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VOL. 2, NO. 9

APRIL 1961

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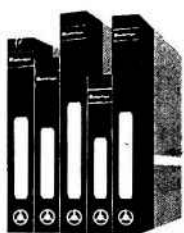
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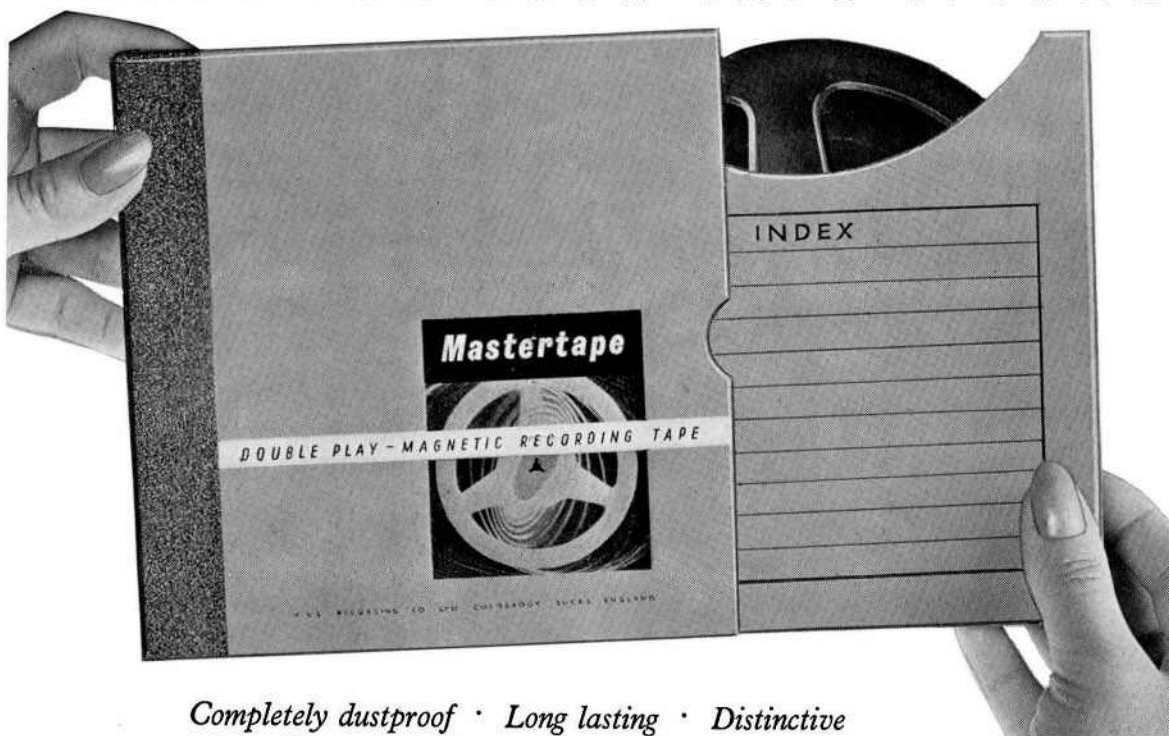
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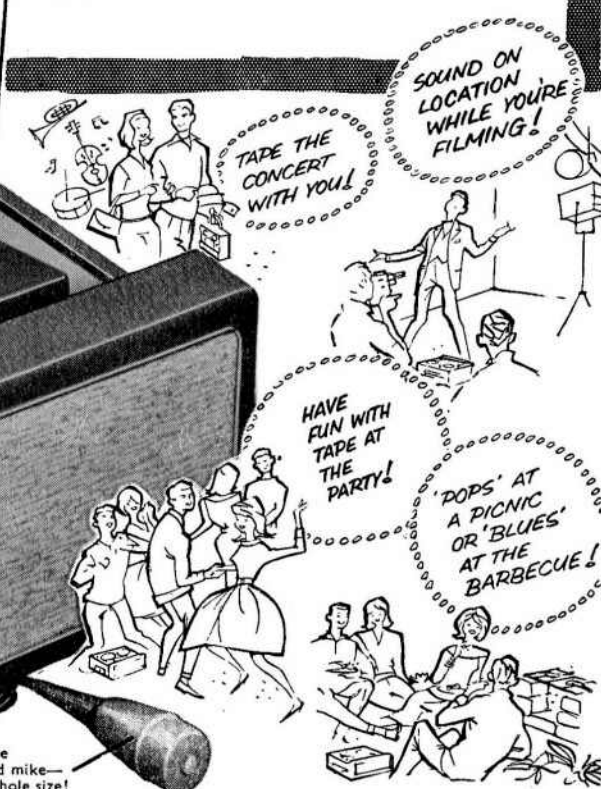
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Direct recording from radio or disc.

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## TK 24 4 TRACK MODEL

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The new TK 24 makes no compromises. It doesn't ask you to choose whether you want high fidelity or long play — it gives you both! All the time! Six hours record/playback.

It doesn't ask you to scrap all your existing conventional twin track 3½ i.p.s. tapes — it lets you play them back as well (and how good they sound!).

It doesn't expect you to have to make complicated arrangements to produce special trick effects — it allows two tracks to be recorded separately and then played back together. (Normally, of course, you would play them back separately to get the doubled playing time that four track gives you).

In fact it's the most accommodating tape recorder ever made — even by Grundig!

No matter how much you know—or don't know—about Tape Recorders, go to your nearest Grundig Approved Dealer and have him demonstrate the TK 24.

See and hear Grundig quality for yourself; the simplicity, the compactness, the styling, the really first rate performance of a new model that will stay 'new' for years.

PRICE **55** guineas (including Microphone)

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The following article which appeared in the 4th February, 1961 issue of 'Wireless and Electrical Trader' is reproduced by kind permission of the Editor

## TAPE RECORDERS—THE BIG MARKET STILL UNTOUCHED

By J. Bernard

IF YOU HAD met a group of tape recorder manufacturers about Christmas time in 1959, you would have been convinced that they were the jolliest men in Britain. If you had asked them to sell you a tape recorder they would have told you that they hadn't one in the place.

And now? My, oh, my, they must be the gloomiest men in the country. "Worst season ever. 'It's the credit squeeze—can't sell a thing'. What a change in twelve short months. Who is to blame for this alleged appalling season? I say alleged because opinions differ. Although many of the manufacturers report a terrible season, this is not the opinion of all retailers. I telephoned one of the leading tape recording specialists, and asked the proprietor about his trade. "Very satisfied," was his reply. One of the largest groups of electrical chain stores reports that this year's tape recorder sales are actually 25 per cent. up on last year's. It's not all bad on the tape recording front.

Nevertheless, most manufacturers, are having a bad season, and, by and large, I lay the blame on the tape recorder manufacturers themselves. True, the bad summer affected refrigerator sales disastrously and wholesalers and retailers alike found themselves last autumn in the unhappy position of having so much money tied up in stocks of refrigerators that they were unable to buy seasonal stocks in anything like the volume of previous years.

True, the credit squeeze has had its effect. But, it was the tape recorder manufacturers who badly estimated demand, and all but a few have done little or nothing to sell the idea of tape recording and so increase the size of their potential market.

### Was There A Boom?

A lot of charges. Are they fair? Let's take them one by one and see. First, was there ever a boom in 1959? I doubt it. What I think really happened was that tape recorders were selling reasonably well. A bottleneck happened in the supply of tape decks, and wholesalers and retailers, anxious not to lose customers and unable to get adequate stocks, banged on the doors of the tape recorder manufacturers.

The manufacturers heard the 'knocks' much louder than they really were, and told themselves they had a boom on their hands. Determined not to miss the boat, they planned for larger than ever sales this year—stockpiled for another boom. But this year there was no bottleneck, demand was not frustrated, there was no period when supply was virtually strangled. There was no boom. To a large extent it is these 'stockpiled' recorders that are meeting the demand that at the moment exists.

### What Is The Market?

The manufacturers have produced for a demand that didn't exist, and, what's more, they have done very little to create a demand or to encourage retailers to do so. Only a handful of manufacturers do any real advertising and are interested in increasing the popularity of tape recording in general. In short, they're more content to fight for a bigger share of a small cake than to make the cake a bigger one.

Undoubtedly, there is an ever growing number of recording enthusiasts, but nowhere near enough to support over 100 manufacturers. So they must appeal to a broader market. They should aim to make a tape recorder as popular as a box camera. To do this they must make a recorder of good quality, cheap to buy, cheap to run. And they must get tape recording into the news, talked about and generally accepted as a hobby not only by enthusiasts but by the general public. Just as nearly everyone takes photographs, they must aim to get everyone to make recordings.

Each manufacturer who takes his business seriously should ask himself if he is doing all in his power, on a long term basis, to build up worthwhile sales. If the answer is no, and in most cases, it will be, they should do something about it right now.

Besides their individual efforts, there is scope for an association or group of manufacturers and all who are interested in promoting tape recording. An organisation with a Press Department that vigorously seeks to popularise tape recording through every medium available, and which, incidentally, will do something to clear up the copyright muddle.

### Pre-recorded Tapes

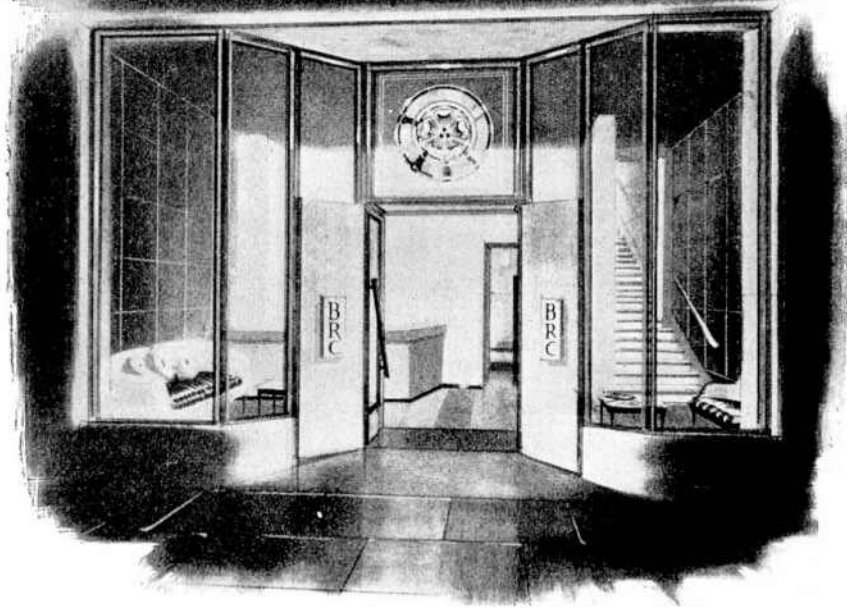
The development of pre-recorded tapes should be another task. At present, most pre-recorded tapes are made by record manufacturers who, anxious not to injure their disc sales, are only mildly interested. Nothing much is done to promote sales of pre-recorded tapes, and a frighteningly high proportion of tape recorder owners don't know of their existence. I believe that the proposed organisation could do a great deal towards creating such a demand for popular up to date pre-recorded tapes that the industry would find it worthwhile to meet it.

Every effort the manufacturer makes to sell his goods helps the retailer, but I would like to suggest that he should also offer the retailer more specific support as well.

Continued on page 10



# BRITISH RECORDING CLUB



MAIN ENTRANCE AND FOYER

## THE EXHIBITION HALL

Bringing together all that is best in sound recording and reproduction equipment today, the permanent but ever-changing exhibition will be a meeting-ground for manufacturers and users and, indeed, for all who have an interest in the world of sound.



# THE CENTRE OF SOUND

## A CENTRE NEEDED

(Continued from page 9).

Most retailers are not tape recording specialists, and many do not offer their customers the same after sales service and advice on tape recorders as they do on other merchandise. The manufacturers could help here. First, they should make certain that their own after sales service leaves nothing to be desired in efficiency or speed. Secondly, they should help the retailer to be able to carry out minor repairs on his own premises by organising training courses for retailers.

Good display material, demonstrations, joint advertising and localised promotional manufacturer by increasing sales. The retailer is the key contact man with the public, and it is he who can lift recorder sales to a new high level.

The party isn't over, it is just about to start. It just happens that some people arrived too soon.



Mr. Bernard wrote the foregoing article before learning of the Centre of Sound, and we asked him for his comments on the Centre in relation to the points he had raised in his article—

Here is his reply:

## A GIANT STEP IN THE RIGHT DIRECTION

By J. Bernard

There was no collusion, absolutely none! When I wrote my article 'Tape Recorders—the big market still untouched' for 'Wireless and Electrical Trader', I didn't even know that a 'Centre of Sound' was planned.

Yet this new project provides the industry with an opportunity to more than answer all the criticisms I made in my article. I claimed that the industry wasn't publicity conscious; that it did little to popularise recording. Well, now every manufacturer, every retailer, has an opportunity of proving me wrong by supporting the 'Centre of Sound', a bold venture that could help to make tape recording as popular as photography.

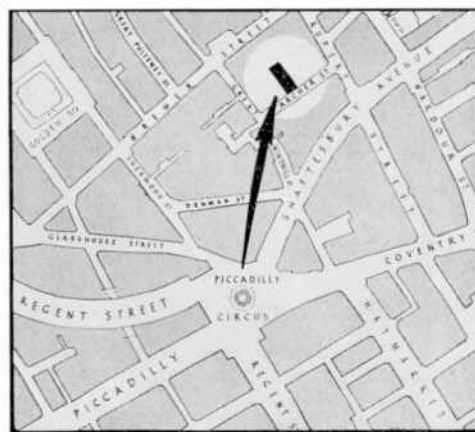
Let me be perfectly honest, the 'Centre' is far more than I would have dared to hope for—it's terribly ambitious. In one fell swoop the industry is to be provided with an 'Embassy', and not many industries have such a thing . . . it's an exciting project . . . possibly dangerous . . . and very rewarding (if successful).

It is debatable whether the industry is ready for an 'Embassy'. Until now it has never accepted the need for a press officer. Attempts at 'industry' promotion have been frustratingly unsuccessful; problems such as copyright have never been accepted, and a common meeting ground where ideas could be exchanged has never been thought very desirable. Now all these things are going to come about, and all at once. The same people that have never felt the need for these facilities are going to be offered them altogether. If they accept them and use them, they will profit enormously and the tape recording industry will become firmly established far more quickly than it would otherwise. But will they? Will you? I hope so. There are no giants in the industry, so this project requires the wholehearted support of everyone with an interest in sound. The 'Centre' is an unusual experiment in the sense that manufacturer, retailer and consumer will all be brought together as equals.

As far as I know there is no parallel in any other industry and it will be interesting to see if this works. At least both manufacturer and retailer should have a very good idea of what the consumer wants.

Lastly, may I congratulate the people responsible for the 'Centre of Sound'. Their idea is broad and imaginative. Its implementation shows tremendous courage and enterprise. I have been trying to think of something they may have forgotten—and I can't. The 'Centre' has a theatre, an exhibition floor, a cinema, technical library and reading room, restaurant, lounge, T.V. lounge, and three bars. It will have the services of an information officer and a full-time press officer. It appears to me that the organisers should be congratulated on their thoroughness too.

I wish the 'Centre of Sound' the success it so obviously deserves.



THE CENTRE MAP

Truly in the heart of London, the 'Centre of Sound' is within easy walking distance of Piccadilly Circus.

So great is the enthusiasm for tape recording, so mighty the future potential that ordinary clubrooms just will not do. Something much more imaginative is needed. A club, certainly, but one which will be the active centre of a world-wide organisation of Sound—on tape, on film, on record, on thermo-plastic, or however the future develops it. A focal point for the latest information on research and development, new application and movements in the world of sound, to be gathered, digested and disseminated to the concert halls, the schools, hospitals, lecture rooms and even parliaments of the world.

Does this sound pretentious? Well, tape recording enthusiasts are intelligent men and women. Our club correspondence proves this. They are creative,

avid for knowledge and scientifically curious. They want to know what goes on when it goes on. They want to see what's new—and not only see it, but hear it, try it and experiment with it. If they require specific information, they want to know where they can get it. If they need to refer to some particular book, they want access to that book. They want, in fact, what it is now proposed to give them, A CENTRE OF SOUND . . . a club that provides every possible amenity for indulging their hobby in all its aspects and which, while catering for every facet of social activity will in addition maintain a permanent exhibition of every instrument



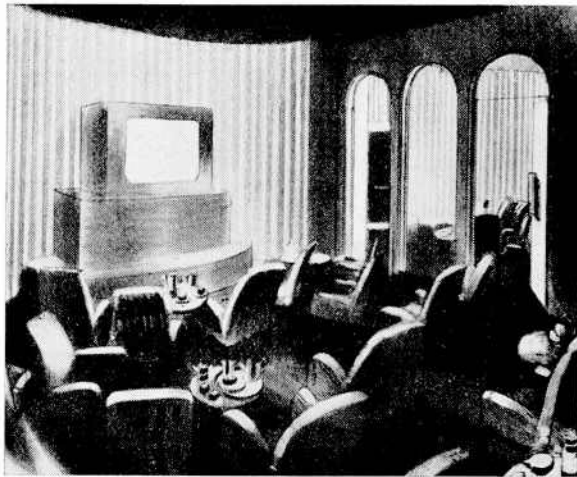
THE LIBRARY

Every important book on sound and current copies of trade and consumer magazines will be held for reference. Writing facilities are provided and expert advice on all subjects is available when needed.

## THE CENTRE STORY

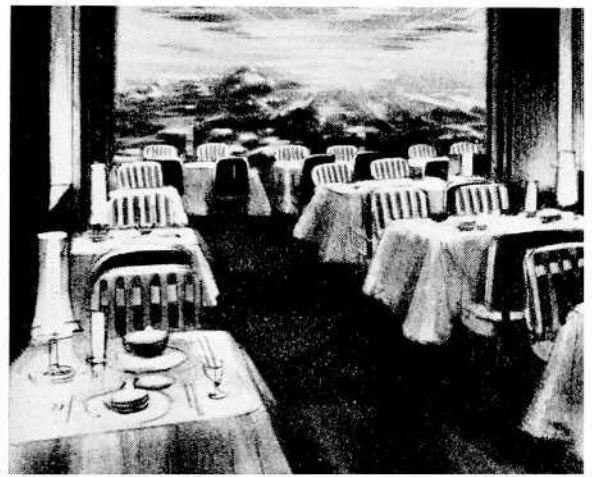
THE STORY of THE CENTRE OF SOUND is unfolded for you in these pages. This wonderful vision of a Centre wherein all things relating to Tape Recording and its allied trades and hobbies are unified and invigorated by direct personal contact, is now being made a reality by the Audio Industries Club in conjunction with the British Recording Club. It is a huge undertaking only made possible by the fact that tape recording has become a world-wide activity more influential in every field of entertainment, music and education than any other means of international communication.





#### TELEVISION LOUNGE

Here, members may relax and watch their favourite B.B.C. or I.T.V. programmes, or view and listen to the events taking place in the theatre below by means of the Centre's permanent closed-circuit TV and sound installations.



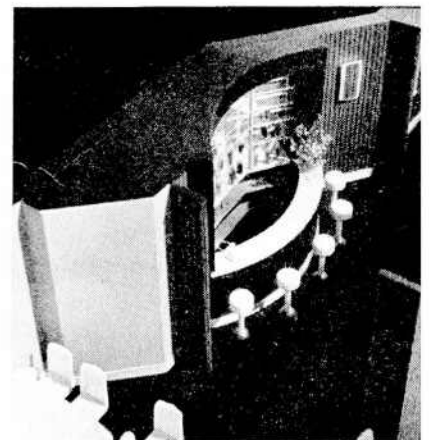
#### THE RESTAURANT

Offering an excellent variety of food and wines at reasonable cost, the restaurant on the second floor is open for the service of lunch and dinner.

and technical device directly and indirectly connected with SOUND.

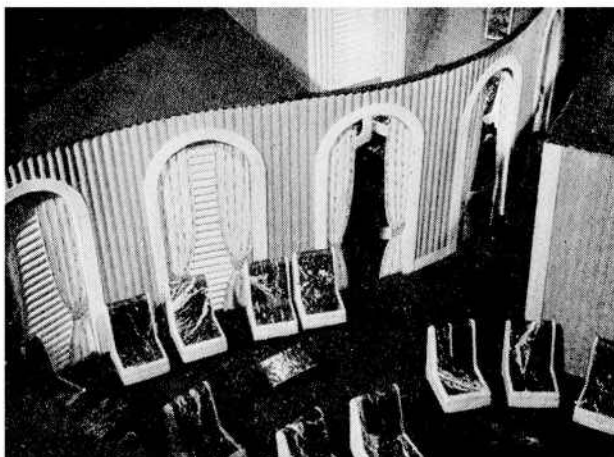
What does this mean to the club member? With a Sound centre of his own to meet and entertain his friends to lunch, dinner or simply a coffee; with a library of authoritative books to refer to and a Sound cinema and T/V lounge at hand—and everywhere the cream of the world's Sound equipment to see and hear, he is in his element.

If he is an out-of-town or overseas member, it is his operational base in the heart of Theatreland, for his visits to London. The Centre's own London Visitor Service will provide him with advance information on accommodation, bookings for London shows and, when he arrives, all the assistance he needs to make the most of every moment in the Metropolis.



#### THE GOLDEN DISC BAR

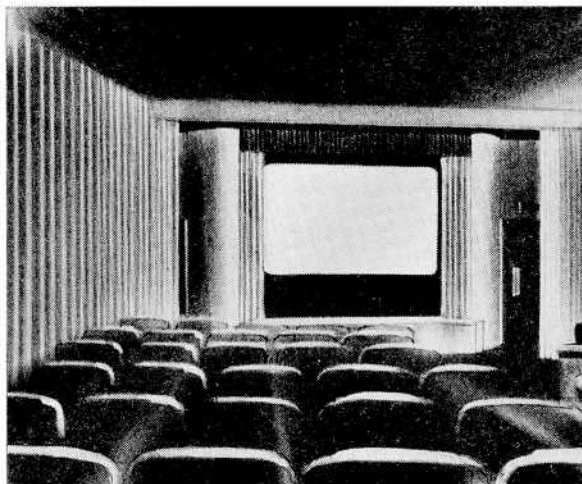
Sherry before lunch or, perhaps, cocktails before dinner. Good service and an exceptionally pleasant atmosphere make this the ideal place in which to entertain your friends and business guests. When breaking a journey in London what more pleasant way could you have of passing a couple of hours than by a visit to the Centre. A call at the Information Bureau and the Library, a quick snack in the Restaurant, rounding off with a drink at the Golden Disc Bar, and you are on your way refreshed in mind, body and hobby.



#### THE LOUNGE

The Lounge on the third floor is an ideal place for friends to meet and chat undisturbed.





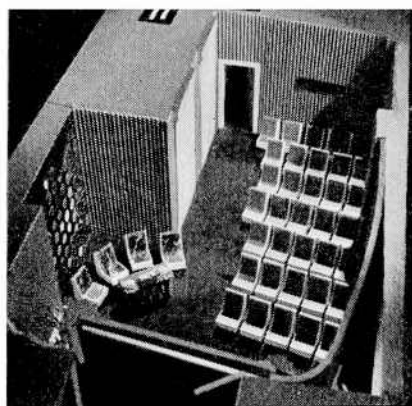
#### THE CINEMA

Fully equipped with the latest 35mm. and 16mm. projection equipment, the cinema will play an important part in Club activities.



#### THE THEATRE

Luxuriously furnished, the theatre is the perfect setting for lectures, demonstrations, trade presentations, recitals and—as regular late-evening features—modern theatre and intimate revues.



#### BIRDS EYE VIEW

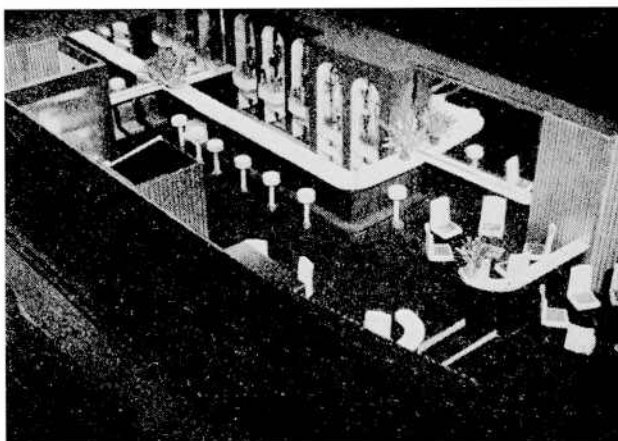
The Model provides many 'aerial' views such as this one of the Cinema. This five sectioned model of the Centre of Sound, built to the specification of one of Britain's leading creative designers, who is also working on the Centre itself, has been greatly admired by all who have seen it. Arrangements are now being made for the model to be displayed in various parts of the country in order to give club members and readers outside London an opportunity of seeing it for themselves.

#### THE STARLIGHT BAR

Adjoining the theatre, the fully-licensed Starlight Bar allows members and their guests to enjoy the best of wines, spirits or beers in unusually attractive surroundings.

The London Visitor Service will, however, form only one part of the Information Bureau, which will be the nerve centre of the whole conception. What to see and where to see it—Names, addresses, telephone numbers, vital information from all over the world will be collated and tabulated for instant intelligence. A service for Sound and all connected with sound. Manufacturers, Dealers, Buyers, professionals, amateurs, beginners, technicians, designers, the stars of Television and Films, musicians, composers, writers, lecturers, teachers . . . all will migrate here to look and listen, discuss and parley.

For this will be their common meeting place—an international rendezvous of Sound.







# AUDIO INDUSTRIES CLUB

## MEMBERSHIP FORM

### FULL MEMBERSHIP 69/- PER ANNUM

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

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

Dear Sir,

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

Name .....

Address .....

..... Date .....

### OVERSEAS ASSOCIATE MEMBERSHIP 27/- PER ANNUM

Overseas Associate Membership covers membership of the British Recording Club and the annual subscription to 'Amateur Tape Recording & Hi-Fi' magazine only. Overseas Associate Members visiting London are entitled to use the Club facilities of the Centre of Sound as honorary members up to a maximum period of four weeks, whereafter Full Membership is required.

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

Dear Sir,

I wish to become an Associate Member of the Audio Industries Club and enclose my annual membership fee of twenty-seven shillings (27/-) herewith.

Name .....

Address .....

..... Date .....

### SCHOOL MEMBERSHIP 42/- PER ANNUM

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

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

Dear Sir,

I hereby apply for membership of the Audio Industries Club on behalf of my school/university and enclose the annual membership fee of forty-two shillings (42/-) herewith.

Name ..... Date .....

Address of school/university .....

.....  
Number of pupils/students ..... age groups .....

Type of recorder available .....

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

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

**Note.—The club facilities of the Centre of Sound will be available to existing members of the British Recording Club until the expiry of their current membership**

### MEMBERS WISHING TO TAPESPEND ARE REQUESTED TO COMPLETE THE FORM BELOW

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

Name ..... Age .....

Address .....

Interests ..... Club No. ....

Taste in Music .....

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

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

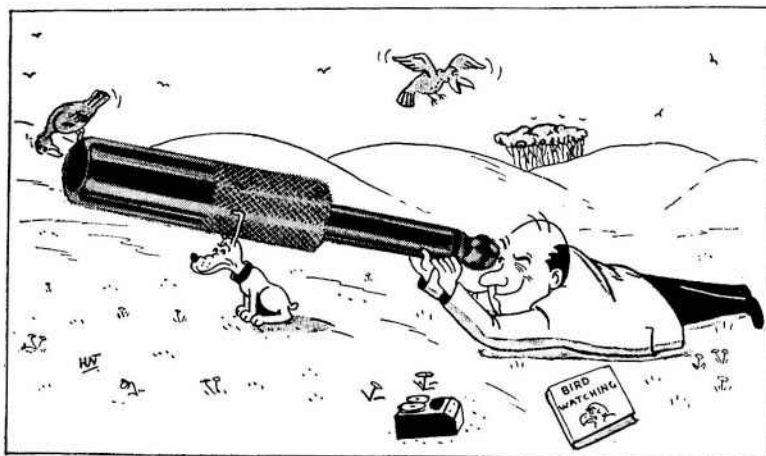
Which part of the world do you wish to contact? .....

BLOCK LETTERS PLEASE



# The World of Sound

Illustrated by Hunt



## POP GOES THE WEASEL

Mr. Roger Perry, Librarian and Field Research Assistant of the B.B.C.'s Natural History Unit has kindly supplied us with the following information:

"The B.B.C. is constantly adding to its Library of permanent recordings, and although many of these additions come from B.B.C. sources quite a number are received from amateurs. This, I think, is not known by many naturalists.

"In the B.B.C.'s Library there is a recording of the call or song of most of the commoner animals, and the real scope for the amateur now lies in making a comprehensive series of recordings of individual species: for instance, the flight and threat, alarm, young-parental, roosting and nest change-over calls, flock integration signals, and so on, as well as its song. In some respects amateurs are in a more favourable position to do this, as a person constantly on the spot is better able to take advantage of suitable weather conditions. So far only a few species: the stone curlew, greenshank, badger, blackbird, starling and osprey, have been recorded with any semblance of completeness.

"For those who have not the time or facilities to follow say, the life cycle of one particular bird, recordings are still required of a number of not unusual animals. These include the dipper, knot, pochard, scoters, red-breasted merganser, and various wintering ducks, short-eared owl and grey squirrel. We are still, for instance, without the calls of the meadow pipit and pied wagtail, and amongst the rarer mammals, the pine marten and wild cat.

"With regard to the technical standard of recordings, it must be at a speed of 7½ inches per second. Single track recordings are preferred but this is not essential. There must be no irrelevant sounds, such as traffic, aircraft, wind or voices. If any background sounds are obtrusive they cannot be accepted for

permanent use since they soon become associated in the listener's mind with that particular recording, and its use is limited. Documentation, too, is important, as without information as to the circumstances, time and place where it was made, the recording is of little use.

"At the moment Witherby's Sound Guide is an indication of the species already in the B.B.C.'s Library but of course new material is being added all the time. If anyone is interested in making a series of recordings of any particular species, and they would be kind enough to write to me at the Natural History Unit in Bristol, I would gladly let them know of any recordings which may already be in existence.

"It may perhaps be worth mentioning too that if recordings are accepted for the Library we like to acquire broadcasting rights, meaning of course, that we are merely buying the right to make use of the recordings without further payment and the copyright owner is free to make any other use of them that he wishes. For this, we normally pay at the rate of two gns. per minute."

We should add that only top grade recordings will stand any chance of acceptance. We shall be most interested to hear from any reader who does get a recording accepted by the B.B.C.

## 'MAKE-A-TAPE' CONTEST

Curry's 'Make-A-Tape' competition on Radio Luxembourg has whittled down all the contestants to the last four who go into the final, to be held at the Gaiety Theatre, Butlin's Holiday Camp, Bognor Regis. These are, folk singer Eleanor Simey who sang 'Kitty of Clouraine'; Margaret Fern, who sang 'Somewhere Over The Rainbow'; Mortimer Wilson Secondary Modern School choir who sang 'The Pine Tree'; and the Baronettes, who sang 'Stairway To The Sea'. One of the prizes is an audition with a record company which can lead to big things (ask the Allison!).

## ALLISONS SING FOR 35 MILLION

Less than six months ago Bob and John Allison were two completely unknown youngsters. Today they've issued their first disc and the forecasters reckon on at least a ¼ million sales. 100,000 were sold in the first week. They've won the British leg of the EUROVISION SONG CONTEST and on March 18th at Cannes they will be singing for Britain before an audience of 35 millions. The song they'll be singing is their own composition, 'Are You Sure?'

## AMERICAN HOLIDAY

Most of us dream of one day visiting America—the land of the fabulous, biggest, tallest, most expensive. We would like to see it all for ourselves.

Therefore you'll probably feel a little envious of Mr. Winston Shepherd of Blackpool, who spent his holiday last year visiting the U.S.A. And if there is 'one-up-manship' amongst tourists, Mr. Shepherd certainly gained a few points over American tourists. Like the American abroad he carried a camera, but he also carried a Stuzzi Magnette. This British tourist was determined to bring home a complete souvenir of his holiday—sound effects and all.

Mr. Shepherd sailed to America on board the Queen Elizabeth and from mid-Atlantic telephoned his wife in Blackpool. By simply holding this microphone close to the hearing section of the hand telephone, he made a very good quality recording of a trans-Atlantic telephone conversation.

In America he flew in a helicopter from the north section of Chicago to the west section, over some of the tallest skyscrapers in the world. His impressions of this exciting trip are all faithfully recorded on his machine. And Mr. Shepherd is one of the very few holiday makers who can invite you to listen to his recording of the Niagara Falls.

Yes, Mr. Shepherd certainly had a marvellous holiday—and he has the tapes to prove it!





## From Fife to Fiji

LAST MONTH we asked for reports on the use of tapes by schools and school clubs. We have received more than can be used immediately, and start with a selection of three from Scotland, London and the Midlands respectively.

### Scotland — Tapespondence Invited

The Rev. S. Towill writes from the Divinity Department of Dunfermline High School — senior secondary, co-educational, 1,400 pupils, Fife. This school, armed with four recorders, is presently engaged in making a tape giving something of the school's history and life, 'with a formal and less formal side' (twin track, 3½). This is offered for tapespondence with foreigners in England and overseas interested in the Scottish way of life. Teachers and club secretaries who are interested should either inform me or write direct to Mr. Towill at Dunfermline.

### London — The WyndSOR Story

A London teacher writes that his first tape recorder, purchased 1955, was a WyndSOR Regent. Since then he has used at least six others, ranging from Fi-Cord to Ferrograph, but the hardest and most frequent service has been exacted from the WyndSOR, which seems a beggar for punishment. It has been used in class by hundreds of boys who had received only a few minutes' instruction — on Sports Day doubled as a public address system at the end of hundreds of feet of cable — with the aid of two jam-jars and a tape loop, given out hours of information at an exhibition; covered hundreds of miles on the back of a scooter; served as a seat on crowded trains — and still performs its original function. So when the school club decided to visit a tape recorder factory to find out how the machines are made, their first choice was WyndSOR. A phone call to Mr. Roy Russell evoked a cordial invitation to the works at Friern Barnet, and it was decided to take the WyndSOR to have it tested and overhauled — "as a reward," writes its owner, "for six years of trouble-free service." We had expected to find a large factory with tape recorders hurtling along conveyor belts beside which stood hundreds of girls, armed with screwdrivers and soldering irons, adding components to the chassis. Instead, we were surprised to find that each machine is virtually hand-built, and that, unlike the modern motor car, it spends most of its factory time on a test bench. Each major assembly is tested as it is assembled, and the machine again tested as each assembly is added.



Mr. Roy Russell of the WyndSOR Recording Company explains the function of a recorder component.

"The Managing Director came in for a word with the boys and stayed to answer questions on subjects ranging from head gaps to transistor recorders. The Fi-Cord blinked a protest when he argued that transistors are not sufficiently advanced to make a satisfactory contribution to the WyndSOR range, but settled down when he said that the research department was engaged on a continuous review of transistor amplifiers and that several had already been built.

"After an interesting and enjoyable visit we left armed with circuit diagrams and tickets for the Audio Fair."

### Notts — Tapes to 'Cannibal Isles'

Two years ago, a County Primary school in the Notts village of Balderton was looking for a suitable name. In the search, it was discovered that John Hunt had lived in the village for some time before becoming the first missionary to Fiji. The pupils showed great interest in the story of this remarkable man who, born 1812, became a farm labourer and when 17 years old was converted at a Methodist meeting. Nine years later, in 1826, he and his wife left for Fiji. In 1836 he died, but in the last ten years of an amazing life he had evangelised cannibals, translated the New Testament from Greek into Fijian and the Old Testament from Hebrew into Fijian, and written a number of books. Today, the people of Fijian stock in the Islands all profess the Christian faith. It was decided that the school should bear his name.

Then with the aid of the Methodist Missionary Society, the Balderton school made contact with the Ballantyne Memorial School in the Fijian town of Suva, and in May, 1960, came the first letters from the Ballantyne Headmistress and several of her girls. The rest of the story we leave to the John Hunt Headmistress, Miss E. Alterton.

"Immediately our children set about writing letters in reply. Whilst this was being done I thought how much more personal and interesting would be a tape recording of some of the school activities. With the help of the rest of the staff — especially of Mr. A. Bullock, whose hobby is tape recording

— I planned the following:

1. Introduction and message from the Headmistress;
2. Junior Classes' Morning Worship (theme — 'Missionary Heroes' with special reference to John Hunt);
3. Infant Classes' Morning Worship;
4. Infant children singing nursery rhymes;
5. Junior School Choir — English folk songs;
6. Items by the Percussion Band;
7. Short messages from six children in the top Junior Class — details about the school and some questions about Fiji;

"None of the recordings was unduly rehearsed — all the items were to be as spontaneous and fresh as possible. I recorded my message one morning before school, while the children were just told a recording would be made of Morning Worship and encouraged to give of their best.

"The children's messages were written out previously and checked by their teacher, and recorded without any preliminary practices. A five-inch tape was used.

"Only the final hymn in the Infant Morning Worship had to be re-recorded. The tape was played back to the whole of the school; it was a wonderful and almost magical experience for the children, especially for the infants.

"We have now heard from the school in Fiji that they received the tape and were thrilled to hear our recordings. They are now busy making recordings of their own school activities, and these we hope to receive in a few months' time.

"If your readers have any queries, I shall be pleased to answer them."

*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.





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.

### CHANNEL ISLANDS

Mr. P. PERRIO, age 23, Tomato Growing, Les Jardins, Torteval, Guernsey, C.I. Varied interests. Rock, C. and W. Stellaphone, 5 in. 34. Anywhere where English is spoken and understood.

### CYPRUS

L.A.C. RIVETT, D. H., No. 425228, Photo Wing (M.E.), Royal Air Force, Episkopi, B.F.P.O. 53. Competitive cycling, tape recording, plastic models, hi-fi. Military and brass bands, popular music. Wyndor Victor, 7 in. 14, 34, 74. Anywhere in the world. No need to write, just send a tape.

### EIRE

JAMES C. MURPHY, Clerk, 76 Friar's Walk, Cork, Ireland. Music of all kinds, films, motorizing, youth work. Light classical, brass bands. Philips EL 3541, 5 in. 34. Anywhere English speaking.

### NORTHERN IRELAND

RALPH ALONZO DAWSON LONG, age 20, Trainee Works Study Engineer, Seaview Hotel, Larne, Co. Antrim, N. Ireland. Tape recording, electronics generally, photography, amateur radio, travel, running, cycling, model making. Broad taste in music but especially pop, classical and guitar music. Max 84 in. 14 to 15. Anywhere, male.

### SCOTLAND

DAVID BRANCH, age 40, Police Cons., 949 Gartloch Road, Glasgow, E.3. Travel, foreign films. Good music, be it British or otherwise, though I have a fascination for Neapolitan music, Italian opera, Swiss and Spanish music and in much lighter vein a staunch admirer of late Billy Bennett (almost a Gentleman!). Ferrograph, all sizes. 34, 74. Italy, America, Trusting my occupation does not limit tapespondents!

B. XAVIER GIBSON, Music Teacher, Organist, Choirmaster, Musical Director, 9 Kelvingrove Street, Glasgow, C.3, Scotland. Tape recording, family tapes, music teaching of singing, piano, organ (classical and electronic), piano acc., violin, cello, choral music. All kinds of music, especially folk music of other countries (no rock 'n' roll). Musical productions and directing shows from every angle, unusual sounds and effects, photography 24 x 24 and 35 mm. colour and black and white. Philips Stereo (4 track mono or stereo). 14, 34, 74. Brenell (twin track). 34, 74, 15. Fi-Cord Portable. 14, 74 (twin track). England, Ireland, Canada, U.S.A., Australia, New Zealand, South Africa, India, South America and anywhere English is spoken. My wife also interested in above. All tapes answered, no need to write.

HERBERT HERRIES, age 56, Music Teacher, 15 Wellmeadow Street, Paisley, Renfrewshire. Music and general. Classical and popular. Vortexion, 7 in. 74, 34. France.

S. HOURSTON, age 18½, Printer, 'Roslin', High Street, Sanquhar, Dumfriesshire, Scotland. Stamp collecting, printing. Popular and Elvis.

Ferguson, 54 in. 34. Any part but especially America.

DAVID HUTCHON, age 16, Student, 17 Merchiston Place, Edinburgh, Scotland. Cycling, trekking, photography. Popular and jazz. Grundig TK 5, 3 in. to 54 in. 34. Any Commonwealth country including U.S.A., New Zealand, and Australia.

PETER J. DU PRE LE ROUX, Hotel Management, 67 Latimer Gardens, Glasgow, S.W.2. Motor cars, fresh air activities. Light classical and popular. Brenell Mk. 5, up to 84 in. 14, 34, 74, 15. Anywhere.

GEORGE REID, age 19, App. Painter, 43 Ellisland Square, Castlehill, Ayr, Ayrshire, Scotland. Films, radio, travel, dancing. Pop music and beat. Philips 4 track, up to 7 in. 34. Anywhere, preferably U.S.A. or Canada. All tapes answered promptly.

### WALES

JOHN BIGGS, age 20, Carpenter/Builder, 28 Somerset Road East, Barry, Glam. Music, cars, motorcycles, science fiction. Modern jazz, electronic, Regentone, 54 in. 34. U.K., U.S.A., British Commonwealth.

HARRY JOHN, Shunter B.R., 2 Cedar Street, Cwmgrach, Nr. Neath. Tape recording and motorizing. All kinds of music. Stellaphone, 5 in. 34. Singapore.

Miss GWYNETH M. JONES, age 32, Self-employed, 30 Greenfield Terrace, Abercynon, Glamorgan, S. Wales. Stamps, taping, other peoples. Light and bright music. Philips AG8108, up to 7 in. 3 to 74. People of my own age group all over the world, but particularly in Pittsburgh, U.S.A. and Griffith, N.S.W., Australia.

MANUEL LLOYD, age 20, Docker, Glen House, Lower Thornton, Milford Haven, Pembrokeshire. Dancing, motorizing. Pops and trad. jazz. Philips 5 in. to 3 in. 34. Anywhere.

### BERKSHIRE

RICHARD C. ARMSTRONG, age 27, R.A.F. Sgt's Mess, School of Parachute, R.A.F., Abingdon, Berks. Motorizing, athletics, free fall parachuting. Opera, light, tenors, some pop. Telefunken, 54 in. 14, 34. Anywhere.

### BUCKINGHAMSHIRE

Mrs. BETTY WALKER, age 29, Lab. Ass. 18 Longfield Road, Chesham, Bucks. Photography, driving. Modern, pop, Eydie Gormé fan. Ferrograph 45N, up to 8 in. 34, 74. U.S.A., Canada.

### CAMBRIDGESHIRE

JOHN HAMMOND, age 17½, T.V. and Radio Aerial Engineer, 15 The Rampart, Haddenham, Nr. Ely, Cambridge. Photography, stamps. Rock 'n' roll. Elizabethan Bandbox, 34 in., 3 in. 14, 34. America, Australia, England.

### CHESHIRE

R. A. BARNETT, Farming, Overton Hall, Malpas, Cheshire. Horses, musicals. Musical shows (South Pacific). Wyndor, up to 7 in. 34, 74, 15. From anywhere. Nice British girls from 18 to 25 years.

H. A. SPRING, Salesman, 16 Newquay Avenue, South Reddish, Cheshire, England. Models (cars, trains, etc.), tapesponding, photography and cine, travel, hi-fi, stereo, motorizing, music, do-it-yourself, general. Mod. and trad. jazz, ragtime and honky-tonk, pops, rock 'n' roll, any except heavy classics or opera. Home-made and Ferrograph, 3 in. to 84 in. 14, 15. All over the world, particularly U.S.A., France, Germany, Denmark, Sweden, Norway, Australia, Italy, New Zealand. Only English spoken but willing to learn any language. No need to write. All tapes answered. Male or female any age (from 8 to 80).

### DORSET

J. KENEALLY, age 18½, Electronics, 55 Reforme, Portland, Dorset. Photography, tennis, hi-fi. Jazz, classical. Collaro Mk. IV Deck, 7 in. max. 34, 74, 15. Anywhere in Great Britain or in France with view to improving knowledge of French language at present slight—preferably female.

GARETH LEWIS, age 17, Student, 11 Wimborne Road, Poole, Dorset. Hi-fi, dancing, judo.

Modern and Latin American. Marconiphone, up to 7 in. 14, 34, 74. Switzerland and France. Prefer female (French spoken).

### DURHAM

GEORGE LOWES, age 48, Traffic Supervisor, 16 Simpson Road, West Auckland, Co. Durham. Travel. Accordion and electronic organ. Cossor 4T, 7 in. 34. Italy, New Zealand.

REGINALD OLLIER, age 40, Electrical Engineer, 30 Crawley Avenue, Hebburn-on-Tyne, Co. Durham. Gardening, sport, travel, recording, T.V. Pops and classical. Grundig TK 20, 3 in. to 54 in., 34. Anywhere English speaking, will answer all tapes.

### ESSEX

Mr. J. E. DICKS, age 55, Machine Inspector, 47 Hayburn Way, Hornchurch, Essex. Stamps, light classics, records, photography. Light classics. Grundig TK 24, 54 in. 34. Anywhere English spoken.

J. M. GREEN, age 39, Window Dresser, 122 Church Road, Hadleigh, Essex. Tape recorders, etc. Jazz, pops and light. Ferrograph, 7 in. and 9 in. 74, 15. U.S.A., Germany.

A. C. INGS, age 19, Salesman, 18 Coopers Lane, Clacton-on-Sea, Essex. Collecting rare early recordings of traditional and New Orleans jazz bands, blues, spirituals, etc. Strange stories and supernatural happenings, etc. Trad. jazz, Latin American rhythm bands, flamingo, etc. Brenell, up to 84 in. 15, 74, 34, 14. Any English speaking persons, preferably America, Canada.

ALAN L. SURRIDGE, age 28, Booking Clerk, 28 Bute Road, Ilford, Essex. Mountain walking (Lake District, North Wales, Scotland), also mountain camping, mountain photography, old mountaineering books, portrait photography, railways (prefer steam), chess, writing, records. Popular, Latin, C. and W. (Buddy Holly, Everly Bros., Trio Los Paraguayos, Connie Francis, etc., not Cole, Mathis, Fitzgerald or Sinatra). Gramdeck, up to 5 in. 74. Anywhere Scottish is spoken, particularly Argyllshire. Either sex.

JOHN HENRY COX, age 20, Ass. Assembler, 14 Chestnut Avenue, Hornchurch, Essex. Photography, scootering. Pop, light. Grundig TK 20, 54 in. 34. Great Britain, France (only English spoken).

### HAMPSHIRE

C. J. B. CLARK, Twynham C.S. School, Stourbank Road, Christchurch, Hants. 700 plus pupils, age group 11-16. Grundig TK 30 and Philips 3542. Australia, New Zealand, U.S.A.

PETER FOREMAN, age 27, Student, 12 Peerhurst Crescent, Paulsgrove, Portsmouth, Hampshire. Cinematography, motorizing, mathematics. Light and popular music. Walter 404, up to 7 in. 34, 74. U.S.A., Canada, New Zealand.

F. H. M. YATES, age 44, Newsagent/Tobacconist Shopkeeper, 242 Brockhurst Road, Gosport, Hants. Fishing, travel, camping, motorizing. Military bands, light orchestral. Grundig TK 8, 7 in. 34, 74. All over.



Sgt. MAURICE GRANGE, 518 Coy., R.P.C., Episkopi, B.F.P.O. 53.



## HERTFORDSHIRE

PETER ALAN CRANE, Accountant, 'Stock-leigh', 112 London Road, Knebworth, Hertfordshire. Athletics, photography, tennis, rugby, sailing. Jazz in general, pops, light classical, classical guitar music. Modek Deck, up to 7 in. 1½, 3½, 7½. France, Spain, Germany or Italy.

JOY BURT (husband Len), Library Assistant, 54 Cedar Walk, Hemel Hempstead, Hertfordshire. Tape plays, quizzes, scrapbook, humorous records and off-beat poetry, ghost stories and S.F. All except jazz. R.G.D., up to 7 in. 1½, 3½, 7½. Anywhere. Suggest round-robin tapespondence with all who reply.

BRIAN B. CHARGE, age 21, Technical Estimator, 16 The Green, Cheshunt, Herts. Tape, civil defence, general. All types except so-called 'mod. jazz'. Avon, 5½ in. 1½, 3½, 7½. Any, especially Far East, Middle East, South America — only Sanskrit spoken!

ALAN JAMES, age 20, Civil Servant, 4 Church Crescent, Sawbridgeworth, Herts. Photography, swimming, wrestling, athletics, boxing. Shows, pop, rock and trad. Stuzzi, 5½ in. 3½. Any country (primarily New Zealand).

PERCY L. WHITE, age 67, Retired Tobaccoist and Newsagent (20 years in jewellery trade, West End), 29 Upland Drive, Brookmans Park, Hatfield, Herts. I am a registered blind person. Discussing general topics, spiritualism and spiritual healing, psychology, tapesponding about everything and nothing in particular. Light and popular. Wyndors Victor, 7 in. max. 1½, 3½, 7½. Any part of the world, in particular New Plymouth, New Zealand. English only spoken.

## KENT

R. B. COOMBER, age 45, Engineer, 63 Woodland Road, Tunbridge Wells, Kent. Electronics. The lot. Elizabethan Major 7 in. 1½, 3½. Anywhere.

I. DUNBAR, age 21, Teacher, 19 The Drive, Orpington, Kent. Sport, Education, travel. Classical. Ferrograph, 7½ in. 3½, 7½. Anywhere.

PETER FOSTER, age 23, Shunter B.R. (ex M.N.), 81 Norfolk Road, Cliftonville, Kent. Ships, outdoor life, physical culture, cinema and theatre, cycling. Popular to semi-classical. Grundig TK 830, 3 in. to 7 in. 3½, 7½. I would prefer tapes at 3 in. or 5 in. and at 3½. Anywhere in U.S.A. or Europe.

G. GRIZZELL, age 25, Plastic Moulder, 98 Fen Grove, Blackfen, Sidcup, Kent. Music, dancing. Modern and pops. TK 20, 5½ in. 3½. Anywhere.

RAYMOND HARLEY, age 41, Plastic Moulder, 38 Rowan Road, Swanley, Kent. Scouting, family interests. Folk songs, pops, ballads. Grundig TK 20, 5½ in. 3½. Anywhere, all tapes answered.

D. B. PIGOTT, 65 London Lane, Bromley, Kent. Cossor CR1601. Interested in hospital tape service and tape reading for the blind.

## LANCASHIRE

ARTHUR COYSH, age 34, Shop Manager, 13 Norbreck Crescent, Wigan, Lancs. Taping, stamps, general, Rel. Quaker. Light, no jazz. Philips EL 3542, up to 7 in. 7½, 3½, 1½. Canada, Australia, U.S.A., New Zealand. All tapes answered.

THOMAS ANTHONY EDWARDS, age 21, Marine Engineer (artist), c/o 1 Denebank Road, Liverpool, 4. Stamp collecting, jazz. Anything but classical. Grundig Cub, 3 in. 3½. Anywhere. Do not write, all tapes will be answered.

H. V. (Vic) HOUGHTON (wife Margaret), Driver, 12 Poplar Street, Blackburn, Lancs. Music, dancing, general. Anything goes. Grundig TK 20, 5½ in. 3½. Anywhere, only English spoke n.

JACK KNOWLES (wife Marjorie, two boys aged six and four), Plumber, 13 Ash Street, Middleton, Manchester. Motoring, model railways, organs, science fiction, outside tape recording. Church, choral, light classics to opera and brass bands. Grundig TK 20 and Clarion, 3 in. to 5½ in. 3½. Wish to tapespond with family in Germany — can speak a little German.

ARNOLD LOMAS, Clerk, 2 Hamer Hill, Chapel Lane, Blackley, Manchester, 9. Art, records and recording, humour, serious topics, people and general interests. Classical, light orchestral, trad. jazz, Scottish and folk music, South American, brass and military bands. Grundig TK 20, and Trav-Ler Portable, 3 in. to 5 in. 3½. Anywhere, especially abroad, male or female.

Mr. A. D. MARTIN, Welder, 3 Hale Road, Walton, Liverpool, 4, Lancs. Bee keeping, amateur wine making, would like to contact any other wine circle or beekeepers' association.

Pops, Latin American, general. Grundig TK 20, 5½ in. 3½. Anywhere, any age or sex.

JOHN G. MASTIN, Postman, 6 Langside Avenue, Blackley, Manchester. Television and sport, films and dancing. Swing, dance music. Elpico TR 400, 5 in. 3½. Isle of Man or Scotland.

DAVID POLLARD, age 17, Junior Clerk, 75 Bankhouse Road, Nelson, Lancs. Motor driving, football, cinema, T.V., boxing. Jazz, pops, Latin American, cha-cha-cha. Stellaphone, Philips, 3 in. and 7 in. 1½, 3½, 7½. U.S.A., Canada, Germany.

ROY WILLIAMS, age 27, Industrial Chemist, 63 Long Lane, Orford, Warrington, Lancs. Taping, reading, mechanics. Light and popular, also comedy. Saja, up to 7 in. 1½, 3½, 7½. Anywhere (anyone care to teach German or French).

JOHN R. WITTS, age 27, Technical Clerk, 119 Heywood Old Road, Rhodes Middleton, Manchester. Photography (colour and monochrome), church and Sunday school work, recording, choir work (I am an organist and choirmaster). Classical music, especially organ music and choral records (of the church choir type mostly but also like Gilbert and Sullivan), humour in music. Grundig TK 20, 5½ in. 3½. Anyone speaking English, especially abroad.

## LEICESTER

PHYLLIS STANTON, Chiroprody and Electrolysis, 43 Rosedale Avenue, Leicester. Country, animals, occult, colour photography. Mainly light or popular. Stella, 5 in. 3½. Any part.

DAVID JOHN FAGER, age 20, Swimming Attendant, 139 Gilbert House, Deptford, London, S.E.8. T.V., scootering (Lambretta owner), swimming, photography, records. All music. Grundig TK 20, 5½ in. 3½. Anywhere, prefer female.



WILLY DAELEMANS, Expedition, Shipping Office, Groenendaallaan 230, Antwerp, Belgium. Photography, music, people. Soft music (jazz, not hot jazz or tee bop). Philips EL 3527/00. Japan, England, America.

## LONDON

DEREK WILLIAM HILL, Stockbroker's Clerk, 2 Finch Lane, London, E.C.3. Almost anything. Popular, light classical. Philips, 5 in. 3½. U.S.A., Canada, Germany, Holland and Scandinavia.

ROYSTON KING, age 25, Theatre Booking Agent, 34 Addison Road, South Norwood, London, S.E.25. Collecting sections of soundtrack (movie) 'by courtesy of the B.B.C.', theatre, films, radio, also river cruising on the Thames. Music, orchestra, preference to pianoforte concertos. Philips AG 8108, up to 7 in. 1½, 3½, 7½. Anywhere.

BRIAN MATHER, age 23, R.A.F. Electrician, 13 Bernwood House, Woodberry Down, London, N.4. Music, sound, touring, scootering (N.S.U. owner). All music, but only a little pop. Sound Studio, up to 7 in. 3½, 7½. All English speaking. Know little French. Send tapes, don't write. Preferably somebody my age.

C. J. MATTHEWS, age 26, Office Manager, 23 Drive Mansions, Fulham Road, Fulham, London, S.W.6. Motoring, recording, general. Classical, opera, pop, trad. jazz. Philips EL 3542 4 track 3 speeds up to 7 in. 1½, 3½, 7½. Stellaphone twin track, 5 in. 3½. Anywhere.

WILLIAM F. PAINE, age 36, Van Salesman, Plaistow, London, E.13. Music, people, taping. Mainly classics, good jazz and pops. Grundig TK 20, 5½ in. 3½. Anywhere in the world where English is spoken. Don't write, just speak, all tapes answered.

ALAN SUGAR, age 14, Schoolboy, 16 Woolmerhouse, Upper Clapton Road, London, E.5.

Radio, construction. Modern. Fidelity, 5½ in. 3½. America.

V. G. WHITE, age 41, Civil Servant, 141 Halley Road, Forest Gate, London, E.7. Photography, model making. Light classic, most other. Elizabethan Popular, 5 in. 3½. France and/or French speaking countries (speak French a little myself).

## MIDDLESEX

COLIN FORSTER, age 19, Insurance Clerk, 75 Halsbury Road East, Greenford, Middlesex. Ballroom dancing, stamp collecting. Music from shows, popular, no jazz. Philips 4 track, 3 in. to 7 in. 3½. U.S.A., New Zealand, Australia. Girls of same age also.

JAMES FRASER, age 15½, Schoolboy, 91 Scotts Road, Southall, Middlesex. Idiotic humour, tape recording. Pop records. Fidelity Argyll, 5½ in. 3½. England or Scotland.

TERRY MULQUEEN, age 20, Parcel Porter B.R., 68 Kingsway, Hayes End, Hayes, Middlesex. Tape recording, general, hi-fi. Light classics and humorous. Philips AG 81084G, 3 in., 7 in. 1½, 7½. Anywhere, only English spoken. No need to write first, all tapes answered.

## SOMERSET

RAYMOND BEVAN, age 21, Fireman B.R., 79 Hardenhuish Road, Brislington, Bristol, 4. Tape recording, stereo L.P.s. Elvis fan, rock, ballads. Grundig TK 830, 7 in. 3½, 7½. U.S.A. Send tapes, don't write, all tapes answered.

Mr. F. J. TAYLOR, Clerk (ex professional variety artiste, magician and drama), 33 St. Leonard's Road, Horfield, Bristol, 7. Photography, art, writing. Ballet, light opera, shows, jazz, good pops. (Have composed pops but not yet published — at present engaged on a musical fantasy which I propose plugging). I have stereogram (portable) but have rigged up two 12 in. and two 8 in. speakers giving excellent results. H.M.V., 8 in. 3½, 7½. Anywhere. More interested in receiving contact from ladies than gents, but will reply to all.

## STAFFORDSHIRE

SAM BASS, age 30, Engineer, 98 Orme Road, Newcastle-under-Lyme, Staffs. 'Uke-stage', old A.F.N. recordings. Lanza-Jolson-Formby. Grundig, Philips, 5 in. and 7 in. 1½, 3½, 7½.

PETER H. BRYAN, age 20, Technical Representative for Flooring Contractors, 26 Birches Barn Avenue, Bradmore, Wolverhampton, Staffs. All aspects of radio and T.V., recording, motoring, foreign travel, modelling, 'goon' type life. All except rock 'n' roll. Part Gramdeck, part home built, up to 5 in. 1½, 3½, 7½. Any part of the world, especially Esperantoists. Interested to hear from anything in same line of business as myself. All tapes answered.

Mr. CHRIS CLARK, age 40, Machine Minder, 133 First Avenue, Wolverhampton, Staffs. Collecting records of good country/western type, e.g., Eddy Arnold, Marty Robbins, Jim Reeves, Rex Allen, Hank Thompson, Hank Snow, etc. No morbid folk songs entertained. Also like Hawaiian style music, in fact any good guitar playing such as Chet Atkins, Billy Byrd, Jerry Byrd. No Bert Weedon's entertained. Gardening, harmonica playing and intelligent conversation. Grundig TK 20, twin track, 3 in. to 5½ in. 3½. Already possess 100 C/W albums and many E.P.s and singles but little Hawaiian music. All countries but only English spoken, preferably U.S.A. and Canada.

## SUSSEX

JOHN R. TUCKER, age 39, Nurseryman, Floraldene Nursery, Findon Road, Worthing, Sussex. Horticulture, languages, travel. Light classics. Wyndors, 7 in. 15, 7½, 3½. Anywhere. Languages spoken: Dutch, German, knowledge of French, Spanish, Italian.

## WARWICKSHIRE

DOUG. BROWN, age 31, Salesman, 19 Townsend Road, Tiddington, Stratford-on-Avon. Radio, photography, motorcycles. Nothing heavy. Telefunken 35KL, 7 in. 3½, 7½. Anywhere English and German spoken. No need to write.

ERIC J. HILL, age 17, App. Industrial Electronics, 161 Lavender Avenue, Coventry, Warwickshire. Tape recording, sport, radio construction. All except modern jazz and chamber music. Elizabethan FT3, up to 7 in. 1½, 3½, 7½. Anyone (male or female), anywhere speaking English.

EDWARD S. RUFF, Engineer's Clerk, 367 Holyhead Road, Coventry. Radio, music, bird song, church bell recording. Classical, Dixieland, trad. Elizabethan, dual track, Clarion battery portable, 3 in. to 7 in. 1½, 3½, 7½. U.S.A., Canada, Australia, Europe. English only spoken. All tapes answered.



## CLUBMAN PROFILE



### M. B. (MICK) DRURY

I became interested in tape in 1950 and built a recorder using mainly ex-government parts, first winding a record/replay head myself and later using a Qualtape deck. In those days tape could not be bought in any record shop as it can now. The heads were full tape width and tape of the low coercive type and between the two at  $7\frac{1}{2}$  i.p.s. you were lucky to get up to as many k.c/s! Owing to a disability, I have to substitute a certain amount of ingenuity for a lot of expensive equipment, but manage reasonably well. Recently however, through the kindness and help of friends and relatives I was able to get a second-hand SP/2 on which I made a feature 'The End of the Line', on the last trams in our city.

I believe that tape is a heaven sent medium for people whose activities are limited due to infirmity and have met many kindly gestures since taking up correspondence on tape about 1955 using the Wyndor seen in the photograph. I have also had the pleasure of helping a blind friend to pass the radio amateur examination by reading technical matter on to tape. It is these things which make the hobby unique and ones activities can be as wide or as specialised as one wishes. Any hobby which gives pleasure to others is a good one.

Tapes are welcome from anywhere, especially overseas, and I would like to hear urgently from anyone with material about Oberammergau on tape or disc, to copy. My address is 13 Alexander Avenue, Halton, Leeds, 15.

### YORKSHIRE

JOSEPH D. BILCLIFF, age 25, Pattern Maker, 84 Thompson Hill, High Green, Sheffield, Yorks. Languages, judo. Most types of music. Grundig TK 5,  $5\frac{1}{2}$  in. 3 $\frac{1}{2}$ . Anywhere, especially Switzerland and Germany.

AUDREY COLDINGLEY, Manageress Drug Dept., 4 Tichbourne Street, Batley, Yorkshire. Photography, drama, languages. Grand opera, Shirley Bassey. Elizabethan Bandbox, 3 $\frac{1}{2}$  in. 1 $\frac{1}{2}$ , 3 $\frac{1}{2}$ . Germany, America. No need to write first.

H. S. DARLEY, Electrician, The Cottage, Follifoot, Harrogate. Tape recording, motor-cycling. Pop. Philips 4 track, 5 in. 3 $\frac{1}{2}$ . Any English speaking.

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# Dear Sir . . . . .

Mr. A. J. CHRISTIE of Wick, Caithness, writes :

After recovering from what may be loosely termed an 'uncivilised' festive season, and having got round to giving my full attention to your much looked forward to magazine, I feel that I must criticise your columnist David Lazell on his statement in his article 'Top Towns on Tape' (January issue of 'ATR'), on the, or at least on his idea of, the edge of civilisation.

It would appear from his dissertation on place names that his geographical knowledge of the British Isles is limited to, and gleaned from, the listings in the 'ATR' magazine Tape Directory.

May I say now on behalf of the inhabitants of the Orkney and Shetland Islands that since it is obvious that Mr. Lazell has never seen these 'away from it all' places, Mr. Lazell has never lived.

P.S.—Print this item in the 'ATR', and when the British Recording Club's Tape Bank trail reaches John O'Groats, I will contribute 2/6d. to set the tape trail on its way to THE land's end of Scotland, viz, Muckle Flugga, the farthest north island in the Shetlands.

Mr. M. D. EDGE of Chorley, Lancs., says :

I have just become the owner of a Grundig 'Cub' tape recorder. I am also the owner of a Ferguson Model 3959 automatic record player, which employs the Collaro Challenging turntable and motor.

I should be very pleased if you could inform me if it is possible to fit a socket so that I could record direct from the pick-up arm on to the tape so cutting out the microphone.

*ANSWER.—It is not just a simple matter of taking leads from the pick-up of your record player to the recorder in order to record records on to tape. The recorder you have is not really suitable for this purpose, in fact the reproduction from a 'dubbed' disc will be very inferior to the quality from the record player.*

*You can, if you wish to try it, take a screened lead from the pick-up to the recorder microphone socket, but we are afraid you will be disappointed with the result. In any case a proper frequency correction circuit should be included between pick-up and tape recorder.*

Mr. B. J. WHELDON of Aughton, Nr. Ormskirk, writes :

I have been following your articles in 'ATR' with great interest—particularly those relating to Electronic Music. Your 'How to make Modern Music with a Tape Recorder' in this February magazine was fine and I would like to build the two circuits which you described as the Automatic Bell Gate and the Controlled Bell Gate. You do state in the first paragraph that the circuits are for the technical types—unfortunately I happen to be the in-between type, e.g. I can read the circuits and I can build them too, quite successfully, but I don't as yet know how to evaluate them and arrive at individual items.

Would you therefore be so kind as to tell me what the H.T. voltage would be for both the above Bell Gates and in the Controlled Gate (Fig. 3) what type of valve would be suitable—also the most suitable diode for XI.

*ANSWER.—H.T. voltages for the circuit you mention are not critical. Between 250 and 300 volts will be in order.*

*Valves are not critical either; EF.91's will operate successfully and the diode may be any germanium type, such as a GEX.34.*

Mr. HAROLD HANNANT of Durham City itemises his queries as follow :

Could you please inform me : (a) What is a constant impedance loudspeaker ? (b) Is it mains energised ? (c) How is it mounted for both speech and music ? (d) Who manufactures them ? (e) Is it true that this type of speaker is being retailed in the £10 bracket ? (f) Do you honestly know of any drawbacks to this type of speaker.

*ANSWER.—We have enquired about 'constant impedance*

*loudspeakers' but according to three of the leading loudspeaker manufacturers of this country such a device does not exist. Your source of information may be incorrect or misleading. We are however publishing this to see if any other reader has any knowledge of this device.*

Mr. R. DOYLE of Knotty Ash, Liverpool, says :

Re your Toffee Box tuner in the January issue of 'ATR', I acquired the parts a bit at a time and wired up the parts slowly. Now I have hit an obstacle and wonder if you could help me. I can't get hold of the Denco coils for long wave working. The radio stores that stock all parts here, only stock Repanco type.

Also in the easy connection diagram of the tuner, in your January issue, it shows C2 and C5 as 0.1 and 0.5 mfd. respectively. But in the technical diagram it shows them as 0.01 and 0.05 mfd. respectively. Could you let me know which they should be. Also would a dubler 8+16 mfd. condenser do in place of 16+32 mfd. condenser as shown in the Power Pack in the May 1960 issue of 'ATR' ?

*ANSWER.—Denco coils for the Toffee Box tuner can be purchased direct from Denco Ltd., 135/137 Old Road, Clacton-on-Sea, Essex. Other types of coils may not be suitable.*

*The values for C2 and C5 are not critical but should be 0.01 mfd. and 0.05 mfd. respectively. An 8+16 mfd. capacitor will operate in the power supply but with these capacitors the hum level may be higher.*

## SOUNDING BOARD

(A £1 record token is won by each 'Sounding Board' letter)

Robert Ellis, Secretary of the English Speaking Tape Respondents' Association writes :

I have just received the first combined issue of 'ATR & PHF'. I think you have made a very happy 'marriage' of the two publications and I trust that their life together is a long and happy one.

As one who is interested in tape recording and records I find the combined magazine a very convenient and concise reference book. I particularly like the 'Tape and Disc Review' and also your 'Monthly Record Guide'. We are now going to be authoritatively informed of the latest issues of records and discs and with the many companies now contributing to this market a concise guide such as you are giving us each month is really something.

On the tape recording side, I liked John Barter's article on Tapesponding and would, like John, be happy to see more articles on this most fascinating subject.

*Noted, Mr. Ellis.*

Mr. J. W. Toombs in Australia, says :

Noting your reference to readers in the South (reply to Mr. Roberts, 'Sounding Board', December issue), I would like to mention that at least one of your readers comes from much further south than you probably realise.

Our town of Denmark is on the south coast of Western Australia, and the No. 2 issue of 'Popular Hi-Fi' appeared on the counter of one of our local newsagents.

Although interested in hi-fi, my knowledge is very limited and I for one am in favour of a magazine combining simplicity with interest. Even here in this town, the interest in hi-fi is a growing one though as far as I am aware, the total equipment in this town is limited to one hi-fi and two stereograms.

Could I suggest you publish something in the form of a dictionary of technical terms likely to be used by advertisers and also contained in articles thus giving a full and simplified definition of each term. Such things as frequency response, hum and noise output, feedback, stability margin, etc., which might be well understood by the more advanced readers but a little bit outside the beginner. The section I have in mind could be a pull-out one for filing and easy access if kept in a folder.

*'Fi-Talk' starts in this issue, Mr. Toombs. Sorry we couldn't make it a pull-out section.*



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# SLIDE INTO COLOURFUL SOUND

## Part II—Picture Making for Tape—Slide Presentation

### Summary

COLOUR SLIDES, no matter what certain of my contemporaries may claim, have been set to music for 25 years and more. And why not? 'Kodachrome' Colour Film has been on the market since 1936, and certainly there is nothing new in the marrying of the visual with the audible, be it movie film or still picture. Even the butcher's boy happily whistling his toneless 'tune of joy' and being free as the birds in the countryside, is a case of a 'picture' being received by the brain (what the eye sees); and the visual impulses so received cause other channels within the brain to joyfully respond and to unconsciously marry the visual with the spontaneously composed music (the boy's whistles).

When the amateur photographer sets forth to produce colour pictures with the intention of setting his results to music, he must have a fair idea of the story he hopes they will tell, and the music he will use in conjunction with his pictures in order that his story will be not merely better told, but that the sound-slide story will be worth listening to—as well as worth looking at. The success of the picture-sound marriage will depend, to a great extent, not on the ability of the brain to produce a spontaneous sound description, picture by picture, but rather upon the groundwork done at home by the photographer, prior to his setting forth with camera. It is this ground-work with which we are concerned here in the second of three articles on the subject of tape-slide presentation.

### Equipment

The photographer who is uncluttered by gadgetry, and who can use his equipment without having consciously to think about each move or setting, will secure a greater number of photo successes. This is because, having basic and only really necessary items, and knowing his equipment backwards, he can pick up his camera and literally 'shoot' without having to think. The camera would be a 35 mm. (miniature) model, with a 45 mm. or 50 mm. standard lens of f/2.8 or f/3.5 aperture, and, especially for the beginner, with no rangefinder. Instead, all one requires is to have the depth of field scales calibrated and engraved on to the top rim of the lens mount so that at a glance the nearest and farthest distances in focus at any given aperture may be seen. Fortunately this is standard practice on most good 35 mm. cameras. Thus to take a general view photograph of the countryside (the Weston Master Exposure Meter has already indicated an exposure for daylight 'Kodachrome' to be 1/60th second at f/5.6) one can see from the depth of field scale that at the f/5.6 setting with infinity (for general view) as one distance, the nearest object in sharp focus will need to be no closer than 15 feet from the camera. In other words all subject matter positioned from 15 feet in front of the camera right through to the horizon (infinity in this case) will be sharply registered on the film.

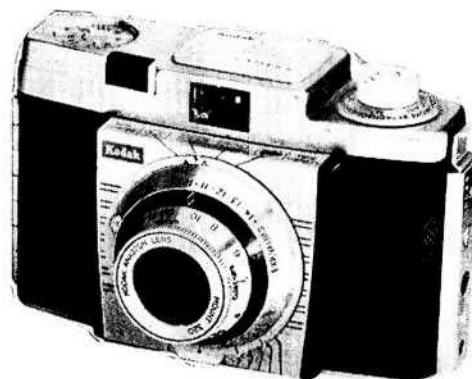
So far we have a camera and an exposure meter. Next in order of priority I would suggest two close-up lenses, a flashholder and a 'Skylight' filter. Thus equipped, any man, woman or child should find no difficulty in making sharp, well exposed and satisfying colour slides. The close-up lenses, which can cost as little as 10/- and need cost no more than 30/-

each, will enable you to produce fascinating larger than life shots of flowers and similar small objects by permitting the camera to be focused down to a matter of inches from the subject. One close-up lens could be for the 18 inch distance, and one for, say, 12 inches. The flashholder will enable good colour pictures to be made at any time of the day or night, indoors or outdoors, and always with a constant amount of light to guarantee correct colour rendering. In other words, the flashholder is a delightfully simple means by which excellent colour photographs may be produced of any subject at any time.

### The Story Board

Production planning is a good thing, and the story board method of planning a picture story is a delightfully simple and practical way of keeping sight of the progress being made. Having decided what time your slide-sound production is to run, 10—15—20 minutes, and having decided approximately how many pictures will be essential to and necessary for the successful telling of your story, a board is produced along these lines.

The actual board can be of cardboard, hardboard, three-ply or any other sheet material that is firm, and the size can be 35 x 25 inches. Simple measurement and marking out will produce 100 spaces each 3½ x 2½ inches. A separate card should be made up for each individual slide and on the card, which is pinned to the board, will be entered all relevant information and details such as: the number of the slide in sequence (the position the picture will have in the final production) and a description of the picture and instructions corresponding to the tape-sound part of the presentation. A make-do sketch of the picture to be taken can be drawn within the slide format area, which should be horizontal and rectangular. Thus the story board, complete with cards in position from first to last slide, will show at a glance the structure, the continuity and the effectiveness of the marriage

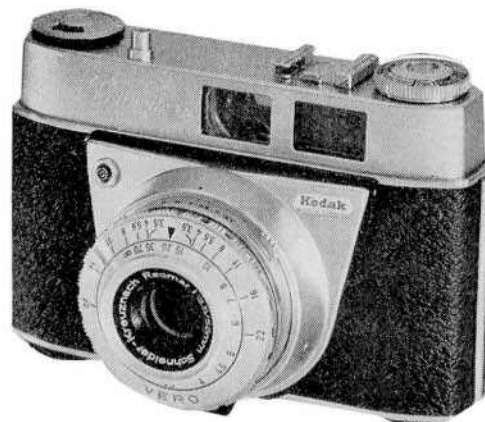


Two cameras suitable for taking colour slides:  
(above) The Kodak Colorsnap 35 (£10.15.1)  
(top right) The Kodak Retinette 1A (£15.19.8)



by Bill Risdon — KODAK LTD.

*who also took the photographs*

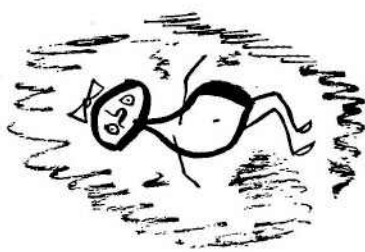


1

CAMERA  
PICTURE  
DETAILS

General view to show baby full length horizontally across picture. Head at left. Baby crying.

TAPE  
SOUND Baby crying . . . 15 secs.  
DETAILS



2

CAMERA  
PICTURE  
DETAILS

Close up baby's head. Mouth to be open after burp!

TAPE  
SOUND Sobbing noises giving way to burp—good and loud! . . . 15 secs.  
DETAILS



3

CAMERA  
PICTURE  
DETAILS

Close up baby's head. Same position as (2) now with big smile.

TAPE  
SOUND Gurgles and chuckles . . . 15 secs.  
DETAILS



4

CAMERA  
PICTURE  
DETAILS

General view of mother rocking cradle. Mother to hold rattle in right hand.

TAPE  
SOUND Music and voice of 'Rock a bye Baby' . . . 15 secs.  
DETAILS Record No. details XYZ



A FOUR-PICTURE SEQUENCE, STORY-BOARD PLANNED

between selected audio ideas and the indicated visual suggestions.

The potential impact of a visual presentation will be lost if any one slide contains too many points of interest. Similarly the accompanying sound should be relevant to the mood of the scene and compatible to the spirit of the occasion. Examples that instantly come to mind are: for leisurely viewings of pictorial landscapes of the countryside, the slow changing colour slides could be set to the 'After the Storm' movement of Beethoven's Sixth Symphony. A picture story of London by night however would require quick changing pictures of neon signs and other 'gay' lights and theatre fronts set to a mixture of town traffic noise (recorded in situ) and jazzy, muted trumpet music which would help create the spirit and the atmosphere of West-End night life (in theory), and also give plenty of opportunity for snappy beat changing from one slide to another.

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## PEAK POWER OF MUSICAL INSTRUMENTS (FORTISSIMO PLAYING)

Instrument	Peak power in Watts
Heavy Orchestra	70
Large Bass Drum	25
Pipe Organ	13
Snare Drum	12
Cymbals	10
Trombone	6
Piano	0.4
Trumpet	0.3
Bass Saxophone	0.3
Bass Tuba	0.2
Bass Viola	0.16
Piccolo	0.08
Flute	0.06
Clarinet	0.05
French Horn	0.05
Triangle	0.05

Fig. 1

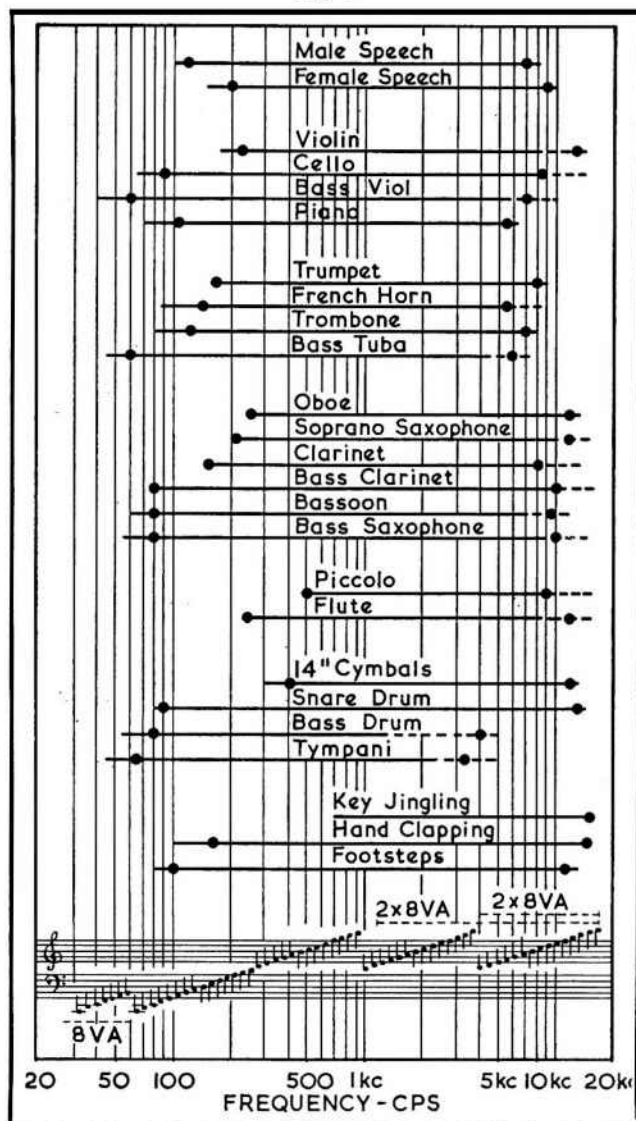


Fig. 2

## AUDIBLE FREQUENCY RANGES

The chart shows the audible frequency ranges for common musical instruments, speech, and noise. Tonal ranges are shown by the solid lines while accompanying noise range is shown dashed. Points indicated are cut-off frequencies detectable in most tests. Corresponding musical scales are shown at the bottom.

# AMPLIFIERS AND CONTROL UNITS

CHOOSING HIGH FIDELITY reproducing equipment presents a problem that can only be solved by deciding exactly what your requirements are, for if you buy wisely, the equipment you choose will give many years of pleasure and will not become outdated. Most manufacturers provide ample literature about their products but as most of the information concerning actual performance is included in the Technical Specification, the non-technical person may find difficulty not only in fully understanding the often obscure terms that are used, but in interpreting the information into more tangible thoughts as to what to consider when actually buying equipment. The object of these articles is to discuss the technical requirements and yet present them in a manner more suitable for the newcomer to high fidelity reproduction.

## GENERAL

High fidelity amplifiers usually comprise two sections, the main or power amplifier and the control unit or pre-amplifier which are, however, sometimes integrated in one chassis. The basic requirements are the same in each case, although separate units may be more convenient for mounting in a cabinet. The pre-amplifier normally contains the tone controls, volume control, on/off switch and the input sockets for the various signals it is designed to accept, viz: tape-head direct, output from a tape recorder pre-amplifier, gramophone pick-ups of various kinds, and radio. It may also incorporate special frequency correction circuits for the various signal sources.

The power amplifier is generally a much larger unit, more often than not containing the power supply circuit from which the control pre-amplifier may also draw its power. The power amplifier can be tucked away in a corner of the cabinet or even mounted in the loudspeaker case, providing the leads coupling it to the control unit are not too long. This does at least leave the control unit available for armchair operation. From this it appears necessary to consider how and where you are going to house the equipment. Many hi-fi enthusiasts assemble the amplifiers, loudspeakers, turntable and recording deck in one large cabinet, but by far the best arrangement is to have the amplifiers and signal sources in a common cabinet, with the loudspeaker(s) housed in separate cabinets specially designed to give the best possible reproduction. A good loudspeaker in an unsuitable cabinet will never make full use of either its own reproductive properties or those of the amplifier.

## POWER OUTPUT

Amplifiers are graded by their power output rating which, for an average sized living room need not exceed a maximum of 10 watts, and certainly not much more than 15 watts for a very large room. The average 'programme' power rarely exceeds a watt or so and the only reason for the comparatively large maximum power is because of the dynamic range required, for example a large orchestra. Speech at natural level, may require only a fraction of a watt but by comparison, the Tympani or a loud passage from a brass section of an orchestra for instance, may require the full available power to achieve reproduction naturally and without distortion. Some idea of these differences will be apparent from the table of Fig. 1 which shows the actual power developed in various kinds of musical instruments. It should be understood, however, that the powers quoted are for the instruments



# AMPLIFIERS AND CONTROL UNITS

by R. A. EDWARDS

themselves and should not be confused with the power required of an amplifier unless of course one wants life sized reproduction, in which case something like a 100 watts of peak power would be required!

## FREQUENCY RESPONSE

The normal frequency range of natural hearing is on average 25 to 15,000 c.p.s. With young persons the range may be extended to as high as 20,000 c.p.s. and with older people may be limited to around 10,000 c.p.s. or lower. It is therefore important that if natural reproduction is to be achieved the reproducing system must be capable of an even output over a frequency range of at least 25 to 15,000 c.p.s. (Engineers may differ a little on these figures which should be taken as average.)

With domestic hi-fi amplifiers a good standard would be a range of 25 to 15,000 c.p.s. plus or minus 2 dB relative to 1,000 c.p.s., although for critical listening in conjunction with the very best of loudspeakers, pick-ups and radio tuners, a frequency range of 20 to 20,000 c.p.s. plus or minus 0.5 dB is preferred. The system should not, however, cut off sharply at the high frequency end of its range but should extend at least another octave. The reason for this is that transient sounds, percussion instruments, for example, have steep leading edges to their waveforms and to reproduce these faithfully it becomes necessary to extend the frequency response considerably beyond the audible range, a requirement met by most modern amplifiers. Fig. 2 shows the full frequency range of some musical instruments and a few transient sounds.

## SIGNAL TO NOISE RATIO

This is probably the most important factor in any hi-fi reproducing system. It is the ratio of the wanted signal to all other unwanted sounds and/or noise. The range of sounds from the threshold of hearing to a maximum loudness (known as the threshold of pain) is about 1,000,000 to 1 (120 dB) (see Fig. 3). It is not necessary to obtain a signal to noise

ratio, 50 dB down; tape, 45 dB down; gram, using a crystal pick-up, 55 dB down. If a magnetic pick-up is used a slightly lower figure may be given. A ratio of less than 40 dB cannot be called good and would not normally be found in high fidelity equipment. Summing up, a ratio of -80 dB to -60 dB would be found in the best class amplifiers whilst a ratio of -40 to -60 dB would be considered quite suitable for domestic use.

## HARMONIC AND INTERMODULATION DISTORTION

If two musical instruments play the same note (say a piano and flute) the sounds heard will be different, because the harmonics produced from each instrument are not identical. It is these harmonics, or overtones as they are called, that give musical instruments their characteristic tone. If a reproducing system stresses or attenuates them in any way the reproduced sound cannot be 'true to life'. The generally accepted amount of harmonic distortion in a domestic system should not be more than 0.5% at normal listening volume (some Engineers set a slightly higher figure than this).

Distortion in an amplifier may be caused by output transformers or by certain valve characteristics although by careful use of negative feedback and choice of circuit values, the distortion from these sources may be kept to a very low level, in fact many good class amplifiers have values as low as 0.1% at 10 watts and even higher outputs.

A more serious form of distortion, known as intermodulation, is due to the production of spurious tones from two or more originals. Beat notes, as these spurious tones are called, have no harmonic relationship to the originals and produce rather unpleasant sounds. Prevention of this phenomenon calls for design considerations similar to those for harmonic distortion. In good domestic equipment intermodulation should not be more than 2%. Most modern amplifiers are better than this and at the present stage of development, amplifier distortion is much lower than the distortion generated in many of the gramophone pick-ups, records, loudspeakers and other signal sources available.

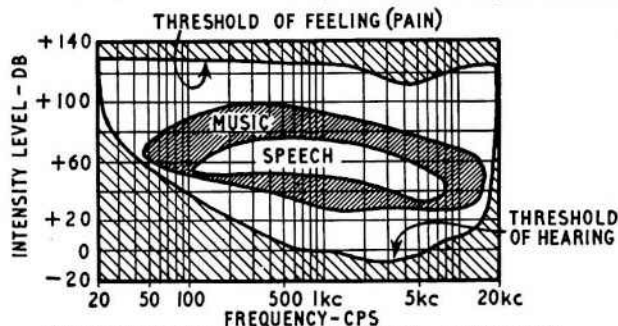


Fig. 3a

Shows the frequency and intensity ranges of speech and music. Also shown are the boundaries of normal hearing between the two extremes where a sound just becomes audible (threshold of hearing) to where it becomes painful (threshold of feeling).

ratio of this amount although it would be most satisfactory. Even a ratio of 10,000 to 1 (80 dB) can only be achieved at considerable cost and by very careful design; often the ratio is 1,000 to 1 (60 dB) or even 100 to 1 (40 dB) depending on the level of the input signal. Although noise at this latter ratio is not always inaudible it may be suitable for some types of domestic high fidelity equipment, indeed, claims for much higher ratios for a complete system should be viewed with suspicion. When an amplifier has more than one input (radio, gram, tape, etc.), the signal to noise ratio is normally given for each input and suitable standards for domestic use are:

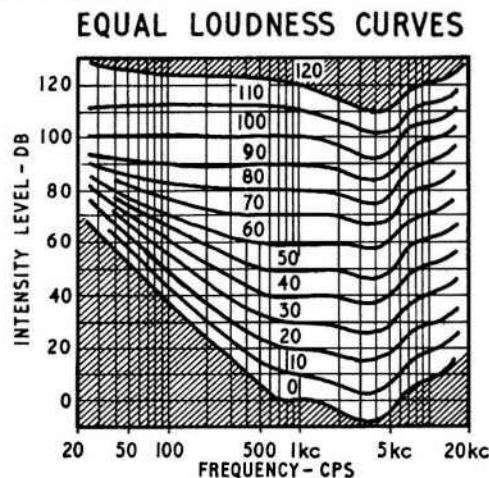


Fig. 3b

Shows equal loudness contours. Note that as the level is reduced, greater intensity is needed at the very low and the very high frequencies to produce equal loudness.

Part 2 of this article will deal with stereophonic reproduction and its practical application in the home.

(Mr. Edwards is Chief Engineer to one of Britain's leading Hi-Fi amplifier manufacturers and in these articles presents much useful advice concerning the requirements for amplifiers, control units and auxiliary equipment)



# FI-TALK

## Technical Terms and their meaning

WE HAVE BEEN asked from time to time to provide readers with a glossary of technical terms and their interpretations; the language of tape recording, hi-fi and stereo. It is not an easy task to simplify technical terms, for often a simple technical term can be the subject for a full article if one is to convey a complete and satisfactory explanation of its meaning.

Each explanation in this series must therefore be condensed and will unavoidably include other technical terms. We will try to explain as many terms as possible in this glossary and they will appear under the appropriate headings, viz: Tape Recording, Hi-Fi and Stereo.

### TAPE RECORDING TERMS

#### Amplifier

Part of the tape recorder which amplifies the sound during recording, or the recording on the tape during playback. Most recorders contain an integrated amplifier which serves both purposes. Amplifiers of all kinds employ valves or transistors.

#### Amplitude

Refers to the strength of a signal fed into the recorder or to its level at any stage during amplification.

#### Azimuth

The alignment of the tape head gap with the signals recorded on magnetic tape. To produce the greatest amplitude and full frequency response, the playback head gap must be correctly aligned with the magnetic recording.

#### Beat Tones

These are spurious signals usually set up between the bias oscillation and fairly high frequency audio signals. They cannot generally be noticed except when recording steady tones. Beat tones are often produced by poor quality audio amplifiers.

#### Bias

A high frequency continuous sine-wave oscillation usually between 30 and 100 Kc/s which is used to pre-set the magnetization of the ferrous particles on the tape. Without this bias a recording would be so distorted as to be undecipherable. The same oscillation is used for erasure. In this case particles magnetized by audio signals are returned to a steady state of magnetization.

#### Bulk Eraser

A device used for erasing all the signals on a recorded tape simultaneously. A bulk eraser is in effect a large electro-magnet that returns all the magnetized particles on the tape to a steady one direction condition in the same way as the erase bias oscillation.

#### Capstan

In most tape recorders the capstan is an integral part of a fairly large and well balanced flywheel and is driven by belts or idler wheels from the drive motor. The capstan is the part which grips the tape between itself and an idler wheel and consequently pulls the tape past the record/playback head.

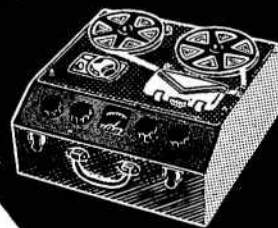
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## PHILIPS 'Family' Tape Recorder (Model EL3541)

The performance you get from this amazingly low priced instrument compares very favourably with many tape recorders costing far more. Look at its advantages; four track recording, giving up to eight hours' playing time on just one reel of double-play tape; magic-eye recording level indicator; programme indicator; superimposing facility; headphone monitoring; mixing of microphone with radio or gramophone inputs. Supplied with crystal microphone, 5" reel of long-play tape, empty 5" spool, and connecting leads, this fine instrument is worth every penny of its low cost.

**34 gns**



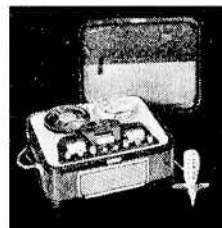
# PHILIPS

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*Philips Tape Recorder, Model EL3542, incorporates many other advantages, including 3-speed, 4-track recording, automatic tape stop, and 4 digital programme indicator. Price: 59 gns. A full-scale stereo machine, Model EL3536, is also available at 92 gns.*



PHILIPS TAPE RECORDERS ARE MADE IN HOLLAND.





Maureen gets E.M.I.'s Musical Director, Tony Osborne, to record his impressions, while Mrs. Osborne listens.



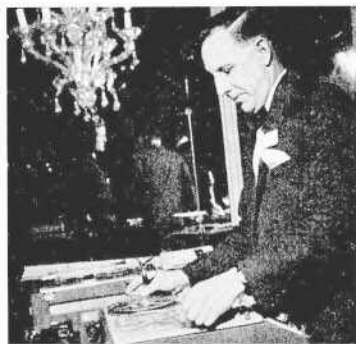
Mr. and Mrs. Wright, and Mr. and Mrs. Bell of Veritone Ltd



Simon 'The Verdict Is Yours' Kester describes the many facilities of the Centre.



John Aldred of 'Amateur Movie Maker' indicates a feature on the model which interests him, to 'ATR's' Editor, Ken Peters.



ATR's Technical Editor, Fred Judd, controls the Electronic Equipment used at the function.

## The Centre of Sound Cocktail Party

Over 500 people attended the Cocktail Party held at the Cafe Royal on February 13th to launch the Centre of Sound. They included manufacturers of all types of sound equipment, members of the National and Trade Press, Dealers, Record and Film Companies, etc. In addition to a presentation of slides illustrating different parts of the Centre, with commentary by Simon Kester, the guests were able to study a fabulous five-section model which filled most of one end of the Cafe Royal's Louis Room.

### COCKTAIL PARTY COMMENTS

*Taped by our two roving interviewers,  
Maureen and Stella*

"It certainly appears the club of the future and I think that with its many amenities it will prove most popular."

"The Press facilities are a fine idea and should do the industry a lot of good."

"An excellent idea and if it is properly arranged and properly run it will become very popular and you will go from strength to strength."

"It seems absolutely superb from what I have seen and what I have been told. There is nothing else like it anywhere in London where members of the sound recording profession can meet and try out new equipment, and I hope therefore that it is a tremendous success."

"I think the Centre of Sound is an admirable thing and especially the excellent catering facilities to be provided. I can only foresee that it will be filled to overflowing every day and all day long, and you will have great difficulty in clearing away the members at night."

"It is going to serve an extremely useful purpose."

"I think from a professional point of view it provides a golden opportunity of meeting the public."

"It is something that has long been needed by the manufacturers and public alike. Certainly we as quality record manufacturers can be counted on for its full support."

"From what I have heard this evening and seen, it does look a most attractive proposition."

"I look forward to being a member of the Centre."



An interested group gather round one of the model sections.

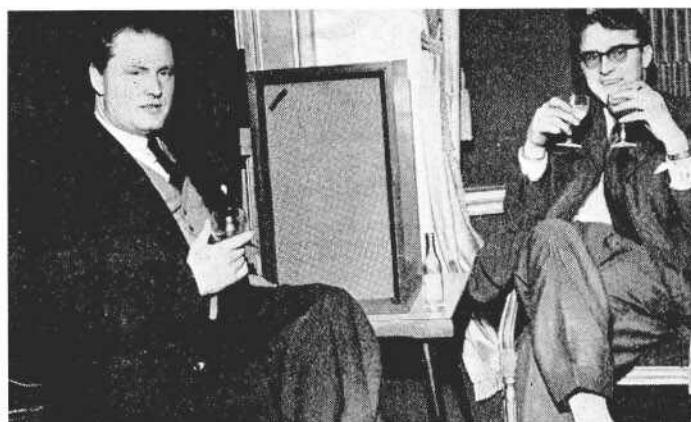


Left to right: Mr. Morris of Truvox Ltd.; Mr. G. G. Chitnis of Chitnis Electronics Ltd.; Mr. Collasi of Electro-Techno-Dynamics Ltd.; Mr. J. E. Southard of Chitnis Electronics Ltd.





Stella tapes the comments of a celebrated interviewer/commentator, Bob Danvers Walker.



Two of this country's leading dealers take a breather. On the left, Mr. D. H. Francis (Francis of Streatham)—on the right, Mr. D. Howard (Howard of Bromley).

### COCKTAIL PARTY COMMENTS

*Taped by our two roving interviewers, Maureen and Stella*

"It's a wonderful idea and I think it is going to be a great service, and in case you are recording that [we were!] this is Bob Danvers Walker saying bravo and success to your venture."

"It is very ambitious and it's going to need a terrific amount of organising, but I don't think there is much doubt that once it is under way it is a certain success."

"I think it is a very fine idea, not as a member of the Central Office of Information though—as Treasurer of the Federation of British Tape Recording Clubs."

"The Centre of Sound will fill a very important need. I think that the future of sound is most promising and will never be replaced by vision. It has its own use and its own future and I am most pleased therefore to see this Centre of Sound established. I hope to visit it many times."

"I would like to congratulate the organisers of this function this evening and I am sure that when the Centre of Sound opens, it will fill a long felt want in the Industry."

"I am very impressed with this scheme. I am quite sure that it competes with anything else in the world, and I can't imagine it being anything other than a roaring success."

"It is basically the amateur who should be given the applause for this Centre coming into being. Nothing like this would have been born without the amateur."

"I am looking forward very much to the opening."

[This is scheduled for the 17th May, 1961]



B.R.C. Secretary, Alec Alexander is seen talking about the model to Mr. C. R. Pontzen of

Lustraphone Ltd.



Mr. and Mrs. Tony Osborne view the model.

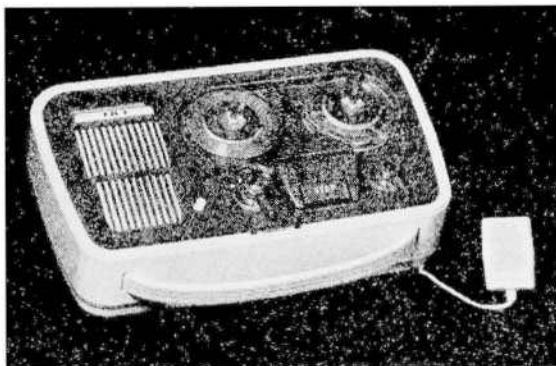
Mr. and Mrs. Tughan of Teletape Ltd.



Stella interviews Mr. Colassi of Electro-Techno-Dynamics.







# INFORMATION BUREAU

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

## THE GRUNDIG TK1 PORTABLE RECORDER

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

HERE IS THE latest addition to the vast range of Grundig achievements. A new and very much improved version of the 'Cub'. The TK.1 is a small, all transistor portable, with a miniature magic-eye level indicator, monitoring facilities, etc., and a remarkably neat and attractive appearance. This little recorder should be greatly favoured by our feminine recording enthusiasts for it is only just a little larger than a handbag and shaped rather like one; complete with a comfortable carrying strap.

The most important feature of the TK.1 is its *linear speed* which to the uninitiated means that tapes recorded on the TK.1 can be played back on other machines with a standard running speed and is useful therefore for taping. Many of the earlier battery portables including the 'Cub' run at a non-constant speed, usually around 3½ i.p.s. The TK.1 operates at a constant 3¼ i.p.s. for the whole spool of tape.

This recorder operates entirely from dry cells, four 1.5v monocells type 3LP Ray-o-vac and two 1.5v monocells type 1LP Ray-o-vac or equivalents. The TK.1 will operate for approximately 20 hours on a set of cells, assuming an average daily use of about two hours. The current consumption of the motor and amplifier together is approximately 215 mA.

The amplifier uses 7 transistors in all and has a push-pull output stage that provides some 250 mW of power output. The entire amplifier, bias oscillator, etc., is mounted on a printed circuit board.

### FACILITIES

The TK.1 has a number of useful facilities for which the necessary cables and plugs are supplied; for instance provision is made for connection to an external amplifier or another recorder. The TK.1 will accept a radio or pick-up signal and you can take an output from the TK.1 to another tape recorder for dubbing purposes. Controls are simple to operate and a record safety button is provided. The TK.1 features a pause control as well as a tone control which operates during playback. Fast reverse re-wind is provided for but there is no fast forward wind.

### TECHNICAL SPECIFICATION

The following items have been selected from the TK.1 specification:  
H.F. bias, 40 kc/s. Playing time, 2 x 15 mins.

using Grundig tape T.D.P.6. Spool size, 3 in. Recording sense, international twin track. Tape speed, 3¼ i.p.s. constant. Frequency response, 80-8,000 c.p.s.  $\pm 3$  dB. Signal to noise ratio, -40 dB. Loudspeaker, 5 ohms-4 in. dynamic. Dimensions, 11¼ in. x 7 in. x 4¼ in. Weight, 8 lbs.

### PERFORMANCE

The TK.1 sent for review performed, as one should expect of any new recorder, up to specification. A portable of this nature obviously cannot perform as well as a large mains operated instrument, for example the microphone supplied with the TK.1 is not adequate for recording music with any reasonable quality, although much can be accomplished with these portables by using a good microphone for recording in the first instance. By dubbing the recordings via a higher fidelity machine or by feeding the portable directly into an external amplifier, it becomes possible to achieve quite excellent reproduction.

The signal to noise ratio of the TK.1 is exceptionally low and it should be possible to extend the use of this instrument very considerably with the aid of better auxiliary equipment. The drive motor is suppressed against spark inter-

ference and runs quietly and recordings made on the TK.1 are quite free of the high background noise usually associated with small portables.

Two very useful little devices I found on the TK.1 were small spiked rings which hold the tape spools on to the hubs. The recorder can therefore be used in the carrying position. All controls are clearly labelled and a very useful and informative instruction book is supplied. Accessories include a spool of tape, spare spool, a microphone and two special leads for external connections to a radio or amplifier source.

I feel sure the TK.1 will enjoy even greater success than the 'Cub' because of its linear speed operation, its useful applications in sound collecting, and its comparatively low price of 29 gns. It will certainly be welcomed by those tapespondents who travel about a good deal and therefore require something light, handy and portable.

For more permanent operation, Grundig can supply a mains converter unit and of course spare leads, tape and batteries, etc.

The TK.1 is manufactured and distributed by Grundig Ltd., 39/41 New Oxford Street, London, W.C.1, who will be pleased to supply further information.

## BRAND FIVE TAPES

THERE IS a BRAND FIVE tape tailored for your kind of recording; for example the 1½ mil acetate base tape is ideally suited for high quality home recording and is a strong reliable tape designed to withstand a wide variety of operating conditions. The 1½ mil Mylar tapes are immune to temperature and humidity changes and are specially treated to prevent brittleness even under adverse storage conditions. The 1 mil Mylar has the same high quality recording properties and the same strength characteristics as the 1½ mil tape but gives 50% more playing time.

Similarly the 1 mil acetate base tape provides 50% increased playing time and therefore offers maximum economy in application where great strength is not required. These tapes are equal in footage to a reel-and-a-half of standard 1½ mil tape. For maximum economy the 1 mil Mylar provides twice the playing time of a standard tape, although these tapes are more suitable for recorders where tape tension is not excessive. For the tapespondents and for all tape message purposes, the DICTAPE is supplied

in a self posting carton and wound on strong 3 in. spools, specially slotted to facilitate loading.

These are excellent tapes and we have tested each of those mentioned above. They are supplied complete with coloured leaders and are completely splice-free.

Ferrodynamics BRAND FIVE is a top selling tape in the U.S.A. and is suitable for both amateur and professional use. It is available as follows:

### HIGH GRADE ACETATE BASE

SAS 5 in. 600ft. 1.5m 16/-; LAS 5 in. 900ft. 1.0m 18/6; LA6 5½ in. 1,200ft. 1.0m 23/6; SA7 7 in. 1,200ft. 1.5m 25/-; LA7 7 in. 1,800ft. 1.0m 35/-. Blue for acetate-standard; Red for acetate long play; Yellow for Mylar Dupont double play.

### EXTRA QUALITY MYLAR DUPONT

DM3 3 in. 300ft. 0.5m 13/-; DM5 5 in. 1,200ft. 0.5m 37/6; SM7 7 in. 1,200ft. 1.5m 40/-; LM7 7 in. 1,800ft. 1.0m 44/-; DM7 7 in. 2,400ft. 0.5m 60/-; DT7 7 in. 2,400ft. 0.5m 70/- (tensilised). Green for Mylar Dupont long play.

Other types and sizes are available and you will not be disappointed with BRAND FIVE which is manufactured to a rigid specification. It is distributed by Electrotechno-Dynamics Ltd., 101 Leadenhall Street, London, E.C.3, and is available from dealers everywhere.



## THE TRIPLETONE MAJOR HI-FI AMPLIFIER

By A Lester Rands

INEXPENSIVE high quality, with many useful features that are often found only on high grade equipment is one way of summing up the Tripletone Major amplifier.

This new integrated hi-fi unit by Tripletone should be of special interest to those who cannot afford an expensive dual unit, high fidelity outfit, for the Major has full provision for input signals from microphone, tape, radio and pick-up. It includes a very versatile tone control system with separate bass, middle register and treble controls, providing a range of tone adjustment that should satisfy the most discriminating listener.

Five valves are used to provide for a microphone pre-amp. stage with independent volume control and a radio tape or pick-up input also with independent volume control. The microphone and pick-up signals, etc., can be mixed. If the manufacturers were to go one step further and provide a high impedance, high level output socket before the output stage, the amplifier would become an ideal one for use with a tape recorder for monitoring and dubbing, etc., and for use as a signal

The Major employs two 12AX7s (double triodes) with two EL84s in push-pull output and an EZ81 rectifier. Tripletone are to be congratulated on the extremely low hum and noise level they have achieved with a triode valve as the microphone amplifier.

### PERFORMANCE

I could find no fault with performance, for the amplifier sent in for review functioned extremely well indeed. Apart from frequency response, distortion and noise level tests, the amplifier was tested in conjunction with a Goodmans AL120 loudspeaker for replay of high fidelity disc and tape recordings. With a good class speaker such as the AL120 or a Wharfedale W3, the Tripletone is really capable of high quality reproduction.

Whilst no separate correction is incorporated for disc records, the tone controls have more than sufficient range to produce R.I.A.A. and other replay characteristics. The amplifier will accept a linear output from a tape recorder from which a signal of 200 to 250mV is required to drive fully the output stage. Full instructions and a circuit diagram are provided with each



mixer.

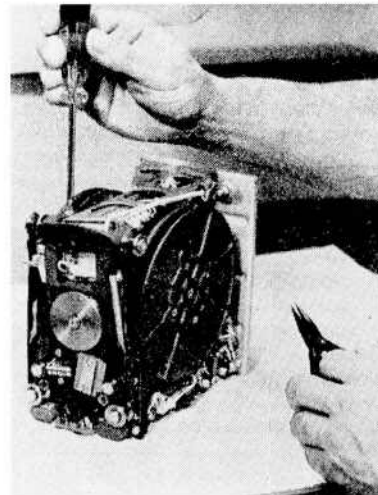
This amplifier is robustly constructed, neatly wired and supplied complete with an attractive fascia plate and matching controls. The fully shrouded mains transformer and output transformer especially, are more than adequate for providing the 12 watts of power that this amplifier delivers with only 0.15% distortion.

For those who demand the technicalities the Tripletone Major specification is as follows:

Power output (max.), 12 watts. Distortion, 0.15%. Negative feedback, 32 dB. Input for 10w output, gram 250mV, mic. 10mV. Output impedance, 2-3 or 15 ohms. Frequency response,  $\pm 1$  dB from 15-20,000 c.p.s. Hum and noise, -80 dB. Bass control, +18 dB to -18 dB at 30 c.p.s. Middle register control, +15 dB to -15 dB at 400 c.p.s. Treble control, +18 dB to -18 dB at 10 kc/s.

amplifier.

The Tripletone Major is good value at £15.18.9 and by the way is not the only amplifier produced by Tripletone Ltd. They also produce an integrated stereo amplifier and other units that can be combined for stereo reproduction. They can also supply a pre-amplifier for those who wish to use a variable reluctance pick-up with the Tripletone Major. The pre-amplifier operates from the spare power supply socket on the Major. Full details of the Tripletone Major and other Tripletone products can be obtained from The Tripletone Manufacturing Co. Ltd., 241a, The Broadway, London, S.W.19.



### 'SCOTCH' TAPE IN ORBIT

WHIZZING through space at 20,000 miles per hour, magnetic tape carried by Courier 1B is recording over 3½ million words a day in the U.S. Army's 'delayed repeater' communications satellite experiment.

Circling the earth 14 times daily, Courier stores information on a sturdily constructed magnetic tape until commanded to transmit. When in range of a ground station at either Puerto Rico or Fort Monmouth, N.J., Courier can receive 340,000 words in a five-minute period. Five tape recorders in the satellite store this information which is later relayed to the next station.

The tape units—each no larger than a transistor radio—were developed in America by Consolidated Electrodynamics Corporation. Primary consideration in design of the tape unit was reliability. The recorder and magnetic tape were expected to operate in extreme environmental conditions of altitude, temperature, humidity, vibration and shock—such as withstanding 30 g's acceleration and vibration to 14 g's at 2,000 c.p.s.

As the satellite is intended to orbit for at least a year, the tape in the recorders had to be designed with a relative wear factor five times greater than that of standard tapes. The requirement was for a tape that would stand up under extreme conditions of operating speed, temperature and head-to-tape pressure for a minimum of 10,000 passes across the recording heads.

The tape selected by C.E.C. engineers is a heavy duty instrumentation tape produced by Minnesota Mining & Manufacturing Company—'Scotch' Brand No. 199 (quarter inch), with a 0.45 mil oxide coating on a 1 mil polyester backing.

Tape in the five Courier recorders—775-foot lengths—moves past the recording heads at 30 inches per second. The five tape units function in sequence. Four are designed to store teletype digital communications data, the fifth to test system capability with analog or voice information. Each has capacity for recording five minutes on one channel, after which the tape reverses and reproduces on the return pass upon command from the ground.

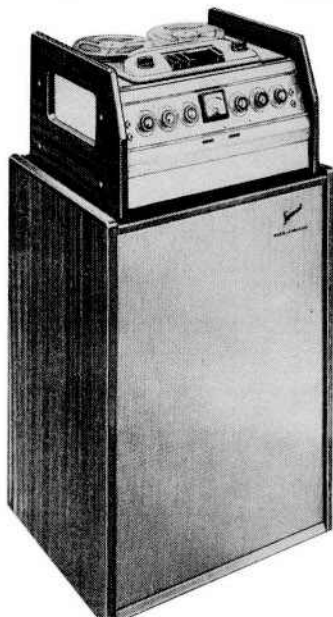




"So who are you trying to impress? That's last year's model!"

NEW ON VIEW at this year's show will be **Tape Recorder (Electronics) A.34 Sound Master**, a four-track machine designed for the high fidelity enthusiast, and priced at 105 gns. It provides 10 watts undistorted reproduction from an acoustically designed reflex loudspeaker system giving a full range frequency response. Separate linear amplifiers, each 10 watts (13 watts peak) give professional quality and the many features include mixing, monitoring, and multiple superimposing for every possible sound effect.

A 'sensimatic' level recording meter is provided for precise control when recording and a unique feature of this tape recorder is that recording and playback can be effected simultaneously,



such a feature being invaluable for example for cine commentaries and language learning.

The Sound Master has three speeds,  $1\frac{1}{2}$ ,  $3\frac{1}{2}$  and  $7\frac{1}{2}$  i.p.s. It is housed in a polished wood case, which is designed to stand on top of the reflex loudspeaker system and for storage purposes is detachable and contained in the bottom of the speaker cabinet.

**Ampex** will have on show a new version of their 351 professional machine.

**Grundig** will be displaying their new transistorised battery portable, the TK1, which is reviewed in this issue. Special Ray-O-Vac batteries are standard with this machine.

**Wyndor** are bringing out something completely new to their present range of recorders. Details not yet available.

**Brenell** claim that their new recorder to be unveiled at the Festival, will hit a new low in wow and flutter content even for them. The recorder, as yet unnamed, will have top quality record and playback amplifiers plus a tape monitoring head, improved mark V deck, public address facility, mixing facilities with high and low sensitivity inputs and a recording level meter. Point to ponder on, the playback head has a narrower gap than the record head.

**Chitnis Electronics Ltd.** will be featuring their two new recorders, the KMS/66 and the AF/42. The first, KMS/66, a four-track high fidelity stereo model for running at  $3\frac{1}{2}$  i.p.s. Basically this model has been developed out of the very successful 9/S4K. KMS/66 has a second loudspeaker in the lid, which

(left) A.34 Soundmaster  
(right) Chitnis AF/42

# INTERNATIONAL AUDIO FESTIVAL AND FAIR

APRIL 6th to 9th, 1961

AT THE HOTEL RUSSELL,  
RUSSELL SQUARE, LONDON, W.C.1.

(TRADE—6th, 7th; PUBLIC—8th, 9th)

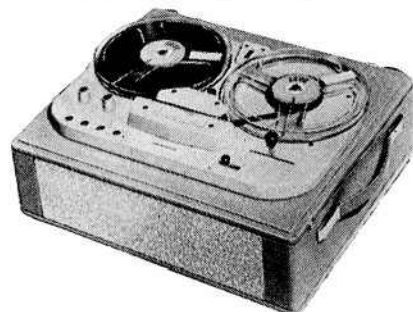
enables the user to enjoy full stereo reproduction without the need for extra speakers. This recorder has Bogen heads which assure an unusually wide frequency range and excellent transients. This latest audiograph stereo recorder is presented in a newly styled cabinet with all the usual facilities associated with high class recorders for domestic use. Retail price 66 gns. which includes a reel of high quality tape.

Model AF/42 has been introduced by Chitnis Electronics as a formidable challenge to recorders in the lower price range. Features include four-track operation (mono); two speeds,  $7\frac{1}{2}$  and  $3\frac{1}{2}$  i.p.s. and 7 in. reels. Here again the usual facilities for monitoring multi-channel inputs, etc., are offered together with microphone and reel of tape at the retail price of 39 gns. complete. A smart presentation case finished in blue and grey is used to house the instrument, which incorporates an amplifier designed to true hi-fi standards.

The full range of **Shure** high fidelity pickups, arms and cartridges will be on show together with a representative selection of microphones and other components.

Released for this exhibition is the M3-N21D cartridge intended for use with precision transcription arm where a maximum playing weight of two grams can be guaranteed. Fitted with the same high compliance stylus as the M212, the M3-N21D provides the exceptional performance standards of that pickup for the users of independent arms.

Also shown for the first time is the model M8D standard stereo dynetic cartridge, intended primarily for use in





record changers and players.

Recently announced, and not previously shown to the public, are models M232 and M236 professional transcription arms for use with practically any cartridge (stereo or mono) and featuring precision ball bearings at all pivot points, plug-in head, variable height adjustment and visual indication of playing weight.

**Wellington Acoustic Laboratories Ltd.** will be introducing a versatile transistorised pre-amplifier, the 'Wal Hi-Gain', which will include tape equalisation among its facilities. They will also unveil a new accessory, the D-MAG which should be of great interest to tape recording and sound-on-film enthusiasts. The latest model of the Wal

bulk eraser will now also erase magnetically recorded 16 mm. sound-on-film.

New equipment from **Lustraphone** will include foam sealed earpiece telephone headsets fitted with noise cancelling microphones and transistor pre-amplifiers; transistor tubular pre-amplifiers for chassis mounting or for incorporation in headset cable; transistor amplifiers with noise cancelling microphones for use in factory communication; and a new type differential armature microphone of patented construction specially designed for use with transistorised equipment.

**Vortexion** will be displaying their 'C' model for the first time. This has in-line heads and is priced £148.

## FIRMS AT THE FESTIVAL

Firms exhibiting at the 1961 Audio Festival are:

Acoustical Manufacturing Co. Ltd.  
A.K.G.

Ampex Great Britain Ltd.

Ampex (Professional) Ltd.

Armstrong Wireless & Television Co. Ltd.

Audio Fidelity (England) Ltd.

Aveley Electric Ltd.

B.A.S.F.

Brenell Engineering Co. Ltd.

British Ferrograph Ltd.

C. T. Chapman (Ultrasonics) Ltd.

Chitnis Electronics Ltd.

Clarke & Smith Manufacturing Co. Ltd.

Challen Instrument Co.

Collet Ltd.

Cosmocord Ltd.

E.M.I. Records Ltd.

E.M.I. Sales & Service Ltd.

Fi-Cord Distribution Ltd.

N.S.B. Field Ltd.

Faraday Electronic Instruments Ltd.

Garrard Engineering & Mfg. Co. Ltd.

General Gramophone Publications Ltd.

Gevaert Photo-Production N.V.

Gramophone Co. Ltd.

Gramophone Reproducers Ltd.

Grundig (Gt. Britain) Ltd.

Goodmans Industries Ltd.

Hansom Books Ltd.

Miles Henslow Publications Ltd.

H. J. Leak & Co. Ltd.

Iliffe Electrical Publications Ltd.

Long Playing Record Library Ltd.

Lowther Manufacturing Co. Ltd.

Lustraphone Ltd.

Magnavox Electronics Ltd.

Minnesota Mining & Mfg. Co. Ltd.

M.S.S. Recording Ltd.

Mullard Ltd.

Multimusic Ltd.

Orr Industries Inc.

Pamphonic Reproducers Ltd.

Philharmonic Records Ltd.

Philips Electrical Ltd.

Radford Electronics Ltd.

Record Review Ltd.

Robuk Electrical Industries Ltd.

Rogers Developments Ltd.

Rola Celestion Ltd.

Schwarzalder Wurwerke-Fabrik

Burger K.G.

Shure Bros. Inc.

Simon Sound Equipment Ltd.

Standard Telephone & Cable Ltd.

A. R. Sugden & Co. Ltd.

Tannoy Products Ltd.

Tape Recorders (Electronics) Ltd.

Telefunken G.M.B.H.

Teppaz S.A.

Veritone Ltd.

Vitavox Ltd.

Vortexion Ltd.

Walter Instruments Ltd.

Wellington Acoustic Laboratories Ltd.

Wharfedale Wireless Works Ltd.

Whiteley Electrical Radio Co. Ltd.

Wyndor Recording Co. Ltd.

Zonal Film (Magnetic Coatings) Ltd.

and of course, the British Recording Club. We look forward to meeting again many of the friends who have visited us at the Club Offices, and at previous Exhibitions, and to making new friends at this year's Festival, so remember to call in at the B.R.C. Stand 41.

## GENSPOT

**Reflectograph Tape Recorders** have increased in price: Model 'A' is now 105 gns. and Model 'B' 115 gns. Truvox also announce a price increase, their Model R7 now being 82 gns.

The first series of Recorded Programmes of dramatised Bible Stories for children has been released by the **Christian Broadcasting Commission** under the general title 'The Radio Bible'. Each programme is on twin track at 3½ i.p.s. and lasts 15 minutes. They can be purchased or hired. Enquiries for literature should be addressed to the Recorded Programme Division, Christian Broadcasting Commission, Hawkey Studios, Nr. Liss, Hants.

**Chitnis Electronics Ltd.** manufacturers and distributors of Chitnis Audiograph tape recorders announce their removal to larger premises at 66 Bolsover Street, London, W.1. Telephone number EUston 4264/5/6.

The telephone number of **Truvox Ltd.** has been changed to Dollis Hill 8011. This new number will cover the main factory, sales and service departments.

## CLUBMAN REQUESTS

**Alex Husband** of 3 Mill Cottages, Stormontfield, Perth, Perthshire, would like to contact any B.R.C. member in his area.

**Brian B. Charge**, 16 The Green, Cheshunt, Herts, is forming a Club to cover the South Herts area and would be glad to hear from local enthusiasts.

**Duncan Rhodes** has changed his position, address and tape equipment since his entry in the December edition. He is now an accountant, and can be reached for the next two years c/o Brandt & O'Dell, P. & O. Building, Steamer Point, Tawahi, Aden. His recorder is now a Grundig TK.24, 5½ in. spools, 3½ i.p.s. only.

**J. R. Parry**, Denmark Court Hotel, Denmark Road, Exeter, Devon, would like to correspond by tape with someone living in Spain who wishes to learn English. Has any member a Spanish contact he could pass on to Mr. Parry?

'**Tape Crusaders**' are planning to produce a tape recorded magazine at periodic intervals (probably quarterly) for church, youth and social workers. All interested are warmly invited to participate in this venture which is on an entirely voluntary basis.

A 5 in. 600 feet tape will be edited from submissions received and copies then made available from this 'mastertape'. Copies will be dubbed on to tapes sent in for this purpose, or the spools of tape sold at the usual cost. There will be a nominal sum for dubbing, towards running costs but this will be left to the generosity of the users (1/- fee per tape is contemplated).

The tape will probably be heard at home, played, perhaps, to 'shut-ins', and others who, either temporarily or permanently, are denied the opportunity of a fully-active life.

Useful submissions might, therefore, include personal experiences, meditations, interviews with local personalities, brief talks by ministers, contributions from social workers—in fact, any item that will be of use to those who are concerned with the contemporary scene from a Christian point of view. Your own ideas are those that will make the tape a success... so we hope the grey matter works overtime!

At his stage, it is suggested that you write to the address below, telling briefly the kind of submission that you would like to make, its estimated duration, speakers, etc. All items should be original, and, if tapes are forwarded, please enclose return postage and your name and address. Items should be of between five and 15 minutes duration. (25 Wheatland Drive, Leicester Road, Loughborough, Leics. Telephone: Loughborough 2491.)

**A. K. Hattersley**, 43 Powley Road, Foxhill, Sheffield, 6, is interested in a series of records issued by Philips called 'Musical Souvenirs'. Each is a long playing record of characteristic music of a specific country. He would like to hear many of these records to assess their suitability before buying any of them. If any Club member has some or all of these records and would be prepared to lend them to Mr. Hattersley, he will pay for any accidental damage incurred. The records are numbered BBE.12301-15, and he is particularly interested in 04, 08 and 13.

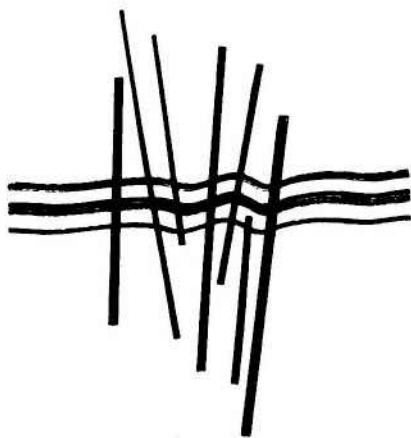
## BI-TAPE COMPETITION

The recent competition held by Messrs. Bi-Tapes Ltd., through 'ATR' magazine, was won by Mr. D. F. Blount, 40 Holden Street, London, S.W.11, who submitted as a slogan:

"MY TAPES ARE BI-TAPES"

Mr. Blount therefore receives the Minivox tape recorder, while the dealer's award of a supply of Bi-Tapes goes to the suppliers, Sheen Tape Recorder Centre, 8 Station Parade, Sheen Lane, Sheen, London, S.W.14.





BURNETT JAMES . . .

WRC, and some others

LAST MONTH we began this column with a few words on the Classics Club, and on the difficulties and enterprises of Record Clubs in general. I have now a batch of discs from World Record Club; and first class offerings some of them are.

One of the brightest lights in the contemporary English musical world is the young conductor Colin Davis. He has already made one successful Mozart record for WRC (as well as one for H.M.V.); he now offers a second, of equal quality. Davis's conducting of the Symphony in C, K.338, is in the highest class. This is one of Mozart's C major works of some brilliance and pomp; but that is by no means all there is to it. Colin Davis impresses again in Mozart by his understanding of the quality of that composer's genius; of how Mozart's works are seldom only what they seem on the surface. There is much more than brilliance to the C major Symphony; and Davis probes to its inner heart. On the other side of the disc, Davis and Sinfonia di London are joined by the veteran oboist, Leon Goossens, for an equally fine performance of the Oboe Concerto in C, K.314. Goossens plays with that wonderfully expressive tone and flexibility of phrase that have made him famous. A generation lies between soloist and conductor; but the partnership could hardly have produced a happier result. The number is T59, and the sound is excellent, on both sides.

When it comes to the standard symphonic repertoire, the Clubs are often at a disadvantage beside the major companies. For one thing, they can seldom command the services of the really big names, and with competition in the field as hot as it is today, a very high standard is required of any newcomer. Of course, a star name does not automatically imply a starry performance. There is a certain amount of publicity hocus-pocus in the musical world, as in any other. All the same, if you begin with a Klemperer, a Beecham, a Walter, on your lists, you have an immediate

# Tape and disc review

advantage. W.R.C., like other such organisations, have however to face and accept the challenge if they are to keep their members happy. And in the case of their issue T35, they have been pretty successful. This couples Beethoven's Second and Eighth symphonies, in satisfying performances by Hans Swarowsky and the Vienna State Opera Orchestra. These are sound, often exciting and idiomatic Beethoven readings. The disc is well worth having in any collection, and the recording quality is good.

Rather less successful is the W.R.C. Beethoven Ninth, on T56/7. Though by no means without merit, this performance by the Pro Musica Symphony Orchestra and Chorus of Hamburg, conducted by Hans-Jürgen Walthers has a hard time to stand on its feet in the company of such stupendous realisations as those by Klemperer (Columbia), Toscanini (R.C.A.), Furtwängler (H.M.V.), and Bruno Walter (Philips). Even for a major company, a recording of this huge masterpiece is a formidable undertaking, fraught with hazard. The W.R.C. version looks to the heights, but does not quite succeed in scaling them, especially in the great choral finale. The soloists are Gunthild Weber (soprano), Ursula Boese (contralto), Walter Ludwig (tenor), and Rudolf Watzke (bass).

The symphony occupies three sides of the two discs: on the spare one Shura Cherkassky plays Beethoven's Variations and Fugue, Op. 35, known as the 'Eroica' Variations. In the very first number of *Popular Hi-Fi*, I wrote about Beethoven and the 'Eroica' Symphony, and I added some words on the other places where Beethoven had used the theme of the finale — first in the ballet *The Men of Prometheus*, and then in

these piano variations. Cherkassky is certainly a big name among pianists, and it is to W.R.C.'s credit that they have secured his services. His playing of these variations is full of purpose and character. An excellent bonus.

Cherkassky also has a solo L.P. (T58). This is extremely fine, from all points of view. It offers splendid performances of Schubert's Piano Sonata in A major, D959, Schumann's late and neglected Fantasiestücke, Op. 111, and Liszt's Grand Galop Chromatique, G219. Cherkassky is a pianist of immense technique and a vivid imagination, and this record is a valuable addition to the catalogues.

On the lighter side, W.R.C. have an enjoyable 'potted' version of Lehar's *The Merry Widow* (T60), sung in English in Christopher Hassall's excellent adaptation. Jacqueline Delman and John Larsen make very attractive impressions as Anna Glawari and Count Danilo. The other parts are well done, and the Linden Singers and the Sinfonia di London conducted by John Hollingsworth are very lively and gay. Something is missed of the authentic Viennese atmosphere, and at times the English words sound rather too deliberately articulated. But the general effect is sure to give a lot of pleasure. All the popular numbers are here; and Jacqueline Delman is particularly winning as the widow. Her 'Vilia' is entrancing.

Details of membership and full catalogue from World Record Club, P.O. Box 11, Parkbridge House, Little Green, Richmond, Surrey.

The small Qualiton company from Wales issues a limited number of



A 'World Record Club' recording session.



records of high appeal. If you have a taste for gypsy melodies, Qualiton BEP8003 (7-inch E.P.) is worth your attention. On it Hans Georg Arlt plays Sarasate's popular 'Zigeunerweisen' and 'Hejre Kati' by Hubay, accompanied by what calls itself Werner Eisbrenner's Galaxy of Strings. I say 'what calls itself' because some of the 'strings' in the galaxy quite audibly indulge in blowing activities! The record is attractive and well made. Mr. Arlt plays his fiddle with great dexterity.

Another Qualiton E.P. (BEP8004) presents the popular bass-baritone, Bruce Dargavel, in a recital of such songs as



'The Sergeant Major on Parade', 'Drink-ing Song', 'David of the White Rocks', and 'Captain Morgan's Campaign'. Mum and Dad will love them, and the way they are sung; I fancy the kids, though, will find them mighty square! No matter. Dargavel is in fine voice, and John Edwards accompanies well at the piano. Dargavel has had quite a career: he scored a major hit in the film of *The Tales of Hoffman*, and has appeared with the Carl Rosa, Covent Garden and Glyndebourne opera companies. He is now landlord of the Railway Hotel, Hampton, Middlesex. As a singer Dargavel reminds me considerably of Peter Dawson. 'David' and 'Captain Morgan' are sung in Welsh.

If your taste is for the spoken word on discs, you will find pleasure in two Jupiter issues. On a 10-inch L.P. (JUR00B4), Sir Alec Guinness reads his own choice of Christian Poetry and Prose. There are some very fine things here, including extracts from the Gospel According to St. Thomas, which was found in Upper Egypt in 1945. I sometimes feel Sir Alec to be a trifle detached from his subject matter, a little too concerned with beautiful speech for its own sake. The two charming old carols, 'I Sing of a Maiden' and 'The Cherry Tree Carol', lack something in spontaneity. Otherwise the recital is rewarding.

On an E.P. (JEP0C17) that fine actor, Marius Goring, reads poems by John Milton and George Herbert. The Herbert is particularly successful; with a touch more of the colloquialism so typical of the 17th century poets, it would have been near-perfect. The Milton, too, is excellent. The very difficult internal rhythms of the speeches from *Samson Agonistes* do not always make their full effect; but the 'Sonnet On His Blindness' is very fine, and so is 'At A Solemn Musick'.

#### STANLEY R. WHITE

#### 'On Tape'

Trad Mad. Bi-Tapes LJA 128. 3½ i.p.s. monaural (one hour), 52/6d.

Traditional jazz by Johnny Gooding and his Jazzmen. Johnny Gooding (trumpet); Archie Ballantyne (trombone); Dick Barton (clarinet); Stan Ling (piano); Chas Pickering (drums); Len Wilson (banjo); Keith Porter (bass).

#### Titles track one

I Want a Girl; All Of Me; Swanee River; Darktown Strutters Ball; Shine; Indiana; Doctor Jazz; Royal Garden Blues.

#### Track two

World Is Waiting For The Sunrise; Whistling Rufus; Black and Blue; Glad Rag Doll; Bill Bailey; Careless Love; Alexander's Ragtime Band; Some Of These Days.

This is a most welcome tape, here for the first time in this country is traditional jazz on tape. The reproduction quality is very good. The music is very lively and played quite well for a band of this type; the sound is typical of the British trad. band—with the banjo featured strongly. I especially liked the piano work of Stan Ling.

Apart from the very critical jazz enthusiast, this tape should have a very wide appeal, for the music brings the local jazz club into the home, and if you are like me and enjoy a good foot-tapping session for a change, then you will be happy with this record. The tunes are all well known and add to the atmosphere of this happy tape. In passing I should mention the excellent version of 'Shine'. Although the jazz performances vary, on the whole a good standard is maintained.

#### RALPH HARVEY says,

#### 'Ring In The New'

The column which gives a fair hearing to the new labels

ENTER ELEKTRA! This company was formed some ten years ago when an American student, Jac Holzman, from the State of Maryland scraped together £100 and induced a friend to put up a like amount. Their object was to win a bet that they could produce an LP of better quality than any of the major labels had released. They took note of the records available at the time and decided to specialise in 'folk music for entertainment purposes'. After a series of what Holzman has quizzically called 'artistic triumphs, but financial reverses', the fortunes of the company began to perk up when it signed on Susan Reed, Ed. McCurdy and Josh White. Since then Elektra has expanded at a remarkable rate, and now, thanks to the enterprise of John Ridley and his boys at number 44 (Crawford Street, London, W.1), already high on the hi-fi tree with Audio Fidelity, Elektra records are being pressed in this country. I've just been through the first release which, with the exception of the 'Hora!' record which I found both dry in sound and

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Ferroglyph 808	105 gns.	Goodmans Speakers	£29.10.0
Brenell Mk. V	64 gns.	Quad Electrostatic	£52.0.0
Philips (4 Track)	59 gns.	Audistatic Speaker	£15.15.0
Korting Stereo	68 gns.	TSL Corner Speaker	£13.3.6

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over-recorded, certainly lives up to the parent company's claim that it insists on technical perfection.

'Cuadro Flamenco', the only one in stereo so far (EKS7159), and Sabicas Vol. 1 (EKL117) are outstanding. Musically they are modern Spanish flamenco which, in fact, is far nearer being a classical art form than folk music, though its roots delve deeply into the Latin and Moorish traditions of Spain.

Welcome, **The Limelighters!** (EKL180), an American trio of male voices and guitars who have made their name at San Francisco's famous basement bistro, **The Hungry I**. That's enough to indicate that their songs will be intelligent and likely to improve with listening. Basically they are in the folk idiom but have plenty to say about the contemporary scene, as in **Charlie, The Midnight Marauder**, a victim of house agent, and **Zhankoye**, a plea for sane race relations. Unlike some of **The Hungry I** performers, the **Limelighters'** allusions are not too obscure for a non-American audience. The singing, especially from tenor Glenn Yarbrough in **When I First Came To This Land**, is superb. Thirty-eight bob spent on this disc is a long-lasting investment in home entertainment.

I won't pretend I've enjoyed Josh White on Elektra as much as on his recordings of a couple of decades ago. He was nearer the soil then and the reality of the sufferings of his people (**Strange Fruit** and **The House Of The Rising Sun** on a Brunswick 78). However, 'Chain Gang Songs, Blues and Spirituals' is a good and representative collection. I particularly like the spiritual based on the Biblical story of Dives and Lazarus, **Dip Your Fingers In The Water**, and in tremendous contrast, **Did You Ever Love A Woman?** where Josh instinctively achieves the right tempo and phrasing to express the deepest emotions of the blues (EKL158).

Theodore Bikel is known over here principally as a cinema actor, chiefly for his performance as the Southern Sheriff in **The Defiant Ones**; but his appearance as a folk singer on B.B.C. T.V. a few weeks back high-lighted him as a musician with an unusual warmth of personality which was immediately captivating. His first disc here, **Songs of a Russian Gipsy** (EKL150) has some very striking tracks which would have stood out to even greater advantage had the instrumental ensemble of balalaika, accordion, guitar and violin been allowed one or two pieces on their own.

## RUSS ALLEN

FEBRUARY SAW the appearance on the British scene of one of the oldest still active recording companies, Blue Note. Their first British releases include the jazz score of 'The Connection', with Jackie McLean and others of the New York Cast. 'Concert', featuring George Lewis and His New Orleans Stompers; 'Somethin' Else', with Cannonball, Miles, etc. 'Big Beat', introducing Wayne

Shorter; 'Finger Poppin', with Horace Silver Quintet. These I have not heard, as they weren't sent me. But they did, I'm delighted to say, send me **The Jazz Messengers at the Cafe Bohemia Vol. 2** BLP1508. It was recorded live at the afore mentioned café, in New York, and is complete with announcements, crowd noises, applause and some swinging tho' slightly dated modern jazz. No recording date is given, but I imagine it to be around late 1955. Horace Silver, Doug Watkins and Blakey make a great rhythm team and are way up to date. Hank Mobley and Kenny Dorham are the front line; Kenny is a little too 'boppy' on the up-tempos for today, but turns in two great blows on 'Yesterdays' and 'I wait for you'.

Horace Silver's solos, alone, make the disc worth buying. Recording is excellent and it's a pity that the 'run in' produces such a terrifying surface roar.

Blue Note are highly priced at 49/4½ each, but as they have a wealth of hitherto unobtainable (in Britain), jazz and artistes of immense interest to fans and musicians, I have no doubt that they will sell.

An old friend in the person of Mr. Lyttleton turns up with **Humph Plays Standards** — Lansdown Jazz Series: COL33SX1305, stereo SCX3368.



*Humphrey Lyttleton*

This was recorded in June/July of 1960 and is by the big band: Picard (trombone), Skidmore (tenor), Coe (alto), Temperly (baritone), Armit (piano), Blannin (bass), Taylor (drums). Everybody is featured and all creditably, with standouts from Temperly on 'Prelude to a kiss', Coe on 'Willow Weep for me' and 'Man I Love', on which Skidmore also gasses. 'Man I Love', 'Bewitched', and 'Blue Lou' are knockout arrangements.

Recording engineer Adrian N. Keridge has done, I'm sure, a good job; but I wonder why it is that on American discs we always seem to be able to hear so much more of the drums and piano.

It's a great pity that Humph had to break up this fine swinging band but I heard the new six piece the other night and I think perhaps it's even better.

**Them Dirty Blues.** Cannonball Adderly Quintet. Riverside RLP12-322.

This is so much. The funkiest. If you



*Cannonball and Nat Adderly*

can only afford one LP, get this one. The line up: Adderly brothers (alto and cornet), Sam Jones (bass), Louis Hayes (drums). Three tracks have Bobby Timmons (great funky piano); other tracks have Barry Harris (no slouch piano), an atmosphere as warm as N.Y. hotel C.H. guarantee this as not a 3, 4, or 5 star album, but positively 'galaxied'. The rapport is perfect, the themes ideal in fact. I reckon this should be one of the records of the year.

Another fine modern disc is **Earthy**. Esquire 32-120. Art Farmer (trumpet), Hal McKusick (alto), Al Cohn (tenor), Kenny Burrell (guitar), Mal Waldron (piano), Teddy Kotick (bass) Ed Thigpen (drums). Recorded 25th January 1957. The arranged ensembles are gassers and they are played with confident competence—swinging, cool, relaxed—by a group without a dragger. This is my next favourite of the month; so if you've a further 37/9½ after getting the Adderly, get this.

Farmer has a superb tone and rivals Mal Waldron as star of the show. Waldron I love for the simplicity of his line; he never tries to blind you with technique. In someways he reminds me of Monk.

McKusick's alto is that smooth, slightly fiercer than Desmond sound which blends so well with Farmer and Cohn in ensembles. There are some really great moments when the front line swap 2s on 'The Front Line'. The way they compliment one another is a joy.

**Rollins & Brownie**, Esquire EP238, dates from March 22nd 1956, and has some fabulous blowing by the late Clifford Brown with great Rollins and frantic Max Roach. 'I feel a song coming on' is really too much. 'Count Your Blessings' is a Rollins' solo—good, but stops so suddenly you can almost hear the snip of shears.

Side two is all 'Pent-up House', and I can't do better than quote Ron Atkins' sleeve notes: "Brownie's solo is one of his best on record: long, flowing, lyrical lines that build with rare inventiveness and power."



## RECORD GUIDE

When you order your records please say you saw them in A.T.R's. "Record Guide"

### LP's Mono and Stereo.

#### ARTIA

**Emil Gilels** **ALP163**  
Schumann—Piano Sonata No. 1. Prokofiev—  
Piano Sonata No. 2.  
**From a Far, Far Country** **ALP160**  
A programme of Russian songs by the Svesh-  
nikov Chorus.  
**Zoltan Kodaly** **ALP152**  
Psalmus Hungaricus Te Deum. Soloists; Budapest  
Chorus. Hungarian Concert Orchestra.

#### BLUE NOTE

**Somethin' Else** **BLP1595**  
Starring Julian 'Cannonball' Adderley and Miles  
Davis: Autumn Leaves, Love for Sale, Some-  
thin' Else, One For Daddy-O, Dancing In The  
Dark.  
**Concert!** **BLP1208**  
George Lewis and His New Orleans Stompers:  
Ice Cream, Red Wing, Mama Don't Allow It,  
Burgundy Street Blues, Bill Bailey, Over The  
Waves, Just A Closer Walk With Thee, Canal  
Street Blues, Walking With The King, Gettys-  
burg March.  
**The Jazz Messengers at the Cafe Bohemia**

**Art Blakey leads Kenny Dorham, Hank Mobley,  
Horace Silver, Doug Watkins, through: Sportin'  
Crowd, Like Someone In Love, Yesterdays,  
Avila & Tequila, I Waited For You.**  
**Finger Poppin' with the Horace Silver Quintet**

**With Blue Mitchell, Junior Cook, Eugene Tay-  
lor, and Louis Hayes: Finger Poppin', Juicy  
Lucy, Swingin' The Samba, Sweet Stuff, Cookin'  
At The Continental, Come On Home, You  
Happened My Way, Mellow D.**



#### Big Beat!

**Introduces to Britain tenor sax star Wayne  
Shorter, backed by Blakey, Lee Morgan, Bobby  
Timmons.**  
**The Music from 'The Connection'** **BLP4027**  
Freddie Redd Quartet with Jackie McLean.

#### CANTATE

**Bach** **CAN1203**  
Motets: Komm, Jesu, komm, Lobet den Herrn,  
alle Heiden. Choir and instrumentalists of the  
Westfälische Kantorei. Wilhelm Ehmann. Der  
Geist hilft uns'r Schwachheit auf, Fürchte  
dich nicht, ich bin bei dir. Choir and instru-  
mentalists of the Kantorei Barmen-Gemarke.  
Helmut Kahlhöfer.  
**Scheidt** **T72020**  
Motets: Christe, der du bist Tag und Licht  
(Christ, thou who art day and light); Duo  
Seraphim clamabant. Göttinger Stadtkantorei and  
the Frankfurter Kantaten-Orchestra conducted by  
Ludwig Doormann.

#### CAPITOL

**Carl Orff—Carmina Burana** **P8470 SP8470**  
Leopold Stokowski. Houston Symphony Orches-  
tra. Houston Choral.  
**Debussy—Three Nocturnes** **P8520 SP8520**  
Leopold Stokowski and London Symphony  
Orchestra.  
**Ravel—Rapsodie Espagnole** **SP8519**  
Voices of the South  
Roger Wagner Choral.  
**Road Show** **T1-1327 ST1-1327**  
Volume 1. Stan Kenton and his Orchestra. June  
Christy.  
Volume 2. Four Freshmen, June Christy. Stan  
Kenton and his Orchestra. **T2-1327 ST2-1327**  
**Rockin' with Wanda** **T1384**  
Wanda Jackson.  
**A Touch of Blue** **T1405 ST1405**  
Johan Jones Quartet.  
**Love is a Gamble** **T1411 ST1411**  
The Eligibles.  
**Dinah Sings, Previn Plays** **T1422 ST1422**  
Dinah Shore. With the piano of André Previn.  
**Judy! That's Entertainment** **T1467 ST1467**  
Judy Garland.  
**Tell Me All About Yourself** **W1331 SW1331**  
Nat King Cole.

#### COLUMBIA

**Wagner Arias** **SAX2353**  
Aase Nordmo Löveberg (soprano), Monica Sin-  
clair (contralto). Philharmonia Orchestra, con-  
ducted by Walter Susskind and Warwick Braith-  
waite.  
**Verdi Arias**  
**Weber Overtures** **SAX2343**  
Wolfgang Sawallisch and Philharmonia Orchestra.  
**Walton** **SAX2319**  
Belshazzar's Feast, Partita for Orchestra. Sir  
William Walton. Philharmonia Orchestra with

Donald Bell (baritone) and the Philharmonia  
Chorus.  
**Schumann—Frauenliebe und Leben** **SAX2340**  
Christa Ludwig (mezzo-soprano), Gerald Moore  
(piano).

**Brahms—8 Zigeunerlieder** **33CX1701**  
Chopin  
Valses, Polonaise No. 3, Impromptu No. 1,  
Etudes, Mazurkas. José Iturbi (piano).  
**Tchaikovsky** **33CX1716 SAX2368**  
Symphony No. 6 in B minor ('Pathétique').  
Carlo Maria Giulini and Philharmonia Orchestra.  
**Immortal Strauss** **33SX1277 SCX3346**  
Henry Krips and Philharmonia Promenade  
Orchestra.

**Paul Anka and his Big 15** **33SX1282**  
Paul Anka.  
**Behind the Footlights (No. 2)** **SCX3350**  
Regimental Band of the Scots Guards.

**Shirley** **SCX3352**  
Shirley Bassey.

**Naughty But Nice** **33SX1294 SCX3357**

**Pearl Bailey.**

**Newport Suite** **33SX1301 SCX3363**

**Maynard Ferguson.**

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**Jack Teagarden and his Jazz Band.**

**A Golden Treasury of Bilk** **33SX1304 SCX3366**

**Mr. Acker Bilk and his Paramount Jazz Band.**

**Humphrey Lyttelton and his Band.** **33SX1305 SCX3368**

**Doctor McJazz** **33SX1306 SCX3367**

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Violin Sonata in A.

**Debussy**  
Violin Sonata in G minor. Isaac Stern (violin), Alexander Zakin (piano).

**Mozart** SCFL135  
Piano Concerto No. 27 in B Flat, K.595. Piano Concerto No. 18 in B Flat, K.456. Ingrid Haebler (piano). Vienna Symphony Orchestra conducted by Christoph von Dohnányi.

**Daniel Farson presents Ida Barr, G. H. Elliot, Billy Danvers, Albert Whelan, Hetty King, Marie Lloyd, Jnr.** TFL5043  
"Music Hall".

**Art Blakey's Jazz Messengers Olympia Concert** TFL5116

**Buddy Greco** TFL5125 STFL552  
Songs for Swinging Losers.

**The Pipes and Drums of the 48th Highlanders of Canada** TFL5124 STFL549

**Here Comes the Mighty 48th!**

**The Dave Brubeck Quartet** TFL5126 STFL550  
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**Johnny Mathis** TFL5117 STFL545  
Johnny's Mood.

**Percussion Goes Dixieland** TFL5118 STFL543  
Arranged and conducted by Garry Sherman.

**Parliament** PLP139  
Dvorak. 'Cello Concerto. Czech Philharmonic Orchestra conducted by Vaclav Talich.

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Beethoven. Sonata No. 17, Sonata No. 18. Clara Haskil (piano).

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Violin Concerto in D minor, Op. 47. The Swan of Tuonela, Op. 22, No. 2. Valse Triste, Op. 44. David Oistrakh (violin). Louis Rosenblatt (cor anglais). The Philadelphia Orchestra conducted by Eugene Ormandy.

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Conducted by Kurt Richter. Waltzing With Strauss.

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Stereo Dialogue For Brass.

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With Orchestra conducted by Frank De Vol. Alone Together.

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Symphony No. 5 in E minor (from The New World). Hugo Rignold. The London Philharmonic Orchestra.

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The Danube Strings.

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(And popular classical piano themes). David Haines (piano). The Paris Theatre Orchestra.

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**U.S. Armed Forces Symphony/March from Carmen. The London Philharmonic Orchestra.**

**Regal-Zonophone** LRZ4002  
An Evening at the Citadel  
Salvation Army Music.

**Supraphon** SUA19037  
Musica Antiqua Bohemica

**Volume 1** SUA19037  
Richter: Flute Concerto in D major. Benda: Flute Concerto in E minor. Jean-Pierre Rampal (flute). Prague Chamber Orchestra conducted by Milan Munclinger.

**Volume 2** SUA19040  
Benda: Symphony in B Flat major. Czech P.O./Talich. Stamc: Symphony in A major, 'Spring'. Prague Chamber Orchestra/Trhlik. Mica: Symphony in D major. Prague S.O./Smetacek. Myslivecek: Symphony in D major. Prague Chamber Orchestra/Turnovsky.

**Volume 3** SUA19039  
Krommer-Kramar: Clarinet Concerto in E Flat, Op. 36. Vladimir Riha (clarinet). Prague S.O./Smetacek. Benda: Harpsichord Concerto in G minor. Zuzana Ruzickova, Harpsichord. Prague Chamber Orchestra/Neumann.

**Volume 4** SUA19035  
Rejcha: Quartet in D major for 4 Flutes, Op. 12. Frantisek Cech; Vaclav Zilka; Jaroslav Josifko; Miloslav Klement (flutes). Rejcha: Six Trios for Horns, Op. 82. Miroslav Stefek; Vladimir Kubat; Alexander Cir (horns).

**Volume 5** SUA19033  
Kozeluh: Bassoon Concerto in C major. Karel Pivonka (bassoon). Flis: Flute Concerto in D major. Oldrich Slavicek (flute). Prague S.O./Smetacek.

**Volume 6** SUA19024  
Organ Works by Seger; Zach; Vanhal; Kopriya and Brixi. (This disc was previously issued in October, 1960.)

The above listed records are available separately in De Luxe linen-covered Albums with lavishly illustrated analytical notes.



## WHITEHALL

Erica Morial WH20047 WHS20047  
Brahms, Violin Concerto in D. Philharmonic  
Symphony Orchestra of London conducted by  
Artur Rodzinski.  
Beethoven WH20039  
Trio No. 6 'Archduke'. Paul Badura-Skoda  
(piano), Jean Fournier (violin), Antonio Janigro  
(cello).  
Shostakovich WH20052  
Symphony No. 5. Philharmonic Symphony  
Orchestra of London conducted by Artur Rod-  
zinski.  
Chopin for Orchestra WH20053 WHS20053  
Eric Johnson and his Orchestra.

## EPs—Mono and Stereo

### CANTATE

Buxtehude T71697F  
Cantata: Ich bin eine Blume zu Saron (I am  
the Rose of Sharon). Hans-Olaf Hudemann  
(bass), with two violins and continuo.  
Frescobaldi T72462F  
Three pieces from 'Fiori musicali' (1635):  
Toccata and Canzona from 'Il secondo libro di  
Toccate, Canzone . . . ' (1637). Kurt Wolfgang  
Senn at the organ of Bern Cathedral, Switzer-  
land.  
Hymns T72011N  
Nun lasst uns Gott dem Herren (Now thank  
we all our God): Herr Jesus Christ, dich zu  
uns wend (Turn thou to us, Lord Jesus Christ).  
Hessische Kantorei conducted by Philipp Reich.  
Chorales for Brass Ensemble T72068N  
Ein feste Burg ist unser Gott (A stronghold sure  
is our God); Lob Gott getrost mit Singen  
(Praise God and trust in Him). Hessen-Sextett  
directed by Kurt König.

### CAEDMON

Songs of Innocence by William Blake, TCE141  
Songs of Experience TCE142 TCE143  
The Poetry of William Blake TCE144  
The Mental Traveller; The Crystal Cabinet; I  
saw A Chapel All of Gold; And Did Those  
Feet in Ancient Time (from Milton); I Asked  
a Thief to Steal Me a Peach; Auguries of  
Innocence. Read by Sir Ralph Richardson.

### CAPITOL

Latin Lace EAP2-1082 SEP2-1082  
George Shearing Quintet.  
Four Freshmen and Five Guitars EAP2-1255  
Orchestra conducted by Jack Marshall SEP2-1255  
Here We Go Again! SEP1-1258  
Kingston Trio.  
I'm A Little Busybody! EAP1-20069  
Jerry Lewis.  
The Artistry of Stan Kenton EAP1-20070  
Stan Kenton and his Orchestra.  
Ain't We Got Fun EAP1-20071  
Bob Hope, Margaret Whiting, Jane Russell,  
Dorothy Lamour, The Starlighters.  
Peggy Lee Favourites EAP1-20074  
See Chanties FAP5-8462 SFP5-8462  
Roger Wagner Chorale.  
Symphonic Dances FAP1-8639 SFP5-8369  
Hollywood Bowl Symphony Orchestra conducted  
by Felix Slatkin.  
Starlight Chorale FAP2-8390 SFP2-8390  
Hollywood Bowl Symphony Orchestra. Roger  
Wagner Chorale conducted by Roger Wagner.  
Keyboard Fantasies FAP2-8391  
Leonard Pennario (piano).  
Landmarks of a Distinguished Career  
FAP4-8399 SFP4-8399  
Leopold Stokowski conducting his Symphony  
Orchestra.  
A World of Music FAP5-8412 SFP5-8412  
Carmen Dragon. Capitol Symphony Orchestra.

### COLUMBIA

Les Sylphides SED5570 ESD7262  
Ballet music, excerpts No. 1. Charles Mackerras  
and Philharmonia Orchestra.  
A Guy Called Joe SEG8070  
Joe Harriott Quintet.  
Me and My Shadows SEG8071 ESG7841  
No. 2. Cliff Richard and The Shadows.  
Songs From the Emerald Isle SEG8072  
Brendan O'Dowda.  
Mike SEG8074 ESG7842  
No. 3. The Lamplighter's Serenade; Ain't she  
sweet; Did you ever see a dream walking;  
Skylark. Michael Holliday. Orchestra conducted  
by Norrie Paramor.  
Barber in Berlin SEG8075  
Vol. 2. Chris Barber's Jazz Band.

Seven Ages of Acker SEG8076  
Volume 2. Mr. Acker Bilk and his Paramount  
Jazz Band.  
Knockout SEG8077  
Tommy Bruce and The Brulzers.  
Falla SEL1679 ESL6284  
The Three-Cornered Hat. Excerpts. Carlo Maria  
Giulini and Philharmonia Orchestra.  
Chopin Waltzes SEL1682 ESL6286  
Malczewski.  
Messiah Arias (Handel) SEL1683 ESL6287  
James Milligan (bass). Royal Liverpool Phil-  
harmonic Orchestra conducted by Sir Malcolm  
Sargent.

### DELYSE

Land of Song EDP209  
Ivor Emmanuel. Selections from the I.T.V.  
Network Show.  
Favourite Hymns EDP212  
Volume 1. St. Michael's Singers.

### ESQUIRE

Nutty Monk EP236  
Thelonious Monk Trio.  
The Chef EP237  
Eddie 'Lockjaw' Davis Quintet.  
Rollins and Brownie EP238  
Sonny Rollins and Clifford Brown.

### FONTANA

Andre Kostelanetz TFE17185  
And his Orchestra. The Kostelanetz Strings.  
Terry Gilkyson and The Easy Riders TFE17327  
Lonesome Rider.  
Jimmy Blair and his Scottish Dance Band  
TFE17311  
Petronella, Off She Goes In The North,  
La Russe, McDonald of Sleat.  
Los Cinco Latinos TFE17323  
Fabuloso.  
The Gregory Strings TFE17329  
Great Gregory!  
Chaquito and his Orchestra TFE17330  
Never On Sunday.  
Stan Freeman and Cy Walter TFE17110  
Piano In Manhattan.  
Richard Hayward TFE17278  
With The Loyal Sons of William. The Protes-  
tant Boys.  
Frank Sinatra TFE17284  
I Dream of You.  
The Dave Brubeck Quartet TFE17304  
The Lonesome Road.  
Eileen Donaghy TFE17324  
McCarthy's Party.

### H.M.V.

Can-Can 7EG8616  
Music by Cole Porter. Terry Gibbs and his  
Quintet.  
Show Boat 7EG8642 GES5818  
Excerpts (No. 2). Shirley Bassey, Dora Bryan,  
Marys Watters, Don McKay.  
Land of Smiles 7EG8643 GES5819  
Excerpts (No. 2). Charles Craig, Elizabeth  
Fretwell, June Bronhill. Sadler's Well Orchestra  
conducted by Vilem Tausky.  
Tempos of Time 7EG8644  
A Fiona Bentley production. Narrator: The Rt.  
Hon. Lord Brabazon of Tara, G.B.E., M.C.,  
P.C. Orchestra: Sinfonia of London. Choir:  
Linden Singers with the voices of Marie Lloyd,  
Enrico Caruso, Gracie Fields, Dick Bentley,  
George Formby, The King Brothers, Mussolini,  
Hitler, The Rt. Hon. Sir Winston Churchill.  
Raggin' With Sid 7EG8645  
No. 3. Sid Phillips and his Band.  
More Mellow Sounds 7EG8646  
Dizzy Gillespie Quintet.  
A Concert of Contemporary Music 7EG8647  
Modern Jazz Society.  
Chopin Etudes, 7EP7110  
Op. 10. Louis Kentner.  
Operatic Arias 7ER5193  
Jussi Björling (tenor).

### FOR THE EDUCATIONAL MARKET

Dramatised Stories for Children 7EG8660  
Billy Bobtail.  
Cast: C. E. Stidwill, W. Strange, D. Nichols,  
C. Mason, P. Ducrow, W. Milligan, S. Mac-  
Kenzie.  
The rabbits go hunting (by Alison Uttley)  
Cast: C. E. Stidwill, Daphne Oxenford, Julia  
Lang.  
The little red engine (by Diana Ross) 7EG8661  
The little red engine gets a name (by Diana Ross)  
Cast: The little red engine: Julia Lang. Other

parts: Charles E. Stidwill, Stanley MacKenzie,  
Peter Ducrow.

National Dances 7EG8662/3/4  
National Folk Dance Players. Recorded under  
the auspices of the Physical Education Associa-  
tion of Great Britain and Northern Ireland.  
Cuckoo (Tyrol); Come to me (Westphalia);  
Devil Dance (Pomerania); Peasant's Dance  
(French); Clap Dance (German); La Vinca  
(Italian). Syvspring; Lot is dead (both Danish);  
Sudmalinas; Litenietis (both Latvian); Gallopink  
(Danish). Bavarian Dance (Bavarian); Fricassée  
(French); Tancuy (Czech); Terschelling Reel  
(Dutch); Austrian Dance (Austria); Polka Piquee  
(Breton).

Traditional Folk Dances (For name of band or  
orchestra see letter in brackets against each title)  
Playford Dances 3 (h) 7EG8665  
Playford Dances 4 (h) 7EG8666  
Playford Dances 5 (h) 7EG8667  
English Folk Dances (i) 7EG8668  
English Folk Dances (i) 7EG8669  
English Folk Dances (j) 7EG8670  
English Folk Dances (k) 7EG8671  
Traditional Folk Dances

7EG8648/9/50/1/2/3/4/5  
Circassian Circle (a); The Tempest (Wiltshire) (b);  
Schottisches (c); Portland any (b); All the way  
to Galway (c); Green mountain volunteer (c);  
Washington Quickstep (b); Trip to the cottage  
(d); Tom Pate (c); Nottingham Swing (c); Rose  
tree (d); The Long Dance (Norfolk) (d); Double  
lead through (c); Square Dance (Yorkshire) (a);  
Ring Dance (Dorset) (b); Three meet (Glos.) (c);  
Pat-a-cake Polka (c); The Cumberland Reel (c);  
Cumberland Long Eight (b); Circle Waltz (c);  
Winster Galop (b); Hornpipes (d); Bonny Breast-  
knot (Sussex) (c); Drops of Brandy (c); Pins and  
needles (e); The Sylph (e); The triumph (North  
Country) (e); Pop goes the weasel (c); Merry  
merry milkmaids (f); Dargason (Playford Col-  
lection 1652) (g); Nancy's fancy (b).  
(a) Square Dance Band; (b) The Haymakers  
Square Dance Band; (c) The Country Dance  
Band; (d) Birmingham Square Dance Band;  
(e) Jack Armstrong and his Northumbrian Barn-  
stormers; (f) Orchestra conducted by Philip  
Green; (g) Folk Dance Orchestra; (h) Playford  
Country Dance Players; (i) McBain's Country  
Dance Band; (j) The Greensleeves Country Dance  
Band; (k) The Ranchers Folk Dance Band.  
Music for the Percussion Band 7EG8656/9  
Selected by Yvonne Adair. Instrumental En-  
semble.

### MERCURY

British Band Classics KEP9061  
No. 4. Frederick Fennell and Eastman Sym-  
phonic Wind Ensemble.  
Music of Leroy Anderson KEP9062  
No. 6. Irish Suite. Frederick Fennell and East-  
man-Rochester 'Pops' Orchestra.  
Dvorak KEP9063  
Slavonic Dances Nos. 4 and 15.  
Smetana—Bartered Bride: Dance of the com-  
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Orchestra.  
Ring-Tail Tooter ZEP10098  
Johnny Preston.  
The Masterpieces of Kenton ZEP10099  
Pete Rugolo Orchestra.  
That's Amore ZEP10100  
The Gaylords.

### PARLOPHONE

Adam GEP8824 SGE2014  
Wonderful time; Diamond ring; Summertime;  
Greenfinger. Adam Faith.  
Charleston GEP8825  
Renato Carosone.

### PHILIPS

Gershwin NBE11125  
An American in Paris. New York Philharmonic  
conducted by Artur Rodzinski.  
Gershwin NBE11126  
Rhapsody in Blue. Prelude No. 3 in E flat.  
Oscar Levant (piano). The Philadelphia Orches-  
tra conducted by Eugene Ormandy.  
Beethoven ABE10268 SAGE2028  
Romances for violin and orchestra No. 1 and  
No. 2. Arthur Grumiaux (violin). The Concertge-  
bouw Orchestra conducted by Bernard Haitink.  
Grieg ABE10269 SAGE2029  
Peer Gynt—Suite No. 1. The Concertgebouw  
Orchestra conducted by Jean Fournet.  
Duke Ellington and his Orchestra BBE12405  
Ellingtonia—Vol. 3—The Forties.  
Tony Bennett BBE12424  
Tony Bennett Sings.



# Sound Reading

INTERESTING ITEMS  
FOR THE AUDIO BOOKSHELF

**A to Z in Audio** by G. A. Briggs, Technical Editor, R. E. Cooke, BSc.Eng. (15/6d., 224 pp., Wharfedale Wireless Works Ltd.).

MR. BRIGGS is one of this country's leading experts on the subject of sound, and fortunately for us a prolific writer as well. This latest book is, if Mr. Briggs will forgive me, a glossary for reading. Approximately 400 headings rather than terms are included in alphabetical order. That this is not just a reference book is illustrated by the heading 'Column Speakers', which gives constructional details for various columns for use with 8 in. and 10 in. units. These cover plywood, concrete and drainpipe columns.

The book is well illustrated with photographs, drawings and an occasional cartoon to aid the absorption of technical details which I hasten to add, Mr. Briggs does not make difficult.

Mr. Briggs deals briefly with the usual aspects of sound and enlarges on the less familiar, making it invaluable for the reasonably informed person who wants to advance his knowledge. The price is lower than one would have expected.

WE HAVE TWO books from the pen of Clement Brown. The first, **Introduction to Hi-Fi** is a 200 page book, price 21/-, published by George Newnes Ltd. This covers the subject of high fidelity reproduction and only touches on recording in passing. As one would expect from this, the emphasis is on disc rather than tape, but the author does devote 20 pages to 'Tape and High Fidelity'.

It is a readable and well produced book with a plentiful supply of diagrams and photographs. Chapters are devoted to Stereo, Room Acoustics, Choosing and Installing Equipment in addition to the basic divisions of Hi-Fi. The final chapter 'Hi-Fi in the Future' starts with a familiar sounding topic, 'Disc versus Tape'.

## RECORD GUIDE (continued)

Marty Wilde	BBE12422
Marty Wilde Favourites.	
The Hi-Lo's	BBE12425 SBBE9035
All Over the Place.	
The Erroll Garner Trio	BBE12423
Music Maestro, Please.	
The Norman Luboff Choir	BBE12420 SBBE9033
Broadway.	
Doris Day	BBE12421 SBBE9034
Show Time.	
Duke Ellington and His Orchestra	
The Nutcracker Suite—Part 1	BBE12426 SBBE9036
The Nutcracker Suite—Part 2	BBE12427 SBBE9037
The Nutcracker Suite—Part 3	BBE12428 SBBE9038

## PYE

The Music Man	NEP24135
Edmund Hockridge.	

## SUPRAPHON

Jewish Religious Songs	SUEC826
Kol Nidrei: Karol Handler (vocalist), Jehi Rocoun: The Asaph Vocal Quartet.	
Folk Music of the World Series	SUEP581
Moravian Drinking Songs.	

There is an appendix of recommended Records which includes mono and stereo tapes, and a large Glossary of Hi-Fi terms. All in all, a good guinea's worth.

MR. BROWN'S second book under review, **Sound Recording Works Like This** (9/6, 62 pp. Phoenix House Ltd.), is intended for the young reader, and covers sound recording and reproduction on disc, tape and film. Inevitably as the book covers a wide field in a short distance, the treatment is general but skillfully breaks the ground on the various subjects. However, the stereo principle of discs seems to have defeated a compressed explanation.

As in Mr. Brown's other book, we have some recommended recordings, and it is interesting to compare the two selections, to see what the author regards as suitable for both the young and the adult listener. These are 'Pictures at an Exhibition' (Moussorgsky), 'Peter and the Wolf' (Prokofiev), and 'Carnival of the Animals' (Saint-Saens) — all in stereo.

If Dad wants his son and heir to follow in his footsteps, this is a natural for the next birthday present. P.K.

**How to choose music** by F. Rawlings, published by the Focal Press Ltd., at 7/6.

THIS BOOK deals with the subject of mood music and disc effects most adequately. Intended primarily for the filmmaker it nevertheless provides a helping hand to those who wish to experiment with home sound productions. Music can make or mar a programme and it is the same subtlety in approach necessary that puts the sound accompaniment and sound-for-sound's-sake on the same footing. Music must be like the accompaniment to a song — part of it but not too prominent — as its other name implies — a 'background' — but an integral part. Mr. Rawling's book guides what might be an unsuspecting beginner by recommending a profuse list of records under their 'mood' headings — Comic, Dainty, Pastoral, Majestic, Religious, etc., and a special International section. Tunes to suit every mood and situation.

First published when 78s were more prominent than they are today it does, however, give a wide variety of listings between all speeds. 78s are perhaps best for groove location but then the quality is better at the slow speeds. Equipment and the care of same is considered and reprints of disc recorded effects catalogues made.

The author does not end, wisely, without copyright warnings and stressing the possibilities of miss- and over-use of the medium. Well written and played music can enhance a production and with so many tape recordists going over to film work this is an invaluable aid. A book recommended to all serious and creative tape recordists. N.R.

**Realistic High Fidelity** by H. A. Hartley  
THIS IS A well-written and illustrated little book that explains in not too technical terms how to achieve good music reproduction in your home. It may save you the problem of deciding what equipment to choose and how best to use it. Sound and sound waves are simply explained and much essential material is given about loudspeakers and enclosures, amplifiers and loudspeaker matching and the effect of room acoustics. Price 5/- Bernard Radio Manuals, Bernard Publishers Ltd., The Grampians, Western Gate, London, W.6.

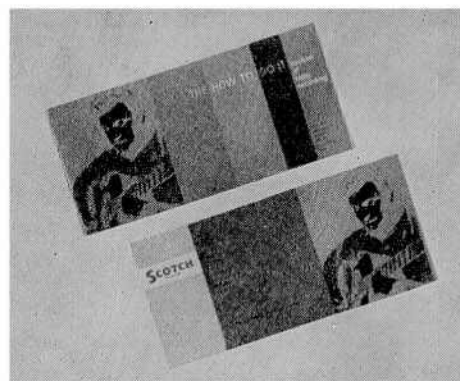
**High Fidelity Stereo Gramophone**  
ANOTHER USEFUL booklet by the above publisher and written by D. W. Easterbury. This one gives full details for building a stereo gramophone. All the necessary circuits are included as well as full details for cabinet installation, amplifier construction and an informative chapter on the stereo system and its operation. Price 5/-.

**Practical Stereo Handbook**  
WRITTEN BY Clive Sinclair, this booklet contains a number of useful circuits employing valves and transistors and explains quite thoroughly the principles of stereo. Stereo pickups are discussed and much useful information is included on the correct placement of loudspeakers for the stereo system. Altogether, 12 useful stereo circuits are included in this inexpensive Bernard's Radio Manual. Price 3/6 (publishers as above). F.C.J.

**The How To Do It Booklet Of Tape Recording**, from the makers of 'Scotch' Brand Recording Tape, is an attractive new 20-page publication covering many of the problems faced by recording enthusiasts old and new.

Sections are included on 'How to Care for your Tapes', 'How to Thread Tape', 'How Tape Tracks Work', 'How to Splice', and 'How to Edit'.

For a copy, write direct to Minnesota Mining & Manufacturing Co. Ltd., 3M House, Wigmore Street, London, W.1.

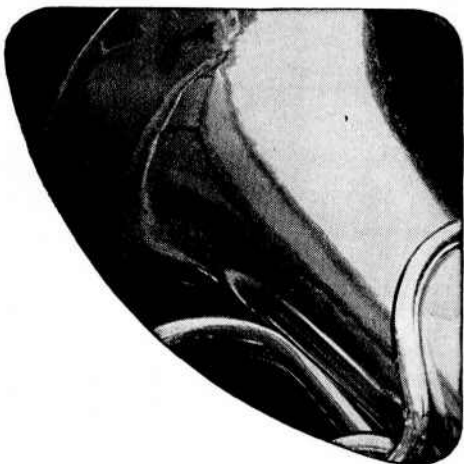


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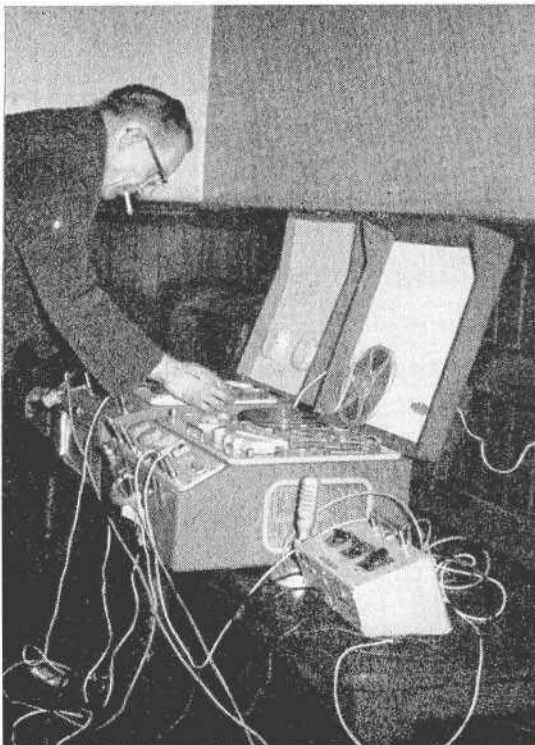
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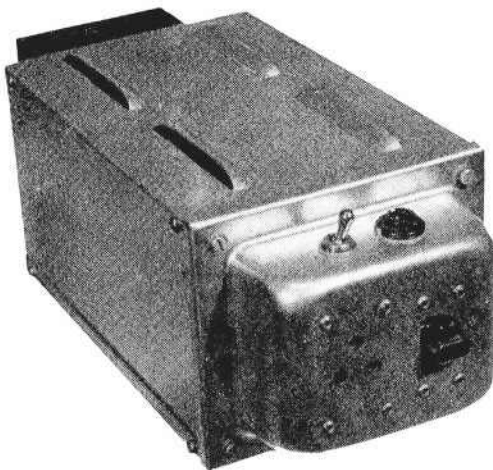
EMITAPE DIVISION, E.M.I. Sales & Service Ltd., Hayes, Middlesex.





**Fig. 1**

*The Ferrograph 808 stereo recorder and a three channel microphone mixer set up in a waiting room on a British Railways Eastern line station.*



**Fig. 2**

*A Valradio vibrator pack which will deliver 100 watts at 230v A.C. from a 12v D.C. supply (car battery). These vibrator packs will drive most domestic recorders but interested readers are advised to write to Valradio Ltd., Browells Lane, Feltham, Middlesex, for details of the various types available. It would be advisable to state the power consumption of the recorder (in watts), and the voltage of the D.C. supply (car battery voltage).*

# ***Out and about with a Tape Recorder***

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

DURING THE PAST few months the writer has been busy recording a series of everyday sounds, which entailed operating equipment from a car, from various places where only a very portable recorder could be used, and of course the more favourable vantage points with a mains supply available. Much of the recording was concerned with collecting railway sounds and although a mains power supply was available in most instances (Fig. 1), there are other problems in connection with recording trains, and other special sounds, that may be of interest to readers.

Firstly, the kind of equipment that should be used to obtain reasonably high fidelity recordings is of paramount importance. For instance the small cheap crystal microphones issued with most of the popular recorders are quite useless. True, they will pick up the sounds you require, but in most cases you will be disappointed with the results, especially if the recordings are reproduced via a fairly good amplifier and loudspeaker. Many recorder owners do not realise that comparatively inexpensive tape recorders are often capable of producing quality recordings, providing a really good microphone is used, and a really good microphone can cost almost as much as the recorder. Equally, most small domestic recorders are incapable of providing realistic reproduction over their own internal loudspeakers. A larger, external speaker in a properly designed cabinet will make a surprising difference to your recordings. If you own a fairly good class recorder, you can enhance its recording and reproducing qualities a hundredfold by using a really good microphone and an external loudspeaker of the fidelity class.

## **Equipment for Fidelity Recording and Copying**

The collection of all the sounds for the Bi-Tapes recording 'Journey by Train' and a 'Miscellany of Sound Effects' involved the use of the following equipment: a Ferrograph 808 stereo recorder; a Fi-Cord portable recorder; two Gramplan DP.4 microphones; and a Gramplan parabolic microphone reflector; a Shure 55S dynamic microphone; a Valradio vibrator pack to operate the Ferrograph 808 from a 6 volt car battery; a four channel microphone mixer—microphone stands and a large assortment of cables, etc. The playback and dubbing equipment for the final assembly of the master tapes necessitated the use of the Ferrograph 808 stereo recorder, a professional 15 i.p.s. copying recorder, a Rogers master stereo twin amplifier operating two Wharfedale speakers for monitoring during copying, etc., and a special recorder for producing reverberation in varying degrees.



## Part I of a new and practical series of articles on recording

Now this would seem a rather formidable amount of equipment for producing copies of the master recordings, but readers should bear in mind that in this particular instance the final tapes from which hundreds of selling copies will be made had to be of the highest possible quality. One cannot always use the original recordings directly for the copy master as the process of editing and the provision of continuity in the final recording, may entail two or three or more re-recordings. The average domestic recorder will rarely re-record once without the introduction of some noise and loss of quality. For professional purposes a copy from a master tape must be an *exact* copy, in fact it should be very nearly impossible to distinguish between the two. However, much can be accomplished with good quality domestic recorders, since the final tape will be for direct use and the number of re-recording processes therefore limited to perhaps only one.

### Outside Recording

Those who are keen on obtaining outside recordings would do well to consider a small portable such as the Fi-Cord, which at 7½ i.p.s. and with a Grampian DP.4 microphone or similar type, is capable of making excellent sound recordings that can be played back on a standard mains operated recorder, edited as required and copied. Some of the railway sounds in 'Journey by Train' were obtained with a Fi-Cord and DP.4 microphone. Since both recorder and microphone can be operated unobtrusively they are most useful for obtaining sounds which are not likely to be repeated frequently and for making recordings in places where there are no mains supplies readily available. For example quite a number of useful recordings were made inside London tube trains, on the escalator and in the busy subways where trailing cables would be forbidden. Many hundreds of passing people failed completely to notice the Fi-Cord carried by its shoulder strap to which a Grampian DP.4 microphone was neatly secured by means of a Terry clip.

One of the 'field days' entailed recording a fire engine passing with bell ringing. Since firemen are not allowed to clang their bells unless actually on a call, the location for recording had to be a quiet back road, well out in the country. In order to give realism to the recording a background of traffic sounds had to be added later. It was decided to record in both stereo and mono; after all a fire engine tearing past with its bell going is quite a unique sound and not easy to get. (Note.—For certain reasons the writer cannot inform readers how to obtain a fire engine for the purposes of recording it, but in a later article will show how a fairly realistic but faked version can be recorded.)

Since the recording location was completely remote, no mains supply was available and the Ferrograph stereo 808 recorder had to be driven from a 'Valradio' vibrator pack (Fig. 2) powered from the car battery. The photograph of Fig. 3 shows the recording gear and vibrator pack set up in the back of the car. Now fire engines cannot be kept hanging around for long periods whilst the recordist carries out his usual one, two, three, four, five, testing, procedure. The writer had precisely five minutes in which to set up the microphones for a stereo recording on the first run (down the road) and a monaural recording on the return of the engine (up the road). In cases like this, a good knowledge of the capabilities of the recorder and microphones is essential and by the way for all outside recordings, choose a dead calm day. Even a breeze can cause the most violent noise in a ribbon microphone, a low pitched noise that is not easy to filter out afterwards.

Following articles will deal further with outside recording, the use of a microphone reflector, the creation of certain sound effects by speed manipulation, etc., and editing and copying. We have received numerous letters from readers wanting to know the best way to copy tapes without elaborate equipment and the writer will deal with this problem in a later article.

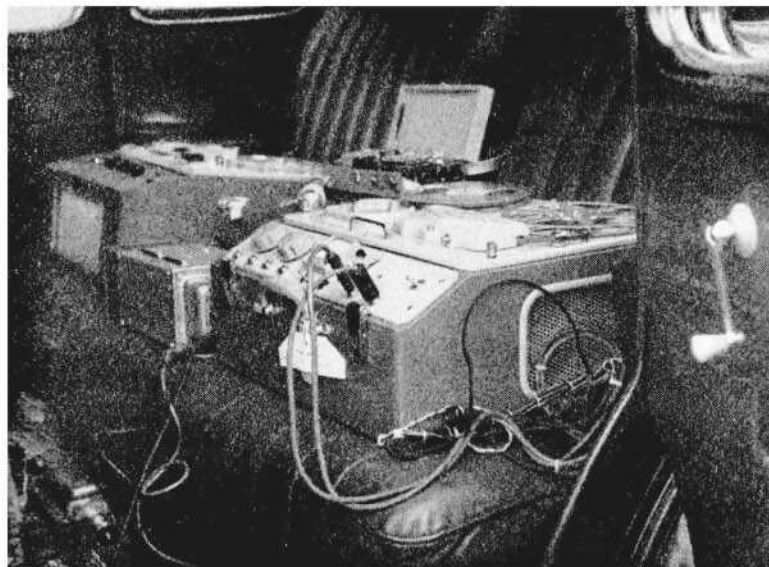


Fig. 3

*A Ferrograph 808 stereo recorder with a Valradio vibrator pack set up in the car ready for mobile recording.*

### CAPTION COMPETITION No. 2



What is he hearing ?  
Has he come home late ?  
Has he been on the razze ?  
Is his wife nagging him by tape ?  
Perhaps she has gone off with the milkman !

If you think you know, and can think of a humorous caption for the situation, write it down on a postcard and send the card to 'CAPTION COMPETITION', 'ATR', 12 ARCHER STREET, LONDON, W.1, to arrive not later than April 25th. The funniest caption received wins an 1800 feet reel of tape for the sender.





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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

## How's Your Status?

THE TAPE RECORDER, along with the refrigerator and chromium-plated dustbin, has become a 'status symbol'. In other words, if you want to impress your guests, place your tape recorder in a position where it must be seen — e.g. in the centre of the room, or on the settee upon which the visitors are to be seated. If it is an expensive model, have the price tag prominently displayed (but hide the hire purchase agreement, mates, if the set's not paid for!). If your guests know little or nothing about the strange world of tape, throw in a few impressive phrases, like "All the best people have machines these days" or "We are going to get a Bentley, but a tape recorder is so absolutely necessary, don't you think?" Practice these phrases on the recorder before your guests arrive, for maximum effect. There might even be a market for an elegantly-cased, chromium-plated recorder for visual effect only, i.e. only a 'dummy' with nowt beneath the deck. If you really want to impress the neighbours, try taking the recorder to work with you — on some pretext or other; for instance, that of recording some of the foreman's homely phrases usually addressed to the workers! As you walk down the road carrying — or wheeling on a barrow — your portable recorder, you will be conscious of a sense of pride and achievement. Just in case your neighbours can't tell a recorder from a refrigerator, label your machine prominently. Suggested wording could be THIS IS MY TAPE RECORDER. ALL THE BEST PEOPLE HAVE ONE. Then await all the invitations to supper, ending "... and do bring your tape recorder with you".

There are many variations to this method, including the fixing of a studio light to your front door. Whenever you make a recording warn visitors that 'recording is in progress'. You could even insist that they remove their shoes when they come through the front door, making the poor people tiptoe past the moving coil. And so on.

Just in case you think that we live in a modern world, you may be interested to learn that in some so-called 'primitive' societies, people parade their possessions, just to impress the neighbours. Even if they have beads and bamboo-mats instead of refrigerators and recorders, the principle seems the same. Why, in some out-of-the-way places, the natives even burn their possessions just to show the extent of their wealth. So, to gain real, infallible, social status just drop that stereo recorder in your dustbin next week, and watch your neighbours turn green with envy (and sigh with relief, maybe!).

## Take After Meals

It has been well said that tape exchanges create true and lasting friendships. Some weeks ago, I mentioned — on a tape going to a friend in distant Scotland — that I had a headache. This was said in passing, to excuse the lack of usual lustre(?) in my verbal meanderings. Anyway, I forgot this statement almost as soon as I had made it. Then, a week or two later, a square-shaped (cubic) package arrived at my front door. The label stated that a recording tape was within the brown paper — suggesting, however, by the shape of the package, that the spool had been dropped under a train en route. I soon discovered that my thoughtful friend had sent me two packets of headache tablets. ("I always take these when listening to your tapes," he might have added.) So I now have two packets of wonder pills for the next occasion upon which a tape goes north, though I doubt that I will take any, having an irrational fear of any round white pills. It's sound advice, however, to send nerve tonic to any friend who gets inundated



with round-robins, unrequested tapes and the like! And since many of my friends claim that my voice sends them to sleep, maybe I ought to despatch a suitable bottle of stimulating, glucose drink along with my five inch spools.

Which reminds me that one young poet has just sent me ten pages of his verse, with a four inch tape. He has requested that I read his poetry on to the tape, and then send both tape and verse back to him. No throat lozenges were enclosed, alas! I am interested as to the final purpose of this tape, however. Is it to play to Grandma when she has an attack of insomnia? Or to frighten away the birds from the rose trees? Or merely to lend an intellectual air to the kitchen? It makes you wonder, doesn't it?

#### Immortal Speeches (Postage Paid)

A friend of mine has just sent me a catalogue of speeches sold by a company in the United States of America. You can buy pre-packed speeches on a wide variety of topics, the cheapest speech costing about twenty-five bob, the dearest about four pounds. And every speech is individually suited to the purchaser; no two people in the same city are sold the same speech! So the social climber, States-Side, doesn't have to chew his pencil over a piece of paper, when invited to give out at a dinner for the Loyal Order of Chipmunks (a very fraternal organisation, my friends!). He just sends away his cash for a suitable speech; and then, at the proper time, makes an impression that sets him on the road to social success. It makes me reflect that Mark Antony, giving out with the 'Friends, Romans, Countrymen' speech, may have been supplied with the words by Julius Peculius, scribe to the gentry in ancient Rome. And it's a pity that Romeo didn't have a better speech-writer. This column has already foreseen developments in the field of tape recording; folks, it's but a matter of time before pre-packed speeches are on sale in Britain. In fact, I am thinking about going into business forthwith! Many speeches could be put on to tape, with instructions for pronunciation, nuances (look that one up in the dictionary) and emphasis, etc. The recorder-owner, booked to speak at a re-union dinner held by the Ancient Fraternity of Paraffin Powered Recorders, can buy the tape, learn the speech and be a big success. If he gets shy, he can always play the tape instead of speaking. "This isn't my speech, friends," he can admit, "but at least I've paid for it".

Another advantage—when all these speeches are put on to tape, it will save us all the bother of reading them in the local paper the following Friday.

#### Up Among The Stars

Within the next decade, we may have successfully landed a man on the moon! So declare some of the more optimistic scientists (remembering that science has yet to solve Mr. Lazell's rheumatics). Already, brave men are being trained for a voyage to the moon, and, later, to the planets in our solar system. This training must surely include the intricacies of tape recording, since space vehicles will be equipped with tape recorders, first to record the impressions of the gentlemen on board, and, on longer journeys, to provide 'canned' music to cheer them up. It's hard to say, though, what the intellectual denizens of Mars will think, when they hear some of our 'pops'. Once landed on the Moon or planet, the voyagers from Earth will, presumably, go forth, recorder in hand to greet the inhabitants of those other worlds. A suitable greeting to the people of any planet would be 'Have you a suitable power socket for my tape recorder?' or 'Are you on A.C. or D.C.?' or even 'Have you had your listings in *Amateur Tape Recording*?' And, once those men of Mars or Venus have heard all about the many blessings of our civilisation, no doubt they will board their own space rockets and shoot away in the direction opposite to that of ourselves. But it will be interesting hearing the first tapes recorded from Jupiter or Mars. As long as all that unintelligible gabble doesn't turn out to be someone's uncle Fred singing in the bath, being played back at ten times the speed of recording and in the opposite direction.

Or as a hi-fi enthusiast once remarked, "I bet those craters on the Moon will provide good baffle!" As for me, I'm always baffled . . .

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# ELECTRONIC MUSIC AT THE GRAFTON

OUR TECHNICAL EDITOR, Mr. F. C. Judd, has recently given a series of lecture/demonstrations on Electronic Music.

One of the latest was at the Grafton Radio Society, Montem School, Holloway, where Mr. Judd showed how

Musique Concrète and Electronic Music are created through the medium of magnetic tape as in his recent series of articles in 'ATR'. Fig. 1 shows the audience of over 150, many of whom are British Recording Club members.

The programme included recordings such as 'Experiment in Sound' which takes the listener step by step through the processes which are used.

Special demonstrations of 'Vortex' Electronic Music were given where the sounds were made to move about the hall. This was accomplished by 'panning' methods using three amplifiers and speaker channels and a twin track recorder. Some of the technical equipment can be seen in the photographs.

Acknowledgments are due to Goodmans Limited, who supplied the loudspeakers; to Rogers Developments Limited, who kindly loaned a Rogers Master Stereo amplifier; and to Tripletone Limited, who supplied a monaural amplifier for the 'third channel'.

The Ferrograph 808 stereo recorder was used for playing all the special demonstration recordings. The entire lecture was recorded via a Shure dynamic microphone type 55.S, a Grampian DP.4, a Grundig GMU.3 Mixer and a Winston Thoroughbred recorder. The recording will be included in the future B.R.C. recorded lecture library.

Mr. Judd's Electronic Music lecture, which is called 'Experiment in Sound' has also been given to members of the staff of Standard Telephones & Cables Limited and to members of the newly formed Cambridge University Tape Club.

Owing to unforeseen circumstances the Luton Tape Club were unable to have this lecture/demonstration which had been arranged for February 9th. Sorry Luton, but we do look forward to seeing you in the very near future.

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Fig. 1.—A lecturer's view of the audience at the Grafton Radio Society.



## ANNOUNCEMENT

Will Club Secretaries continue to send news to:—

**TERRY NURSE,**

161 Stuart's Road,  
Birmingham 33,

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

## CAMBRIDGE

Main activity at the second meeting of **Cambridge Amateur Tape Recording Society** was the recording of a tape to be sent to the **Brixton Club**. Several members also made dubbings of fellow members' tapes for their own personal collections. . . . It is announced that Brookfields Hospital has expressed great interest in their proposed hospital service and it is hoped to prepare the first programme within a few weeks. A decision to affiliate to the B.R.C. has been reached. (Mike Renshaw, 6 Vincent's Close, Girton, Cambridge.)

## CARDIGAN

Most of the 16 members of **Teifside Tape & Sound Club** and their wives were present at the second annual dinner of the club, held in January. . . . A little while ago, the club spent a very instructive afternoon at the B.B.C.-tv and V.H.F. broadcasting station at Blaenplwyf, where Mr. Drake explained the complex layouts to them. At the end of the tour, members presented Mr. Drake with the current issue of 'ATR'. (J. R. Billingsley, Troedysheire, Aberporth, Cardiganshire.)

## CUMBERLAND

The former **Penrith Tape Recording Club** has changed its name to **Penrith & Carlisle Tape Recording Club**, and the joint-secretaries are now Malcolm Leggett, 38 Milner Mount, Penrith, and John Griene, 13 Roseberry Road, Stanwix, Carlisle. A combined hospital and message service is projected, as well as a monthly newsletter.

## DEVON

The inaugural meeting of the **Exeter & District Tape Recording Club** was held at Fildews (Engineers) Ltd., 99 Fore Street, Exeter, in January. It is intended to hold meetings at these premises fortnightly during the winter and monthly during the summer. (C. D. Selwood, Bath House, Esplanade, Sidmouth, Devon.)

## DURHAM

A visit to the projection room of the Odeon Theatre, Bishop Auckland was made by members of **T.E.I. Tape Recording Club** (Spennymoor). Much interest was shown in the Gaumont G.K.21 projection and sound system, and in the Anamorphic lens used for Cinemascope. . . . The club was represented at the opening of a bazaar for a community centre fund-raising scheme followed by a dance, when the Chief Announcer of Tyne Tees Television, Adrian Cairns, headed a panel of judges to select a 'Miss St. Helens'. Mr. Cairns used members' equipment for recording and public address. . . . An 'S.O.S.' from the Cleveland and South Durham Institute for the Blind for assistance at their Annual Social resulted in members providing a programme of music and stories from Cathedral Sound. . . . At a recent meeting it was agreed to extend a cordial invitation to any members of the B.R.C. residing local to attend any or all of their activities. (J. E. Wild, 7 Dale Street, St. Helens Auckland, Nr. Bishop Auckland, Co. Durham.)

## ESSEX

Members of **Clacton Tape Recording Club** presented an hour-long tape of recordings of local talent to the blind club and hospital. . . . In February, some of the members visited the Anglia T.V. studios in Norwich. . . . Part of a new tape being prepared for the local hospital consists of a mountain rescue drama, written by Treasurer J. Pye; all members will take part in the play, which will probably run for about 30

Edited by Terry Nurse



minutes. (A. Ings, 18 Coopers Lane, Clacton-on-Sea, Essex.)

The first provisional script for **Ilford & District Tape Recording Society's** national contest entry has now been written, and takes the form of a fictitious space project being carried out 50 years in the future. (Dave Bolton, 13 Gloucester Road, London, E.12.)

## GLAMORGAN

A tape recording club is being formed in the **Penarth/Cardiff** area by Colin Beynon, 20 Victoria Square, Penarth, Glam.

## GLOUCESTER

A feature programme by Peter Duddridge entitled **DO YOU BELIEVE IN GHOSTS?** which was presented recently at **Cotswold Tape Recording Society**, consisted of interviews with people all over the Cotswolds, who were asked that question and then invited to recount any eerie experiences. Part of this tape was copied by members on to their own machines as the basis of an editing exercise: the tape to be reduced to about half length by cutting. . . . Another meeting was devoted to the selection of sound effects for inclusion in a series of 30 requested by a Science Fiction group for presentation at a Convention to be held in Gloucester in May. These included electronic 'space noises', the roar of a lion, the yelping of a pack of dogs, and 'water dripping into a sink full of empty beer-bottles'. (John Miles, 'Treetops', Parton Drive, Churchdown, Glos.)

Eleven people attended the second meeting of **Tewkesbury Tape Recording Club**, when two recordings were heard: the first provided by Anne Hill, the club's B.R.C. Liaison Officer. . . . (say, we must be goin' up in the world!) . . . and the second a tape received from Mr. R. Gillard of the **Coventry Club**. . . . A service has begun for patients at Holm Hospital and Tredington Hospital, and Mrs. Hill invites members of the B.R.C. who would be interested in helping this service to write to her at: De Montfort, Richard Place, Priors Park, Tewkesbury, Glos.

## HAMPSHIRE

After one or two fuses had been blown, a few staunch members of the **Southampton Tape Recording Club** eventually managed to record a pantomime at the Royal South Hants Hospital, Southampton. The two-hour recording was carried out in a side room, using equipment supplied by member L. Graham. Two other members were meanwhile in the audience with a battery portable, narrating the pantomime and collecting people's views and comments, including those of the Mayor and Mayoress of Southampton. The tape is now being edited for playback to patients in the wards at a later date. Future plans are for a regular hospital tape service, and for a play with a part to each and

every member. With 40 of them, that could well be some play! Their only worry seems to be that they are rather sadly lacking in members of the gentle sex. How about paying this friendly club a visit, ladies? (L. G. Wallbridge, 110 St. Catherine's Road, Bitterne Park, Southampton.)

## HERTFORDSHIRE

Members of **West Herts Tape Recording Society** divided into two teams for an editing exercise and in their usual friendly competitive spirit set about editing an identical tape which took the form of a members' request programme specially prepared by Chairman John Grainger.



**EDISWAN VALVULUS**





"Let me put it this way—If you were a tape recorder, 'Which' wouldn't be very happy about you."

He had added many unwanted sounds which marred the presentation of the tape, and with a Bib splicer provided to each item, they set about removing clicks and false starts. The rules stipulated that each member of the team was allowed to make only one cut and splice before passing on to the next member, thus allowing everyone to gain practical experience in handling the splicers. Irish and Metro splicers were also available for use in joining the unwanted portions of tape, which had to be properly stored and not left lying around for everyone to tread on. (P. Holloway, 29 Fishery Road, Boxmoor, Hemel Hempstead, Herts.)

#### KENT

In a competition for the 'most humorous tape' held by the **Authentic Circle Recording Club**, first prize went to Secretary Derrick Bushnell, who submitted a **CANDID MIKE** version of the **CANDID CAMERA** T.V. show. He approached a local electrical salesman and asked him to go along to some premises and fix an electrical point. But the premises were not wired for electricity: in fact the only available lighting was gas! The conversation was taped without the salesman's knowledge and was a complete success. (C. D. Bushnell, 19 Harps Avenue, Minster-in-Sheppey, Kent.)



At the January meeting of **Dover & District Tape Recording Club**, members recorded the play from 'ATR's January issue. Seven members attended the meeting and, as there are six characters in this play and one sound effects man, everyone was able to take part. "It proved to be the most amusing meeting we have ever had," is the comment of Secretary Graham Newey... The club plans to start in due course a message service for the old folk at St. Margaret's Bay. The matron of the old people's home is obtaining the names and addresses of the people having relatives in other parts of the country wishing to receive tapes, and Mr. Newey will then write to the clubs in those areas and ask if they will pass the tapes on. (We wouldn't mind betting they will!). (G. R. Newey, 2 Westcliff Cottages, Westcliff, Nr. Dover.)

#### LANCASHIRE

At the second meeting of **Liverpool Central Tape Recording Society**, each member took along his 'favourite tape' for replay to other members... It is hoped to divide the society into groups such as 'technical', 'outdoor', and 'beginners', each with its own separate activities. (Alan Evans, 13 Clapham Road, Anfield, Liverpool, 4.)

#### LEICESTER

February 10th was 'Battery Portable Night' at **Leicester Tape Recording & Hi-Fi Club**, and no less than seven were taken along to the meeting. So that they could all be given a fair crack of the whip, one member also took along a speaker and amplifier. Recordings of a local presentation of **MESSIAH** and a commentary made by a cyclist on the move, both of which were recorded on a Fi-Cord, were played back over this machine using the external amplifier and speaker and, we are told, raised the eyebrows of many 'battery portable sceptics'. (Peter Starrie, 56 Minehead Street, Leicester.)



#### LONDON

The second meeting of **South-West London Tape Recording Society** held in their new meeting-room at Mayfield School, was given over to listening to and replying to a half-hour tape from the **Dannevirke Tape Recording Club** of New Zealand, which contained interesting information about that country... At the subsequent meeting, members were divided into three groups according to their interests: a beginners' group, a technical group, and a drama group. The beginners' group began a general talk about tape recorders, which was followed by demonstrations of tape speeds and stereo-phonetic recording. As the technical group is planning to construct an electronic mixer, Peter Lewis first explained circuitry and symbols, which was followed by practical work in soldering. The drama group practiced microphone technique and sight-reading, and discussed plans for recording a play for an exhibition held in March. (Vivienne Killick, 6 Disraeli Gardens, Fawe Park Road, London, S.W.15.)

In our last edition we announced that the **Stoke Newington Amateur Tape Recording Club** had amalgamated with the **Bethnal Green Tape Recording Club** to form the **H. W. & Bethnal Green Tape Recording Club**. This has since been denied by the Secretary of Stoke Newington Club. (E. Horne, 53 Londesborough Road, London, N.16.)

**Woolwich & District Tape Recording Club** recently recorded two services for the Rector of Woolwich, the Rev. Nicholas Stacey... Plans for a hospital service are well under way, and members are looking forward to recording some interesting material for patients in the area. (Cliff Hurst, 12 Willrose Crescent, Abbey Wood, London, S.E.2.)

Eighteen members of the **London Tape Recording Club** attended a special meeting at the Central Office of Information, Hercules Road, S.E.1, recently. The object of the visit was to condense a day's recorded material into a one hour programme.

(right) At the mike from left to right are: Godfrey Mousset, David McDowell, Margaret Moss, Roy Groves, and Terry and Esther Devereux.

(bottom right) Alan Peirce, at the controls, monitors the incoming signal from the studio.

(below) Godfrey Mousset keeps an eye on the recording gear itself as **London Tape Recording Club** hit the 10 1/2 in. spools for the first time!



A trip to Philips Record Factory made by **Walthamstow & District Tape Recording Society** took in everything from automatic boilers to stereo sound, and although the visit lasted till the 'wee small hours' everyone who went agreed it was well worth the loss of shut-eye... Three members made a successful recording of the photo competition at Leyton Camera Club in January, and this tape will be heard by a Dublin camera club when they view the same photographs shortly... The League of Friends has asked the club's assistance at the hospital fete (Comely Bank) on June 10th. Possible assignments: the provision of incidental music, public address, and a 'Record Your Voice' stall. (K. J. Perks, 9 Third Avenue, Walthamstow, London, E.17.)



#### MIDDLESEX

Members of **Southall Tape Recording Club** visited the new Heston Community Centre to interview the leaders of the various groups and to record the opening ceremony. Material gathered is being edited into a sound programme for presentation to the H.C.C. as a memento of the occasion. (E. Macdonald, 98 Hambrough Road, Southall, Middlesex.)

At **West Middlesex Tape Recording Club**, Secretary Sandy Saunders presented a most amusing tape which had come his way and which was a fine example of the tapesponders' art. This tape, which emanated from a gentleman in Darlington, had a message content of virtually zero, but the entertainment value was very high, and certainly proved that tapesponding can be great fun when handled in the right way. It was provisionally decided at this meeting to spend some of the club's money in a most novel way. The idea is to find people in the Club who want to purchase an item of equipment, and





to help them in the purchase, on the understanding that they take the equipment to all Club meetings when required. In this way, both the club and the members would be getting the use of useful items very inexpensively. This scheme is especially suited to clubs such as this, which have no permanent accommodation where equipment can be kept outside club nights. (H. E. Saunders, 20 Nightingale Road, Hampton, Middlesex.)

## MONMOUTH

The formation of **Pontypool Tape Recorder & Recorded Music Society** is announced: the first club of its type in South Wales. Members hope to build it rapidly into a centre where local tape enthusiasts can meet regularly to gain the help of experts and other members alike. Outside activities will include the provision of sound effects to local dramatic societies, service to hospitals, old folks' homes, and any other needy organisation. (G. A. Owen, 10 Coedcae Terrace, Pontypool, Mon.)

## NORFOLK

A tape club has recently been formed in **Thetford** which will cater for both tape recording and cine enthusiasts. (Mrs. Shirley Francis, 62 Stanforth Road, Thetford, Norfolk.)

## SOMERSET

Nine enthusiasts attended the inaugural meeting of the **Yeovil Amateur Tape Recording Club**, and it was agreed that all members present should be termed 'Founder Members'. (R. Webb, 9 Charles Road, Yeovil, Somerset.)

**Bath Co-Operative Tape Recording Club**, now 20 members strong, has recently had two demonstrations: one from Philips, and the other from Walters. Plans are well ahead for a hospital service, and they would like to tape-spond with any interested clubs. (P. W. R. Fussell, 45 Brook Road, Oldfield Park, Bath.)

## STAFFORD

**Walsall & District Tape Recording Club's** membership is slowly growing, the latest addition being a Walsall-born Airman stationed in Aden, who learned of the Club's activities through a write-up in the local newspaper. An interesting talk was recently given by Chairman R. Medford on tapespondence, and some of the ideas he put forward are being carried out in their tapespondence with **Harrow Tape Recording Club**. (Mrs. J. Walford, 41 Mill Road, Pelsall, Walsall, Staffs.)

**Stafford Tape Recording Society** visited 'Warners of Wolverhampton', a local firm, recently, at the invitation of Mr. E. Cole, who had made arrangements for the society to hear a lecture by Basil Harley of Birmingham, as well as the historic voice of Mr. Gladstone and two of Mr. Harley's prizewinning tapes: **CHAIN-MAKING** and **DIALOGUE FOR CATS**. (D. B. Lambert, 24 Merrivale Road, Rising Brook, Stafford.)



## SURREY

Edward J. Bashford of 4 Dunheved Road North, **Thornton Heath, Surrey**, is endeavouring to form a tape club in his district, which will include amongst its activities the provision of a local hospital and blind service. Interested readers should contact Mr. Bashford either by letter or by personal call on any evening after 7 p.m.

## WARWICKSHIRE

The recently-published Consumer Association's Report on Tape Recorders was criticised at **Coventry Tape Recording Club**, when extracts from the magazine WHICH were read to members by Roy Penfold. As quite enough criticism



seems to have been made already about that report, we will restrict ourselves to putting on record this less-serious criticism of the Consumers' Organisation itself: "Surely they had better change their title now. Whoever heard of anyone sitting down to a meal of tapes and bias oscillators?"

At the previous meeting a cine show in 8 mm. colour was given by John Innes Chanter, picturing the fabulous Monte Carlo Casino and the surrounding vineyards, and spring flowers in Switzerland. (B. Spink, 14 Orchard Drive, Eastern Green, Coventry.)

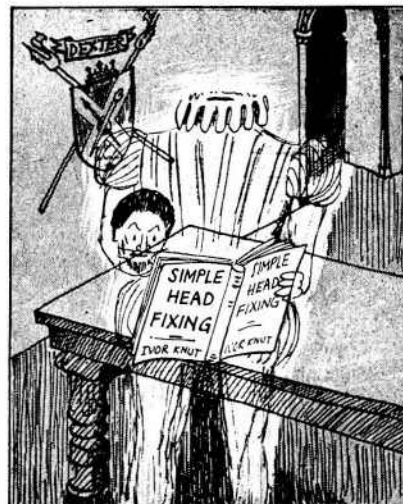
"It was even better than the television," was the comment of a lady at Dewar Lodge where two members of **Rugby Amateur Tape Recording Society** had presented a specially made recording to the ladies' section. This was the start of a venture by these members to entertain the residents at the lodge periodically. Their next tape will be made for the men's section and will contain music they like and news about Rugby and district and the places they are no longer able to visit. Later on, it is hoped to bring them also, the voices of their relatives and friends. (Mike Brown, 219 Clifton Road, Rugby.)

**Warwick & Leamington Amateur Tape Recording Society's** instruction course is proving a great success. Mr. Trevor Gilbert, the Vice-Chairman, gave instruction on how the tape recorder works, at a recent session, illustrating his talk with larger-than-life diagrams. At the following session, Trevor demonstrated the quality of different microphone types: crystal, moving coil, condenser, and ribbon; and Brian Race and Ken Wilkins gave a talk on speakers and mixers. (Brian Race, 30 Ashford Road, Whitnash, Leamington, Warwickshire.)

## YORKSHIRE

The **Leeds & District Tape Recording Club** was scheduled to hold its first meeting after its recent re-organisation on March 3rd, and a new Chairman, Treasurer, and Secretary were to be elected: the new Secretary being R. Crossley, 96 Stainbeck Road, Meanwood, Leeds, 7.

**Hull & District Tape Recording Club**, already under way with their Hospital Tape Message Service, now plan to extend this scheme to



provide 'piped' entertainment programmes to local hospitals, using existing landlines, and they have already prevailed upon the Lord Mayor to become Patron of this projected service and to open it officially on its inception. (F. K. Fulstow, 17 Lowfield Road, Anlaby, Hull, E. Yorks.)

## SOUTH AFRICA

At a meeting of **Tape Recording & High Fidelity Society of South Africa**, seven battery portable recorders were demonstrated: the Grundig Niki (distributed in England as the 'Cub'), the Clarion, the Grundig TK1, the Nagra, the E.M.I., the Stuzzi, and the Stellavox. The overall impression gained from these demonstrations was that excellent results are obtainable even with the cheapest machines.

## ON THE MOVE

Mike Brown, a student member of the Institute of Travel Agents, and Mike Storey, who is also a travel agent, have formed the **Travel Trade Tape Recording Club**, open to all members of the travel and tourism trade. Basically a specialised-interest tapesponding club, it is hoped later to start a round-robin with items of interest supplied by members. As a point of general interest, Mike is employed by Sir Henry Lunn Ltd., and many readers will know that when Sir Henry was alive he wrote a book called 'Around the World with a Dictaphone'. Now the firm, as up-to-the-minute as ever, installed a tape recorder at its London Office to answer the telephone when the office staff have gone home. Bookings may be made or messages left for immediate attention when the office re-opens.



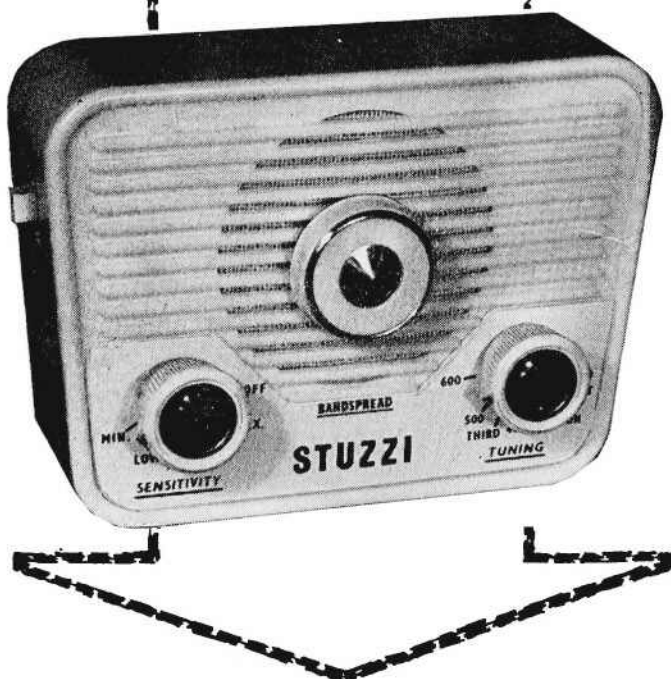
(left) The year 1960 saw a great increase in guest lecturers at local clubs. Phoenix Drama and Tape Recording Society were visited by Miss Molly Greenhalgh, B.B.C. drama assistant, who is seen chatting to (l. to r.) Mr. P. R. Streamer (Treasurer), Mr. W. A. C. C. Smith (Secretary), and Mr. J. D. Rea (Chairman).



(right) Mrs. Joan Mills (Secretary of the Wakefield Tape Recording Club), makes a '999' call, answered by Fireman H. R. Fears while Mr. G. Woods (Club Chairman) tapes the result. This tape is now part of the sound record of Wakefield being created by the Club.



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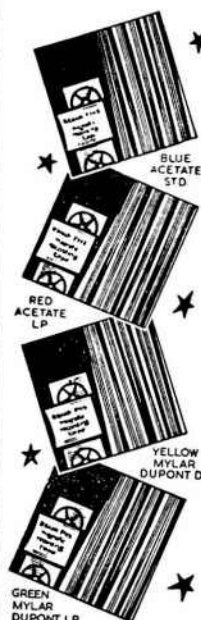
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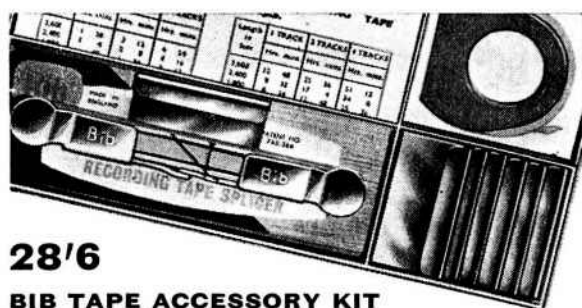
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**28/6**

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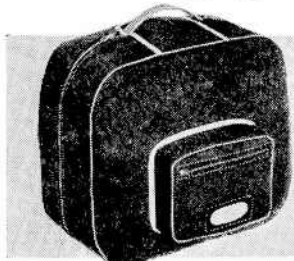
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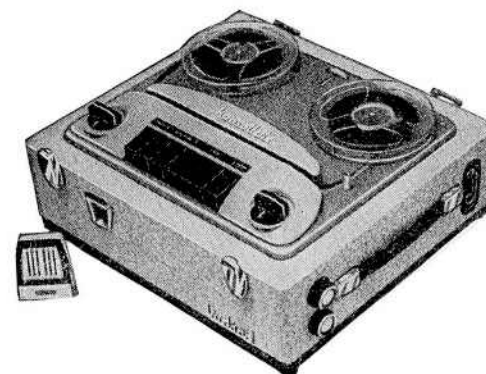
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April, 1961

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# amateur TAPE RECORDING & HI-FI magazine

THE SOUND MONTHLY

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