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VOL 2. NO. 8

MARCH 1961

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# amateur TAPE RECORDING & HI-FI magazine

THE SOUND MONTHLY

## B.R.C.'S REPLY TO THE 'WHICH HUNT'

The 'Which' report on tape recorders appeared in January

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Many of the manufacturers whose recorders were recently tested by the Consumers Association have been showered with letters asking why their machines have been reported as being below standard in the C.A. publication 'WHICH' and yet favourably reviewed by magazines catering specially for tape recording.

The Stuzzi Tricorder has been favourably reviewed by this and other magazines and is a fairly expensive recorder. According to the 'WHICH' report it barely reaches the stage of being 'fairly good'. The Walter 404 also recently reviewed by us and others as a very favourable machine, is given an 'excellent' for frequency response, but is hardly out of the 'poor' class for all other tests concerning quality of reproduction. Similar comments apply to the Telefunken 75K recorder. The Wyndor Victor seems to have suffered most of all, yet this recorder has been given three favourable reviews (one in this magazine). The 'WHICH' report creates the impression that regular and well-known reviewers are either incompetent fools or blatant liars.

We must emphasise the point that recorders reviewed by us and other magazines are not 'specially laid on'. They are invariably chosen at random, from the manufacturer's stock. The recorder at this stage has passed the manufacturer's final tests and is ready to leave the factory for distribution to wholesalers or dealers. It seems most probable that a number of the recorders chosen by the Consumers Association had been in *dealers* stock for a very considerable time after leaving the manufacturers, and that some of them had been extensively used by the dealers for demonstration purposes. If so this is quite unfair to the manufacturers.

We have not heard that the Consumers Association took steps to check with manufacturers that performance was not being marred by a faulty electronic component or by mechanical faults due to prior usage or mishandling by wholesalers or dealers. If they did, were the manufacturers concerned invited to carry out repairs or supply another machine?

### Contradiction

It does not need us to remind readers that the Ferrograph machine for instance, is rated as being one of the finest of British made recorders, semi-professional in fact. The 'WHICH' report classifies the Ferrograph with both foreign and British made domestic type recorders much lower in price. Their 'comparative quality sound' tables rates the Ferrograph subjective listening test as 'excellent' and then contradicts itself by quoting *distortion and power output* as 'poor'. They rate the Ferrograph instruction book as merely 'adequate'. This instruction book is one of the finest ever issued with any tape recorder. It consists of 70 pages profusely illustrated with photographs and diagrams on glossy paper, fully bound by hardboard covers.

The report does not make any clear distinction between the different price and class of recorders tested. Another contradiction occurs in the 'comparative quality of sound' table which rates the subjective listening test of the Brenell Three Star as being 'excellent' and then quotes the frequency response as being 'very poor'.

According to the 'WHICH' report one of the subjective listening tests was that a number of people 'experienced in listening to tape recorders' (?) were asked to estimate quality of reproduction of speech and piano recordings, but without knowing which recorder they were hearing. The report goes on to say that the recordings were made 'live' and implies that the microphones issued with the recorders were used to make the recordings. How did this apply to such machines as the Ferrograph 4A/1 which does not include a microphone with the accessories? In any case the microphones issued with nearly all domestic class recorders vary considerably; some are quite inferior, others are extremely good quality instruments. The majority of the recorders tested by C.A. would have been found capable of excellent recordings had they all been tested with one high quality microphone.

Part of the 'WHICH' report discusses the 'safety in use' properties of the various recorders. They rightly quote that machines with a three core mains cable, one core connected for earthing the metal chassis, is quite safe in operation providing the 'earth' lead is properly connected via a three pin mains plug. They go on, however, to name three recorders not fitted with an earthing lead and state that these should not be considered dangerous. Let us state this in bold letters: **ALL UNEARTHED ELECTRICAL EQUIPMENT CAN BE LETHAL.** A large number of fatal accidents occur every year because of improperly connected and unearthed electrical equipment.

### Summary

Whilst we agree that there are shoddy recorders on the market and that these should be exposed, we feel that 'ATR' readers who also happen to be members of the Consumers Association should not regard the 'WHICH' report too seriously. The various tests were in all probability conscientiously carried out with reasonable accuracy by reliable engineers but the interpretation of the tests leaves much to be desired. We feel the report is misleading, especially to non-technical readers and is therefore harmful to the tape recorder industry, especially to those manufacturers who genuinely do all that is possible to give full value for money. Nearly all the manufacturers whose products were tested came within this category.

# bring out the hidden **SOUND**

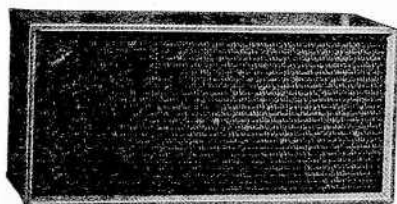
## WITHIN YOUR TAPE RECORDER

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## **The World of Sound**

### GERMANS BATTLE OVER COPYRIGHT

WORD COMES FROM Germany that the million tape recorder owners there may have to pay an annual copyright tax of 10 marks (roughly 17/-), if the proposals put forward by G.E.M.A. (The West German Association for the Performance and Mechanical Reproduction of Music) are made law. Their proposals are based on the assumption that every tape recorder owner will at some time or other copy music from the radio or from records borrowed from friends.

The method of collecting the tax suggested by G.E.M.A. would require the manufacturers to report all tape recorder sales made to retailers, who in turn would be required to report the names and addresses of all private persons who buy recorders. The opposition, led by Grundig, contend that it is unconstitutional for a retailer to be required to name customers who buy for cash.

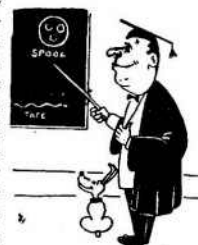
A Bill, being prepared by the Government for presentation to Parliament after next Autumn's election, has already been amended several times. In the first version private copying was to be allowed but a Federal Court ruling that a musician's copyright covers all performances, public or private caused this to be dropped.

Then a clause was introduced saying that radio transmissions of music could be copied without infringement of copyright, providing the tape was erased within one month. But G.E.M.A. and the record companies persuaded the Government to drop this too.

However, the recorder manufacturers are still contesting the issue, and claim that Germany should develop the same system as Britain, France and Italy where reformed copyright laws permit unrestricted private copying of music.

### THE FOURTH NATIONAL TAPE RECORDING COURSE

This course will as usual be held at the Rose Bruford Training College, Lamorbey Park, Sidcup, Kent, from April 10th to 15th, 1961. There will be thorough training in the basic techniques of tape recording, and programme exercises in drama production, magazines, including interviewing with battery recorders, and music. Tutors will include: Jack Singleton, Daphne Oram, Sam Wheatley, Desmond Briscoe, Graham Jones, John Borwick, Richard Burwood and our own Technical Editor F. C. Judd. The course devised again by Geoffrey Hodson. Full details from the has been devised again by Geoffrey Hodson. Full details from the Special Courses Organiser at the College.



### BIBLE TAPE COURSE

The Evangelical Alliance set up a special Bible Year Committee over a year ago, under the chairmanship of the Rev. John A. Caiger to consider suggestions for celebrating Bible Year 1961.

Now as one of its own special contributions, the Alliance has announced its plan for a tape recorded course, *Searching the Scriptures—Methods of Bible Study*, by Mr. Leith Samuel, with printed material prepared by the Rev. Paul Berg.

### CONCERT DEMONSTRATION

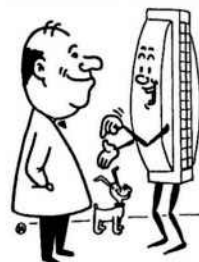
A first time ever event (as far as Dublin is concerned) took place on the 16th February, 1961, when at the instigation of the Dublin Gramophone Society, Mr. R. E. Cooke, Technical Director of Wharfedale Wireless Works Ltd., Idle, Bradford, Yorkshire, presented a Concert-Demonstration of Live and Recorded Music in the Abbey Lecture Hall. The demonstration was specially designed to demonstrate the high degree of

## Illustrated by Hunt

fidelity which can be attained with proper equipment. The Wharfedale Company did it the hard way since the audience had the opportunity of contrasting live performances by Richard Hayward and Julian Dawson with recorded performances of the same works.

Four similar Concerts have been staged at the Royal Festival Hall, London, and last year one was presented in Belfast.

### TALKING HARMONICA



A talking harmonica—that's what Ronald Chesney believed was more than possible. He spent years of patient research to prove it and it can now be heard on his extended play disc 'Johnny's Magic Harmonica'. How did he make his harmonica 'talk'? That remains a secret.

"It has taken me a long time to perfect," says Ronnie "as it is very difficult to make the harmonica 'speak' clearly. The essence of the whole thing, in fact, is that the harmonica supplies all the vowels of a word and my own voice supplies the consonants. But that's all I'm telling you—there's much more to it, electronically, than that!"

The talking harmonica idea originated in 1953 when Ronnie was appearing with Peter Brough in the 'Educating Archie' sound radio series. From letters children sent to Archie, he soon realised that they were treating the harmonica as being 'alive' and so he took the idea a step further and designed a puppet to match the voice (the puppet made its TV debut recently—on the Billy Cotton show).

'Johnny's Magic Harmonica' is on HMV 7EG8617 (stereo, GES5809).

### I AIM AT THE TRAUTONEUM

Have you ever heard of a mixture-trautoneum? Well, composer Laurie Johnson hadn't either until he was faced with the problem of the sound of an explorer-rocket zooming into orbit for the soundtrack of the film 'I Aim At The Stars'. What combination of instruments could depict such a noise? . . . a mixture-trautoneum of course! Laurie learned of its existence in a West Berlin laboratory—the strange sound it made was the lost sound he was seeking. So with the score of the film finished but for the 'rocket' parts, it was sent from Elstree studios to Berlin for completion. The result can be heard on a Columbia 'single' record played by the Laurie Johnson Orchestra and backed with an Italian composition 'Take My Lips' (45-DB4546).

### FLASHES

Manchester Fire Brigade is now tape recording calls that come in to help detect malicious fire callers.

Firemen in England, Australia and New Zealand have started tapesponding with each other about their work.

Mrs. Marjorie Beaumont, a Lowestoft housewife composed a lullaby entitled, 'Who paints the sky?' for Prince Andrew, made a tape recording of it and sent the tape to Buckingham Palace. She has since heard that it has been accepted by the Queen.



### TANKS FOR THE MEMORY

Beverley B. Gardiner, The Tudor House, 5 Whickham View, Newcastle-upon-Tyne, 5, would like to contact by tape, anyone with whom he served during the last war. He served with the 53rd Anti-Tank Regt., LAD, REME, from 1939-1941, and then with 16 and 750 Base Workshops, REME, in North Africa and Italy until early 1945.

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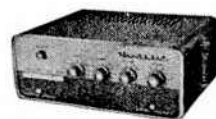
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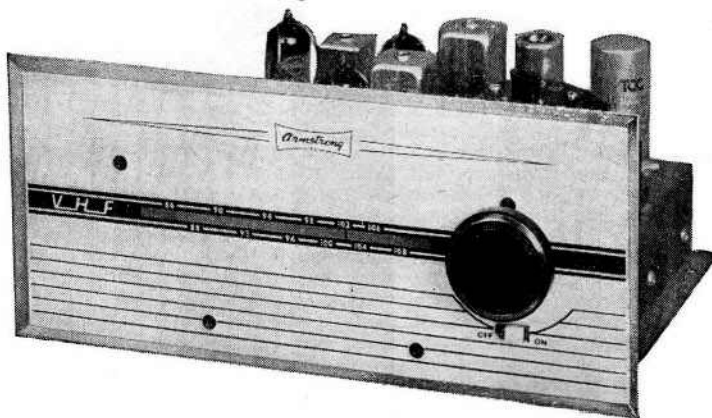


# Armstrong Quality Tuners

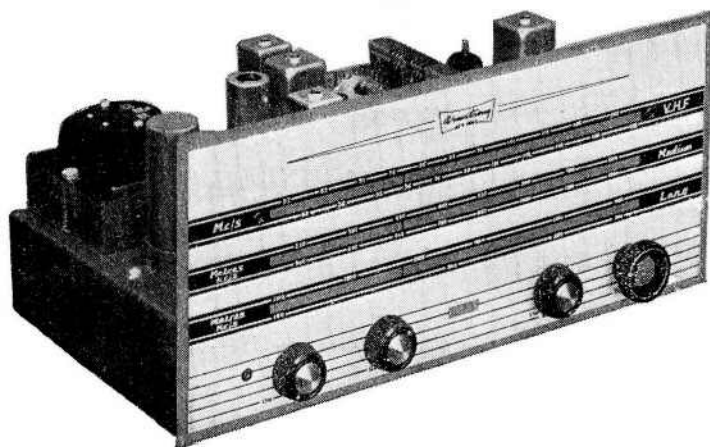
## T4 FM TUNER . . . . 19 gns.

A high fidelity VHF tuner of attractive appearance and superb design. Incorporating features normally found only in the most expensive tuners it represents outstanding value at its price. It is completely stable with no trace of drift and A.F.C. provides broad easy tuning. A polished wood cabinet (£2/16/-) is available for those who require a separately mounted tuner.

- Self-powered.
- Full VHF band (87-108 Mc/s.).
- Automatic frequency control.
- Cathode follower output.
- Variable output 0-500mV.
- Multiplex output for stereo radio adapter.
- Separate 75 ohm and 300 ohm aerial inputs.



**are designed to match any**



## ST3 Mk2 AM/FM TUNER 27 gns.

This new tuner is the successor to the well-tried and successful ST3. Improvements in design and a considerable reduction in size make the new tuner even more attractive than its predecessor. It includes all the features of the T4 tuner and the A.M. section covers the long and medium wavebands. The ferrite aerial and unique 2nd I.F. stage ensure good continental reception and there is a miniature bright-line indicator for easy tuning.

- Self-powered.
- Automatic frequency control.
- Cathode follower stage with variable output.
- Multiplex output for stereo radio adapter.
- Ferrite rod aerial on AM and separate aerial inputs on FM.

**amplifier or tape recorder**

## RF125T AM TUNER . . . . £29.14.4

A reliable high performance tuner with medium and long bands and three short wavebands. Coverage is: 13-37.5 metres, 30-90 metres, 85-250 metres, 200-550 metres, 600-2,000 metres. A tuned high gain RF stage and two I.F. stages ensure outstanding sensitivity and selectivity. The RF125T incorporates an audio pre-amplifier with separate bass, treble and gain controls for use with existing power amplifiers. It is also available as a complete receiver (RF125R, price £44/14/4) including a high fidelity power amplifier giving 10 watts push-pull output.

Although Armstrong tuners are suitable for use with any amplifier, we recommend, for the enthusiast who wants the best, the Armstrong PCU27 Stereo Pre-Amplifier (£26.10.0d.) together with A10.Mk2 Power Amplifier (£21.10.0d.) Use one A10.Mk2 for mono or two for stereo.

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## CENTRE OF SOUND

It is with great pleasure that we announce that plans are in hand to open Club premises in Central London.

They will contain amenities encompassing the entire audio field, in pleasant surroundings ideally situated for both the Londoner and the out-of-town visitor. The enthusiasm which has greeted the idea of a centre where enthusiasts can meet each other and also the manufacturers and dealers, has shown that this is a long-awaited development.

To learn more about the 'CENTRE OF SOUND', be sure to get next month's 'ATR' which will contain the story of the Centre in words, diagrams and pictures.

### EXPLANATORY NOTE

In order to clarify the position as far as members are concerned, Amateur Tape Recording Magazine and all future publications are produced under the auspices of Associated British Tape Recording Clubs Ltd. The services and facilities within the Club premises will be operated by the Audio Industries Club.

## A.F.B.A's. OPERATION 'CHRISTMAS LINK'

Described by Flying Officer L. J. S. Spicer

MANY OF YOU reading this will already know something of 'Christmas Link'. Those who humped their equipment around to the homes of relatives of Servicemen in Aden to obtain messages for broadcasting at Christmas time over A.F.B.A.

'A.F.B.A.'? That's the Aden Forces Broadcasting Association — broadcasting on 241.7 metres in the Medium Wave.

Like Topsy, A.F.B.A. just 'grewed'. Its beginnings are shrouded in mystery although only dating in its present form from 1956. This is because, being run by the Services, for the Services, the personnel is constantly changing. Research for a 'Profile of A.F.B.A.' programme last year revealed something like this:

First there was a barrack block with a turntable and some records. Then extension speakers were obtained so that other blocks could have music in off-duty hours: for in Aden there is little but sand and sea and heat and humidity.

Then a civilian worker at the airfield, Khormaksar, brought a transmitter from Africa. A battered, salvaged transmitter — but it was made to work with the aid of chewing-gum, pink string and sealing-wax. Permission to use a little-used Services channel was obtained and A.F.B.A. was born.

Studios were found in a private house and any room that was free on the Station, until eventually it settled down in a sort of sparsely furnished, truncated grain-elevator. It was still there a couple of years ago when I first saw it. There was just room for a studio, a control-room and workshop in a space the size of a de-luxe telephone booth. Through its life A.F.B.A. has been maintained and built-up by the efforts of many willing volunteers — well, mostly willing, anyway!

Last autumn A.F.B.A. moved into new premises with room for two (yes—TWO) studios and control rooms, record library, rest-room, script compilation room, etc.

With all this advance has come official recognition and aid — but I cannot help thinking that the founders probably had more fun — particularly with the pink string!

Programmes over the years have included:

'Swap Shop' — a daily programme of advertisements, birthday requests, cinema notices, etc.

'Twenty Questions' — our own production of the popular radio game.

'Six O'clock Rock' — a weekly rock 'n' roll session.

'Music from the Opera' — a weekly operatic session.

'Forces and Family Favourites' — a weekly request session for Sundays on the beach.

'The Spicer Life' — a weekly musical madhouse.

... and so on.

One programme that everyone looks forward to each week is 'Letters From Home', where records requested by the folks at home are played with the appropriate greeting. Just before Christmas 1959, one of our announcers, Valerie Stewart, was home on leave and visited some of the relatives whose requests she had played on the programme during the year. Taped messages were obtained and played over the air in a special Christmas edition of 'Letters From Home'. The whole thing was such a success that we decided to repeat it this year. And that is where you all came in.

To widen the scope of the programme, which had of necessity been confined to the London area in 1959, I enlisted the help of the British Recording Club. Armed with the addresses of members in all parts of the country I wrote countless letters and eventually built up a two-hour programme of messages and requests.

Appreciation and thanks are still coming in and on behalf of all the families involved may I send to all who took part my grateful thanks.

# SLIDE

# INTO COLOURFUL SOUND

by Bill Risdon — KODAK LTD.

*who also took the photographs*

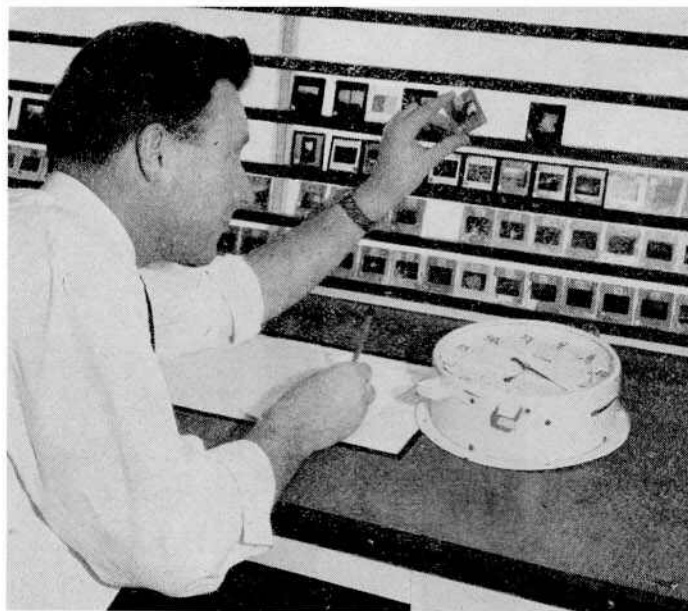
LISTEN TO A favourite passage of music and sure enough most of us will 'see' a picture. See a beautiful landscape, and many of us will find little or no trouble in 'setting' the pictorial scene to music. This is the delightful challenge. We are interested in colour photography and we record the various interests around us. We are also interested in recording sounds and music via the tape recorder, and it has occurred to us, by no means recently, that the visual image and the sound image are separately colourful, unitedly colourful and, as a 'picture-music' storytelling medium, a truly delightful as well as colourful combination.

The Kodak Colour Show was conceived with the idea of thrilling audiences with colour photography set to music, whilst imparting technical information and advice in as entertaining a way as possible so as to assist the newcomer to get better colour results right from the start.

A typical programme for our Show would consist of a ten minute colour movie such as our colourful and boisterous Derby day film 'The Sporting Life' with which to open the evening. All the movie films are 16 mm. Kodachrome duplicate prints; the release prints being edge striped and magnetically recorded. Then a 20 minute slide illustrated talk (without background music), during which time useful hints on photography in colour all the year round and all the day round are imparted to the public audience. Then another ten minute colour movie followed by two colour slide 'spectaculars' which are separated by another colour movie. The full programme would last one and three quarter hours.

For the actual screen presentation we use two slide projectors mounted side by side and harnessed by a dissolve 'fade in—fade out' unit. Briefly this consists of iris diaphragms, one over each of the two projector lenses. A bowden cable, operated by a small lever, is then made to open one iris whilst it closes the other. Both projectors are switched 'on' continuously throughout the performance and at no time is more than one side of each slide carrier used—the other side being permanently blanked off thus avoiding 'accidents' during projection. At all times the moment of picture change is 'cued' by the music, and is entirely in the hands of the projectionist. It is his job to know the passage which decides a slide dissolve or a sequence change. His timing and his artistry therefore makes or breaks a performance.

The slide 'spectaculars' are compiled to run for ten to 12 minutes and usually number some 70 slides. The accompanying music is reproduced from a set tape and is played on the usual type of deck. This in turn is fed into a central amplifier and broadcast via two Tannoy speakers. Moving from hall to hall throughout the United Kingdom we experience great difficulty due to acoustical variances. When at a really poor hall for sound we hope and pray that the people responsible for the installation of the equipment really do know their job and that the right type of gear, particularly speaker equipment and ceiling baffles, has been used and correctly positioned. If this is found to be the case—and if for this particular hall the best possible sound quality is available



*A viewing bench, a stopwatch (large or small), a pencil and a scribble pad.*

through the installed unit—we do not hesitate to place a house microphone in front of a Tannoy speaker, our own amplifier being as low in volume as is practicable, and the correct level of sound and the best possible distribution being obtained through the hall equipment.

The actual physical selecting and compiling of music for sound tapes for slide and film shows is very much a matter of what music is available from music publishers' libraries. We are obliged to make use of publishers such as Boosey and Hawkes or Chappells for the bulk of our requirements, and it is only on the rare occasion that we have attempted to secure 'release' of a commercial disc (we, too, work to a very tight budget!). The recent exception to this rule concerns our musical slide story 'A Day in Portugal'. Here the bulk of the music is commercial and we are grateful that E.M.I. and Deutsche Grammophon saw fit to grant special clearances, thus allowing us to use this superb Portuguese music which together with the pictures, has delighted so many thousands in our audiences.

Our working routine when selecting pictures and, later, when matching pictures with music is very straightforward and requires the following equipment. A viewing bench can be very easily made up from a five foot 80 watt fluorescent tube set in a simple hardboard housing and fitted on the front vertical side with an opal or frosted 'Perspex' sheet. One such viewing box is capable of illuminating from 90 to 100 slides, from which selection is then made. A stop watch, a scribble pad and pencil and a means of playing gramophone records will complete the list of articles necessary to enable the fun and the thrills to commence.



Two slide projectors are mounted side by side and 'harnessed' by a 'fade-in-fade-out' unit, and expertly operated by Warren Vinecor.

It is as well to sketch listwise the picture—music story you hope to tell and from this synopsis your rough order of beginning, middle and end of theme can then be developed. Certainly an order of things must be produced. In 'A Day in Portugal' this order was virtually dictated to us: namely, a day will start with the early morning, will give way to the mid-day and on with the afternoon activities, in turn giving way to the early evening and finally ending with the after dark sequences.

Having laid out the slides (already pre-selected from the grand total) into a chronological arrangement on the viewing bench, I simply stare and stare, first at one group of pictures then at another, all the time hoping for a musical suggestion, which—if one's heart has any feeling for music or sound descriptions—will not be long in coming! Some of us will 'receive' better spiritual guidance than others, and this inner sensation can also work the other way about. Sibelius' 'Karelia Suite' always succeeds in producing in my mind's eye a rapid succession of wondrous snow capped mountain scenes, and pictures of icy crystal streams rushing through pine clad river gorges. Indeed yes, music can be the inspiration for a 'picture'—as well as the result of having personally experienced a 'picture', as witness Mussorgsky's 'Pictures at an Exhibition'.

Obviously, the more one is musically informed and aware, the more successful will be the results of looking at pictures or pictorial themes and unconsciously putting musical descriptions to those visual images.

Having stared and stared into line after line of assembled miniature colour pictures one either experiences acute conjunctivitis, or one slowly and empirically begins to look and then to hear, as if bemused or hypnotised by it all—until one certain picture suddenly ceases to be just another picture in the line upon line of pictures and zooms forward in the mind's eye at the same time as a musical phrase 'presents' itself upon the inner ear. The musical image and the visual image thence become united—providing a suitable non-commercial disc is involved, and the piece is freely available upon payment of certain fees for dubbing on the tape. Of course, the pictures—individually and collectively as a sequence—must fit the musical passage so selected. By 'fit', I mean if several shots show peasant folk in native costume obviously singing and dancing—then music with a definite rhythm needs to be selected. Note must be made of the number of pictures that can be handled during the playing of a particular passage of music. Some 'picture-music' sequences will have as few as three slide changes per minute while other sequences will demand as rapid a change rate as eight or even nine per minute. It is usually a simple matter of picture theme plus music style (serious or gay) and obviously for the more serious sequences a somewhat slower change rate will be desirable. Eventually the scribble pad will be covered with such entries as:

RELIGIOUS SEQUENCE			
Music	Treatment	Picture	Time
'Impressions of London'	Mix on first musical bell: dissolve very slowly to stone cross on second musical bell:	1. Church Bell Tower	9 seconds
St. Pauls	dissolve to statue of Virgin Mary at intro. of strings very slowly dissolve to ringing bells quick dissolve on bell to close up of child's face:	2. Stone Cross	12 seconds
Track 'f'	3-stage dissolve in jerky fashion with three well defined musical beats—into old man's face. end of sequence	3. Statue of Virgin Mary	12 seconds
Record No. OT2238		4. Posy of flowers	8 seconds
B. and H. Library		5. Close up of child's face	8 seconds
St. Pauls		6. Old man's face to fill screen.	13 seconds
		six slides	52 seconds



All set for the show; tape in position ready to be started by Warren Vinecor at the touch of a button; at the same time the still projectors are switched on, and picture and music go 'forth' together. At rear, Kodak Pageant projector and Tannoy amplifier.

Finally, a last minute rearrangement will probably suggest to you that your music mix B to A is an improvement over A to B, and six slides are now put in final order on the viewing box—62 seconds noted on a clean sheet and the selected track of the selected disc is placed on the mixing unit to be followed by the next group of slides arranged on the viewer with the accompanying time noted under the previous time note and the corresponding disc placed next in line on the mixing unit turntable. Slowly but surely, exhaustingly but excitedly, you begin to see the pictorial side of your story racing into position on the viewer whilst at the same time you try to control yourself from bursting into song for the musical side of your story is now complete in your mind. You are also trying desperately to note all down in correct order and with correct timings, and you hope that, in the end, your audience will derive as much pleasure from looking and listening, as you derived from the photography and the searching for, securing and recording of suitable music, the combination of which will be a reflection of your own highly personal way of telling a story.



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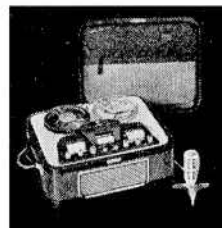
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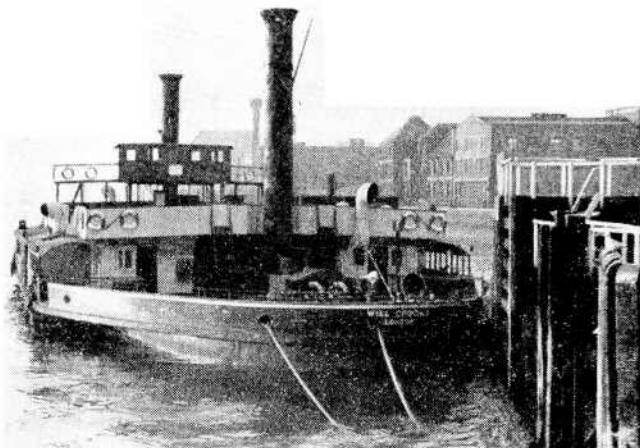


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# Tape in Education

B.R.C. Educational Division

*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*

THE LATEST REPORT from an affiliated school club shows the boys engaged on a project which, though itself modest, has practical value and social significance.

Historians have often grieved over the lack of records of great events and personalities of the past. Even when there are full written records, these cannot adequately convey the visual appearance of the scenes they describe, so that painter, sculptor and photographer—and now the movie cameraman—have, as it were, added a new dimension to history. This dimension has deepened from the Auvergne cave-paintings through the Bayeux Tapestry, the Renaissance paintings and the American Civil War photographs of Mathew Brady to British Movietone News and the transmissions of the visual recording instruments of orbiting satellites.

During the past 100 years, the frontiers of history have been further extended by sound records. ('Sound' is here an unsatisfactory term; though we have an analogue for 'visible' in 'audible', we have no analogue for 'visual'. What is needed is a word signifying records not only *in* sound but *of* sound.) Thus just as we have photographs of Queen Victoria but not of King Alfred, so we have recordings of Winston Churchill's speeches but not of Julius Caesar's.

## Dying Present and Living Past

"Change and decay in all around I see," observed the poet. Of course he did, the second being a consequence of the first. In a period of progress, the old dies out as the new displaces it. So today, while rapid scientific development is providing new means of recording the present, that same development is causing the present to become ever more rapidly the past. Already in Britain we have a generation which never heard the rattle of a tramcar nor the clang of its bell. Similarly, the romantic sounds of the steam train, from the engine's puff to the wheels' rhythmic roar, are on their way out—together with the wheeze of the gas-lamp and the hiss of the naphtha flare.

Audio-visual records are therefore urgently needed to preserve for the historian as much as possible of the rapidly-vanishing Britain of 1850—1950. So far, it is the sights rather than the sounds which have been given the kind of immortality that science can confer. Photographic societies, for instance, are everywhere recording for posterity the faces of our towns and villages, our countryside and our famous buildings—faces which, in many cases, will in a few years be non-existent or changed almost beyond recognition.

## Woolwich Ferry

One of our most active school tape clubs has made a small but definite contribution to this process of salvaging the present for the future.

Some time ago, London County Council decided to scrap certain of its Thames passenger boats, replacing centre-paddle steamers by diesel-engined boats. This means that the long-familiar sounds of the Woolwich Ferry will cease. On realising this, the boys of the school club decided to record the Ferry's sounds and appearance.

The rendezvous was on the Embankment—time, Sunday afternoon. The walk to the Ferry was most interesting. Especially from the Tower eastwards the forest of funnels, derricks and masts bear witness to London's position among the ports of the world. War damage is still evident, but large

blocks of flats are changing the landscape as they replace the squalid little houses of pre-war years.

Armed with two tape recorders and two cameras, the expedition reached the Ferry full of curiosity, these boats being the last paddle steamers on the Thames. It is a free Ferry, and the boys made the crossing several times. Busily pushing their way round, they recorded engine-room sounds as well as the noises of the paddles and churned waters. One ambitious youth endeavoured to interview the captain on the bridge, but was firmly given to understand that the captain was not receiving visitors. Interest was aroused by the peculiar navigation of the boat. To avoid being carried downstream, it crosses by a series of short tacks, so that an aerial photograph of its course would suggest the progress of a slightly-inebriated crab. From the photographs, with the written data appended, future generations at this school will be able to visualise clearly these broad, squat boats, not elegant but oh! so useful. Draught only 4 ft. 6 ins., yet they carry 20 vehicles and 1,000 passengers. Originally, they were put in operation by the Eastern Counties Railway to transfer passengers from trains on one bank to trains on the other. In 1889 they were taken over by the L.C.C. The present boats have been in service for 30 years, making 50 crossings daily between 6 a.m. and 11.15 p.m. The boys found the lower deck thrilling, since from it they could see the engines, which are open to view—each of the two 300 hp. engines driving one paddle.

Apart from preserving the sounds of the last paddle-steamers on the Thames, this tape will discharge a further function in the sound-effects library. The boys recorded not only the engines and the bells of the engine-room but also, by dangling the mike over the side, the swishing and gurgling of the churned waters.

The boys noted that children on both sides of the river use the boats for a Sunday afternoon outing. Cleared off the boat with the other passengers each time the ferry moored, they solemnly trooped up the gangway again on the other side of the barrier—and repeated the manoeuvre until they tired of crossing the water and went elsewhere for a change of programme. So a good time was had by all.

Accounts of club recording enterprises will be welcomed from any teacher, whether or not his school club has yet affiliated.



March, 1961

## Tape Interview

# YANA

talking to Richi Howell

*Sitting beside me here, having just come off the stage of one of the greatest variety theatres in the world, is a beautiful young lady and a very talented star who is at the moment appearing in 'Turn Again Whittington' with Norman Wisdom. The name of course is Yana.*

*Now Yana, how did you come by such an unusual and yet such a short name which is so easy to remember? I don't think I have ever seen anything like this in show business, so far as a name is concerned.*

*It was a nickname when I was a little girl. It's nothing to do with show business really; I've just been called it. How the nickname came around though, I don't really remember.*

*So you've really had this nickname all your life?*

*Yes, I have. The trouble is so often when people don't know the name, they turn round and think it is a conjurer!*

*I don't think you look much like a conjurer; you are far too beautiful! You're not like any conjurers I know. Anyway, millions of people have seen you on T.V. and the stage and they have the impression that you look rather like a beautiful piece of Dresden china—something that can be seen and not touched! I know that this is not the case with you. Outwardly you are probably that way, but inwardly you are a very warm, very sincere person. I know that one of your great loves is animals, and you have quite a lot of dogs. Would you like to tell us something about your little pets and the new addition I believe you have now?*

*Yes. My mother thinks I'm crazy, but I must say I do love animals. I don't care what it is; but the only reason why I have four poodles at the moment is because I have a father who is sitting next to me now, and I bought him a wife and the inevitable happened, and so they had little babies, and I kept the babies, as the mother died. I've done even the craziest thing—I've just come from Coventry and I bought a little boxer pup!*

*Do they get on?*

*Well, they're a bit uppish with him at the moment. They crowd on him and try and push him over, but I must say I think they love him really; he's adorable, he really is. He's got the blackest face. Oh I love him!*

*I think that you are probably responsible for a lot of jealousy, because you treat these animals just like any human being would be treated. Everywhere you go you take them with you.*



*You appear a terrific amount in the North: is there any particular reason why you spend so much of your time in the North?*

*Well, I think most of the theatres are in the North; theatres in the West End are very limited really. But I have achieved my greatest ambition by being here at the Palladium. I really mean that. But up North, I adore the Northern people. I find them terribly real, terribly truthful and they are just wonderful audiences. As a matter of fact, as you know, I've just finished in Blackpool and Coventry, and as soon as I finish here I'm going back to Blackpool again, which I'm looking forward to very much.*

*That sounds good: let's hope you have the weather and I hope I shall be seeing you up there again this year.*

*Watch me swimming again?*

*Since the advent of rock 'n' roll it has been very difficult for talented singers. I don't mean this in any disrespect to our modern generation, but it has often been very difficult for a talented artist to make successful recordings. Have you any views on this, especially as it seems the scene is changing and real talent is coming into its own again?*

*Well, I'm not a judge on that; the public are the judge with recordings. As you say the younger generation wouldn't mind a grandma speaking, I think that if the public want that then they must have it; and I say jolly good luck to anybody who can get on!*

*It's a very nice thought of yours.*

*Now most artists today use a tape recorder to rehearse or for collecting items that they wish to put away in their little libraries. Have you got one, or have you any particular way in which you use a tape recorder?*

Well, if there is anybody listening who has stolen my tape recorder, please bring it back!

*You had yours pinched recently then, putting it crudely? Did you have a collection of personal tapes?*

No, not personal. The only tapes I was really worried about were ones I had from the time I worked in North Africa and Cyprus and Malta. The boys had sent me over lovely tapes of the shows I had done for them, and I was rather upset to lose those. And as I say—if anybody has got it, bring it back.



Yana smiles as Richi asks her the question she is always asked: "How did you get the name Yana?"

*When I was with you for a short period in Blackpool in the summer, you allowed me to take some photographs of you on the beach. I rather like them because I think its the first time . . .*

Have you seen the one I have of you?

*This is what I was just coming to. I know you were very craftily doing some action stuff whilst I was working, and I haven't seen these.*

He wears those dreadful shorts down past the knees!

(Hoots of laughter)

*We must get this deleted from the tape!*

It was fun.

*Yes, it was a great day, it really was. Now just one last question, because I know you have to go back on for the rest of the show. What are your plans for 1961?*

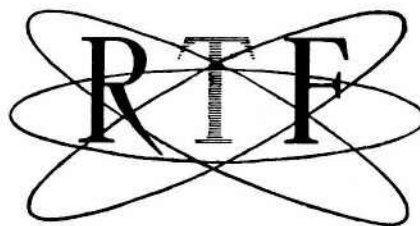
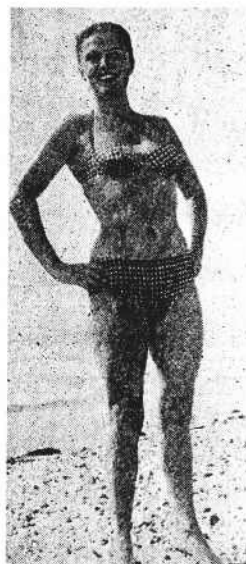
Well, Blackpool at the moment, and after that we shall wait and see.

*How long is Blackpool lasting?*

Twenty-two weeks.

*That's quite a season. From one long season here to another there. Well, thank you very much Yana for giving us this time, especially when you are so very busy.*

Richi took this delightful shot of Yana on the sands at Blackpool.



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- A Yes, but there's nothing mysterious about a simple solder connection.
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- A Again, the instruction book tells you . . . and shows you . . . exactly how to use a soldering iron. It's really very simple.
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- A You're right . . . but remember . . . with a Heathkit model you do only one simple step at a time.

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- A Your kit will be serviced in the same manner. You will, however, be charged a reasonable fee to cover cost.
- Q You really stand behind these kits don't you?
- A We most certainly do! We know the value of having a satisfied customer . . . we have thousands of them.
- Q And you really think I can put one of these kits together?
- A Certainly, and enjoy doing it!
- Q You know . . . I think you've got something there.

(✓) Connect a 22 K $\Omega$  resistor (red-red-orange) from socket C1 (NS) to ground lug C9 (NS). See Figure 8.

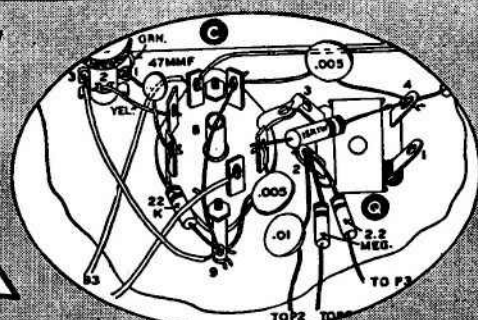
(✓) Connect a .005  $\mu$ F disc capacitor from socket C4 (NS) to IF transformer Q4 (NS).

( ) Bend socket lug C5 and IF transformer lug Q3 toward each other until they make contact and overlap slightly. Solder the connection securely. (1).

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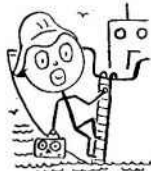
Will Club Secretaries continue to send news to:—

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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.

## COO! WE'RE ON THE TELLY



Ipswich Tape Recording Club reports publicity coverage both in the press and on television. The local newspaper recently published a press photograph, and Anglia Television screened a news film showing their hospital service in action.

Two members boarded the Cork Lightship, three miles off Felixstowe, to record interviews with the Master and Crew and greetings from them to hospital patients.

Eighteen members from Hull & District Tape Recording Club travelled to the B.B.C.'s Manchester studios where they watched the recorded programme 'Gardeners' Question Time' being put out in the Home Service. They were particularly interested in the B.B.C.'s 10 in. spools (single track, 15 i.p.s.) and in the 'mobile' recorder—a gleaming metal monster about three feet high and two feet square on huge wheels. The subsequent tour of the studios was highlighted by a chance for members to get their hands on the control room equipment. In the evening the club attended a pre-recording of the 'Ken Dodd Show', and afterwards managed to ambush Ken in his dressing room and secure a hilarious interview with him.

In January, at the club's first Dinner, a taped production of 'A Western Christmas or a Christmas Western' was presented. The commercials were shared out amongst the cast, and the sound effects and jingles gave no end of



fun—although they held up production several times through absolutely uncontrollable laughter!

Another zany tape also played during the evening included a public opinion poll at the local pub on 'Lady Chatterley's Lover' (the first tape to get an 'X' certificate), and a hospital visit where club members played 'This Little Piggy' on a patient's foot to make him record a message to his wife!

## TOP TAPE TOWNS

The Bedford Tape Recording Group has initiated a round robin between **Pearth Tape Recording Club** (representing the North), **Hove & District Tape Recording Group** (representing the South), and themselves (representing the Midlands). The round robin is already on its first introductory round.

Meanwhile, another round robin (the one in which I myself am directly concerned) is progressing favourably. The **Midland Clubspendence Convention's** tape is now well on the way round having reached the sixth participating club, Coventry.

A 'Bring and Buy' sale held by **West Middlesex Tape Recording Club** was successful only for its happy informal atmosphere and not very much for the way the gear changed hands.

## ONCE UPON A TIME . . .

L. W. Powell, Hazells Club Tape Recording Section, 31 The Avenue, Princes Risborough, Bucks, has written to say:

"I noticed in the January issue of 'ATR' that there are quite a number of clubs doing hospital work. As we have quite a number of children's stories down on tape. I was wondering if any of these clubs would like to include children's stories in their hospital activities. If so, if they send me a 7 in. reel of tape (at least 1,200 ft.) we will transfer the stories from the hospital tape."

Twenty-two members were present at a recent meeting of **Harrow Tape Recording Club**, when it was suggested that they should buy up old radio sets and, under supervision of the more experienced members, put them in working order with the intention of handing them over to the local blind and old age pensioners.

**Iford & District Tape Recording Society's** production 'Waltham Abbey' is now complete and dubbings were made available to members at the January 10th meeting, together with other recordings forming the basis of the club's library.

## SERVICE FOR SANDY

Recent meetings of **Doncaster & District Tape Recording Club** have included an evening spent building and demonstrating the 'ATR' microphone pre-amplifier and simple three-channel mixer, and visits from Frank Parrington

Edited by Terry Nurse



(Walters) and Mr. Owen (E.M.I.). Contact has been made with Sandy Saunders of **West Middlesex Club's** Hospital Service, and several taped messages relayed on his behalf.



The **Tape Writers' Circle** which was formed a year ago, welcomes new members with a flair for writing. The circle is non-profit-making. Tapes (at 3½ i.p.s.) or enquiries should be sent to the Secretary, Frank Warren, 7 Prince Street, Watford, Herts.

The **Authentic Circle Recording Club** of Sheppey, Kent, started 1961 full of ambition with the presentation of a request programme for the old folk at Sheerness Home. The five hour programme provided a few headaches for the team, who found it a tough job digging up some of the requested items—some of which were very old indeed—but they managed to trace them all in the end. Secretary Derrick Bushnell has been asked by the Matron of Sheppey General Hospital to link patients with relatives—via tape and the club are wasting no time in getting the service under way.

**Friern Barnet & District Tape Recording Club** recently viewed the tape/slide show from South Africa (available to readers on application from J. Neal, 28 Ashurst Road, Friern Barnet, N.11). As a result of the showing, they are planning to produce their own tape/slide feature.

Members of the club have recorded a Jewish wedding for the bridegroom's sister in Israel.

## GREAT KING HARRY

**Enfield & District Tape Club** is at present re-making a playlet, written by the Secretary, the original of which gained an award in a competition organised by our magazine during 1960. Titled 'Henry VIII', it tells of an interview between a reporter-cum-interviewer and the Great King himself.

The meeting of **West Herts Tape Recording Society** on January 14th was devoted to the recording of a ghost story. Scripts previously prepared by Chairman John Grainger were handed out and the members divided into two groups and moved into separate rooms, each with recorder, microphones, etc. Both groups then set about the task, a narrator reading the story, with sound effects being introduced at the appropriate moments. Although they both came from the same script, each of the tapes had something the other hadn't, and it was difficult for members to choose between them.

On January 9th, John Grainger and Jean Stern visited the Hemel Hempstead Blind Club and played for them a tape entitled **Highlights of 1960**, composed of events recorded during the last 12 months worth hearing again.



"After? What's the good of 'after'?"





"I'm just a beginner—what shall I need?"

Teifside Tape & Sound Club's January 11th meeting was a great success. Held in Cardigan Town Hall, it consisted of a very instructive demonstration by J. F. Parrington (Walters) in the clubroom and, at the same time, a demonstration of a Repts recorder using external amplifier and three large speakers, in the main hall, where more than 50 people enjoyed a 2½ hour programme recorded by Mr. Rees and Mr. Edwards at the 1960 Cardigan Eisteddfod.

Brixton Tape Recording Club, now 12 members strong, continues to hold its two monthly

competitions, with a fine 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.

Another club now well established, Southampton Tape Recording Club, with no less than 40 members, was recently entertained by Mr. Moles who showed what can be done with a cine projector, recorder, and coupler. The films shown were shot in Switzerland, where Mr. Moles spent his holiday.



Southampton club weren't the only ones to get a Swiss holiday film: Magno Recording Club got one too. After Mr. Downey, a local cine enthusiast, had shown a film on that subject, members were encouraged to discuss how to go about putting a sound track to the film. Following lengthy debate, four volunteers were chosen to do the work; they will use two Cossor recorders and a home-made mixer.

Still on the subject of tape and cine, members of South Devon Tape Recording Club were guests of the Torbay Amateur Cine Society on January 16th, when Mr. F. Stephens, the cine club's Chairman, introduced tape club President Don Aldous, who gave a lecture on 'Sound and Synchronisation'.

A suggestion that a hospital service should be started was made at a recent meeting of the now 16-member-strong Urmoston & District Tape Recording Club. Keith Alker took along his Ferrograph and gave the club a demonstration of sound effects.

At the A.G.M. of Weymouth Hi-Fi & Tape

R.E.S. (Coventry) Ltd. recently demonstrated some of their stock to members of Rugby Amateur Tape Recording Club, including a Tandberg 4 track tape, disc, and F.M. radio unit, an Ampex recorder, and a Korting 4 track stereo machine. On the Ampex, a pre-recorded tape was played giving illustrations of music from the very early days of recording to the present hi-fi era.



"I'm not going to let an expensive tape recorder come between us and our happiness—take it back!"

Recording Club, it was decided that schools and local establishments should be contacted with a view to encouraging new members (and young ones, too, by the sound of it!).

South-West London Tape Recording Society proudly announce that they have now become affiliated to the Central Wandsworth Evening Institute and now function as a combined club and evening class, meeting on Wednesday nights at Mayfield School, West Hill, S.W.18. This is the first class to be organised by the London County Council, and the man behind the link-up is Geoffrey Hodson, L.C.C. Inspector of Drama.

A full programme was kept going at Wakefield & District Tape Recording Club during January, including the club's first annual dinner, which was highly successful. An after-dinner show of colour slides of Scotland, with taped commentary and background music, was given by Joan and Aubrey Mills.

Coventry Tape Recording Club has certainly been ringing the changes. Not only have they got a brand new committee—but they're also to have a new clubroom: The Queens Hotel, Primrose Hill Street. The room will hold 90, which in view of the club's rapidly growing attendances is perhaps just as well!

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### NEW CLUBS

Seven members were present at the inaugural meeting of **Seaforth & District Tape Recording Society**, and more are urgently required, says Secretary K. A. Wilson, 21 Elm Road, Seaforth, Liverpool, 21.

Five people attended the first meeting of **Rhyl Tape Recording Club**, and the British Recording Club's tape 'Experiment in Sound' was heard. Founder is G. D. Freeman, Manager, Holborn Restaurant, 17 Wellington Road, Rhyl. A 'club' is being formed at the **Risley Evening Institute**, Rowland Hill School, Lordship Lane, London, N.17, and meetings will be held on Fridays between 7.30 and 9.30 p.m. during normal evening class terms. Prospective members should contact the Principal, Mr. R. Finch, at the above address.

Eleven people attended the inaugural meeting of **Tewkesbury Tape Recording Club** on January 16th at the Ancient Grudge. A strong desire to provide a service for the local hospitals, the blind, and the old folk, dominated the meeting, and Mrs. Anne Hill, the Secretary, will be visiting Holm Hospital to see what facilities exist. A list of relations and friends of the patients will be compiled through the kind co-operation of Matron and Councillor Adams, the Hospital's Secretary. Mrs. Hill says that she hopes other clubs will join with the Tewkesbury club in this cause and help her to keep a list of clubs willing to provide a message service. Local enthusiasts interested in joining should contact Mrs. Anne Hill, De Montfort, Richard Place, Priors Park, Tewkesbury, Glos.

A 'Cambridge Daily News' reporter was present at **Cambridge Amateur Tape Recording Society's** first meeting on January 11th, and the club was given a good 'write-up' the following day. The Society would like to tapespond with other clubs, and Secretaries should contact Mike Renshaw, 6 St. Vincent's Close, Girton, Cambridge.

Guess how many people attended the first meeting of **Darlington Tape Recording Club**? No less than 75 — repeat — SEVENTY FIVE! That must be the all time record. From this

vast number a committee of 17 was elected (probably a record, too!). Aims of this mighty big club include tapesponding with other clubs, recording for the blind, and recording for local hospitals. Secretary is Ian Hamilton, 8 Mildred Street, Darlington.

**Fisons Tape Recorder Club**, a section of Fisons Sports and Social Club, was formed early in January. Six members attended, and the Secretary, Roy M. Broad, 16 St. Georges Road, Felixstowe, expected this number to be trebled at the second meeting.

Mr. George Dakin, 24 Co-operative Street, Long Eaton, Notts., and Mr. Keith R. Smith, 117 Wykin Road, Hinckley, Leicester, are forming clubs in their respective areas.

That concludes the **NEW CLUBS** section, except for Mr. J. E. Wells of 41 Dudley Avenue, Kenton, Harrow, Middlesex, who has decided to go one better than the aforementioned ladies and gentlemen, and form his own federation of clubs! To quote him:

"I have now taken a 12 square mile area from the above address which will be called **"NORTH WEST MIDDLESEX COMBINE"**."

"I have decided to take this in my jurisdiction so that it will be easier for the firms demonstrators and lecturers... The existing clubs can or need not come under my jurisdiction. But the new ones will definitely do so."

And just in case the existing ones don't want to join, Mr. Wells is going to make sure of at least three member-clubs by forming himself: **Harrow & Stanmore Tape Recording Society**, **Bushy & Watford Tape Recording Society**, and **Wembley & Sudbury Tape Recording Society** (described by him as 'New tape and cine clubs hi-fi low-fi').

### FORTHCOMING EVENTS

**Warwick & Leamington Society** are currently holding a tape recording course. Unfortunately, details did not reach us in time to announce the syllabus before commencement of the course, but outstanding dates are given below, and anyone interested should write to 55 Kennan

Avenue, Leamington Spa for full details. March 1st.—Tapes and how to use your recorder. March 15th.—Making and editing programmes. April 5th.—Future trends in tape recording.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



SPACE-SHIP CADENZA

## CLUBMAN REQUESTS

Les (Sandy) Powell, 35 Vale Road, Aylesbury, Bucks would like to contact and tapespond with anyone who was a member of the 507 Company R.A.S.C.; 454 Company R.A.S.C. 44th Division; or 446 G. T. Company R.A.S.C. during the 1939-45 war.

Charles H. Long, 10 Valley Hill, Loughton, Essex, is anxious to know if anyone in Dumbarton, Scotland, would be willing to let a very dear friend hear a tape message from him.

B.R.C. Clubman Bill Emmett, 43 Windsor Lane, Knaresborough, wishes to amend his tapesponding listing. Bill now wants to contact any part of the English-speaking world, not just Africa as formerly stated.

Will a Mr. Morris living near Doncaster, Yorks., please contact Heather Phillips, 42 Station Road, Rainham, Kent.

## DIRECTORY CORRECTIONS

Michael Allen (January 1961) reports his tape speeds as 1½, 3½ and 7½ i.p.s.

Andrew Freece (December 1960) now has a Brenell Mark V—four speeds up to 15 i.p.s. He also mentions that he has been a member of the Ulster Society of Organists and Choirmasters for over five years.

R. C. Emmerson (December 1960) has changed his address to 84 Haynt Walk, Merton Park, S.W.20, Surrey.

Marcel and Janet Wardle (December 1960) are now at Westmorland Hotel, 6 Waterloo Place, Esplanade, Weymouth, Dorset. They add that they look forward to hearing from overseas members.

John M. Southall (December 1960) points out that his occupation is Local Government Officer, not as it is given in the Directory.

W. L. Rickers (October 1960) has moved to 5 Belmont Road, Andover, Hants. He has also changed his machine to a Bradmatic (up to 7 in. spools, 3½ and 7½ i.p.s.).

Doreen (December 1960) and Alan (November 1959) Rowden tell us that their address should read Cpl. and Mrs. Rowden, 74 Dowding Crescent, Waterbeach, Cambridge. They now have a Ferrograph 4A/N 8½ in. reels, 3½ and 7½ i.p.s.

G. H. Graut (February 1961) draws our attention to the correct spelling of his name which is not 'Grant' as shown last month. Sorry Mr. Graut.

John F. Wallen of the Australian Tape Recording Association, says their Box No. should be 970.H, G.P.O. Adelaide, Australia, and NOT Box No. 790.H.

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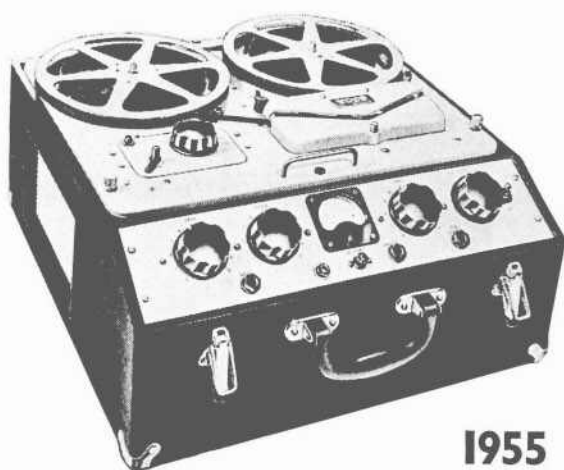
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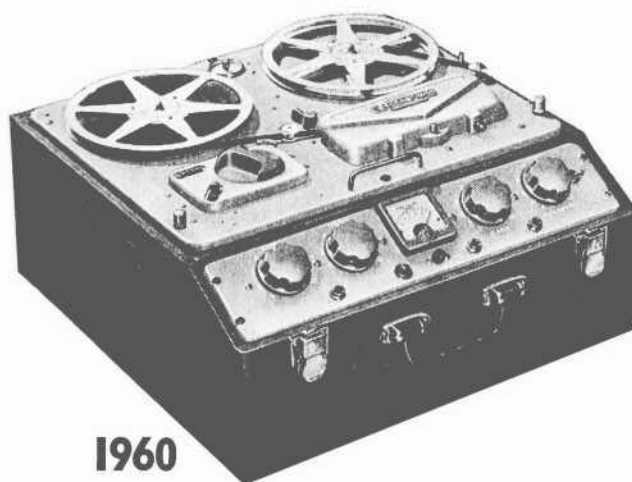
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sales have never formed part of the Ferrograph policy. How little the Ferrograph has changed in external appearance can be seen from the photographs above. Obviously its basic design is as sound today as when introduced 12 years ago. At the moment 4-track heads, slower tape speeds, cassettes and the like are in the news. We are, of course, fully aware of these developments and their possible advantages. We are also aware of their disadvantages. But Recording is our business and the unceasing efforts of our engineers will continue to be focused upon perfection in recording rather than attempting to develop a Tape Recorder as a competitor to the gramophone.

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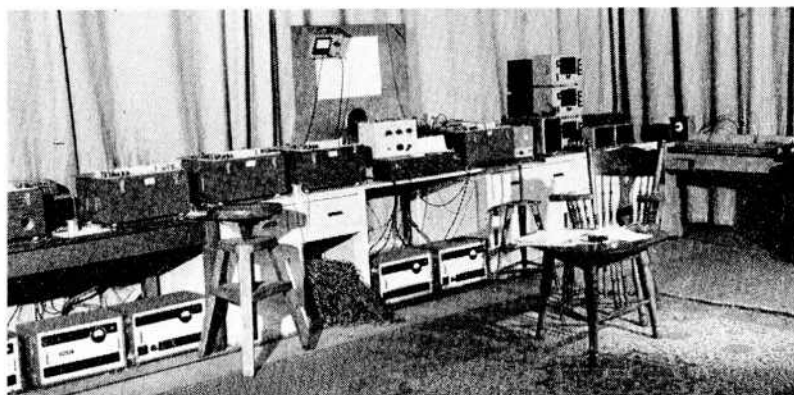
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# How to make music modern with a Tape Recorder

*Part of the equipment employed in the Philips Research Laboratories for the making of 'Cain and Abel' electronic ballet music. On the table are some of the seven magnetic tape recorders used (sometimes five at a time). Also to be seen are a number of amplifiers, a mixing desk, filters, metronomes, various electronic sound sources and loudspeakers, etc.*

## PART V

IT IS NOT possible to give *precise* instruction on actual composition, for there are as yet, no rules; neither is there any specific form of notation in which electronic music can be scored. The Italian composer and conductor, Bruno Maderna explained at the Dartington Summer School of Music, that students should not attach too much importance to the construction of sounds; it did not matter whether the sounds were beautiful or ugly. The scenery of the countryside is still beautiful even when it is raining; one can see the beauty through the rain. Maderna works as do many other composers of electronic music, by first building up an 'orchestra' of new sounds on magnetic tape; after all no composer can create music unless he is familiar with the sounds and range of the instruments he is scoring for. He must know what sounds are available. The composer of music for traditional instruments works on this knowledge and his training in music theory. (Ref. 1)

### PLANNING THE COMPOSITION

The composer of electronic music must first create his sounds, before he can decide which he will use and how they shall be arranged. He has a far greater, in fact almost infinite range at his command. Once the sounds and effects have been chosen, the composition can be roughly planned. Often a collection of new sounds will themselves suggest a theme for composition. The writer's own creation 'The Butterfly' was conceived in this way. The sounds had to be created before the title could be chosen and the composition assembled to provide a phonic description of the short life span of a Butterfly. The composition consisted chiefly of arpeggios of related diminished and minor chords produced from electronic sounds, all based on a rhythmic background. Twelve different 'pitch' related speeds were used during recording, together with artificial reverberation and transformation by tape manipulation. The complete recorder used for this composition is shown in the photograph of Fig. 1.

### 'ANIARA'

Fairly recently an opera by the Swedish composer Karl-Berger Blomdahl was performed in Hamburg. The opera is called 'Aniara', the name of a spaceship in which the story takes place. Blomdahl tries to describe by electronic music the end of our planet and the dying of the last people, who happen to be in the spaceship.

In this opera Blomdahl set himself the task of expressing a horrible vision of the end of mankind which he accomplished

with the new timbre and sound complexes that can be produced by electronic manipulation. In some cases 'concrete' sounds were used together with those produced electronically. The intermezzi of 'Aniara', recorded on tape and transmitted over a loudspeaker also included voice recordings which were purposely rendered unintelligible. What Blomdahl aimed at was a 'Babylonian' confusion of tongues. This he achieved by using the voices of famous politicians as an acoustic montage. Electronics offer unique methods for doing this and it is amazing how very much the character of a voice can be changed by electronic means.

The German composer Karl Heinz Stockhausen used similar electronic transformations for a scriptural story. He set to electronic music, a passage out of the third book of Daniel, the 'Gesang der Junglinge am feuerofen' (Shadrack, Meshack and Abednego cast into a fiery furnace). There are also singing voices to be heard, but the voices are so altered by electrical acoustic means that they are mostly no longer recognisable. Indeed, the composer was above all, concerned with producing the most alarming sound effects. In a few places only is the singing voice quite distinct.

Another composer, Ernst Krenek has also used a scriptural subject for electronic music. He created an oratorio composed

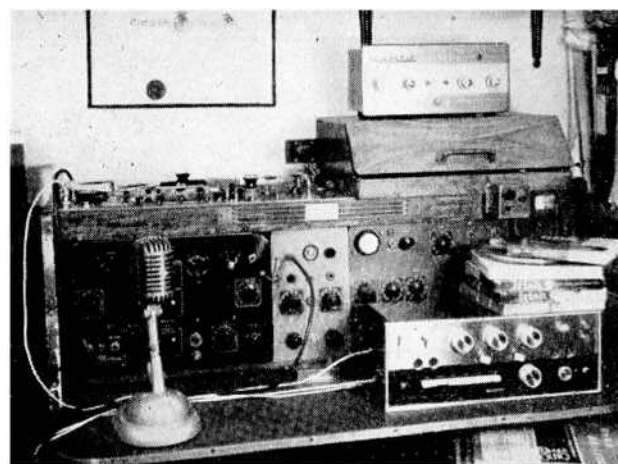


Fig. 1.—The 'concrete mixer', the writer's special recording equipment for producing the effects.

# How to make music modern with a Tape Recorder

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

of different electronic tones, timbres and sounds and in addition two singing voices and the speaking voice of the composer himself. (Ref. 2)

The writer has used the same techniques in 'Power of Music' which is an electronic composition based on John Dryden's poem 'Alexander's Feast'. (Ref. 3). In this composition 'concrete' as well as 'electronic' sounds are used. The finished recording lasts 14 minutes but took three months to assemble. Almost every conceivable kind of transformation is used; attack and decay control, ring modulation, reverse recording, speed control, complex mixing and tape manipulation. The recording is descriptive and its seven sections match the seven verses of the poem.

## CONCLUSION

By way of conclusion there is at least one 'score' for electronic music. The composition is called 'Essay' by Eiment and is obtainable from Universal Editions Ltd. (London publishers). It consists of eight parts for which eight different materials are defined with regard to time, frequency and elementary timbre. The composition is based on sequences of the duration of the separate materials and the frequencies of pure tones, noise and impulse elements which are the 'ingredients' of Essay.

It is hoped that the techniques described in this series of

articles have provided readers with sufficient material to at least carry out a few experiments in the comparatively unexplored field of sound and music. Stereophonic recording is now well established and in itself should open up even wider fields of experimentation in two, three or even four dimensional forms of reproduction.

## REFERENCES

Ref. 1.—*Electronic Music Instruction for Students*. The Dartington Summer School of Music held annually at Dartington Hall, Nr. Totnes, Devonshire.

The Rose Bruford College of Dramatics, Lamorbey Park, Nr. Sidcup, Kent. Instruction is given during the annual tape recording course.

Ref. 2.—*Recordings of Electronic Music*. Works of continental composers. Three L.P. discs issued by Deutsche Grammophon Ltd.: DG.16,132 Introduction and Studies—Eiment. DG.16,133 Studies 1 and 2.—Stockhausen. DG.16,134 Whitsuntide Oration—Krenek.

Ref. 3.—*The Power of Music* by F. C. Judd, A.Inst.E. An electronic music composition based on a poem by John Dryden issued as a pre-recorded tape by Bi-Tapes Ltd., 78 Upper Berkeley Street, London, W.1.

## ESSEX TAPE RECORDER CENTRES



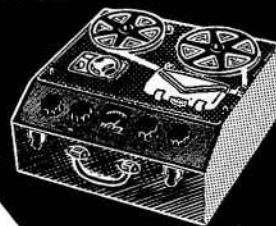
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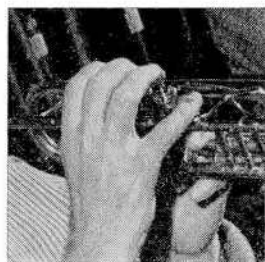


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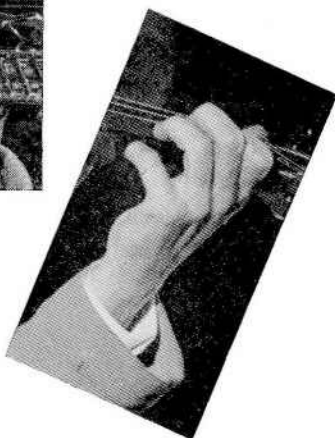
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## VALDEMAR POULSEN FATHER OF TAPE RECORDING

Charles P. Ginsburg, Vice President and Manager of Advanced Development for Ampex Corporation, has been awarded the Valdemar Poulsen Gold Medal from the Danish Academy of Technical Sciences.

The Poulsen award, named after the Danish Scientist Valdemar Poulsen, who first discovered the magnetic recording process, has been given only six times since its inception in 1939. The first medal was given to Poulsen, himself, on his 70th birthday, November 23rd, 1939. Other winners and their countries are: 1946, Sir Robert Watson-Watt (Great Britain) and Dr. E. F. W. Alexanderson (Sweden); 1948, Sir Edward Appleton (Great Britain); 1952, Dr. Balthazar van der Pol (Netherlands); 1954, Dr. Harold Trap Friis (Denmark); Prof. Hidetsugu Yagi (Japan).

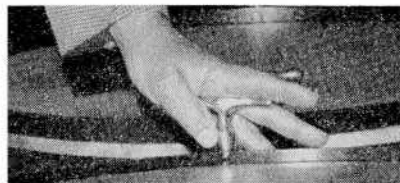
Ginsburg was cited by the academy for his 'guiding spirit and principal participation in the development of the "video tape" recorder by Ampex Corporation—an outstanding achievement . . . which is well known to magnetic recording and television engineers all over the world.'

# FOCUS ON SOUND



OBOIST

(left and above) The hands belong to members of the LONDON BACH ENSEMBLE who under their Director, Colin Tilney, record for Philharmonic Records.



TYMPANIST

(right) Colin Tilney (seated at the Harpsichord) and the Ensemble during a recent recording session. The first recordings made by this group are the four orchestral suites by Johann Sebastian Bach, on PRC0101/2.





## MOODMASTER BACKGROUND MUSIC

(right) The introduction to Britain of the Moodmaster system of controlled background music is another sign of the rapid development in the use of background music in this country.

Although background music has reached its present degree of perfection by development in America, the basic concept was formed in Britain.

It is not commonly known that when works bands were first formed they were not primarily intended as a form of recreation for musically-minded employees after working hours. They were often introduced to play within the factories during the day as a means of relieving nervous tension and of increasing production.

With the Moodmaster system, the user chooses the exact type of music best suited for his own circumstances from the Moodmaster music library containing a selection of more than 20,000 playing hours of taped music. Tapes are supplied in continuous play cassettes repeating once every two hours.

The player is so designed that the music is started by the action of slipping the cassette into a slot on top of the cabinet. Music is changed by slipping out the old cassette and replacing it with a new one. The whole operation is as simple as posting a letter and takes literally one second.

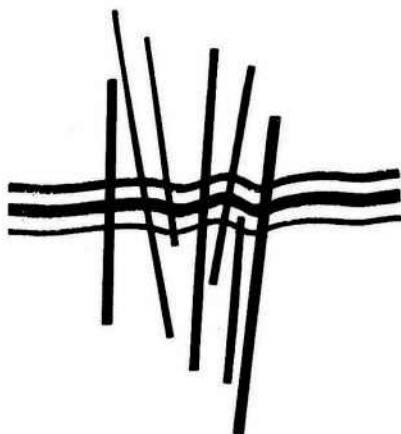


(above) Lord Colwyn with (left) Sir Walter Fergusson Hannay and (right) Mr. John Maguire representing the United Commercial Travellers Association, at the first committee meeting of the Diesel Exhaust Fume Abatement Society.

The proceedings were recorded throughout on the new Robuk RK3 tape recorder. The microphone remained on the committee table and complete clarity of reproduction was gained from speakers 30 ft. back in a crowded committee room.



(right) East Africa offers much for the keen recordist. Perhaps one of the most popular, although difficult, of occasions worth recording is an Ngoma or Tribal Dance. Here Frank Weston interviews two of the dancers at a recent session.



# Tape and disc review

## THE CLASSICS CLUB

WE ARE STARTING our disc column this month, with a look at a Record Club, namely the Classics Club. This, like most of the small record groups, struggles against the pressures exerted on all small independents who insist on remaining independent.

These are much fewer than most of the record-buying public realise. The following list shows the many labels controlled by the disc giants, E.M.I. and Decca:

<b>E.M.I.</b>	<b>Decca</b>
Capitol	Beltona
Columbia	Brunswick
Emarcy	Camden
H.M.V.	Coral
M.G.M.	Durium
Mercury	Felsted
Parlophone	London
Parlophone-Odeon	R.C.A.
Regal-Zonophone	Telefunken
Top Rank	Warner Bros.

The Club's main difficulty appears to be that the largest manufacturers of high quality raw materials for gramophone records which yield a silent surface will not sell to them. Because of this restrictive practice the Club has to import its raw material, which seems a shocking situation in view of this country's trade gap.

Classics Club covers the music suggested by its title, but also, rather surprisingly, jazz and poetry. 'My Fair Lady' and 'Humpty Dumpty' (Dandy Children's Records) can be found in the Classics List, together with Language Records. The main benefit of most Record Clubs is that members obtain their recorded music at a reasonable price. Well, here are some sample 'Classics' prices:

**Hansel and Gretel** by Humperdinck (complete opera in three acts)—Two 12in records in special box, 50/-.

**Coleman Hawkins—Accent on Tenor Sax**—12in. L.P., 25/-.

**Gigi**—12in. L.P., 21/-.

However, they do not 'rest' on their prices for the 'Club News' Journal issued each month is a most interesting supplement to the actual records, and their monthly publication 'Enjoyment and Appreciation of Music' ponders some fascinating reading for music lovers. The address of the Classics Club is 129 Kensal Road, London, W.10.

## RUSS ALLEN ON JAZZ

ESQUIRE is a small 'one-man' concern which has ignored the money spinning 'pop' market to concentrate on jazz. Boss man Carlo Kramer (who I first knew as a drummer before the war) has always been a fanatical record collector, and I suppose you might now call him a fanatical record issuer. He has persevered with unknown artists, and has pioneered many of today's top jazz sellers—Miles Davis, Monk, Red Garland, Modern Jazz Quartet et al.

Their two latest issues, Monk's *Work* and Garland's *Red in Bluesville*, head my choice this month, and I've added a third featuring John Coltrane.

Taking the Coltrane first, Esquire 32-091, it's with the Red Garland Trio, recorded 23rd August 1959. Every track is good but my favourites are 'Slow Dance' with an intriguing double stopped pizzicato bass intro and some real 'soul' music from Coltrane. Paul Chambers' solo is a delight and his rapport with Red later on is classic. Trane takes the number out with a strong hint of Berkeley Square.

'You Leave Me Breathless' is another slow and beautiful. Again everybody plays the greatest. Final track, 'Soft Lights and Sweet Music', completely belies its title and is the uppiest beat for some time. My admiration is for Chambers and Taylor who never flag.

Garland and Arthur Taylor along with Sam Jones (instead of Chambers) are the team for *Red in Bluesville* 32-116, recorded 17th April 1959. Six tracks of 'blues', kicking off surprisingly with Nellie Lutcher's 'He's a real gone guy', running through to 'St. Louis'.

Garland is a favourite of mine anyway, but *Bluesville* is his home and he really shouts. A bassist to follow Paul Chambers has an unenviable task, but Sam Jones is a tower of strength both rhythmically and solowise. 'See See Rider' is the gas track, it's just formidable. Taylor's four bar swaps with Red on 'M Squad' are an education in subtle drumming and incidentally, beautifully recorded. 'Your Red Wagon' which opens side two, sounds like 'Rock around the Clock', but don't let it put you off.

Thelonious Monk's *Work* Esquire 32-115 is a five track album featuring three different groups. The quintette which plays 'Friday the Thirteenth' is the one featured on half last month's

Esquire Monk and is the weakest track, especially if you've heard it played on the Riverside 'Townhall' recording. However it's still a good side and the other four numbers, two of them by the trio, Monk, Blakey and Percy Heath, are great stuff and Blakey's drum solo on 'Work' is intriguing, though his loose cymbal gives off a rather frightening Hetrodyne-hum-like noise. Heath solos and shames Potter on the other tracks. A highly satisfactory disc this and a must for Monkophiles.

\* \* \*

*Cool School* Capitol T1398 is not way out West Coast, but a warm and delicious album of June Christy, swinging a set of unlikely tunes, backed by the Joe Castro Quartet. Joe on piano and celeste; Gib Finder, guitar; Larry Bunker, drums; and Leroy Vinnegar, bass. This is a beautiful recording in



June Christy

every way and even anti-jazz aunts will like it, the kiddies adore it and your wife remark that at least it's not all that nasty trumpets and things and find herself singing along with June.

\* \* \*

**Phil Napoleon in the Land of Dixie:** Phil Napoleon and his Memphis Five Capitol T1428. This Dixie, which you might call a sort of modernised trad. sans banjo, is exciting, gummy stuff, and I like it. Everybody solos exceedingly well and the ensembles really ride.

Phil first came on the recording scene, as I remember, about 1925 with the Cotton Pickers and he played alongside Miff Mole, Red Nichols, Trumbauer, the Dorseys. Rollini, in fact all the great white jazz men of the day. Today he plays as well if not better; a swinging cat, yet he must be in his late fifties. This is a most enjoyable album and it made me mighty nostalgic too. (Ah! The good old days!). Recording is goodish but suffers from a lot of 'pre-echo', you know, a sort of p.p. trailer of the intro to each track.

Norman Granz supervised **Sonny Stitt Blows the Blues** H.M.V. CLP 1420. Stitt blows along with Lou Levy, piano, Mel Lewis, drums, Leroy Vinnegar, bass.

What can I say about this? I like Stitt's playing immensely. Vinnegar is one of my favourite bassists. I dig the blues. E.M.I.'s handout coldly says: "Another selection from this popular sax player". This underates everything more than somewhat; and, while I suppose it is a statement of fact, let me hasten to assure you that it's a great album.

Big bands I mostly don't like, they're too rigid and by the book; soloists only get eight bars and it's all too tight an' that. However I regularly find myself on a Sunday evening at the Marquee listening to Johnny Dankworth, and I'm never bored. Now this record, **Jazz Routes** Columbia 33SX1280, recorded May 1959 is the old Dankworth group, probably the last they recorded together and it consists of numbers written by various gentlemen concerned with the band.

Quality of composition varies and the three best tracks are from the pen of the maestro, in my humble (but expensive) opinion — 'Dauphine Blues' (a tie up with the sleeve picture), 'Honey-Dew Melon' and 'Desperate Dan'. There are some exciting solos by Johnnie, Danny Moss and Dickie Hawdon.

For those who like drum solos, may I suggest **Gretsch Drum Night at Birdland** Columbia 33SX1296 'Four top American drummers battle for honours at a live session'. Percussionists concerned: 'Philly Joe Jones, Art Blakey, Elvin Jones and Charlie Persip. They not only feature individually but play en masse as well. Cor! They don't 'arf 'ave a go.



Congratulations to Petula Clark (being taped in our picture) for taking 'Sailor' to the No. 2 spot on the Top Twenty, an unprecedented height for a British girl.

## DISC TALENT

An echo from our November issue is the news that the Allison Brothers, who won the Stuzzi Talent Competition have been chosen for the Eurovision Song Contest, and are due on 15th February to sing their own composition 'Are You Sure?' on B.B.C. Television, with the disc being released next day by Fontana (H294). This is their first recording, and the backing 'There's One Thing More' is another 'Allison' composition.



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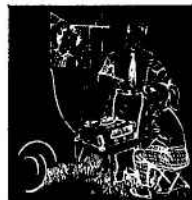
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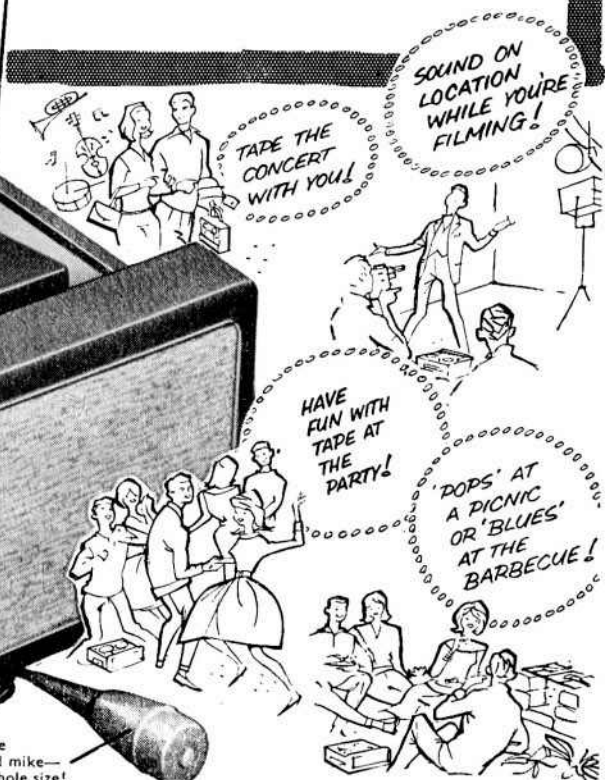
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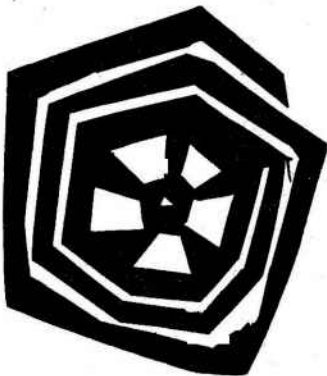
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March, 1961



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.

## AUSTRALIA

Mr. R. COX, Clerk, P.O. Box 225 Kingaroy, Queensland, Australia. Tennis, fishing, recording. Hit parade and popular classics. Philips ER 1500, 7 in. 1½, 3½, 7½. English speaking countries.

JOHN HARRIS, 18, Trainee Industrial Chemist, 8 Meriton Street, Gladsville, Sydney, Australia. Science (chemistry, mathematics), photography (35mm. colour), Egyptology, radio, and TV shows. Mostly pop but jazz and light classical also. Clarion Transtape, 3 in. 3½. Middle East, USA, USSR, the Continent.

C. H. WHITTAKER, Watchman, P.O. Box 9, Sandgate, Brisbane, Queensland, Australia. All except rock. Philips, 7 in. 1½, 3½, 7½. Anywhere.

## B.F.P.O.

FRANK H. THORNTON, age 20, MT Driver, Station MT Section, Royal Air Force, Wildenrath, B.F.P.O. 40. Varied interests. All but opera. Grundig TK 24, up to 5½ in. Standard 3½. Australia, New Zealand, Canada or any English speaking country.

## CHANNEL ISLANDS

PAUL PERRIO, Tomato Growing, Les Jardins, Torteval, Guernsey, CI. Varied, electric guitar mainly. Country and western, some rock, no jazz. Stellaphone, up to 5 in. 3½. Anywhere, must be English speaking.

## CYPRUS

23238368 Cpl. GREEN (Pete), Soldier, H.Q. Coy, Ord. Depot, Cyprus, B.F.P.O. 53. Sleeping, motor racing, go-karting. Sinatra, mod. idiotic. Simon SP/4, 7 in. 3½, 7½. Any English speaking.

## NIGERIA

Mr. E. O. JIMOH, Med. Staff, X-Ray Dept., City Hospital, Kand., Nigeria. Medical science. Pop and modern jazz. EL 3542, 7 in. 1½, 3½, 7½. Anywhere.

## NORTHERN RHODESIA

CYRIL H. DAVIES, P.O. Box 8050, Woodlands Lusaka, N. Rhodesia. Collecting match and beer, wine and spirit labels, folk music. Light classics, popular. Philips, 5 in. 3½. Anywhere.

N. R. STRACHAN, Student, P.O. Box 643, Lusaka, N. Rhodesia. Anything but opera. Philips, 7 in. 1½, 3½, 7½. Anywhere where English is spoken.

## SCOTLAND

T. GALLOWAY, Insurance, 4 Graiglea Avenue, Stranrask, Scotland. All things and subjects. All types of music. Grundig TK 35, 7 in., 5½ in., etc. 1½, 3½, 7½. Any part, Ireland and France in particular.

Mr. P. ROBERTS, Building Trade Estimator, 11 Sighthill Neuk, Sighthill, Edinburgh, 11, Scotland. Photography (cine and still, b. and w. and colour), swimming, naturism, sport. General (not jazz or pops). Escort, up to 7 in. 1½, 3½, 7½. Any, preferably with female.

# Inter-tape directory

## SINGAPORE

P/JX660905 L./Sea. A. G. WOOTTON, Sailor (R.N.) H.M. Submarine Teredo, c/o F.M.O. Singapore. Swimming, cars, skin-diving. Varied, mainly ballads. Grundig TK 55, up to 7 in. 7½, 3½, 1½. Anywhere.

## SOUTH AFRICA

J. J. WENTZEL, Audio Visual Instructor, Greyling Street 114, Pietermaritzburg, Union of S. Africa. Wide interests (Afrikaans spoken). 35mm., 16mm. b. and w. and colour photography, culinary, psychometry, psychology, psychiatry, study English, German and French languages, hiking, motoring, angling (fresh water and sea), people, music. Operatic, general light, no rock, cha-cha, etc.

## SWEDEN

DENNIS LINTOTT, Writer and Translator, Harjedalsgatan 114, Stockholm/Vallingby, Sweden. Sports cars, science fiction, hi-fi, stereo and psionics. Jazz to opera, but brass bands and organs are definitely out. Truvox Mk. VI, 7 in. max. 7½, 3½. Mainly England.

## U.S.A.

K. H. MADDOCKS, Aluminium Worker, 2026 E deVoe, Spokane, 51 Washington, USA. Home movies. Classic and light classic. T.1500, 3 in., 5 in., 7 in. 3½, 7½. Name it—anywhere—I am interested.

## WALES

ROBERT MORRIS, 16, Schoolboy, 27 Heol Gwynedd, Birchgrove, Cardiff. Tape recording, motorcycles. Traditional jazz, pops, rock 'n' roll. Sound, 3 in., 5 in. 5½, 3½. Australia, UK, New Zealand (boy or girl)—no need to write, all tapes answered.

## BEDFORD

ARTHUR HARGREAVES, 18, Engineering Assistant, 14 The Spinney, Goldington, Bedford. Sports, football. General, mostly popular. Regentone, 7 in. 1½, 3½, 7½. Anywhere English speaking.

## BUCKINGHAMSHIRE

KEITH GOULD, 17, App. Radio and TV Engineer, 'Woodcroft', Hughenden Valley, High Wycombe, Bucks. Photography, youth clubs, church bellringing. Rock 'n' roll to classical, but not modern jazz. Sound Studio 2 or 4 track. 3 in. to 7 in. 1½, 3½, 7½. Either sex, U.K. or anywhere. English and French spoken. All tapes answered.

## CAMBRIDGE

MICHAEL E. RENSHAW, 17½, Secretarial Trainee, 6 St. Vincent's Close, Girton, Cambridge. Music, photography, youth work, tape. General, not opera. Brenell Mk. V, up to 8½ in. 1½, 3½, 7½. Anywhere.

## CHESHIRE

D. N. WOOLLEY, Grocer, 17a Arthur Street, Crewe, Cheshire. Photography, scootering. Pops and Elvis Presley. Philips 4 track, up to 7 in. 3½. Any English speaking country and either sex, and all parts UK and USA.

## DERBY

IAN SWANN, 18, Dispensing Optician, c/o Hudson Verity, Royal Buildings, Victoria Street, Derby. Natural history, photography, playing the clarinet in a jazz band and in orchestras, radio telecommunication. Traditional jazz and classical music, but not opera. Walter Playtime with external 4½ watt amplifier, 3 in., 5 in. 3½. Anywhere.

## DEVON

ERNEST HOPWOOD, 19, Porter BR, 132 Mincinglake Road, Stoke Hill, Exeter, Devon. Dancing, boating, travel. Light orchestra and pops. Philips Stella, 5 in. 3½. Anywhere in England.

B. W. SOUTH, Basket Maker, 19 Worth Road, Ilfracombe, N. Devon. Photography, swimming. Pop music, light classics. Minivox Model C, 3 in. 3½, 1½.

GRAHAM TURNER, 20, Newspaper Distributor Wholesale, 70 Mincinglake Road, Stoke Hill, Exeter. Swimming, almost anything, Rock 'n' roll. Sound 444, up to 7 in. 3½, 7½, 15. Anywhere English spoken.

## DORSET

M. E. J. PAPWORTH, 18, Student, West Street, Corfe Castle, Wareham, Dorset. Travel and electronics. Classical and pop. Grundig TK 28 and TK 1, 5½ in. 3½, 1½. England, Germany, USA.

PETER POWIS, TV Engineer, 16 West Lulworth, Wareham, Dorset. 8mm. cine, radio and TV servicing. Pops, Dixieland. Philips EL 3541, any ize, 3½. Anywhere, only English spoken.

## ESSEX

DAVID A. BRYMONT, 21, Engineer, 35 Leigham Court Drive, Leigh-on-Sea, Essex. Music, art, poetry and cats. Classical, definitely no pops or jazz. Philips 4 track EL 3541, 3 in. to 7 in. 3½. I would prefer someone about own age anywhere in Europe. Only English spoken.

E. R. FRASER (Ted), Machine Moulder, 94 Langham Crescent, Billericay, Essex. Photography (including all processing), cine photography 9.5mm. animated cartoons, films pre-1954, tape recording and drawing, goonery. Billy May, Glenn Miller, Stan Freberg, Calypso and cha-cha, only well known classics. Walter 101, 5 in. 3½. USA, Canada, South Africa, West Indies and England.

THOMAS ALBERT PLANT, 33, Bricklayer, 59 Eastbrook Drive, Romford, Essex. Radio construction, all types of audio equipment, photography. Modern music, jazz. Collaro Transcriber feeding a Mullard 'Type C' pre amp, plus a Mullard 5-10 Main Amp and a two valve Pre Amp (all built by myself), 7 in. 3½, 7½. 15 U.S.A., Canada, Australia.

## HEREFORD

PHILIP (Pip) D. WILLIAMS, 18, School, Helenswood Farm, Kingsthorpe, Hereford. Reading (SF), tapesponding, country dancing. Classics, mainly piano. Fidelity Argyll, 5½ in. 3½. Anywhere.

## HERTFORDSHIRE

JAMES D. H. CARTER, 18, Manager of a Retail Newsagents, 33 Chaulden Terrace, Hemel Hempstead, Hertfordshire. Records, youth club. Trad. jazz, instrumental, vocal pops. Sound 444 3 speed mono, 7 in. max. 3½, 7½, 15. Anywhere, but only English spoken.



Francois de Clerck, Karel Seclestr, 59 Ekeren Dohk, Antwerp, Belgium.

Mr. and Mrs. D. GRIFFITHS, Draughtsman, 15 Hampden Road, Hitchin, Herts. Colour photography 35mm., tape recording. All except very heavy. Elizabethan FT 3, up to 7 in. 1½, 3½, 7½. Anywhere. English spoken.



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Students \_\_\_\_\_  
Type of Recorder available \_\_\_\_\_

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

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

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

Name \_\_\_\_\_ Age \_\_\_\_\_  
Address \_\_\_\_\_

### BLOCK LETTERS PLEASE

Interests \_\_\_\_\_  
Club Number \_\_\_\_\_  
Taste in Music \_\_\_\_\_  
Type of Recorder used \_\_\_\_\_  
Size of Spool \_\_\_\_\_ Tape speed(s) \_\_\_\_\_  
Occupation \_\_\_\_\_  
Which part of the world do you wish to contact? \_\_\_\_\_

### KENT

CHARLES GEORGE PIPER, Production Inspector, 101 Howard Avenue, Bexley, Kent. General. Anything except classical. Stellaphone ST 454, 7 in. 3 1/2. Anywhere.

### LANCASHIRE

Miss OLIVE HEYES, 17, Hollerith Puncher, 8 Redthorne Avenue, Burnage, Manchester 19, Lancs. Reading travel books, swimming. Mostly modern but not jazz. Fidelity Argyll, 3 in. Australia, Norway, Sweden, Finland (only English spoken). I would like to contact a person with whom I can exchange news and have conversation.

Mr. G. LORD, Works Engineer, 34 Chestnut Drive, Leigh, Lancs. Fly fishing, motor cars, stereo records. Ballet, Dixieland jazz, light orchestral, popular piano music. Grundig TK 5, 5 1/2 in. 3 1/2. GB and USA.

Miss VALERIE OGDEN, 22, Cotton Operative, 6 BK Chapel Street, Wardle, Rochdale, Lancs. Travel, reading, studying Italian (wish to tapespond with someone willing to help with lessons), discussing world topics. Jazz, pop, light operas, also unusual music of abroad (folk songs, etc.). Stellaphone ST 454 4 track, up to 7 in. 3 1/2. Anywhere—especially Italy, Spain, America, Middle East, South Africa.

B. PRESCOTT, 24, Lab. Tech., 20 Upper Dicconson Street, Wigan, Lancs. Boats, Rugby. Light classical and pops. Stellaphone ST 451, 5 in. 3 1/2. Anywhere.

TONY RATTRAY, 32, G.P.O. Technician, 12 Booth Avenue, Fallowfield, Manchester, 14, Cars, gardening, D.I.Y., general renovations of all kinds, musical instruments (I own and play harmonica, accordion (120 bass 5 voice), and Japanese nose-flute). General, no opera or rock. Philips EL 3538 A/15, 7 in. 1 1/2, 3 1/2, 7 1/2. English speaking.

### LEICESTERSHIRE

KEITH R. SMITH, 23, Sheet Metal Worker, 117 Wykin Road, Hinckley, Leics. Amateur radio. Mainstream jazz and trad. Geloso, 3 in. 1 1/2, 3 1/2. Anywhere, particularly Australasia.

### LINCOLNSHIRE

DAVID H. ARMSTRONG, Joiner, 11 Shaftesbury Avenue, Grimsby, Lincs. Photography, travel, reading, films and places in general. Light classics and shows, etc., no jazz. Wyndor Victor, 7 1/2 in. 1 1/2, 3 1/2, 7 1/2. USA, New Zealand, Austria—anywhere with a view to exchanging colour slides with commentary.

### LONDON

W. E. BAINES, Masseur, Portland Road, Holland Park, W.11. Wide interests. Keen naturalist and should be delighted to hear from other naturalists to exchange news and views. I live in France 3 months of the year and am part French. Classical music, some opera and ballet. Flamenco. Reflectograph 570 stereorecorder, variable speed, mono or stereo (stacked heads), up to 8 1/2 in. 3 1/2, 7 1/2. I use a very hi-fi setup, plus a Garand H.F.F. turntable and a Pye AM/FM tuner.

Mr. R. C. COLLIER, Telegraphist, 160 Goldhurst Terrace, London, N.W.6. Tape recording and off-beat humour. Anything but chamber music. Telefunken 76, Fidelity Argyll, 5 1/2 in. 1 1/2, 3 1/2. Anywhere.

A. GIBSON, 18, Heating Draughtsman (Trainee), 211 Lyndhurst Road, Wood Green, N.22. Photography. Pop and music from shows (especially Rogers and Hammerstein). Cresta, up to 5 1/2 in. 3 1/2. Britain and English speaking countries.

MICHAEL R. KIDMAN, 31, Electrical Tester/Inspector, 11 Crown Road, Muswell Hill, London, N.10. Irish Ceili, motoring, cinema, Ireland. Irish Ceili, ballads. Fidelity Argyll, 3 in. spool preferred. 3 1/2. Ireland. Also interested in contacting Irish people residing in the British Isles. No rock 'n' roll.

CHRISTOPHER D. MANTRIPP, 20, Assembler (Compton Organ Co.), 49 Lynwood Road, Ealing, W.5. Basketry and photography. General. Grundig TK 820 and Cub, 3 in. 7 in. 3 1/2, 7 1/2. Great Britain and Commonwealth (any English speaking).

GILBERT J. MATTHEWS, 26, Assistant Office Manager, 23 Drive Mansions, Fulham Road, London, S.W.6. Cars, films, tape family and general topics, anything. Classic, opera, pop, anything. Stellaphone, 5 in. 3 1/2. Anywhere.

IAN NOBLE, 16, Student, 178 Princes Avenue, Palmers Green, London, N.13. Photography, hi-fi, radio, maths. music. Classical, pop, trad. jazz. Stella 4T ST 454, up to 7 in. 3 1/2. Anywhere.

JOHN SCHOFIELD, 50, Warehouseman, 8 Fortress Road, Kentish Town, London, N.W.5. Stamp collecting. No classics or rock 'n' roll, cinema organs. Stella 454 4 track, 3 in. to 7 in. 3 1/2. U.K., Commonwealth, especially Ghana. English only spoken.

Mr. ALAN J. SMITH, Storeman, c/o Recording Section, Wix Sports and Social Club, J. Wix & Sons Ltd., 210 Old Street, London, E.C.1. Humour, jazz, anything. Jazz to classics. Various, up to 7 in. 1 1/2, 3 1/2, 7 1/2. Anywhere.

R. TAFFLER, 13, Schoolboy, 31 Bancroft Avenue, London, N.2. Cricket, table tennis, chemistry, mechanics, electronics, cars, model making, meccano. Modern, comic opera, guitar. Philips 3 speed, 2 track, 7 in. 1 1/2, 3 1/2, 7 1/2. Anywhere.

Mr. S. WEST, Civil Servant, 14 Macdonald House, Dagnall Street, Battersea, London, S.W.11. Sport, gardening. Popular. Grundig TK, 5 in. Anywhere.

### MIDDLESEX

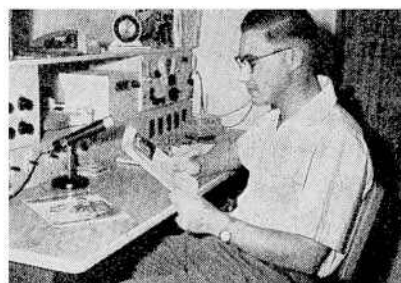
JOHN L. EVERALL, 24, RAF, 27 St. Stephens Road, Hounslow, Middlesex, UK. Autos, general. Hill Billy, pops, not classics, USA folk songs. Murphy TRT, 4 in. 3 1/2. USA only.

### NOTTINGHAM

WILLIAM PURDY, 28, Grocery Warehouseman, 55 Moor Lane, Gotham, Nottingham. Amateur cine and still photography. Light classics, some jazz and pops. Philips A.G. 8108, 7 in. max. 1 1/2, 3 1/2, 7 1/2. USA.

### OXFORD

NIGEL FARRIER, age 21, Projectionist, 33 Merewood Avenue, Headington, Oxford. Cinema, photography, printing. Rock 'n' roll, to classical. Grundig TK 30, 3 1/2 in., 5 in., 7 in. 3 1/2, 7 1/2. Anywhere English spoken.



WILLIAM J. WALL, Motor Parts Salesman, P.O. Box 57, Snowtown, South Australia. Hi-fi, radio and electronics, photography. Classics, folk songs, dance music, ballet, popular and jazz. Grundig TK35, 7 in. 1 1/2, 3 1/2, 7 1/2. U.K., Europe, Scandinavia, U.S.A. are preferred, but I will never refuse a request to tapespond no matter what part of the world is concerned.

### SHROPSHIRE

H. W. (Bill) WHARTON, 36, Shop Manager, 93 Cooks Cross, Alveley, Bridgnorth, Shropshire. All photography, people, tape recording. Classical/opera, down to pops. Philips, 7 in. max. 1 1/2, 3 1/2, 7 1/2. U.K., Germany, Norway, Italy (some Italian spoken and wish to improve).

### STAFFORDSHIRE

SAM BASS, 30, Engineer, 98 Orme Road, Newcastle-under-Lyme, Staffs. Show Buz (exchange original recordings AFN if possible). Lanza, Jolson, Formby. Philips 4 track and Grundig, 5 in. and 7 in. 1 1/2, 3 1/2, 7 1/2. Anywhere.

DOUG GIBBARD, age 25, Engineer, 36 Beatty Hall, Stone, Staffs. Reading, magic, photography. Trad. ballads and popular classics. Grundig TK 20, 5 1/2 in. 3 1/2. English speaking world.

RONALD C. MURRAY, age 15 1/2, Public School, 127 Allport Street, Cannock, Staffs. Guitar, cycling, sport. Pop music, jazz, classical. Simon, 7 in. 3 1/2, 7 1/2. France and U.S.A. Boy or girl.

Mr. MOSTYN DOUGLAS ROBINS, Sales Representative, "St. Crispin", 28 Fellows Avenue, Dawley Brook, Kingswinford, Staffs. Photography, tape recording, television, brass bands, chess, anything interesting. Any, not too highbrow. Sound, 7 in. 7, 3 1/2, 1 1/2. New Zealand, Canada, America or anywhere where English is spoken. No need to write first, just send tape please.



C. E. TRELFA, Representative, 27 Newmill Street, Milton, Stoke-on-Trent, Staffs. Photography (still and cine), gardening, drama, sport, people and customs. Most kinds except chamber. Elizabethan Princess, 7 in. 1½, 3½, 7½. Australia, USA and Europe (English speaking).

#### SUFFOLK

Mr. A. W. BOWDEN, 45, Motor Engineer, 9 Chestnut Close, Haverhill, Suffolk. Social work. Popular. Truvox, 7 in. 3½, 7½. Durban and Port Elizabeth, South Africa.

MALCOLM L. TOWNSEND (single), 27, Accountant's Clerk, 'Oakview', Finch Hill, Bulmer, Sudbury, Suffolk. Motor car and motor cycle racing, gliding, driving, photography, recording, boating and camping. TV. Some classics and jazz, pops and dance. Wyndor Victor, 7 in. 7½, 3½, 1½. France, Germany, UK, USA, Switzerland and Italy. Only English spoken. All tapes and letters answered.

#### SURREY

Mr. SIDNEY AMOS, 24, Projectionist, c/o Astor Cinema, Guildford, Surrey. Records, photography. Pops, dance, classics. Truvox and Gramdeck, 5 in. 7½, 3½. Any English speaking person.

K. GIBBINS, 17, Schoolboy, The Ridge, Epsom Road, Ewell, Surrey. Sailing, ski-ing, hi-fi, dogs. Pop, C and W, folk. Philips EL 354 4 track, 7 in. 3½. USA or Canada.

PETER HALL, Hat Maker, 55 Benfleet Close, Sutton, Surrey. Photography. Modern jazz and popular. Grundig, 5½ in. 3½. America.

Mrs. NORA W. HILL, Housewife, 29 Ellerton Road, Surbiton, Surrey. Most subjects, music, Evangelism, tape recording. Classical and light. RGD 104, up to 5½ in. 3½. Anywhere. All tapes and letters answered.

#### SUSSEX

ROY WILLIAMS, 15, Schoolboy, 137A Church Road, Hove, Sussex. Recording, radio, film production, etc. Pops, trad. jazz, comic (Sellers, Lehrer). KB RT20, 5½ in. 3½. USA, Canada, England. (3 in. spools only for correspondence.)

#### WARWICKSHIRE

KEN MORRIS, Clerk-Accounts, 50 St. Andrews Crescent, Rugby, Warwickshire. Music, Spanish and Latin. Latin American. Grundig TK 20, 5½ in. 3½. Italy, Spain.

BRIAN M. SKINNER, TV Engineer, 10 Inslow Crescent, Solihull, Warwicks. Photography. Light classics and pop. Truvox, 7 in. 3½, 7½. Any English speaking country.

#### WILTSHIRE

BARRIE G. COOPER, 23, National Service Ex Student Architect, L/Brndr. B. G. Cooper, CB Wing, School of Artillery, Larkhill, Salisbury. Radio construction, swimming, motor cycling. Jazz, mod. or trad. instrumental, pops. Walter 101, 3 in. or 5 in. 3½. Any English speaking. Would like to tapespond with people in electronics with view to work in this field when demobbed.

#### YORKSHIRE

TERENCE BEANLAND, 15½, Schoolboy, 7 Wilbar Gr., Goddard Avenue, Hull, E. Yorkshire. Motor racing, tape recording. Anything but highbrow. Philips EL 35, up to 7 in. 3½. Anywhere, no need to write, all tapes answered.

JIM BEDFORD, 16, Student, 27 Robin Hood Crescent, Lupset, Wakefield, Yorks. Chess, science fiction, horror and crime stories, goons, military matters. Orchestral, comedy and pops. Philips EL 3515, up to 7 in. 3½. Anywhere, English or slow French spoken. Either sex, 15-20 years preferred.

PETER A. H. CRAVEN, 15½, Schoolboy, The Crescent, New Mill, Nr. Huddersfield, Yorkshire. Recording, general. Pops, modern, jazz. Cossor CR 1601, up to 7 in. 1½, 3½, 7½. USA, Canada.

Mr. G. A. MURGATROYD, Butcher, 35 Nether Hall Road, Doncaster, Yorkshire. Record collecting, hi-fi, etc. Country, Western, classical. Elizabethan, 7 in. 3½, 7½, 15. All parts, all tapes answered.

ROY TEATHER, age 20, Driver's Mate, 23 Lyndhurst Place, Rotherham, Yorkshire. Radio, T.V., all sorts in general. Pop, theme, jazz. Stella 450, 7 in. 1½, 3½, 7½. Australia, U.S.A., Canada, any part Europe.

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## Dear Sir . . . . .

ROBERT DONNET of Clydebank, Glasgow tells us that:

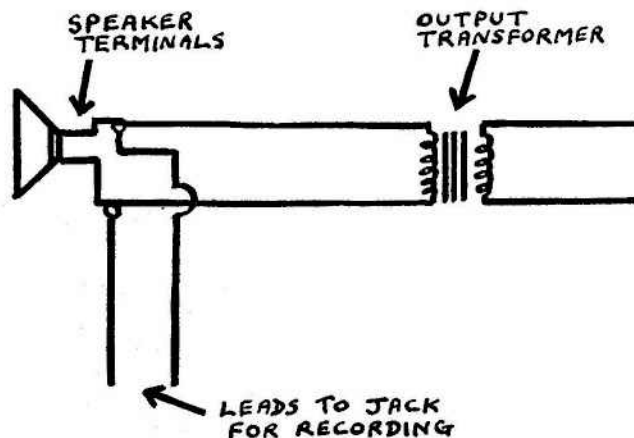
I, like Mr. E. V. Jackson (January 'Dear Sir') own a Decca T.V. and combined V.H.F. radio, model DM2/C, and have taken a tapping directly from the loudspeaker terminals for tape recording and have found this set-up to be quite satisfactory. After reading your warning article in the January issue of 'ATR', I am rather worried as to the safety of this set-up.

Would you please tell me if in my arrangement (see drawing), the secondary terminals of the output transformer are isolating the television live chassis. Incidentally my tape recorder is properly earthed, and naturally my T.V. is not earthed in any way.

**ANSWER.**—You should use an isolating transformer capable of withstanding the peak mains voltage.

The ordinary loudspeaker transformer insulation could break down and render the output sockets live to one side of the mains.

The writer was once severely burned and nearly fatally electrocuted because of a breakdown in transformer insulation. You can obtain a suitable isolating transformer from most radio dealers. These transformers are manufactured by Radiospares Ltd.



MICHAEL BUNCE of Gillingham, Kent, says: Among the commonest fault in tape recording equipment are 'wow' and 'flutter'. Several of my friends, even those with transcription units, are annoyed by this. On examining some of my own recordings I found that the spools were not level and the holes were not concentric within the hub. I was wondering if this could cause 'flutter' or 'wow'?

Also, I would like to fit up a parabolic mike reflector. Can this be done with the bowl from an electric fire? If so, would an 'Acos' Stick mike be suitable for mounting in the reflector?

**ANSWER.**—Uneven spooling and faulty spools or hubs can cause 'wow' and 'flutter'.

You could use a bowl fire reflector with reasonable success with an Acos stick microphone.

The microphone must be mounted so that it faces into the centre of the reflector. You will have to adjust the 'focus' by listening.

A CLUB MEMBER in Birmingham had a list of queries for our panel:

1.—Re the review of the Grundig GMU3 mixer unit, I note that the output impedance is low. Can its output be fed directly into my Repts R30 recorder, which has two input sockets which the makers rate as: (a) microphone, 0.4 mv-60mv, 2.2M. ohms; (b) radio, 60mv-2v, 0.5 M.ohms; if so to which input?

2.—I possess an Acos 39/1 microphone, and a Simon 'Cadenza' microphone (low impedance with 30 ft. lead and Simon transformer to high impedance). Can both be satisfactorily used together with the GMU3?

3.—Can any of the microphone channels 1, 2 or 3 on the GMU3 be used as inputs from the diode detector load of an A.M.-M.W. radio receiver, a record player pickup, or another tape recorder, so that two of these sources may be fed into the mixer unit?

4.—Can the Armstrong T4 V.H.F./F.M. tuner be fed into my tape recorder via any channel in

the GMU3 unit? If so, through which channel?

5.—Is there any objection to my using the 600 ohm 'line out' socket on my recorder, which is designed to feed an external amplifier, to supply the 'Truvox' Stethoset headphones TA2000 which I use for monitoring microphone recordings? I find that the volume of sound through the headphones is too great for comfort with the gain at normal recording level when plugged in to the extension speaker outlet.

**ANSWER.**—1.—The GMU3 output is quite suitable for feeding the microphone or radio socket on your recorder.

2.—Both the microphones you have will operate with the GMU3 with of course the

transformer for the low impedance microphone.

3.—Channels 2 and 3 are more suitable for a diode output from a radio.

4.—Your V.H.F. tuner can be used via channel 2 or 3.

5.—You can use the 600 ohm output for feeding your headphones.

## SOUNDING BOARD

MR. WILLIAMS of Ruislip, Middlesex, sounds off and wins a £1 record token.

I have just read Mr. Burnett James's article 'Would you run your Bentley on Hooch?' (December 'Popular Hi-Fi'). Having found a good quality cut-price petrol I thought Mr. James might be interested.

Just over a year ago, I decided to go in for stereo-hi-fi, the aim obviously being highest fidelity at lowest cost!

Speakers presented the first problem. I rather liked the sound of the Lowther 'Acousta' but the pair would cost £75 complete. An alternative was unearthed, however. A drawing of the enclosure was obtained from Lowthers for 10/6 and the two cabinets built from plywood and 'VIP' board to an (almost) professional standard for about £10. Wharfedale Super 8 AL speakers deputised for the £13.10.0 Lowther driver units; these cost £6.15.0 each.

The results are remarkably close to the original—to the ear, at least.

A Rogers HG88 amplifier and F.M. tuner unit, together with a Decca ffs pick-up and a 'home-transcriptionised' motor from an old Decca player unit, all housed in a 'makers-surplus' cabinet bought for under £20 (in the Edgware Road).

There is room in the main cabinet for my Grundig tape recorder (yet to be installed) and a few tapes and records.

The equipment has now been in use for some 12 months during which time I have heard a number of installations costing much more—and I'm pleased with it!

Mr. Williams is quite right, of course: a good deal can be done to reduce cost without impairing quality—with patience and perseverance. The building of the loudspeaker cabinets is by no means unusual; and if it is tackled in a determined manner results are usually top class. There are a number of drawings for different types of enclosures available. What intrigues me particularly about Mr. Williams' machinery is that 'home-transcriptionised' motor. I presume the first thing is to fit a heavy-weight non-ferrous turntable; but what about bearings? It is precision bearings as much as anything that give transcription motors their quality. I think Mr. Williams paid a bit heavily for his cabinet; they can be had for less than £20—I got my own for nothing; but that was my good fortune! And of course you cannot really save on the amplifier and pickup—not if you want a properly hi-fi result. A good show of enterprise, Sir! It can be done, although you have to keep your eye on the ball, all the time.

D.B.J.

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

# INFORMATION BUREAU

## THE MAGNAVOX SYMPHONY STEREO RADIOGRAM

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

TO THE KEEN enthusiast, hi-fi stereo usually means a collection of amplifiers, turntable, radio tuner, loudspeaker, etc., all distributed about the room with yards of cables running here, there and everywhere. This is being changed very rapidly by the appearance of 'all in one' high fidelity stereophonic radiograms such as the Magnavox Symphony (Model SG.420).

The Magnavox Symphony is not however, merely a collection of parts pushed into one box. It is precision engineered, electronically, mechanically and acoustically.

The entire equipment required for high fidelity stereo disc and radio reproduction is carefully assembled in a superbly finished cabinet. The Symphony has a total of six loudspeakers, three for each channel, all carefully arranged to provide the best possible 'stereo' effect irrespective of where the radiogram is placed. The assembly diagram of Fig. 1 shows the careful positioning of the loudspeakers and the very accessible layout of the controls and the turntable.

The Magnavox Symphony has a featherweight stereo pick-up with a diamond stylus that operates perfectly with the exclusive Magnavox 'Imperial' automatic four speed record changer. The action of this changer is smooth and certain and it handles the records with great care.

The radio unit is a very fine three wave-band unit covering the Long, Medium and V.H.F. (FM. 87 to 100 Mc/s) bands. This unit is sensitive and stable in operation and the automatic frequency control brings the tuning to

a 'spot on' condition. This is important in V.H.F. operation for any deviation from the correct tuning position would result in distortion.

The technical specification will no doubt interest the technically minded but I can assure readers that this radio-

#### Specification—Model SG.420

Size: 3 ft. 8½ ins. long, 2 ft. 8½ ins. high by 1 ft. 3½ ins. deep.  
Operating voltages: 200-250 v A.C. only at 50 c.p.s.

Cabinet finishes: Satin—dark and light walnut.  
Radio and amplifier valves: ECC85, V.H.F. Osc. and mixer; ECH81, A.M. mixer and Osc. F.M.—I.F. amplifier; EB91, F.M. detector; ECC83, 1st audio amp. (each channel); ECC83, 2nd audio amp. (each channel); EL84, output stage (L.H. channel); EL84, output stage (R.H. channel); EZ81, power rectifier; EM84 tuning indicator.

Frequency coverage: M.W. 190-550 metres; L.W. 1050-1900 metres; V.H.F. 87-100 Mc/s.  
Aerials: L. and M.W. bands, rotatable Ferrite aerial. Sockets for external V.H.F. aerial.



gram performed very closely to accepted hi-fi standards. It was tested chiefly with special R.C.A. High Fidelity Stereo test records and has a frequency response that extends over the entire audio range.

Record changer: Magnavox Imperial; speeds 16½, 33½, 45 and 78 r.p.m.

Pick-up: Ceramic, high compliance turnover cartridge, stylus pressure 3 grams with 0.7 mil. diamond stylus for L.P. and stereo, and 3 mil. sapphire for 78s.

Speakers: Two 12 in. bass units—four 4 in. tweeters (with crossover networks).



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Other features include separate controls for bass and treble lift and cut, and of course a 'balance' control for stereo. *Output sockets are provided from the left and right hand channels for connection to a tape recorder.* This is a very useful feature and it is gratifying to note that at least one manufacturer has given this attention.

#### Performance

Almost as impressive as the electrical performance is the beautifully finished and solid cabinet. Sliding panels form the top and provide instant and easy access to either record changer or radio unit controls. There are no annoying cabinet resonances and the speakers handle full power without stress, in fact so good is the reproduction that this radiogram will show up a poor recording, which it did during the listening

tests.

The 'radio' performance is just as pleasing as that from records, for both amplifier channels are combined to provide a spatial, almost stereo-like reproduction.

As I have said, high fidelity need no longer be a collection of units strung together with unsightly cables. The Magnavox Symphony is a magnificently constructed, combined piece of equipment. The price, a little higher than usual, as one would expect, but genuine value at 93 gns. (including tax).

I omitted to mention that there is storage space for records between the radio section and the turntable. Further details, contained in illustrated brochures, can be obtained from the distributors of the Magnavox Symphony Model SG.420, Magnavox Electronics Ltd., 129 Mount Street, London, W.1.

The technical specification yields the following information which may be useful to prospective buyers:

Mains voltage: A.C. 200—250, 110/125 c.p.s. (40 and 60 c.p.s. to order). Transistors: 7 Mullard types. Tape spool size: 5½ in. maximum. Frequency response: overall 50—9,000 c.p.s. (the amplifier response extends considerably higher). Internal loudspeaker: 7 in. x 4 in. elliptical. Signal to noise ratio: —40 dB. Overall dimensions: 14 in. x 13½ in. x 5½ in. Weight: 17½ lbs. less batteries.

#### PERFORMANCE

The part pre-recorded tape supplied with the recorder effectively demonstrates the playback qualities. I took the trouble to check the recording quality of this tape via a high fidelity playback system which showed it to be very good indeed. The recording contains music and some sound effects. There is no doubt that many recorders such as this new Walter instrument are quite capable of making excellent recordings providing a really good quality microphone is used. The crystal instrument supplied

### THE WALTER 'METROPOLITAN' (MAINS/BATTERY PORTABLE TAPE RECORDER)

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

THIS MONTH'S tape recorder review deals with the new Walter 'Metropolitan' mains/battery portable; a compact and attractive model which should interest the sound collectors and those who are looking for a truly combined instrument that will provide sufficient power output for playback in a large room. I feel that the manufacturer's claim 'enough volume to fill a small hall' is a little extravagant. In any case this recorder can be connected to an external amplifier quite easily if one requires greater audio power, and has a socket for this purpose.

The Walter 'Metropolitan' also has many other useful features, such as a socket for an external loudspeaker, connection for radio or pick-up input as well as microphone. Accessories include connecting leads for these purposes, a spool of tape and spare spool; and a crystal microphone with a small built-in stand. The tape spools are provided with small rubber caps which prevent them coming adrift when the recorder is used in an upright position.

The recording/playback amplifier is fully transistorised with an output of two watts and runs quite economically from the batteries, which by the way are conveniently placed for easy replacement. The batteries required are three Ever Ready type PP.9 which are fairly large capacity types and I imagine would run for quite a while before replacements were required although there would of course be no point in operating the recorder from batteries whilst an A.C. main supply was available.

The recording motor is D.C. operated but runs quite noiselessly and efficiently. I could detect very little 'wow' at the single tape speed of 3½ i.p.s.

The instruction book provided is well illustrated and informative; providing much information concerning the use of the various controls, revolution counter, recording level indicator, monitoring system and superimposing, which are all facilities of the 'Metropolitan'.

with the recorder is adequate for speech, but the 'Metropolitan' would provide an infinitely better performance from a more expensive microphone.

The erase system is magnetic (D.C.) and inclined to leave erased tapes with a slightly higher noise level than an A.C. erasure system, otherwise I have no fault to find electrically. From the mechanical point of view, the deck and



rest of the assembly of printed circuits, etc., is quite robust and the D.C. motor and control mechanism performed quite satisfactorily. My only adverse comment here concerns the record safety lever which is mechanically coupled to the erase head and the superimposing button. If the record lever is moved during playback it brings the erase head on to the tape and erases the recordings. The answer to this is an interlock which prevents this lever being moved whilst the recorder is set to re-play or, of course, just don't touch the lever.

By and large the 'Metropolitan' is an excellent little recorder, and intelligently used, capable of good performance. It is attractively finished in black and grey, is certainly very portable and has a comfortable strong carrying handle. It is priced a little higher than most of the smaller portables but on the other hand has the great advantage of dual power supply operation and many other facilities.

The Walter 'Metropolitan' costs 55 gns., complete with accessories and is manufactured by Walter Instruments Ltd., Morden, Surrey, from whom further details may be obtained.

when the two channels are paralleled for monaural operation. Controls comprise ganged volume, ganged treble and bass, selector for gram or radio, mono/stereo switch, reverse stereo switch and a

from kits such as the S.33 and in this case the end product is a high quality stereo amplifier that will do full justice to record, radio or tape reproduction. It performs to its specification and delivers



Assembled S-33 Heathkit Amplifier.

## THE HEATHKIT STEREO AMPLIFIER KIT MODEL S.33

HEATHKITS, MANUFACTURED by Daystrom Ltd. of Gloucester, need little introduction, as they are well known throughout the world. Few people however realise how simple it is to construct equipment from kits such as these, for no technical knowledge is required and the only tools really necessary are a soldering iron, a screwdriver and a pair of pliers with side cutters.

The S.33 Stereo Amplifier kit comes complete with one of the finest instruction books I have seen. It is almost impossible to go wrong with 32 pages of well written and profusely illustrated text, plus nine large, stage by stage wiring and assembly diagrams. The instruction book provides the constructor with everything he needs to know, from the first stage of assembly to actual usage. The book includes notes on correct stereo operation and every component, nut and screw belonging to the kit is clearly identified by illustration.

The assembly and wiring of the S.33 is greatly simplified by a printed circuit board and the finished amplifier is quite equal in appearance and performance to any factory built amplifier of equivalent design. The cost, about half that of the ready-made product.

The S.33 comprises two high-quality integrated amplifiers in one case. It can be fitted into a cabinet or placed on a table or shelf and is finished stove enamelled grey, with colour matched controls. Each channel provides 3 watts of power for stereo operation or 6 watts

balance control. The specification is as follows:

Distortion: 0.3% at 2.5w.  
Frequency Response: 30-20,000  $\pm 2$  dB.

Sensitivity: 200mV.  
Negative Feedback: 20 dB.  
Stability Factor: better than 10 dB.  
Channel Separation: better than 45 dB.  
Hum and Noise: better than -60 dB (ref. 3 watts).

Output Impedance: 3 and 15 ohms.  
Valves: 2-ECF80, 2-EL84, 1-EZ81.  
Power Supply: 110-125 and 200-250 AC, 40-60 c.p.s.

Dimensions: 11in. x 6 $\frac{1}{2}$ in. x 4 $\frac{1}{2}$ in. (panel 11 $\frac{1}{2}$ in. x 5 $\frac{1}{2}$ in.).

The S.33 caters for stereo or monaural inputs from gram, radio or tape recorder. It is suitable for crystal, ceramic and high output magnetic pick-ups and has an input impedance of 1M.ohm. A built-in rumble filter takes care of turntable vibration.

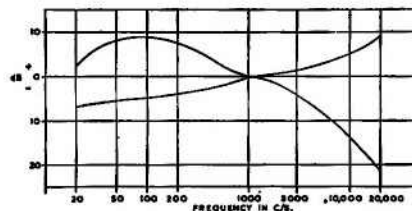
Much more could be said about this versatile amplifier kit, if space permitted. Interested readers can obtain full and illustrated information by writing to Daystrom for the leaflets concerning this amplifier and the many other kits they produce.

### PERFORMANCE

Constructing a Heathkit is a pleasure; operating something you have produced yourself provides a lot of satisfaction. There is nothing difficult about building

some very nice stereo, providing of course it is used with good quality loudspeakers and ancillary equipment.

There is ample control over balance and Fig. 1 shows that the range of the bass and treble controls is more than sufficient to compensate for losses in pick-up, tape or radio signal sources.

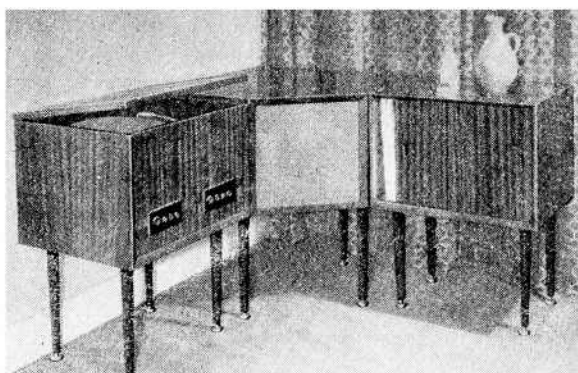


The Heathkit S.33 stereo amplifier is manufactured and distributed by Daystrom Ltd., Gloucester. Price, complete with valves and full instructions for building is £11.8.0. Daystrom inform us that they will undertake to assemble, wire and test the amplifier ready for use for an additional cost of £3.15.0.

### GOODMAN'S PRICE ALTERATIONS

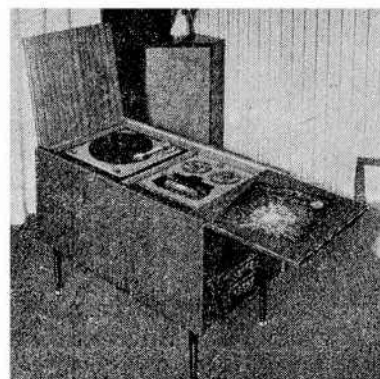
Goodman's Industries Ltd. announce that as from April 1st the price of two of their Acoustical Resistance Units will be altered. For all orders placed on or after that date, the price of both the A.R.U.172 and the A.R.U.180 will be £3.5.6.

## STYLING FOR HI-FI



The enthusiast who builds his equipment from the many independent high class components now on the market, is faced with the problem of giving the finished system an elegant appearance in the living room. Among the happiest solutions at a moderate cost are the units offered by Record Housing Ltd., Brook Road, London, N.22. We illustrate two of their products above. A shows the combined 'Nordyk' gram and record storage units flanking the 'Auditor' loudspeaker enclosure in a convenient corner setting. The price is 26 gns. complete. B is the 'Viking' Multigram—a compact and versatile console for the housing of hi-fi amplifier and controls,

motor board and pickup, radio tuner, tape deck, and/or up to 150 records. At 19 gns. in mahogany or walnut finish the Viking solves most of the problems involved when you use one or two loudspeakers in their own separate enclosures. A final small point: the sliding lid is reversible, one side being of heat resistant Vynalast, so it can be used as a coffee or tea occasional table. They think of everything nowadays! Other units of various types to suit different needs are available. Send for leaflet to the above address.

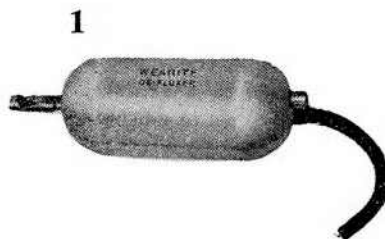


## . . . and some accessories

### THE WEARITE DE-FLUXER (Fig. 1)

TO OBTAIN clean free recordings it is essential to keep the record/playback and erase heads *de-magnetised*. For various technical reasons a record/playback or erase head can soon become permanently magnetised and will superimpose 'noise' on to a tape. In time, this noise can build up to an objectionable level.

The Wearite 'De-Fluxer' is designed to effectively de-magnetise record, record/playback and erase heads in a matter of seconds. No recording enthusiast should be without a de-fluxer; it is just as valuable as a good microphone. We have fully tested this accessory in our laboratory and its performance is most satisfactory. The nominal operating voltage is 230 A.C. 50 c.p.s. and full instructions are included for use, which is extremely simple. Priced 50/-, and distributed by The British Ferrograph Co. Ltd., 88 Horseferry Road, London, S.W.1.



### THE SHURE UNIDYNE 55S MICROPHONE (Fig. 2)

ONE CAN PAY as much for a microphone as a recorder, and a good recorder deserves the best microphone one can afford. The Shure Unidyne 55S is a

high fidelity uni-directional dynamic instrument. It is fitted with a multi-impedance switch which provides a choice of three impedances—35 to 50 ohms; 150 to 250 ohms, and 35,000 ohms. This makes it a versatile microphone indeed for it can be used with practically any recorder or mixer unit.

The frequency response is uniform from 50 to 15,000 c.p.s. and readers may be interested to know that this was one of the microphones chosen for making the 'Journey by Train' and 'Sound Effects' recording now being issued by Bi-Tapes Ltd.

Space does not permit me to quote the full specification but if you seek a robust, high output, fidelity microphone, write for full details to the distributors: J. W. Maunder, 22 Orchard Street, London, W.1. Ask for the Shure General catalogue No. 60A which gives full illustrations and technical details of a superb range of microphones, accessories, crystal and ceramic pickup cartridges and tape heads.

Shure high fidelity microphones range in cost from £5.19.0 to £29.1.0 which is the price of the Unidyne 55S, a microphone that will more than satisfy a demand for ultra-high quality reproduction.





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"If its (Philharmonic's) future issues are anything like as good as this first, it should quickly establish itself among scholars and discriminating music-lovers. Philharmonic Records is to be congratulated on a most auspicious beginning to its activities."

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**W. A. Chislett—'Oxford Mail'**

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Hank Thompson.  
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The Four Freshman Orchestra conducted by Dick Reynolds.  
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June Christy with the Joe Castro Quartet.  
String Along T1407 ST1407  
The Kingston Trio.  
Phil Napoleon in the Land of Dixie T1428  
Phil Napoleon and his Memphis Five ST1428  
This Time I'm Swingin' T1442 ST1442  
Dean Martin with Orchestra conducted by Nelson Riddle.

#### COLUMBIA

Beethoven: Trio No. 7 in B flat SAX2352 ('Archduke'). David Oistrakh (violin); Sviatoslav Knushevitzky (cello); Lev Oborin (piano).  
Beethoven SAX2354  
Symphony No. 4 in B flat; Consecration of the House, Overture. Otto Klemperer and Philharmonia Orchestra.  
Don Giovanni (Mozart) 33CX1717/20  
SAX2369/72  
Elisabeth Schwarzkopf, Joan Sutherland, Eberhard Wächter, Luigi Alva, Gottlob Frick, Giuseppe Taddei, Piero Cappuccilli, Graziella Sciutti, Philharmonia Chorus and Orchestra, conducted by Carlo Maria Giulini.

#### Rossini Overtures

Herbert Von Karajan and Philharmonia Orchestra.  
Sibelius: Symphony No. 2 in D SAX2379  
Herbert Von Karajan and Philharmonia Orchestra.

#### Beethoven Sonatas

No. 17 in D minor, Op. 31, No. 2; No. 30 in E Op. 109. Hans Richter-Haaser (piano).  
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Spectre De La Rose: Ballet (Invitation to the Dance, Op. 65) Weber (orch. Berlioz). Willi Boskovsky conducting the Vienna Philharmonic Orchestra.

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Teresa Berganza with Orchestra of the Royal Opera House, Covent Garden conducted by Alexander Gibson.

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Debussy: Jeux

Ernest Ansermet conducting L'Orchestre de la Suisse Romande.

Britten: Nocturne Op. 60 BR3079

Peter Pears with London Symphony Orchestra.

Mussorgsky BR3080

Pictures at an Exhibition. Ernest Ansermet conducting L'Orchestre de la Suisse Romande.

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Stuttgart Chamber Orchestra. Air in D from Third Suite, Karl Munchinger and Stuttgart Chamber Orchestra.

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# TETE-A-TAPE

Further sagely reflections upon tape recorders and associated subjects which confuse and mystify mere amateurs

by David Lazell

## Make way for the Muse!

I HEARD AN interesting interview on the radio the other day. A lady, living in one of the Midland towns, related how she had raised some hundreds of pounds for charity. Apparently, this good person wrote poetry, and then accepted engagements to read it, the proceeds going to a good cause. She read one or two of her poems during the interview; they were not outstanding, yet they were humorous, sensible and, most important, easy to understand. There was, the lady said, a great hunger for poetry on the part of ordinary people, but most poetry written today was incomprehensible to them. So she wrote about ordinary people and familiar situations in quite simple phrases. And many charities have reason to be grateful for her insight.

Could it be said that readers of 'ATR' have a similar desire for verse? To find out, 'Tete-a-Tape' has commissioned one of Britain's most obscure poets, Lester Davies, G.C.E. (failed six subjects), to chew his stubby pencil over a piece of old wrapping paper. The two works that follow are the result. If you think that you can do better, let us know—and send us the outcome of your deliberations. In the meantime, these poems might be used for filling up side two of that tape to your friend abroad, when you can't think of anything else to say. But don't be too surprised if your friend, after receiving the tape, decides to break off diplomatic relations!

Lester Davies, mate—it's all yours.

### The Tale of Chiselled Charlie

It comes upon the midnight air,  
To make late travellers gape—  
A ghostly sound, filled with despair,  
'What happened to that tape?'

For, years ago, there was a maid,  
Both beautiful and bright,  
And Charlie Wow did serenade  
This damsel every night.  
'Oh, Emily!' he did beseech,  
'Pray marry me, my queen!'  
The top notes were beyond his reach,  
And came from tape machine.

But still she lingered, 'til one eve,  
The tape recorder broke.  
Poor Emily could not believe  
Her ears when Charlie spoke.  
'My love,' he said in voice so low,  
'No matter how I try,  
I cannot serenade you now—  
I can't sing in hi-fi . . .

And all this serenading was  
By cousin Frederick taped.  
Thus, did their courtship end, because  
The secret had escaped!  
'Till marry cousin Fred,' she cried,  
'So, Charlie Wow, begone!'  
The tape machine had been, inside,  
By naughty Frederick 'done'.  
So Emily and Frederick 'spliced',  
And shared their stereo;  
The tale is done, the cake is iced,  
But where did Charlie go?

He went upon the open road  
With portable and pack,  
Unknowing of his cousin's trick,  
And never came he back.

And so upon the midnight air,  
Soft comes a wistful song  
To fill the heart with deep despair,  
'Why did that tape go wrong?'

Never blame your tape recorder for the things you hear coming out of the high fidelity elliptical speaker!

Never blame your tape recorder  
For the words it amplifies;  
It can't help the words it utters  
From the tape spool, five inch size.  
'Twas your tape pal, bright and eager,  
Spoke so long and dully, dim!  
Never blame your tape recorder  
For the fault was due to him.

### Moral

The great improvement will amaze—  
Change from 'Playback' to 'Erase'.

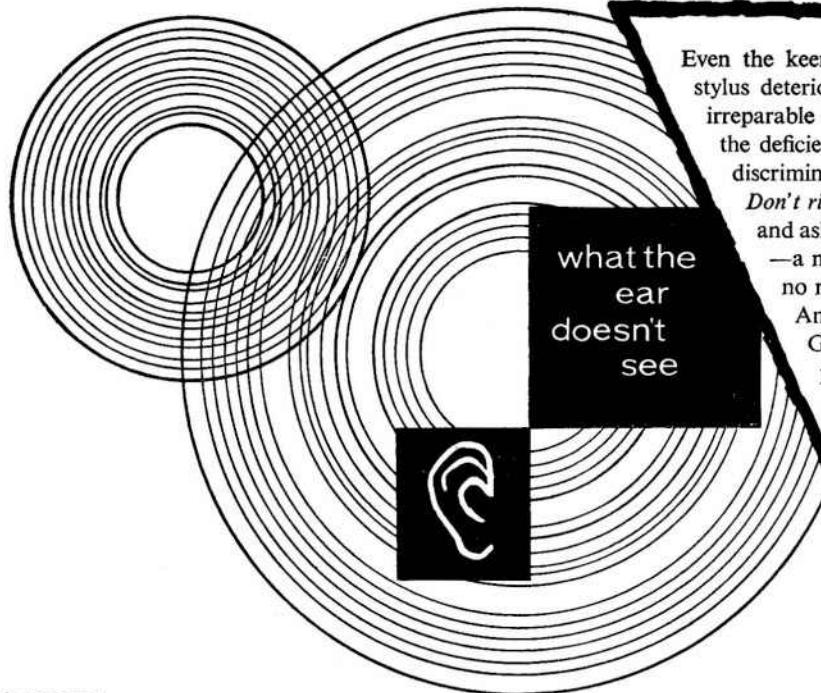
It is hard to imagine that any of the works by Lester Davies, G.C.E. (failed), will meet the demands of the verse-hungry British public. On the last occasion that any of his verse was read in public (Workmen's Hall, Bettws-on-Twp), the audience shouted for him at the end of the performance. Fortunately, we were able to conceal this up-and-coming poet behind a particularly large portable recorder. You will, by the way, be interested to learn that reading poetry aloud on tape is an excellent way of speech training.

### Tapes in Industry

One enterprising managing director has equipped members of his staff with portable tape recorders, mainly for recording incoming orders for goods, to save paper work. I did hear of another director who wanted to know what the folks in the factory thought about their work, the foremen, the bonus system and other sundry matters. So he sent an unsuspecting character around with a portable tape recorder. The folks in the factory had a lot to say, alas, and the project was abandoned after using about 60 or 70 spools of tape. Ignorance, under certain circumstances, is a fine thing. What, for instance, would you say if you were asked, suddenly, to give a few general criticisms of your place of employment, a microphone being thrust into your hand. If you don't know, you'd better start thinking about it, since this is one of the coming techniques in industrial relations. We'll be seeing the boss's name in the listings next, what? If you really want to be smart, make a seven-inch long play tape of your ideas for re-organising the factory or office where you work. Then give it to the boss at a suitable moment, with the phrase, "Just dashed this off at 3½ inches per second, sir. It wouldn't go into the Suggestions Box!"

### Open wide, please!

Dentists (in case you are interested), are now using hi-fi to soothe nervous patients. As the worthy white-coated gentleman thrusts the whirring drill onto that rosey tooth lower right six, he switches on a tape recording of soft music, so that the patient relaxes(?) Some energetic dentists might consider some rather more robust music—Sousa, for instance—to which the drill can respond. Who knows, some modern composer might write a Concerto for Dentist's Drill? In the meantime, you might like to discover which dentist in your locality has the best selection of recordings, just in case you need another filling sometime. The idea has possibilities, as the sage says. The chiroprapist, for instance, might have recordings of music selections from 'On Your Toes'; the psychiatrist might present his clients with 'Something on my mind' (or 'How's your Id, kid?'—or even 'It happened a long time, Ego').



Even the keenest ear cannot detect the early stages of stylus deterioration—and a partly worn stylus can do irreparable damage to a costly collection long before the deficiency becomes apparent to even the most discriminating listener.

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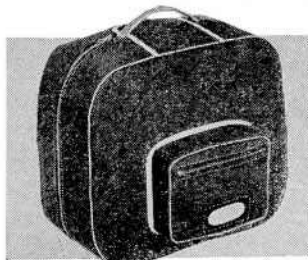
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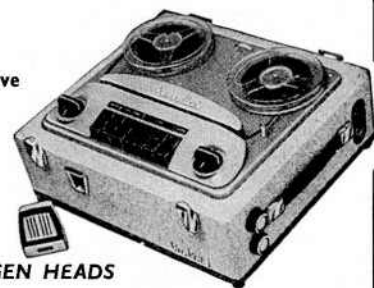
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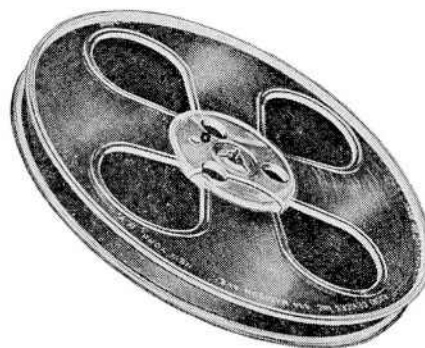
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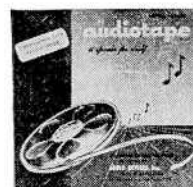
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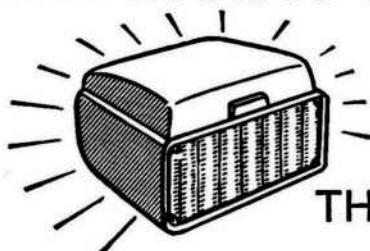
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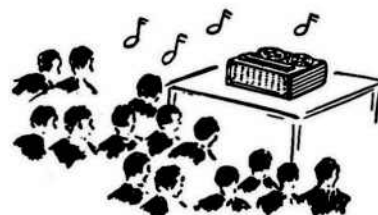
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