

amateur TAPE RECORDING & HI-FI magazine

VOL. 2 NO. 10

MAY 1961

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THE SOUND MONTHLY



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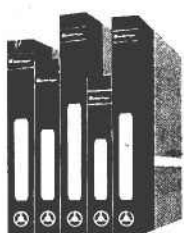


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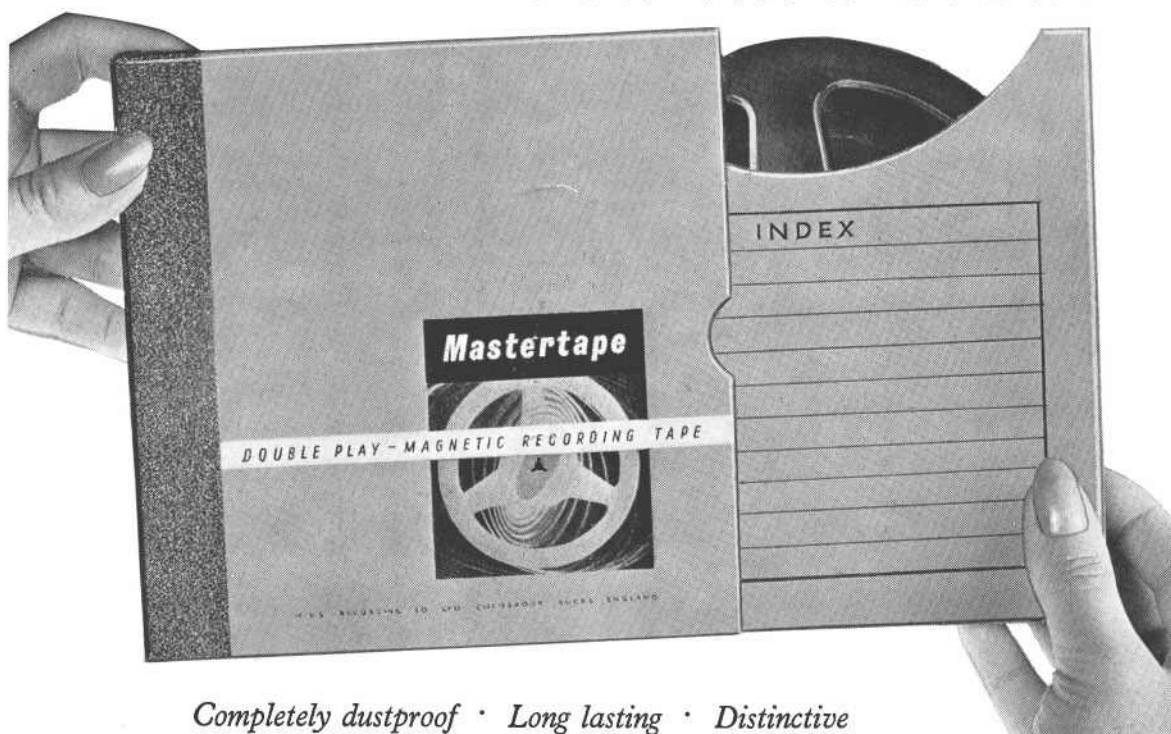
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May, 1961

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THE SOUND MONTHLY

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May, 1961

PROGRESS REPORT ON THE CENTRE

No. 12 Archer Street, which is now being transformed into the Centre of Sound, was for many years the home of the Italia Conti school where famous show business personalities such as Noel Coward, started their careers. Next door is the Orchestral Association, and Archer Street is to musicians what Fleet Street is to journalists.

The requirements for the Centre are vastly different from those suitable for the Italia Conti School and so the first stage of the transformation was extensive demolition work throughout the building. This has now been completed and the more difficult task of re-building commenced.

The floor-by-floor position as we go to press is that the stage for the Theatre has been erected and also the new level floor for the basement. As all building activity passes through the ground floor, this will be the last one completed. However, the foyer division is already under construction. On the first floor, which will contain the Cinema, the new room divisions have been built and are now being plastered ready for final decorating. The Restaurant's kitchen has been built and completely new ceilings fitted to the second floor. On the third floor, the first of the lounges has been constructed.

Finally, the fourth floor, the Ivory Tower containing all the administration, is finished, occupied and functioning at full speed in all three departments — Club, Editorial and Centre.

STOP PRESS

In the last few days certain structural difficulties have come to light at No. 12 which make it appear that it will not be possible to open the CENTRE OF SOUND on 17th May as planned. As the position has yet to be clarified, full details of the opening will be published in the next issue of 'ATR'. BE SURE TO GET YOUR COPY.

THE 'THING' AT THE SCIENCE MUSEUM

Our cover picture shows this strange and elegant device in operation in the Electric Power Gallery of the Science Museum, Kensington, London. By using these remote pick-ups, which can be hired for 1/- each (10/- deposit), visitors can wander round the galleries listening to continuous tape-recorded commentaries on the exhibits. The commentaries are transmitted from recorders to these devices which have been christened 'aural lorgnettes', via a loop aerial round each gallery utilising the system. Each lorgnette has a four-channel selector switch and also a volume control to adjust the sound level to suit the individual's requirements.

The firm which produces this equipment, the Multitone Electric Company, say that it is the first of its kind to be installed in a national museum.



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A.T.R.

The World of Sound

THE DAILY RECORDER

A pair of tape recorders will play an important role during a 1,500 mile Easter tour of Denmark planned by the Luton Temple Salvation Army band, led by 35-year-old industrial executive, Zander Greig.

The Army's own newspaper, 'The Musician', will receive by air each day a tape recorded report of the ten-day tour, which will cover 14 centres in Denmark. Recordings will be taken on a Fi-Cord 101. "This marks a new era in Salvation Army journalism," commented one officer.

On this, the band's first overseas tour, the Luton players will be representing some 25,000 British Salvation Army bandmen.

STRICTLY FOR THE RECORD

Frederick Oulton, author of 'Ten Guineas A Day' used a tape recorder to gather the material for this book, which tells the world what real private detectives are like, as opposed to the fictional kind. His research resulted in 200 taped interviews from which he selected the most interesting, erasing the rest at the request of the detectives involved. We wonder how many of them confessed that they also used recorders in their work?



Blonde Bombshell, Betty Hutton, poses with showman Al Burnett, and her new TK1 tape recorder at a reception given by Grundig (Great Britain) Ltd. at which she was guest of honour.

GRUNDIG GREETSS BETTY HUTTON

Guest of honour at a Celebrity Evening at London's Society Restaurant was Blonde Bombshell Betty Hutton, newly arrived from Hollywood. Grundig (Great Britain) Ltd. were hosts to many friends of the Press and leading personalities from the world of show business.

When Miss Hutton arrived she was given a terrific reception by her fellow guests. Then showman Al Burnett presented, on Grundig's behalf, the latest TK 1 battery tape recorder with Miss Hutton's initials in solid gold. At that moment to a background of the chimes of Big Ben, the taped voice of bandleader Woolf Phillips (who worked with her when she was last in London in 1952) welcomed her. His greeting was followed by the recorded comments of leading London critics who attended a special charity preview the night before.

Miss Hutton listened to the tape with gasps of surprise and delight, and afterwards invited all present to be her guests at the Pigalle that evening—an invitation accepted and thoroughly enjoyed by 'ATR's' Editor.

Illustrated by Hunt



WYNTET

Here is news from Mr. H. Walker of The Music Shop, West Worthing on how to get a quartet out of a trio.

"Three years ago I sold a Wyndor to a customer of mine who runs a String Quartet. This chappie is most particular, and prior to buying the Wyndor had much experience with tape recorders. Each member of his Quartet has recorded their complete repertoire, so that in the event of one of the four artistes not

turning up, the Wyndor is used to 'stand in' for them. This it has faithfully done for the whole of the time he has had it."

TIT FOR T-A-T

In the February edition of 'ATR', David Lazell wrote ('Tete-a-Tape', page 44) that manufacturers or dealers wishing to sell him recording tape should arrange a free holiday in Paris . . . or, failing that, should send him a 'large jar of bath salts'. He suggested that the accompanying letter might say, "Since this letter offering our cut price tape is lengthy, we suggest that you think it over in the bath, using the attached bath salts with our compliments."

Following the publication of that issue, David Lazell was the surprised recipient of a packet of 'bath balls' (the modern equivalent of bath salts), sent by Mr. R. G. Norman of 'Shirley Anns' (printers and tape dealers) of Eye, Suffolk. Mr. Norman wrote, "I have just been reading your article in the 'ATR' and, as I always try to please my customers, or prospective customers, and I happened to have the enclosed on my desk, please accept them with my compliments; should the weather forbid their correct use, to wit—a bath, you could possibly use them as a miniature snooker set or something of that kind."

The enterprising Mr. Norman enclosed one of his price lists. The author of 'Tete-a-Tape' has now taken one of his occasional baths using one of the bath balls (a green one)—but wonders if this might be a hint that it's about time he cleaned up his column in the magazine!



British comedian, Tommy Godfrey, off to Australia on an extensive tour, is interviewed in London by Australian T.V. personality Elaine White on a Stuzzi Magnette, for T.C.N. Channel 9—the Sydney T.V. station for which Elaine produces four half-hour shows every week.

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THE ALLISONS *Tape-Viewed*

'ATR's' Editor interviews John and Bob Allison on their return from Cannes, where they represented Britain in the Eurovision Song Contest.

Ken: First of all, congratulations on your brilliant effort in taking second place in the Eurovision Song Contest. Did you think you stood a chance of getting placed?

John: After hearing other numbers in the contest we thought it possible.

Ken: What did you think of the song that won?

John: Well, we thought there were other numbers better than the winner and also better than ours, but that's the way it goes.

Ken: What do you get for coming second, boys?

John: Prestige, I guess.

Bob: You don't get any financial reward for it. But already we have been signed on for a couple of television dates on the Continent as a result.

Ken: Which countries?

Bob: We are doing one in Italy, one in Belgium and one in Holland that had already been arranged. We have also been asked to do a Scandinavian T.V. appearance, but cannot make it because we are booked up.

Ken: Have you ever travelled abroad before?

John: Not at all.

Bob: I had been to France before. To Nimes, but it was not on the Riviera.

Ken: Well, this success has opened up the Continent for you. Are there any countries you would particularly like to visit apart from those already lined up?

John: I think, all over the world.

Ken: But have you any particular country. America for instance?

John: Not really. It seems to be the land of everlasting jukeboxes, shows, chewing gum and hot dogs. Everything seems the same over there.

Bob: But on the Continent each country has got its own characteristic and something new to be seen.

John: I'd like to go to New Zealand. I've got an Aunt out there.

Ken: What stands out most in your memories about Cannes?

John: We were ill on the Friday.

Ken: Both of you?

John: Yes, but they had to fetch the doctor for me as I was sick, dizzy and fit for nothing on the day before the Eurovision finals. They think it may have been a Summer chill, resulting from our swim the day before.

Ken: There was a photograph in today's papers of the two of you with a young Swedish girl . . . ?

John: We had been sunbathing after our swim, and they said

would you like to pose with her for a few photographs. We said no, so they grabbed us and there we were. The water was cold too.

Ken: *What did you think of this young lady?*

John: She was fantastic!

Ken: *Had you any way of communicating with her?*

Bob: She spoke English—with a broad American accent. She sang a bright number in the Contest with great self-assurance.

John: I was surprised she didn't get higher marks.

Ken: *What has been your greatest thrill to date?*

Bob: I think the B.B.C. win, which was also our first real public show.

John: And we had only been professionals for three days then.

Ken: *Your disc 'Are You Sure' came out the next day?*

John: Yes. Another big thrill was learning that after two weeks it had sold a quarter of a million.

Ken: *And had won a silver disc—which raises a problem. Which one of you keeps it?*

John: We shall keep it together. We shall go around together from now on.

Ken: *Of course this is a point that has just arisen hasn't it? (The interview took place on the day it was revealed that the Allison brothers are not brothers.) Is your act the result of a recent teaming up together?*

John: Oh, no. We have been together since we were small. We have been in and out of each other's houses for as long as we can remember.

Ken: *A fan of yours said to me that she not only thought you were brothers, but thought you were twins. People see a resemblance even though you are not related.*

John: Well, it's very strange. Often you team up with somebody you have a liking for, and you may find later that you are in fact related. I shouldn't be at all surprised to find that.

Ken: *You have been calling yourselves the Allison Brothers, but I notice that people are tending to call you the Allison brothers.*

Bob: Actually, we have called ourselves The Allison brothers all along. In fact, we are shown as The Allison brothers on our discs. The Brothers tag got stuck on us at the beginning.

Ken: *Do you think that could have been due to a slight resemblance to a certain American pair?*



John: It's quite possible.

Ken: *Have they had any influence on you?*

Bob: Who?

Ken: *This American pair.*

(Laughter)

John: Their success gave us the incentive to try singing in harmony commercially. It wasn't until this American pair



The Allison brothers sign autographs at the Boys and Girls Exhibition after winning the Stuzzi Talent Contest held there. Part of the prize was...

came out that we thought we might be able to make a go of it in England. But they didn't start us singing.

Bob: We had been singing together long before that.

Ken: *Always the same sort of music?*

John: Yes. We used to harmonise Frankie Laine and Johnny Ray numbers—that sort of thing. Also Ruby Murray and the Beverley Sisters, before the Everly brothers appeared.

Ken: *Beverley Sisters? There's three of them! That's a tricky harmony for two isn't it?*

Bob: Well, maybe the harmony wasn't quite the same.

Ken: *Do you think your style does resemble the Everly Brothers?*

Bob: There is such a rarity of duos, that you are bound to get resemblances.

Ken: *Has your style established itself yet, or is it still developing?*

John: It is a bit too soon to say. It is probably still developing. I think we have found something.

Ken: *Your first disc contains your own compositions. Are you going to continue in this way?*

John: Well, our next single will be both our songs, 'Words' and 'Blue Tears'. And on the L.P. we have just made, there are five of our numbers.

Bob: We have also made an E.P. for the Continent which has four of our numbers, but these are also on the L.P., so the total of our own compositions recorded so far is five.

... a trip to Austria, and here they are rehearsing in Stuzzi's office in that country, for their appearance on Austria's T.V.

Ken: On an L.P. there are usually 12 numbers, so what are the others you have included apart from your own efforts?

John: We have done three Buddy Holly numbers.

Bob: Including 'That'll Be The Day'.

John: Ricky Nelson, Fats Domino and one or two others including a folk song, either American or Irish, I'm not quite sure which.

Ken: Crazy. Which of these artists is your personal favourite?

John: I think, Buddy Holly, really.

Ken: The late, great Buddy Holly. How long has he been at the top for you?

Bob: Since 'That'll Be The Day' came out.

Ken: Do you collect records?

Bob: Yes, John has more singles than I have though.

John: Well, I have been working longer than Bob. Four years in fact, compared to Bob's five months, before he packed up work for this.

Ken: How do you mean. This is work isn't it? (Thinks.—I should have such work.)

Bob: When we won the 'Disc' competition I was still at school.

Ken: How do you set about composing your songs?

John: No set rules. We just wait and see what happens.

Ken: Do you ever sit down with the intention of composing?

Bob: We have never done that up to now.

John: I have with one or two numbers when working on my own. Most songs you just wait until the tune comes along. You are mucking around on the guitar one evening and suddenly come across an interesting chord sequence, and you dress the tune to it.

Ken: How about you, Bob, Have you ever done any solo composing?

Bob: No. Always when we do a number together, John composes the melody and I add the harmony after . . .

John: . . . and that makes the complete composition.

Ken: You won a recorder in the Stuzzi contest. What uses have you found for it, so far?

John: Well, we have used it for trying out our compositions, but in the last few months, life has become so hectic, we haven't had much chance to use anything.

Bob: We hope to get more use out of it in the future.

Ken: You play the guitar, John. Is that your speciality or do you play any other instruments?

John: That's the only one I can play, but I dabble a bit on the piano and I would like to try drumming.

Ken: Have you had any musical instruction, or is this something you have developed yourselves?

Bob: Mostly ourselves, but we were in a church choir for five years.

Ken: Do you plan to continue the guitar side of your act, or is that something that will now drop out?

John: I like guitar playing myself, but I don't think it will become an essential part of our act.

Bob: Originally it was just to practice with, but now it is nice to work with on the stage.

Ken: Have you any interests outside the musical world?

John: We have interests a yard long. No definite hobbies, but thousands of interests. Apart from playing records, there are reading, gardening, darts and 'do-it-yourself', and of course guitaring and composing.



Bob and John are lured into the water at Cannes by the charming Swedish entrant for the Eurovision Song Contest, Lilli-Babs Svenson.

Bob: We both keep a diary and like swimming and cycling.

Ken: Television?

Bob: Not really.

Ken: Steam radio?

John: I like listening to Radio Luxembourg. Mainly because it is a business thing really. You are listening to the other side.

Ken: It was a Luxembourg number which came first at Cannes, I believe.

Bob: Yes, funnily enough, Luxembourg gave us the highest marks of anyone in the contest.

Ken: Thank you both for sparing 'ATR' what is now becoming very valuable time. Best wishes for the future and I hope to see you at the Centre some day.

Bob and John: Sure.

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Part III—Selection and Preparation for your Tape-Slide Presentation

FOLLOWING ON from last month's article I will assume you now possess a 35 mm. camera and slide projector, a tape recorder and a source or supply of suitable music and sounds. Let me further assume that a store of colour slides on the subject of your slide-sound story is already in your bag, or that at least you have prepared a framework of the overall production and you are all set to shoot pictures.

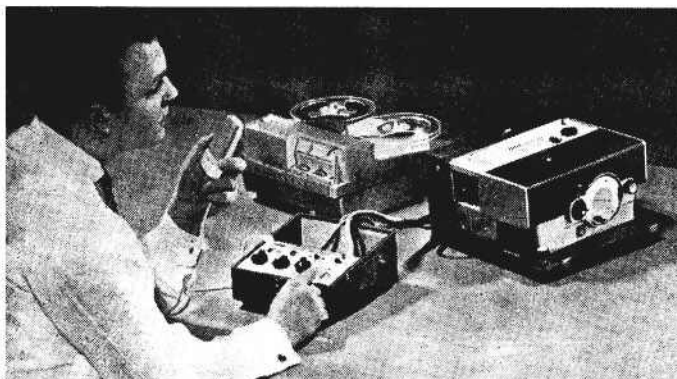
Subject Variety

Success in picture choice and subject continuity will depend upon selection, and the breadth of your selection must ultimately depend upon the variety as well as the extent of your picture library.

If your library of slides contains a number of pictures of the same subject, each one photographed from a different angle or at a different time of day or night or even at different seasons of the year, your chances of success in selecting an interesting and varied picture series for your tape-slide production must obviously be greater than if you have only one or two subject angles, either or both of which you may be obliged to use. Accordingly, your use of film and camera must show a variety of time, light and colour effects as well as a selection of angles, aspects and compositional styles.

Variety of Perspective

The distance your camera is from the subject being photographed can greatly influence the degree of impact the picture will have upon your audience. The 'general view' shot taken with your camera focussed for infinite distances will reproduce a 'general view' with no single item unduly obtruding. The 'middle distance' shot with your camera now focussed to reproduce sharply all subject matter lying between a closest distance of say 25 feet and a farthest distance of say, 50 feet, will considerably change the size and perspective of all subject matter when photographed from the 'general view' position. Now move in close to a matter of ten, six or three feet, depending on the life size of the small feature you now wish to have fill your screen—or even to 12 or less inches (with the aid of a 'close-up' lens over your standard lens), if the small feature is a single flower or of similar object size, and now witness the impact your change of distance will have upon your audience.



Thus your picture selection for your tape-slide presentation would follow a straightforward pattern. First, the 'general view' photograph—to stage the scene. Next a 'middle distance' shot which will emphasise a particular area from within the previous 'general view' area, and thirdly a closer or even a 'close-up' view of one small detail from within the previous 'middle-distance' shot—which in turn was a portion of the first photograph shown. Thus the visual image will appear to 'zoom' forward from a picture in general to a small detail in particular, gaining impact and dramatic effect slide by slide.

At the same time the music for tape accompaniment would follow in similar vein. General theme music would be heard whilst the 'general view' picture is on the screen and the change to the second picture would be introduced by a trill or slight change in musical tempo, whereas the change to the 'close-up' or closer view would be timed to coincide with a musical crescendo, thus achieving a dramatic sound as well as visual effect at the precise moment of slide change.

Picture Format and 'The Key'

An elementary point to be considered yet nevertheless, an important one is the shape or 'format' of your picture. Photographs for any one slide-tape presentation must be all horizontal (view) or all vertical (upright). To secure the most effective use of your screen area it is obviously necessary for your picture image to completely fill the screen, and to ensure eye comfort for your audience the picture image should fill the screen at all times without it being necessary to move the projector. It is usual to have a screen greater in length than in height (ratio of 3:2), as in the case of movie-screens, and therefore it is necessary to produce colour-slides to the horizontal shape which will by virtue of the 24 mm. x 36 mm. format of many 35 mm. cameras, be of the 3:2 ratio. Each picture should possess a 'key' feature. In a landscape the 'key' could be a human figure in the near or middle distance, and the effectiveness of this feature and the ability of its effectiveness to act as a 'key' to the picture as a whole, probably depends on (1) the positioning, (2) colour contrasts, (3) lighting effects. In the case of the positioning of the figure, the distance as well as the actual position of the figure should suggest a lead-in to the rest of the picture rather than be the cause for the eye to stop whilst looking at the entire scene.

The colour contrast between, for example, the colour of the general scene (usually the predominating colour), and the colour worn by the figure acting as a focal lead-in can accentuate, or help diminish the degree of impact caused by the 'key'! A sharp contrast and a severe visual jolt would result if the figure wore a deep red coat and the rest of the rural scene was soft and pastel green. On the other hand, a not so contrasting effect would be achieved if the figure wore dark green or buff brown. A completely flat result would be produced if the figure were now to wear a light green coat.

An effective lighting arrangement for a landscape scene in which a human figure is the focal 'key' would be produced by

The Kodak Cavalcade Programmer synchronises a sound programme on magnetic tape with the slides in an automatic projector. This produces automatic, perfectly synchronised sound-slide shows.

by Bill Risdon — KODAK LTD.

who also took the photographs

allowing the light, in this case direct sunshine, to enter the picture area diagonally and thus to strike the profile facet of the figure, high lighting it from top to toe as seen from the camera position.

At all times, the essential effect of the combined above mentioned 'key' pointers is to ensure that each picture be complete and compositionally independent, whilst possessing a featural or subjective aspect which will act as an introduction pointer for the next picture in sequence.

Titles, Numbering and Spotting

Having gone to all the trouble to 'expertly' photograph and produce colour-slides suitable for a tape-slide story, as well as to ferret out and 'dub' records or suitable story sounds on to tape, it is surely well worth just a little extra time and trouble to ensure a really workmanlike presentation of your sound-picture story. Such finishing is greatly enhanced by suitable title slides which will act as visual curtain-raisers for your presentation.

One standard arrangement is to allow for three introductory title-slides with a total screen time of say, 25 seconds, and a fan-fare or suitable introduction music to accompany. Slide number one could be simply 'JOHN BROWN PRESENTS'; slide number two 'WHAT THE CAMERA SAW'; and title number three 'A SLIDE-TAPE PRESENTATION, COLOUR BY "KODACHROME", SOUND BY GRUNDIG'. The lettering to be photographed can quite easily be laid on clear 'cels' or even glass, and the pictorial theme of the titles would be in harmony with the subject of the piece.

Following the titles in the correct order that you already decided and arranged on the illuminated viewer, and even earlier, on your story-board, will go your colour-slides, each one duly spotted in the bottom left hand corner when held the correct way up, and also sequence numbered. If you possess an automatic slide projector which uses magazines, you will load each magazine with your slides in correct order and simply number the magazines—one, two, etc.

Tape-Slide Programming !

If automation is your aim you will no doubt delight in the use of a 'programmer' such as the American 'Kodak Cavalcade Programmer'. This device is a 'magic-box' that synchronises an audio programme on tape with the slides in your automatic projector.

To produce a sound-slide programme, you plug the programmer into your tape recorder and into the automatic projector (in this case the Cavalcade projector). To prepare the tape you put your music-voice-sounds, etc., on the tape and at each point where a slide change is to be made, you push a button on the programmer putting a 'beep' on the tape which will activate the slide projector and automatically change to the next slide.

Happy Conclusion

Which ever way you choose to produce pictures or sound, a great deal of pleasure is awaiting you, and whether manual or automatic, your presentation of the finished production will assure you, your family and friends of many colourful and musical evenings.



1.—First, the 'general view' to stage the scene . . .



2.—Next, a 'middle-distance' shot to emphasise a particular area . . .



3.—Finally, a 'closer view' of one small detail.



Being a more or less true account of my attempt to record a German Town Band

I WILL NOT embarrass the town concerned in the following episode, sufficient to say that it is in the German Sauerland some 40 kilometres from the famous Möhne Dam. At the time I was stationed at a small R.A.F. detachment just outside the town.

My host led me into a small cellar underneath the village school. Around the wall I could see a score of shadowy figures, each one clutching a rather dirty brass instrument. Feeling rather like Peter Sellers on his 'Drop of the hard stuff' record, I muttered a 'Guten Abend' and proceeded to set up my equipment. A small gent holding an enormous oompa stared at my beautiful chromium plated microphone with cruel,

Complete With Oompa

by Keith E. Mason

beady eyes and I felt that he was longing to shatter it with a blast on his fearsome weapon. The Herr Director stood on his rostrum tapping his baton on to his free hand with short impatient movements.

For an initial try-out I set the microphone up in the centre of the room with the band sitting in a circle around it. A mains plug was found and a gentle humming from the recording machine caused me to give a sigh of relief which was interpreted by the impatient Herr Director as a signal to commence battle. With great enthusiasm the band stomped into the Hacketäuer Polka.

Caught off guard, I watched the magic eye leap in fright as a large man started murdering a bass drum. I could feel the microphone straining in vain to cope with the onslaught of sound. The oompa man's eyes protruded from their sockets as he aimed the horn of his instrument at the defenceless microphone and oomparred with grim determination. The Herr Director waved his baton with frantic gestures, urging the band to even greater efforts. And then it was all over.

The band lowered their instruments and sat silent. I rewound the tape and started to replay it. A terrible cacophonous sound filled the cellar. The poor bandsmen looked at each other and then at me. Could this be how they actually sounded when they played in the town square on Sunday mornings or for the crowd of revellers at the annual Schützenfest. I switched off the machine and waited for the expected uproar. Instead there was silence and from under his rostrum, the Herr Director produced a crate of beer. The oompa man produced a bottle of schnapps and the large man with the drum an unlabelled bottle of clear liquid.

To those who are wondering what has happened to the tape, I erased it later the same evening, the last action I made before sliding under the table with the rest of the band.

FI-TALK

TAPE RECORDING TERMS (Continued)

Converter

The term converter is used in several instances in electronics and can have somewhat different meanings. As far as tape recording is concerned, the reference is to a special device for converting DC to AC, so that a tape recorder can be operated for example from a car battery. Converters of this nature will supply an AC voltage of around 230 at 50 c.p.s. and with enough power to operate the average domestic recorder.

Crosstalk

Undesired reproduction of signals from one channel intended for another. This occurs to some extent with 'in line' record/playback heads on stereo recorders where magnetic coupling causes a leakage of signals between the upper and lower section. Similar leakage can occur in twin channel amplifiers and stereo pick-ups.

Decibel

The decibel is merely a logarithmic expression of the ratio of two voltages, currents or powers. It is frequently used by audio engineers to express differences in sound levels and by itself does not convey a specific loudness or volume or power level. It is usually abbreviated as dB.

De-Fluxer (de-polarizer)

This term may be misleading to the uninitiated. A de-fluxer or de-polarizer is merely a device for de-magnetizing record/playback heads. It creates a strong field around the head gap and in doing so takes away any magnetism the head has

Technical Terms and their meaning

acquired during use. A magnetized head will cause noisy recording and all record/playback heads should be de-magnetized from time to time.

De-Magnetize

A term often used in conjunction with magnetic tape. When a tape is erased of recorded signals it is often said to be de-magnetized. The term also applies to record/playback heads which can become magnetized during use. They can be de-magnetized by means of a de-fluxer or de-polarizer.

Distortion

A phenomenon which can occur in all audio equipment and which normally implies that a complex signal has been changed in such a way that it differs from the original when reproduced. Distortion can be produced in several ways in audio amplifiers, recorders, loudspeakers, pick-ups and microphones. In high quality equipment the distortion is, or should be very low, in fact only a fraction of 1% of the overall power generated by the chain of equipment employed. In poor quality equipment the amount of distortion may be as high as 10%. Note, however, that these percentages are based on the harmonic distortion which takes place in the equipment and have little meaning to anyone except engineers.

Dynamic Range

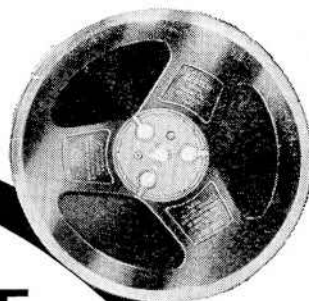
The power range over which the quietest and loudest signals can be reproduced without distortion. For example a quiet sound such as that of a triangle may generate only a few milli-watts at the output of the amplifier. The sound of a full orchestra may generate a peak power of 30 watts or more. A high quality amplifier must be capable of handling this wide variation in power without overloading and consequent distortion; so also must the loudspeakers.



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

B.F.P.O.

Sgt. BRIAN W. WHEAT, age 25, R.A.P.C., H.M. Forces, 4 Field Ambulance, R.A.M.C., B.F.P.O., 17. Photography (cine and still). Light and popular. Telefunken 75-15, Fi-Cord, up to 5 in., 1½, 3½. Anywhere English speaking.

EIRE

JOHN CHALLENGER, age 29, Clerk, The Rectory, Dalkey, Co. Dublin, Ireland. General interests. All except jazz. Stellaphone, up to 7 in. 1½, 3½. Anywhere English speaking.

KENYA

DAVID W. HASKARD, age 33, Police Officer, Box 24889 Karen, Kenya. Making sound films on wild life and natural history, cine and making sound tracks. Jazz, trad. to Japt. Large record collection. K.G.M. Cinecorder, Grundig TK 20, Butoba, 5½ in. 3½. Great Britain.

CLIFFORD L. THOMAS, Assistant Engineer E.A.P.&T., P.O. Box 200, Kericho, Kenya. 8 mm. cine, travel, hi-fi. Opera, classical. Korting Mk. 128, 7 in. 3½. U.S.A., New Zealand, British Colonies and ex Colonies.

NORTHERN IRELAND

TREVOR CARRUTH, age 16, Clerk, 82 Cliftondene Crescent, Old Park Road, Belfast, 14, N. Ireland. Talking about television, cars, books. Western, rock. Philips 4 track EL 3541, 7 in. 3½. Canada or U.S.A.

PHILIP SHERIDAN, age 36, Joiner, 5 Water Street, Enniskillen, N. Ireland. Reciting, tennis, photography, music. Light classical, folk songs. Stellaphone, 7 in. 1½, 3½, 7½. Anywhere especially S. Africa, S. Rhodesia and America.

SCOTLAND

RAYMOND DUNCAN, age 23, Builder, 13 Silverknowes Drive, Edinburgh, 4, Scotland. Cine, travel. Anything. Cinecorder, 5½ in. 3½. Preferably with females, in Austria, Switzerland, Germany.

Miss JEAN McLEAN, age 22, Clerkess, 8 Gleniffer Drive, Barrhead, Glasgow, Scotland. Music, art and general. Classical and most types. Philips 4 track, up to 7 in. 1½, 3½. Italy, Canada, India, really anywhere.

U.S.A.

CHARLES BARRON, 260-30 75th Avenue, Glen Oaks, Floral Park, Long Island, New York, N.Y., U.S.A. All types of sport, and generally everything. Jazz.

HAROLD HALLOCK, Small Manufacturing, Rockland, Wisconsin, U.S.A. Photography, health, aviation. Sacred, semi-classical, folk. Norelco, 1½, 3½, 7½. Any.

PAUL H. WHITE, Printer (Compositor), 3664 Owens Way, North Highlands, California, U.S.A. (formerly of Oxford, England). Sports, music, autos. Light classical and show music. Webcor 2007, stereo, 3 in. to 7 in. 1½, 3½, 7½. English speaking countries.

BEDFORD

J. DICKENS, age 31, Milk Salesman, 1 Pilgrims Way, Bedford. Motoring, photography. All types. Grundig TK 25, 7 in. 1½, 3½. Preferably Norway and England (English only spoken).

Inter-tape directory

BERKSHIRE

Miss E. S. JONES (Liz), age 31, Dispenser of Medicines, 1 Earley Hill Road, Reading, Berkshire. Travel, reading, dramatic art, photography, general interests, including the unusual! All music. R.G.D. 104, up to 5½ in. 3½. Overseas tapespondents preferred. All tapes promptly answered.

CHESHIRE

JOHN FODEN, age 40, Clerk, 27 The Ridgeway, Penarlar, Hawarden, Nr. Chester. Almost anything, special interest amateur drama, music, photography. All except current pops. Telefunken 85KL, up to 7 in. 3½, 7½. Anywhere (English speaking, a little French possibly).

Miss A. L. HAMILTON, age 48, Postal and Telegraph Officer, G.P.O., 30 Oaklea Avenue, Hoole, Chester, Cheshire. Elocution and drama. Red Cross work, tapesponding. All except rock 'n' roll. Grundig TK 20, up to 5½ in. 3½. Anywhere English speaking.

CUMBERLAND

KENNETH RUNTON, Signaller for British Railways, 154 Raffles Avenue, Carlisle, Cumberland. Good music, good reading, modern literature (mostly fiction), 35 mm. photography (black and white and colour), and anything that's worth a good natter, goon humour. Mostly classical, a little opera and music comedy. Philips EL 3541/15, up to 7 in. 3½. Anyone anywhere in the world with similar interests.

DERBY

CHRIS REDFEARN, age 33, China and Glass Dealer, 1259 London Road, Alvaston, Derby. Classical, operatic, chamber music, drama particularly Shakespeare, verse speaking, playing upon the flutes-a-bec, photography, automobilism, religion and social problems. Grundig TK 20, up to 7 in. 7½, 3½. Clarion Battery, 3 in. 3½. Anywhere, Francois parlez mal.

DEVON

S. BRIANT, Journalist, 1 Pring's Court, Brixham, S. Devon. Sociology, youth, travel, reading and politics. The classics and jazz. Robuk RK3, up to 7 in. 1½, 3½, 7½. Anywhere English is spoken.

CHRIS HOOKINGS, age 22, Postman, 68 Arcot Park, Sidmouth, Devon. Sport, scootering, films, records. Jazz, Ella, Sinatra, Sammy Davis, good pops. Wyndor Victor, up to 7 in. 1½, 3½, 7½. Anywhere.

Mr. B. PARSONS, Decorator, 26 Codrington Street, Exeter, Devon. Films, general. Modern songs. Grundig TK 20, 7 in. and 5 in. 3½. Anywhere English is spoken, U.S.A., U.K.

DURHAM

THOMAS DALE, Medical Practitioner, 61 Ravensworth Road, Dunston, Gateshead, 11, Durham. Cars (especially Fords), Electronics, photography. Classical to pops. Ferrograph, 8½ in. 3½, 7½. All parts, slow French and German understood and spoken.

ESSEX

DENNIS ROOKARD, age 18, 8 Railway Square, Brentwood, Essex. Photography, space research, S.F. books. Off-beat humour. Philips, 7 in. 1½, 3½, 7½. Anywhere.

ALAN L. SURRIDGE, 28 Bute Road, Ilford, Essex. Brenell, up to 8½ in. 15, 7½, 3½, 1½.

RAYMOND WOOD, age 17, Clerk, 5 Hazelbrouck Gardens, Hainault, Essex. Scouting, camping. Pop to classical. Elizabethan, up to 7 in. 1½, 3½, 7½. Anywhere English spoken.

HAMPSHIRE

Mr. A. J. CLARK, age 29, Government Worker, 16 Forest Close, Basingstoke, Hants. Radio, people and places, cigarette card collecting, music, general. Classical, popular. Collaro, 7 in. 7½, 3½, 1½. U.S.A., Canada, Australia, S. America. All tapes answered. Married with three children.

CLIVE JAMES HAWKINS, age 18, R.L.F. Clerk B.R., 43 Chesil Street, Winchester, Hants. Backetball and many others. All except highbrow. Stellaphone 2 track, 5 in. 3½. British Isles.

ROGER G. LAYZELL, age 16½, Schoolboy, 'Gull Cottage', 61 Vectis Road, Alverstoke,

Hants. Sailing, sport, most other things, especially taping. Pops, trad. jazz, no classical. Philips EL 3538, up to 7 in. 1½, 3½, 7½. U.S.A. Girls in particular. No need to write.

JOHN B. MAY, age 23, Machinist, 27 Beech Gardens, Hamble, Southampton. Tape recording, anything else. Trad. jazz, pops, not highbrow. Elpico TR 400, 5½ in. 3½. Anywhere.

Mr. C. A. MUNDAY, Wholesale Confectioner, 'Yelverton', Woodcote Lane, Peel Common, Fareham, Hants. Tape recording, business. Sacred, light classical. Grundig TK 30, 7 in. 3½, 7½. U.S.A.

HERTFORDSHIRE

JOY BURT, 54 Cedar Walk, Hemel Hempstead, Herts. Tape plays, quizzes and scrapbook, humorous records and off-beat poetry, ghost stories and science fiction. All except trad. jazz. Anywhere — suggest 'round-robin' tapespondence with all who reply.

Mr. and Mrs. ANTON and AILSA MARCINEK, age 47, Plant Register Clerk, 6 Knightsbridge Way, Hemel Hempstead, Herts. Wide interests. Opera, light classical. Philips, 3 in. to 7 in. 1½, 3½, 7½. Anywhere, including Great Britain.

KENT

RICHARD BAMFORD, Audit Clerk, 75 Albion Lane, Herne, Herne Bay, Kent. Amateur dramatics and light operatics, especially musical comedy and revue. Miniature railways, writing, manonettes, minding other people's business. Light, musicals, etc. Grundig TK 5, 5½ in. Anywhere English speaking.

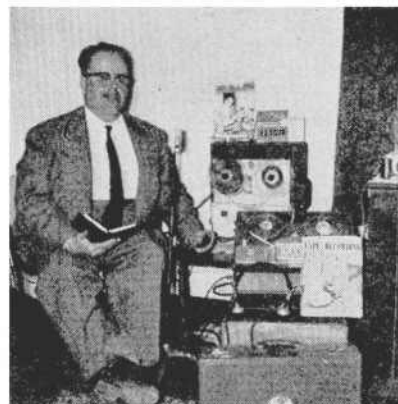
Mr. N. J. ELEY, age 38, Civil Airline Pilot, 'Lynstead', Kit Hill Avenue, Chatham, Kent. Aviation, travel, house construction, including electrical and plumbing, radio and T.V., 35 mm. colour photography, science, gardening, motor cruiser operation, car maintenance, geography. Jazz, pops and Mario Lanza type. Vogue-Collaro Studio, up to 7 in. 1½, 3½, 7½. Europe, Middle and Far East, South America. Wish to communicate with young people and students, both sexes and English speaking.

JOHN H. PRICE, age 34, Sales Clerk, 69 Bourne Vale, Hayes, Bromley, Kent. Motoring, photography, general, discussion. Light and popular, especially trad. jazz and Latin American. Stella ST454 4 track, 3 in. to 7 in. 3½. Europe, British Commonwealth, U.S.A., or anywhere else in English or French. I am married with two small children.

LANCASHIRE

ANNE COLLIER, age 17, Clerk, 66 Woodhouse Lane, Wigan, Lancashire. Films, writing, reading, cars. Classical and film music, some pops. Elizabethan, up to 5½ in. 3½. Anywhere. All letters and tapes answered promptly.

W. J. FITZGERALD, age 20, Coldstoreman, 53 Westfield Avenue, Liverpool, 14, Lancs. Photography, radio. Popular. Alba, 3 in., 3½ in., 5 in. 3½. Australia only.



O. J. BORROWMAN, P.O. Box 627, Prince Albert, Saskatchewan, Canada.

Mr. V. PEAKE, age 32, Youth Service Warden, Townfield Youth Centre, Oldham, Lancs. Youth work in general. Special arrangements of all types of music. Reflectograph 'A', 8½ in. 3½. 7½. Anywhere, but particularly N. America.

LONDON

Mr. R. D. BRIGDEN, age 39, Telegraphist, 246 Rowley Gardens, London, N.4. General conversation, magic, concert party work. Pops and light. Regentone, 7 in. 3½. 7½. All parts.

ROBERT E. BURNETT, age 35, Correspondence Clerk, 4 Langham Close, Langham Road, London, N.15. Science fiction, Esperanto, philosophy. Classical, mostly modern. Ferguson, 5½ in. 3½. Anywhere, especially Britain and Germany.

Mr. R. G. CHURCHILL, age 33, Railway Worker, 72 Rectory Road, Manor Park, London, E.12. Sports, swimming, etc. Country, Western. Gainsborough II, 7 in. 1½. 3½. 7½.

DOUGLAS E. DANSEY, age 24, Clerk, 37 Rupert Road, Upper Holloway, N.19. Music, sport, recording. Trad. jazz. Sinatra, Fitzgerald. Philips 4 track, up to 7 in. 1½. 3½. 7½. U.S.A.

DAVID JOHN FACER, age 20, Swimming Attendant, 139 Gilbert House, Deptford, London, S.E.8. Scootering, T.V., photography. Pops and Elvis Presley. Grundig TK 20, 5½ in. 3½. Anywhere, preferably female.

JONATHAN MAX HAMILTON, Chemical Engineer, 113 Sandringham Gardens, Finchley, London, N.12. Naturism, camping, jazz, tape recording. Modern jazz. Veritone, 7 in. 1½. 3½. 7½. 15. France and Scandinavia.

COLIN A. HAMMOND, Production Engineer, 36 Moordown, Shooters Hill, London, S.E.18. Amateur journalism, photography, general interests. Humour, Peter Sellers, etc. Folk songs—Nina and Frederik style. No jazz. Elizabethan Avon, 5½ in. 3½. Anywhere English speaking. Other beginners especially welcome. No letters required, all tapes answered.

Mr. R. A. NIGHTINGALE, age 41, Assistant Secretary, 12 Egerton Gardens, London, S.W.3. Travel, language, photography. All except jazz. Tutor De Luxe, up to 7 in. 3½. 7½. 15. Anywhere, would be interested to receive tapes in French, German or Russian.

JEFF STAMP, age 27, Printer, 16 Inworth Street, Battersea, London, S.W.11. Cars, travel, motorcycling, 35 mm slides, camping. Light classical, brass band, show music. Brenell stereo, 3 in. to 7 in. 1½. 3½. 7½. U.S.A. and Canada.

TONY STOCKILL, age 21, Electronic Engineer, c/o Hart, 42 Mulkern Road, London, N.19. 35 mm. photography, motoring. Modern jazz, light classical. Ferrograph 4A/N, 8½ in. 3½. 7½. Anywhere English spoken.

DAVID W. WEBBER, age 23, Costing Accountant, 21 Neckinger Estate, Abbey Street, Bermondsey, London, S.E. 16. Chess, music, natural history. Jazz (all), not rock. Grundig TK 30, up to 7 in. 3½. 7½. Canada, U.S.A.

GEORGE WELLS, Spiderman, 94 Dupont Road, Raynes Park, London, S.W.20. Amateur wrestling, freelance photography, people and places, unusual facts, customs unusual still in being and festivals and their origin, extra-sensory perception, the occult. All except chamber, like especially Oriental and Native music with a beat. Philips EL 3541, up to 7 in. 3½. From anywhere in the world. Am ex-Japanese P.O.W. I only speak English, with a slight smattering of Japanese, but will tapespond with any who wish to give me a spin.

NOTTINGHAM

COLIN EYLEY, age 21, Civil Servant, 19 Regent Street, Kirkby-in-Ashfield, Nottingham. Art, reading, cinema. Any pop, classic, not jazz. Grundig TK 24, 5½ in. 3½. Anywhere at all.

REGINALD E. GOODALL, age 20, Pattern Maker (Woodworking), 137 Barney Gate, Newark, Notts. Very wide, recording, modelling, colour photography, hi-fi, play, electric bass in group. Non sentimental pop, instrumentals, Lonnie Donegan, Buddy Holly fanatic, some classical. Chitnis KM22 2 track, Reps Rio 4 track and Clarion, up to 7 in. 1½. 3½. 7½. England. Don't write, please send a 3 in. spool, all returned.

STAFFORDSHIRE

FRANK W. HIGGS, age 40, Gas Board Foreman, 70 Milcote Road, Smethwick, Staffs. Tape recording (only a novice), horse racing, general interests. Popular. Korting Mk. 112, up to 7 in. 3½. Anywhere

A. T. VICKERSTAFF, age 21, Machinist, 2 Ravenhill Terrace, Rugeley, Staffs. Youth work, mountaineering, learning about other people and places. Almost anything bar heavy classics. Grundig TK 20, 5½ in. 3½. Any English speaking.

SURREY

ROY BARNES, age 24, Electronics, 20 Cobham Road, Woking, Surrey. Anything for a laugh. All types. Reflectograph 'A', 8½ in. 7½. 3½. Anybody, anywhere, ignoramuses to intellectuals—please classify.

KENNETH G. COTMAN, Advertising and Display, 59 Broadhurst, Ashted, Surrey. Foreign touring, camping, 35 mm. colour photography, modern abstract and impressionist painting, interior decoration, theatre and film club interests. All music (light classical, trad., modern and jazz), not brass bands, organ or chamber music. Brenell 3 Star, up to 7 in. 1½. 3½. 7½. All introductions on tape anywhere—all will be answered.

YORKSHIRE

A. DAVISON, age 43, Warehouseman, 31 Evelyn Avenue, Intake, Doncaster, Yorkshire. General. Trad. jazz, light classics. E.P., up to 7 in. 1½. 3½. 7½. Anywhere English speaking.

ERIC EASTWOOD, age 25, Printer, School House, Harry Street, Dudley Hill, Bradford, 4, Yorkshire. Scouting, hiking and camping. Trad. jazz and classical. Philips, 7 in. 1½. 3½. 7½. All.



CHARLES DARG, 2626 Kenwood Avenue, Richmond 28, Virginia, U.S.A.

JAMES V. HOLLOWAY, Fitter (Petroleum), 98 Bawtry Road, Tinsley, Sheffield, 9. Motoring, home, do-it-yourself. Brass bands, orchestral. Grundig TK 25 and Cub, 5½ in. and 3 in. 1½. 3½. Anywhere (English only).

JOHN D. IREDALE, Type Representative, 9 Ingfield Avenue, Dalton, Huddersfield, Yorkshire. Motoring, reading. Modern. Telefunken 76, Grundig Cub, 5½ in. 1½. 3½. Canada, U.S.A., Germany, Britain.

TERENCE PHILLIPS, age 29, Weaver, 101 Moorlands, Scholes, Holmfirth, Huddersfield. Playwriting, horses, books, photography, walking. Any kinds (not serious). Philips 8108 two track, up to 7 in. 1½. 3½. 7½. All over the world, including British Isles. English speaking only. All tapes answered prompt, don't write first.

LESLIE H. WALKER, age 17, Telecomms. Engineer, 'Rosedene', Middle Handley, Nr. Sheffield. Gliding, sport, recording, chess, general interests. All kinds of music. RGD Mk. 104, up to 5½ in. 3½. Anywhere, English only please. All tapes answered, no need to write.

GLYN WATSON, age 16, Student, 27 Breck Lane, Dinnington, Sheffield. Teenage topics, radio, T.V., taping with teenagers. Popular and some classical. E.A.P. 'Princess', up to 7 in. 1½. 3½. Great Britain and Canada.

BRIAN LEES WOODHEAD, age 34, News-agent, 78 Cowlesley Lane, Huddersfield. Taping, hi-fi, stereo, golf, the British countryside, humour, dialect, people, other lands, anything more or less for a laugh. Classical, organs (older the better), trad. jazz, some modern jazz, some pops, also music of a country type. Philips EL 3527, 5 in. 3½. South Seas, Hawaii or similar or Gold Coast, etc. No colour bar.

CLUBMAN PROFILE



A. MACINTYRE

After six years in the R.A.F.—1939 to 1945—during which I had occupied myself as pay clerk and radar mechanic, I continued with my hobby of radio construction. From the early age of 12 I had been messing around with cat's whiskers and eventually valves.

I continued with this as a hobby but had read all I could on wire recording and had tried, with a small degree of success to record on this medium.

Then I saw the Soundmaster kit—one of the first, I think, to come on the market. This was very disappointing at first but after a lot of experimenting, I was able to 'get on tape'.

I did a certain amount of local recording, male voice choir, a quartette my son sang in, and, of course, the usual family efforts.

Being a hi-fi fan also (what my wife could tell of 'bits of wire, speakers, etc'), I was continually experimenting. Then 'ATR' No. 2 came into my hands and I found a new interest in my hobby, or rather, a new slant. Tapesponding was the ideal medium to hear the efforts of others who also had built their amplifiers, and were extremely interesting to hear on tape. One thing that I have found—many people, with commercial recorders do not have any idea of the mechanics or electronics of their gear. I have been most interested to help some good friends of mine to get 'quality' on recording and reproduction and it is, perhaps, the measure of this fascinating hobby that one can never call 'enough'. A good playback, a decent response and then one looks around for the adjuncts—microphones, mixers, speaker enclosures and, of course, amplifiers.

I found in my early tapesponding days that if I was going to keep the tapes interesting I would have to start a card index system, in order to prevent repeating myself. And, of course, I found that my family, three daughters and wife, didn't want to sit around and listen to me 'talking to myself'. I had to find somewhere else—did a bit of casting

around — threw out the coal in the coal cellar, cleaned it out and installed myself there. The family now label it the 'den' because if anyone opens the door while the 'mike' is live, they get a growl.

Contacts made have been very interesting and have led to discussions on many subjects. Favourite with me, of course, is technical, but I'm always willing to 'argue the toss' on most matters.

As for music, Dixieland, 'trad', piano (I played in a semi-pro dance band from 1946 to 1958), some light classical (but definitely no rock 'n' roll), male voice choirs and 'Bing', with Sarah Vaughan another favourite.

Going back to my first tape recorder I discovered that oscillator bias of the correct amperage and frequency was very necessary if anything like professional results were to be obtained.

Then I decided to renew the heads and discovered all about azimuth alignment the hard way. This was before there was any real information on this kind of thing. Fortunately, I had a bit of tape with the B.B.C. opening note, recorded in some forgotten test.

This deck was made by Brenell, one of the first, I think, and it's still working, a wee bit wow on 3½ but all right on 7½.

Now I use Collaro Mark IV decks. One on my tape recorder, which is portable (if you have the strength of three men), and one for dubbing. This latter feeds a single-ended amplifier converted from an ex-Navy job. I kept the power unit intact but converted the amplifier to B9A valves. The Collaro decks have not given me very much trouble but don't do what I did — put oil on a few of the moving parts — a mistake which I paid for in time and patience. The recorder amplifier is based on the Mullard Type C, mixer, bias adjustment, and 6 watts output with nearly hi-fi results. I have a monitor cum amplifier feed, which I use through another amplifier in the living room, again home-built, feeding a speaker to an Adams design. This latter amplifier is used mainly for records and playing back tapes on tape prior to going out to the 'den' and answering them. My old Brenell deck along with a Collaro auto-changer is housed in the living room — no radio — that I have in my 'den' but is seldom used. T.V., which I seldom watch, keeps the family occupied, and, of course, Cliff and Elvis records, which my daughters 'dig'.

My job is Linotype operator on a Glasgow weekly newspaper and this keeps taping to the weekends, generally. Contacts in America, Canada and New Zealand, plus about two dozen in Britain keep me pretty busy, but I am at present working on a play for the tape contest this year. Whether it gets anywhere in the prize list, or not, it's proving a valuable field so far as editing, mixing and production are concerned.

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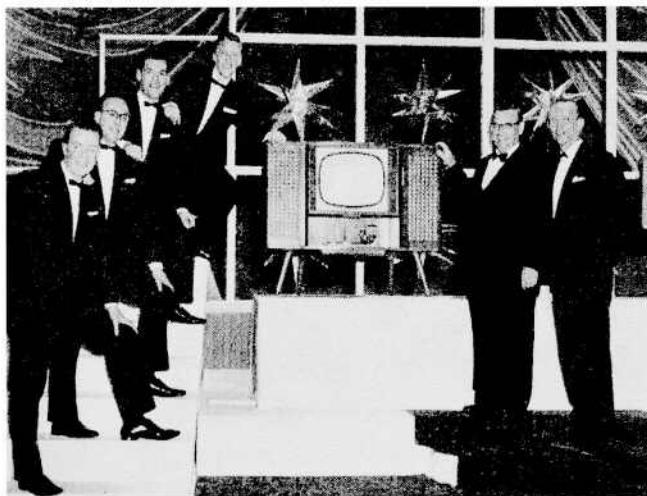
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The winners of Currys' unique talent-on-tape Radio Luxembourg competition were the Baronets, a close harmony group from Edinburgh. They are seen here with Mr. J. W. Curry, Joint Managing Director of Currys, and Macdonald Hobley who compered the show.

Finalists

- (1) Grant Tracy and The Sunsets (instrumental group with vocalist).
- (2) Miss Eleanor Simey (vocalist with harp).
- (3) The Roy North Trio (instrumental group).
- (4) The C-Jays (vocal and guitars).
- (5) Miss Margaret Ferns (vocalist).
- (6) The Sim Morris Group (instrumental group).
- (7) The Baronets (vocal group with piano).
- (8) The Mortimer Wilson Secondary School Choir.

Tape Talent Radio Show

Currys tape talent show won by Edinburgh's harmony group

"We knew this show was a natural but we never dreamed that people were using tape recorders so enthusiastically," was how Monty Bailey-Watson, the producer described the outstanding success of Make-a-Tape—the unique talent-on-tape radio show.

For the last three months Currys—the television, cycle and domestic appliance multiple—have been asking people to send in two-and-a-half minute tape recordings in a nation wide talent competition of Radio Luxembourg. "There are still very few families who own a tape recorder and recording a tape of this kind means a lot of hard work," says Brian Dencer of Currys. "We expected round about 50 tapes a week. In fact we got four times that number. It meant a lot of extra work all round but Make-a-Tape has done what we wanted. It has shown tens of thousands of people what fun a tape recorder is".

The national finals of the show were held on March 17th in Butlin's most luxurious theatre at Bognor Regis. Two thousand people saw the panel of judges—a T.V. producer a theatrical agent, a tape recording expert, a film director and a record talent spotter—award first prize to the Baronets, a close harmony group from Edinburgh. A record contract has already been offered to Grant Tracy and the Sunsets—a teenage rock group from Hackney—who were runners-up and both prizewinners are to be auditioned by H.M.V.

Currys have decided to drop their intended future programme on Luxembourg to make way for a second edition of Make-a-Tape which will run during April, May and June.

CLUBMAN REQUESTS

Kenneth Maddocks of 2026 E deVoe, Spokane, Washington, U.S.A., is interested in sponsoring tape exchanges between Sunday School classes (about 13 to 16 age group) and would therefore like to hear from any Church of England Vicars who would go along with this. If any Methodist or Presbyterian Ministers write he will pass their names to friends who belong to other churches.

H. W. M. Gibbons, 'Day-Dawn' Private Clinic, 59 Hercies Road, Local Hillingdon, Middlesex, would like all interested in forming a club to cover Hillingdon, Uxbridge, Ruislip, Ickenham, Denham and Hayes district to get in touch with him either by letter or telephone Uxbridge 33552.

F. G. Tomlinson of 34 Rookery Gardens, St. Mary Cray, Kent, is making a private survey of the Battle of Britain, and would like to hear from anyone with recordings of actual sounds from the Battle.

The Royal National Institute for the Blind requests that readers make known to their blind friends, the new Braille magazine being produced by them, called 'Tape Record'. It is at present to be issued quarterly (the next number to be out on May 12th), and the subscription is 5/- per annum, post free. Future editions will contain articles from 'ATR'. An interesting side-note is that it is produced in the new Solid Dot Braille which allows both sides of the paper to be used.

K. D. Morris (February Directory), 50 St. Andrews Crescent, Rugby, Warwickshire, would like to contact any ex-gunner who served with 514 Battery, 150 Field Regiment (Royal Artillery), South Notts Hussars in 1939-45 war. Write or tapespond. News of any ex-514 gunner welcome.

Watson Green, 2 Douglas Street, Middlesbrough, Yorks asks for volunteers to help needy old folk to contact their families when these have gone abroad. He would particularly like to hear from anyone in Petersborough and

Doncaster who could arrange a tape playback in these towns.

Percy R. Limb, 3 Astley House, Gipsy Road, West Norwood, London, S.E.27, would be glad to hear from anyone in Cape Town, South Africa who would be willing to play back a recording of his mother, who is nearly 80 years old, to her brother out there, who, unfortunately does not own a tape recorder.



DIRECTORY CORRECTIONS

Amendment to B. W. Buck's entry in the February edition. For 'R.A.F. Regt.' read 'Radar Technician'.

The interests of B. J. L. Greenland (February) are general and catholic tastes in music.

The address of George W. Gabbitts (February) and Janet (wife) is now 125 Tilbury Lane, Off Bells Lane, Aspley Estates, Cinderhill, Nottingham.

B. R. Frasi was entered in the March Directory as Fraser, so please note the correct spelling, tapespondents.

It is with deep regret that we have to announce that club member Brian Sneller (June 1960 edition) has died in hospital. We send our condolences to his relatives and friends.

G. Stephenson (November 1960) has changed his address to Hazelwood, Langshott, Horley, Surrey.

Sgt. Ken Spinks (February 1961) has also changed his address and should now be addressed as follows: 23235704 Sgt. Spinks, H.Q. Company, 2 Division, B.F.P.O. 22.

Leslie Alfred Knight (February entry) notifies us that his correct address is 129 Fentham Road, Aston, Birmingham, 6.

W. E. Baines (March entry) says his address should read 31 Portland Road, Holland Park, London, W.11, and his record player is the Garrard 4HF.

John T. Johnson (June 1960), 34 Crompton Road, Brighton 5, Sussex, informs us that he now has an Elizabethan 'Princess' and a Grundig 'Cub' and can accept up to 7 in. spools and tape speeds of 1½, 3½ and 7½ i.p.s. He has become interested in amateur short wave radio and would like to contact an old hand at this hobby.

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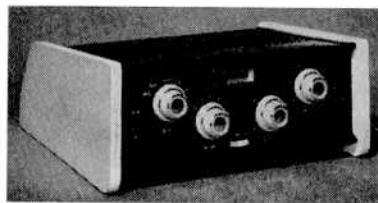
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Taming the Loudspeaker

THE WEAK LINK IN THE CHAIN by FREDERICKS

In this second article by Fredericks on Taming Loudspeakers, he presents a practical circuit for a system consisting of a head amplifier, tweeter and woofer amplifiers.

IN THE February 'ATR' an improved amplifier and speaker system was described; this system is capable of truly remarkable reproduction.

This month a practical circuit is given for a complete system. In the next instalment a 'Fidelity Improver' unit to convert conventional systems to the improved system will be described.

If you already have an Amplifier System

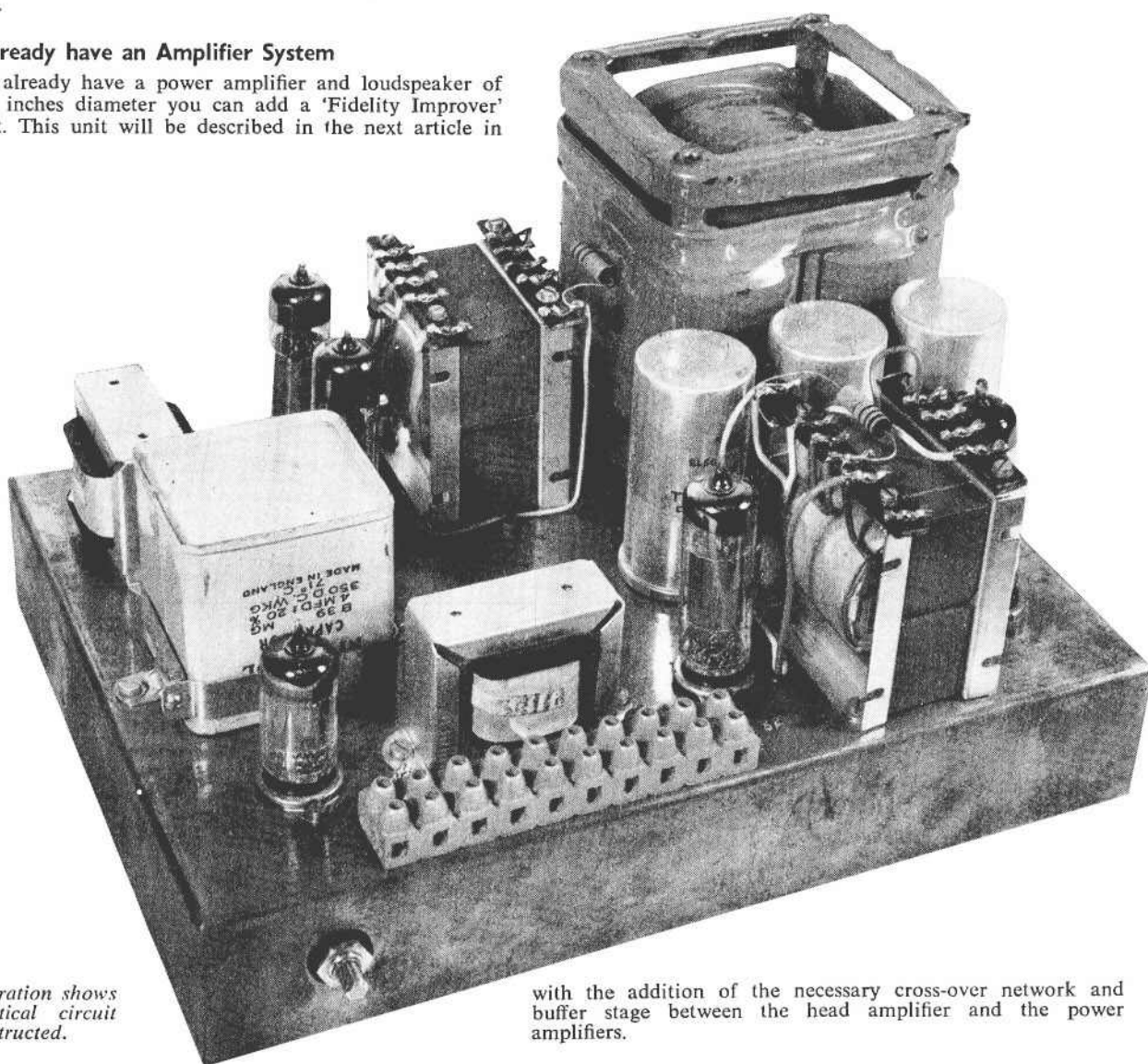
If you already have a power amplifier and loudspeaker of 10 or 12 inches diameter you can add a 'Fidelity Improver' unit to it. This unit will be described in the next article in

this series and arrangements are also being made to enable readers to purchase complete wired and tested units.

The Practical Circuit

In Part I we saw that to achieve good reproduction from the loudspeaker we needed a woofer and tweeter combination, each loudspeaker being driven by a separate power amplifier to give adequate damping.

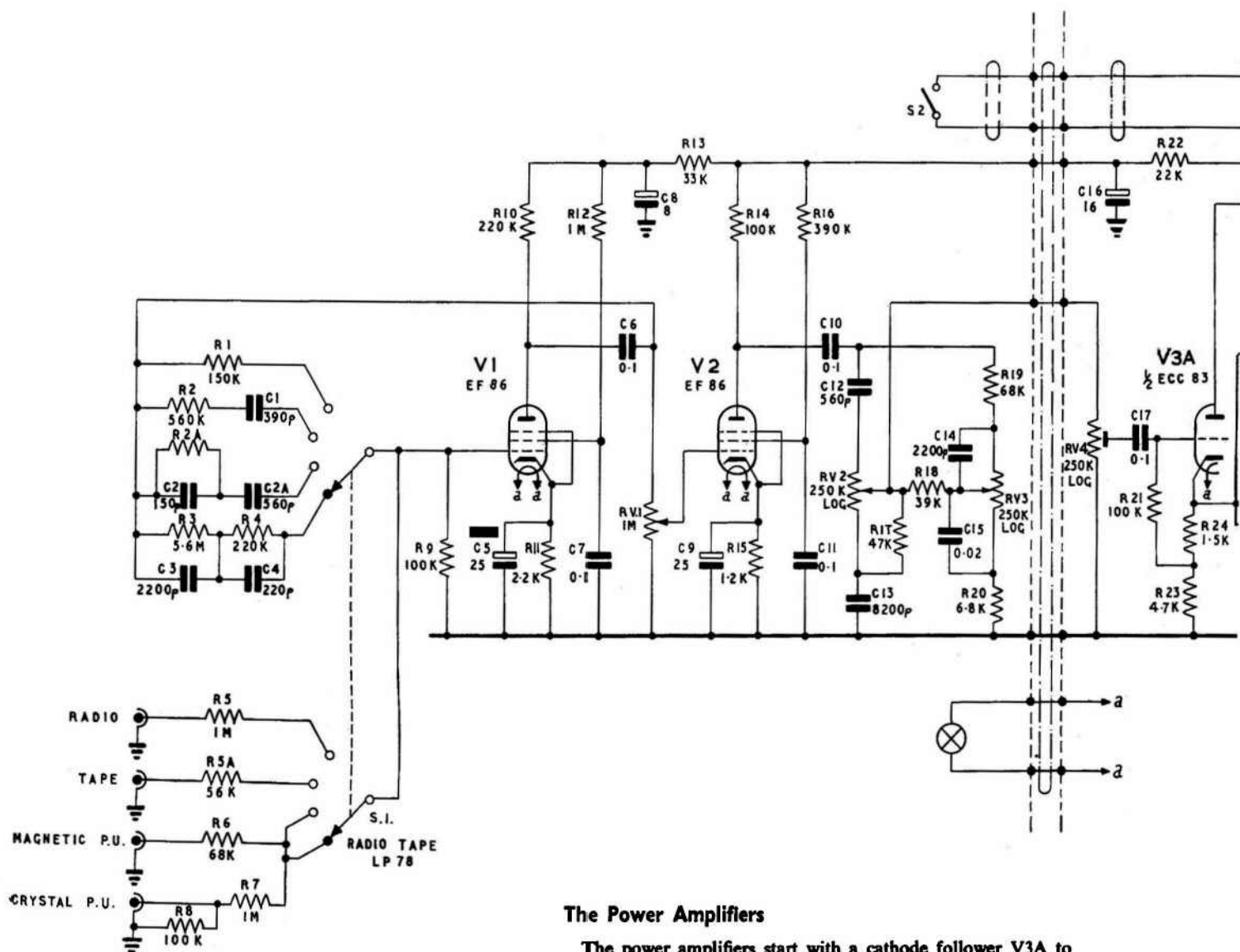
This month a practical circuit is given for a system consisting of a head amplifier, a tweeter amplifier and a woofer amplifier based on circuits evolved by Messrs. Mullard Ltd.,



The illustration shows the practical circuit constructed.

with the addition of the necessary cross-over network and buffer stage between the head amplifier and the power amplifiers.

PRE - AMPLIFIER



The Head Amplifier

The head amplifier has a stage V1 which provides the equalisation necessary for the different inputs by means of selective negative feed back—see 'ATR' Vol. 1, issue 7, February 1960, page 37, etc. The second stage V2 provides separate bass and treble tone controls VR2 and VR3—see 'ATR' Vol. 1, issue 6, January 1960, page 7, etc.

The main on-off switch S2 and volume control VR1 are also on the panel of the pre-amplifier.

The Power Amplifiers

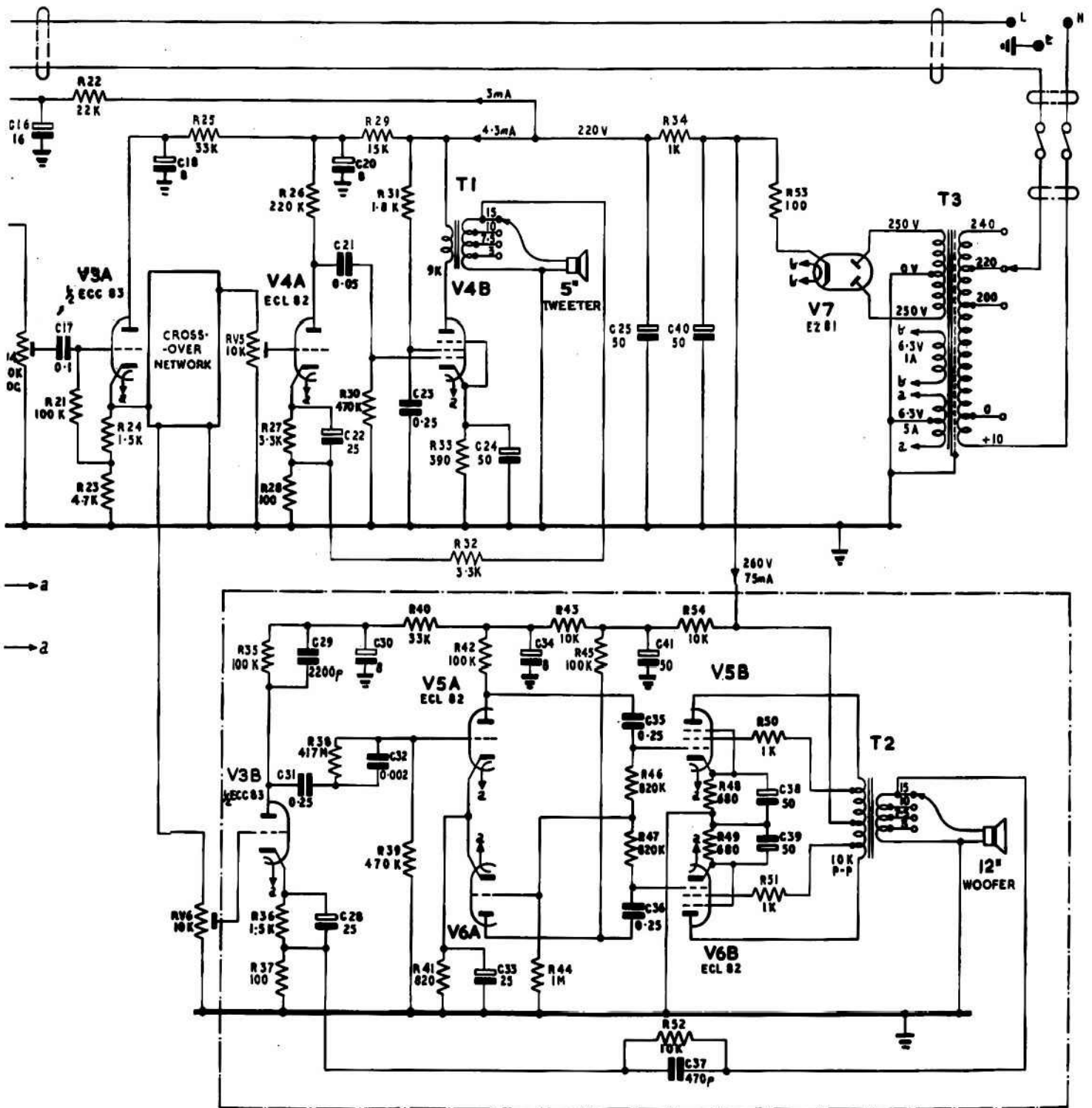
The power amplifiers start with a cathode follower V3A to provide a low impedance drive to the cross-over networks—see 'ATR' Vol. 1, issue 10, May 1960, page 54, etc. The cross-over frequency is 1,000 cycles.

The tweeter network feeds a triode voltage amplifier V4A and pentode power output stage V4B—see 'ATR' Vol. 1, issue 8, March 1960, page 7, etc. A large amount of negative feedback is provided by R32 from the voice coil of the loudspeaker to give a low output impedance and good damping.

The woofer network feeds a triode voltage amplifier V3B, followed by a floating paraphase, phase splitter V5A, V6A and a push pull output stage V5B, V6B. Heavy negative feedback via R52 is again used—see 'ATR' Vol. 1, issue 8, March 1960, page 7, etc.

The power supply consists of T3, a full wave rectifier V7 and reservoir C40—see 'ATR' Vol. 1, issue 11, June 1960, page 55, etc.

MAIN AMPLIFIER



Speech Training

REPORTS RECEIVED during the past month from various schools reveal a steady increase both in the use of tapes for educational purposes and in their popularity with the pupils of primary and secondary schools. Headmasters are using tapes for routine repetitive notices through the P.A. system. One English master is improving his pupils' pronunciation by recording their reading and/or conversation and then playing their words back to them first at normal and then at reduced speed. The merriment caused by the distortion in the latter case sugars the pill of the demonstration of faults such as the intrusive 'eh' before the 'ee' and 'oo' sounds, an intrusion which is the major cause of the coarse and unlovely speech of large areas such as North London. Some schools are recording school journeys and using the tapes to kindle enthusiasm for such journeys among children who have not yet ventured on one. And at one new school the suggestion has been made that tapes, photographs and films be used to supplement written records in a large archival project. Should the proposal be adopted, pupils of the school 50 years hence may hear the voice of its first headmaster, the taped version of its ceremonial opening, the whole school singing at one of its assemblies, etc.

Daily Express Visit

In recent weeks, the chief single exploit reported by a school tape club was a visit to the *Daily Express*. The report addressed to the Editor of this page was so lively that we reproduce it as sent save for a few deletions.

"At 8.30 in the evening Fleet Street enjoys an apparent calm—the rushing throng has melted away homewards and



School club members watch a picture transmission machine relaying a photograph to Manchester over a G.P.O. line.

the 'Street' is seemingly dead. It was at this hour that the club members assembled outside the offices of the *Daily Express* for a visit which soon convinced us that appearances are deceptive. We were met by Mr. Law, who as the evening wore on, proved a mine of information on newspaper production in general and the *Express* in particular. We started our tour at the top of the building and were told that the paper is printed simultaneously in London, Manchester and Glasgow in order to meet the demand for more than four million copies daily.

"All the news and feature articles are sent from London by three separate routes—one air and two rail—and news is also sent by private teleprinters. Despite the fact that during the early stages of our visit the paper was being made up,

news stories were still coming and going over these machines. Such is the continuous mechanical uproar in this department that when we left it Mr. Law's voice seemed unnaturally loud. We passed the internal telephone exchange which has 100 lines and 500 extensions and handles up to 3,000 calls an hour. Even so, we were startled to learn that the telephone bill is in the region of £100,000 per annum.

The Process and Records Departments

"The process department, where the photographs are received and transmitted, was a revelation to our photographers—not only because of the size of the apparatus but because of the speed with which copies were made and the unusual methods employed. Some of us were surprised to notice, for instance, that drying plates over a gas ring seemed to have no adverse effect. While we watched, plates were being prepared for the first edition, and at the end of our tour we saw these pictures in the papers coming off the press. Our next stop was the picture library where 5½ million prints are stored and to which 250,000 are added each year. Close to the library is the wire room where pictures are received and transmitted over a G.P.O. line. The machines look rather like old-fashioned cylinder gramophones, the pictures being mounted in place of the record and the needle being replaced by a photo-electric beam. Each picture takes about ten minutes to transmit, and close comparison of an original with its copy revealed only a very slight loss in contrast and none in definition. We were told that the *Express* often acts as a relay station for the transmission of pictures from America to European countries. To enable on-the-spot news pictures to be sent back to the office in the minimum time, some of these machines are portable.

"We then visited the cutting library, which houses 32 million cuttings collected from all the national newspapers and added to at the rate of 1½ million per annum. Here we learned something of the impressive staff of experts whose job it is to check every item of news that goes into the paper. Here, too, are kept files of past issues, and a pre-war paper was produced for our inspection; on its property page, houses were advertised at £495!

Final Stages

"We now came to the mechanics of production as we passed to the teleprinter room. Here the world's news clicked its way through a battery of machines and into the inferno of the linotype room where the pages of the paper are made up. The *Express* has 152 of these machines, capable in total of producing 7,000 words of print per minute. These lines are made up into pages, and papier-mâché impressions taken of each page. These then act as moulds for the final semi-circular casts from which the paper is printed.

"Downstairs in the basement the presses were already turning, and from them the pictures and stories we had seen on our way were starting out to the railway stations.

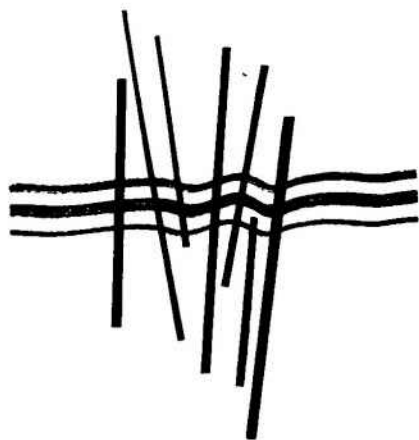
"A final note for those who like statistics. Each issue of the paper consumes 9,000 trees and 1,900 gallons of ink; while Big Ben strikes 12, 15,000 copies can be printed, and each machine can run off 50,000 copies of a 16-page issue in an hour.

"At 11.30 p.m. we emerged, half-deafened and with minds reeling, having witnessed one of the miracles of modern technology."

New Developments In London Schools

Recently there have been further developments concerning the use of tapes in London schools. In these, the editorial staff of this page is actively co-operating, and an announcement will be made next month.

Note.—Letters relating to this page should be addressed to: Dr. C. A. Smith, M.A., Education Division, 'ATR', 12 Archer Street, London, W.1.



Tape and disc review

STANLEY WHITE . . .

Piano Rhapsody Bi-Tapes CLA125.

Duration 1 hour. 3½ i.p.s., dual track, monaural.

Pat Lynn and his piano. Price 52s. 6d.

BI-TAPES are doing a great service to tape enthusiasts by presenting recordings such as this: at last the pre-recorded tape is gaining a foothold, through the popular material now being made available.

Side 1 of this tape presents selections of music from films under the heading of 'Film Rhapsody', together with other popular items. Side 2 presents music connected with the theme of Autumn under the heading of 'Autumn Rhapsody'—followed by 'London Rhapsody'—which speaks for itself. Some of the music included in these selections is 'Moonlight Becomes You' from *Road to Morocco*; 'The Apartment'; 'Maybe'; 'I Guess I'll have to change my Plan'; 'Yesterday'; 'Autumn in New York'; 'Broadway Melody'; 'Manhattan Serenade'; 'Oranges and Lemons'; and 'London Pride'; and many other well known favourites.

Pat Lynn, broadcaster, composer, arranger, and a well known back room boy of the music business for many years, plays these selections at the piano without any rhythm accompaniment. The result is extremely pleasant and I would choose this as some of the most ideal background music ever released on record. It is also most suitable for listening when you have an hour to spare, for Pat's style of playing contains much interesting work which never allows the music to become dull. The reproduction quality of the tape is also quite good.

Giant Wurlitzer Pipe Organ

Audio-Fidelity Stereodisc AFSD5829.

Leon Berry at the Hub Rink Organ, Chicago.

Side 1.—'Syncopated Clock'; 'Save The Last Waltz For Me'; 'Tango Of The Drums'; 'Boulevard Of Broken Dreams'; 'No Other Love'; 'I Hear You Knockin'.

Side 2.—'College Medley'; 'Three O'clock In The Morning'; 'Squeeze Me'; 'Night Wind'; 'Beautiful Ohio'; 'Louise'.

Leon Berry plays the 12 rank Wurlitzer organ in the Hub Skating Rink in Chicago. His style of playing is tailored to suit the requirements of his skating public and in featuring this style on disc, Leon produces a most unusual type of theatre organ recording, for although the organ is in a skating rink, it is still a theatre type organ. Some of the percussion effects of the organ have been taken from the interior of the organ chamber, and fitted outside in full view of the patrons of the rink, this not only makes for a brilliant sound from the effects, for it also entertains the audience who often stand and look at the different instruments working.

Leon Berry produces a very heavy rhythm with this instrument, whilst his phrasing seems to be based loosely on the style of Dixieland jazz. Whilst this type of thing might not appeal to the more serious minded music lovers, I can imagine this record will have a wide appeal, and I would go as far as to say that should any of these numbers ever be issued as singles, they might stand a good chance of entering the hit parade. As I have stated, this is really a novelty in organ playing, yet a novelty with a purpose. I know a lot of people are going to enjoy this record.

How To Get The Most Out Of Your Stereo. Warner Bros. WS8024.

This record is made up of selected tracks from several American Warner Bros. L.P.s, and most of the artistes concerned are making their first appearance on the label in this country. If the tracks presented on this disc represent the technical and musical standards available on each of the L.P.s concerned, then I hope we shall soon have them released in their entirety over here.

The Continental.—This track features pianist George Greeley with the Warner Bros. Orchestra.

Theme from 'Mickey Mouse Club'.—Features the Warren Barker Orchestra. This is a good example of the big band sound; the musical standards are very high.

Holiday For Strings.—Played by John Scott Trotter and his Orchestra. This is the first time I have heard John Scott for many a day. He has lost none of his old magic for writing arrangements, and this oldie comes over first rate.

Just One Of Those Things.—Buddy Cole and his Trio make the music here.

Buddy himself features the piano, the playing is in the modern small group idiom.

Across The Alley From The Alamo.—Ira Ironstrings Orchestra. This is a bouncy type of band, good listening and satisfying performance.

Singin' In The Rain.—Featuring a five manual—24 rank Wurlitzer Theatre organ played by Gus Farney. This is a real snappy arrangement with plenty of bite from the pipes and percussion.

The Caissons Go Rolling Along.—Henry Mancini conducting the Warner Bros. Military Band. Brass band American style, the drums beat out a real fast tempo on this, with plenty of band instruments joining in to balance the sound. They really beat it out.

How Long Has This Been Going On.—On a modern kick—the Don Ralke Orchestra with Conga drums and bongos take the number at a steady tempo, and provide a very fine rendition of this oldie.

Over The Rainbow.—Buddy Cole and his Orchestra. Buddy Cole is represented twice on this disc, this time with his full orchestra. Again it is the piano which first catches the ear, but the orchestra and arrangement is really terrific.

Alabamy Bound.—Matty Matlock and the Paducah Patrol. This is a lively Dixieland group which fits in perfectly with the mood of this record.

Carnavalito.—Warren Barker Orchestra, another band which is twice featured on this disc. This number is extremely good, and features voices along with the orchestra. The arrangement is very catchy, and might prove to be one of the top favourites on the disc.

Two Heads Are Better Than One.—Spike Jones's Orchestra. Thank goodness that only the one number by this group was included, the Spike Jones's nonsense does not fit into this album at all.

The stereo on every track is superb.

RUSS ALLEN'S JAZZ . . .

AFTER APOLOGISING last month for an apparent neglect of traddlers I now make amends (I hope), by kicking off with a 'generwine' New Orleans gent, one Ernest 'Kid Punch' Miller, veteran trumpeter, born Christmas Eve 1897, Raceland, Louisiana, 30 odd miles west of New Orleans.

Both sides of this Esquire 32-121 *Kid Punch Miller from New Orleans* were recorded in December 1947.

Side A heavily features Miller as

trumpet and vocalist, and it's the least good. Contemporary traddlers (is there such a thing?), might well note the way in which Ed Hall, Jimmy Archey (trombone), Ralph Sutton, Bass Hill and Art Trappier keep down behind the vocals and avoid musically crossing the vocal line.

Flip over is sans Archey and substitutes James Crawford for Trappier; and K.P.M. doesn't sing. Perhaps because of this it's a great roar up.

These tracks are so packed with atmosphere that one suspects the applause has been edited off. You can smell the smokey, booze laden air, see the sweating musicians but unfortunately not in hi-fi; in fact the recording's rough. But if you want New Orleans jazz from New Orleans this it is. As one of my non-playing friends quoth, "This is real jazz". Unquoth.

* * *

In complete and utter contrast is **Outward Bound**, Esquire 32-123. Eric Dolphy Quintet featuring Freddy Hubbard (trumpet).

'Outward Bound' is a self explanatory title, being jazz in the Ornette Coleman vein, though Dolphy is a far better instrumentalist and a more logical player. In fact at times he's lyrical. Recorded 1st April 1960 Dolphy and Hubbard are backed up by George Tucker (bass), Roy Haynes (drums), with on A side Jack Byard (piano), and on B, Ray Bryant.

Dolphy plays alto on only three of the tracks, bass-clarinet on two and flute on the other. On alto his tone is full and so much better than Coleman, with whom I feel he must inevitably be compared. On bass clarinet he plays incredibly, leaping from the sonorous woody bass to squeaking harmonics. Strangely, in middle register and above he sounds like Ornette on alto. On flute he sounds academic, particularly when accompanied by piano only as on the verse to 'Glad to be Unhappy'.

Unlike so much 'way-out' jazz, a lot of the album is beautiful. The intro to '245' (side B), is dream music, with Hubbard's trumpet solo, so full of feeling and beauty. Bryant too contributes a heavenly solo. Dolphy, even when wailing frantically still (listen carefully), follows a basically simple melodic line.

This is an album which will be played much by me and should sell like hot cakes when the word gets around. Of Dolphy and Hubbard we shall hear a great deal more.

* * *

Another 'way-out' man, Wayne Shorter crops up on **Kelly Great** by Wynton Kelly—Top Rank 35-107. It's a pity he does, for otherwise the album is really great.

Kelly is much talked about by musicians, and his work is intensely interest-

ing, particularly behind other people's solos. Lee Morgan (trumpet) is delightful, especially his muted work on 'Wrinkles'. Paul Chambers is the bassist, and who better. Philly Joe Jones the drummer and everybody is swinging except Shorter who, I regret, I don't dig at all. There's some fine drumming from Philly Joe, particularly on 'Mama G'. Chambers is a tower of strength and contributes a couple of his typical bowed epics. Morgan plays the tops throughout and of course as he should be, Kelly's great. Wayne Shorter's the enigma. If he's not good, how'd he get on the session? He's with the Jazz Messengers; he's working! You tell me. Perhaps when I've heard some more of him I'll get the message. Till then I shall continue to enjoy the rest of this Top Rank record.

RALPH HARVEY'S ...

continued thoughts on new labels

'Hora!' (ELK186), another Elektra 'first' for this country presents the Oranim Zabar Folk Troupe from Israel who have all the gusto and vivacity of their young nation. I find this music rather over-arranged for my taste; perhaps for the future Elektra might consider releasing their album by 'Israel's Nina and Frederick'—Ron and Nama, on EKL173.

Lovers of classical music and bel canto don't have it all their own way when it comes to 'great recordings of the past'.

Not least among the sources of historic popular material are the archives of the film companies; for instance The 20th Century Fox Film Corporation, now producing records on their 20th Fox label. Jeff Kruger and his Ember International company are handling 20th Fox over here and what is more they've fixed the price at 25/- per 12 in. disc.

There was a time when the cynics said that Glenn Miller records sold only to those who first dreamed love's young dream in the curiously romantic war years. A new generation has been captivated by the Miller magic, and they as much as the now stately middle-aged will welcome EMB3318 taken from the sound tracks of **Orchestra Wives** and **Sun Valley Serenade**. In addition to the 'Mood' **Serenade In Blue**, **Bugle Call Rag**, **American Patrol** and **Moonlight Serenade**, we hear the less familiar sweet and swinging **Boom Shot**, **The Spirit Is Willing** and **People Like You And Me**, all dated back to 1941-2. The recordings, with the sole exception of **In The Mood** are more than acceptable. The Tommy Dorsey tracks on EMB3319 were probably the last he made. Here the technical quality is superb. **Sunny Side Of The Street**, **Opus No. 1**, **Marie** and **I'm Getting Sentimental Over You**

are four of the best numbers in a great collection.

A full-length article would be needed to do justice to EMB3315. George Gershwin at the piano. To those who heard him play, Gershwin was the interpreter par excellence of his own work. He was a pianist of 'unerring rhythmic drive, sureness of touch, creative harmonic sense and an almost metronomic precision in tempo. And when he improvised, the flow of ingenious ideas was limitless'. (Liner note). Yet he shunned recording studios and very little of his playing has survived. But he didn't seem to object to making piano rolls. He was fortunate in being able to use the Duo-Art piano and Rolls. These were not only capable of producing the exact notes, but also the shading of dynamics (loudness and softness) so that even the most astute critics were unable to distinguish between them and a 'live' performance. Side one of this record contains the **Rhapsody In Blue** (cut in 1920); side two, a group of popular numbers of the twenties (cut in 1920, 1925) and concludes with two unique documents taken from Fox Movietone News soundtracks of December 1929 and August 1931 presenting Gershwin at a rehearsal of the film **Strike Up The Band** and at its premiere at the Manhattan Theatre, New York, on August 5th. In addition to its artistic and documentary importance this record is a remarkable feat of engineering by 20th Fox with the co-operation of R.C.A.

RAMBLIN' REDFERN

R.R. roams around the records and rakes up a sophisticated piano storm with the Eddie Thompson Trio in **Piano Moods** on Ember's L.P. EMB3303. This, to quote a phrase of Russ Allen's from whom the disc was stolen, is the 'funkiest'—whatever that may mean. 'Three Cuban Heels' trot in front of the other nine numbers, all composed by Eddie Thompson by the way. It's a smooth jazz feast all through. Just the ivory for that way out mood.

Ramblin' on, we dig a crazy blue transparent reco-de-class of the late J. S. Bach's **Orchestral Suites, No. 1 in C and No. 2 in B minor**. This is on Philharmonic PRL0101. As interpreted by the London Bach Ensemble, these Suites become a crystal clear musical delight.

Colin Tilney, Director of the above mentioned ensemble, solos on Philharmonic PRL0201, on that ear-catching instrument, the harpsichord. He performs Johann Kuhnau's **Biblical Sonatas Nos. 1, 3 and 5**, with persuasive skill. These records are examples of Philharmonic's policy of bringing to the public works which have received little attention from recording companies to date. We all benefit by this, so we wish them every success.

A.T.R's. Monthly

RECORD GUIDE

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

LP's Mono and Stereo.

ACE OF CLUBS

Puccini: La Boheme ACL121/2
Renata Tebaldi, Hilde Gueden, Giacinto Prandelli, Giovanni Inghilleri, Fernando Corena. Chorus and orchestra of L'Accademia di Santa Cecilia, Rome/Erede.
Prokofiev: 'Classical' Symphony; Glika: Russian and Ludmilla; Borodin: In the Steppes of central Asia; Mussorgsky: Night on the bare mountain ACL123
Paris Conservatoire/Ansermet.
Lalo: Symphonie Espagnole; Falla: Love the Magician; Campoli (violin)/London Philharmonic/Beinum/Collins ACL124
Cyril Stapleton and his Orchestra ACL1058
'Top Pop' Instrumentals. ACL1059
Rawicz and Landauer
Tales from The Vienna Woods. ACL1060
Frank Chacksfield and his Orchestra
Play To Me, Gipsy. ACL1069
Matt Monro
Portrait.

ARGO

Shakespeare Programme:
Hamlet RG256-60 ZRG5256-60
A Midsummer Night's Dream RG250-2
ZRG5250-2
Timon of Athens RG253-5 ZRG 5253-5

ARTIA

Shostakovich ALP173
Five Preludes and Fugues, Op. 58, Nos. 2, 3, 6, 7 and 18; Sviatoslav Richter (piano). Piano Concerto No. 2, Op. 102, Michael Voskresensky (piano). Prague Radio Symphony Orchestra conducted by Vaclav Jiracek.
The Piatnitsky Chorus ALP170
A programme of folk songs.

BRUNSWICK

Peggy Lee LAT8355/6
The best of Peggy Lee—Vols. 1 and 2.

CAMDEN

Maurice Chevalier CDN152
Toujours Maurice.
John McCormack CDN1029
John McCormack sings Sacred Music.

CAPITOL

This is the Hollywood Bowl PI-8496 SP1-8496
Hollywood Bowl Symphony Orchestra conducted by Carmen Dragon and Felix Slatkin. Soloist Michael Rabin (violin). Roger Wagner Chorale conducted by Roger Wagner.
White Satin TI334 ST1334
George Shearing Quintet and Orchestra.
Tiger on the Hammond TI419 ST1419
Jackie Davis at the Console.
Jazz Singer TI438 ST1438
Kay Starr. Music arranged and conducted by Van Alexander.

Hits of Les and Mary

Les Paul and Mary Ford. W990 SW990
The Music Man
The original American cast of Meredith Willson's show. Robert Preston, Barbara Cook, Pert Kelton, The Buffalo Bills, Iggie Wolfington, Paul Reed, Eddie Hodges.

COLUMBIA

Tchaikovsky: Concerto No. 1 in B flat minor; Weber: Konzertstück in F minor 33CX1731
SAX2380
Claudio Arrau (piano); Philharmonia Orchestra conducted by Alceo Galliera.
Bach Suites: No. 4 and 6 33CX1745
Janos Starker (cello). 33SX1310
Festa Italiana 33SX1310
Nicola Arigliano, Julia de Palma, Enrico Intra, Silvana Seva, Franco E I 'G.5', Pino Donaggio, Pino Calvi (piano). 33SX1311 SCX3370
I Love a Piano
Phineas Newborn Trio. 33SX1312 SCX3371
Instrumental Imports
Joe Reisman and his Orchestra. 33SX1313
Victor Silvester's Invitation (No. 2) 33SX1314
Victor Silvester and his Ballroom Orchestra.
Nina and Frederik 33SX1314
Nina and Frederik.
Twist with Chubby Checker 33SX1315
Chubby Checker.
The Count Basie Story Vol. 1 33SX1316 SCX3372
Vol. 2. 33SX1317 SCX3373
Count Basie and his Orchestra with Joe Williams.
Civil War Almanac 'Yankees (Vol. 1) 33SX1318
The Cumberland Three.
Listen to Cliff! 33SX1320
Cliff Richard.
Chris Barber's American Jazz Band 33SX1321
SCX3376

Chris Barber's American Jazz Band.

DECCA

Wagner: Tristan und Isolde SET204-8 MET204-8
Birgit Nilsson, Fritz Uhl, Regina Resnik, Tom Krause, Arnold van Mill, Ernst Kozub, Peter Klein, Theodor Kirschbichler, a young seaman Waldemar Kmentt. Singverein der Gesellschaft der Musikfreunde/Vienna Philharmonic/Solti.
An extra 12 in. L.P. 'The Birth of an Opera' is included free with this set but is not available separately.
Strauss SXL2261 LXT5620
Till Eulenspiegel's merry pranks; Dance of the seven veils 'Salome'; Tod und Verklärung (Death and transfiguration). Vienna Philharmonic/Karajan.
French Overtures SXL2263 LXT5622
Lalo: Le Roi d'Ys; Auber: The Black Domino; Herold: Zampa; Offenbach: La belle Héloïse; Auber: Fra Diavolo; Offenbach: Orpheus in the Underworld. L'Orchestre de la Suisse Romande/Ansermet.
Strauss LXT5623
Der Rosenkavalier—Highlights. Sena Jurinac; Maria Reining; Anton Dermota; Alois Buchbauer;

Ludwig Fleck; Fritz Maier; Otto Vajda; Alfred Poell. Vienna Philharmonic/Kleiber.
Edmundo Ros his Orchestra and Chorus SKL4123 LK4382

Broadway Sing Along.
The Roland Shaw Orchestra SKL4125
'Sound Off'.
King Kong SKL4132 LK4392
Original cast recording.
One Over the Eight SKL4133 LK4393
Original cast recording Starring Kenneth Williams.

EVANGELICAL

Jesus Lives EVT9000
London Crusader Choir.

FONTANA

Tommy Kinsman and his Orchestra
Dance to 'The Music Man'
Dance to That Other 'Man of Music'—Irving Berlin TFL5130 STFL554
Folk Songs from Germany
The Vienna Male Choir with The Vienna Symphony Horn Quartet.
Drinking Songs from Germany TFL5131
The Hamburg Singing Society.
The Banjo Barons TFL5132 STFL555
Banjos Back in Town.

FORTUNE

The One and Only Lionel Hampton Z4053
Leonard MacClain Z4057
Theatre Organ After Dark.
Sammy Kaye and his Orchestra Z4058
Song and Dance Movie Hits.
Jimmy McPartland's All-Stars Z4060
'The Music Man' Goes Dixieland.

H.M.V.

Songs of Rachmaninov ALP1830
Boris Christoff (bass), Alexandre Labinsky (piano).
César Franck ALP1831 ASD408
Symphony in D minor. Constantin Silvestri. Philharmonia Orchestra.
Haydn ALP1834/6 ASD409/11
The Creation (Die Schöpfung). Gottlob Frick, Josef Traxel, Elisabeth Grümmer. Choir of St. Hedwig's Cathedral, Berlin. Berlin Symphony Orchestra conducted by Karl Forster.
Robert Irving presents Springtime CLP1426
CSD1346

Sinfonia of London conducted by Robert Irving and Douglas Gamley.
The Jazz Soul of Oscar Peterson CLP1429
Supervised by Norman Granz.
Blues A-Plenty CLP1430
Johnny Hodges and his Orchestra.
A Portrait of Duke Ellington CLP1431
Dizzy Gillespie and his Orchestra.
The Concert Jazz Band CLP1432 CSD1351
Gerry Mulligan and the Concert Jazz Band.
Young and Wonderful CLP1433
Fabian.

The Story of The Passion CLP1435
A Fiona Bentley production with Douglas Fairbanks, Joan Hammond, Sir Ralph Richardson, and featuring Hervey Alan, George Browne, Edward Darling, Pauline Stevens. The Alexandria Choir conducted by Charles Proctor. The Linden Singers. London Philharmonic Orchestra conducted by Derek Hudson. Narrator Sir Ralph Richardson. This record was pre-released March 30th.
Ping Pong the Swinging Ball CSD1353
The Creed Taylor Orchestra.

LONDON

The Big Sound of Johnny and the Hurricanes
HAK2322
The Easy Riders SAHR6126 HAR2323
Remember The Alamo.
Billy Vaughan and his Orchestra SAHD6127
HAD2324
Hit Parade.
Duane Eddy HAW2325
A Million Dollars Worth of Twang.
Debbie Reynolds HAD2326
Fine and Dandy.
The Choir of St. Patrick's Cathedral (Melbourne) HA2327
Conducted by the Rev. Dr. Percy Jones.
Hymns of the Catholic Church.
The Medallion Piano Quartet. SAHR6129
HAR2330
The Sound of 8 hands on 4 pianos.
The Medallion Strings SAHR6130 HAR2331
The Sound of Hollywood.
Miriam Makeba HA2332

LONDON JAZZ SERIES

Southern Folk Heritage Vol. 1 SAHK6131
LTZK15209
Sounds of the South.
Southern Folk Heritage Vol. 2 SAHK6132
LTZK15210
Blue Ridge Mountain Music.
Southern Folk Heritage Vol. 3 SAHK6133
LTZK15211
Roots of the Blues.

MERCURY

Charles Ives AMS16083
Three Places in New England. Symphony No. 3.
Howard Hanson. Eastman-Rochester Orchestra.
Bouquet de Paray MMA11093 AMS16042
Paul Paray Detroit Symphony Orchestra.
Gould MMA11133 AMS16080
Fall River Legend, Ballet Suite, Spirituals for Strings, Choir and Orchestra. Eastman-Rochester Orchestra.
Sound Off MMA11134 AMS16081
Marches of John Philip Sousa. Frederick Fennell. Eastman Symphonic Wind Ensemble.

M.G.M.

Bing and Satchmo MGM-CS6020
Bing Crosby and Louis Armstrong.
Concert with a Beat MGM-C-847 MGM-CS-6023
David Rose and his Orchestra.
Seven Brides for Seven Brothers MGM-C-853
Howard Keel, Jane Powell, Bill Lee, Virginia Gibson, Brothers and Girls.
Words and Music
Mickey Rooney, Judy Garland, Betty Garrett, Lena Horne, Ann Southern, June Allyson.
Connie Francis Sings More Italian Favourites MGM-C-854 MGM-CS-6029

*Connie Francis.
As Time Goes By MGM-C-855 MGM-CS-6030
Vera Lynn. Geoff Love and his Orchestra with the Williams Singers.

M.K. (original U.S.S.R. recordings)

Tchaikovsky MK207C
'Pique Dame' (The Queen of Spades). Opera in 3 Acts—complete recording. Soloists, Chorus and Orchestra of the Bolshoi Theatre conducted by Melik-Pashayev.
Tchaikovsky MK1502
Violin Concerto in D major, Op. 35. Valerij Klimov (violin). Moscow State Philharmonic Orchestra conducted by K. Eliasberg.
Miaskovsky MK1524
Symphony No. 27. Moscow Radio Symphony Orchestra conducted by A. Gauk.
Rimsky-Korsakov MK1529
'Snow Maiden' Suite. 'Tsar Sultan' Suite. Moscow Radio Symphony Orchestra conducted by A. Gauk.
Beethoven MK1550
Piano Sonata No. 23 'Appassionata'.
Haydn MK1555
Piano Sonata No. 20 in C minor. Sviatoslav Richter (piano).

PHILIPS

Stravinsky ABL3336 SABL175
Petrushka (revised 1947 version). Columbia Symphony Orchestra conducted by Igor Stravinsky.
Stravinsky ABL3335 SABL174
Apropos of Le Sacre (recorded commentary by Igor Stravinsky about the history of a musical landmark). Le Sacre du Printemps (The Rite of Spring). Columbia Symphony Orchestra conducted by Igor Stravinsky.
The Lord is My Shepherd ABL3295
Father Sydney MacEwan (tenor), Charles Smart (organ).
Mahler ABL3368 SABL197
Das Lied von der Erde (The Song of The Earth). Mildred Miller (mezzo-soprano), Ernst Häfliger (tenor). New York Philharmonic conducted by Bruno Walter.
Schoenberg
Quartet No. 4, Op. 37.
Anton Webern
Five Movements for String Quartet, Op. 5.
Alban Berg ABL3373
String Quartet, Op. 3. The Juillard String Quartet.
Schoenberg ABL3372
Quartet No. 2 in F sharp minor for strings and soprano, Op. 10 with Uta Graf (soprano). Quartet No. 3, Op. 30. Juillard String Quartet.
Fauré Songs ABL3371
Gérard Souzay (baritone), Dalton Baldwin (piano).
Handel SABL116
Messiah—Easter Music. Adele Addison, Russell Oberlin, David Lloyd, William Warfield. Westminster Choir (directed by John Finley Williamson). New York Philharmonic conducted by Leonard Bernstein.
'A Thurbur Carnival' ABL3375 SABL200
By James Thurbur. Tom Ewell, Peggy Cass, Paul Ford. Music composed and directed by Don Elliott. Entire production directed by Burgess Meredith.
Weill ABL3363
Die sieben Todsünden (The Seven Deadly Sins). Lotte Lenya with Male Quartet and Orchestra conducted by Wilhelm Brückner-Rüggeberg.
Cantos y Ritmos de Espana BBL7458
Ray Conniff and his Orchestra and Chorus
Memories Are Made Of This.

The Bobby Cole Trio BBL7439 SBL604
New! New! New!
'On The Town' BBL7462 SBL613
Nancy Walker, Betty Comden, Adolph Green, John Reardon with Cris Alexander. Music composed and conducted by Leonard Bernstein.
The Spectacular Johnny Horton BBL7464
Paris Session BBL7459
Milt Jackson (piano), Barney Wilen (tenor sax), Kenny Clarke (drums), Percy Heath (bass).
Piano In The Background BBL7460 SBL611
Duke Ellington and his Orchestra.
Finian's Rainbow BBL7466
Ella Logan, Donald Richards, David Wayne. The Lyn Murray Singers and other members of the original cast with Orchestra conducted by Ray Charles.
Trad Treat! BBL7461 SBL612
George Chisholm and the Tradsters.
Weber GBL5580
Overtures: Der Freischütz, Preciosa, Euryanthe, Oberon. The Concertgebouw Orchestra, Amsterdam conducted by Antal Dorati.
Mendelssohn
Calm Sea and Prosperous Voyage, The Hebrides Overture.
Schubert GBL5581
Overture in the Italian Style in C. The Concertgebouw Orchestra, Amsterdam conducted by Antal Dorati.
Liszt GBL5583
Hungarian Rhapsody No. 1. Hungarian Rhapsody No. 2. Fantasia on Hungarian Folk Tunes, Claudio Arrau (piano). The Philadelphia Orchestra conducted by Eugene Ormandy.
Brahms GBL5592
Violin Concerto in D, Op. 77. Berl Senofsky (violin). Vienna Symphony Orchestra conducted by Rudolf Moralt.
Beethoven GBL5598
Sonata No. 23 ('Appassionata'). Sonata No. 8 ('Pathétique'). Sonata No. 14 ('Moonlight'). Yuri Boukoff (piano).

R.C.A.

Strauss: Ariadne auf Naxos SER4523/4/5
RE25023/4/5
Walter Berry, Kurt Preger, Ljubomir Panticheff, Kurt Equiluz, Sena Jurinac, Jan Peerce, Harald Pröghl, Roberta Peters, Leonie Rysanek, Murray Dickie, Mimi Coertse, Liselotte Maikl,

Rössel-Majdan, Gunter Adam. Vienna Philharmonic/Leinsdorf.
Respighi SB2103 RB16231
The Pines of Rome; The Fountains of Rome. Chicago Symphony/Reiner.
Tchaikovsky SB2107 RB16236
The Nutcracker, Op. 71—Excerpts. Chicago Symphony/Reiner.
Elgar: Enigma Variations, Op. 36; **Brahms: Variations on a theme of Haydn**, Op. 56a. London Symphony/Monteux.

Brahms SB2108 RB16237
Sonata No. 3 in F minor, Op. 5. Artur Schnabel.
Shorty Rogers SF5084 RD27199
The Swingin' Nutcracker. Adapted from Tchaikovsky's 'Nutcracker Suite' with The Big Band and his Sax Quintet.
Dick Schory's New Percussion Ensemble SF5085
Wild Percussion And Horns A'Plenty.
George Melachrino and his Orchestra SF5086
RD27200
The Music of Victor Herbert.
Hank Locklin RD27201
Please Help Me, I'm Falling.
Richard Rodgers SF5092 RD27209
Victory at Sea. R.C.A. Victor Symphony/Bennett.

VOGUE

Johnny Smith Plays: Moods LAE12198
Jazz West Coast, Vol. 5 LAE12235
The Original Chico Hamilton Quintet LAE12239
Teddy Buckner and The All Stars LAE12240
Shelley Manne and His Men LAC12241
The Gambit.
Wally Rose. Ragtime Classics LAG12242
Pepe Romero. Flamenco Fenomeno LAC12243
Helen Hemes and The Benny Carter All Stars LAC12245
Montgomery Bros. Montgomeryland LAE12246
Sonny Terry, Brownie McGhee. Blues Is A Story LAE12247
Shelly Manne and His Men play Peter Gunn SCA5010
Sonny Terry, Brownie McGhee. Blues Is A Story SEA5014

WARNER BROS.

George Greeley WS8030 WM4030
Popular Piano Concertos Of The World's Great Love Themes with The Warner Bros. Orchestra.
Don Ralke and his Orchestra WS8031 WM4031
The Savage and the Sensuous Bongos.

WESTMINSTER

Vaughan Williams XWN18928 WST14111
Fantasia on 'Greensleeves'. English Folk Song Suite. Fantasia on a Theme of Thomas Tallis. Vienna State Opera Orchestra conducted by Sir Adrian Boult.

★ ★ ★

E.P.s — Mono and Stereo

CAPITOL

Symphonic Dances SFP1-8369
Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin.
Starlight Chorale FAP3-8390 SFP3-8390
Roger Wagner Chorale. Hollywood Bowl Symphony Orchestra conducted by Roger Wagner.
Line and Dino EAP1-20060
Dean Martin and Line Renaud.
Tenderly EAP1-20108
Nat King Cole.
Oh! Pee Wee Hunt EAP1-20109
Pee Wee Hunt and his Orchestra.
Ma, He's Makin' Eyes at me EAP1-20113
Eddie Cantor.
Freberg Again EAP1-20115
Stan Freberg and Daws Butler.

COLUMBIA

Me and my Shadows SEG8078 ESG7843
(No. 3). Cliff Richard and The Shadows.
My Concerto For You SEG8079 ESG7844
(No. 2). Russ Conway (piano). Michael Collins and his Concert Orchestra. The Williams Singers.
Brass Band Favourites SEG8080 ESG7845
Munn and Felton's (Footwear) Band conducted by Harry Mortimer, O.B.E.; S. H. Boddington.
Pat SEG8081 ESG7846
Chris Barber's Jazz Band with Pat Halcov.
Step on Board SEG8082
The Holy Shepherds.
Overtures SEG8083 ESG7847
Mignon, The Barber of Seville. Regimental Band of the Scots Guards.

Children's Favourites SEG8084 ESG7848
Pinky and Perky. Accompaniment directed by Brian Faye.
Fall—The Three Cornered Hat, Suite No. 2: Final Dance. Ravel—Alborada del gracioso

SEL1684 ESL6288

Carlo Maria Giulini. Philharmonia Orchestra.

Mozart Arias SEL1685 ESL6289

Anna Moffo (soprano). Philharmonia Orchestra conducted by Alceo Galliera.

Messiah Arias (Handel) SEL1686 ESL6290

Richard Lewis (tenor), James Milligan (bass). Royal Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. Eric Chadwick (organ), Alan Stringer (solo trumpet).

Il Barbiere di Siviglia SEL1687

Excerpts No. 4 (Rossini). Maria Callas, Tito Gobbi, Luigi Alva, Nicola Zaccaria, Fritz Ollendorff, Mario Carlin, Gabriella Carturan. Philharmonia Orchestra and Chorus conducted by Alceo Galliera.

Fontana

Eileen Donaghy TFE17190

Sitting Round The Fireside. Frank Sinatra TFE17256

You Go To My Head. Johnny Mathis TFE17281

Tenderly. The Dave Brubeck Quartet TFE17305

Georgia On My Mind. Jimmy Blair and his Scottish Dance Band TFE17312

Johnny Gregory and his Orchestra with The TFE17331

Michael Sammes Singers Bonanza! TFE17332

Gang Show Encores Ken Jones.

H.M.V.

Instruments of the Orchestra

Commentary by Yehudi Menuhin.

Record 1—Strings 7EG8672 GES5820

Record 2—Woodwind 7EG8673 GES5821

Record 3—Brass 7EG8674 GES5822

Record 4—Harp, Celeste and Percussion 7EG8675 GES5823

Full Orchestra Tuning (to Oboe A—440c.p.s.)

The Desert Song 7EG8676 GES5824

Excerpts (No. 2). June Bronhill, Inia Wiata, Edmund Hockridge, Bruce Forsyth, The Williams Singers, Michael Collins and his Orchestra.

Song of Norway 7EG8677 GES5825

Excerpts (No. 2). Hill of dreams; Hymn of betrothal; Midsummer's Eve; Three Loves. Victoria Elliott, Thomas Round, Norma Hughes, John Lawrenson, Olwen Price, The Williams Singers, Michael Collins and his Orchestra.

Mendelssohn—Hear ye, Israel ('Elijah') 7EG8679

Mendelssohn—I waited for the Lord (from 'Hymn of Praise'). Temple Church Choir. Ernest Lough and Ronald Mallett (treble soloists), Dr. George Thalben Ball (organist and director).

Ella Fitzgerald sings 7EG8680

Rodgers and Hart Song Book (No. 2). Ella Fitzgerald.

Messiah (Handel) 7EG8681

Recit: Comfort ye, comfort ye my people; Air: Ev'ry valley shall be exalted.

Acis and Galatea (Handel) 7EG8682

Recit: Lo! here my love; Aria: Love in her eyes sits playing. Heddle Nash (tenor). Philharmonia Chamber Orchestra conducted by Maurice Miles.

The Incomparable Music of Art Tatum 7EG8684

Art Tatum (piano).

Rossini—Scene from Otello (Act 3) 7EP7111

Nan Merriman, Elizabeth Fretwell, Alexander Young. London Symphony Orchestra conducted by Walter Susskind.

Chopin Etudes, Op. 25 7EP7115

Louis Kentner (piano).

Popular Movements from the Symphonies (No. 2) 7ER5195 RES4284

Beethoven's 8th—2nd mvt. Mendelssohn's 'Italian'—4th mvt. (Saltarello). Mozart's Eine kleine Nachtmusik—1st mvt. André Cluytens. Vienna Philharmonic Orchestra.

MERCURY

Hands Across The Sea XEP9064

(No. 1). Frederick Fennell. Eastman Symphonic Wind Ensemble.

Music of Percy Grainger XEP9065

Frederick Fennell. Eastman-Rochester Orchestra. XEP9065

Paray Conducts French Music XEP9066

(No. 1). España (Chabrier), Pavane (Fauré). Paul Paray. Detroit Symphony Orchestra. XEP10096

Erroll Errill Garner (piano). XEP10101

No Count Sarah Sarah Vaughan. XEP10102

It's Magic XEP10103

Dinah Washington. Sophie's School for Scandal Sophie Tucker.

M.G.M.

Secret Songs for Young Lovers MGM-EP-747

(No. 3). André Previn and David Rose.

The Ray Charles Singers MGM-EP-748

The Ray Charles Singers.

MGM Evergreens MGM-EP-749

Slaughter on 10th Avenue, Harlem Nocturne, I apologise, Sentimental journey, Lennie Hayton. MGM Studio Orchestra. Sam (The Man) Taylor and his Cat Men. Billy Eckstine with Pete Rugolo and his Orchestra. Tommy Edwards.

PARLOPHONE

Adam GEP8826 SGE2015

(No. 2). Adam Faith. Arranged and conducted by John Barry.

Songs for Swingin' Sellers GEP8827 SGE2016

(No. 2). Peter Sellers.

A Swirl of the Kilt GEP8828

(No. 2). Jimmy Shand and his Band.

Ostrich Walk GEP8829 SGE2017

The Saints Jazz Band.

PHILIPS

British Songs:

My Love Is Like A Red, Red Rose; Ye Banks An' Braes; Air From County Derry; The Ash Grove; Go To Sleep NBE11129

Aafje Heynis (contralto), Felix de Nobel (piano). The Keel Row; My Dancing Day; Greensleeves; Comin' Thro' The Rye; Bobby Shaftoe NBE11128

Aafje Heynis (contralto), Felix de Nobel (piano). Handel ABE10277 SAGE2030

Music for the Royal Fireworks. The Philadelphia Orchestra conducted by Eugene Ormandy.

Bizet ABE10200 SAGE2032

Excerpts from L'Arlésienne—Suite No. 1). The Lamoureux Orchestra conducted by Igor Markevitch.

Secombe Sings—Vol. 3 BBE12434 SBBE9040

Harry Secombe with Wally Stott and his Orchestra and Chorus.

Dutch Swing College Favourites BBE12435

The Dutch Swing College Band.

Anne Shelton Favourites BBE12430

Anne Shelton with Wally Stott and his Orchestra and Chorus.

The Volcanos BBE12432

La Virtuosa Guitarra Flamenca de Juanito Serrano BBE12433

Maria Perilli Sings The Favourite Songs of Grace Moore BBE12436 SBBE9041

Brasilia BBE12431 SBBE9039

Francis Bay and his Orchestra.

Ellington—Vol. 4—'The Fifties' BBE12406

Duke Ellington and his Orchestra.

R.C.A.

Jimmie Driftwood RCX193

Tall Tales in Song Vol. 1.

VOGUE

The Dave Brubeck Quartet EPV1184

I may be wrong; My heart stood still; Let's fall in love.

The Gerry Mulligan Songbook EPV1244

Gerry Mulligan and Sax Section. Revelation; Crazy Day.

The Swingers EPV1247

Dave Lambert, Jon Hendricks, Annie Ross. Four; Now's the time; Aiegin; Jackie.

A Dixieland Riot with The Cell Block 7 EPV1265

Blues my naughty sweetie; St. James'; Infirmary; Sweet Georgia Brown; Bill Bailey.

Great Jazz Standards EPV1266

The Gil Evans Orchestra. Straight no chaser; Ballad of the sad young men; Joy spring.

The Mastersounds in Concert EPV1267

Stomping at the Savoy; Somebody loves me.

A Good Git-Together EPV1268

John Hendricks. Minor catastrophe; Social call; Out of the past.

Cha Cha Cha by Montez VE170147

Laura; Autumn in Rome; Theme: The bad and the beautiful; An affair to remember.

Cha Cha Cha by Montez VE170148

For whom the bell tolls; Arrivederci; Theme: Picnic; Theme: Moulin Rouge.

Here Comes the Coachman VE170149

The Coachmen. Bald mountain; Those brown eyes; John Hardy; Come little donkey.

WARNER BROS.

The Utterly Fantastic Swe-Danes WSEP2017

WEP6017

HI-FI IN BLACKPOOL

FOR THE THIRD year running the 'March L.P. Conference' was held at the Norbreck Hydro Hotel, Blackpool—March 3rd to 5th. It was felt all round that this year marked an even more notable success than its predecessors. 'ATR' Assistant Editor, Burnett James, was present throughout the weekend, taking an active part, with a lecture on 'Klemperer and Beethoven', chairing the 'Stereo Record Review', and spreading the good news of the B.R.C. Sound Centre. Interest in the latter was very high: several well-known figures in the audio world expressed admiration for the enterprise and wished it every success.

Among those taking part in the Conference were critics Denis Stevens and Edward Greenfield (co-authors with Ivan March of the *Stereo Record Guide*), Arthur Jacobs, popular broadcaster Anthony Hopkins, and writer and critic Colin Wilson. The hi-fi and record industry was represented by strong teams from E.M.I., Decca and Philips, as well as by Daystrom (Heathkit) Ltd., Radford Electronics, Jupiter Records, Audio Fidelity, and Record Society. Well-known technical editors much in evidence were Donald Aldous, Percy Wilson, Ralph West, as well as Anthony Pollard, London Editor of *The Gramophone*. Unfortunately, M. Jean Salkin of the Belgian National Record Library was at the last moment unable to attend because of the difficult political situation in Belgium.

The Conference was as usual organised by Ivan and Kathleen March, of the Long Playing Record Library Ltd., and the Norbreck Hydro provided admirable facilities for the concerts, recitals, lectures and demonstrations, as well as comfort and good food for the guests. All in all, Ivan and Kathleen March deserved (and got) everyone's thanks and congratulations.

Anthony Pollard chats with 'ATR' assistant editor, Burnett James at the March L.P. Conference.

May, 1961



Dear Sir

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

One of our blind members tells us :

At a recent concert in London when demonstrations of stereophonic records and tapes were being given, I heard the demonstrator mention something about having the speakers in phase. My wife then told me that the demonstrator listened to the speakers before any music was played. Can you please tell me what is meant by having speakers in phase, and could it be that the demonstrator was listening for something like hum level? Is it possible to tell if speakers are in phase by listening, or can this only be done if one has some technical knowledge?

You will gather that I am not at present using stereophonic equipment, but I do possess a Brenell 3 Star tape recorder which gives excellent results.

ANSWER.—When two loudspeakers are used for stereophonic reproduction, the cones of the loudspeaker must operate in step, i.e. in phase, otherwise some cancellation of the lower frequencies will occur.

It is possible, within limits, to tell whether two speakers are in phase by first noting the strength of the bass. Now reverse the connections to one of the speakers. If the strength of the bass decreases the speakers were in phase and the connections should be left as before. If the strength of the bass increases, the connections should be left reversed. This is a very simple and not particularly accurate method of checking. It should really be carried out with a special stereo test recording.

K. G. ARNOLD of Palmers Green says :

The information I require is in the use of crystal mikes some 50 ft. away from the recorder and the necessary equipment (preferably transistorised) needed to achieve a correct input into a high impedance recorder.

ANSWER.—The transistor pre-amplifier described in 'ATR' is unsuitable for crystal microphones. The valve pre-amplifier could be used, one for each crystal microphone, but the lead (screened) between the pre-amplifiers and microphones should not exceed about 15 feet.

If you wish to operate crystal microphones at a great distance from the recorder, you should employ a mixer such as the Grundig GMU3 which has a cathode follower output stage. This will permit a lead of 50 feet or more (screened) between the mixer and the recorder. The crystal microphone leads should not exceed about 15 feet.



ARTHUR H. WOODS of Fakenham, Norfolk, writes :

Can the frequency response of a machine be improved, either by use of a better mike, or speaker, or by internal adjustment to the machine? If this is not possible, would it be better to build my own machine, from a high class tape deck?

ANSWER.—The frequency response of a recorder cannot be improved by using different auxiliary equipment. It could only be improved by internal modification which may include the replacement of the tape head, since this plays an important part in the attainable frequency response.

Unless you feel competent enough to re-design the recording/playback amplifier there is nothing that can be done to make improvement in response.

You may possibly obtain a superior performance by building your own equipment but unless you have the necessary test instruments for checking it, you have no way of knowing whether the performance is up to the standard you require.

K. DIXON of Leeds pursues a point :

With regard to my letter about the Power Pack (May 1960), I have been able to obtain a transformer. It is an ex-Government transformer: common primary winding for 230 volts A.C. mains with a single H.T. secondary winding for 250 volts 30 mA and a single L.T. secondary for 6.3 volts 1.5 amp. However, when the pack is turned on sparks jump across the gaps in the rectifiers. I thought maybe the 22 ohm resistor needed changing because of the 30 mA H.T. secondary winding giving too much current to the rectifier, and I was wondering if you could advise me.

ANSWER.—The open circuit voltage of the transformer is probably too high for the rectifiers.

Try increasing the 22 ohm resistor to about 2,000 ohms (1 watt). The rectified D.C. (h.t.) need only be around 200 volts, so you can afford to drop the A.C. voltage from the transformer.

SOUNDING BOARD

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

RON CAREY of Southampton writes :

The 'Sounding Board' want to know how well they are succeeding. As a reader of 'ATR' since No. 1 and an all-round tapespondent for more than seven years, I say keep up the good work.

Each month sees some improvement or other, there are articles for every taste, and the technical know-how puts the magazine just above being a tapesponding 'newspaper'.

I like to see the 'Club News', and the manufacturers telling us what they have to offer. To hear about people like Stuart Wynn Jones and how they work on such interesting and painstaking hobbies is a tonic for us all, even if we have not quite so much patience!

The monthly 'Record Guide' is also a good idea—how about a run down on the pre-recorded tapes now available—mono and stereo?

While reading the magazine a representative of the League of Friends of the Royal South Hants Hospital, The Fred Woolley Home of Recovery, and the Southampton Eye Hospital stopped to chat. I mentioned the tape recording hospital service in other places and this person was very interested.

Have we any Southampton members with ideas, and suggestions how tape could help the League to extend their services to the patients?

Perhaps we could also have a full article on how a successful hospital service scheme works?

INFORMATION BUREAU

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

This month's Information Bureau provides a picture gallery of items new on view at the 1961 International Audio Festival and Fair.

Also to have been seen at the Festival was B.A.S.F.'s demonstration combining sound and pictures to intrigue the spectators with some of the lesser known facts about tape recording and to show them the possibilities of B.A.S.F. recording tape.

Goodmans Industries concentrated on stereo demonstrations with their AL/120 high fidelity loudspeaker system and also their Axiom 110 and 300 speakers. The AL/120 system is a popular small enclosure (24 in. x 11½ in. x 14½ in.) available in either walnut or mahogany veneer and containing a 12 in. triaxial unit with attenuator control (£29.10.0).

Reflectograph introduced two new tape recorders, both incorporating the multi-music tape deck. These were Model C, a four track stereo recorder with preamp outputs from each channel, and Model D, a two track playback deck for copying or dubbing tapes (75 gns.). The Model C will also record monophonically on all four tracks. Separate playback and record controls and separate record level meters are provided for each track.

Gevaert took part in the Festival for the first time this year and exhibited their Gevasonor range of magnetic tapes, including a new addition to their range, the Gevasonor Type F. This is a standard play tape with rough backing, the

purpose of which is to ensure good winding when the tape is used in open rolls, as on the BTR2 and trolley mounted TR90 decks. It is supplied only in 3,290 ft. rolls, on 'European' cores.

In the Gevaert demonstration room, Mr. Leslie A. Guest presented a programme entitled 'High Fidelity in Sound and Colour', consisting of music on Gevasonor tape, accompanied by colour slides on Gevacolor film.

The main feature of **Wharfedale's** exhibit this year was their new 'Airedale' loudspeaker, which is basically their omni-directional three speaker system in a free standing enclosure of reduced size. This reduction has been achieved by adopting roll surround suspension in place of foam on their W15 bass unit, thus enabling the volume of the L.F. cabinet to be brought down to four cu. ft. They have also re-styled the corner cabinet to include the 8 in. middle and 3 in. treble units in a one piece assembly.

The main panels of the 'Airedale' cabinet are sand filled to minimise panel resonance. Crossover frequencies are 100 c/s and 5 kc/s. Size 38 in. x 28½ in. x 14 in.; weight 91 lbs.; maximum input 20 watts r.m.s.; impedance 12-15 ohms only. Price £65 complete.

Celestion demonstrated their new Colaudio loudspeaker, the Colaudio II. The outstanding feature of the Colaudio II is its very small cabinet of less than two cu. ft. This has been made

(continued col. 1 p. 34)



▲ **AKG'S DYNAMIC MIC. D19B**

This small, attractively designed dynamic directional microphone has been developed for use by the amateur in the domestic tape recorder field when high quality recordings are desired. The microphone has a gradually rising frequency response, this being of advantage when music recordings are carried out.

The D19B is also suitable for use in conjunction with sound installations in schools and transportable amplifier systems such as those employed for small dance bands, etc.

This microphone is available in the following versions:

D19B/200 with built-in 3 contact miniature plug. This is the standard model for electro-acoustic installations (£17.10.0).

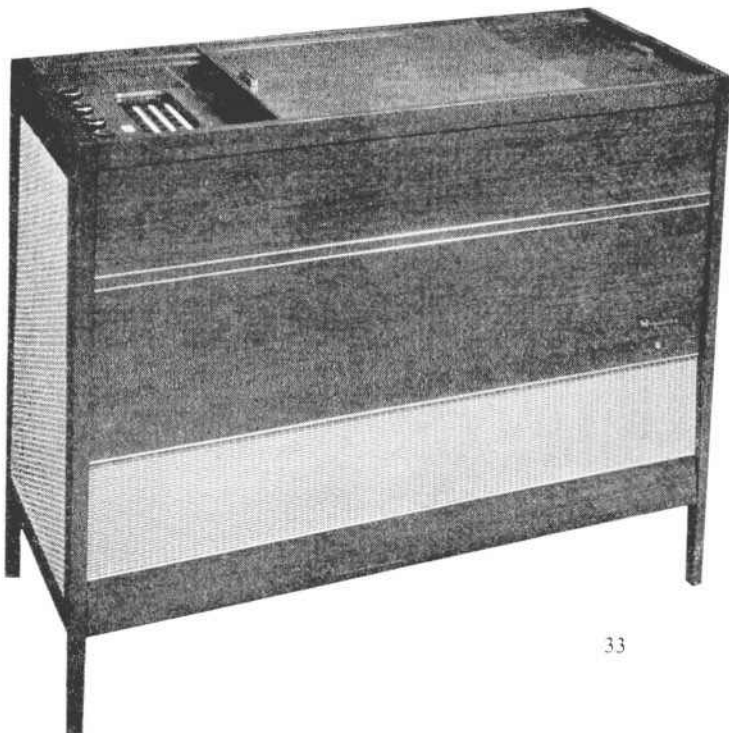
D19BK/200 complete with connecting cable and standard miniature plug for connection to tape recorders with low impedance input (£17.10.0).

D19BK/Hi as above, but with built-in transformer for connection to tape recorders with high impedance input.

Type D19BK/200 and D19BK/Hi are supplied for tape recorders as complete units, with table stand St 19 and stand connection Sa 1, and are priced £18.15.0 and £19.10.0 respectively.

◀ **MAGNAVOX SG400 'SERENADE'**

Magnavox Electronics Ltd. exhibited five radiograms, the one illustrated being the SG400 'Serenade' which is fitted with two 12 in. speakers and two 4 in. tweeters, and priced at 74 gns.





possible by the introduction of a new 12 inch bass unit having a diaphragm moulded from one of the new expanded plastic materials. Working with this bass unit is an improved version of the H.F.1300 Treble unit as used by many of the leading recording and broadcasting companies. Together, they reproduce the whole range of frequencies from 30 to 15,000 c/s.

◀ MINIVOX 'C'

The Challen Instrument Co.'s Minivox 'C' is an entirely new, all-British, precision-engineered, portable tape recorder powered by standard batteries, which offers a quality of reproduction and play-back equal in every way to that of a mains powered machine.

This fully portable transistorised tape recorder, which weighs only 10 lbs. and measures 10½ in. x 10½ in. x 5½ in., has a solid 3/16 in. duralumin deck and a sturdy all-timber case, specially designed to give maximum acoustic efficiency. In addition, the Minivox 'C' has an exclusive and ingenious circuitry which includes seven transistors and three constant speed motors.

Other special features of the Minivox 'C' are mixing and super-imposing facilities; a 4 ft. auxiliary lead for direct recording, which can also be used for replaying from the Minivox through an

external amplifier or loudspeaker; a monitoring jack; and a 5 in. speaker.

Frequency response, maintained to 10 kc/s; approximate running times (both tracks at 1½ i.p.s.), 400 ft. tape 1½ hours; fast winds, power drive with no increase in battery load; pause control, mechanical; inputs, 2,000 ohm mic.—1 meg. direct, mixed or superimposed; extension loudspeaker, 3 ohms; monitoring, high impedance socket to head—microphone can be used as monitoring earpiece.

The Minivox 'C' is available in two duo-tone colour schemes of blue and light grey or two tones of dark and light grey, price 41 gns., complete with mic., tape and direct recording lead. A special tropicalised model of the Minivox 'C' is also available to special order.

Manufactured by Challen Instrument Co. (London Office), 4 Stratford Place, W.1.



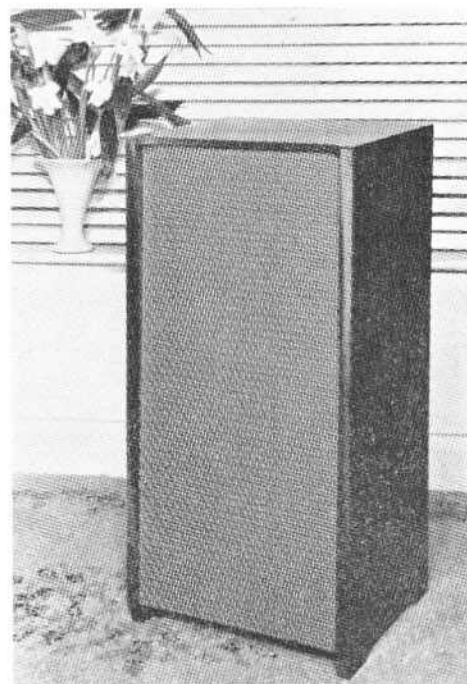
◀ OSCAR STEREO

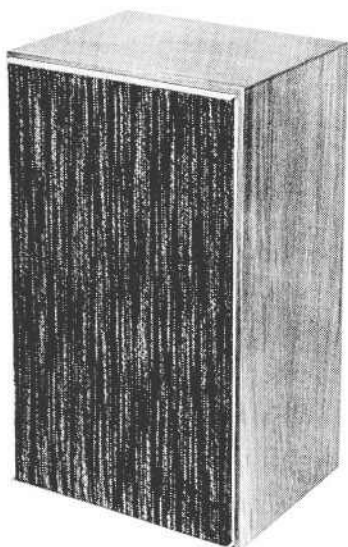
Full-stereo portable record player; A.C. mains; 4 speed turntable; twin amplifiers; 3 watts output each channel; frequency response, 30-12,000 c.p.s. ± 2 db; 7 in. 'Spatio Dynamic' speaker in each detachable pivot mounted baffle lid; treble/bass, volume and balance controls; weight, 20 lbs.; dimensions, 16 in. x 12 in. x 8½; finish, blue or Florida; retail price, 38 gns. (inc. tax). Produced by Teppaz S.A., and distributed and serviced in the U.K. by Selecta Gramophones Ltd.



◀ THE WYNDSOR HERON

The Heron, WyndSOR Recording Co.'s new portable tape recorder is a completely new departure in style being housed in an attractive lightweight cabinet fashionably styled in Swedish fibre-board. Details are as follows: tape speed, 3½ i.p.s.; spool size, up to 5½ in.; record/playback times, 1 hour 30 mins. with 850 ft. of tape (times increased 50% with extended play tape); rewind time, 850 ft. in about 3 mins.; volume control, automatically switched to control recording level on 'record'; tone control, top cut; wow and flutter, total less than 0.4% r.m.s.; signal to noise ratio, better than -40 db; microphones, Acos mic. 45 high output crystal and 3 pin continental plug; nett weight, under 17 lbs.; dimensions, 16½ in. x 14½ in. x 5½ in.; price 25 gns. complete with microphone and jackplug, 850 ft. of tape, 2 spools and spare plug.





▲ LEAK 'SANDWICH' SPEAKER

Leak, who gave the world the first very-low distortion amplifier, now presents a very-low-distortion moving-coil loudspeaker system which sets a new standard. Leak 'Sandwich' full range loudspeaker, price £39.18.0.

The cabinet, which measures only 26 in. x 15 in. x 12 in., is of unique construction which damps panel resonances and permits the loudspeaker motor to reproduce full clean bass without the 'boxy' colouration of conventional cabinets. A 3 in. and a 13 in. loudspeaker motor of novel design and a half-section cross-over network complete the system which gives the highest quality of reproduction over the whole frequency range of the input signal from records, radio, tape or microphone. The 13 in. unit employs a new cone whose stiffness to weight ratio is 200 times better than the best cones which are currently available. This invention is the greatest advance in moving-coil loudspeaker design since Rice-Kellogg invented the moving-coil loudspeaker in 1925. The new Leak cone which has immense stiffness for no greater weight than a conventional cone, has given us, for the first time, a loudspeaker which behaves as the theoretical ideal of a rigid piston, thus there is no flexing of the cone at large amplitudes and there is no break-up distortion within the frequency range handled.

◀ GRAMPIAN HL12 SPEAKER

A new cabinet loudspeaker of the folded horn loaded type. This speaker, the type HL12 is rather more compact than the usual reflex type and has a really remarkable 'presence' in its performance. Tight acoustic coupling of the 12 in. diameter high flux unit results in a considerable increase in output. The cabinet is soundly constructed and finished in sapele veneer, the front being in a tygan material.

THE 'VOICEMASTER' TAPE RECORDER

This 4 track model contains a tapedeck, amplifiers and loudspeakers, crystal hand microphone and 7 in. spool of tape.

It has input sockets for microphone, radio or other high impedance signal sources, and has sockets for extension loudspeaker, high quality output, and pick-up output.

The complete model has attractive contemporary styling, a quality tape deck specially designed precision built by E.M.I.; twin $\frac{1}{2}$ track tape heads giving double recording time; 3 high quality tape heads—erase, record and replay; 2 tape speeds— $7\frac{1}{2}$ i.p.s. and $3\frac{1}{2}$ i.p.s.; 3 specially designed and precision built E.M.I. motors; precision built clock type resettable tape position indicator; pause control for instant tape stop and start; separate record and replay amplifiers; automatic compensation on record and replay characteristics for tape speed; moving coil meter for recording level indication. Plus 7 in., 10 in and 12 in. disc reproduction by using E.M.I. Disc



Kit comprising turntable, L.P. crystal pick-up and pick-up rest. Plus head and track switching enabling monitoring and re-recording and mixing without loss of level previously obtainable only by using two separate tape recorders. Weight 46 lbs.; P.U. Kit 8 oz. Manufactured by The Gramophone Co. Ltd., Hayes, Middlesex.



▲ STC 4106 MICROPHONE

The 4106, introduced by Standard Telephones and Cables Ltd., is a new moving-coil, studio grade microphone with a cardioid (heart-shaped) polar response curve. Similar in construction to the established 4105 microphone, the new 4106 has additional electrical and acoustical components to increase the frequency range to 30 c/s to 12 kc/s. Its performance is similar to that of the earlier 4033 microphone but with a smoother response curve over the front hemisphere.

The approximate dimensions of the 4106 microphone are: length, 4.6 in. (11.7 cm.); diameter, 1.6 in. (4.1 cm.).

E.M.I. 'POP PLAYER'

This is a compact portable machine with ample volume. It is ideal for the teenage market as a mains model but a battery version is also available at 13½ gns.

General Specification

Mains, 200/250 volts 50 c/s only; speaker, high efficiency 5 in. round; pick-up, crystal; deck, 4 speed non-auto.; controls, tone and volume on/off; weight, 7½ lbs.; size, 13½ in. x 12 in. x 5½ in.; colour, cream/buff rexine; price, 10½ gns.

Battery Version

Approx. 150 hours playing from Ever Ready battery Type PP10; colour, blue/buff rexine; weight, 8½ lbs.; price, 13½ gns.



Out and about with a Tape Recorder

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

PART TWO

MAKING GOOD recordings out of doors entails the use of special but nevertheless simple techniques which mainly concern the microphone and its correct use. In Part 1 I mentioned that it is quite useless employing a poor recorder and a cheap microphone, if you want to make realistic recordings. If, on the other hand, you only want 'sound snapshots'—mere records to remind you of some pleasant holiday event, by all means use any old recorder and microphone. Here you are concerned only with being *reminded* of an event, as one usually is by the snapshots in the family photo album. How many of those snapshots, probably taken with a simple box camera, are first class pictures? Junior's first ride on a horse—an excellent photograph of the horse's legs—"Oh yes, someone jogged the camera! Here's one of Dad—that's him swimming." Only you who took the photo can point out Dad as a little white dot in the middle of a vast expanse of water. Now what about this one of the baby in the holiday camp nursery. Yes there he is, that little white blur in the middle of 100 other little white blurs. Not even the 'blue whiteness' of the others distinguishes him. "This one. Oh now let me see. I think that's . . . no, that must be . . ." and you finally give up because even you who took the photo (?) cannot identify the subject.

So it is with random and unplanned recording. The sounds may not be clear and easy to identify. You who made the recording, will probably know what they are, for you will remember the occasion and associate your recording with it. But how about the friends and relatives who will listen to your recordings? Will the proper meaning be instantly conveyed to them? Listen carefully to a B.B.C. sound programme like the 'Archers', and note how carefully the background sounds are interwoven with the voices. Very often it is only the background or some sound associated with the topic of conversation that creates a picture in the mind. Does your recording present a realistic 'picture in sound'?

Improving Simple Equipment

What then can be done to produce realistic 'pictures in sound' with simple equipment, as for example an inexpensive battery operated recorder—costing around £30 or less? To begin with, the microphones issued with these recorders are quite unsuitable for making realistic recordings. Then the recorders themselves are utterly incapable of reproducing the tape with anything even remotely approaching realism.

Some improvement can be made by using a good quality microphone, which may cost at least half as much as the recorder! This will allow an infinitely better recording to be made; but it does not follow that the playback will be acceptable. Most of these small recorders have a totally inadequate replay amplifier and loudspeaker. It is no use expecting faithful reproduction of the thundering noise of an express train on a three inch loudspeaker! It will probably sound more like an overheated sewing machine on roller skates!

I suppose I should tell you that *absolute realism* is expensive, and that nothing short of about two or three hundred pounds worth of equipment will produce it for you. Read on, however, and don't get downhearted, for much more can be accomplished with simple equipment than you would imagine.

Many recording enthusiasts forget that the major function of a tape recorder is to *record*; playback of the recording is a secondary function. Many of the comparatively low priced tape recorders available today will, with a good microphone, make an excellent recording, but as I have said, are quite incapable of reproducing it realistically. Now what can be done to make improvements? The simplest and most effective solution for the non-technical enthusiast is the use of an

external loudspeaker fitted into a properly designed enclosure (loudspeaker cabinet).

The two simplest modifications then to improve the quality of both the recording and its playback are:

- (a) Use the best microphone you can afford.
- (b) Use a suitably enclosed external loudspeaker for listening to the recording.

Realistic Recordings

When you make a recording, the subject of the recording is obviously the most important sound. If you are recording a whole orchestra, the sounds of all the instruments must be included at the correct level. If the recording is of a solo artist backed by an orchestra, then the soloist must be prominent; not swamped by the orchestra, nor yet too thinly supported. In other words a proper balance must be maintained. Now this applies to all recordings whether they be of animals at the zoo, a play by the local dramatic society, baby's first words, some local event or the recording of trains, aeroplanes or whatever. Let's take the last two items, train and aeroplane sounds, for these are popular.

The sound of the steam engine may soon become a sound of the past. So how about making a 'sound picture' of a railway journey. Now this is not as easy as you would imagine; it is not just a matter of standing around on a main line station with your Fi-Cord, Clarion, Stuzzi, Trav-Ler, Steelman or TK1. You must be in the right position at the right time if you want life-like recordings. A recording of a heavy express train pulling out about six platforms away will not sound very realistic, for at that range it will most likely be swamped by a background of other railway station sounds.

Permission to Record

First, it pays to get full permission from the railway section concerned to go on to the platforms or lineside; but they will not allow you on the lineside or in sidings or goods yards unless you are accompanied by a 'lookout man' complete with flag and trumpet. His services have to be paid for. You will also be required to sign an indemnity form which absolves the company from all responsibility in the event of you or your equipment becoming damaged.

If you want to operate a mains recorder they will usually provide a power point but you may have to do your recording at a time when the cables and equipment will not inconvenience passengers. Working with a portable does simplify these problems, for the railway authorities will generally give permission for you to operate on the platforms.

Recording the Trains

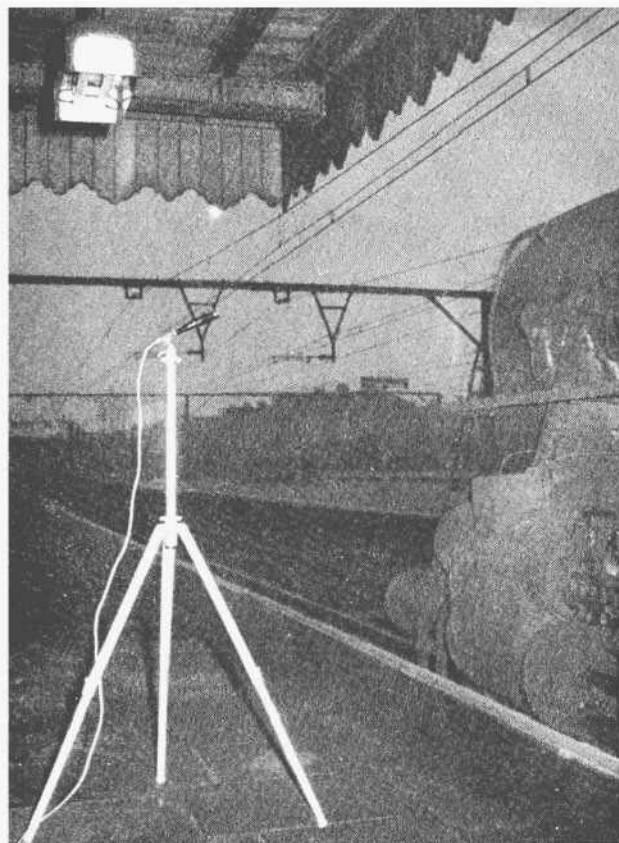
If you are limited to one recorder only; if you have no facilities for copying the recordings you make with the portable, it is worth remembering to fade each recording in and out. This will make things easier when it comes to editing and shaping the final recording, as you will have no abrupt beginnings or endings that will make the whole thing sound jerky. Aim for a smooth 'fade-in' as your sound commences. Remember that if the sound is continuous, such as that of an engine blowing off steam, you can do two or three 'takes' from which the best one can be selected.

If your sound is a short one and likely to occur only once, for example a whistle from a stationary engine, have your recorder running, during which time it will be taking in background sounds. Do adjust the volume control however, so that when your special sound occurs it will provide near maximum recording level. In other words, the recorded sound will stand out sharply against the background. By doing this, a number of special sounds can be connected together using the general background noise for continuity.

Supposing, for example, you want a guard's whistle followed by an answering whistle from the engine. First record the guard whistle against a general background of steam hissing, carriage doors being closed, voices and other station sounds. These should only be loud enough on the playback to create the immediate impression of a railway station or terminus. The engine whistle can be recorded separately, with the same background. All that remains is to join the predominant sounds together, in the right order, by tape cutting and splicing. The background will form the continuity.

From hereon you will see the possibilities that these techniques afford, especially if you have means of copying from one recorder to another: then it is only necessary to collect the special sounds together and fit them to a suitable background. For instance, one can record the very spectacular sound of an express railway train pulling out. The tremendous chuffing from the engine, the clank of couplings, the engine wheels skidding and so on. Make a recording of this nature by working close to the engine, say eight to ten feet (Fig. 1). The sound is tremendous, so you will need to operate with the volume control well down. This will help exclude all but the immediate background. As the train pulls out increase the volume control slightly to bring up the thump of the carriage wheels, by doing this you will also retain the chuff-chuff of the engine as it draws away from you. Let the recorder continue running after the train has gone and bring up the volume a little more to capture the station background sounds for your continuity.

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ANNOUNCEMENT

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CAMBRIDGE

Cambridge Amateur Tape Recording Club held two competitions at its March 8th meeting: one to select an emblem for the society, and the other a 'Bring a tape or Else' competition. The winner of both was Roger Bond... At the previous meeting, George Pontzen, Lustraphone's Technical Manager, gave a lecture on his firm's products. (M. E. Renshaw, 6 St. Vincent's Close, Girton, Cambridge.)

CARDIGAN

Telford Tape & Sound Club has approached the matron of Cardigan Hospital to try and arrange a service for patients and has every hope of getting a request programme organised soon... Treasurer Vincent Rees recently played a recording of a service at the Baptist Chapel, Cardigan, to residents of two old people's homes: Yr Hafod, Cardigan, and Cilwendeg, Boncath. (J. R. Billingsley, Troedysyire, Aberporth, Cardiganshire.)

CHESHIRE

At a recent meeting of the newly retitled **Elsmere Port Tape Recording & Hi-Fi Club** (the term 'hi-fi' has been added to widen the scope of its activities), a play was recorded: **THE CASE OF THE VIOLENT WIFE**... Because of rising membership (now 37) members have been formed into two teams which will compete against each other in quizzes and competitions. (S. J. Powell, 11 Cressington Gardens, Elsmere Port, Cheshire.)

CUMBERLAND

Penrith & Carlisle Tape Recording Club is planning a message service for both hospital patients and private individuals and wishes to contact other clubs willing to co-operate with them on a reciprocal recording-playback basis. (Malcolm Legget, 38 Milner Mount, Scaws Estate, Penrith, Cumberland.)

DEVON

At South Devon Tape Recording Club, Peter Perry, a recording engineer, demonstrated the value of external speakers and a phase-separating device, using two speaker cabinets designed and constructed by himself... Three committee members were married in March: Secretary S. Harris married Chairman Gordon Fournaux, and Treasurer J. Brooke-Stewart also 'got spliced'. (Miss S. Harris, 123 Sherwell Valley Road, Chelston, Torquay.)



Edited by Terry Nurse

DORSET

Bournemouth & Poole Tape Recording Club has had a re-shuffle amongst its committee: the new Chairman is W. J. Meads, and the new Secretary/Treasurer, Mrs. J. L. Lawson, 8 Dolphin Avenue, Northbourne, Bournemouth.

ESSEX

At very short notice, Ilford & District Tape Recording Society recorded sound effects in Baker Street Tube Station for a drama group in Wakefield, Yorks, and they received in return a letter of thanks and a gift of tape... Casting for the tape club's own science-fiction play is now complete, although more help on the technical side is needed before recording can proceed. (Prospective members, is this your cue?) (Dave Bolton, 13 Gloucester Road, Manor Park, London, E.12.)

FLINTS

Members of the newly-formed, 18 member strong Rhyl & District Tape Recording Club are held at the Holborn Restaurant every other Tuesday. The club is a B.R.C.-affiliate. (T. Moorhouse, Grange Villa, 39 Warren Road, Rhyl, N. Wales.)

GLAMORGAN

Five members attended the first meeting of the Cardiff & District Recording Club, held on March 18th. (C. A. Weston, 61 Shirley Road, Roath Park, Cardiff.)

GLOUCESTER

Cotswold Tape Recording Society has been very active in the humanitarian field recently. Their first hospital service tape, edited and introduced by Peter Duddridge and Peter Turner, and consisting of recordings made all over the country, was played at St. Paul's Hospital, Cheltenham. Included were the sounds of a

monastic choir, a folk-jazz group, a Youth Orchestra, a Cotswold comedian, and interviews with locals on the subject of their hobbies and activities. After playback of the tape, John Yeates went into the wards with a battery portable and took down the enthusiastic comments of patients... Peter Duddridge also presented a tape entitled **JUST YOURS** to Sunnyside Home for Old People, Cheltenham. This consisted of messages recorded by relatives of those living in the home and tunes selected by them. (Peter Turner, Cave Cottage, Oakridge Lynch, Stroud, Glos.)

Mr. J. Sklenar has been appointed hospital service organiser of **Tewkesbury Tape Recording Club** with Miss M. Woolley as the new Secretary. More members are needed to help the club develop its humanitarian services fully; but the recording team for the B.R.C. Blind Service has made a very successful start by recording an edition of 'ATR'... Permission has been given by Canon Purefoy for the club to record special services in Tewkesbury Abbey for playback at hospitals and old people's homes... It is hoped to arrange an outing to London in the not too distant future, when the club will visit the Audio Industries Club's Centre of Sound. (Mrs. Hill, De Montfort, Richard Place, Priors Park, Tewkesbury, Glos.)

HAMPSHIRE

The Winchester Tape & Cine Club has changed its title again and will in future be known simply as the **Winchester Tape Recording Club**. This represents a complete switch from the days when it was exclusively a cine society... A hospital service and a visit to Southampton Generating Station are proposed. (J. H. Beck, 127 Stanmore Lane, Winchester, Hants.)

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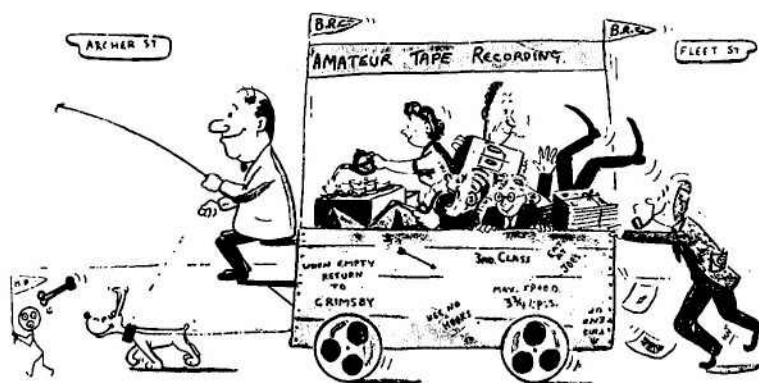
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HERTFORDSHIRE

The First Anniversary Party of West Herts Tape Recording Society took the form of a social evening attended by members and friends, and included playback of a taped message from the Blind Club at Rickmansworth sending birthday greetings and thanking them for the recorded material which they had supplied during the past year. To show their appreciation further, the blind club also sent along as a gift a 7 in. spool of tape. The cutting-the-cake ceremony was recorded and sent to the blind club for their entertainment. . . . Chairman John Grainger married Jean Stern in Watford on April 8th. It was at the club that they first met. (P. Holloway, 29 Fishery Road, Boxmoor, Hemel Hempstead, Herts.)

LANCASHIRE

At the third meeting of Liverpool Central Tape Recording Society, Secretary Alan Evans gave an illustrated talk on extension loud-speakers; at the following meeting, Dennis Smith demonstrated the new Grundig TK1. . . . Premises have been found in a church hall. (Alan Evans, 13 Clapham Road, Anfield, Liverpool, 4.)



The British Recording Club Moves Premises

LEICESTER

Have you ever placed Pyrex dishes on the strings of a grand piano, recorded the resulting sound, and played it back at five times the original speed? If you had, then with a bit of luck you would have got the sound of a whole colony of insects excitedly preparing for battle. It was in this way that Malcolm Clarke of Leicester Tape Recording & Hi-Fi Club recorded the effect for a local school production of THE INSECT play (or AND SO AD INFINITUM) by the brothers Capek. These sounds, and many others just as inventive, formed the basis of a talk on music concrete Mr. Clarke gave to the club recently. . . . The last meeting was devoted to the playback of, and the recording of their contribution to, the Round Robin Tape of the Midland's Clubsonde Convention. (P. Starrie, 56 Minchhead Street, Leicester.)



LONDON

Brixton Tape Recording Club were approached by Charles Standen, organiser of the TAPE READING SERVICE FOR THE BLIND, with a view to their recording complete monthly readings of the tape magazines and the Consumer Association's journal WHICH. The club readily accepted and arrangements are already under way. As readers probably know, these tapes greatly assist blind tape recording enthusiasts, so do not hesitate to contact Mr. Standen (c/o B.R.C.) if you too would like to help in this service. (Paul Winchester, 5 Rhodesia Road, London, S.W.9.)

As they have from the outset been interested in hospital programmes, members of Friern Barnet & District Tape Recording Club were

very pleased to welcome to a recent meeting, Mr. Alan Lovell, who has, in the past, played such a large part in the preparation of tapes for distribution to hospitals. . . . Mrs. Betty Strom of Honolulu, Hawaii, has been enrolled as a 'long distance member' of the club, and she has already forwarded material for a hospital programme and slides with taped commentary on life in Hawaii. (Tony Andrews, 13 Hartland Road, Friern Barnet, London, N.11.)

The Howard Wall & Bethnal Green Tape Recording Club, which was founded in October 1960 as part of the social club of Howard Wall Ltd., now has a membership of 24. Amongst its most successful activities have been the recording of Mildmay Hospital nurses' choir and the Youth Charter Service at Shoreditch Tabernacle. (H. Schaller, 82a Mortimer Road, Dalston, London, N.1.)

South-West London Tape Recording Society wish to announce that they offer two services to hospitals: firstly, programmes of music which can be played to patients as convenient to the hospital and secondly, for patients in local hospitals who are far from their own home, a message service to and from relatives and friends. If any hospital or patient is interested in these services, they should contact Mr. H.

Foleder, 11 Vere Bank, Wimbledon Park Road, London, S.W.19.)

One of the main items of Woolwich & District Tape Recording Club being to 'provide material suitable for broadcasting to hospital patients in the Woolwich area', this aim has recently been put into practice with the provision of short tapes of local news and events for inclusion in the St. Nicholas Hospital's weekly closed-circuit radio programmes. The first of these consisted of an interview at the Regal Cinema, Woolwich, with jazz clarionist Monty Sunshine when he was present to shave off the beard of another well-known jazz musician, Owen Bryce. This 'baring of the chin' was in connection with a contest the cinema was running for contestants to guess the time involved. Both Monty and Owen chose records to be played in the Hospital's feature programme SLIPPED DISC. (Cliff Hurst, 12 Willrose Crescent, Abbey Wood, London, S.E.2.)



MIDDLESEX

At West Middlesex Tape Recording Club's well attended meeting on March 9th, the play APACHE SILVER was recorded. The Secretary's fears that difficulty might be encountered in casting the parts of two silver prospectors, a desperado, and an Indian half-breed proved to be without foundation; in particular, the Treasurer made a very good desperado! As there were numerous sound effects in the script, it was decided not to attempt these as 'spot fx' but to let each member add these privately in his own home—with a prize for the best tape finally produced. (H. E. Saunders, 20 Nightingale Road, Hampton, Middlesex.)

NORTHUMBERLAND

Twelve enthusiasts have inaugurated the Haltwhistle & District Tape Recording Club (with the aid of some helpful suggestions from Alec Alexander, the B.R.C.'s Secretary). They have already asked the Matron of the town's hospital for permission to relay a programme over the internal radio system, and this will include messages and request records from relatives. Full co-operation has been promised by the hospital staff. A blind friend of the Matron, who lives away from the district, has requested the use of these facilities and his request is now receiving attention. . . . Recordings of local events including vocal and drama groups, concert parties, church services, the town's Silver Prize Band, local speakers, and talent competitions are now being recorded and stored in the Club Library. Dubbings from these tapes will be made available shortly to Servicemen and women who are serving away from their home town. A message service similar to that provided to the hospitals will also be available to them. (T. C. Foggon, 'Myrtle House', 5 Dale Street, Haltwhistle, Northumberland.)

SOMERSET

Bath Sound Recording Club has been requested by the local branch of the British Red Cross to make recordings and despatch tapes for the Hospital Message Service which they organise. The Red Cross will continue to deal with the administrative side of this work, and the club will take over responsibility for the technical side. The Red Cross have supplied the club with 36 message tapes, and 20 requests have already been made by patients in Wessex Orthopaedic Hospital. Secretary K. Gingell asks for the co-operation of other tape clubs in recording and replaying tapes for relatives of patients living in their respective districts. (K. W. J. Gingell, 9 Norfolk Crescent (Top Rear), Bath.)

STAFFORD

Walsall & District Tape Recording Club announce that they will meet in future at the Blue Coat School, Springhill Road, every Wednesday evening. New members are welcome. (Mrs. J. Walford, 41 Mill Road, Pelsall, Walsall.)

SUSSEX

Crawley & Sussex Tape Recording Club is at present co-operating with the District Scout Association in producing their show PADDLE YOUR OWN CANOE, a saga on scout life. . . . The club provided a recorded programme for members of the Electrical Association of Women at their Annual Dinner. This included extracts from the club's tape of elderly Crawley people, including the late Horace Yetman who died recently. The club recorded Mr. Yetman in 1959, when he was 95, and he chatted away for some three hours. Thanks to this recording, the voice of a fine old Sussex gentleman lives on. (R. C. Watson, 32 Southgate Drive, Crawley, Sussex.)

Since its formation a year ago, membership of Eastbourne Tape Recording Club has risen from six to 17, of whom 13 were present at the A.G.M., held last month. Miss Dee Harris, the Chairman—who was presented with a wooden gavel and board by Mr. John Long—recalled in her speech that four out of the six founder members were still in the club. (Brian Whittingham, Clarendon House, 89 Pevensey Road, Eastbourne.)



ULSTER

Charles Monaghan, now the Secretary of Ulster Tape Recording Society, sends news that his club are once again out to bring tape recording before the public eye when they stage an exclusive tape recording stand at a large scale Hobbies & Holidays Exhibition taking place in the Kings Hall, Belfast, shortly. The exhibition's sponsors—Ulster 'T.V. Post'—have given the club a free hand in planning the display, and a rota of members will man the stand for the full duration of the exhibition. Top feature of their display will be the club's EVERGREEN programme for old folk's homes and the outside recording unit that makes it. (Charles J. Monaghan, 4 Glenluce Green, Belfast, 4.)

Amateur Tape Recording & Hi-Fi

YORKSHIRE

The Harrogate Tape Recording Club has recently completed one of the most gratifying jobs that it has undertaken. This was the presentation of a THIS IS YOUR LIFE programme for a grand old lady of 74. The programme, which consisted of songs and recitations by the many relatives and friends of this lady, was made into a double sided L.P. disc and presented to her on her 74th birthday. Having recently built a mixer unit, most of H.T.R.C.'s members are suffering from a bad attack of 'mixermatosis' and are wearing this off by preparing a tape which tells the history of the club. This will eventually be sent to some of the club's tapepondents. Let us hope the disease is not catching! (D. Bryer, 2 Park Side, Follifoot, Harrogate.)

At the first meeting of Leeds & District Tape Recording Club after its re-organisation, the Chairman explained that a full line-up of interesting activities had been planned for the coming months, including lectures, films, dems., outside recordings, and adding sound to films and slides. (R. Crossley, 96 Stainbeck Road, Meanwood, Leeds, 7.)

Just can't resist letting you know (even though I suppose its not strictly club news), that the father-in-law of George Clegg, Secretary of Northallerton Tape Recording Club has been awarded the M.B.E. On his return from London after receiving the award from the Queen Mother, a tape recorder was ready to greet him and capture his impressions of the occasion. (George Clegg, 5 Friarage Mount, Northallerton.)

WARWICKSHIRE

Once again, a selection of members' tapes provided the entertainment at Coventry Tape Recording Club. This time there was a skit on the activities of the police force by 'Crime Reporter' Roy Reynolds, a visit to Africa (tour conducted by Peter Warden), and a tape recorded by Tom Bagley (with the help of his daughter) on child superstitions. (B. Spink, 14 Orchard Drive, Eastern Green, Coventry.)

Mr. George Dawson gave a demonstration of 'the old and the new' at Rugby Amateur Tape Recording Society, comparing a 1949 machine with a Simon SP4. The complicated mechanism in the fully automatic Simon, compared with the 1949 recorder, was — to quote the Assistant Secretary's words — "quite unbelievable". (Mike Brown, 219 Clifton Road, Rugby, Warwicks.)

Ten miles or so away from Rugby, at Hinckley, a tape club has just been formed by Keith Jones, 117 Wykin Road, Hinckley.

Warwick & Leamington Amateur Tape Recording Society has welcomed many strangers to its meetings during the past three months whilst its tape recording course has been running. At the March 1st session, Terry Draper lectured about 'The Tape Itself' and then went on to demonstrate 'music concrete'. The item which fascinated everyone was the recording of a single spoken word, played over and over again with a variable echo effect. At the March 15th session, Ken Wilkins demonstrated editing and splicing. He also showed some of his 8 mm. cine films with striped sound-track. (Brian Race, 30 Ashford Road, Whitnash, Leamington, Warwicks.)

WORCESTER

Mr. T. A. Turner, of 139 Park Street, Kidderminster, is forming a club in that area and invites prospective members to write to him.

AFRICA

Mr. S. Harris, the Managing Director of Strand Music House (Pty.) Ltd., 32 Strand Street, Port Elizabeth, South Africa, is forming a club in Port Elizabeth.

The Kenya Tape Recording Club got off to a very successful start with local retailers and representatives of the Kenya Broadcasting Service present. The club will co-operate with K.B.S. in recording plays and also messages

from relatives of hospital patients for broadcasting over the network. At present, an announcer reads out the hospital requests, but now each piece of music will be introduced by the actual relative. It has been decided to make the club multi-racial. (Don Morgan, Box 9141, Mombassa, Kenya, E. Africa.)

In a competition held by the Tape Recording & High Fidelity Society of South Africa, tapes were played on the subjects of Swiss Musical Boxes, a traffic warning robot, a rehearsal of the show 'King Kong', and a native singing group; the last entry being the prizewinning one.

RANDOM NOTES

Messrs. Cussins & Light Ltd., King's Square, York, produce an interesting booklet explaining in easy terms how a recorder works and giving the pros and cons of the different tape speeds, etc. They will be happy to supply copies of the booklet to readers sending a 6d. stamp to cover postage, etc.

Messrs. Nixon Holdings Ltd., Bank Buildings, Fulham Broadway, London, S.W.6, are producing Tape-Plays especially for recorder owners. Three copies of each tape play are issued as a set — price 10/- post paid. If it is desired to issue each character with a separate copy, further sets of three are supplied at 5/- each post paid.

Some of the plays available are 'A Case of the Hard Stuff' (five characters and effects, six people), 'Goldilocks and All That' (five characters, narrator and effects, seven people), 'King Alfred and the Cakes' (four characters and effects, five people).

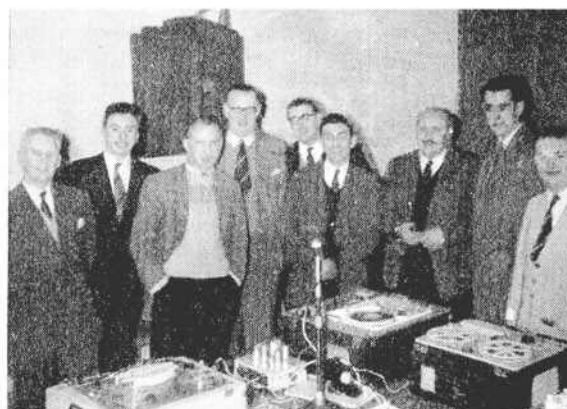
The first-mentioned is a humorous court room scene involving some well-contrasted characters, with the script clearly set out on eight foolscap pages.

These plays should provide plenty of fun to any groups who have enjoyed performing the playlets published in 'ATR'. Just the thing for tape club libraries — to be withdrawn for the initiation of new club members as they join!

THE REEL TAPE RECORDING MAGAZINE is a fantastic production of which the complete run of one copy was produced by the editor and staff, Mr. Robert Coote, the eminent mis-director of Sounds Ltd. Amongst the lesser-known firms advertising therein are to be found Mistress Tapes (the only brand with built-in WOW), Edwardian Recorders, Welsh-Boy Pre-Recorded Tapes (have you heard the stereo version of the British Railways Rule Book?). The second edition promises amongst many other exciting items 'Recording 20 years of married life — and other great battles'. Thank you Mr. Coote for introducing a note of sanity into this mad world of tape magazines.

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Members of the Howard Wall & Bethnal Green Tape Recording Club.

TETE-A-TAPE

by David Lazell

What's in Your Mind (if anything)?

A LITTLE WHILE ago, I heard of an organisation in the U.S.A. which undertakes a valuable service to poor, unhappy, bewildered people, and others, too, I shouldn't wonder. For a modest fee (about a hundred dollars a year), this organisation promises to send you a happy thought for every day of the year. Every morning, the benevolent postman thrusts a special letter into the post-box, and this missive contains a thought for the day. What do you think of that? I've never seen one of these aids to morale and Happy Living (note the capital letters, folks!), but I am sure that this technique could be used in tape recording. A special tape, arriving with the morning mail, could be played on the recorder at breakfast time. The recording of hope and encouragement would have best effect if the bills and morning paper remain under the doormat. If you want to try this technique out with one of your friends, make up a short tape (most breakfasts take about five minutes these hectic days), full of hopeful thoughts. Then send it to your friends with the instruction that the tape must be played at breakfast time. Samples of stimulating thoughts can be found in books of quotations, by listening to the more intellectual radio programmes and by making them up yourself! Samples from my own (unused) collection include these gems:

"A smile at the office radiates warmth and friendship" (written by Fred Twitte, who was sacked for 'grinning at the managing director').

"Whenever you feel depressed, think of a large bowl of roses" (tried by one reader who absent-mindedly drove his car through the glass doors of the sales office—while they were still closed!).

"We must press forward together, never failing in what we have to do, neither thinking too highly nor too lowly of tradition, walking forward and steadily, accepting what is but agreeing with what might be; if we can resolve our problems . . ." (a favourite with those who have to make lots of speeches).

Furthermore, you might make up your own reel of 'golden thoughts', inviting your friends to make their own contributions. Then, you will be able to hear their own inspiring thoughts whenever you are down 'in the metaphorical dumps'. And, if you are really good at this kind of thing, you may even be able to start your own commercial organisation on the lines of the American sponsors.

I knew a dear old lady once. Every morning, she came into the dining room, and gave her own golden thought for the day. Every morning, she came in from the kitchen and said, simply: "The porridge's burnt". But I never got around to recording that (though I've never forgotten the taste of that porridge!).

Words on Tape!

A day or two ago, I received some tapes from friends abroad. These three inch reels arrived at my office, and our local 'dizzy blonde' expressed interest. "What are they?" she said. "Recording tapes," I explained. "Oh," she replied, enlightened. "What are they for?" "Well," I continued, "These contain messages from my good friends in Indiana. I will take these home and play them on my tape recorder." She came and examined the brown acetate tape. "Where are the words then?" she queried. "I can't see any."

I suppose that I should have explained with greater care. She may have had a good point—recording tapes on which speech was both recorded and printed (like ticker tape!). That way, you could read it if the recorder wasn't available, eh? Just think of the excitement aroused when, instead of opening the morning paper as you sit on the 8.15 train to work, you begin to unwind a seven inch spool of tape, reading it carefully as it spreads over the other passengers! Musical items on the tape would be written either in 'old notation' (them black dots on lines, mates!), or in 'tonic solfa' (that's

not a patent medicine advertised on the telly, by the way). I suppose it's a matter of time alone before dictation machines actually type the letters, too, so that a tape recorder that provides written versions of the messages recorded will also be available. But, with the charming short-hand typists to be found in many offices today, I'm quite sure that there will be stern and determined opposition to any change. After all, there are some folk who use dictation machines just because they cannot bear the expression of distaste upon their secretary's face whenever they use the word 'ain't'. Bad grammar can always be blamed on some inherent fault of the machine, and, so long as the tape doesn't visually record what is said, uncertain managers can retain their prestige. One last point—sometimes, when the tape is too short for my message, I write the rest on the leader-tape. I often wonder what confusion this causes . . . !

Before it's too late . . .

A friend of mine hastened, with his family, to catch an afternoon train to London, leaving—so the timetable declared—at some exact time, like 2.41½ p.m. On arrival at the station, friend Reginald discovered that the train was no longer running—at least, not on that particular day! The station is one of two in the town, and services have been drastically curtailed, so that the platform is often as empty as one of the dusty streets seen in Western films, when the crooks have ridden into town . . . I've often been tempted to make a tape recording about that station, before trains are lost to it for ever (To Let—Very Roomy, Comfortable Station, well equipped with gas and water. Very suitable for tape recording club, using gas operated tape recorders). The Stationmaster (who also acts in various other capacities) could reflect on 'trains I have known—tales from cancelled timetables'. The bloke that pushes the trolley around could give a talk entitled 'Four thousand, nine hundred and sixteen times around platform Two with a trolley' or 'Travels to the uncharted end of Platform One' (beyond the pre-1939 slot machines).

There must be many local customs, ways of life, that are soon to leave us, except in memory. Surely, there's some scope here for tape enthusiasts . . . and in about sixty years time, I will sit and tell the children of those dim, distant days when tape recorders played at 3½ inches per second, two track. (Though two track, like the venerable steam engine, may be with us for a long time yet!).

Among Our Souvenirs!

Holiday souvenirs on disc and tape are becoming very popular, and the 1961 season may see further additions to the lists. Musical souvenirs abound, seven-inch discs being provided with sleeves illustrated by the scenery most appropriate—thus, in the months following the holiday trip abroad, you will be able to wear out the seven-inch record on the turntable, sighing as you gaze at the laminated photograph of Paris or Rome! Souvenirs of sound are also in demand, providing, at a modest cost, the background noises to your holiday—whenever you want to hear them. In other words, you can hear the waves pounding on the beach, the children enjoying their donkey rides, the strident shouts of the iced-lolly sellers and the brass band on the prom—all on a small tape or disc. On a cold winter's night at home (when there's nothin' bright on the telly), the nostalgic holiday-maker may erect a deck-chair in the middle of the sitting-room, put on the recording and imagine himself back at the sea-side. The most enterprising folk—tape recorders in hand—make their own recordings, of course, following the crowds with transistorised portable, microphone at the ready. It may take most of the holiday, obtaining the variety of recordings that you require—but you'll have a good souvenir. In time, holiday makers will send home tape recordings instead of postcards, giving friends and relations the sounds of the sea-side or city! And travel agencies may soon distribute recordings with the literature, in their attempts to persuade us to have a good time this summer!

(Special note.—If you decide to take your transistorised tape recorder on holiday this year—make sure it has a water-proof cover!)



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LONDON, W.1.

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Name

Address

..... Date

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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.

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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.

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Type of recorder available

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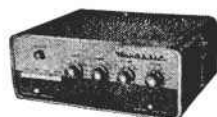
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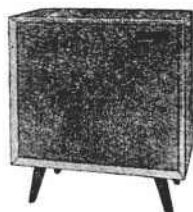


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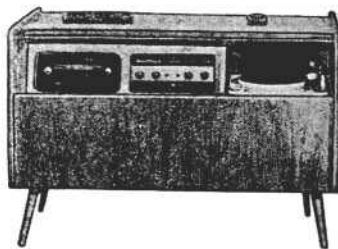
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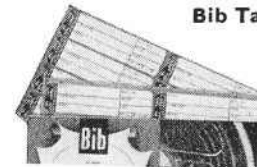


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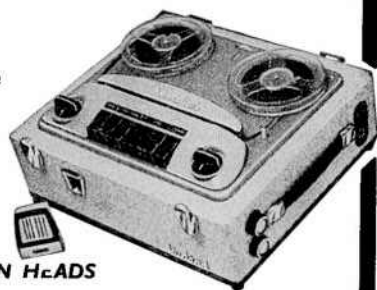
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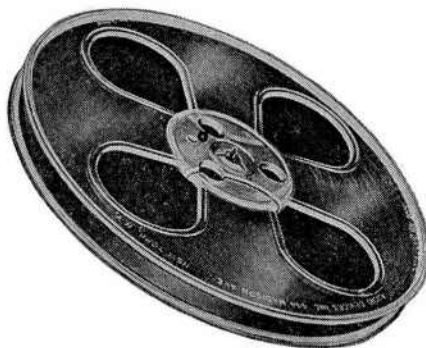
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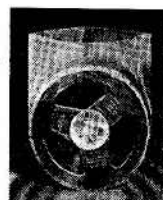
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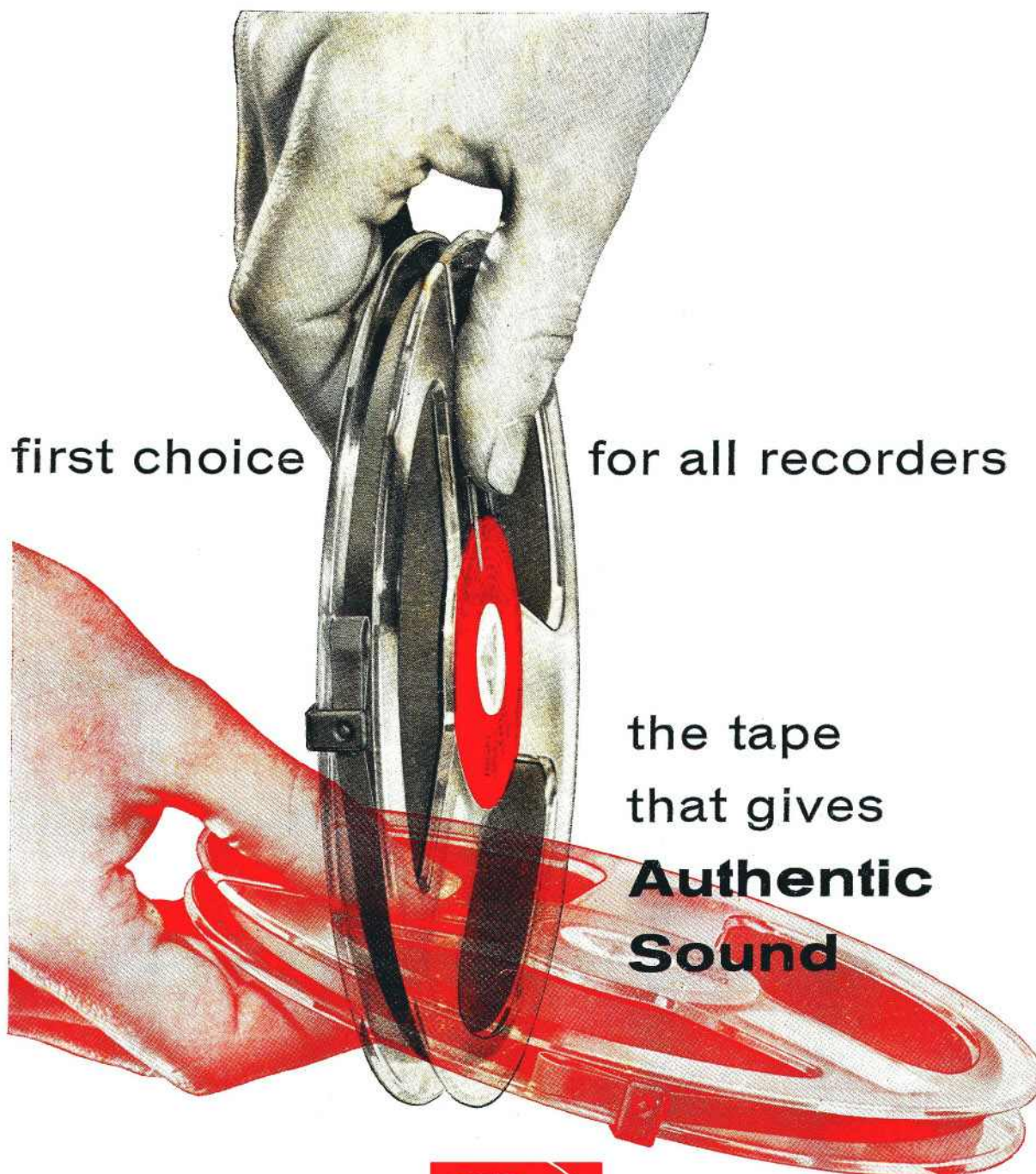
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