Acker Bilk Paramount Jazz Band SEG8102  
Acker (Vol. 2). ESG7857  
Introducing Johnny Letman SEG8103  
Hansel Und Gretel, excerpts (Humperdinck) SEL1694

### DGG

Nicolai : Merry Wives of Windsor; Flotow :  
Martha EPL30293  
Walter Ludwig, Lore Wissman.

### FONTANA

More Shirley : Shirley Abicair TFE17159  
Shirley Abicair : Looking for A Boy TFE17206  
Shirley Abicair : Smilin' Day TFE17207  
Frank Sinatra : Five Minutes More TFE17280  
Malachy Doris Irish Dance Band TFE17342  
Irish Military Twostep.



## HMV

The Lost Noises Office 7EG8696  
With Agnes Bernelle.  
Marching with the Royal Marines (No. 3) 7EG8697 GES5833  
7EG8698 GES5834

Merrie England  
Vocal Gems (Edward German).  
Joe Loss : Four Favourite Quicksteps 7EG8699  
Ferrante and Teicher (pianists) 7EG8700  
Melina Mercouri 7EG8701  
Never on Sunday, etc.

Teleman : Concerto in D 7EP7117 PES5272  
Hubert Barwahser (flute). Amsterdam Chamber  
Orch.

Delius : On hearing the first cuckoo in Spring;  
Summer night on the river 7ERS198 RES4286  
Sir Thomas Beecham and Royal Philharmonic.  
Liszt : Hungarian Rhapsodies Nos. 8 and 11.  
Csiffra (piano). 7ERS199  
Carmen (Bizet) Excerpts No. 1 7ERS200 RES4287  
Victoria de los Angeles, Nicolai Gedda, Bernard  
Plantey. Chorus and Orch. of the French  
National Radio—Sir Thomas Beecham.  
Dame Nellie Melba's Farewell Performance at  
Covent Garden (June 8th, 1926) 7ERS201

## Junior Record Club

Nursery Rhyme Family 7EG122  
Narrator : Anthea Askey.  
The Sleeping Beauty 7EG123  
The Goose Girl (Grimm) 7EG124  
Little Black Sambo 7EG125  
Musical Zoo 7EG126  
Now We Are Six 7EG127

## MERCURY

Dvorak : Slavonic Dances; Smetana : The Bart-  
tered Bride—Dance of the comedians SEX15014  
Minneapolis Sym. Orch.  
Gershwin : Cuban Overture; Gould : Latin  
American Symphonette. XEP9074  
Berlioz Overtures XEP9075  
Detroit Sym. Orch.  
Brook Benton : When you're in love SEZ19019  
Billy Eckstine ZEP10110  
Boulevard of Broken Dreams.  
Riverboat Five Dixieland Band ZEP10111

South Rampart Street Parade.  
The Platters : Harbour lights ZEP10112  
Jerry Murad's Harmonica ZEP10113 SEZ19018  
Harmonica cha cha.

## MGM

David Rose Orch. MGM-EP-754 MGM-ES-3513  
Box-office Blockbusters.  
Carson Robison MGM-EP-755  
Square Dance—with calls.  
Connie Francis : Where the boys are MGM-EP-756  
MGM-EP-757

Hank Williams Favourites

## PARLOPHONE

Matt Monro GEP8839  
The Temperance Seven GEP8840  
Adam Faith GEP8841

## PHILIPS

Ray Conniff Orch. and Chorus BBE12443  
Dreaming Of Broadway. SBBE9045  
Francis Bay Orchestra BBE12450 SBBE9049  
Copacabana.  
Harry Secombe and Adele Leigh BBE12462  
Operatic Favourites.  
George Chisholm and the Tradsters BBE12468  
Trad Treat! SBBE9056  
David Lisbon : Like Lisbon BBE12469  
The Springfields BBE12476 SBBE9068  
Excerpts from 'The Sound of Music' No. 1 BBE12463 SBBE9058  
No. 2 BBE12464 SBBE9059  
Mary Martin and The Original Broadway Cast.  
No. 3 BBE12465 SBBE9060  
Mary Martin and The Original Broadway Cast.  
No. 4 BBE12466 SBBE9061  
Mary Martin and The Original Broadway Cast.  
No. 5 BBE12467 SBBE9062  
Mary Martin and The Original Broadway Cast.

Mary Martin and The Original Broadway Cast.  
No. 2 BBE12464 SBBE9059  
Mary Martin and The Original Broadway Cast.  
No. 3 BBE12465 SBBE9060  
Mary Martin and The Original Broadway Cast.  
No. 4 BBE12466 SBBE9061  
Mary Martin and The Original Broadway Cast.  
No. 5 BBE12467 SBBE9062  
Mary Martin and The Original Broadway Cast.

## POLYDOR

Paso-Dobles EPH20779  
La Principal, de la Bisbal.  
Folk Music EPH21200  
Sudetenland EPH21201  
Silesia—Erz Mountains

Erz Mountains—Sudetenland EPH21202  
From the Alps Vol. 1 EPH21203  
From the Alps Vol. 2 EPH21204  
From the Alps Vol. 3 EPH21205  
From the Alps—Tyrol EPH21206  
Bohemia Vol. 1 EPH21207  
Bohemia Vol. 2 EPH21208  
Bohemia Vol. 3 EPH21209  
On the Rhine Vol. 1 EPH21210  
From the Black Forest to Lake Constance EPH21211

Hamburg Hummel-Hummel EPH21212  
Silesian Folklore EPH21213  
The Saar EPH21214  
On Lake Constance EPH21215  
Around Ruppolding EPH21216  
On the Rhine Vol. 2 EPH21217  
Swabia EPH21218  
Lüneburg Heath EPH21219  
Sleswick-Holstein and the Hanseatic Towns EPH21220

Siebenbürgen EPH21222  
East Prussia EPH21223  
West Prussia and Pomerania EPH21224  
Strict Dance Tempo—Horst Wende Orch. :  
Blues Boogie EPH21066 SEPH224066  
Rumba Bolero EPH21095 SEPH224095  
Foxtrot EPH21096 SEPH224096  
Tango EPH21097 SEPH224097  
Waltz EPH21098 SEPH224098  
Waltz EPH21099 SEPH224099  
Cha-Cha EPH21100 SEPH224100  
Paso-Dobles EPH21333 SEPH224333  
Samba EPH21334 SEPH224334

## PYE

Tony and Coe : The Tony Coe Quartet NJE1081

## STORYVILLE

Chris Barber Jazzband SEP314  
Jelly Roll Morton Trio SEP379  
Ken Colyer's Jazzmen SEP392  
Dick Charlesworth City Gents SEP396

## TOP RANK

Andy Stewart Sings JKP3004  
Freddie Cannon : On Target JKP3010  
Jack Scott : I remember Hank Williams JKP3011

# FI-TALK

## Technical Terms and their meaning

### HI-FI TERMS (Continued)

#### Frequency

The number of cycles per unit of time of a repeating wave motion. Frequency can be derived from the following formula :

$$\text{Frequency} = \frac{\text{Velocity of Wave}}{\text{Wavelength}} \text{ or } F = \frac{V}{\lambda}$$

#### Gain

The ratio of input to output voltage of a voltage amplifier. The term applies to current or power amplification also.

#### Loudspeaker System

A combination of loudspeakers and frequency dividing networks designed to operate together.

#### Monaural

Hearing with one ear only or reproducing via a single amplifier channel and one loudspeaker system.

#### Monitor

An additional amplifier or loudspeaker, or both, for checking reproduction during recording or during playback, when the main loudspeaker system is remote from the reproducing equipment.

#### Motor Boating

Oscillation at low audio frequencies causing sounds like those of a motor boat engine.

#### Network

The term sometimes applied to tone control and crossover circuits viz : crossover networks. Applied also to complex filter and other circuits.

#### Open Circuit

A circuit which is not complete and can therefore carry no current.

#### Output Stage

The final stage of an amplifier usually supplying power to the loudspeaker.

#### Phonograph

The alternative, but older name for a gramophone.

#### Power Pack

The power supply of a receiver or amplifier. It supplies high voltage DC for the valves and low voltage AC for the valve heaters.

#### Treble

High audio frequencies—normally those above 1,000 c.p.s.

#### Voice Coil

The moving coil of a dynamic loudspeaker; also known as the speech coil.

#### Very High Frequency (abbreviation VHF)

The radio frequency band from about 30 to 300 megacycles and which includes the frequencies used by the BBC for FM transmissions.

#### Volume

A term commonly applied to the loudness of reproduced sounds.

### THIS COMPLETES THE FI-TALK SERIES

## TAPE HINTS

by PERCIVAL J. GUY\*

### No. 5 How to deal with Sibilant Speakers



RIBBON.

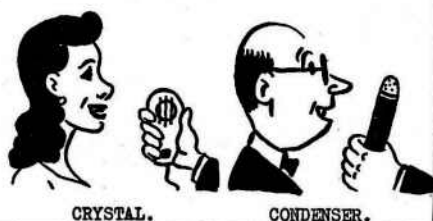


MOVING COIL.

Most microphones appear to over-emphasise sibilant (hissing) sounds. As the unwanted hiss is mainly made up of high frequency components, the effects of sibilance can be reduced by attenuating high frequencies. If a ribbon type microphone is being used, this can be done by tilting the microphone at an angle of 45 deg. with respect to the speaker. Moving coil, crystal or condenser types should be placed so that the sound arrives at the side of the microphone.

Those of you who are clever at building filters can, of course, obtain similar results by a top-cutting circuit between the microphone and the recorder — but don't forget impedance matching!

\* Percival J. Guy is the author of 'How to Get the Best out of your Tape Recorder' (Norman Price 8/6).



CRYSTAL.

CONDENSER.

## Dear Sir . . . . .

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

SAC A. WRIGHT of RAF Station Goch, Germany, BFPO 43, writes:

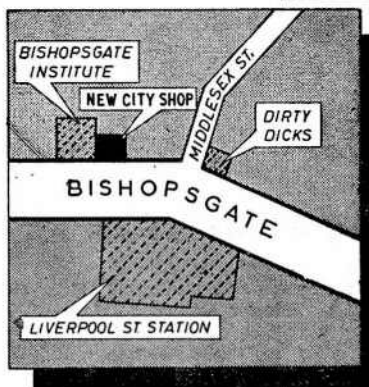
I have a Grundig TK.60 and when I go on leave I will attempt to make it 'portable' (all 55 lbs.) by putting it in the back of a car.

I would get the power from the car battery via a DC/AC converter.

The recorder consumes 100 watts, so could you please tell me if there is a converter that will give 100 watts? What will the current drain from the battery be (or will I need a separate one), and finally where could I get hold of one?

ANSWER.—For details of suitable converters write to Valradio Ltd., Browells Lane, Feltham, Middlesex. State the type of recorder, power consumption and the battery voltage. They manufacture converters for 6, 12 and 24 volt operation. The current drain will depend on the power consumed by the converter. For 12 volt operation with 100 watts for the converter, the current will be 100/12 or 8.3 amps. approximately. You would be well advised to use a separate battery.

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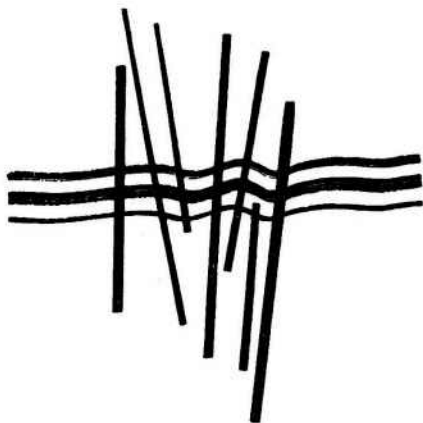


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# Tape and disc review

## STANLEY WHITE . . .

IT HAS GIVEN me a great deal of pleasure to listen to a selection of the new 'Silver Dollar' dance records published by Silver Dollar Records Ltd., 12 Sternhold Avenue, London, S.W.2. The records feature Ernest Wilson at the piano accompanied by bass and drums. The dance tempo achieved on these records is perfect; and what is more the music itself makes for very pleasant listening if, like me, you enjoy good piano playing with plenty of rhythm. The records come in extended-play 45 r.p.m. form, and give excellent reproduction. The blue and silver record label is also attractive. These records are a 'must' for all ballroom dancers.

Although I cannot list all the titles included on the records, I am listing the E.P.s heard, together with the particular type of dance music they present. The music itself is drawn from the popular music of several decades past, and is all well known. SD1039—Tango, Viennese Waltz; SD739—Quickstep, Waltz; SD939—Waltz, Slow Foxtrot; SD839 Paul Jones (Quickstep), Paul Jones (Mixed Dances); SD639—Waltz, Slow Foxtrot; SD539 Samba, Rumba; SD239—Quickstep, Waltz; SD439—Slow Foxtrot, Quickstep; SD139—Quickstep, Slow Foxtrot; SD339—Tango, Cha-Cha-Cha.

If not available through your dealer, apply to the address given.

## Find Peace Through Music

Recorded Tuition Club. Esoteric Productions Ltd., 22 Coastal Chambers, Buckingham Palace Road, London, S.W.1.

Complete with explanatory text book. Tape speed 3½ ips.

Retail Price 45/-. Club Price 39/6d.

Music is the oldest form of therapy, and is still used extensively in treating hypertension and the relief of stress. This special recording has been devised as a result of much experiment, and sets out to impress the sub-conscious with a sense of tranquility and peace.

A speaker introduces this recording, and gives the instructions to the listener for obtaining the best results from this recording. The music used is pleasant enough, and is linked by an actual

recording of a human heart-beat. Some of the music is played on a very lush sounding electric organ; later in the recording, a voice joins the music, singing words to help create the atmosphere.

I can see the aim of this recording, and rather expect it would work quite well in the way it is intended to do, given the opportunity. For me, coming to me in the middle of a session of reviewing several tapes, I'm afraid my mind was too alive with thoughts about the tape, and with jotting down notes—to appreciate the full impact of the relaxing qualities contained.

The music is of the popular kind, played by small groups and the organ in modern style.

Frankly I cannot possibly say whether this tape will be of interest to you or not. The actual production leaves nothing to be desired.

## RUSS ALLEN ON JAZZ . . .

**Out Of The Cool.** Gil Evans Orchestra. HMV CLP1456.

GIL EVANS is a highly original composer, arranger, pianist. What he does I like, so of course do lots of others, maybe you. He experiments with tone colours, rhythms, chords, keys and even, on side two of this album, with a new rhythm instrument. Although much of these tracks is arranged, there are still plenty of solos. John Coles plays some fine trumpet, while Budd Johnson's tenor, Tony Studd's bass trombone, Ray Crawford's guitar, Jimmy Knepper's trombone all make good contributions and a special word of praise for Ron Carter whose bass work, both in the written and ad libs, is excellent.

Recording is great and the nature of the music makes it a hi-fi treat, with plenty of really subtle stuff to test your kit. At times it is very difficult to believe that there are only nine front line instrumentalists, for the sound is so full and the arrangements so clever.

There is so much I could add about this album, all good, that I'll say no more or I may not leave room for anything else.

## Soul Jazz. Prestige Bluesville 1009.

Three groups are featured here with Donald Byrd's trumpet and Arthur Taylor's drums in all three.

Side one is taken up entirely by 'All Mornin' Long' with Red Garland (piano), John Coltrane, George Joyner (bass), joining the aforementioned. Trane opens

the proceedings, his most fluent self with Joyner playing a mess of bass behind. Byrd follows and is a delight, his fine tone and long flowing lines making him one of the most consistently good horn men around. Garland comes next and doesn't seem to really get going. He plays for too long and there are at least four times when you feel this must be the end. Lastly comes Joyner who sets out to prove that his dexterity behind the soloists was a mere warm up for his solo. Unfortunately his technique tends to lead him from the straight and narrow and at times he must have had Taylor and Garland very worried indeed. He slips up first in the third of his choruses, behaves himself for the next five and then really knots things up. However the patience and experience of his mates wins through and everybody manages to get together for the final all-in. Exhausting.

Side two has Byrd, Frank Foster (tenor), Kenny Burrell (guitar), Tommy Flanagan (piano), Doug Watkins (bass) and Taylor. They play 'All Day Long'. This is goodish, with Flanagan being standout and Watkins producing a better sound than Joyner.

Second track has Watkins, Taylor, Byrd with Elmo Hope (piano) and Jackie McLean (alto). Entitled 'Lights Out', it was reputedly recorded in a



**JACKIE MCLEAN**

darkened studio, and is a slow moody piece. McLean starts a little flat (maybe it's the dark), but he warms up and plays very well. Byrd plays muted and is again excellent.



**Buck Jumpin'.** Al Casey. Prestige Swingsville 2007.

Casey (guitar), Rudy Powell (alto and clarinet), Herman Foster (piano), Jimmy Lewis (bass), Belton Evans (drums).

Casey plays acoustic guitar (as opposed to the now accepted norm of electric), and he's a swingin' cat. He sounds very little different from his Fats Waller days, but this matters not. He is backed by a plonking, old fashioned sort of rhythm section which never lets up its persistent drive.

The recording though fine for Casey is tubby for the rest. There are touches of soul influence and moments of rock, but in the main it's good old mainstream and will certainly be in every guitarist's collection and lots of others too.

**Rex Stewart And The Ellingtonians.** Riverside Jazz Archives. RLP144.

Side one: Rex (cornet), Lawrence Brown (trombone), Barney Bigard (clarinet), Billy Kyle (piano), Brick Fleagle (guitar), Wellman Braud (bass), Dave Tough (drums). Recorded New York 23rd July, 1940.

What a line up! As anyone who knows the old Ellington band can imagine, this is a ball. Despite the non hi-fi it's still a good sound. Listening again to Rex makes me think how very much Bix influenced he was. (He claims Louis!) Lovely thoughtful playing anyhow. A truly memorable side.

Side two has two groups. The first is a quartet of Rex, Kyle, John Levy (bass) and Cozy Cole (drums). This is again exciting stuff. Last two tracks are Rex less, the horn here being Joe Thomas, with Brown, Hardwicke, Ted Nash, Carney, etc., and of all people, Shelley Manne (this was just before he joined Kenton and became famous). This is all good but not so as the obverse and the recordings not that hot either.

**Jumpin' Errol.** '77' Records. 77EPEU-2. Errol Garner, Charlie Shavers (trumpet), Slam Stewart (bass), plus on side



two Vic Dickenson (trombone) and Lem Davis (alto). This EP was the first recording of Errol Garner and was made on basic equipment by amateurs at a party given by Timme Rosenkrantz and Inez Cavanaugh at their house in New York in November 1944.

The jazz here is rough and exciting, fast and furious. Lovers of Garner may be surprised at the way he sounded 17 years ago. Slam Stewart is a delight, slapping away like mad as the rhythm section and sawing away with the bow for solos. Shavers too is in the party mood. A good time is had by all and you may care to join them.

**Gerry Mulligan Meets Johnny Hodges.** HMV CLP1465.

This is a very happy meeting indeed particularly as Mulligan was allowed to choose the rhythm section and selected Claude Williamson (piano), Buddy Clark (bass) and Mel Lewis (drums). Hodges as ever is superlative. Every time I hear him I am amazed at how very good he is, particularly when he plays fiercely as he does in '18 Carrots For Rabbit'. He and Mulligan knit well together and Williamson backs and solos perfectly. Buddy Clark and Lewis couldn't be better. So, as you may gather from all this, it's a good record. Very good. Recording is hi-fine.

**Night People.** Archie Simple-Alex Welsh Big Four. Lansdowne Jazz Series. Columbia 33SX1349.

Period jazz, authentic sounding (with the exception of Fallon's bass, too modern, too good).

As it should be, this is uncomplicated, non shattering and highly listenable. Simple's breathy clarinet is matched by the warmth of Welsh's trumpet. Hunt's piano is a little much at times as he is the sort of pianist who strongly bashes out the melody as an accompaniment to improvisation, which makes for muddle. Jack Fallon plays impeccably and solos interestingly, including a bowed effort where you can hear him singing softly in the background.

There is a lot of delightful jazz to be heard here and is one of the nicest home grown albums for some time.

**Louis Armstrong : His Greatest Years.** Volume 2. Parlophone PMC1142.

This continues where part 1 left off starting on 6th June 1926 and carrying on to 11th May 1927. Side one has Louis, Kid Ory, Johnny Dodds, Lil Armstrong, Johnny St. Cyr and two vocals from May Alix. Side two is

similar, but Ory is replaced by John Thomas(?) and Pete Briggs (tuba) and Baby Dodds (drums) are added.

All that I said about Volume One may be repeated for this. It's great jazz, beside which much of today's offerings pale. Its history. Traddy, middy or modern you should have this in your collection (along with part one of course).

**Kenton At The Las Vegas Tropicana.**

Capitol T1460. Stan tries again, and I'm not so sure he ain't made it with this swinging, big band set, recorded live at the hotel mentioned in the title. Stan makes with the funny introduction and announces the numbers, etc., and the people talk and applaud. I don't dig Kenton as I used to, but he plays some really excavatable music here.

Some of the arranging is rich, note especially the fat chords in 'Street Scene'. Lenny Niehaus is still a great alto and Sheldon's trumpet and Archie le Coque's trombone are featured in exciting solos. Very good stuff, nine out of ten at least.

## WORDSVILLE

**Jack Teagarden's Music** (his career and recordings), by Howard J. Waters, Jr.

THIS FANTASTIC book has 222 pages crammed with information, pictures, complete listing of recordings together with personnel and recording dates, engagements from 1920 to 1960, films made, radio and T.V. appearances, and many other details of the famous jazz trombonist, Vernon Jack Teagarden. The lay-out of the book is very well thought out, so that the reader can refer to any one part of the Teagarden Story without undue delay. The story of Teagarden's career is told in words, and supplemented by the most engrossing mass of information I have ever seen published about a single person. The pages devoted to the records which Teagarden has made over the years are so very thorough, that they list recordings which were made at sessions many, many years ago, but never issued commercially. It is impossible to pick out any one outstanding thing about the book. It sets out to tell the reader everything about Jack Teagarden, and it does just that. The author although obviously devoted to Teagarden and his music, does not at any point adopt a biased attitude to his writing. The book contains everything there is to know about Teagarden, even down to the 'one night stands' he played in this country, during September and October of 1957. This is a remarkable publication which no jazz enthusiast should be without. It is published in America, but obtainable in the British Isles from Dave Carey, 'The Swing Shop', Streatham, London, S.W.16. Price 32/6, post free.



## THE METRO-SOUND RANGE of TAPE RECORDER ACCESSORIES

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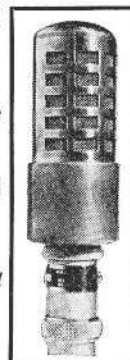
**TYPE PRH** White Dot 30/50 and Red Dot Hi-z.

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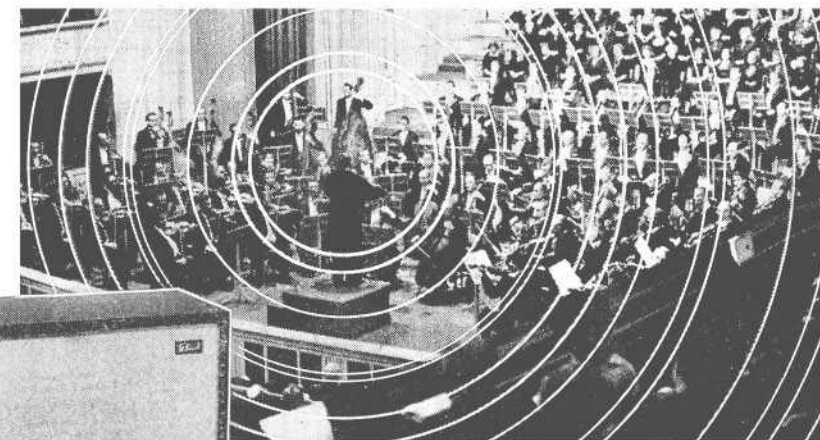
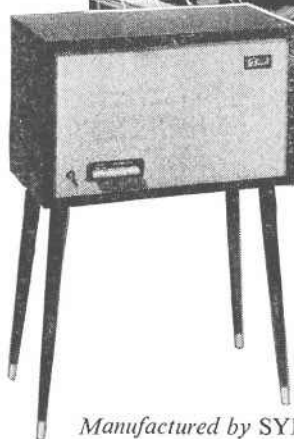
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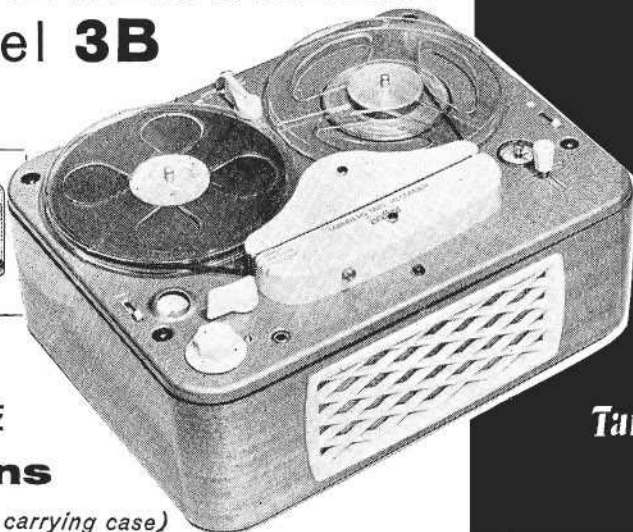
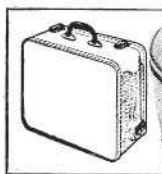


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now offers you an outstanding  
2 track monaural portable*

2 tracks 7" reels  
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4 tracks - 3 speeds - 3 heads.  
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# INFORMATION BUREAU

What's new, Reviews and Illustrations of  
Tape Recording and Hi-Fi Equipment

## THE PARMAN 'SYMPHONIA' HIGH FIDELITY TAPE RECORDER-REPRODUCER

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



THIS IS A 'custom built' high fidelity tape recorder which has provision for a built in FM tuner. The manufacturers rightly claim that 'the instrument is primarily a high fidelity reproducer for music from any of the following sources:

- 1 Commercial pre-recorded tapes.
- 2 Tapes recorded by the instrument itself.
- 3 From a radio tuner. Programmes may be recorded whilst listening.
- 4 From gramophone records played via an external pick-up and turntable (recording whilst listening).
- 5 Recordings made via a microphone.

The Symphonia is therefore a complete tape recorder in every sense but has the great advantage of a hi-fi power amplifier which will deliver a full 10 watts of undistorted signal to a built-in hi-fi loudspeaker with an acoustically designed enclosure.

The entire equipment is housed in a most attractive walnut finished cabinet, styled as a modern radiogram and when the lid is lifted all the essential controls and the tape deck are displayed.

Provision is made for fitting an FM tuner and to facilitate this a cut-out is provided over which a removable dummy panel is fitted. HT and LT supplies for a tuner are available from the main amplifier.

The deck fitted in the Symphonia is the well known Truvox Mark 6 which has two speeds— $3\frac{1}{2}$  and  $7\frac{1}{2}$  i.p.s. a self locking pause control, fast forward and reverse re-wind, tape position indicator, etc., and will accommodate standard 7 in. spools.

Controls make provision for simultaneous recording and monitoring with recording or playback function indicated by coloured lights. Through listening and recording volume controls are separate so that recording can be carried out silently, i.e., without the programme being played via the loudspeaker. The recording level indicator is a peak-level meter type and much more accurate than the usual magic eye fitted to most domestic recorders. The record switch is self re-setting so that when the deck braking control is operated, the amplifiers are automatically switched back to replay.

Bass and treble controls are another refinement and provide more than adequate bass or treble lift and cut.

The manufacturers have excelled themselves in the general construction and layout. The power supply is ruggedly constructed and carries the output stage of the main amplifier, itself a printed circuit design built-on to the power supply chassis. The loudspeaker is housed within a separate enclosure which in turn is built into the main cabinet. No effort has been spared to produce a versatile recording and reproducing system with a fine performance.

### SPECIFICATION

Frequency response is given as follows:  
Main amplifier: 25 to 25,000 c.p.s.  $\pm 1$  dB at 1 watt; 30 to 20,000 c.p.s.  $\pm 3$  dB at 10 watts.  
From tape: 35 to 16,000 c.p.s.  $\pm 3$  dB at  $7\frac{1}{2}$  i.p.s.; 40 to 12,000 c.p.s.  $\pm 3$  dB at  $3\frac{1}{2}$  i.p.s.  
Amplifier distortion: less than 0.15% at 1,000 c.p.s. at rated output.  
Signal to noise: main amplifier not less than -70 dB referred to 10 watts output at 1,000 c.p.s.; overall from fully modulated tape; not less than -52 dB at 10 watts output.  
Wow and flutter: better than 0.1% r.m.s. at  $7\frac{1}{2}$  i.p.s.; better than 0.2% r.m.s. at  $3\frac{1}{2}$  i.p.s.  
Re-wind time: one minute for 1,200 ft. tape on 7 in. spool.  
Power requirements: 200-250 v AC, 50 c.p.s. (140 watts) (110 v—50 or 60 c.p.s. machines available).  
Tone controls: bass—10 dB to +18 dB at 30 c.p.s.; treble—12 dB to +11 dB at 10,000 c.p.s.  
Inputs: radio, 100 mV at 250 K.ohms; pick-up, 80 mV at 250 K.ohms; microphone, 1.0 mV at 1 Megohm.  
Outputs: external loudspeaker, 15 ohms; high level, 200 mV at 10,000 ohms; HT socket, 300 v at 30 mA DC; LT socket, 6.3 v at 2 A AC.  
Dimensions: 30 in. wide x 17 in. deep x 28.5 in. high.

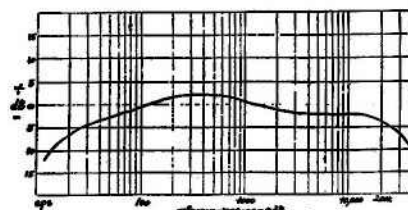
### 'ATR' PERFORMANCE TESTS

The Parman Symphonia submitted for review was tested for frequency response at  $7\frac{1}{2}$  and  $3\frac{1}{2}$  i.p.s. on tape record through to replay and gave a surprisingly good account of itself. A further response test was made on the main amplifier from the radio input socket. This response is shown in Fig. 1. The slight rise of 2 dB at 400 c.p.s. is of little consequence and the extreme ends of the response are to within a dB or so to specification, i.e., -5 dB at 30 c.p.s. and -4 dB at 20,000 c.p.s., the bass and treble controls will more than compensate for this very small departure.

The response via tape, record to playback, was excellent at  $7\frac{1}{2}$  i.p.s. and well within the specification. At  $3\frac{1}{2}$  i.p.s. there was a slight peak to +3 dB at around 400 c.p.s. and the h.f. response falls away fairly rapidly above 10 Kc/s. The bass response however, was well maintained right down to 40 c.p.s.

The signal to noise ratio for the main amplifier was within specification and a few tests via tape soon revealed a very low overall noise level even after erase, which incidentally was complete on a fully modulated signal.

The deck was given wow tests with a



Frequency response at radio input socket of the Parman high fidelity tape recorder.

pen recording instrument and filter which showed only a tiny variation of pitch at 400 c.p.s. and certainly proved the specification figures of 0.1% at  $7\frac{1}{2}$  i.p.s. and 0.2% at  $3\frac{1}{2}$  i.p.s. The only comment I have to make on the deck is that the braking system must be operated exactly according to the instructions or one may experience a nasty entanglement of tape. Otherwise I feel that the makers were wise in choosing the Truvox deck because of its excellent electrical performance and freedom from speed variations.

Various recording and playback tests were made from a radio tuner, from records, from a high grade microphone, which by the way this recorder really deserves, and from E.M.I. pre-recorded tapes. The overall performance is strictly high fidelity providing of course, one uses the right kind of signal sources. The manufacturers have produced a fine instrument which will be appreciated by those looking for a comprehensive high

# PARMAN REVIEW continued . . .

quality tape recorder that can be utilised for radio and records without a mass of auxiliary equipment. The Symphonia has been thoroughly tested to our satisfaction and will be on show for demonstration to BRC members at the Centre of Sound.

The Parman Symphonia is supplied complete with a 7 in. spool of tape, spare spool, comprehensive instruction book, spare screened lead and plug.

The makers recommend the Chapman FM91 tuner which will fit directly into the cut out provided on the control board, but any good class of FM tuner will operate satisfactorily.

The Parman Symphonia retails at 142 gns., is manufactured by Parman Aircraft (Engineering) Ltd., and designed by Parman Electronics Ltd. of Horley, Surrey.

## DEFIANT MODEL T12 TAPE RECORDER

The inexpensive tape recorder with the expensive specification, truly portable and full performance, an ideal present for the modern teenager or the musical connoisseur.

Carefully styled in a choice of tan or black, all controls and tape are protected by the full size lid. Safe stow compartment includes microphone and recording connections and houses mains lead.

1. Playing time of 1½ hours with standard tape on 5½ in. spool at 3½ i.p.s. as supplied. May be extended to 2½ hours with extra play tape.

2. Extension speaker socket, microphone socket, 'gram/radio socket and EM84 horizontal bar record level indicator.

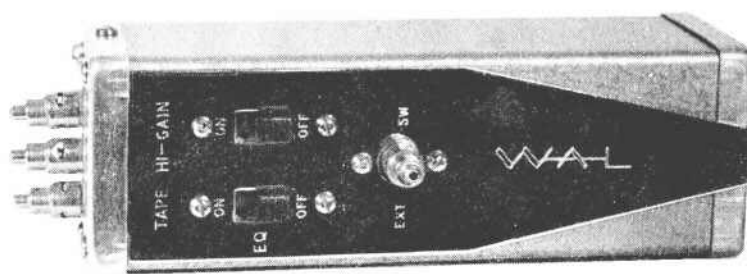
3. Output power 3 watts, output range more than 6 octaves (100 to 8,000 cycles).

4. Superimpose facilities with indicator lamp.

5. For AC only, 50 cycles, 200/250 volts, consumption 35 watts.

Size: 6½ in. high, 14½ in. wide, 13½ in. deep. Price 26 gns.

This recorder is marketed by the Co-Operative Wholesale Society Ltd., Radio and Television Department, Alma Park, Warley Street, Urminger, Essex.



## THE WAL HI-GAIN TRANSISTOR PRE-AMPLIFIER

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

THIS NEW Walgain device is a transistorised pre-amplifier, with a frequency response suitable for (a) microphones of high or low impedance and (b) tape heads, for which a frequency response with C.C.I.R. characteristics is required. It is battery operated and consumes only 1.6 m/a from the 9 volt battery which is housed inside this very compact pre-amplifier. If left switched on it will run continuously for 1,000 hours!

The Wal Hi-Gain has a variety of uses in tape recording for it can be used as a straight pre-amplifier for high impedance microphones, pick-ups, etc., as a tape head pre-amplifier complete with bass pre-emphasis or with low impedance microphones in which case no matching transformer is required.

The technical specification is somewhat involved and too long to include in full in this review. Interested readers are advised to write for the detailed brochure which also fully describes all the uses for the Hi-Gain.

It has a gain of 66 dB for .5 mV input when operated in the linear condition and a frequency response of ±1 dB from 30 to 25,000 c.p.s. The signal to noise ratio under these conditions with the input shunted with 100 ohms is -54 dB. From the low impedance input and in the linear condition the gain is 46 dB for 0.5 mV input.

With the equalisation switch in the 'on' position, the frequency response follows the C.C.I.R. recommendation. The pre-amplifier is suitable for use with high impedance tape heads. The makers include the battery, screened connecting lead, phono plugs and comprehensive diagrams and instructions for use.

## PERFORMANCE TESTS

The Wal-Gain was first tested with a low impedance microphone with a lower

than normal sensitivity. There was ample gain from the pre-amplifier to fully load the radio input of a tape recorder. Tests were also made for noise level which is exceptionally low and for overall frequency response the curves for which are shown in Fig. 1.

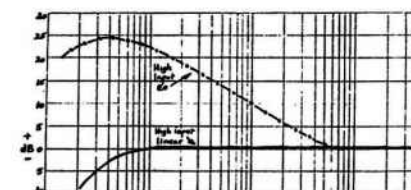


Fig. 1  
The Wal Hi-Gain transistor pre-amplifier  
frequency response.

The lower curve marked 'high input linear' shows that the response extends right down to 30 c.p.s. at -5 dB and goes well beyond 25 Kc/s at the h.f. end, in fact the response is level to nearly 100 Kc/s.

With the equalisation switch 'on' the frequency response follows the C.C.I.R. characteristic giving 25 dB lift at 40 to 50 c.p.s. This is not a strictly C.C.I.R. curve but is close enough for practical purposes.

The Wal-Gain is an excellent pre-amplifier and is recommended as an extremely handy accessory to tape recording because of its multiple uses. Do not forget to write for the leaflets which cover much more than we can squeeze into this review. Price of the Wal Hi-Gain is £7.16.0 and it is manufactured by Wellington Acoustics Laboratories Ltd., Farnham, Surrey. Wal products are stocked by leading tape recorder and hi-fi dealers.

## ZONATAPE MAGNETIC TAPE

**ZONAL FILM** (Magnetic Coatings) Ltd. who are manufacturers of magnetic film for the Cinema and Television industry have entered the market with a new range of high quality tapes for tape recording. These tapes have a special coating of emulsion which has been formulated for exceptional wear characteristics, and low friction and to aid this, non-greasy lubricants are incorporated.

Zonatape can be supplied in three grades as shown in the table below.

We have tested two of the Zonatape

Spool sizes	DIACETATE			P.V.C. STANDARD			POLYESTER EXTRA PLAY		
	Clear Type No.	Plastic Length (Feet)	Spool Price	Red Type No.	Plastic Length (Feet)	Spool Price	Green Type No.	Plastic Length (Feet)	Spool Price
3"	500/1	150	5/3	600/1	150	5/9	700/2	225	9/-
5"	500/6	600	18/-	600/6	600	21/-	700/8	900	28/-
7"	500/12	1200	30/-	600/12	1200	35/-	700/18	1800	50/-

grades of tape which are wound on plastic spools and securely packed in exceptionally strong boxes that can be stored, bookwise, side by side. An index is printed inside the cover which opens like the front cover of a book.

These are excellent recording tapes completely free of joins and are supplied

with generous leaders. They have a low background noise; at least 65 db below peak recording level and a sensitivity variation of not more than plus or minus 0.5 db along an entire spool.

These are tapes which we have no hesitation in recommending. They can be supplied in professional grade, pre-tested for sensitivity and drop-out; complete with a pen test graph.

Zonatapes are marketed by Zonal Film (Magnetic Coatings) Ltd., The Tower, Hammersmith Broadway, London, W.6, who will be pleased to supply further information.



## A NEW FERROGRAPH TAPE RECORDER

It has always been the considered policy of The British Ferrograph Company to avoid frequent model changes.

The announcement, therefore, of a new Ferrograph—in addition to the well established range (Series 4A and Stereo model 808)—must be considered something of a landmark in the Company's history. Particularly so because this new Series 420 incorporates many facilities never before available and which have been developed as the direct result of a comprehensive field survey in which many thousands of Ferrograph users co-operated.

The new Series 420 combines monophonic and stereophonic recording and reproduction and since each instrument has four separate amplifiers—one for each recording channel and one for each play-back channel—there is a maximum degree of flexibility which enables the recorder to perform the most varied tasks at the highest peak of efficiency.

Briefly the facilities are as follows:

1. Monophonic recording and play-back on either track independently and with continuous monitoring.
2. Stereophonic recording and play-back with continuous monitoring on both channels.
3. Play-back of pre-recorded four-track tapes.
4. Play-back on one track whilst recording on the other.
5. Re-record from one track on to the other.
6. Whilst re-recording, additional signals can be superimposed through the simple mixing facilities provided.
7. Instantaneous comparison of recorded and input signal.
8. Echo effects.
9. N.A.B. recording characteristic.
10. Selection at will of N.A.B. or C.C.I.R. characteristic on play-back.

Delivery is scheduled for September and the Series 420 instruments are uniformly priced at 110 gns.

Further particulars can be obtained from Mr. R. Pyatt, The British Ferrograph Co. Ltd., 84 Blackfriars Road, London, S.E.1. Tel. Waterloo 1981.

## AMPEX DEMONSTRATION

Nusound Recording Co., in conjunction with Ampex Great Britain Ltd., will be demonstrating the complete range of Ampex domestic and professional recorders, from 23rd to 30th September inclusive, at the Nusound showroom, 35 Craven Street, Trafalgar Square, W.C.2. The demonstration will be open from 9 a.m. to 6 p.m. daily (except Saturdays 9 a.m. to 1 p.m.). On show will be the Ampex 961 series of recorders and associated speaker/amplifiers, the 601 professional portable, the 351 professional recorder together with mixers, and speaker/amplifier combinations. Centre piece of the exhibit is the 'Signature' home music system, which incorporates tape, gramophone, FM/AM tuners, two power amplifiers and six speakers.

This is one of the most expensive furniture hi-fi systems available today and was designed for quality, irrespective of price.

Ampex and Nusound engineers will be in attendance to advise on all aspects of magnetic tape recording.

Admission to the show is free, and everyone is welcome.

## WALTER SERVICE

Service of Walter tape recorders previously carried out at Garth Road, Morden by the manufacturers, Walter Instruments Ltd. will be continued by a new company, The Walter Headquarters Service Centre Ltd. at 154 Merton Hall Road, London, S.W.19., telephone LIBerty 3643. This company has acquired the tape recorder service stock and equipment from the Receiver of Walter Instruments Ltd. with whom arrangements have also been made to pass on orders for spares and service sent to Walter Instruments Ltd. Official instruction books, service manuals, etc., for various Walter tape recorders are available for sale.



## THE MINIATURE MEMO-CORD

The Memo-Cord is the smallest and just about the handiest tape recorder in the World. It weighs only 11 ozs., is not much bigger than a packet of cigarettes and is completely self-contained—microphone and loudspeaker are built in. Battery powered, this tiny transistor recorder can be used absolutely anywhere. And it gives one hour playing time per reel of tape.

The Memo-Cord comes in a most attractive book-type case and costs 25 gns. complete with tape.

Size: 4½ in. x 3½ in. x 1½ in. deep. Power: 1 PP3 transistor battery and 1 pen light cell.

See next month's issue for details of a competition open to all 'ATR' readers, in which this recorder can be won.



# BATTLE ROYAL — THE STORY OF THE HULL & DISTRICT TAPE CLUB

IN JANUARY of this year we conceived the idea of a Hospital Tape (Broadcast) Service and started negotiations immediately. Had we known then that it would develop into a battle between magnetic tape and red tape, we might have hesitated.

We were, of course, already in touch with local hospitals through our Hospital Tape (Message) Service, so we started by asking the MCPS, Performing Rights Society, and the Phonographic Performances Ltd., for permission to use records for a Request Programme. They referred us to the record companies and after writing to about 16 of them and finding that several were only distributors, we whittled the field down to four: EMI, Decca, Philips and Pye. We obtained the permission of all four groups, subject to certain conditions. We then wrote again to the copyright authorities and two of them gave their permission and agreed to waive their normal fees. The MCPS also agreed, but required us to obtain their licence in consideration of an annual fee of £2.2.0. We did not obtain this immediately knowing that we had considerable negotiation still ahead of us.

The next item was to secure use of broadcast facilities. It may not be generally known that Hull is the only place in this country with a municipally owned telephone undertaking—this necessitated negotiations with the City Council rather than the GPO as in other places. For many years there has been in this city an organisation known as 'Tigerfusion'. This is a joint undertaking by the Corporation Telephone Dept., Rediffusion (Yorkshire) Ltd., and the Hull City AFC, whereby commentaries on local football matches are 'piped' to all local hospitals over a closed-circuit land-line network. We, therefore, applied to the Corporation for the use of this network. The reply referred us to an agreement between the Corporation and Rediffusion regarding local broadcasting and stating that permission would be required from Rediffusion. A letter was sent to them immediately and their reply, though favourable, required us to seek confirmation from the Postmaster General that our proposals would in no way affect their own licence, and suggested that we too may require a GPO licence. A letter was sent to the GPO HQ asking for this confirmation and, after some considerable delay, an entirely favourable reply was received. This information was then channelled back to the Corporation via Rediffusion and we were told that the Telephones Committee would consider our application at their next meeting on 19th April. We lived in high hopes of obtaining permission from this meeting but found that the Committee had decided to 'put back' the matter to the next meeting on 17th May. Chris Warcup (the Club's Technical Manager), and I were invited to attend this meeting and we were able to put our proposals to the members of the Committee in some detail and also to answer several technical queries. As a result we learnt later that we had been granted free use of the network for a trial period of three months, programmes to be networked for one hour (6 to 7 p.m.) on alternate Sundays. Certain conditions were laid down indemnifying the Council on such matters as advertising, political and seditious propaganda, etc., and we were required to hire another telephone line to be used as a 'Control Line'.

This decision of the Committee was subject to the final approval of the full Council at its next meeting on 8th June. This was forthcoming and we started detailed arrangements with the local hospitals. At this stage we also applied for the MCPS licence and obtained this valid from 1st July. During the whole of this period Club members had been very busy indeed building a Studio and Control Room at the Club's HQ with main equipment a Brenell Mark V tape recorder, a Garrard Transcription deck and a Hallicrafter 3 channel mixer. Once the Council's decision was known, the Telephones Dept. made the necessary arrangements to instal and test the new line (which was, in fact, to carry the programme and the existing line to be used as the control line). The new line was actually installed on Thursday, 13th July and the first test proved to be most unsatisfactory. By dint of some very hard and speedy work on the part of our Technical Manager, the Control Room was almost completely re-designed and the hospital reception pronounced very satisfactory.

By prior arrangement with the hospital secretaries, all patients and staff had been notified ten days in advance that the first broadcast would be made on Sunday, 16th July and by first post on Friday the 14th I received a total of 85 requests. Six more arrived later the same day and ten more the following day. With one request received from a relative this made a total of 102. These were sorted immediately, picking out first all the duplications of title and/or artiste. The final list was telephoned through to the Clubroom where two or three members (available by reason of shift work, holidays, etc.), were standing by to find as many of the requests as possible. The Club now has its own Record Library, consisting of, at the moment, 400 to 500 records, with more being donated every day. All Club members have also supplied lists of their own records, and all these have been tabulated (by title and artiste), for easy and rapid location. On Friday evening the team who are to produce the programme (four members), assemble at the Clubroom and select the records to be used bearing in mind that duplicated requests cover more ground with one record, that the programme must be balanced and that all the hospitals must have their fair share of requests. The selected requests are then arranged in order to obtain a reasonable balance and a rough script is prepared. This is later split into two scripts—one for the Control Room staff and one (in the form of cards) for the Disc Jockey.

Saturday afternoon is reserved for a final check of records, script, equipment and timing, and on Saturday evening the whole programme (including records) is pre-recorded. On Sunday morning and afternoon we take a very necessary rest and arrive at the Clubroom about 5.30. Final checks are made and at about 5.55 we ask the telephone exchange to connect us to the network. At precisely 6 p.m. we pull out all the stops and we're on the air to six local hospitals simultaneously. They are the Hull Royal Infirmary, Sutton Annexe, Kingston General Hospital, Western General Hospital (all in Hull), Westwood Hospital, and Beverley Cottage Hospital (at Beverley about eight miles North of Hull), and the East Riding General Hospital (at Driffield some 25 miles North of Hull).

For this first programme the production team consisted of Ken Fulstow (in the Studio complete with earphone introducing the Show), Chris Warcup (in charge of the Control Room), Audrey Fulstow (on the transcription deck in charge of records), and Malcolm Drape (controlling the tape recorder). The programme started with our Chairman (Ken Rudkin) introducing the Lord Mayor of Kingston upon Hull (Alderman Kenneth Turner, JP), who opened the Service officially (by pre-recorded speech). Ken Rudkin then thanked the Lord Mayor and handed listeners over to the first . . . 'FLAT SPIN' (our title for the record request programme), and immediately our signature tune was faded in. After a few seconds this was faded down to allow me to introduce myself as host for the evening and to hope listeners would enjoy 'Flat Spin' then the signature tune was faded up again, allowed to run for a little while and then faded out to allow me to introduce the first request (Temptation by the Everley Brothers). On completion of this I broke in to introduce the rest of the team who were able to say hello on the Control Room microphone. From here on the requests were simply introduced and the requester(s) mentioned by name, ward and hospital and the record played. We were able to get 20 records into the hour and to mention 39 patients in various hospitals. The actual programme was as follows:

- 2, Underneath The Arches (Flannagan and Allen); 3, Just A Wearyin' For You (Paul Robeson); 4, 1812 Overture (Philharmonia Orch.); 5, South Pacific (Boston Prom. Orch.); 6, Time (Craig Douglas); 7, I'll Walk With God (Mario Lanza); 8, Little Boy Sad (Johnny Burnette); 9, Black And White Minstrels (selection); 10, What Do You Want (Adam Faith); 11, Answer Me (David Whitfield); 12, Tchaikovsky's Piano Concerto No. 1 (Yuri Boukoff and Vienna State Sym. Orch.); 13, Trees (Paul Robeson); 14, Theme For A Dream (Cliff Richard); 15, Breaking In A Brand New Broken Heart (Connie Francis); 16, Roses Of Picardy (Eddie Calvert); 17, Are You

Sure (The Allison's); 18, **Drinking Song** (Mario Lanza); 19 and 20, **Surrender/Now Or Never** (Elvis Presley). Signing off tune, **Bedtime For Drums** with fade to allow me to say 'Goodnight' and announce next programme on 30th July.

During the actual broadcast on Sunday evening about 20 members assembled at the Clubroom and listened to the programme as it went out on a monitor speaker in the other room of the Club premises and four members went to local hospitals to check reception there and to interview patients and staff on their reactions and opinions. The consensus of opinion was very enthusiastic and it appeared that our listening figure was something over 90%. We were all very delighted with the first show though the past three days had been nerve-racking.

We believe that this is the biggest service of its kind in the country being run on an entirely voluntary, part-time basis and pretty sure that this is so as far as tape recording clubs are concerned. We are assured that we have achieved a major break-through in obtaining a licence from the Mechanical Copyright Protection Society. The Service is costing the Club about £25 per year to operate (not counting time, equipment, wear and tear, etc.), made up of:

Hire of telephone line	.....	£8 10 0
Handling charges	.....	£12 0 0
Licence	.....	£2 2 0
Administration	.....	£3 0 0

Plans are already well advanced to extend the scope of programmes to include Club-produced local interest tapes. 'Location Teams' of four members have already taped material for features on the Theatre, the Fire Service, the Docks and Humber Ferry; other tapes are already planned on Holy Trinity Church, **The Hull Daily Mail**, Trinity House and two large factories. Many others are planned for the future.

It is hoped that after the three month trial period, programmes will be put out every Sunday, and that three or four more hospitals will join the network.

One snag has already cropped up, though, thankfully, not an insurmountable one. The main drive valve in our mixer



#### ANNOUNCEMENT

Will Club Secretaries continue to send news to:—

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

went microphonic during the pre-recording session last week. We were able to nurse it through that session but as the valve is now obsolete our Technical Section is trying to construct a new four channel transistorised mixer in time for the next recording. They are also working hard on a talk-back amp.

#### CAMBRIDGE

At **Cambridge Amateur Tape Recording Society's** 2nd August meeting, Mr. Cachart of Recording Devices gave a demonstration of the Stuzzi range of tape recorders and accessories. Members were very impressed with the Magnette battery-operated portable... Plans for the Autumn Exhibition are now well in hand. Attractions at the exhibition (at the Alex Wood Memorial Hall, Norfolk Street, Cambridge, on 29th and 30th September and 1st October), will include displays of tape recorders, hi-fi and cine equipment, closed-circuit television, demonstrations, and a competition with grand prizes. (Mike Renshaw, 6 St. Vincent's Close, Girton, Cambridge.)

#### HERTFORDSHIRE

On 9th August, members of **West Herts Tape Recording Society** were out and about in Hemel Hempstead, with Cub, Fi-Cord and Minivox, gathering recordings of water fountains, waterfalls, and swans hissing and cygnets chirping whilst feeding on the River Gade. With the fair visiting Hemel Hempstead for the August Bank Holiday, they were also able to wander round the grounds capturing the sirens of the roundabouts, the cries of the stallholders and the screams of the girls on the Octopus, all of which will go to swell the club's library of sounds... Member Vera Jackson has a German tape-spondent who is blind, but is learning English Braille. It appears that she was having some difficulty getting dictation, so Vera hit on the idea of providing dictation on tape. I understand this idea has worked out very well. (Peter Holloway, 29 Fishery Road, Boxmoor, Hemel Hempstead, Herts.)



#### KENT

The **Medway & District Recording Society** is designed to cover the three main towns in the area, i.e., Rochester, Chatham, and Gillingham. All the local newspapers have taken up the story of the new society and given extremely good coverage, and members have been invited to send their recorded tapes to Southern Television with a view to appearing on the programme 'Day By Day'... Already they have approached the matrons of several hospitals, old people's homes, and above all, the Royal National Institute for the Blind at Thanet. Each matron was overwhelmed at the suggestion of the society sending them recorded entertainment, and they have gone all out to get as much information about the inmates as possible, so that entertainment of the most suitable type can be delivered. Several famous actors and actresses have kindly contributed to the society's stockpile of tapes, which will be edited and copied very shortly—whereupon they will only be too pleased to loan them to other clubs for their own charitable services. These tapes consist of children's stories, personal interviews, short stories, and comedy. So far they have had many requests from societies requesting help with the transmission of long distance hospital requests and this the Medway Society will be only too glad to do, but at the moment there is so much work on hand that they will have to elect another secretary to deal with that aspect of the clubwork... If things keep going at the rate they are doing now, this society could well become one of the biggest of its kind. Close on 1,000 letters have been sent to recorder owners thanks to the hard work and pen pushing contributed by member Chas. A. Brown. (David F. A. Bird, Radiac House, 92 Gardiner Street, Gillingham, Kent.)

#### LONDON

The **Brixton Tape Recording Club** was formed in August 1960. Meetings, first held in the organiser's small flat, are now held every Tues-

day evening in a pleasant room over the Saloon Bar of the White Horse public house at 94 Brixton Hill... At one time the membership rose to 21, but there are only ten fully active members at the time of writing. After many setbacks, the club is now thriving and is inundated with requests for recording sessions by local associations and clubs... One of the club's main interests is producing tapes for the 'Tapes For The Blind' magazine, which includes tapes contributed individually or by the efforts of the members generally. Every two months a competition is held by club members, with a fine silver cup in view for the eventual winner. A great deal is being learned from the tapes submitted, and the subjects dealt with are very varied... During 1961 the club recorded many tapes, including the 1961 Audio Fair (heard in many parts of the World by subscribers to the 'Tapes For The Blind' magazine), and the local 'Lambeth Festival' which took place in June. Among the interesting personalities interviewed on this latter tape were the Mayor of Lambeth, Mr. A. C. Dennis; the 'Festival Queen' for 1961, Miss Vicky Borg; and Mr. Alan Freeman, the well-known disc jockey, who helped to judge the 'Festival Queen' contest. A tape of a recital by the Fortune Singers (members of the St. Margaret's, Westminster, Choir), and a short concert given by a local girls' club—the Trinity Congregational—were also made... It is hoped that many more tape recorder owners will want to join the Brixton Club and be able to take part in the interesting and full programme planned for the coming society year. (R. G. Garrett, 56 Rattray Road, Brixton, London, S.W.2.)



Mr. D. Watson gave members of **Friern Barnet & District Tape Recording Club** a most interesting talk on a portable recorder used by British

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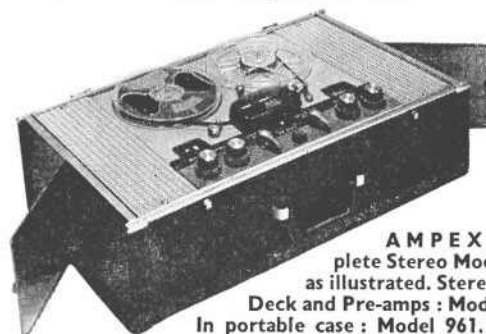
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Railways at a recent meeting. Members had the opportunity of examining the equipment and carrying out various tests . . . Mr. F. Inman has continued his lectures on tape recorders and members have all benefited from the information given . . . A cup, presented by Mr. J. Fulton, and a plaque, presented by Mr. J. Neal, will be awarded for the best five-minute tape completed before 8th December, 1961 . . . The club last month welcomed three new members, bringing the total to 28. (Tony Andrews, 13 Hartland Road, Friern Barnet, London, N.11.)

### MIDDLESEX

At West Middlesex Tape Recording Club's recent meeting, member Phil Pratt gave a very interesting talk on valves, with particular application to tape recorders, and it is planned to make this talk the subject of a future Technical Discussion Tape. These Discussion Tapes are proving very successful and the society has been pleasantly surprised at the number of requests for dubbings from widespread sources. (H. E. Saunders, 20 Nightingale Road, Hampton, Middlesex.)

The Southall Tape Recording Society has commenced a series of monthly newstapes, recorded at 3½ i.p.s., the first two issues of which will be sent post free to other clubs on request to the society at the Community Centre, Bridge Road, Southall, Middlesex. Individuals are also welcome to participate, but will be obliged to pay 1/- postage on the tapes. The first issue (September) contains news of interesting exhibitions in London connected with recording, a series of first-hand experiences with various makes of recorders, and an information exchange service. In time it is hoped to cover a wide range of topics. (N. Robinson, 14 Hayes End Close, Hayes End, Middlesex.)

### NOTTINGHAM

Nottingham Co-Operative Amateur Tape Recording Society is going to introduce an 'Attendance Book' for use at its meetings. Members and their guests will be asked to sign the

book each time they attend, and this will help the committee to judge the progress of the club and to estimate the popularity of the various meetings . . . The club will shortly have the use of the storage cupboards in the Guildroom, in which to keep various items of club equipment, such as books, mixer, mains extensions, etc. . . . At a recent meeting, Phil Wykes, a producer from the neighbouring Co-Operative Arts Centre, gave the society a talk on 'Sound In The Theatre'. The main point he stressed was that the sound accompanying a play must be an integral part of the whole production. Audiences today are conditioned by radio and TV plays and have come to expect something better than occasional clock chimes, sudden claps of thunder, and the like. Members of the tape club have assisted with a number of productions at the Arts Centre, and at the meeting the speaker invited the society to help with 'Moby Dick' which is being staged next February. (B. L. Harris, 40 Chetwin Road, Bilborough Estate, Nottingham.)

### SOMERSET

Another busy month has passed by for the Bath Sound Recording Society, who were fortunate enough to obtain permission to make selected recordings of the 1961 Bath Military Tattoo. Two tapes were recorded one in mono and the other in stereo. The recording of the Marine Commando battle scene, in stereo, fills the room with gunfire and helicopter effects. During the Tattoo members met Mr R. A. Forester of T.W.W. who was using similar equipment to the club. Mr Forester kindly offered to escort members around T.W.W.'s Bristol studios. Secretary K. W. J. Gingell has been appointed Editor of a new Sound Magazine on tape which the society is organising for use in their hospital service. It is to be a

quarterly production and will include snippets of locally made recordings, and material contributed by other clubs. Any club having suitable material which they would care to loan to the Bath Club, please contact the Secretary. In return they will co-operate in the same way. (K. W. J. Gingell, 9 Norfolk Crescent, (Top Rear) Bath.)

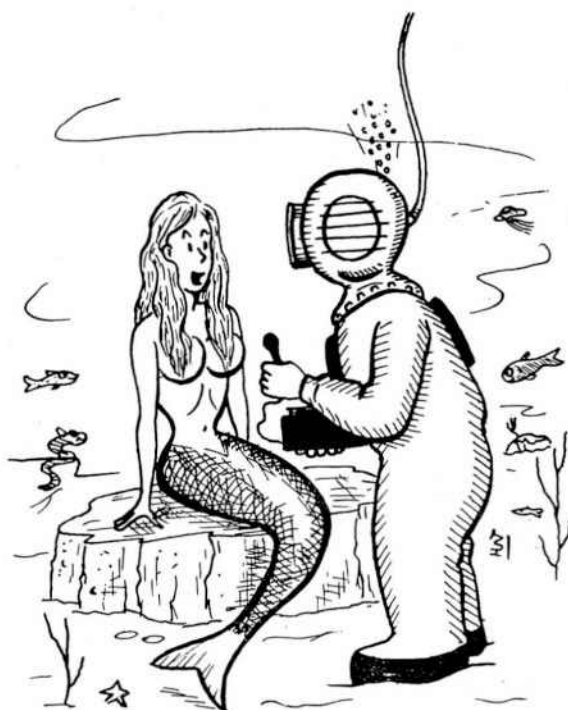
### WARWICKSHIRE

At the July 27 meeting of Rugby Amateur Tape Recording Society, President John Bannister introduced blind member Jack Willis, who talked on the subject of taping. Jack had prepared his talk with his sister Dora, and with taped illustrations presented on his Ferrograph, and with the aid of his braille notes, he capably put over his talk. Judicial use of the pause control in editing was proved to be an ideal method for a sightless person, and resulted in tapes of superb quality. Nelson Woerner, the society's American member, and representative of the Universal Tape Network in this country, also talked on the subject of taping, using his stereo Grundig. Mr. Woerner has one of the most sensibly equipped and well planned studios any amateur could hope to possess. The discs and tapes he stores there are countless, and the equipment fabulous. New members of U.T.N. (membership is free if no directory is required) who wish to get on the 'right side' of Mr. Woerner, could not do better than send him a few empty matchboxes with their membership applications for another of his pastimes is collecting the quotations from these. (Mike Brown, 219 Clifton Road, Rugby, Warwick.)

### THE MIDLANDS

The Midlands Clubspendence Convention's Round Robin Tape recently completed its first circuit, and listening to it was one of the most exciting experiences this hobby has provided me with. The tape started with a few words from Joyce Tasker, who was at the time Secretary of the Stafford society. She blew a note on a genuine cow's horn and went on to describe how to get hold of such an instrument. It has its hazards! Chairman Gordon Pendleton introduced members of the Yorkshire Society, a newly formed club in Stafford to link together Yorkshire people living there. This was followed by a 7½ minute actuality from the Royal Brine Baths, the commentary being given by Mr. Pendleton. Keith Fricker and Norman Littlewood introduced Nottingham society's contribution, which included an 'outside broadcast' from Nottingham Fire Station, where John Palmer commented on a fire drill demonstration. Northampton Tape and Cine Club's contribution opened with the sound of a genuine steam organ, recorded on a battery portable at a traction engine rally. This was followed by excerpts from a local concert party recorded by the club, and the winning entry in a club competition built around the subject of breaking crockery. Ken Wilkins, the Warwick & Leamington Club's Chairman introduced Terry Draper, and Ron Hunt, a local newspaper reporter, who presented a tape on the 24 hour non-stop marathon jive session held at the Riverside Youth Centre in 1959. Coventry Club's contribution was made by the Technical Section in member Carl Briggs' studio. A dubbing from a tape received from the San Francisco Club, was followed by an interview with a British competitor, whose chief designer and inventor, Professor Bungup, explained how his 'truly amazing invention' was made from an empty cocoa tin. Leicester Club continued this goonery with a recording made at a 'typical' club meeting held on location on an unknown planet 43 million light years from earth. Their contribution ended with a recording of 'On The Street Where You Live' sung by Miss Hillary Boot and Mr Arnold Tring (who I suspect had been taking singing lessons from the Chipmunks and Paul Robeson, respectively). As Kettering Club did not join the Convention in time for the first circuit, they will make their first contribution to the second. There is still room on this second and subsequent circuits for three more Midland Clubs, but I emphasise that only three more can be accommodated. (Terry Nurse, 161 Stuarts Road, Birmingham 33.)

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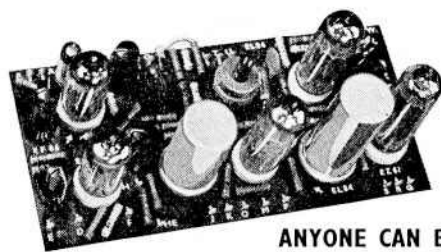
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# STRICTLY for WOMEN by MARY LAURENCE

You know I was wringing my hands in agony last month because of a feminine shortage? Well, I am still at it. But I have had an idea—which struck me when I was at the hairdresser last week.

I was idly thinking about my old column whilst under the drier and watching the pretty assistants. (Yes, they really are pretty), and then I thought "Why not ask my kind readers—those who are not lucky enough to have curly hair—to take a copy of the magazine, our page showing, and leave it sitting with the glossies for clients to see?"

To owners of curly hair. Well—you can always leave it in an underground—or even an aeroplane. Oh help, what is the Editor going to say to that one! (Ed.: An underground what?).

I spoke to the girls about my scheme and they were most enthusiastic. In fact, I've unloaded millions of magazines on to them. Or rather, two... One girl already has a tape recorder (she is devastating to look at, but shy). I've told her that all she has to do is talk about the things that interest her and leave it at that—it's a great help to overcome shyness. Her colleagues are going to club together to buy a tape recorder.

When I went in yesterday the girls told me they had been talking about it in the hearing of a client who had never heard about us. She had wanted to tape-spond with another woman but had not known how to set about it—so there you are.

Please will you do this for me? To use our own method of advertising is the only way we women can survive.

It is a strange thing isn't it? To have charming males buzzing round the honey pot—with very little honey in the pot.

And now for letters in the usual alphabetical order.

The first is on behalf of the Medway & District Recording Society. Sent by Mr. C. A. Brown, M.D.R.S., the Chairman, who says: "We are forming a

women's section which will be just as active as the men's. The women will attend general meetings with 'women only' once a month".

Thank you Mr. Brown for letting us know. I was delighted to hear from you. Perhaps when everything is organised we shall hear from some of your lady members.

Mr. Brown's address is 23 Edwards Close, Wigmere, Rainham, Kent.

Mrs. Barbara Dyer, 17 Deacon Road, Kinson, Bournemouth, Hants., is full of helpful ideas which I have passed to our Editor. She already has a tapespondent friend in London and would like two or more in England. Her interests are: home chatter, music (light classics and pop), home decorating, family, pets and cooking, all branches of housewifery. She likes a good laugh and loves her life. Her two sons are three and eight respectively and their Mum is 29 years old and would like to hear from someone with children. Machine: Stellophone Type ST 45, twin track recording at a speed of 3½ i.p.s. Reel diameter 5 in.

Mr. J. A. de Villiers, 37 Burnside Road, Tamboers Kloof, Cape Town, South Africa, is chairman of the Association of South Africa and local representative Voicesspondence Club Australian Recording Club; and listen to this, he has 55 men and only three girls—your question about 'are girls mike shy' is answered earlier Mr. de Villiers. Yes, I know, it is unexpected isn't it!

Girls will be most welcome here; it is obvious from this kind and friendly letter that it is an extremely happy club. The Chairman says—and how right he is—that "I talk a lot about what women can do but why won't they do it?" No letters, just tapes please.

A delightful letter from Miss A. Hamilton, 30 Oaklea Avenue, Hoole, Chester, sent as encouragement—with again many good ideas. She already does a lot of tapesponding.

Terry Nurse, Clubs News Editor, The

British Recording Club, 161 Stuarts Road, Birmingham, 33. Any girl near Birmingham—he says he must be in before ten as he is an early riser. But that's a joke—isn't it Mr. Nurse?

George Wells, 94 Dupont Road, Raynes Park, London, S.W.20. He too would like some more girls to tapespond with; he already has three. He obviously likes and admires us because he says that from all the tapes he has so far received, the ladies are amongst the best in interest and humour.

With that delicious thought, it only remains for me to remind you once again all letters and cards should be sent to me at 'Strictly For Women', 'ATR', Archer Street, London, W.1.



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# TETE-A-TAPE

by David Lazell

## Philosophic thoughts on tape recording

### One way of advertising

A LOCAL DEALER once showed me an imported camera that was almost entirely automatic. In fact, it appeared that all you had to do was to hold it, whilst the various gadgets did the rest. The dealer summed up his own thoughts in a few words—"This is a camera made for imbeciles," he remarked. So every day, as I trudge down the High Street to my office, I look out for prospective purchasers of that camera, drooping men with straw in their ears and eyes all a-blank. I was reminded of this dealer's observation by another remark made to me last week. A young friend of mine ('in the trade') said, of a microphone supplied with a certain make of tape recorder, "It's only fit for standing on!"

Is this, I wonder, a possible new way of advertising? How long will it be before some manufacturer eager to gain the attention of the Great Public will advertise his recorders, thus:

"Try jumping on the Thudd Tape Recorder on those dull winter evenings. Make it your family pastime—all kick the deck at the same time—it goes for happy families!"

Or

"So simple even you could use it—the I.Q. 20 tape recorder, made for oafs like you. Don't be afraid of being a dullard—we had you in mind when we made this recorder!"

All this is not as unlikely as you think. Some researchers have suggested that consumers' reluctance to purchase complex equipment like tape recorders is based upon their subconscious fear that they will be unable to work all the knobs, buttons and switches. There's little doubt that much advertising of tape recorders, for example, assumes that the reader is calm, self-assured, confident.

But, alas, so many of us are quite the opposite . . . there may be good reason that a tape recorder advertised as designed for the incapable, dithering, bewildered consumer would sell very well indeed.

One last point—I have always been intrigued by a thought that came from a local tape recorder retailer. We were talking about a cheap model of a tape recorder . . . a large case that looked quite impressive.

But the retailer shook his head. "There's nothing in 'em," he said. "Nothing at all."

A machine that must be made for people capable of self-hypnosis, I thought.

### House for sale

Gregory sells houses. He is the sales manager, in fact, of a prospering house building company, which recently opened a special show-house for public display and approval. Anyway, Gregory thought it would be an excellent idea if he obtained a tape recorder, and had it available for playing back music—and occasional recorded talks about the virtues of the aforesaid dwelling places. A recorder was duly purchased and installed, though it soon appeared that Gregory knows more about houses than tape. After several accidents with the machine, he managed to record a talk. Then he played it back.

This was, for Gregory, a shocking experience. Having never heard his own voice before, his failures were magnified by the

merciless machine. At the moment, he is trying another recording, having decided to practice a little more.

All this leaves room for some sardonic rival, though. How about some nasty minded character coming in and swopping tapes when no-one is looking? At the appointed time, this kind of thing might boom out of the woofer . . .

"This house is a good example of our building. You will notice how easily the doors wedge shut, how readily the handles fall off at a touch, how difficult it is to open the windows—and how difficult it is to close them if you manage to get one open . . . The plaster on the walls begins to flake after a fortnight, and our painters cover up the cracks with a variety of unwashable khaki paint (also available in battleship grey). The floor boards are hammered down by bad tempered joiners, and you are advised to tread carefully. The house as a whole tends to sway in a high wind, and, when stationary, is about five degrees out of the perpendicular. We are proud of this example of British workmanship . . ."

I hasten to add that it is most unlikely that the tapes will be switched. But I doubt it would make any difference to Gregory's fortunes if such a switch were made. Folks would merely judge him over honest, maybe . . . though Gregory's company does, indeed, build excellent homes, which need no apology on tape. Unless, of course, you think that the tape recorder should be standard in all houses, along with the bath and the boiler.

### I remember that symptom

Talking about matching 35 mm. films to tape reminds me of a bright idea from a gentleman of the medical profession. At a recent conference, he described how he records on tape, and takes 35 mm. transparencies of unusual symptoms encountered on his daily round. That way, he is collecting an audio/visual library of ailments—a case book in sight and sound. It is an excellent aid to memory; but one wonders how long it will be before the G.P. is recognised, not by the little black bag, but by the portable tape recorder and 35 mm. camera. The bedside manner may give way to the more professional interview, e.g.

**Doctor:** Good evening. Will you please breathe into this microphone—but not too hard, please. It's a ribbon . . .

**Patient:** But, doctor . . .

**Doctor:** And those spots would look better if I turn the floodlights on. Hold still while I click the camera . . .

**Patient:** But, doctor . . .

**Doctor:** Thank you. I'll just rush away and get the film developed . . .

**Patient:** But what about my symptoms?

**Doctor:** Sounds like a tape I had way back in '59. But there may have been something wrong with the recorder. Try aspirin . . .

I've always been fortunate with my medical advisers. I'll always remember my doctor of ten years ago . . . he asked, as soon as he arrived, "Bought any good records lately?" (Though he never asked me to make a recording of my wheeze, an affliction of my earlier life.)

## SYD JAMES concluded

*B: What do you think of this idea. Do you think there is a need for such a project. You know it's the same sort as for photography, only this is in sound, every kind of sound, high fidelity—the lot?*

*S: Yes, I think it's a sensational idea. I'd go barmy about this. B: Can I be a little bit more personal. We've talked about your career. Are you South African by birth?*

*S: Yes. My grandparents came from England, they came from Whitechapel. I don't know how long they were there, but I think during the Boer war or something.*

*B: How do you feel now that you are well away from South Africa with all the troubles?*

*S: Well, I'm very proud of being South African, but I love it here. I don't want to make any political comments, I'm not that sort of bloke.*

*B: Things are happening in South Africa and in the theatre as well. This 'King Kong' I think is a very exciting project, and the producer of it has gone on record as saying that the show may well help to solve the colour problem. Do you think that the theatre can do this? Do you think the theatre can have an effect upon our social lives as well as purely entertaining?*

*S: I think it can have a great effect on some people's social lives. I wouldn't say everybody's. I don't let it affect my life. When I have finished a performance of any kind, I don't sort of mix with a lot of actors.*

*B: You are not thinking of going back to South Africa?*

*S: No. I've got to make my money, mate. I've got to pay the tax man.*

*B: Well, another thing—you have been quoted . . .*

*S: Wrongly.*

*B: You've just published a record I believe, and were quoted as saying, "If there's any money in it it's all right with me."*

*S: No. That's just what some newspaper man has fastened on to, and that's it.*

*B: As I was about to say—you have often played the wide part in the film . . .*

*S: I can assure you I'm nothing like that.*

*B: But you don't seem to mind the public thinking of you like that?*

*S: Yes, but after all, whatever job you are doing you want to get as much security as you can for your wife and kids, and the more people like you the more managers are going to book you and the more money you are going to earn. The money of course isn't the only important thing, as long as you enjoy what you are doing and do as much of it as you can and be able to choose it.*

*B: Quite. What is your philosophy of life; would you say that you are perfectly happy as you are, with your children, your ambition, your own job?*

*S: Yes, it's fine. I can say I'm perfectly happy. I'm doing well thank God—touch wood—and it's been good for a few years you know, quite a few years now. I'm very lucky to be here, and—I've gone off the point. What was your question now?*

*B: Well, my question was—have you got any particular philosophy of life?*

*S: Well, I've got no screaming ambitions if that's what you mean.*

*B: No screaming ambitions?*

*S: You stay off that ambition lark, boy. You just sit and wait for big parts and you do nothing.*

*B: In other words you are rather like Richard Wattis—you've built a very big reputation out of very many small parts?*

*S: That's right. Feature players that's the game. I think it's the best on the long term view. You can last longer.*

*B: You've no particular desire to be a star, ride posh car, name in lights and so on?*

*S: Ah, that's different. But even if I did have a big starring part in a great glossy picture, I'd be quite content to take a small part after that.*

*B: Well, thank you very much indeed for spending all this time with us. And may I wish you luck with your picture.*

*S: Don't forget, keep those three bars open.*

## CAREER TAPES concluded

### The Real Solution

The only satisfactory way of dealing with this new situation is for the appropriate body to make, store and lend or sell the tapes. Within this general formula there are widely different possibilities with reference to methods of production, forms of distribution, arrangements for dubbing from master-tapes, decisions as to subjects and the treatment of subjects. These are vital matters, as also are problems of copyright, academic supervision, etc. There is no space for their discussion on this page this month, so we may hope to return to the topic and take the study a stage further in a subsequent issue. Meanwhile, I shall be pleased to hear from any teachers or others who are interested; this page invites and welcomes suggestions and criticism.

*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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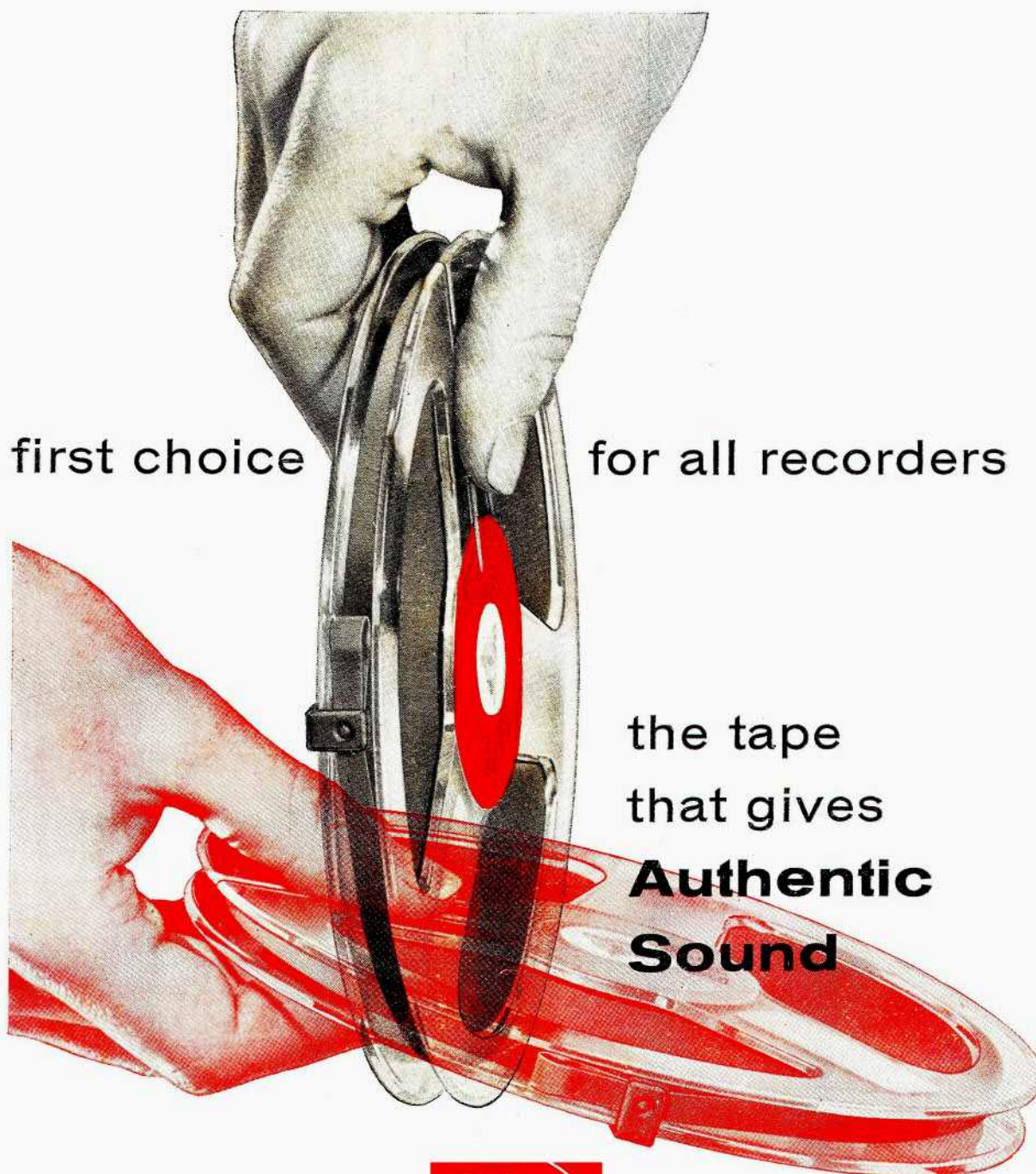
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