

# amateur TAPE RECORDING & HI-FI magazine

VOL. 3 NO. 1

AUGUST 1961

PRICE 2/-

THE SOUND MONTHLY



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**Amateur Tape Recording & Hi-Fi**

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With the Tape Mixing Ade you can star in your own show-mix accurately different sources of sound such as voice and background music. Operates with any Tape Recorder, Radio, Television, Radiogram or combination of any. Gives professional tape recording results without technical knowledge. £5.5.0. Ask your dealer for descriptive leaflet or write for full information on both these products to Dept. A.

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TYPE LR	3"	225'	7/6	LR/68
Long Play	4"	450'	13/6	LR/137
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*Magnetic Tape*

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Double Play	4"	600'	25/-	DP/183
Tensitized	5"	1200'	45/-	DP/365
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August, 1961

"The TK 1 is a most simple machine to use"

"The controls are quickly mastered"

"The appearance of the TK 1 produced universal admiration"

"There is nothing at all shoddy about this machine. The construction is solid and sensible and the electronic components are all of good quality and in the main mounted on a single stout printed circuit board."

"The equal of the better transistor radios and playback through a good quality amplifier and speaker is quite indistinguishable from that of many mains powered machines of higher cost."

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"It holds the spools even when the machine is held upside down."

"The built-in loudspeaker gives ample playback volume and surprising fidelity"

"In all cases very good recordings were obtained without any difficulty or the need for specialised knowledge."

"The really acid test, on which many transistor machines show up badly, is to play back their tapes on a superior semi-professional recorder. This was done and found to give excellent result."

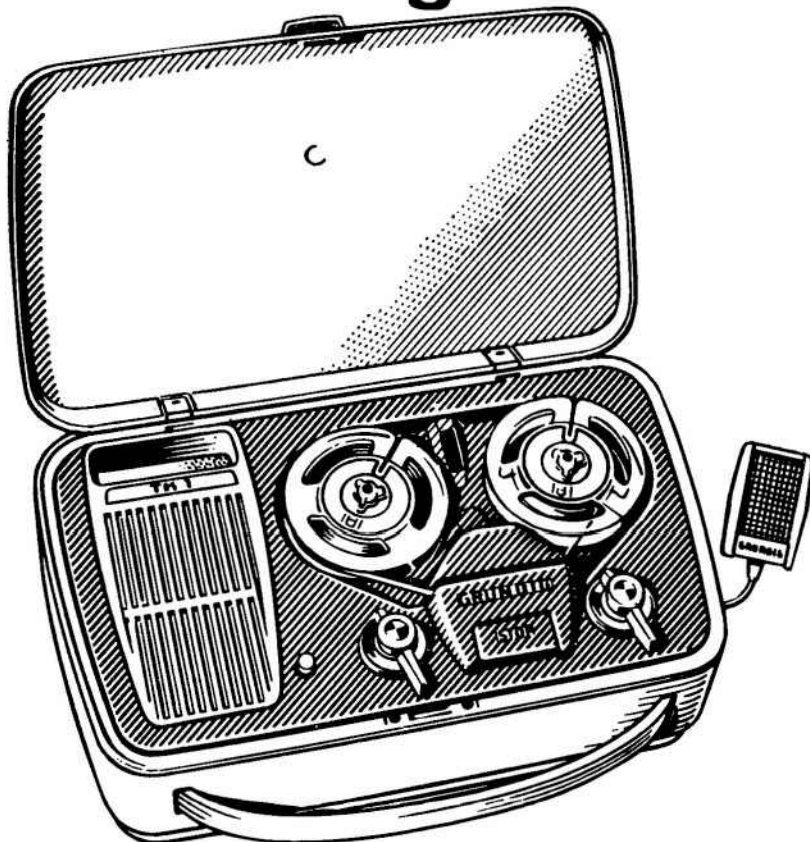
"Summing up therefore, we can say that the Grundig TK 1 makes a first rate collector of sounds for the enthusiast who also possesses a heavy mains machine, and it may also be recommended to anyone who has neither the financial or space resources for a mains job."

"Remarkably neat and attractive appearance. This little recorder should be greatly favoured by our feminine recording enthusiasts."

"Tapes recorded on the TK 1 can be played back on other machines with a standard running speed and is useful therefore for tape-sponding."

"Considerable attention has been given to suppression of this motor."

## What the press says about the Grundig TK1.....



We feel that these extracts taken at random from the editorial pages of the Tape Recording Press, present a more convincing picture than could any words of ours.

We will add nothing more—except to say if you would like to fill in and post the coupon we will be pleased to send you our colourful six page leaflet all about the TK1.

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# THE 'COOLEST' PLACE IN TOWN

VOL 3 No. 1 AUGUST, 1961

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August, 1961

ON THE DAY the Centre of Sound opened, the temperature at Wimbledon topped 100 deg. and similar temperatures must have been reached in the Centre Theatre and Starlight Bar, where over two hundred stars of Stage, Screen, Radio and Television gathered for the Centre's inaugural Party.

How coolest? Well, the Len Harrison Trio were playing real cool music from 7.30 on for the guests, and round about midnight they were given a break by a unique replacement trio: the composer, arranger, conductor and also E.M.I.'s Musical Director, Tony Osborne on piano, the effervescent star of many Palladium shows, Roy Castle, on drums, and America's mostest, Charlie Mingus, on bass. This proved irresistible. Chairs and tables moved back, a space appeared and heat or no heat, dancing began. Some time in the wee small hours, the last guests departed, tired, taxed, but looking contented.

Somewhere in the region of two thousand people visited the Centre on opening day. It was phenomenal — way beyond expectation — and caused the bars to run dry three or four times during the day. Emergency measures brought them back into service again, but apologies are offered to all whose thirsts were not fully quenched.

## COMPETITIONS

The Caption Competitions are becoming increasingly popular, and No. 3 brought in dozens of entries. The results of this competition are given herein, and there is also a new one for which we hope to receive as large a response.

Enquiries we have received regarding the tape/slide contest have shown that a number of people feel that there must be restrictions to the contest which we have not mentioned. This is not so, and the feeling probably arises from the fact that we have tried to keep the contest as unrestricted as possible. Whatever your camera, or recorder — have a go!

## VOCAL CURVES

This month's cover picture shows lovely curvaceous singer Sheila Southern taking a look at her voice in the Centre. The 'See Your Voice' demonstration is just one of the many attractions available to members.

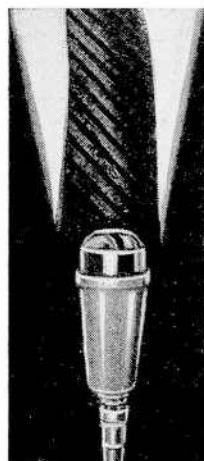
The instrument used is a brand new device invented by the Centre of Sound's Technical Consultant, and 'ATR's' Technical Editor, F. C. Judd. It presents a visual interpretation of the varying tones of the human voice.

## SOUND MEN

B.R.C. Secretary Alec Alexander, and 'ATR' Technical Editor Fred Judd, are photographed on a recording session for the Jewish Blind Society. They recorded the opening by Her Royal Highness The Princess Royal of the new Alexander Home for Infirm Jewish Blind. Other distinguished guests whose voices were recorded at this ceremony were The Very Reverend Rabbi Israel Brodie, Chief Rabbi, Mrs. James de Rothschild, M.B.E., President of the Jewish Blind Society, and Mr. Kenneth A. Levine, Chairman of the Society.



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◀ **D.M.21** Versatile microphone for both table top and hand use. Also as neck microphone. Efficient sound pick-up.

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# The World of Sound

## LONDON BY TAPE

The record company Delysé have just released an L.P. entitled 'The London Record'. This provides the many evocative sounds of London by night and day. The man who hunted down and trapped these actuality recordings on tapes is 19 year old Glyn Johns of Epsom Surrey. He has been a recording engineer for 18 months, but is on record as saying that this assignment was a much more complicated chore than the usual uneventful musical recording session. Big Ben at midnight and Covent Garden Market at 4 a.m. undoubtedly contributed to this feeling. The latter visit provided recorded evidence that the Covent Garden porter is one of that rare variety of homo sapiens capable of making funny remarks at 4 in the morning.



## STATESIDE

Two new tape producers in U.S.A. plan to start a price war. Eastman Kodak, Rochester and Servall both announce their entry into magnetic tape production. New processes and equipment indicate that prices will fall.

A Servall spokesman is quoted as saying that prices will tumble so far during the next two years that discs will be made obsolescent.

Neither company would comment on the possibilities of the export market. It is also understood that Reeves Soundcraft Corporation recently did a survey into the possibilities of the European Market for their product. It is understood that they were not excited by the prospects.

There are indications that two further brands of Japanese tape will be made available there within the next three months.

## FAIRY STORIES

Ferenc Joni, a 72 year old Hungarian peasant has recorded 160 folk stories on seven miles of tape. The collection will be kept in the museum at Nyiregyhaza in Hungary. Scotland houses one of Britain's biggest tape libraries of folklore at the School of Scottish Studies in Edinburgh. There they have a collection of 1,200 hours of songs, tales, traditions, and customs. At 7½ i.p.s., this represents 312 miles of tape! The Carlsberg Foundation at Copenhagen, Denmark has made a grant of 14,000 Kroner, which is roughly £600, towards the cost of stereophonic tape recordings of Greenland Eskimo folk music. The recordings will be made by Danish folklore enthusiasts.

## AUTOMATED BIRD SCARERS

Tape recorders have been teamed up with firecrackers to combat the damage caused by birds in the vineyards near Vienna which last year totalled £125,000. The birds' own warning cries have been recorded and will be played back over loudspeakers after sunset, to the accompaniment of exploding crackers and flares. We hope they get the message.

## N.A.A.-F.I.

Word reaches us that the Forces Institution celebrated for its 'wads and cuppas' namely the N.A.A.F.I., now does a brisk trade in tape recorders. Times — and the soldier's pay packet have definitely changed!

## NEVER HAD IT SO — YOUNG!

Quote from the Annual Conference of the National Association of Head Teachers: "Tape recorders, pop records, typewriters, guitars, transistor radios and gold watches, become increasingly for a brief span the want and often the gear of seven- and eight-year-olds". It makes Lolita seem quite old.

# AMPEX

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Ampex and Ferrograph Tape Recorders—see and hear these fine instruments at Nusound's London Showrooms, where we display a representative range of high quality Recorders and Audio equipment. Write, telephone or visit us.



*Geoffrey V. Smith*



AMPEX Complete Stereo Model 970 as illustrated. Stereo Tape Deck and Pre-amps: Model 953. In portable case: Model 961.

**NUSOUND RECORDING CO.**

35 Craven St., Trafalgar Square, London, W.C.2. Tel.: TRA 2080



## Illustrated by Hunt

### SAGA & CONCERTAPES

Saga Records Ltd., producers of the best-selling Saga Tape Records, announce that in spite of fierce competition, they have gained exclusive rights to the U.S. label Concertapes Inc.

Unique in being the only recording company run by a group of virtuoso musicians (the Fine Arts Quartet), combining hi-fi and music.

Famous names range from Dick Schory and Red Nicholls, to Leonard Sorkin and Reginald Kell. Show tunes, jazz and dance albums, folk songs, percussion orgies and sound effects are in the catalogue as well as both orchestral selection and the finest selection of chamber music available anywhere.

The Fine Arts Quartet is, of course, the famous group who have fooled American audiences by miming their playing half way through a performance while the unsuspecting public continued to listen to a completely realistic pre-recording!

Saga are proud to add such an enterprising catalogue to their label and will issue Tape Records from 32/6 mono to 84/- stereo, and disc records from 29/6 to 39/6.

### MORE TAPE NEWS

Esoteric Productions Ltd., announce that they have completed arrangements with Recotape, Protone, Livingston Audio Products and Vox Productions, for the release of those companies' pre-recorded tapes in both mono and stereo. These well known catalogues include classical, semi-classical and pops.

No effort will be made to compete with the major labels already established in the high classical field, classical issues will in the early instances be of works not yet issued on tape on this side of the Atlantic.

Artists to be featured in these issues include the Vienna State Opera Orchestra, Bamberg Symphony Orchestra, Suid-West German Studio Orchestra, The Florence May Festival Orchestra, The Zimble Sinfonietta, The Oberlin College Choir, The Mannerheim National Symphony Orchestra, The Nieu Deutchermeister Band, The Vienna Konzertschrammeln. On the popular side issues will include the Lenny Herman Orchestra, The Fred Martin Orchestra, Bill Thompson, Wurlitzer Organist, Paul Barbarin and his New Orleans Jazz, Wilbur de Paris and his New Orleans Jazz, Josh White, Bob Meilke and his Bear Cats and the New York Jazz Quartet.

The first issues of some seven tapes have already been cleared for copyright and will be duplicated here on Ampex equipment from American sub-masters.

Rigid quality control will be maintained and only tapes of the highest quality standards are being selected for issue. All titles will be made available in mono and two track stereo at 3½ and 7½ i.p.s. Further details will appear in our next issue.

Enquiries should be addressed to Esoteric Productions Ltd., 22 Coastal Chambers, Buckingham Palace Road, London, S.W.1.



Raphael Amir interviews Miss Gila Gilan — 'Miss Israel' — for the B.B.C. Hebrew Service. The tape recorder is the miniature Fi-Cord 1A.

The finest  
kit-sets



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World

## When adding to your HI-FI EQUIPMENT (TAPE, RECORD or RADIO)

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as well as

**TAPE DECKS, RECORD PLAYERS**  
**PORTABLE RADIOS, 'HAM' GEAR**  
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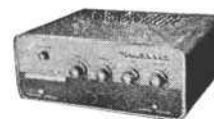
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6W Stereo £12. 8.6  
16W Stereo £26.12.6  
12W Mono £10.19.6

### TAPE (RECORDING & PLAYBACK)

Stereo ..... £23.6.0  
Mono ..... £18.2.6



### SSU-1 SPEAKER SYSTEM

Pedestal ..... £11.16.6  
Bookcase ..... £10.15.6



THE 'COTSWOLD'  
Speaker System  
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See from our catalogue how  
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Example:

**TAPE DECK and RECORDING/  
PLAYBACK AMPLIFIER**

**£30. 10. 0**

(Separately £35.12.6)



↑  
2  
←1      **CENTRE**      3→  
↓  
4



←5      6→  
←7      **GUESTS**      9→  
8  
↓





## THE CENTRE PARTY GUESTS

Many famous people attended the Centre's opening. Perhaps you can recognise some of them on the left, without reading the following captions:

1. Charlie Mingus, America's mosttest on bass.
2. Pete Murray interviews Lynn Cornell in our Recording Studio.
3. Jess Conrad gets the message.
4. Leslie Mitchell, Marjorie Rhodes, Cliff Richard and Tony Meehan are intrigued by someone across the way. Could it have been Cardew?
5. E.M.I.'s Musical Director, Tony Osborne and Mrs. Osborne arrive.
6. Brian Johnston comes across a 'Gem' of a gramophone.
7. The stars of the South African musical 'King Kong', Peggy Phango and Nathan Mdelele add their names to the Centre's Celebrity Guest Panel.
8. Two of the King Brothers, Jess Conrad and Ronnie Corbett sign on the dotted line at the Information Bureau.
9. Charlie Mingus and Roy Castle in action on the Centre stage.



The pop of a champagne cork skilfully released by Mr. Herbert Wilcox, Britain's most celebrated film producer/director, put the sound seal on the opening of the Centre. He graciously poured the first few glasses for the guests.

## THE CENTRE OPENING

29th JUNE, 1961

(HEATWAVE WEEK)



Cliff finds three fans in the Centre's own staff.



Yvonne dresses for the weather to interview visitors to the Centre.

# SUMMER TAPE-SLIDE COMPETITION

## Win a fabulous Kodaslide 50 Projector

Here is a wonderful opportunity for any reader to win a superb automatic, remote-controlled slide projector worth over £33. Just enter 'ATR's' free Summer Tape-Slide Contest. Any non-technical subject can be chosen as the theme for the individual tape-slide presentations.

**T**HE Kodaslide 50 Projector is an impressive projector in looks and in performance. It is in fact a more powerful model of the Kodaslide 40 which was given a Design Centre Award for design in this year's list.

An extra bright 300 watt lamp gives top projection quality which is enhanced by its 'Lumenized' 4 in. Ektanon lens f/3.5. Other features include fingertip focusing, automatic slide changer, remote control, built-in 'collection box', etc.

Bill Risdon of Kodak Ltd. will judge all the entries for the contest, and with the permission of the winner, will show the winning entry in a special Kodak Colour Show. Mr. Risdon has staged these shows throughout Great Britain.

All tape-slide presentations submitted will be screened at the Centre, and all unsuccessful ones returned to the contestants after the judging. In addition every person entering will win a free

year's membership to the Centre of Sound. This will follow on existing membership for anyone who has already joined the Centre.

The tape and slides should be carefully packed and addressed to 'Summer Tape-Slide Competition', Amateur Tape Recording and Hi-Fi Magazine, Archer Street, Piccadilly, London, W.1.

Do send in your entry, even if you feel that it does not have a chance. We shall be happy to advise you on how to improve your efforts, and remember, you win a year's membership to the Centre just by entering. Closing date: 31st October, 1961.

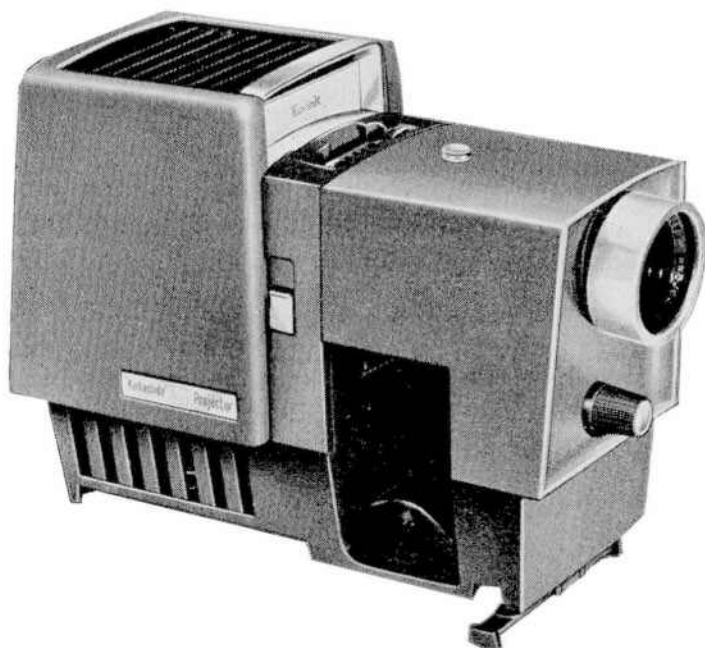
The recent series by Bill Risdon in the March to May issues of 'ATR' entitled 'Slide Into Colourful Sound' will repay study by prospective entrants for the competition. Back numbers are available at 2/6d. each post free.



*Bill Risdon of Kodak Ltd., who will judge the contest offers some*

### Words of advice

1. Keep your pictures simple with the relevant subject matter predominating.
2. The sound accompaniment should be to the point and not too involved.
3. An original approach to holidays or home life could prove successful in providing the winning entry.
4. Ten minutes is a good length for a tape-slide show.
5. If your pictures average out at roughly six per minute you are on the right track.
6. Your slide-change instructions can be on a time or cue basis, i.e., time: change to slide two after fifteen seconds, or cue: change to slide two after the word's 'alpine pass' on the tape.
7. Supply full details of the tape recording — speed, track, machine used, duration of recording.



**Win the Kodaslide 50 Projector  
or the equivalent value of  
'Kodachrome' Film  
(£33.5.6)**

# Fire-Fighting—and Honolulu

## Letter from Honolulu

In our previous issue we discussed the inter-national exchange of school tapes. Now comes a letter from Mrs. Strom, one of our members in Honolulu. The schools in Hawaii, she writes, all employ audio-visual practices. They have wonderful tape labs., and are beginning to tape other schools abroad. "One of the most progressive along these lines is Kauai High School, on the island of Kauai . . . the Garden Isle, as we call it. They have produced an excellent tape to send to schools overseas interested in tape exchanges, depicting life in Hawaii from the monarchy to statehood. They would, I am sure, be delighted to exchange tapes with schools in Great Britain. Their background music is excellent and the presentation is novel. Their address: Kauai High School, Attn: Mr. Brad Powell, Lihue, Kauai, Hawaii."



*Part of the display put on for a school tape club.*

Surely some of our British school clubs will accept this attractive offer. But, judging from Mrs. Strom's letter, our tapes will have to be good in both content and technique if they are not to compare unfavourably with those of Hawaii. (Don't let the side down, boys!) We hope that any school writing the Kauai school will keep us informed.

## B.B.C. And School Tapes

On Monday, June 19th, the B.B.C. repeated in Network Three the broadcast given some days earlier on 'Tape In School'. In dialogue, two teachers discussed the problems and advantages of using tape recording and broadcasting techniques in their teaching. They spoke lucidly, modestly and sensibly, making listening a pleasure. It would also be a profit for teachers just beginning tape work. We hope that for further broadcasts the B.B.C. will not overlook the considerable experience of the various groups of teachers affiliated to the B.R.C. and reporting to this page. Some of them are doing

very advanced work with audio-visual aids, and there are groups specialising in music, drama, history, commerce, etc. We can supply the B.B.C. with addresses of sufficient experts to make up an entire series on school tapes alone. (The June programme was one in the 'Sound' magazine.)

## London Fire Brigade

The chief report of school club activity during the past month came from a secondary school in the Westminster area. The boys there decided to visit the demonstration of fire-fighting and rescue work given at the H.Q. of the London Fire Brigade during the Commonwealth Careers Week. They were accompanied by an expert photographer on the school staff, and we are pleased to illustrate the club's report by a selection from his photographs of this exciting display.

The boys saw hook ladders, 50-foot wheeled escapes and the 100-foot steel turntable ladders. These are in constant use, as the Brigade receives approximately 25,000 calls per annum—i.e., about 70 each day. The lecturer explained the use of water 'fog', the fine, sprayed mist which extinguishes fires by the use of such astonishingly small quantities of water.

The grand finale of the programme was a full-scale realistic display of the Fire Brigade in action. The boys heard—and recorded on their tapes—the ringing of the alarm bells, first at the station and then on the appliances so promptly turned out. The Officer in Charge sent out a message for reinforcements, and soon there dashed up tankers with emergency water supplies, emergency breathing apparatus, etc.

The boys were impressed by the awesome length of fire-hose which can be laid out at 20 m.p.h. And they were perhaps even more impressed by the care taken to record, on a board, the exact time at which firemen enter burning buildings to search for trapped occupants and the time by which they should be out again; without this precaution, rescue workers might perish in the smoke and flames without their comrades knowing of their plight.

The school club members had a great time scrambling round with their recorder, and the applause at the end of the lecture and display showed their appreciation of a most interesting programme. The London Fire Brigade is to be congratulated on this imaginative essay on recruitment.

The master who accompanied them pointed out the danger, trouble and waste of money caused by the anti-social imbeciles who think it a joke to call out Fire Brigade section by a false alarm, and the boys thoroughly agreed. Perhaps they did so more intelligently and emphatically because of what they had seen that evening.

## 'ATR' Effects An Introduction

Last month we described the plans for a London school's tape exchanges with various European countries. We subsequently discovered that one of our keenest members, Mr. Longley, is on the technical staff of that same school, yet had neither met our reporter there nor been informed of the tape project. The two have since introduced themselves to one another, and Mr. Longley is now at large recording the cheers at a rugby match, the polyphonic chaos of the engineering shop and the sounds of a fencing instruction period.

*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.*



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**T**HIS unique recording gives spoken and audio examples of the principles of tape recording; acoustics; cycles per second; decibels; frequency response; equalisation; balance and distortion.

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## CAPTION COMPETITION No. 3 (RESULT)



### "MAJOR GAGARIN I PRESUME"

Mr. B. Minnican of 4 The Ridgeway, Cucklington, Nr. Wincanton, Somerset, sent the above caption which wins our competition No. 3.

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

"No thanks, I roll my own" (Mr. A. D. Higgins of Forest Hill)

"What a Lovely Baby" (Mr. A. J. Page of Lincoln)

"So I Said To Monty, I said ..." (?—No name given, Colchester)

The following is a selection taken from the dozens of entries received:

"... and my name appeared in the Inter-Tape Directory in February"

"Man, I gave Moscow Radio an 'exclusive' last week!"

"You're too late. I'm already top of the pops!"

"Any chance of a Gustav Holst tape? I'm sweet on the Planets"

"Unaccustomed as I am ..."

"Not for me thanks, I only eat rubber"

"When The Moon Comes Over The Mountain—for Uncle Arthur, please!"

"Where on Earth have you come from?"

"Actually, up here, we have devices called wives to do the talking"

"From 'ATR'? Huh, where on Earth is that?"

"Greetings satellites"

"I think Mars are marvellous"

"Gagarin or Shephard, tape makes the record"

"No thanks, I'm trying to give it up"

"Wow flutter, wowwow hum—woowmmm splat bloomf huummmmm, blurr, blop"

"What's the frequency range of that model?"

"Well actually before I became an astronaut, I was a space salesman!"

"Sorry, we use Brand X!"

"... and tapes from all over the earth answered"

"I'm sorry, I never speak to strange men!"

"I am sorry young man, but I do not wish to be earthed"

"Keep away Ponzo, you know that you are affected by magnetic impulses"

COMPETITION No. 4 APPEARS ON PAGE 34

Amateur Tape Recording & Hi-Fi

PIANO & FORTE  
PLAY BACK  
PERFECTLY ON

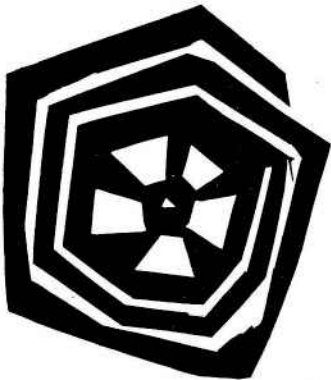
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For ease of reading, particulars of Tapespondents are printed in the following order—name, occupation, address, interests, taste in music, type of machine and area of Tapesponding.

## SCHOOLS SECTION

**J. P. JONES**, c/o Public School, Toongabbie, N.S.W., Australia. I am headmaster of above school and am anxious to make contacts with other teachers of schools in any other English speaking countries, e.g., Canada, U.S.A., England, Scotland or any part of the British Isles, Africa, India, or, in fact anywhere where English is spoken and understood. My intention is to endeavour to exchange tapes between classes of children at this school and other countries, so that life, habits, buildings, productions—in fact anything dealing with the life or history of mutual countries may be discussed. Our school is co-educational and the ages of the children who would be most interested are from 8 to 13. We have already received one tape from a U.S.A. school and the educational possibilities initiated are most beneficial and interesting. In addition, I would be happy also to engage in tapesponding with any other headmaster of a school of similar type to my own (approx. 500 children, though size is no barrier), with regard to teaching methods, equipment, administration, teacher training—anything in fact of interest pertaining to education. I am also interested in the musical angle and the folk song angle is one in which I am most interested and also in many other angles of school music—folk dancing, maypole, marching music (and am also, paradoxically, interested in popular and jazz music—particularly the 'Roaring 20's!'). Grundig TK 30, mainly 3½, but also 7½, 3 in. to 7 in. We have four recorders at school, either school property or owned by teachers so dubbing, mixing, etc., is no problem.

## ADEN

**PETE ROGERS**, Corporal in R.A.F., Service Number 5011777, c/o Station Post Office, R.A.F., Khormaksar, B.F.P.O. 69. Hi-Fi, tape recording, tapesponding, cars, movies, radio (no T.V. in Aden). Wife Pat also tapes occasionally. Country and Western, exotic, jazz, pops, some classical, Wurlitzer and Dutch organ music. Cossor CR 1602 4 track, 8½ in. 3½. Vortexion WV 2 track, 8½ in. 3½, 7½. Will tape with anyone, anywhere, no introductory letters required.

1929956 S.A.C. **WHITEHOUSE**, D., age 22, R.A.F., c/o R.A.F. Post Office, R.A.F., Khormaksar, B.F.P.O. 69. Photography, general. Modern jazz. Grundig TK 24, 5½ in. 3½. West Coast area U.S.A., also U.K. English speaking areas.

## AUSTRALIA

**DONALD J. BROOKE**, Photographic Salesman, 116A New Line Road, West Pennant Hills, N.S.W., Australia. Photography, camping, hiking, T.V. Will discuss all topics. General, all except jazz. Philips 3 speed 2 track, 7 in. 1½, 3½, 7½. British Isles and any English speaking. (Will exchange slides with commentary.) Do not write—all tapes answered.

**GEORGE MCKINNON**, age 64, Retired Garage Proprietor, 299 Katoomba Street, Katoomba, N.S.W., Australia. Christian Fellowship and recordings, radiograms. Evangelistic records, sent., brass bands, EL organs. Grundig TK 819, 7 in. 3½, 7½. England (South). Thinking of returning to England for good.

# Inter-tape directory

## CHANNEL ISLES

**Mrs. MARGARET MESSENGER**, Housewife, 5 Beaulieu Park, St. Helier, Jersey, Channel Isles. People, cacti, general family chatter. Musical shows, piano (pops to Chopin), Perry Como shows. Grundig TK 25, up to 5½ in. 3½, 1½. British Isles, America, Canada, Australia—in fact anywhere.

## GIBRALTAR

**MARGARET WALTON**, age 24, Clerk, 18 Ind. Coy W.R.A.C. Princess Royal Block, Europa, Gibraltar. Walking, riding, bird watching. Light classical, pops, Clarion (portable), 3 in. 3½. Anywhere English speaking.

## SOUTH AFRICA

**E. FINCHAM**, age 21, apprentice watch-maker (4th year), 93.5th Avenue, Newton Park, Port Elizabeth, South Africa. Rugby, motorcycles, swimming and outdoor life. Semi-classical and pops. Grundig TK 20, 3 in., 7 in. 3½. Anywhere English is spoken. All tapes answered.

## SOUTHERN RHODESIA

**O. C. (Bob) ROWLEY**, age 39, Radio Engineer (no longer own business), 28 Cheltenham Road, Montrose, Bulawayo, S. Rhodesia. Music, radio, tape. Classical mainly, but all types except jazz. Elizabethan Escort, up to 7 in. 1½, 3½, 7½. Any

## TANGANYIKA

**ERNEST F. LAWDEEN**, Telecommunications Engineer, P.O. Box 125, Tanga, Tanganyika, East Africa. Stamps, travel, photography (cine), amateur radio (VQ3SS). Light classical, pops, Benny Goodman, jazz. Telefunken 85, 7 in. 3½, 7½. U.K., New Zealand, Australia.

## WALES

**ALEX BROWNE**, Electrician, 83 Claude Road, Roath Park, Cardiff. Model making, music, films, aircraft, photography. Light and pops. Walter Metropolitan, 5½ in. 3½. Anywhere. I'm in the Merchant Navy so it might be some time before tapes catch me up. My Company address while at sea is A. E. Browne (Electrician), M. V. Beechwood, c/o John I. Jacobs & Co. Ltd., 9 St. Helens Place, London, E.C.3.

**NORMAN GILES**, age 28, Dental Mechanic, 117 Woodlands Road, Barry, Glamorgan. 35 mm. photography. black and white, colour. People, places and things Oriental. Classical, folk, Sinatra, Peggy Lee, Sarah Vaughan. Walter 303 de luxe, up to 7 in. 3½, 7½. Anywhere from India eastwards, especially Hong Kong and Malaya as I lived there for a time. English only spoken.

**A. LAVENDER**, age 15, Student, 18 Nelson Drive, Royal Oak, Newport, Mon. Tape recording, hi-fi, stereo, tapesponding. Trad. and modern jazz, instrumental rock. Walter 303, Walter 101, Gramdeck, 3 in. to 7 in. 1.6, 3.2, 3½, 4.3, 7½. Anyone, anywhere. All letters and tapes answered.

## CHESHIRE

**MICHAEL TATE**, age 17½, T.V. Engineer, 11 Stanley Avenue, Wallasey, Cheshire. Films, wrestling, taping, repairing radios, tapes, T.V.s. record players, etc., swimming, motor cars and bikes, almost anything else. Country and Western, trad. jazz, rock 'n' roll, Hank Snow, Hank Williams, Buddy Holly, Elvis. Grundig TK 30, up to 7 in. 7½, 3½. Any part of the English speaking world but prefer U.S.A. and British Isles.

## KENT

**CHAS. A. BROWN**, 33 Fireman, 23 Edwards Close, Wigmore Estate, Rainham, Kent. Recording, motoring. All types music. Brenell 3 Star, up to 7 in. 1½, 3½, 7½. English speaking. No need to write.

## LANCASHIRE

**KEITH SUTCLIFFE**, age 18, Self Employed Baker, 176 Every Street, Nelson, Lancs. Chris. Barber and tape recording. Trad. jazz, pops. Grundig and Telefunken, 5½ in. 1½, 3½, 7½. Anywhere. English only spoken.

## LINCOLNSHIRE

**GEOFFREY E. THARRATT**, age 35, Stationery and Printing, 36 Church Lane, Waltham, Grimsby, Lincolnshire. Hi-fi, radio construction, rose growing, Bond minicars, anything interesting. Popular, other piano, trad., humorous. Grundig TK 20, Collaro, up to 7 in. 1½, 3½, 7½. Anywhere English speaking. All tapes answered.

## LONDON

**BERNARD JAMES**, age 21, Clerk, 63 Ham Park Road, London, E.15. Various interests. Trad. jazz, pop, light, ballet. Crown, 7 in. 1½, 3½, 7½. Anywhere in England, anywhere in world, particularly U.S.A., Japan. Holland and France. Try to learn French. Male tapespondents please up to 30 years of age. All answered promptly.

**TONY LISTER**, age 33, Salesman, 108 North Hill, Highgate, London, N.6. Photography, music, travel, amateur theatre, books. All except rock and modern jazz. Spectone, 7 in. 3½, 7½, 15 Anywhere.

## NOTTINGHAM

**L. R. HOLMES**, age 34 (single), self-employed, 353 St. Anns Well Road, Nottingham. Physical culture, music, theatre, films, recording. Brubeck to Brahms. Philips, AG 8108, Repts 10, 3 in. to 7 in. 3½, 7½. Preferably male—anywhere—all tapes answered promptly.

## OXFORD

**CLIVE REDGRAVE**, Cinema Projectionist, 40 Marston Street, Ilffley Road, Oxford. Cinema, theatre, sports. General, not jazz. Brenell 3 Star, Fi-Cord, up to 7 in. 1½, 3½, 7½. Anywhere English spoken.

## SOMERSET

**D. J. CORNISH** (Y.M.C.A. Tape Club), age 17, R.A.F. Apprentices, c/o Y.M.C.A. Locking, Royal Air Force, Locking, Weston-Super-Mare, Somerset. Tape recording, electronics. Anything. Any type of machine available, any size spool, 1½, 3½, 7½. Any English speaking.

## SURREY

**S. AMOS**, age 24, Cinema Projectionist, 47 Liddington Hall Road, Guildford, Surrey. Music, films, sound discs. All music but not opera. Sound Recorder 7 in. 1½, 3½, 7½. Mag Sound, 7 in. 1½. Any part, English speaking.

**RAYMOND T. YOUNG**, age 26, Salesman, 'Laundry Cottage', Mickleham Downs, Dorking, Surrey. Reading, motoring. Trad., some modern and 'pops'. Grundig TK 20, 5½ in. 3½. Any English speaking.

## YORKSHIRE

**GLYN B. WATSON**, age 17, 27 Breck Lane, Dinnington, Nr. Sheffield. Elizabethan two track, 3 speed. I wish to make contact with anyone (male or female) of my age in any part of Great Britain, particularly the Scottish Highlands. In England: Mablethorpe and Sutton-on-Sea, Lincolnshire; Scarborough, Yorkshire. In Scotland: Oban or Isle of Mull area in Argyllshire; Aberfoyle, Trossachs, and Pitlochry areas, Perthshire.



"Here's the very thing for the keen tape recordist."



## DIRECTORY AMENDMENTS

John W. Howe can now be reached at P.O. Box 684, Detroit, 31, Michigan, U.S.A.

R. Rigby (December 1960) has changed his address to 44 Chetwyn Avenue, 'Edelweiss Nook', Bromley Cross, Nr. Bolton, Lancs.

John N. Davies (June 1960) has also moved and is now at 69 Richmond Grove, Chorlton-on-Medlock, Manchester, 13. In addition to his Telefunken and Clarion, he now owns a Philips EL 3542.

Ralph Abbott (December 1960) can now be reached as follows: W.O. II R. J. Abbott, R.A.O.C., 12 Inf. W.K.S.P.S. R.E.M.E., Osnabruck, Germany.

Alan Bone November 1960), 33 West Road, Avondale, Salisbury, Southern Rhodesia, now has a Telefunken 85T (7, 3, 7 in. spools), in addition to his 76K.

Everyone seems to be moving, and John Schofield (July 1961) is no exception. He is now residing at 201 Camden Road, London, N.W.1.

## BOOKSHELF

**The Right Way To Tape Record** by Laurence Mallory, published by Elliot's Right Way Books, at 7/6.

THIS EXCELLENT beginner's hand-book on tape recording by a contributor to this journal, is a veritable mine of information, instruction and knowledge. It should inspire the owner of the humblest recorder to experiment with confidence.

Although the book has been available for some time, speaking as it does of the British Tape Recording Society which of course has now been incorporated under the British Recording Club, it still impresses me by its simplicity. How often have we heard experts trying to explain this medium for the absolute beginner and getting completely overcome by the jargon they take as 'natural'. If it was not for the price, a wise manufacturer should include this book with his recorder because 'to be able to understand your machine and get the utmost from it, it is necessary to be familiar with the fundamentals of sound'.

The book commences along the now well-worn tracks of the 'applications' of tape recorders. The nature of sound, including reverberation, frequency and the ear is explained lucidly, and so on to 'How the tape recorder works'.

The choice of microphones is wisely left to another chapter. There is no such thing as the 'universal' microphone; as Mr. Hancock put it recently, albeit in another context, "You wouldn't use a bus to win the Monte Carlo Rally!" Chapters on microphone positioning and acoustics follow.

Sound effects could fill a book on their own but Mr. Mallory suggests just enough to whet the appetite stressing that "when the mind has only ears to tell it what is happening the sounds must be more distinctive". The author illustrates the section on 'Portables' with numerous anecdotes and on programme construction—editing and splicing—with many helpful hints.

The book closes on care and maintenance and the usual words on what to look for when buying a recorder. A book designed for the beginner but one which the old die-hards could well glance at.

N.R.

## B.R.C. APPROVED DEALERS

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### CLUBMAN CHATTER

A message to all her tapespondents from Betty M. Strom (Mrs. Kenneth S. Strom), 236 East Hind Drive, Honolulu, 16, Hawaii, U.S.A., Betty will be temporarily 'off the air' for about seven months, from August, 1961, to March, 1962, during which time she will be in Europe.

P. W. Lee of 15 Cedar Road, East Croydon, Surrey, seeks help: "Can anybody sell or lend me circuit diagrams for the Dulci-Harling Tape Units TU3 and TU3/S. At the moment I have a TU3 plus a DPA.10 pre-amp and main amp. I wish to fit four track heads and convert to stereo. Manufacturer is unable to help as production ceased two years ago. Has anybody tried converting the TU3 to stereo?"

A. H. Sinclair, formerly of O'Neill Street, Guildford, N.S.W., has moved to 51 Anderson Avenue, Mount Pritchard, N.S.W., Australia, and tells us that owing to this removal he is unable to tapespond as his equipment has been temporarily dismantled.

Alan Bone, 33 West Road, Avondale, Salisbury, S Rhodesia, collects folk songs and would like any member who has any on tape to send him a copy (by surface mail). All tapes will be returned with native music, folk songs or any other music requested, which he has in his collection.

Unlike the inundation experienced by Peter Hammer-Farmer, clubman W. J. Tomlinson of London (Tom to his friends), says that he has received NO contacts from overseas and wonders if perhaps he may have appeared stilted in his notice. This is far from the truth as he assures us that he enjoys informal talks with contacts he already holds and wishes to extend the scope. Northern Territories of Australia, New Zealand and Canada or any Commonwealth areas (on the common language point), also personnel on overseas radio and cable stations with home ties with whom he will have a lot in common in his work here in London. He is the founder member of his local tape recording society and lives at 62 Beacontree Avenue, London, E.17.

**LESLIE BOND** Where every Saturday you can discuss Tape and Hi-Fi with 'ATR & Hi-Fi' contributor **STEPHEN ROSS**

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SOUTHGATE STREET, BATH

# CREATIVE RECORDING

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

Part 2

IN THE FIRST of this series of articles we dealt with superimposing, simple editing, tape cutting and splicing, etc. We now go on to creating simple sound effects and the making of copy tapes, which will, of course, necessitate two recorders. A microphone mixer is essential for sound effects, particularly where two sources of sound have to be recorded simultaneously or copied from existing recordings (see Fire Engines and Bells).

## SOUND EFFECTS

Far more realism can usually be obtained by recording the real sounds, but some limitation on quality may be imposed by the microphone and/or recorder. A portable recorder is useful, for it will enable sounds to be collected on the spot and without much difficulty. Wherever possible a sound effect should be 'live'—a good deal of experience is necessary to achieve realistic faked recordings. It is a good plan to build up 'stocks', although nowadays pre-recorded sound effects are available on tape and disc. Here are a few sounds that can be faked with simple aids.

### Cars and Car Horns

These are best recorded live and the 'doppler' effect can be introduced by recording the sound of the car horn as the car is passing the microphone ('doppler effect'—change in pitch due to movement).

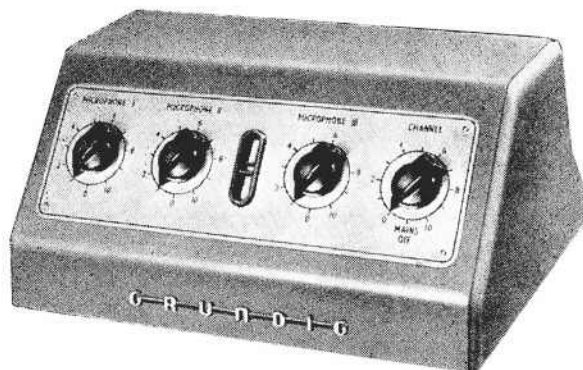
### Car Crash and Skidding

The recording should commence with the sounds of traffic, the blowing of a car horn followed by the actual crash sound, which can be produced by banging two large tins together immediately followed by the sound of glass breaking, and falling on the ground. This is a difficult sound effect that will require practise and if possible the use of two recorders and microphone mixing.

### Car Engines and Motorboat Engines

The sound made by a car driving away and stopping should be done live. Engine ticking over should be recorded with the microphone a few feet away and with a suitable background of traffic sounds if required.

Motorboat engines can be faked by recording with the microphone near the exhaust pipe of an ordinary car. This will produce a deeper sound, somewhat like that of a diesel engine. Don't forget to introduce the sound of water which can be produced by splashing in the bath.



Grundig GMU3 Microphone Mixer



### Door Creaks

A hole in a block of wood and a tapered peg covered with resin powder will produce some effective door creaking which can be replayed at slower speed to produce the sound of timber creaking, such as floorboards, etc.

### Fire Engine and Bell

The sound of a fire engine and bell and allied sounds such as ambulance and police car bells are difficult to record live but can be produced quite easily at home. If you have a telephone, record the ringing of the bell at the highest speed the recorder will permit. Now play back at half speed and note how the 'pitch' of the bell has been reduced. The telephone bell rings rhythmically and the recording cannot be used as it stands. It is necessary to break up the rhythm to produce an intermittent ringing by cutting pieces from the tape. Try to assemble the recording so that the intermittent ringing sounds like the produced by the man on the fire engine. This recording can now be re-recorded, together with the sound of a fairly heavy motor vehicle. Another recorder will be required, together with a microphone mixer to accept the bell recording and a microphone picking up the sound of a vehicle, if possible with other traffic in the background. This is a rather ambi-

tious fake and needs to be done carefully. Ambulance and police car bells are higher pitched than those of the fire engine.

### Fire Flames

These sounds can be produced in a number of ways, but the most effective is to crumple cellophane very slowly in front of the microphone. Copy at different speeds to simulate the sound of large or small fires.

### Horses Hooves

There is nothing to beat the two halves of a coconut shell used open ends down, on to a suitable surface, although plastic cups are also effective. Use concrete for cobbled stones, wood covered with felt for soft ground, sand on wood for gravel. Don't forget that horses have four legs and that the jingle of harness can be simulated by rhythmically shaking a bunch of keys.

### Marching Feet and Footsteps

Marching feet can be produced by shaking dried peas in a cardboard box (near the microphone). Mark time softly to yourself to keep the pace. Footsteps are best recorded live on the required surface. Fake footsteps on a pebble beach can be produced by rhythmic squeezing of old recording tape or cellophane near the microphone.

### Water Sounds

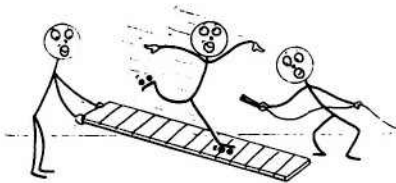
Most water sounds can be produced in the bathroom by splashing or churning the water as required. A few experimental recordings will soon show the techniques to use.

### Thunder

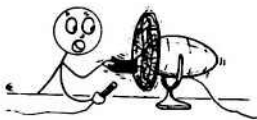
Reasonably realistic thunder can be produced with the aid of a drum or by gently shaking a large sheet of tin-plate near the microphone. Thunder is best recorded live but one must of course wait for the right weather.

### Trains and Aeroplanes

These are best recorded live although simple train effects can be produced by running a roller skate up and down a plank of wood with saw cuts about every six inches along its length. These



are for the familiar sound of the wheels hitting the joins in the rails. Aeroplanes can be faked by speeding up recordings of car engine sounds or by using an electric fan and a piece of cardboard, as in the illustration. Whilst these will suffice for older type piston engine planes, they are of course unsuitable for jet planes which are best recorded live.



### MAKING COPY TAPES

Copying a recording requires the use of two recorders and if the quality of reproduction of the copy is to be maintained to a high degree, the recorders must be above reproach. Careful matching of output and input sockets is of paramount importance.

First the recorder on which the master tape is to be played must have a suitable high level, high impedance output socket. Most of the better class recorders have a socket marked 'monitor' or 'external amplifier'. These sockets are generally suitable for taking off the signal to the second recorder. The recorder used for making the copy should have a high level high impedance input socket. Most recorders have this and it is generally labelled 'radio' or 'gram' input. On semi-professional machines these sockets are often indicated in terms of line impedance and voltage.

A dummy run should be made to check the recording level throughout from the master tape—the volume control on the replay machine being adjusted for a medium level of playback over its own loudspeaker. Now check the actual recording level of the copying machine by watching the level indicator whilst the whole of the master tape is played through.

The level should be set for the loudest sounds on the tape, e.g., the loudest sound(s) should be the only ones that produce peak indication. Check also for hum pick-up and noise. A screened cable with suitably screened plugs must be used for coupling the two recorders. The copy may now be recorded. Finally, check the quality of the copy tape by playing it back on the same machine that replayed the master tape. Compare the quality with that of the master and listen particularly for hum and noise. It may be found that reversing the roles of the two recorders will produce a better copy.

All editing should have been carried out on the master tape, but if it is desired to introduce some extra material, this can be done by mixing the output from the replay recorder with the additional signal source. The combined signals are then fed to the copying machine.

The ideal method of copying is to use a pre-amplifier with bass, treble and other filter controls, between the two recorders. Once again, impedance matching is highly important; but with a suitable pre-amplifier, it becomes possible to compensate for loss of frequency response on the master recording. Correction of this nature cannot, however, be carried very far, for there is a risk of introducing noise and possibly hum. On the other hand a pre-amplifier may help reduce hum and noise on the master tape, but one obviously cannot remove distortion.

If the tape is badly recorded in the first place, i.e., over-recorded or swamped by background noise or hum, there is little or nothing that can be done to improve it. Speech recordings are of course easier to improve since both bass and treble can be cut quite severely in order to reduce hum and noise. The timbre of the voice is not changed, it may merely sound a little muffled. Better this than objectionable hum or noise.

The most obtrusive form of hum is that which leaks into the recording or playback amplifier and becomes amplified before being recorded. It is more prominent than pure 50 cycle hum, since harmonics are usually emphasised during amplification. Hum of this nature is almost impossible to filter out.

It is essential, therefore, to make sure that no hum is being picked up either by the microphone or recorders during the making of a recording or a copy.

Next month we will deal with stereophonic recording.

## FURTHER MODIFICATION FOR THE CLARION

by John N. Davies

FOR THOSE who have read 'My Versatile Clarion', by Mr. R. Coote (December, 1960), and carried out his excellent suggestions, I would like to add one further modification which overcomes the last obstacle in the use of the Clarion out of doors. This obstacle is the inability to monitor the recording via the loudspeaker whilst carrying the recorder from a shoulder strap, or when in close proximity to the sound being recorded.

This simple modification entails the fitting of a low impedance hearing aid earpiece, which can be purchased for approximately ten shillings complete with miniature jack plug and socket. The job can easily be completed in one hour.

As the original carrying handle has been removed it is a simple matter to drill a small hole in the front of the recorder to receive the socket. This hole should be in the centre of the space between the paxolin and metal panels and can be on the centre line of the handle in the other direction. Solder the two wires to the tags on the socket before inserting it into the hole as it would be difficult to do this job with the socket in position.

One wire from the socket is taken to the positive end of the large red capacitor on the paxolin panel, adjacent to the speaker and the other is soldered to the frontmost soldering tag of the four on the opposite side of the panel, adjacent to the battery. If the socket is wired in this way, operation of the speaker muting switch brings in the hearing aid earpiece. Certain types of sockets could be wired to mute the speaker automatically by inserting the jack plug but the way described is more convenient.

This modification is not limited to recorders altered in accordance with Mr. Coote's suggestions but can be fitted to a standard Clarion also. In this case the socket can be situated in the end of the recorder under the paxolin panel. The device operates on record and playback so it can be used for personal listening also.

As the plastic case is quite thick, it may be necessary, depending on the type of socket supplied, to countersink the hole on the outside in order to get the socket locking ring to fit. If this is done the socket finishes flush with the case, looks neat and unobtrusive, and adds still further to the versatility of this little machine.





Photo: BBC

## MY KIND OF MUSIC

*What kind of music do you most enjoy listening to at home?*  
It depends on my mood. I have very catholic tastes. When I am feeling homesick for Italy, I like Italian records *played and sung by Italians*. I thoroughly enjoy good 'pop'; but being brought up with Mozart, Haydn, Smetana and Dvorak, there are times when I want to hear only them. I think I definitely sum myself up as a 'mood listener'.

*The great number of records issued every month often tends to confuse people who are not specialist collectors. Do you think it would be better if there were less records — perhaps*

## Catherine Boyle

*issued every other month, or every three months — but on a more selective basis?*

This is, after all, a money-making concern, and if the record people find they can make money without being selective, it is up to them to put out as many records as possible and let the public choose.

*You appear frequently in 'Juke Box Jury' on B.B.C. T.V. Have you formed any particular conclusions as a result of judging 'pop' records?*

Automatically, one develops a certain second sense of what is likely to be a 'Hit' and one can tell a great deal, sitting on the Jury, by the reaction of a mainly teenage audience. That is why, after having slammed a record because of personal dislike, I have often voted it a 'Hit'.

*Do you think standard of performance or standard of recording quality to be most important?*

There are so many tricks in recording, and I have heard so many false notes struck by the most popular of 'pop' singers that I would say the recording quality is more important. But you will find that a first-class performer can get away with a second-class recording quality. Standards of recording today are nearly always excellent.

*Have you any strong musical dislikes ?*  
 I can't stand theatre organs ! They jar my whole system !

*It has been said that modern teenagers are showing more and more interest in the classics. Do you agree, and do you think records are responsible for it ?*

I think the transformation of some of the classics into pops has made teenagers realise that they have a beat and a tune, and once they have got over the imitations they want to go back and hear the real thing. When they have heard it I'm quite convinced it widens their interest and their appreciation of music in general, without taking away their enjoyment of 'pops'.

*Do you think Television should pay more attention to music ?*

If words mean anything, television is essentially a visual medium and the sound is always bound to be secondary. In order to make the most attractive pictures, it is necessary to eliminate microphones as far as possible—otherwise one is simply photographing a concert or a radio show. This gives the sound engineers a big problem, but I think if a reasonable balance is obtained, *provided* that the pictures are attractive, then we may have the best of both worlds. The amount of music on television will depend in the end on just how often such a marriage of the visual and the aural arts permits. Good music can be spoilt on television if this fact is not understood. I think that anyone interested in music would preach a doctrine of 'Softly, Softly' as far as television is concerned, at this particular moment.



### *Catherine Boyle's Choice*

<b>Overture : The Bartered Bride (Smetana)</b> Philharmonia Orchestra—Kubelik.	H.M.V. 7ER5015
<b>Slavonic Dances (Dvorak)</b> Vienna Symphony—Ancerl.	FONTANA EFR2022
<b>Mister Modungo</b> Domenico Modungo.	ORIOLE MG10023
<b>Listen To The Ocean</b> Nina and Frederick.	COLUMBIA SEG7926
<b>Noel Coward In New York</b>	PHILIPS BBL7167
<b>As Long As He Needs Me</b> Shirley Bassey.	COLUMBIA 45DB4490
<b>Did You Ever ?</b> Bing Crosby and Frank Sinatra.	CAPITOL (45)CL14646
<b>Liebstraum (Liszt)</b> Peter Katin.	DECCA 45-71137

# Dear Sir . . . .

**Mr. GRIFFIN'S** letter in the June 'Dear Sir' prompts **B. V. QUARMAN** of Wellington, Somerset, to write:

May I offer Mr. Griffin (and anyone who is thinking of sound-proofing), a cheap and very adequate method.

Whilst serving in the R.A.F. and acting as disc jockey for closed circuit broadcasting, I was faced with extreme difficulties regarding sound-proofing in the studio.

This was overcome by completely covering the walls with egg section cards (obtainable from most Egg Packing Stations). These were stuck to the walls with Copitex (any rubberised glue would suffice).

The outcome was that the whole of the walls were covered in a series of convexes and concaves. This proved very successful both for live broadcasting and recording, and was praised by many of my sound enthusiast colleagues.

Whilst no disadvantages arose, the advantages still remained as being 100 per cent. sound-proofing, and cost negligible.

**E. L. MARTIN** of Leyton wants to know:

1.—What is the best way of storing recorded tapes permanently?

2.—Do recordings gradually deteriorate with time either through constant playing back and/or by the magnetism flattening out in idleness with time? Have any tests been made as to how long recordings will last on a tape?

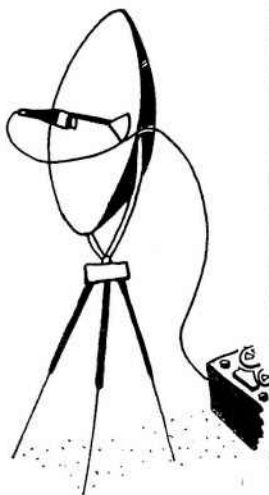
3.—I should have thought that as long as the magnetic coating was intact, a tape should take new recordings indefinitely. This is not so. Different makes of tape vary in the number of recordings they will take but at least one I have only took 5 recordings. After a certain number of recordings, pieces of the tape seem to lose their magnetic qualities, thus a new recording will be broken. Once having started, this spreads along the tape till it is so broken as to be useless even for speech. When a tape has reached the stage where parts will not accept the signal, is there any way of restoring the tape?

## TAPE HINTS

by PERCIVAL J. GUY\* M.T.S., Assoc. I.E.E.

### No. 3 THE USE OF THE PARABOLOID REFLECTOR

Nothing is more interesting and rewarding than to record bird songs, but it presents some very difficult problems: either the microphone must be hung in some high, comparatively inaccessible place where it will be subject to the full force of any breeze there may be, or a paraboloid reflector must be used to concentrate the sound energy (which would otherwise be spread wide) on to the microphone. The paraboloid is a saucer-shaped reflector, as shown in the illustration. The microphone is suspended facing the internal vertex of the paraboloid on the axis of the latter at a point just beyond the geometric focus. By using a paraboloid, it is possible to make a satisfactory recording of the song of a bird 35 ft. or more away. Avoid putting the microphone at the point of geometric focus or it will be difficult to locate the sound source and any movement of the latter or of the paraboloid will cause the once-located sound to be lost again. By slight defocusing, the area over which sound is reflected into the microphone is increased. The nearer the sound source the greater must be the degree of defocusing if it is desired to collect the sound from a reasonably large area at the source.



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

**ANSWER.**—1.—In metal boxes.

2.—Recordings will remain unaffected almost indefinitely.

3.—Some tapes have a fault known as 'drop out'. These are small sections of tape where the magnetic coating is thin or non-existent. To obviate this you should use high grade professional tape which is specially tested.

**J. G. RYNO** of Liverpool writes:

Can you give me any information about the 'Apolec' transistorised portable tape recorder please? It is about the size of the Fi-Cord (about 10 in. x 6 in. x 2½ in.). Is it English or Continental?

Has it been reviewed in the British recording press? Who are the suppliers? Is any literature (advertisements, instruction booklets or similar promotion matter) available?

**ANSWER.**—Sorry we have no information concerning the 'Apolec' recorder, but perhaps a reader can help.

**G. L. COURT** of Rainham, Essex, writes:

I am thinking about buying a tuner for V.H.F. and T.V. sound and am not sure whether to get the Jason JTV/2 or the Jason Monitor unit.

As you may know, the Monitor unit is the same as the JTV/2, except that it has no power supply. I could take the power supply for the Monitor unit from my Armstrong Amplifier, but I already have the Armstrong PCU-27 control unit and PABO-3 Tape Pre-Amp taking their power from the amplifier, and although there may still be enough power for a tuner, I wondered if it would be best to have a tuner with its own power supply.

Would it make any difference to the power consumption by having a tuner with its own power supply as against a tuner taking its power from an amplifier?

**ANSWER.**—The power consumed by a radio tuner is very small and your amplifier will supply this without loss to its own requirements. The only advantage of having a tuner with its own power supply is that it could be used where no H.T. or L.T. supplies are available.

## SOUNDING BOARD

(A £2 record token is won by each 'Centre' letter published)

**RON CAREY** of Maybush, Southampton, writes:

'Sounding Board' asks for ideas for the 'Centre of Sound'.

The first thing that comes to my mind as an amateur movie maker would be for the members to build their own Tape Library.

Subjects to be as varied as the member's interests (which might reach frightening proportion!). For instance my interest would be in sound tracks for my home movie films. Members could help one another by submitting music of their own playing, perhaps own composing, and many types of sound effects, to the tape library. Lists of tapes available could be published in the magazine. Members could select and borrow any tape for a specified time. Of course a deposit to cover loss or damage would have to be made, deposit to be refunded less expenses on return of tape in good condition.

Members would be allowed to copy all or part of such tapes providing the copy was for members' own use.

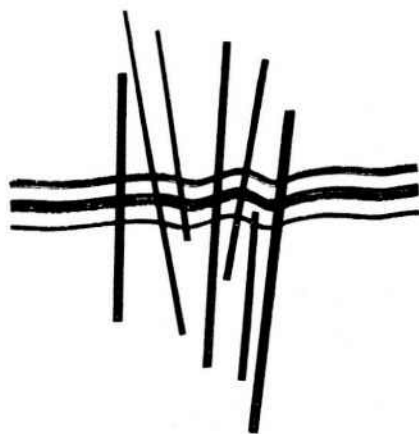
A tape library would have many other uses and it would be a good idea to see what other members might be able to suggest!

A better idea might be for a member to send up a blank tape and ask for a copy to be made on it. This would cut out a lot of work in one way, deposit and refund, etc. This would depend on what staff the club have available to undertake such work. A small charge could be made to cover expenses such as postage, packing, searching time, etc.

There would also be less of a risk of the master tape being away all the time or getting lost or damaged.

*Mr. Carey practices what he preaches, for we received a tape from him on which he had recorded himself playing music he had composed for one of his own amateur movies.*





# Tape and disc review

## BURNETT JAMES . . .

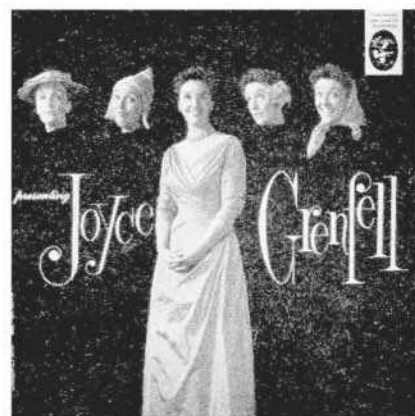
FILM ACTOR, folk singer, radio and television star, one man show on stage—the lot. Who? Theodore Bikel. Yes. We saw him on our T.V. not long ago (was it on the Perry Como show?); and he had my household at least curled up and gurgling with glee. So 'Bravo Bikel', on Elektra EKL-175, certainly has a welcome here. It was recorded on-scene at two concerts in the New York Town Hall, October 1958 and April 1959. People are reported to have queued outside and squabbled for tickets, like they do over here for Test Matches, Cup Finals and the Bolshoi Ballet.

The routine is gloriously put over—hilarious and serious, leg-pulling, witty, and nostalgic. Mr. Bikel sings in more languages than I can count, even with an abacus. He also plays the guitar admirably, and the harmonica (or two harmonicas at once). Mostly folk songs; but various inconsequential ditties too. And a highly intriguing 'lecture' by a professor of the future who comes upon the relics of an ancient and extinct civilisation (ours)—*Digging The Weans*. How do you get Washington out of Pound Laundry? Put a hyphen in, for one thing. But I won't tell you where. Get the record and find out for yourselves. You won't regret it.

Both as actor and singer, Bikel is nothing if not versatile. I wouldn't say it of Joyce Grenfell, though. Miss Grenfell's talent is to be determinedly, even disconcertingly, herself, whatever she is doing. Another Elektra disc (EKL-184) is her American L.P. debut. Well enough: we all know and love the lady—or if we don't we ought to, by now. The satirical bite is sharp as a needle, and the winning smile only serves to make it the more so. I could wish, though, that Miss Grenfell, like Mr. Bikel, had been recorded in front of an audience. Turns of this kind benefit from 'audience participation'. The piano accompaniments are played by George Bauer, and Richard Addinsell wrote all the music, except for *Two Songs My Mother Taught Me*. I liked particularly, *Artist's Room* (after a piano recital 'has happened'), the scaring Nursery School, *Life Story*, and *Mediocre Waltz*

(to be sung in a mediocre world). But it is all delicious, à la Grenfell.

Elektra records are distributed in Britain by Audio Fidelity Ltd. In their own First Component Series, this firm have a couple of stereo L.P.s of popular classical music. 'Overture!' includes familiar works by Beethoven, Brahms, Mozart, Wagner, and Verdi, played by the Virtuoso Symphony of London and conducted by Arthur Winograd (FCS50012). The performances are none too distinguished; but the stereo sound is remarkably interesting. Better playing and conducting is to be found on FCS50010 which has the same orchestra



JOYCE GRENFELL

and conductor in excerpts from Tchaikovsky's ballets *Swan Lake* and *The Sleeping Beauty*. These F.C.S. discs aim to offer a superior quality of stereo sound, at a superior price (46/-). Whether they are worth the money depends on how much store you set by hi-fi for its own sake. Certainly, if you have top class equipment, you will get a lot of pleasure from them. As demonstration discs they are hard to beat, on their own ground.

Lovers of Liszt's piano music, superbly played, should spend a guinea on the recital by the young Hungarian pianist, Tamás Vásáry, on Heliodor 478095. This is a reissue of a disc originally put out three years ago at the full L.P. price. Vásáry's playing of two of the Hungarian Rhapsodies, the Valse Impromptu, a couple of Consolations, the *Rigoletto Paraphrase* and *La Campanella* is quite magical.

## STANLEY WHITE . . .

Dixieland. Esoteric R.200(S) Stereo—R.200(M) Mono. 7½ i.p.s. Stereo is two track. Price 30/- post free.

THIS TAPE GIVES you eight numbers played in Dixieland style. In the late 1930s, a world famous jazz leader recorded some numbers with his group which turned out to be some of the finest jazz ever played by a white group. Today those records are still available for all to enjoy in L.P. form. I refer, of course, to the great Muggsy Spanier and his Ragtime Band.

In 1961, who would expect another jazz group to come along and give us more of this wonderful music? Yet that is exactly what happens on this tape. What is more, stereo recording gives far more life to these performances than was possible in the '30s.

The music is exciting; the band really have a ball and give out with everything they can offer—which is plenty. The standard of playing is of the highest. This is the real thing—terrific jazz with odd touches of tongue in the cheek playing to add a little humour.

The jazzmen include Rosy McHargue on clarinet; Tommy Thunem on cornet; Warren Smith on trombone; Larry Marcus on piano; Lou Diamond on drums. These are dedicated men who know their music, and their instruments.

(Esoteric Productions Ltd., 22 Coastal Chambers, Buckingham Palace Road, London, S.W.1.)

The Music Of Robert Farnon. Bi-Tapes LMA.120, 3½ i.p.s. Mono. 5 in. reel, one hour.

Ole Jensen conducts the Melodi Light Orchestra in a collection of music from the pen of the Canadian composer and orchestra leader, Robert Farnon.

The recording is crisp and clear and reproduces extremely well. It is delightful to find that a package of Robert Farnon compositions have been put together, because his music is always so worthwhile.

The orchestra do a fine job with the arrangements, and I cannot imagine that the performances could be bettered. This is a field of light music which has been neglected for a long time by record companies, and I hope that this release by Bi-Tapes will fill the gap to some extent.

Note.—The tapes are supplied on 5 in. reels unless otherwise specified.

**Ever Lovin' Miss Lee.** Esoteric R.100(S) Stereo, R.100(M) Mono. 7½ i.p.s., two track stereo. Price 30/- post free.

Whoever Miss Lee is, she is certainly great, singing in a soft throaty voice which reaches into the room and grasps you. Probably the notes along with the tape sum up the atmosphere of this recording best. "If you are a woman you will learn something. If you are a man you will be doubly glad of it."

The small group which backs Miss Lee includes the famous Barney Kessel on guitar and the bass player is none other than Red Callender who appeared with the group called Louis Armstrong and his Dixieland Seven in the film 'New Orleans'.

If you want to get a kick out of life, plus that certain feeling, then this tape must do the trick.

**The Sound Of The Steam Organ.** Esoteric S.102 Stereo, S.102(M) Mono. 7½ i.p.s., two track stereo. Price 21/- post free.

This tape was recorded in a New York museum, and contains the sounds of a Caliope steam organ. The instrument is a product of the 19th century and it is thought that the first steam organ was built by a London firm in 1836. It is made entirely of iron and brass and no wood or leather is used as in normal organ building practise.

These organs could be heard over great distances, and they were used as signalling devices by the railways of Europe. An early user of such an organ for entertainment purposes was the legendary P. T. Barnum of 'Barnum and Bailey' circus fame. The name Caliope was borrowed from the Greek Goddess who presided over eloquence and poetry.

Here is a rather different sounding organ to the normal fairground organ which can still be heard here and there today. This one actually does produce its sounds by blowing steam through the pipes, rather in the fashion of the steam locomotive whistle. It has a colourful tonal range and is very interesting to listen to. Because it is played from a keyboard, its music is not confined to that of its own era. This is a novelty recording which many people will want to hear, and I am delighted that the sounds of such an instrument have been preserved in this way. 'Prelude To Carmen'.

**Dancing Time For Squares.** Esoteric R.201(M). Mono only. 7½ i.p.s., dual track. Price 21/- post free.

This tape features numbers played and sung by Lenny Herman and his band with Bill Marines Girl Trio and the Hermanaires. The music is played in a lively though dated style, which reminded me of Guy Lombardo and his Royal Canadians. The instruments featured by the band include almost everything one could imagine, and I picked out above the normal orchestra line up: electronic organ, accordion, Hawaiian guitar, percussion sets. The lead is often taken by a nice sounding sax.

I don't quite go along with the use of 'squares' in the title of this record because I know for certain that dozens of dance bands who play the Saturday Night Hops in this country never reach a more modern approach to their music than this—and I've seen the younger people jiving to such music—so where do we go from there? One thing is certain, this group is above the musical ability of the average dance band.

Probably it is the titles which lead to the music being labelled for squares. 'Grandfather's Clock'; 'The Band Played On'; 'Sweet Rosy O'Grady'; 'After The Ball'; 'I'll Take You Home Again Kathleen'; 'Song Of India'; 'Meet Me In St. Louis'; 'You Tell Me Your Dream'; 'Bird In A Gilded Cage'; 'Believe Me If All Those Endearing Young Charms'; 'Humouresque'; 'Aloha Oe'.

## RUSS ALLEN ON JAZZ . . .

GENTLEMEN, BE UPSTANDIN', charge your glasses—the toast is Miss Etta Jones.

Believe me she heads this column, not just out of 'Ladies first' and all that jazz, but because of all that jazz she sings on **Don't Go To Strangers**. Esquire 32-127.

Here at last is a successor to Billie Holiday. Etta Jones has a style of her own, but you'll find traces of others in her work. Her range is wider than Lady Day's, though she sounds uncannily like her at times. Something tells me that Esquire have unearthed another star.

John Coltrane: **Lush Life**. Esquire 32-129. Recorded 16th August, 1957 with Earl May (bass), Arthur Taylor (drums), on side one. Piano is not missed. Trane is superb. May proves himself a bassist of front rank. Taylor is all a drummer should be. Tempo on 'Trane's Slow Blues' is not quite solid, May seeming to push, then pull back, but it's a minor quibble.

Flipover has a quartet and quintet, both recorded in 1959. Title track has Red Garland, Chambers and Louis Hayes with a touch of Donald Byrd's trumpet as an afterthought. Remaining track (only two this side), Byrd has flown and Hayes is replaced by Al Heath. A Royal Trane this—catch it.

**The Sound Of Sonny.** Sonny Rollins. Riverside RLP12-241. Recorded 11th, 12th and 19th June, 1957, in New York. Sonny Clark (piano), Percy Heath (bass) (except on 'Paris' and 'What Is There To Say' when it's Chambers), Roy Haynes (drums).

Rollins always has something worthwhile to say, even if often with tongue in cheek (i.e., 'Dearly Beloved'). He can be coarse, harsh, yet play with such sensitivity. I never find him dull.

Coleman Hawkins All Stars. Prestige/Swingville SVLP2005. Hawkins (tenor), Joe Thomas (trumpet), Vic Dickenson (trombone), Tommy Flanagan (piano), Wendell Marshall (bass), Osie Johnson (drums).

Mainstream swingville it is, with the stars, Bean himself and Flanagan. Frankly, Thomas and Dickenson sound a little uncomfortable in this company and add little of value. The rhythm section is swinging. Flanagan fine and Hawkins is still a great jazzman. On 'Some Stretching' he really blows a storm.

Harry Carney and The Duke's Men **Rock Me Gently**. Columbia 33SX1323. Recorded 16th and 17th September, 1960. Ellington alumni headed by veteran Carney's baritone saxophone. Duke's piano chair is well filled by Rollins Griffith.

All the arrangements and four of the themes are by our own Kenny Graham, a lovable genius, who has never gained the recognition he deserves. He has done a fine job here and the album abounds with enthusiasm. It's difficult to believe that the leader is in his 35th year with the Duke.

The line-up is three trumpets, trombone, tenor, baritone and rhythm—unusual but highly practical. They rock, these Duke's men, and not always gently.

Stand outs are 'Blues For Blokes' in 3/4 and a fab 'Latin slanted 'Mabulala'.

Humphrey Lyttelton and his Band. **Humph Returns To The Conway**. Columbia 33SX1329. Recorded live at the Conway Hall, London, 25th January, 1961.

Rough, exciting jazz with a lot of good solos from Humph, Coe and Temperly. Recording is pretty good, considering. Piano and drums get a little lost at times and there are several burps and bonks as innocent microphones get clobbered; but all the excitement is there.

High spot for me is 'Bugle Call Rag', on which Humph plays clarinet in battle with Coe.

Johnny Griffin Orchestra **The Big Soul Band**. Riverside RLP331. Recorded 14th, 31st May and 3rd June, 1960. New York. This is Big, idea, sound and soulwise. All star (truly), line-up of two trumpets, two trombones, four saxes, three rhythm, playing arrangements by Norman Simmons.

Griffin himself, on tenor, has his moments, but after Rollins, Coltrane and Hawkins he didn't knock me out. Recording is fine and full. Balance good. A must for students of modern jazz.

Kai Winding. Jay Jay Johnson Quintet. **Slide Rule**. Parlophone PMC1138. Recorded 25th and 27th January, 1955.

Originally issued about five years ago on London, this is a welcome re-issue. The sound of two trombones in thirds has become more than familiar, but has not palled; and if you've not heard it before, now's yer chanst.

It's great swinging stuff. Al Harewood (drums), Dick Katz (piano), and either Milt Hinton or Wendell Marshall (bass). Top trombones in a top set.

Alun Morgan has written the most instructive sleeve notes.

# A.T.R's. Monthly

## RECORD GUIDE

### L.P.s—Mono and Stereo

#### ACE OF CLUBS

Haydn: Symphony No. 92; Mozart: Symphony No. 39. London Symphony/Krips. ACL135  
Schumann: Piano concerto ACL136  
Friedrich Gulda. ACL137  
Pomp And Circumstance  
London Symphony/Sargent.  
Movie Hit Parade: Frank Chacksfield ACL1073  
Starlight: Johnny Douglas Orchestra. ACL1074

#### ARCHIVE

Practorius: Dances from 'Terpsichore'; Widmann: Dances and Galliards; Johann Herman Schein: 3 Suites from 'Banchetto Music'. APM14166  
Collegium Terpsichore. SAPM198166

#### AUDIO FIDELITY

Bullring 1: Banda Taurina APLP1835  
Revival: Rev. Gatemouth Moore APLP1921  
AFSD5921

#### Louis & Dukes of Dixieland

AFSD5924  
Irma la douce: Jo Basile APLP1949  
Percussive Jazz: Peter Appleyard DFM3002

#### Percussive Latino: Rene Hernandez

DFM3003  
DFM3003  
Leon Berry, Vol. 2 AFS5829  
Tchaikovsky: Romeo and Juliet, etc. FCS50006  
Virtuoso Symphony.

#### BLUE NOTE

Miles Davis, Vol. 1 BLP1501  
Thelonius Monk, Vol. 1 BLP1510  
Home Cookin': Jimmy Smith BLP4050

#### BRUNSWICK

Emotions LAT8376 STA3044  
Brenda Lee.  
America's Greatest Music Makers LAT8377  
STA3045

#### Carmen Cavallaro Plays His Show Stoppers

LAT8378 STA3046

#### CAEDMON

Shakespeare: Othello SRS-M-225  
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Otto Klemperer and Philharmonia Orchestra.  
Spanish Piano Music 33CX1743 SAX2391  
José Iturbi.  
Mendelssohn: A Midsummer Night's Dream. Incidental Music 33CX1746 SAX2393  
Otto Klemperer and Philharmonia Orchestra.  
Heather Harper (soprano), Janet Baker (contralto).

Humph returns to the Conway 33SX1329  
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#### D.G.G.

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Dietrich Fischer-Dieskau, Karl Engel (piano).  
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SLPM138669  
Pierre Fournier. Paris Lamoureux Orchestra.  
Khachaturian: Gayaneh Ballet Suite; Tchaikovsky: Francesca da Rimini LPM18673  
SLPM138673  
Leningrad Philharmonic/Rozhdestvensky.  
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La Gallina Blanca: Los Espanoles. EPH21549

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# RIVERSIDE

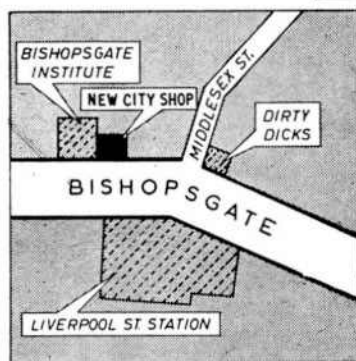
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# TETE-A-TAPE

by David Lazell

Ho, gents, 'tis the gentle Lazell  
with more of his intellectual wow

## Demonstrating How It's Done(?)

A WEEK OR SO ago, I found myself in a large, ornate building in the north of England, carrying, so it happened, a shining, brand-new four-track recorder and a bar of chocolate. I had been requested to arrange a demonstration of tape recordings and film strips during a conference that was being arranged at the aforesaid hall. With great care and thought I had previously forwarded a box of tapes marked 'Mr. Lazell, care of the Tea Room'. (Those of you who have ever attended a conference will know that the best delegates are always to be found in the Tea Room!) Thus, I clambered over the steps into the building that wet morning a week or so ago, addressing my immediate request to one of the staff, a lean, bespectacled chap who stood at the entrance staring with great interest at the visitors.

"Young man," I puffed. "What power points do you use here?"

I don't think he understood me, as he pointed to a desk bearing the grand legend 'Railway Enquiries Here'.

"No," I explained. "It's the electricity I'm talking about."

"Oh, yes," he beamed. "We've got electricity!" He said this with a tone of great civic pride. So I wandered around the building until I came across the stage manager.

"Can you let me have a couple of power plugs, please?" I indicated the tape recorder.

"We can do tape recordings here," the electrician replied.

He was a wiry, moustached man, with a dull grey suit and a bald head.

"Got ribbon mikes," he continued. "Good 'uns . . . but when some o' these folks shout into 'em . . ." To emphasise the point, a delegate at the conference attacked the ribbon microphone (and the slumbering delegates in the back row) with great verbal ferocity.

As the phrases burst from the loudspeaker system, the stage manager sighed.

"Good microphones, aren't they?" he said sadly.

"I wanted a couple of plugs," I reminded him. "For the tape recorder."

"There's five amp, and then again, there's fifteen amp," he replied. "According to where you are in the building."

I informed him that I was in the exhibition section (this proved to be a room with a curved roof, known in my army days, as a Nissen hut).

"That's five amp," he said happily. He produced two plugs which were of a very unusual design — indeed, they looked as though they combined the virtues of a Chinese puzzle with their normal function.

"And I don't want 'em back," the stage manager said. "I want to get rid of 'em."

I could well believe that.

"I told the supplier that if he ever sent me any more plugs like that, we'd never have anything else from him!" The stage manager pressed the plugs into my hand. "And remember that I don't want them back!"

After several frustrating attempts to use these offending plugs, the stage manager came to my rescue. He wired them up. For him, a skilled electrician, it took nearly half an hour. So much for the amateurs, I thought.

The tape recording demonstration was very successful. About two hundred people showed up, though I discovered afterwards that an arts and crafts exhibition had been scheduled to begin in the same building at the same time.

Did those dear, baffled delegates mistake the gleaming tape recorder for a knitting machine, I wonder? Did they believe the large pile of recording tapes to be some modern piece of sculpture? Maybe they thought those spinning spools of tape were just mobiles . . .

When the conference was over, I staggered back to the hotel, with my tapes, the marvellous four-track machine (borrowed, alas, and now returned) and my bar of chocolate, uneaten in my haste. The posters outside the hall announced that the education conference **this week**, was to be followed, **next week**, by wrestling and a variety show called 'Fivialities And Fantasies'.

It seemed symbolic, somehow . . .

## How about an omelette?

I carry many odd things in my leather satchel . . . fish and chips, for example, and books on philosophy. I also carry recording tapes around with me in my brown leather satchel . . . not just in case I'm invited to play one at any time (like a hopeful harpist), but because I make copies of recorded discussions occasionally. Last week, I had a dozen eggs in my leather satchel, together with half a dozen tapes. A particularly wayward egg crashed on to the tapes and burst . . . now, one of the tapes looks like an omelette. I don't know whether this is the kind of event that one can tell one's friends . . . they may assume that the brown acetate is soup stained or has pieces of raspberry jam on it (like some library books I've had). I imagined a colleague rushing in as I wiped a spool of tape on a tea towel. Says the bright lad, "What's wrong? Can't you afford a bulk eraser?" Which suggests that I shouldn't carry eggs and tapes together again (unless I get a good mixer for Christmas).

## Verbal One-Upmanship

There are many ways of adding zest to the tapes that you send to distant friends in Clapham and Bettws (which is in Wales, mon). Such as playing a violin solo (with the recorder's loudspeaker muted for the neighbours' sake). But one method which asserts oneself is that of selecting useful words from the dictionary, and then dropping them into one's recorded greetings as casually as possible. The best way of selecting these words is that of opening the dictionary at random, and then sticking a pin in the first word that greets your eye. That way I found words like persimmon, variorum, melpomene and fumarole. Just wait until I can figure out ways of using them in my tapes . . . the dictionary I possess does not include tape recorder as a word, however. Recorder is defined as a magistrate or a kind of flute (hem!). What definitions do readers of this little column suggest? Send in any you have, and any good ones will be printed. What about: *Tape recorder* — Expensive equipment held together by a hire purchase agreement.

Language, alas, is a fickle thing. I faced a menu written in a strong mixture of English, French and Italian at an hotel recently. What were, I wondered, Fish cutlets Milanaise? How do the people in Milan cook fish cutlets? One day, these recorded language courses will help us to speak the French they use, not in France, but in the better hotels in England.

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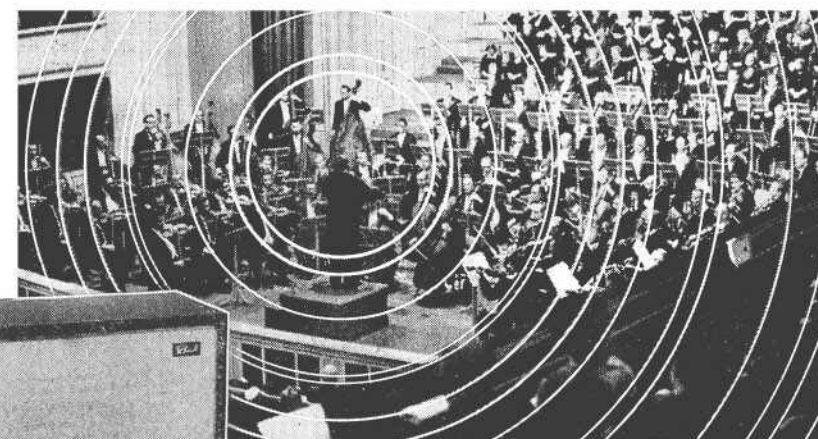
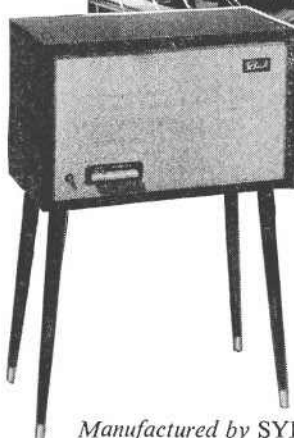
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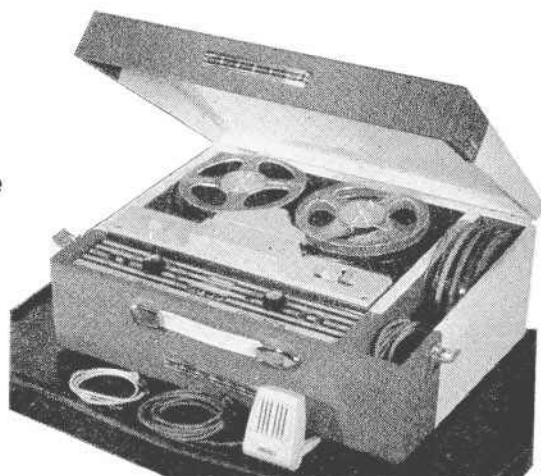


# INFORMATION BUREAU

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

## THE TRIUMPH 'TOP TWENTY' TAPE RECORDER

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



HERE IS an attractive recorder that will appeal to the younger generation. It is compact, ruggedly built, not too expensive and can be used for record playing with a pick-up and turntable. It has ample storage space for tapes, microphone and connecting leads, etc., and is supplied with a spool of tape, spare spool, crystal microphone, etc.

The case is very strongly constructed in wood and finished in a red and cream waterproof plastic material that will stand up to knocks and hard wear. The deck is the compact B.R.S. model with a single operating speed of  $3\frac{1}{2}$  i.p.s. and takes  $5\frac{1}{2}$  in. spools.

The amplifier is one of sensible design using an EF86 head amplifier which drives an ECL82 combined intermediate amplifier and output valve, which in turn feeds a high flux elliptical loudspeaker.

The 'Top Twenty' incorporates many extra features such as superimposing, separate microphone and 'gram' inputs, external speaker and amplifier sockets (the internal speaker can be switched off). The internal amplifier can be used separately and provision is made for switching off the tape motors whilst the amplifier only is required.

Separate volume and tone controls are provided and record or playback is clearly indicated by red and green

lights. A bar type magic eye level indicator is included and this together with the controls and switches is mounted on a perspex panel in front of the deck.

### Technical Information.

The two high impedance input sockets cater for microphone and pick-up with respective sensitivities of 2 mV and 100 mV. The external loudspeaker socket will accommodate speakers with impedances between 3 and 15 ohms, and the amplifier has a substantial level frequency response from 60 to 10,000 c.p.s. with a maximum output of 2.5 watts.

The recorder is designed for easy servicing and the entire deck and amplifier assembly can be removed by simply undoing two screws.

### Practical Tests

The recorder submitted for review complied with the maker's specification except that erasure was found to be incomplete. This may have been due to a faulty oscillator circuit or valve, and because of this the manufacturers are invited to re-test the machine and comment accordingly. Otherwise the quality of recording and reproduction was up to

standard in every respect. Whilst no extravagant claims are made for frequency response, etc., I feel the recorder deserves credit for its reproduction which was crisp and free from noticeable distortion. There was a slight amount of valve noise at full gain, but hum was practically non-existent. All controls function correctly and the B.S.R. deck gains credit for its performance also. Its operation is simplified by the single 'gate' control which selects record or playback, fast forward and reverse rewind.

The microphone supplied is the popular Acos Mic. 39 which is adequate for speech. I imagine that considerably better 'live' recordings would be obtained with a more expensive microphone.

As I said at the beginning of this review the 'Top Twenty' has teenage appeal and should more than cater for party use, etc., or even for just amplifying the voice or an electric guitar. The 'Top Twenty' is not expensive; it retails at only 26 gns. and is available from dealers or from Triumph Electronics Ltd., of 118 Brighton Road, Purley, Surrey and 81 Bowland Road, Neysham, Lancs.

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Robuk 3 speed	36 gns.

### SECONDHAND RECORDERS (GUARANTEED)

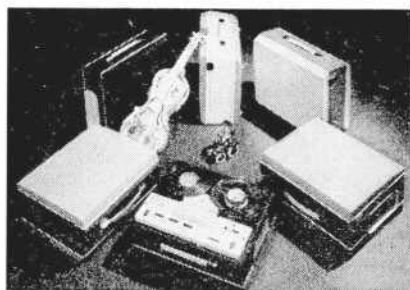
Grundig TK 8 2 speed	46 gns.
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Facilities for monitoring from headphones: and can be used with external high quality amplifier, extension speaker sockets: inputs for microphone, radio/gram, record player and telephone pick-up. The latest edge-wise controls with the new easy to record magic eye. Printed circuitry for complete reliability.

Housed in lightweight attractive three colour portable carrying case with detachable lid and harmonising gilt trim and fittings, latest type self locating clasps, and supplied complete with sensitive crystal hand microphone, 5½ in spool of tape, take-up spool and recording leads.

Provision for microphone and recording leads storage in special cubby with sliding door.

Overall size 13½ in. x 11½ in. x 6½ in. Price 22 gns. complete.

### NEW GEVASONOR TAPE

The range of Gevasonor magnetic tapes has recently been considerably extended by the addition of two new tapes.

These are:

**Gevasonor Type LRP**—a long play tape on tensilised polyester base, and thus stronger than most standard play tapes.

**Gevasonor Type DP**—a double play tape on tensilised polyester base.

Both tapes are being supplied on 3 in., 4 in., 5 in., 5½ in. and 7 in. spools.

Samples of these tapes have been satisfactorily tested. They are fitted with green leader and red trailer, flexible stop-foils and tape clips. The spools have been designed to enable the tape to be fastened with one hand. Prices of these new types are as follows:

Type LRP			
3 in.	225 ft.	9/-	LRP/68
4 in.	450 ft.	16/-	LRP/137
5 in.	900 ft.	28/-	LRP/275
5½ in.	1,150 ft.	35/-	LRP/350
7 in.	1,800 ft.	50/-	LRP/550

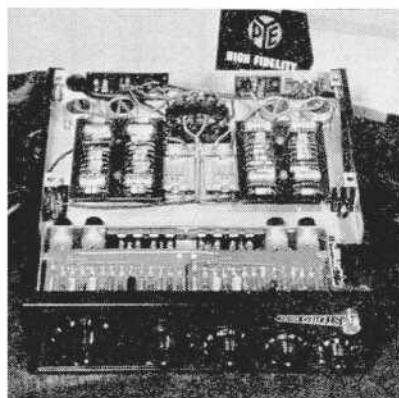
Type DP			
3 in.	300 ft.	14/-	DP90
4 in.	600 ft.	25/-	DP/183
5 in.	1,200 ft.	45/-	DP/365
5½ in.	1,650 ft.	55/-	DP/500
7 in.	2,400 ft.	80/-	DP/730

### AMPEX UNIVERSAL 351

The new Ampex Universal 351 professional audio recorder manufactured by Ampex Electronics Ltd., Reading, Berks., England, with a pretty operator, Miss West of England (Freda Burton of Dartmouth). The new Ampex recorder can be switched at will between C.C.I.R. and N.A.B. equalisation standards, and has a built-in multi volt input transformer for operation on any of the world's standard voltages.

### PYE HFS.30 TRANSISTORISED STEREO AMPLIFIER

The HFS.30 will have an output of 15 watts per channel. The model photographed has a valve pre-amplifier and a transistorised main amplifier, but a transistorised pre-amplifier will be available shortly. Prices have not yet been fixed, but the HFS.30 will be available in early Autumn.



### THE TRIPLETONE DP.12

Size: 12 in. x 6 in. x 5½ in. high. Valves: 12AX7, EL84, EL84, EZ81. Output: 12 watts matched for 15 or 2-3 ohms. Mains: 20-250 volts A.C. fully isolated.

The DP.12 is a 12-watt (15-watt max.) high fidelity power amplifier manufactured to close limits to ensure maximum reliability and to enable any two to be used in a stereo system. One of these used with a Tripletone stereo pre-amp. will make a complete monaural system, with the advantage that subsequent conversion to stereo is achieved simply by adding another DP.12 power amplifier.

For those who require a monaural system both now and in the future the DP.12 should be used with a Tripletone monaural pre-amp. (for full details of these pre-amps. see their leaflets). As well as provision for a pre-amp., the DP.12 has a second octal socket, from which auxiliary equipment such as an A.M. or F.M. tuner can be powered. Switched mains is available so that all your equipment can be turned on or off from the one switch. All plugs and sockets are conveniently placed, most of them along one side. Price £12.6.0 complete.



### THE TRIPLETONE GEMINI

Size: 11 in. x 6½ in. x 3 in. Valves: 2 x 6BW6, 2 x 12AX7, EZ80. Output: 8 watts matched for 2-3 ohms. Mains: 200-250 volts A.C. fully isolated.

This integrated amplifier is intended for both the monaural user and the stereo enthusiast. A total of 8 watts is available, this being split into two identical channels of 4 watts each. The front panel selector switch enables the user to select, stereo monaural, radio or an auxiliary which could come from a tape recorder, and Tripletone's unique tone system enables boost as well as cut to be obtained on treble, middle and bass. These independent tone controls give the monaural user his own built-in electronic crossover network, so that bass and treble speakers can be fed independently, and the stereo user will find them ideal for obtaining an excellent simulation of stereo from monaural records or ordinary programme material. The use of dual concentric controls allows a very accurate balance to be obtained between channels, for not only can the volume be balanced, but also the tone controls. The case is finished in an attractive black hammer, and the fascia plate is a 'coffee and cream' colour combination with cream and gold continental-type knobs and a neon indicator. Rubber feet are supplied for shelf mounting, so that the amplifier can be used as a free standing unit or mounted in a cabinet. Price



15 gns. complete

Full details of these two new Tripletone products can be obtained from the Tripletone Manufacturing Co. Ltd., 241A The Broadway, London, S.W.19.

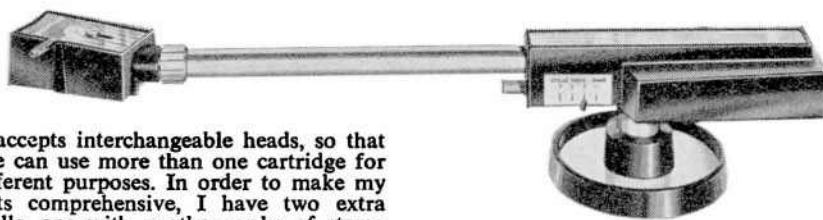
## SHURE M232 TONE ARM AND M3-N21D STEREO DYNATIC CARTRIDGE

THE PICK-UP CARRYING arm has always been a vitally important piece of hi-fi equipment; but since the advent of stereo it has become more so than ever. For stereo, absolute freedom of movement in the vertical and horizontal planes is as important as it always was: in addition, there must be not the smallest trace of side pressure, or of any variation of downward pressure over the full surface of the record. A high precision instrument thus becomes imperative.

These conditions are excellently met by the new arm from Shure Brothers of America. I have now had one in use for a couple of months, linked to Quad amplifiers and a Quad 22 Control Unit feeding large and thoroughly demanding loudspeaker systems. The arm was supplied to me with the M3-N21D Shure Stereo Dynatic Cartridge which has to track at under 2 grammes. This in itself is a test for any arm. Owing to its construction, the cartridge does not work badly at a heavier weight—it simply doesn't work at all. Therefore, the arm is obliged to carry it across the disc without a suggestion of variation, and with such freedom in the pivot bearings that will ensure it staying in the groove through the most heavily modulated passages, especially towards the centre.

I have a pretty large selection of records in my private collection, of all sorts from Bach and Beethoven to Duke Ellington and Louis Armstrong, and of varying dates and in various conditions. I will say at once that I have not, despite some effort to catch it out, found a single record where this assembly takes exception to its work. Some older mono discs do not respond to the stereo stylus; but that is because they require a larger point—they will not have any stereo cartridge.

I confess to being very impressed with the design and workmanship of this arm.



It accepts interchangeable heads, so that one can use more than one cartridge for different purposes. In order to make my tests comprehensive, I have two extra shells, one with another make of stereo cartridge, one with a variable reluctance mono turnover unit. The change is made swiftly and easily, and the head is held securely in place by a positive locking ring. Weight adjustment is provided in two parts. The main adjustment is made by turning a grooved wheel under the rear end of the arm; the fine setting is then done by a small screw at the front of the bass assembly, and has a calibrated scale. The finest adjustments of weight can thus be made with real precision. Full height adjustment is also provided for.

I like, too, the plug-in cable which connects the arm to the pre-amp. This is stoutly made and excellently screened. It plugs into both the bass of the arm and into the sockets on the pre-amp, thus obviating the need for exposed connections which have a regrettable habit of picking up field hum. I am heartily glad to be free of flimsy pieces of wire which melt when you try to solder them and disintegrate when anything rubs against them. I also find it valuable to be able to remove the pickup without having to unsolder or otherwise disentangle the connections. The whole arm in fact has been designed with care and intelligence.

If I have a fault to find, it is that the coarse adjuster is rather stiff to operate, so that one has to take care not to strain the arm at the pivot (ball bearings are used throughout for complete freedom of movement), and the fine adjuster is a bit on the flimsy side. Its anchorage to the top of the vertical column is not as secure as it might be.

This, then, can be accepted as a standard tone arm giving adequate

flexibility and superior performance at a moderate price—£17.7.7. A moderate price? Well, a modern arm is a precision instrument; and you cannot have precision for pennies. If you want the kind of quality this arm offers, you will have to pay for it. But you will find that the increase in listening pleasure and reduction in record and stylus wear offered by such a piece of apparatus will amply repay its initial cost. You can get arms which have greater refinements and still more flexibility than this, at a higher price. In a competitive market of high precision products, the M232 is not at all over-priced.

There is a 16 in. model (M236) for professional work, at £18.14.4; and spare plug-in heads, or shells, can be obtained for £1.8.1 each.

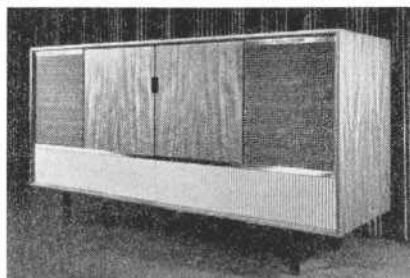
To return to the cartridge. You may feel that the M3-N21D, with its very light weight, may be unsuitable to your requirements especially if the family are also likely to lay hands upon your equipment. If so, there is N3D stylus assembly. But a virtue of an arm like this is that one can use more than one head. I recommend the M3-N21D most warmly, for high class performance potential and for elimination of record wear. But you have a choice, and there's no reason why you should not exercise it, if you feel that way inclined. The price of the complete M3-N21D is £25.8.1. All prices include Purchase Tax.

Shure products are available from J. W. Maunders, 22 Orchard Street, London, W.1. Send for full details of range and descriptive literature.

Burnett James

A unique feature of the Decca 700 is the stereo-direction control which enables the listener to adjust the direction and the width of the 'stereo stage' to suit his home conditions. The speaker chambers are covered in blue tygan and expanded metal and enclose, on each channel, one 10 in. x 6 in. bass speaker and three 4 in. middle and high frequency units mounted on a damped baffle and rotatable on a vertical axis through an angle of 55 deg. There is a crossover at approximately 350 c.p.s. The Decca 700 will play every kind of stereo or mono record and incorporates V.H.F.-F.M., long and medium wave radio employing the special speaker system which gives outstanding sound reception. The teak-finished cabinet is designed by R. D. Rayfield.

## DECCA 700 RADIOGRAMPHONE



### Technical Specifications :

Mains supply : 200-250 volts A.C., 50 c.p.s.  
Aerials : internal aerial for A.M. and V.H.F.-F.M., provision for A.M. and F.M. external aerials.

Wavebands : V.H.F./F.M. band 88-100 mc/s.; A.M. wavebands—Medium waves 184.5 metres, 575 metres; Long waves 1,224-2,200 metres; Intermediate frequencies—A.M. 472 kc/s; V.H.F./F.M. 10.7 mc/s.

Controls : ganged controls for volume, bass, treble and tuning. Six position piano key selector-off; Long Medium; V.H.F.; gram and stereo.

Power output : 6 watts per channel.

Total consumption : 150 watts.

Autochanger : Collaro Studio.

Pick-up cartridge : New ceramic cartridge with diamond stylus for stereo and mono microgroove records and sapphire for 78s. Frequency response approximately 40 c.p.s. to 12 kc/s, by careful matching of amplifiers and speakers flat with  $\pm 2$  db



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# FI-TALK

## TAPE RECORDING TERMS (Continued)

### Print Through

Transfer of heavily recorded parts to the adjacent layers of tape on the spool. The effect occurs mainly at high temperatures and with the thinner grades of tape. It is unlikely to happen if the recording level is below the distortion point, providing the tape is stored in normal room temperature.

### Reverberation

The gradual dying away of a sound after successive reflection of the original between hard surfaces. Can be produced artificially by special recording techniques.

### Saturation

Complete magnetisation of tape or recording head. Tapes recorded at such a high level are difficult to erase and may need bulk erasing. After saturation no more magnetism can be accepted.

### Splicing Tape

A special adhesive for joining magnetic tape.

### Stereophonic

A dual channel system for spatial sound reproduction. In recording, two tape tracks are used, one for each channel.

### Superimpose

A facility provided on some recorders for disconnecting the erase head and allowing a second recording to be made over an existing recording. The control provided is called a superimposing or 'trick' button.

### Tape Speed

The speed at which the tape passes the recording head. (See I.P.S.)

### Wow

Rhythmic variation of the pitch of a recorded sound, caused by variation in speed of the tape. Wow is often due to irregular capstan speed, tape slip, or variations in take up tension.

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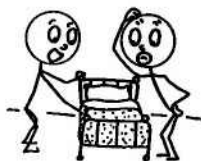
- STEREO & MONO AMPLIFIERS by Quad, Wainman, Rogers, Leak, Dulci, Armstrong, Telefunken, etc.
- TUNERS by Quad, H.M.V., Leak, Dulci, Rogers, Armstrong, etc.
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## BEDFORDSHIRE

The Luton Tape Recording Society held their A.G.M. on May 23rd. New Committee members and Officers elected included Bob Lay, Chairman; Eric Excell, Treasurer; and James Conway, Secretary. It was proposed that the club make a news tape for the blind from items of interest in the 'Luton News'. The tape will be issued once a fortnight. During the preceding months the club has been kept busy recording dramatics, including 'I'll Find You A Bed', a short play written by member D. Musk, a number of panel games, and a competition entitled 'Up The Amazon'. (James Conway, 12 Whipperley Ring, Luton, Beds.)



## CAMBRIDGE

After only six months, membership of Cambridge Amateur Tape Recording Society has risen to 30... Circulars have been distributed announcing the club's recording services—weddings, fetes, dinner speeches, the provision of music for parties, etc. With less than 24 hours' notice, Chris Lindsay and Secretary Mike Renshaw made a successful recording of a wedding last month. (Mike Renshaw, 6 St. Vincent's Close, Girton, Cambridge.)

## CUMBERLAND

Regrettably, we announce that the Penrith division of the Penrith & Carlisle Tape Recording Club has had to disband owing to lack of support. The club will now be known as the Carlisle Tape Recording Club. (John Grieve, 13 Rosebery Road, Stanwix, Carlisle, Cumberland.)

## DEVON

On May 9th, members of South Devon Tape Recording Club visited America Lodge, an R.N.I.B. centre of rehabilitation for the blind, and put on a programme of music, quizzes, talks, and other amusing items. Residents at the centre took part, and the whole programme was recorded for presentation to the Warden of the Lodge. Mr. P. Henry, who is also a member of the tape club... On May 24th, members and friends heard a recorded biography of Louis Armstrong, presented by Mr. D. Johnson. (Mrs. Jean Plett, Bridam, Kents Road, Wellswood, Torquay.)



## DURHAM

Over 100 pensioners assisted the T.E.I. Tape Recording Club, Spennymoor, when they presented 'Take Your Pick', an evening's entertainment based on the T.V. quiz game. Seventeen pensioners from the audience volunteered as contestants, and prizes comprising small food parcels were purchased in advance by club members. The star prize—a dozen eggs—was donated by a local farmer. The manager of the Odeon Theatre, Bishop Auckland, donated four tickets to the Circle, the winners to be his guests for the afternoon of attendance. These were used as Box 13 and birthday prizes. (J. E. Wild, St. Helen's Auckland, Nr. Bishop Auckland, Co. Durham.)



## ESSEX

Members of Ilford & District Tape Recording Society will shortly receive a comprehensive questionnaire compiled by the committee, the aim of which is to find out what kind of programmes they prefer and by so doing plan a full season's meetings in advance. This it is felt will be a great advantage. (Dave Bolton, 13 Gloucester Road, Manor Park, London, E.12.)

## GLAMORGAN

Swansea & District Tape Recording Club has Arch-Goon Harry Secombe as their President, and are justifiably proud of it... On May 27th the club held the first ever Audio Fair in South Wales—attendance for one day approximately 1,000 people. Not bad eh! Club membership now stands at 43, and for a club formed only eight months ago that's not bad either! The hospital service is now in full swing, two hospitals being catered for at the moment, with more to follow. A request programme is put on every month, and Mr. Ron Clarke, who is in charge of this department of the club's activities, would like to hear from any club secretaries willing to help with 'long distance' requests. With so many members, it has been agreed to split the club into sections as follows: Blind and Old Peoples Homes, Mr. Samuel's section (and a very good job he's making of it); Hospital Service, Ron Clarke; Outside Recording Unit, Bert Leach. (This very efficient unit, complete with van, battery converter, and four battery portables, have turned out some very fine field work.); Dubbing and Programme Planning, Edgar Lewis. Secretary Norman Whitlock recently appeared on television for three whole minutes talking about the club's collection of historic and unusual sounds. (Norman Whitlock, 18 Trafalgar Place, Brynamill, Swansea.)

## GLOUCESTER

Cotswold Tape Recording Society's meeting on June 15th consisted of an outside location session, using battery recorders. Members divided into four groups, one covered Oakridge, one went to Water Lane, and two to Bisley. The Oakridge party interviewed a local farmer and his family before chatting with the assembled company at the Butcher's Arms. The Bisley parties penetrated the historic Bear Inn—once the Court House, when Bisley was the principal centre of that part of the world—and the New Inn, where some recordings of the splendid Cotswold voices were taped. (Peter D. Turner, Cave Cottage, Oakridge Lynch, Stroud, Glos.)

## HAMPSHIRE

Miss Doreen Slack has taken over as Chairman of Bournemouth & Poole Tape Recording Club, following the resignation of Bill Meads, owing to business commitments... The club entertained the Old People of 'Loxley Grange' in Bournemouth, with recordings including songs sung by a grandson of one of the members. (Mrs. J. L. Lawson, 8 Dolphin Avenue, Northbourne, Bournemouth.)

## HERTFORDSHIRE

The past month has proved a most successful one for the Tapewriters' Circle. The tapes circulated within the group have included a fine first effort by new member Joy Burt, who told an interesting yarn with a 'time slip' theme. A fantasy entitled 'The Hole' by Ken Cotman was enthusiastically received, as was Norman Wilson's story 'Homecoming'. The circle is operated on a postal exchange system, with nothing to pay except one's own expenses. Tapes who are also writers are invited to write or tape for details to: Frank Warren, 7 Prince Street, Watford, Herts.

One of the biggest occasions in West Herts Tape Recording Society's calendar took place recently when the 'Grainger-Holloway' cup and awards were presented to the winner in a competition for a taped interview with a local who could tell of the district as it was 50 to 60 years ago. The tapes were judged by Mr. R. C. Sayell, Secretary of the local Archaeological Society, with the help of John Grainger and Peter Holloway, and the winner was Arthur Mould who talked with a gentleman from the Kings Langley district. In addition to the cup, Arthur Mould received a voucher for 5 gns. Dennis Millard was second with a voucher for 3 gns and Dennis Hill third with a voucher for 35/-.. The entries are now in the club library and will be available to other local societies. (Peter Holloway, 29 Fishery Road, Boxmoor, Hemel Hempstead, Herts.)

## LANCASHIRE

At Liverpool Central Tape Recording Society's two main meetings in May and June, the series of talks designed for the absolute beginner to tape recording were continued—the main topic being 'High And Low Impedance'. Work also continued on decorating the clubroom... On June 17th a visit was made to St. Helens to record the Carillon in Lowe House Church.



## KENT

Beckenham Tape Recording Club, which was formed on 13th January, the founders being Alex Green and Fred Gazeley (Mace bearer to the Mayor of Beckenham), now has a membership of over 15. The Bromley Group Hospital Management Committee have given their consent for the club to provide a comprehensive service to all hospitals under their jurisdiction, and the matrons are now being approached. Already three matrons are interested, namely those as Sydenham Children's Hospital, the Cheyne Hospital at West Wickham, and the Farnborough Hospital. Two documentaries are under production. One is on Special School Education—that is the education of backward children—and it is hoped to use the St. Nicholas Special Day School at West Wickham as an illustration (the Headmaster, Mr. L. N. Spencer, being the club's chairman also). The other documentary, entitled 'The Hamlet On The River Bec' is a description in sound of present day Beckenham. The club is affiliated to the B.R.C. and the Beckenham Evening Institute. (Alex Green, 4 London Lane, Bromley, Kent.)

Any person interested in forming a tape recorder club in the Medway Area of Kent (around Gillingham) and who may have ideas and views on the arrangement of such a club, is invited to contact Mr. D. F. A. Bird, 'Radac House', 92 Gardiner Street, Gillingham, Kent.

## LEICESTER

Ever since Leicester Tape Recording & Hi-Fi Club was formed, many members, especially the cine enthusiasts, have wanted to film the club in action. Well they've done it at last (and all in the space of one evening too!). All indoor and exterior shots are in the can, and awaiting editing. (Peter Starrie, 56 Minehead Street, Leicester.)

Hinckley Tape Recording Club called an Extraordinary General Meeting on June 7th to elect a President, Jim Starbuck, Mine Host at the Wharf Inn, where meetings are held. It has been decided to affiliate with the British Recording Club. (Keith Smith, 117 Wykin Lane, Hinckley.)

The members of the Wandsworth Tape Recording Club found the lecture given by Mr. K. Short of Recording Devices so interesting that they were reluctant for it to close... so reluctant that in the end the caretakers of Wandsworth Technical Institute were forced to throw them out. In spite of the fact that the meeting was held on a beautiful summer evening there was almost 100% attendance. Machines shown and demonstrated were the Stuzzi Junior 4M, the Stuzzi Mquette, the Stuzzi Tricorder, the Stuzzi Tricomat slide change attachment connected to a Braun automatic slide changing projector, the Stuzzi Tape Tuner, and a Minerva A.M./F.M. Radio.

## LONDON

Thanks to the Walthamstow & District Tape Recording Society, patients who might otherwise have missed the Borough's Carnival procession altogether, were brought a sound picture of the event by the society over the internal broadcasting system of Connaught Hospital. Overlooking the Carnival procession route were two commentators, Society Secretary Ken Perks and 'Vi' Burnett who, using three mikes—two for commentary and one for effects—kept up a lively descriptive narrative. The comments were passed through a mixer to a recorder operated by Maurice Dudley, who produced and directed

the programme. As soon as track one of a three inch reel was completed, it was rushed by a runner down to the basement amplifiers for playback to the patients on their headphones. After the commentary, a tape recorded on a battery portable at the Town



Hall earlier in the afternoon was played, the roving reporter introducing Carnival Queen Linda Hughes and her two Maids of Honour. The Mayor of Walthamstowe, Alderman Baldwin, also passed his best wishes to patients in a brief message. Still keeping up their role as 'busy bees', members supported a big charity event, a 'Midsummer Fayre' in the Comeley Bank grounds organised by the League of Friends of the Connaught Hospital. (Maurice Dudley, 38 Edward Road, Walthamstowe, London, E.17.)

**Frirn Barnet & District Tape Recording Club** were more than pleased to have another visit from Ralph West, who demonstrated his E.M.I. TR.52. Members were able to make some stereo recordings and were most impressed with this fine, if justifiably expensive, piece of equipment. The club has now seen the film made by Mrs. Betty Strom of Hawaii, and look forward to receiving slides and tape commentary which she has offered to forward. Members have sent off their first reply tape to her, and hope to see her in person at one of the September meetings, when she will be in the U.K. (A. S. Andrews, 13 Hartland Road, Friern Barnet, London, N.11.)

Seven members of the **South-West London Tape Recording Society** hired a Mini-bus and went on a Sunday outing early in June. Their first stop was at London Airport, where they both recorded and filmed air traffic. The use of a cine camera is new to the society, but it is hoped to produce a creditable, although short, film of the whole trip. I'm delighted to see how many clubs are introducing cine into their outdoor activities—to me shooting film and capturing appropriate sound effects on a transistorised portable seem the ideal way to continue tape recording in the summer. (Vivienne Killick, 6 Disraeli Gardens, Fawe Park Road, Putney, London, S.W.15.)

## MIDDLESEX

**Southall Tape Recording Society** is organising a three day exhibition of tape recording and sound equipment to be held over the August Bank Holiday in conjunction with the Southall Summer Fair. The exhibition, which will be under canvas, will be part of the much larger Crafts and Hobbies Display, and it is intended to show all aspects of tape recording and club activities. To ensure the success of this venture the club would appreciate help from anybody who is interested, together with help from manufacturers with display material. (N. Robinson, 14 Hayes End Close, Hayes End, Middlesex.)

The **West Middlesex Tape Recording Club** had a very enjoyable visit from Messrs. K. L. H. Electronics who took along their Cinecorder machine, based on the B.S.R. deck, but with many extra features of especial appeal to those interested in combining sound and cine. Although this machine works only at 3½ i.p.s. the quality was very good, and the whole machine, members discovered, does its job splendidly. (H. E. Saunders, 20 Nightingale Road, Hampton, Middlesex.)

## NORTHAMPTON

The **Northampton Tape & 8 mm. Cine Club** has decided to hold a rally of tape clubs in Northampton on October 3rd, and extends an invitation to all clubs in the Midlands Area. It is proposed to hold this rally each year. The number of tickets will be limited to six to each club, and clubs wishing to send representatives should contact the Secretary who will forward on tickets and programmes for the evening.

## NOTTINGHAM

The new Secretary of **Nottingham Co-Operative Amateur Tape Recording Club** is Mr. B. L. Harris, 40 Chetwin Road, Bilborough Estate, Nottingham.

## SOMERSET

The **Taunton Tape & Audio Society** has now been formed six months and much ground work has been done. There are 20 enthusiastic mem-

bers who own a variety of recorders, and it is now hoped that the Society can press forward with welfare work in and around Taunton. (R. V. Smith, 83 Priorswood Road, Taunton.)

The **Taunton Club** were guests of **Bridgewater Tape Recording Club** on May 30th, when Chairman T. Sanders presented some films, including the amusing cartoon 'History Of The Cinema'. Later in the evening 'tape talk' and coffee were thoroughly mixed together and all members left feeling they had made a whole set of new friends. The Bridgewater club are looking forward to visiting the Taunton Society in September (Miss Jill Sharman, 34 Lakeside, Taunton Road, Bridgewater, Somerset.)

In conjunction with the Bath Festival of Arts, the Bath Round Table held a most successful carnival and procession. The **Bath Sound Recording Society** was asked by the carnival committee to make a cine film and sound recording of the Carnival Queen Competition, Carnival Procession and the Barbecue held on the recreation ground in the evening—all proceeds from the Carnival were donated to the 'Cheshire Homes' fund, and Group Captain Cheshire was present. At the beauty contest and carnival ball, in conjunction with the Abbey Film Productions Club who did the cine, some very good material was shot. The equipment was installed in a builder's scaffolding on the processional route, so that when the procession went past at 6 p.m. they were ready, situated 20 feet above the floats. It was interesting to watch organiser T. Tregale pan the Parabolic Reflector like a camera. One highspot in the procession was the club's own entry, F. Dennett's Vauxhall Car being suitably decked with club posters, and a beautifully made wooden tape recorder installed on the top was complete with reels of tape and a speaker which was surprisingly emitting music (that's a secret!). At 8.15 the procession had passed and the club had a terrific tape of the complete procession. Now they have the job of putting the recording to the cine film so that Round Table can make a public showing of it. After the procession, the equipment was transferred to a tent in the Barbecue, where the club invited the public to record their voices at 6d. a go, all proceeds to the Cheshire Homes Fund. They collected approximately £3 and made roughly 120 recordings. (K. W. J. Gingell, 9 Norfolk Crescent (Top Rear), Bath.)

## SUSSEX

By arrangement with the **British Recording Club, Crawley & Sussex Tape Recording Club** announce that the finals of the Talent Contest will be staged at the Centre of Sound Theatre on Saturday, September 9th. The recording sessions in this contest have now taken place and some very good recordings were made. (R. C. Watson, 32 Southgate Drive, Crawley, Sussex.)

Mr. Ernest Thornton is not only an enthusiastic member of the **Hove & District Tape Recording Group**, but also runs two clubs for Old People in Southwick, an Urban District just to the West of Hove. The club has co-operated with him in the production of a 45-minute tape which describes the activities of these clubs and includes items by their individual members, and visiting artists, community singing by club members, etc. The Hove group consider this tape might be of interest to other Old People's Clubs throughout the country and if any tape club or group consider that it would help to entertain or interest Old People's Clubs in their area, they would be pleased to send them a copy free of charge if they will communicate with the Secretary either by letter or tape. All the Hove group ask is that any club who borrows the tape should take a dubbing and return it as soon as possible, so that they can deal promptly with all requests. Alternatively, if any interested club would care to send a 4 in. long play tape, they would be pleased to dub a copy from the master tape and will undertake to return the 4 in. tape within 14 days of receipt. (Bert Guernsey, 44 Hogarth Road, Hove, 3, Sussex.)

## WARWICKSHIRE

Recently the **Leamington & Warwick Amateur Tape Recording Society** received a tape from the **Bath Sound Recording Society**—'from one spa-ing club to another' as Richard Ventura, Chairman of the Bath Club put it. So at its last meeting



the Leamington club had a 'Bath Night' when members got together to make a tape to send off to Bath. A copy of the tape, on which members present give a brief outline of their interests, is to be made for sending to three new members who are unable to attend meetings in person. They are Peter Greaves, Stan Mayes, and Wilf Pobarts, three patients at the Royal Midland Counties Home for incurables, who on account of their interest in tape recording have become members of the club. At the Leamington League of Friends Fete held recently at the Home, one of these three (helped by another member) ran a side show to record the voices of visitors to the fete, while another took control of all the music that was carried over the ground through the P.A. system.

As these three special members are unable to attend ordinary meetings, tapes will be sent to them of excerpts from some of the meetings and it is hoped that extra society meetings can be arranged (perhaps at the Home itself), when they can take an active part. It is also hoped to introduce them to taping, a facet of recording they could very well do, and which could bring them a lot of interest. Before they joined the Society, they used their tape recorder, which they can push around on a wheeled table, to make programmes of music requested by other patients, and they have recorded some of the home's foreign staff, singing some of their own national songs. It is hoped that the three of them will, in the near future be able to make up a programme for one of the society evenings. They may be physically restricted to their wheelchairs, but in technical know-how they leave some other members way behind!

If any reader happens to be personally acquainted with any of these three men, the Society will gladly put them in touch. (Miss Eileen Jones, 26 Hampton Street, Leamington Spa.)

'Twas a sunny, pleasant evening in Coventry . . . the attractions of the garden, golf-course and outdoor pursuits pulled strongly . . . but 26 devotees were present at **Coventry Tape Recording Club** on June 8th. Chairman Roy Penfold bid hearty welcome to Keith Smith and two of his friends from the Hinckley Club, and presented a questions and answers tape on recording and hi-fi matters. Committee member Ron Walker played a tape he had received from his friend Ken Miller in New York City, made in the bird house of the Bronx Zoo. (L. S. Day, 41 Moseley Avenue, Coventry.)

Speaking at the Annual General Meeting of **Rugby Amateur Tape Recording Society**, one of the largest and finest B.R.C. affiliated clubs, Secretary Mike Brown said that the club was now recognised as a solid group of enthusiasts who are always ready and willing to help other groups with their facilities and knowledge, particularly in charitable work, such as helping the aged, the sick, the unfortunate to enjoy their lives a little more and bring a little alleviation of their misfortune. The A.G.M. was opened with a recorded message from Nelson Woerner, R.A.T.R.S. member, and British Representative of the Universal Tape Network, which cued Mr. Woerner in person to enter the room carrying a most massive birthday cake which he had provided, bearing the initials of the society and three lit candles, and consisting, as members found out later, of very tasty ingredients. (Mike Brown, 219 Clifton Road, Rugby, Warwick.)

## WORCESTER

The first two meetings of the **Kidderminster & District Tape Recording Society** were attended by 18 and 12 members consecutively—the slight drop at the second meeting being due to a difference in the meeting night. (R. F. Drew, 87 Brindley Street, Stourport-on-Severn.)

## YORKSHIRE

At a recent well attended meeting of **Leeds & District Tape Recording Club**, a demonstration by the Chairman, Mr. Pape, entitled 'Getting It On Tape' was given in his professional studio. The subsequent meeting was a practical night when members recorded an amusing short sketch, half the members acting and half at the controls. Half way through the evening they changed jobs. (R. Crossley, 96 Stainbeck Road, Meanwood, Leeds, 7.)



# STRICTLY for WOMEN

by MARY LAURENCE

Well . . . I have had a response. These are early days as this article has to go to press only three days after the magazine last appeared. So — there isn't a lot I can tell you about progress at the moment (a slightly depressed air?) Yes I know but there's still time for sackfuls of letters to reach the office.

Letters have been charming—and helpful, and we shall certainly consider ideas about competitions a little later on. One reader pointed out that women are allowed on the outside of the magazine so why shouldn't they be allowed inside—which certainly seems to be a point! So here to begin with—in alphabetical order—are our first supporters:

M. J. Crawford, 6 Conville Boulevard, Bebington, Cheshire—the sender of a letter which was as fizzy as the best champagne. Mrs. Anne Hill, 17e Montfort, Richard Place, Priors Park, Tewkesbury, Gloucestershire. Mrs. Hill—quite obviously full of interests—has gathered volunteers to tape record on behalf of the B.R.C. Service for the blind, and contacted relations of patients in hospital. She has three tapespondent friends—two men and one woman—and would like one more tapespondent woman friend to even up the numbers. If you would like to send her a 3½ i.p.s. 5 inch maximum spool she will be delighted to give you all the information you ask her. Mrs. C. M. Lester, Tailoring Instructor, 12 Tennyson Street, Swindon, Wilts.—again lively and interesting. She likes play reading, languages, culture of greenhouse flowers, sewing, all music, club activities, dancing, and travel. Grundig TK.25. Anywhere, and she would like to contact someone who is learning French. Then there's Carolyn Smith, Insurance Clerk, 12 Culverden Road, Balham, London, S.W.12, who likes this whole idea very much and enjoys reading, swimming, badminton, Elvis Presley, Jazz, Wagner. Philips (two track, single speed 3½ i.p.s.); area of tapesponding: anywhere outside the United Kingdom, especially Germany as she speaks German.

And last—but by no means 'you know what'—comes Mr. B. Sparkes of 5 Herbert Street, Newport, Monmouthshire, South Wales. He is single and would like to hear from a lady with general interests (sees men all day). He also thinks we should be given more than one page. Bless him!



"Keep writing, girls!"



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Number of pupils/students \_\_\_\_\_

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Type of recorder available \_\_\_\_\_

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

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Name \_\_\_\_\_

Age \_\_\_\_\_

Address \_\_\_\_\_

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Interests \_\_\_\_\_

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

Type of recorder used \_\_\_\_\_

Size of spool \_\_\_\_\_

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

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