

amateur

TAPE RECORDING

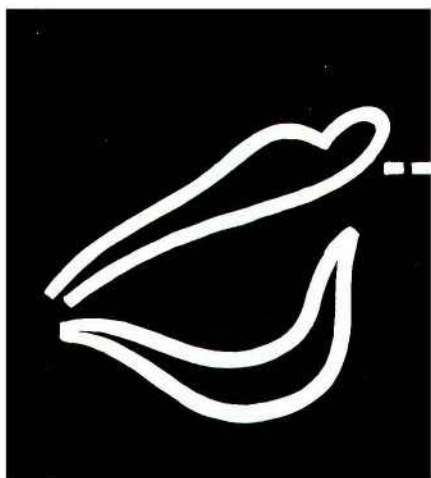
VOL. 4 NO. 3 OCTOBER 1962 PRICE 2.00

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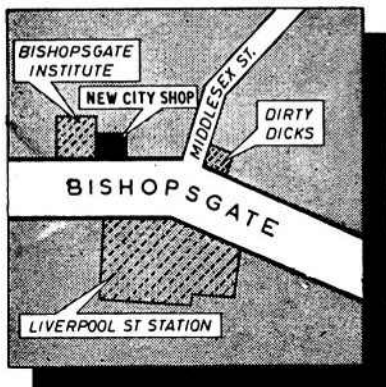


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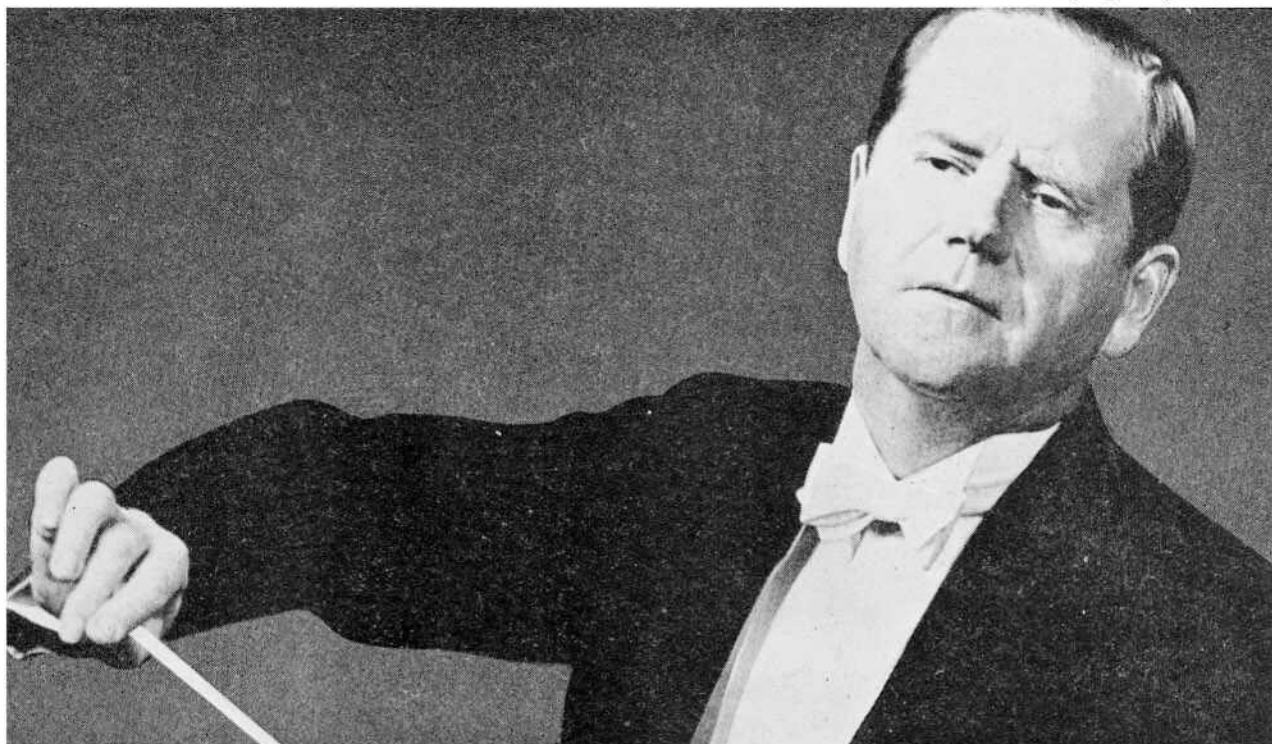


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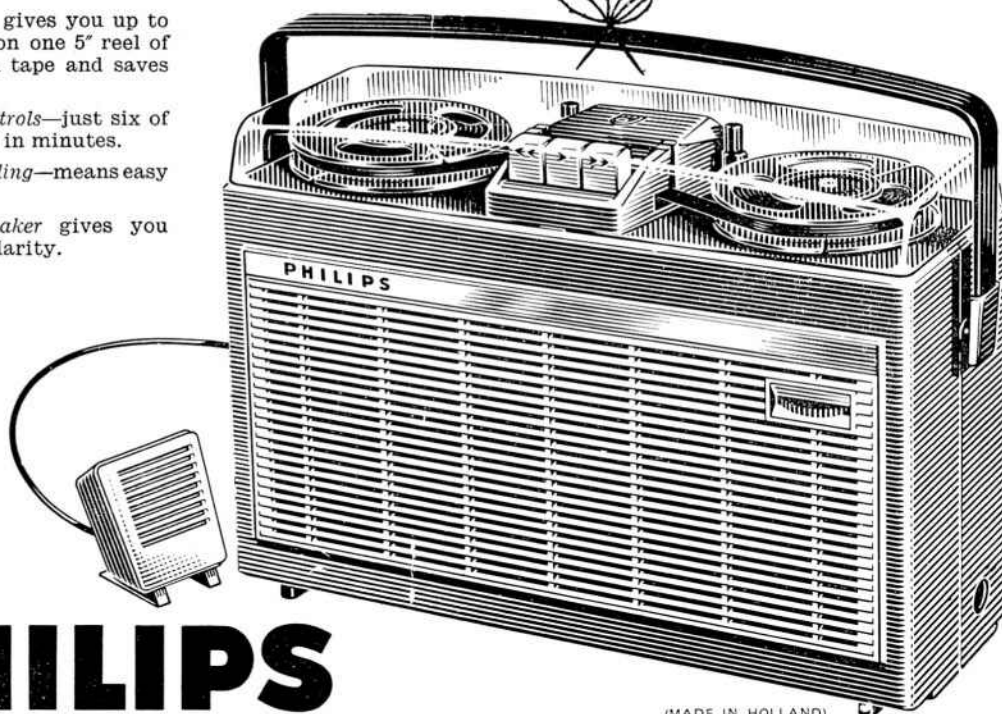
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AMATEUR Tape Recording & Hi-Fi

THE SOUND MONTHLY

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ON THE COVER

DON'T THEY LOOK delightful—and as full of life as any little girl or boy? Followers of Roberta Leigh's famous TV series will recognise them as Sara and Hoppity... not forgetting Shaggy Dog. On page 15 Rachel Lindsay lets you into some of their secrets, and tells you how you can make puppets really come to life with tape. The tape recorder which Hoppity is operating is the Stuzzi Tricorder.

Vol. 4, No. 3

October, 1962

Wanted—the ideal machine!

By THE TECHNICAL EDITOR

THE Radio and Television Show at Earls Court this year was devoted—as it should be, presumably—to radio and television. Tape recorders and hi-fi? In this field the Show, like the last London Audio Fair, produced nothing really new or even outstanding. From which we must conclude that the manufacturers concerned are either bereft of original ideas or have fallen into a state of apathy in which they believe there's nothing new left to produce.

But we have yet to see the ideal tape recorder. And in case someone should say they produced it only a month or two back, let us assure them that what most manufacturers consider the ideal to-day was, in fact, produced ten years ago. And it was far from perfect...



MISSING FEATURES

True, we have seen great improvements in tape recorder mechanics and electronics: excessive extension of frequency response is still a sore point with us. But what of flexibility? This tape recorder of ten years ago had cross-track copying, echo, direct monitoring, stereo, integrated mixing, controlled recording bias, built-in hi-fi amplifiers, three speeds, an auto-stop—and a variable speed control for fine adjustment of *pitch*.

How many manufacturers have thought of giving proper attention to the quite considerable difference in pitch that can occur when tapes recorded on one machine are replayed on another? Yet musicians are notable users of tape recorders, and now we have an expanding production of pre-recorded tapes...

Then there's portability—consistent with performance, of course. Even the keenest of recordists hardly cares to be loaded with a hundredweight of mains transformers and massive iron tape-decks. Many foreign manufacturers make full use of transistors and light-cast frameworks for tape transport mechanisms and amplifiers, without affecting quality of performance or reproduction.

TODAY'S DEMAND

The Common Market may well demand some revolutionary designs in *all* audio equipment. The tape recording enthusiast now knows just what he wants, and is prepared to pay the price for his ideal machine. No longer will he be satisfied with the cheap domestic version which may suit the needs of those who regard the tape recorder much like a snapshot camera. He requires an instrument with which he may fashion his own creations and derive the greatest possible pleasure, and it must be as versatile, responsive and reliable as to-day's genius can make it.

We acknowledge the fact that a few manufacturers have come near to producing this dream machine, but they are only a few. And as yet we are still a long way from realising the ideal.

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BERNARD KING

goes to see

BRUCE FORSYTH

and learns how he uses tape . . .



Who was in charge? Need you ask!

HERE'S the playback (slightly edited) of the interview which took place when Bernard King bearded Bruce Forsyth in his dressing room at the London Palladium, where he was playing in 'Every Night at the Palladium.' Let's skip the preliminaries and start with the vital question:

BERNARD: Do you use a tape recorder in your work, Bruce?

BRUCE: Yes, but it depends what I want to do. If I want to get an impression or try out some new material or make an arrangement on the piano, I use it an awful lot.

BERNARD: You use it to rehearse your act?

BRUCE: Yes—and if I'm not using it, my kids are. They love it! They walk around with the microphone and do a sort of cabaret act.

BERNARD: Do they try to take you off?

BRUCE: Oh, yes—they'll have a go at Pop! He's not one of their best, though . . .

BERNARD: How exactly do you use the tape recorder for music composition?

BRUCE: If I'm working on a song, I pretty well know whether it's right by the time I've finished it, without putting it on tape. But if I have the time to find out what it sounds like, I'll put it on tape and listen to the playback. But usually I know . . .

BERNARD: Fair enough. Now, about yourself—how long have you been in show business?



But Bernard wore the smile here. At least he controlled the recording level . . .

Started young

BRUCE: Since I was 14. I'm 34 now . . . I was always interested in the stage and in films, and the ambition was there at a very early age. I really started in amateur shows during the war. Then I went on to touring revues, and one thing led to another.

BERNARD: Were you always the comedian or compere?

BRUCE: Oh, no; I didn't turn comic until nine years ago. Before that I did double acts, single acts. I was in a double act with my wife, Penny. I've worked in band shows, cabarets . . . I was with the Windmill for a while. I had quite a varied career before I turned comic—and found it was the hardest job of the lot.

BERNARD: But everybody got to know you really well when you took over at the Palladium. How were you discovered for this?

BRUCE: Well, several things led up to it. I'd been seen doing a bit of compering round the halls, one of them being the good old 'Met' in the Edgware Road. And I did a couple of TV shows, one of them from the Prince of Wales's. I did one spot in 'Sunday Night at the Palladium' in 1958. Then I did another couple of TV shows, and they all went well.

This was at a time when they were looking for new people. I was already taping a show called 'New Look' that was being got ready, and the dry runs turned out quite well for me. So it was really a series of things that got me the job here.

Nice people

BERNARD: And in all this time you must have met many exciting artistes from all over the world. Do any of them stick out in your mind as being particularly pleasant to work with?

BRUCE: Well, if I had a list I'd put a tick against every name. Eartha Kitt, Lena Horne, Sammy Davis Jr., Howard Keel . . . you could go on and on. The bigger the star, the nicer the person, I've found. Meeting Bob Hope for the first time was a great thrill. Oh, yes; some marvellous people . . .

BERNARD: And how about your current show? Are you enjoying it?

BRUCE: Oh, yes. It's a great thrill, because I've been out of London for three years. I've been at the seaside for the summer, now, for the past nine years, and I'm enjoying being at home again.

BERNARD: How about your hobbies? I see your dressing room is full of golf trophies . . . is that your main hobby?

BRUCE: Yes, but funnily enough, that's the only thing I've got against working in London. I haven't had as much chance to play golf this summer season. My handicap? Nine . . .

BERNARD: Do you find time for any other games?

BRUCE: Up at Manchester during pantomime I did a lot of bowling—I love that. A great sport—good for the whole family.

Jazz lover

BERNARD: And what's your taste in music?

BRUCE: Modern jazz principally, and good string music. I like light stuff, and some heavy stuff I don't really know the name of. It's a pretty varied taste—as long as it's good.

BERNARD: Can you tell me if you have any special ambitions you haven't yet realised?

BRUCE: Oh, lots! I'd like to do a film. Light comedy . . . a musical.

BERNARD: Thanks very much indeed, Bruce. Finally, as this tape may be heard by people in hospital, and by blind people, perhaps you'd care to send them a special message?

BRUCE: Certainly. I'd like to wish all the people in hospital all the luck in the world. And blind people simply amaze me—the things they can do and the enjoyment they can get out of going to a show or a football match. I'd like to wish them luck, too.

BERNARD: Thank you, Mr. Forsyth.

* Copies of the tape from which this interview is extracted are available without charge to organisations catering for the blind, or for hospital programmes, on application to the Editor.

WATCH YOUR (TAPE) PARTY MANNERS

Tape recording is developing its own etiquette, according to a woman writer in the *Leicester Chronicle*, who lays down some new rules for party hostesses.

Reluctant guests should never be bullied into saying their piece into the microphone. 'Not only is it bad manners . . . but the outcome will probably be awful, nervousness making the visitor's voice stilted and hesitant.'

To make up 'commercials' about guests and their jobs 'can lead to desperately hard feelings, even enmity among sensitive souls.' And to record unsuspecting victims on a hidden machine and make them suffer the playback is in thoroughly bad taste.

At the same time, it is impolite for guests to spoil an amusing tape by talking non-stop while it's on.



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WORLD of SOUND

A NEWS COMMENTARY

By JEREMY GILES

Let's all go . . .

SOUND survey now being made by building research engineers in collaboration with the L.C.C. has pinpointed London's noisiest spot in the Strand. Two vans equipped with tape recorders have monitored over 350 sites day and night since early last year.

At the same time, Central Office of Information officials have interviewed 2,000 people on how noise affects their lives. The combined exercise is the first of its kind in the world . . .

Tape-as-you-pray

In gratitude for being cured by faith healing, civil servant Kathleen Sykes runs a 'tape-as-you-pray' service for the aged and sick of Blackburn, regularly records the services at a Methodist mission to play back in their homes . . .

On the spot

In a speech at a conference on road hazards, pathologist Dr. Francis Camps suggested that the police should experiment

in using tape recorders to get statements from eye-witnesses of accidents on the spot.

Sound Test

To engage members of a string quartet attached to the University of Canterbury, N.Z., a selection committee listened to hi-fi tape recordings of music played by applicants for the posts.

Good therapy

Regular tape recording sessions among psychiatric patients at Littlemore Hospital, Oxford, who tapespond with relatives overseas and with other hospitals, have proved so beneficial that the activity is to be extended.

Opus M6

As a memento of the building of Motorway M6, which put the townsfolk in a tizzy, Mr. Ray Faulkner taped the rumbling symphony of earth-moving machinery cutting a way, night after night, through the hill behind his Stafford home.

Your obedient servant

To enable public health inspectors to conduct correspondence without drafting all their letters in longhand, Melton and Belvoir (Leics.) Rural Council decided to get them a tape recorder.

Postal address

Because he could see no prospect of delivering it in person, Yorkshire-born writer Leo Walmsley, living in Cornwall, agreed to make his presidential address to Scarborough Writers' Circle on tape and pop it in the post . . .

Something borrowed

Thanks to tape, the bells of St. John's, Ranmoor, where the bride's parents and elder sister were married, peeled from loud-speakers at a wedding at Holmesfield (Derbys.), where the church had only one bell.

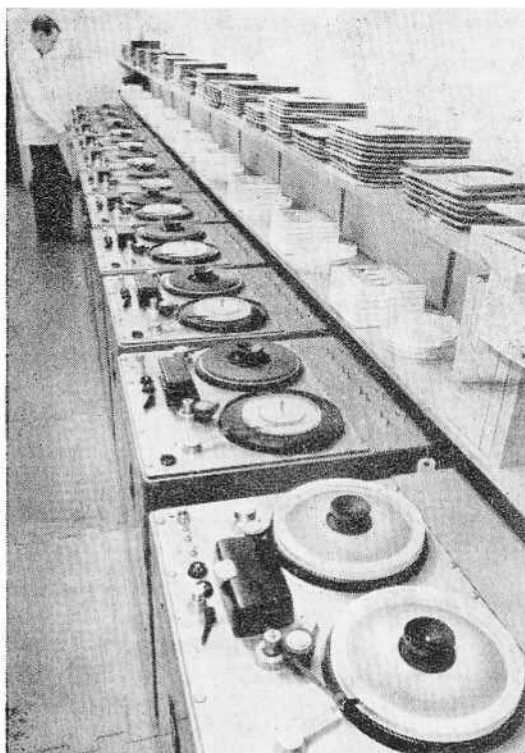
Loud protest

To underline complaints that a bell on a taxi rank at Rosslyn Hill, Hampstead, robbed residents and hospital patients of sleep, dentist Harold Christian sent the G.P.O. a tape recording made at midnight . . .



"So that's where the noise came from!" A young married couple examine the tape recorder which, by an endless tape, enabled visitors to the Radio Show at Earls Court to operate a baby alarm on the Kolster Brandes stand.

This is the sort of equipment used in the high-speed copying of pre-recorded tapes. A master duplicator, seen in the foreground, runs at 120 ips while it feeds a bank of slave units turning at half that speed. Two or four tracks are recorded simultaneously.



A. LESTER RANDS

explains the proper method of

COPYING A TAPE RECORDING

TO make a copy of a tape recording requires the use of two tape recorders. There are trick ways of doing this with a single machine, but the method is difficult and requires a recorder with a specially modified deck and an extra replay head.

Using two recorders is the only really practical method. Given reasonably good equipment, it is quite possible to make a copy which cannot easily be distinguished from the original. The better the equipment, the better the copy, but wrong use of even the best equipment will never produce the best results.

TAPE WITHOUT TEARS

Last month we considered the importance of impedance matching in tape recording and high-fidelity reproduction. This applies equally when making copies of recordings. The connections between the two tape recorders and any other equipment used, such as a signal mixer or pre-amplifier, must match reasonably accurately both in impedance and voltage.

The wrong way

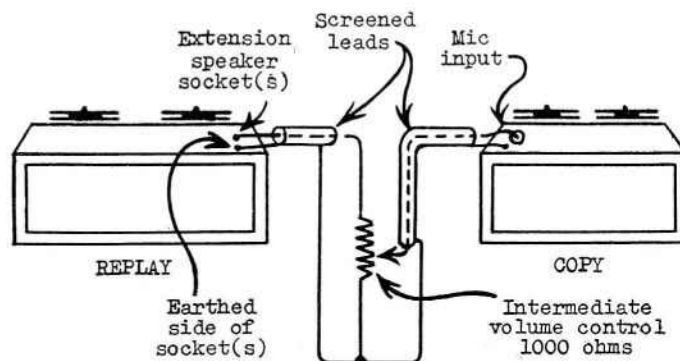
Good copies can never be made by feeding the extension speaker socket of one machine straight into the microphone socket of another. To begin with, there will be a mismatch between the two and possibly gross overloading of the microphone input by the comparatively high voltage at the speaker output. All the hum and noise generated in the amplifier of the first tape recorder—the replay machine—will be transferred and added to the copy recording. So also will any hum and

noise present in the microphone amplifier of the second machine.

This is about the worst condition for making a copy tape. There is one method even more crude and that is to replay the tape on one machine and pick up the sound by holding the microphone of the second tape recorder near the loudspeaker of the first. In this case hum, noise, distortion and unwanted background sounds will be at their greatest and the quality of the copy tape at its poorest.

Rather than go into long and necessarily technical details of how best to connect the two machines, we will give diagrams showing typical arrangements with tape recorders having, for instance, only an extension speaker output and one microphone input, or a high level output (monitor) and a high level input (radio), and so on.

SEE NEXT PAGE



Set-up for copying when either machine has only a mic socket and extension speaker socket.

The simplest method

Let's begin with the simplest possible arrangement for two tape recorders having only a microphone input and extension speaker socket. A volume control between the extension speaker socket of one recorder and the microphone input of the other may help to prevent overloading the second machine and reduce the transfer of hum and noise from the first. The arrangement is shown in the diagram.

First replay the tape to be copied, setting the volume control of the replay machine to average listening level. If the hum level from the loudspeaker of this machine is noticeable, set the volume control a little higher to ensure that the signal at the extension speaker socket is as high as possible without actual distortion.

Now set the volume control of the second machine, on which the copy is to be made, to about half its travel. Adjust the *intermediate* control for normal recording level as indicated on the second recorder. Make a few sample copy runs, each with different adjustments of the volume controls, in order to find the optimum settings for clear copies, free of hum and distortion. Once these settings have been established they can be used again for all future copies.

Tone control helps

When you have made a sample copy, replay the new tape on the first machine and see what difference, if any, you can detect between it and the original. If the replay machine has a tone control, it might be used with discretion to cut excessive noise or reduce hum, depending on whether it will cut the treble or bass, or both.

If you have two recorders with high level inputs and outputs (radio and external amplifier sockets) the problem of hum,

noise and distortion is greatly reduced, but careful setting of the volume controls of both machines is important. It is better to increase the volume control of the replay machine than that on the copying machine, to increase the recording level.

The correct settings will again call for a little experiment by making sample copies which should be checked on the same machine on which the original tape was replayed.

Azimuth alignment

It is essential that the azimuth alignment of both tape recorders should be exactly similar, and this can only be properly ascertained by using a special alignment tape such as the BASF white noise azimuth tape. If much copying is to be done, alignment tape is a *must*.

Remember, you may have to copy a tape whose alignment is already out. This means that the head of the machine on which it is replayed will have to be rocked and set for that tape.

Many who try to make copy tapes often forget this point, and wonder why the high frequencies are missing and the output is low. If you have to change the alignment of a head for this reason, you will need an alignment tape to re-set it again afterwards.

Next month we will examine some of the problems of copying and the use of pre-amplifiers for frequency loss compensation.

SENSING TAPE IS NEW ACCESSORY

A new accessory for use with tape recorders having electronic sensing controls is Scotch No. 51 Sensing Tape. In a bubble pack complete with tape guide, automatic separator and cutter. It costs 14s. for a 150in. roll.

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Want to hold an audience spellbound? RACHEL LINDSAY tells you how

TAPE MAKES PUPPETS COME TO LIFE

THIS month's charming cover picture shows those delightful little creatures Sara, Hoppity and Shaggy Dog. It prompted me to pay another call on Roberta Leigh, the creator of this very successful television series. I knew she used a tape recorder when she dictated her stories and film scripts, but I didn't know that she used tape in the actual making of her films.

'It's really the only way these puppet pictures can be made,' she told me when I went to see her in her spanking new studios in Soho Square. 'Each film script is recorded on an E.M.I. tape recorder. We have to use a really good professional recorder to make sure we get the very best results.'

Stops and starts

'When we are ready to shoot the film each scene is acted in time to the playback. Puppets being what they are, we sometimes have to rehearse a scene thirty or forty times, and this means switching the recorder on and off a few hundred times an hour. So, you see, we must have something really reliable.'

Another use to which a tape recorder may be put in making a film series is to let the author and director know how real the script is going to sound.

'After all,' Miss Leigh went on, 'hearing something in your mind and then reading it over are two quite different things from hearing it spoken aloud. Conversation which seemed marvellous when I read it to myself sounded awful when I heard it spoken.'

Tape recorders are also used in film and stage circles for discovering the right-sounding voice for a particular character. Here again Miss Leigh had information which should be useful to all amateur dramatic societies.

'When I have a particular character in mind I get an artist to draw a picture of it. Then I pass this drawing around to various actors. They come up with all sorts of different voices, but I never choose the voice until after I've heard it on the tape recorder.'

'When I chose the voice of Sara—it was played by the woman who plays Grace in *The Archers*—I got her to record it on my machine. It made an enormous difference. To begin with, she stood in the centre of the room talking in a little Sara sort of voice, and it just didn't come over at all. But the moment I heard it on the playback it sounded wonderful.'

You can do it

But puppets and tape recorders are not, of course, for professionals only. We amateurs can get a great deal of fun out of this combination. Deep down, all of us would love to act and even the shyest of us have hidden dreams of taking the stage. Here's where puppets come into the picture.

Put any play you like on to your tape recorder, then let your puppets act it out. This isn't as difficult as it sounds. Learning to manipulate puppets is easy enough, and three people can get a great deal of amusement out of doing simple little plays. You can ring the changes with your puppets by using different make-up and



Mischievous Hoppity is up to his tricks again—hogging the microphone, too!

hair styles and, hey presto! there's another character.

The ideal way is to write your own play. Take an incident from your own life and dramatise it. Or, if you have children, dramatise a well-known children's story. You don't need elaborate sets: a plain curtain as a backdrop and a table as your stage. I guarantee that your audience will sit enraptured, watching every movement.

Puppets might seem only wooden, inanimate objects when they're lying down, but the moment they come to life and move their mouths with a tape recorder playing in the background, you just have to believe they're real. Try it and see!

Next month I'll be giving you some tips from what I've learned about putting stories on tape to keep the toddlers amused. Yourself, too!

Strictly Feminine



With one foot out of the door
NORRIE PARAMOR stops to consider

THE NOISE THAT PLEASES EVERYBODY

I DON'T know whether it happens to you, but every time I try to push on with things so that I can get clear of work it seems to pile up and I find myself busier than ever.

Anyway, that's the sort of thing which has been happening to me in the office. No sooner is a world tour mentioned than the work comes streaming in and it's a pitched battle between me, the tape recorder, the recording studios and a couple of hundred miles of tape!

Of course, I had to go along and have a look at *Band of Thieves*. After all that work with Acker Bilk, I couldn't miss that! It brought back memories of the laughs we had locked in my house composing the score, and it's turned out pretty well, though I do say it myself.

Long Play flood

And then, coming back off the Cliff film, *Summer Holiday*, I found myself inundated with L.P.'s.

First there was the L.P. of *Summer Holiday* itself. We spent a pretty hectic day with Cliff at E.M.I., using a full orchestra. Most of the songs for the film were written by Ronald Cass and Peter Myers—a talented twosome if ever I heard them—but a couple were written by The Shadows, and I helped out with the arranging.

By the way, talking about The Shadows, the second L.P. I've been working on is to be called *Out of the Shadows* and should be released some time this month. The Cliff L.P. is being released to coincide with the film and the date is not fixed as yet.

Frank's success

Still on the pops . . . Work's been going on on a Frank Ifield L.P. The success Frank had with his single *I Remember You* has been really fantastic, and I'm as pleased as anyone that Frank has finally got there!

We thought it was pretty obvious from the selling of this record that Country and Western has a pretty big following, and even if people aren't really aware of the C. and W. flavour, it's still there and it's a noise they like. So this L.P. featuring Frank will be composed of a whole heap of well-known standards arranged in C. and W. style. Should prove interesting.

Big following

One jump away from pops is the music of the Big Ben Banjo Band. As you may know, this was something I started quite a while ago, and believe me, I've been surprised to find what a following there is for it. It seems that this sort of music goes down really well—as was evident from the great popularity of the Black and White Minstrel Show on television.

What I like about this sort of music is that arranging it presents few problems; even arranging other kinds of music in this style. That's what I've been working on with the Big Ben Banjo Band. All the tracks are, in fact, Irving Berlin numbers. It may sound strange to say that we've 'plonked' up the tunes, but the resulting sounds are pretty good to listen to.

Time flies . . .

The other day I was talking to someone about the programme which the Band has been putting out on the Light called *Everybody in Step*, when they asked me if it was the same Big Ben Banjo Band that had been with the programme when it started two years ago. Which suddenly brought home to me the rather surprising fact that we've been putting out that programme for three years!

Well, at the moment I've more or less got one foot out of the door, suitcases at the ready. I hope to have more news—and time—next month. This is Round-the-globe Paramor signing off . . .

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 and free descriptive leaflet

RUSS ALLEN reviews the month's jazz records . . . and finds that the big band is on the way back

AMONG six big band albums, a conglomeration and a *Johnny Hodges*, I think he should have pride of place.

Blue Hodge, HMV CLP 1579 (recorded August 23 and 24, '61), has *Wild Bill Davis*, organ; *Sam Jones*, bass; *Louis Hayes*, drums; and *Les Spann*, guitar and flute.

The usually flawless 'Rabbit,' with a

Cohn, Greco swings and entertains with a sparkling sense of humour and timing. He plays piano solos on three tracks too—what more can you want? I like it swinging.

● **Quintessence: Quincy Jones and Orchestra**, HMV CLP 1581. Recorded during 61.

Three different big groups play eight Q.J.-arranged tracks. For comparison, hear the B side first and you get the three groups playing one after the other. Recording is full, and too much use of the bass control can easily ruin the subtlety of the tuba line.

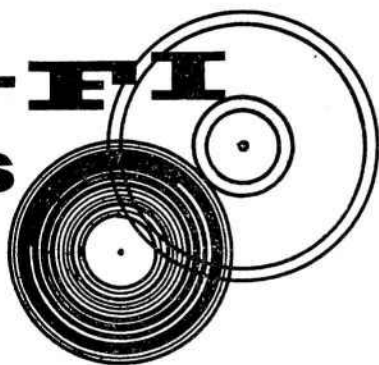
The sleeve notes, for some reason, are by Mr. and Mrs. Lena Horne (he's Lenny Hayton), and are quite informative and gay.

● **Impact! Brass**, arranged and conducted by *Jim Tyler*. Time Oriole, Series 2000 OT2524.

Six saxophones, four trumpets, five trombones, five French horns, piano, guitar, bass, drums and percussion. Great brassy stuff, this. Again, it's that stereo effect in mono that thrills me so much in Time Oriole recording.

A lot of exciting sounds, here; some

HI-FI discs



rather strange group, nevertheless makes some delightful music. Despite my dislike of the organ in jazz, I can't say anything bad. In fact, *Wild Bill* is anything but—nor wild, either. His playing is restrained most of the time, and for this he earns my heartfelt thanks. Buy it!

● **Who's Who in the Swinging Sixties: The Many Sounds of Jazz Today**, CBS RPG 62034.

A bumper issue of 14 tracks kicking off with a delicious *Brubeck Quartet* with orchestra, 'In your own sweet way,' through *Sir Charles Thompson*, organ (ugh!), to *Louis Armstrong et son orchestra* avec *Brubeck Trio* (never even noticed them), to *Mulligan and Concert Jazz Band* (nice!), via *Mose Allison* (cute!) and *Chico Hamilton* (luv'ly!), going out with *Carmen McRae* (who better?)

Side 2 has enigmatic *Miles Davies*, *Jazz All Stars*, *Lambert*, *Hendricks*, etc., *Andre Previn*, *J. J. Johnson* and *Duke Ellington*, finishing with dear old *Lionel Hampton*. The best 'bitza' record I've ever heard. A who's who that's a must.

● **I Like it Swinging, Buddy Greco**, 33SX 1441. (Recorded New York City, April 19, 20, 21, '61).

With a star-studded aggregation, to music arranged and conducted by *Al*



All-star ten-piece playing thoughtful, part-arranged jazz with plenty of solo room. The *Adderley Bros.* (2), the *Heath Bros.* (3), plus *Clark Terry*, *Tommy Flanagan*, etc., make it a swinging family party that shouldn't be missed.

Recording of the usual high *Riverside* quality does full justice to the players. *Cedar Walton* contributes excellent piano, and there's some delicious interplay between *Terry's* flugelhorn and *Nat Adderley's* trumpet in 'Picture of Heath.'

● **Maynard '62: Maynard Ferguson and his Orchestra**. Columbia 33SX 1439. (Recorded in New York, early '62).

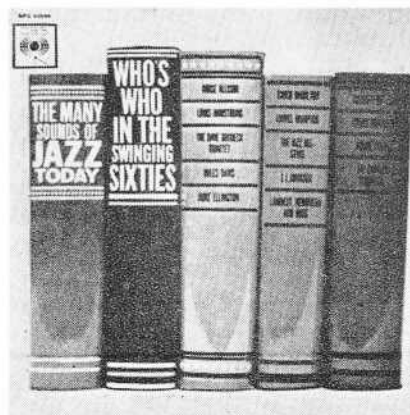
Ferguson has persevered with a big band for several years, and it must have been quite a headache to keep going through the lean ones; but it seems that the big band is on the way back—in America at least. It's an exciting sound, featuring the leader on stratospheric trumpet, trombone and French horn.

There are several other good soloists, including *Slide Hampton*, who returned for this recording. All the arrangements are by the current or past members of the group. 'Maynard '62's' for you!

● **Voices in Song and Percussion**, arranged and conducted by *Hal Mooney*. Time Oriole. Series 2000 OTS 2022.

This orchestra and choir lark's not really my cup of tea, but everyone *ah-oohs* away quite charmingly and there's lots of fine arranging and jazz-wise playing. The choice of tunes is good, and in 'Sing, Sing, Sing' (the old *Benny Goodman* number) there's some excellent drumming.

Yet another great recording from Oriole, heartily recommended to hi-fiers.



very tasty jazz too. Plenty of impact, lots of brass—spend some of yours on it.

● **Really Big! Jimmy Heath**. *Riverside* RLP 333 (Stereo RLP 1188). (Recorded June 24 and 25, '60, in New York.)

ATR CONTEST GIVES CLUBS NEW IMPETUS

- ▶ **EVERY** month comes more evidence that Britain's tape recording societies have gained fresh inspiration from *ATR*'s unique contest to find the club which has made the best contribution to the movement in 1962.
- ▶ **CLUBS** newly formed are making remarkable headway, while others are reorganising their activities and giving good service to tape recording and the community. Club secretaries have been quick to express their appreciation of this revival of interest.
- ▶ **ALL** clubs are eligible for the contest. From those who send in news of their activities the Top Ten Clubs are selected each month, and the first gets a 5in. reel of L.P. tape as a prize. The points awarded to each society for good progress, original work or meritorious service go to advance its position in the Club League Table. The club at the top of the League at year's end will win the *ATR* Club Trophy.
- ▶ **ONLY** a couple of months are left to determine the issue. Make sure your news is sent to the Club News Editor, *ATR*, Room 532, Ulster Chambers, 168 Regent Street, London, W.1.

Bingo!

FIRST club to run a bingo session, for which members furnished prizes, is **Birmingham Tape and Audio Club**. Recent visitors have included Mr. George Pontzen of Lustraphone, Mr. Harrison of Fi-Cord, and the members of South Birmingham club who arrived en masse.

Spiders' lair

Membership of the **Boston Sound-hunters** has more than doubled since the inaugural meeting in May. All the local dealers are supporting the group.

Leader Philip Towell gave an illustrated talk which demonstrated the versatility of tape recording, from a child's first words to beatnik jazz in Greenwich Village. When members took along their tape recorders for cleaning and defluxing, a remarkable absence of oxide deposit was noted, though one machine harboured a cobweb and two spiders!

Films and slides

Since the **Britwell (Slough) Amateur Tape Recording Society** started in April it has progressed from 14 members to

THE LEAGUE POSITION

	Pts.
1. THORNTON HEATH	36
2. NORTHAMPTON	35
3. RUGBY	28
4. SWANSEA	25
4. WHITSTABLE	25
6. CAMBRIDGE	23
7. BRIXTON	19
7. HULL	19
9. NORTH LONDON	18
10. WALTHAMSTOW	17
11. MEDWAY	16
12. BIRMINGHAM	11
12. SOUTH DEVON	11
14. BRITWELL	10
14. SPENNYMOOR	10

30. To publicise its many activities it held a film show which 150 people attended. A 90-minute tape-slide show by member Syd Hall, *The Sights and Sounds of London*, was so successful that other organisations have requested it.

A stand at a local horticultural show and fete, where the club provided background music, depicted the many uses of tape. Members also went on a conducted tour of the BOAC maintenance area at London Airport and an outing to Farnborough Air Display.

Two studios

Brixton Tape Club members have been getting around—interviewing stock car drivers at New Cross, recording a Camberwell foundation stonelaying by King Hussein of Jordan, producing a programme on Clapham Gymkhana and visiting a talent contest in Vauxhall Park, as well as recording for the blind and men serving overseas. And they don't want to boast, but they now have two recording studios. Can anyone beat that?

Hastings hustle

Before Hastings Carnival procession was seen by people on the seafont, a tape recorded commentary of its passage through Queens Road was being heard by residents of Old Hastings House. The commentary was by John Aitchison, secretary of **Hastings Tape Recording Club**, who was assisted at the controls by member Tony Jackson.

Rushed by scooter to the old folk's home, the tape was played back by club chairman Thompson. Other members manned a float in the procession, and recordings they made during four days' proceedings were assembled in a complete documentary of Carnival Week.

JUDD TO OPEN CAMBRIDGE AUDIO SHOW

MR. F. C. JUDD, A.Inst. E., Technical Editor of *ATR*, has been invited to open the second Audio Exhibition of the **Cambridge Amateur Tape Recording Society** which takes place at the Corn Exchange, Cambridge, on October 17-19.

It is almost a year since the society, founded in January 1961, staged an exhibition in which five manufacturers and local dealers participated. This year's exhibition will be much larger, with 14 exhibitors, including leading manufacturers such as E.M.I., BASF, Brenell and Grundig.

Several competitions are being organised, a portable tape recorder being among the prizes. Cosmocord Ltd. are giving a mystery prize to the contestant who wins the title of 'The Voice of Cambridge, 1962.'

Throughout the exhibition, which will be open from 11 a.m. to 9 p.m. each day, programmes will be relayed on sound and closed circuit television from the society's own studio and control room. A special display of Home Chromasonics, to be featured in next month's *ATR*, will also be on view.

Judd at Ilford

Ilford Tape Recording Club was visited by F. C. Judd, ATR's Technical Editor, who demonstrated what could be done in producing realistic sound effects and played some of the latest examples of electronic music from France. Representatives of *Catford Newstape and Magazine*, associated with **Catford Tape Club**, were present at another meeting to gather material which was featured in their next edition.

15 at Lewes

The newly formed **Lewes Tape Recording Club** has 15 members who are anxious to help with tape-message services and to conduct inter-club tape-spondence. Inquiries to the secretary, Mrs. E. Quesed-Harris, Castle Banks, Lewes, Sussex.

Fair business

Besides providing public address facilities and background music at a local fair, **Medway Recording Club** had its own stall where visitors recorded their voices at threepence a time, the money going to swell the fund for a school swimming pool.

Rally postponed

Northampton Tape Club announced with regret that, through lack of sufficient interest and time to organise details, the first National Tape, Cine and Audio Rally planned for October 6 has been postponed until March next year. Meanwhile members have made a tape of a local guitar group, The Jetstreams, who also featured in a programme for blind enthusiasts presented by the club.

Round robin

An hour's time limit was set when teams of **North London Tape Club** members set out on its first sound hunt, to bring back ten varied sound effects including the starting bell of a bus and the engaged tone of a telephone.

A round robin tape started by the club is expected to take at least three months to complete its tour of half a dozen others, including Whitstable, Bournemouth and Nelson.

Course for students

A 14 weeks' course on tape recording covering everything from the basic elements of sound to production of programmes is being conducted by **Nottingham Tape Recording Club**. At the end, students will compile a recorded programme from the knowledge they have gained. Inquiries to Keith Fricker, 10 Sherwood Avenue, Sherwood, Nottingham.

Rugby's twin

Rugby Amateur Tape Recording Society is holding its second instructional course, open to non-members, from Sep-

TOP TEN CLUBS FOR OCTOBER

- | | |
|---------------------|---------------------------|
| 1. BRITWELL | 6. WHITSTABLE |
| 2. BRIXTON | 7. SWANSEA |
| 3. SOLENT | 8. HASTINGS |
| 4. WAKEFIELD | 9. NOTTINGHAM |
| 5. RUGBY | 10. THORNTON HEATH |

tember 27 to December 6. Recent club activities included a picnic outing to Fawsley Park, near Daventry, and a visit to the BBC's sound studios at Birmingham. A group attended the Town Twinning Committee to show a slide-tape commentary on the French town of Evreux. A play has also been recorded.

Four in hand

Within two months of an inaugural meeting of 21 potential members, the **Solent Tape and Audio Club** issued a monthly *Bulletin* reflecting its lively career.

Meeting fortnightly at Gosport Community Centre, it has exchanged tapes with the Southampton club, put on

regular programmes at a Fareham old folk's home, and produced a documentary on local community activities. Reports secretary Arnold Highcazon: 'In the melee of this first feverish flutter we lost three members who couldn't stand the pace—but gained seven more, so there!'

With the blessing of the authorities, the club is now presenting programmes for the blind at Lee-on-Solent, and plans a Christmas link-up between Fareham and Gosport old folk's homes.

Soundhunters' stock

The **Soundhunters of Wakefield** have been invited by the local hospitals broadcasting service to compile several hours' programming for which material has been collected at a Yorkshire zoo and circus, to augment a well-stocked library including some 500 old discs. These were obtained as the result of a newspaper appeal on behalf of the service which the Soundhunters have been organising for four old folk's homes.

Another activity has been building a recording studio which is also available to other groups wishing to make quality recordings. Extracts from one of the Soundhunters' tapes featuring The Dalesmen, a Yorkshire folk group, are being released on a disc by Ecstasy Records.

Expansion at Swansea

A revival of interest has forced **Swansea Tape Recording Society** to seek bigger premises which members are converting into a clubroom with a real studio atmosphere. President Harry Secombe sent a tape-message for inclusion in their hospital programme, a service which is being extended to another institution following coverage of a carnival held by the Friends of Gorn-goch Hospital.

Visible voices

A 'Record your Voice' booth, with an oscilloscope which showed visitors the

SEE PAGE 39

← *Chairman of Ulster Tape Recording Society, P. Cecil Jordan sang 'The End of the Road' to fellow holidaymakers at Butlin's Camp, Ayr, so tunefully that he won a prize. And, of course, it turned out to be a Grundig Cub . . .*





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tape parade

introduces a new reviewer — VAL PARKER — to keep pace with the new issues

* **The Shadows.** Columbia TA-33SX 1374. Twin-track mono, 3½ ips, 35 mins.

Among the latest issues of tape records by E.M.I., this must surely be one of the best sellers. Fourteen bits of twanging, drumming and vocalising make an ear-tickling package of sound that's bound to liven up the party. And those electrifying guitars came through my well-tried amplifier without a single blur.

The final piece, 'Big Boy,' would set your feet tapping after a ten-mile march; and 'See You in My Drums' might help you on the return trip. In softer tempo there's 'Blue Star,' 'Nivram' and, among the vocals, 'All My Sorrows.' The 'Theme from a Filleted Plaice' still goes down well, too.

* **My Concerto for You.** Russ Conway with Michael Collins and his Concert Orchestra and The Williams Singers. Columbia TA-33SX 1214. Twin-track mono, 3½, 45 mins.

Another they'll queue up for, if I'm any judge. Personally, I like Conway when he's playing such things as 'Side-saddle' with less in the background; and you really need the finest reproduction equipment to do justice to all the strings and things you get here. Though it's amazing what you do get at 3½; even in the swelling cadences of 'Dream of Olwen,' 'Cornish Rhapsody' and 'The Warsaw Concerto' the piano notes sound sharp and clear without a suggestion of wow.

Favourite with me among the dozen items are 'Forgotten Dreams,' 'Dusk' and 'La Mer.' And I'd like 'Jeannie' better if she weren't quite so syrupy . . .

Rodgers and Hammerstein's **Carousel.** Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Claramae Turner, Robert Rounseville, with chorus and orchestra conducted by Alfred Newman. Capitol TA-W 694. Twin-track mono, 3½ ips, 50 mins.

Here, from the film sound track, is the kind of music I go for, perfectly presented and surprisingly well recorded. I was sold on this tape before the spools started turning, and I'm still spinning it out.

After the rousing Waltz, my favourites are 'Mister Snow' as sung by Barbara Ruick, the Jones-MacRae duet, 'If I Loved You,' and MacRae's fatherly 'Soliloquy.' And, of course, that one about June wants a bit of busting . . .

I couldn't fault a fraction of a second in the whole 50 minutes.

* **Lionel Bart's Blitz!** with Amelia Baynton, Bob Grant, Grazina Frame, Graham James, Toni Palmer, Thomas Kempinski and Edward Caddick. H.M.V. TA-CLP 1569. Twin-track mono, 3½, 50 mins.

As soon as the sirens sounded to open

this rowdy ball, Mum wrinkled her nose. The horrors and sorrows of the blitz are still too recent for some people to see any humour in them. But Bart's lyrics are brilliant, and nearly every word can be heard above the music, some of which is highly tuneful—'Far Away,' for instance.

I like the kids singing 'We're Going to the Country,' which is a little masterpiece in Cockney enunciation. Some irritating drop-outs in a stretch of Track 2 are all I had to complain about; perhaps it was just my luck. I still think these tapes are among the minor marvels of the age.

. . . and STAN WHITE still has his say

* **Muskrat Ramble.** Doc Evans and his Dixieland Band. Saga STE 3073. Twin-track stereo, 7½ ips, 45 mins.

This is one of the best recordings of trad I've ever heard. The unusual line-up results in that rare jazz sound which almost died with the old Lu Watters Yerba Buena Jazz Band. It reminds us, too, of that famous jazz leader of the Twenties, Jelly Roll Morton.

The band plays with feeling and displays a powerful, driving rhythm section, with some of the best tuba playing—by George Tupper—ever captured on tape. Knocky Parker on piano makes it sound like the ghost of Jelly Roll himself, at times.

A must item for every jazz collection—and every tape session where such music, properly reproduced, is called for.

* **The Opposite Sides of Mike.** Mike Simpson and his Orchestra. Saga STE 3060. Twin-track stereo, 7½ ips, 45 mins.

Whether you favour big band swing or music with a Latin flavour you'll get what you want from this tape, which gives both. As well as leading the band, Simpson seems to have arranged the music and had to do with the final editing. He has also doubled on saxophone, clarinet and flute.

The numbers, nicely performed in each case, include 'One O'clock Jump,' 'Cherokee,' 'C Jam Blues' and, on the Latin side, 'The Cricket' and 'Take It Easy

Mambo.' The stereo sound is good, though the balance may seem a bit strange in spots. Careful listening convinces that this was done purposely to give your ear the full benefit of the arrangements, and the results are certainly interesting.

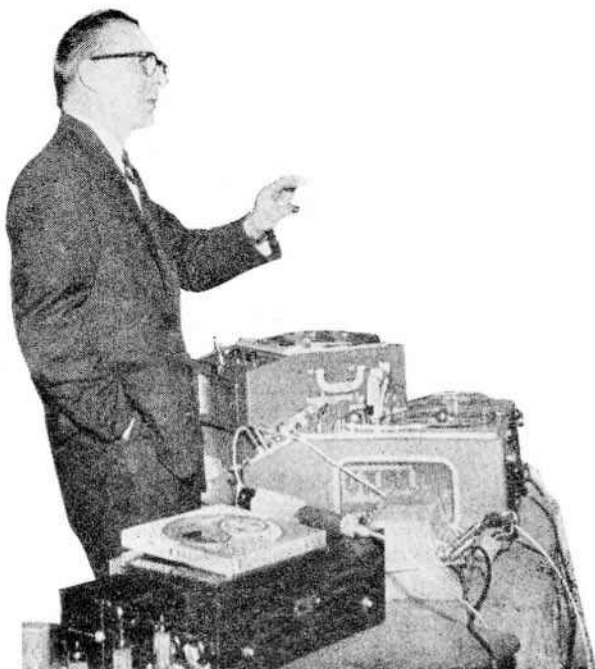
* **My Fair Lady.** Hubert Gregg, Elizabeth Larner, John Slater and John Harvey with The Knightsbridge Theatre Orchestra and Chorus. Saga STG 8057. Twin track mono, 3½ ips, 40 mins.

Despite the number of disc albums featuring the music from this popular show, this tape will be welcomed by such as we. The performances throughout are first class, and the musical direction by John Gregory provides these delightful artistes with just the right support.

Who could grow tired of listening to such tunes as 'I could have danced' and 'On the street where you live?' There are a dozen of them here, plus overture and finale.

* **Favourite Show Tunes.** The Sorkin Strings. Saga STE 3057. Twin track stereo, 7½ ips, 40 mins.

Ten top tunes from the shows played by this large, lush orchestra include 'The Surrey with the Fringe on Top,' 'Dancing in the Dark,' 'Blue Moon' and 'Long Ago and Far Away.' The recording makes a superb sound. Who could ask for more?



Technical Editor F. C. Judd caught by the camera in an authoritative pose while addressing a tape club.

LIVEN UP THAT TAPE CLUB!

**F. C. JUDD, A.Inst.E., outlines a
practical programme that will
bring out hidden talents**

DURING the past two years I have visited and tapesponded with many of the tape recording societies in England and Scotland. I have talked with their organisers and members and, through ATR's Tape Club News service, have kept in close touch with their activities. And I have also been aware, in too many cases, where anything like activity has been sadly lacking.

Many of these clubs are situated in and around London or one of the big provincial cities where the organisers have access to material from outside on which to build their programmes. Others, situated in the north and south-west, are not so fortunate and must rely on their own ingenuities to keep members interested and active.

The London clubs are luckiest because they are within easy reach by manufacturers and others who are willing to send out lecturers and demonstrators. But their time and travelling expenses have to be accounted for, usually by the firm concerned, and some firms are reluctant to send representatives more than a few miles from their headquarters.

Say 'Thank you'

Private lecturers, who may be attached to some other club, are usually willing to make such visits provided no long journey is involved. And if you do invite people, either from a firm or another club, it is only courteous to ask if a fee is expected or at least to offer to reimburse them for travelling and other expenses, especially if it means staying overnight.

It's surprising, too, how many clubs forget to instruct their secretaries to write afterwards thanking the lecturer for attending . . .

But technical lectures and demonstrations of new products are—or should be—only a small part of club activity. For members who want to be really active soon become bored just listening to other people and watching them operate

their machines. They want to be doing something for themselves, to become more proficient and knowledgeable in the various aspects of tape recording—and **this should be the object of all club activity.**

Enlist an expert

Let us consider some of the possibilities for technical programmes of this sort, apart from the services which many clubs are now providing for hospital patients and blind persons—which, of course, are all to be encouraged.

The club chairman and secretary, we'll assume, are both keen and active. But if the membership is large they will be assisted by an advisory committee or seek the help of the members' committee in arranging suitable programmes.

If there is a member who is technically qualified and has all the other necessary abilities, it is obviously the best course to persuade him to become the club's technical adviser and team him up with an imaginative programme organiser or committee. Be careful not to let him become the butt of any member who wants to expound his own pet theory, to the exclusion and confusion of everybody else.

Of course, there's a danger that he will do that himself—but it's not a serious risk if you get the right man. The really qualified, experienced technician rarely expounds his own theories or displays his skill unless asked to do so, and is always helpful if properly approached.

Back row talent

Wherever it is situated, no club can afford to rely entirely on manufacturers' representatives to give talks and demonstrations. Sometimes this function is performed by local dealers whose co-operation can be invaluable to any club, especially if it extends to active membership. But what about the other members—and the members of nearby clubs, if there are any?

Many clubs, particularly those around London, already help each other by interchanging members who can give talks on one subject or another. All credit to them; and they will never suffer from flagging interest while this spirit animates them.

But in how many clubs is undiscovered talent, in this and other directions, just wasting away in the back row? And how much of it never comes to light before these members, probably too diffident to come forward, just drop out from sheer boredom?

Shrewd club officials will ensure that, however full their programme, all members are encouraged to give a talk on a technical subject, no matter how simple. And if there aren't enough members who can talk for at least half an hour on their special interests, an evening devoted to members' talks where each one expounds for five or ten minutes on his pet subject—preferably with demonstrations—will send them all home satisfied that they have helped to make it worth while.

Scope for experiment

It may be difficult to get everybody talking, but it should be easy enough to get them *doing* something—which is really what they joined the club for. An **experimental group**, therefore, is vital if your club is to thrive and make its contribution to the whole club movement.

Here is almost endless scope, and nobody should get bored or feel left out. Experiment, either at the club or at home, may be carried out by anybody and everybody who feels so inclined. New techniques in recording, technical improvements to tape recorders and accessories, new applications for tape recording, fresh approaches to editing . . . it's a limitless field.

Then, of course, there's the fascinating business of construction. There must be more than a few members of clubs who like to build their own equipment—or who would find it rewarding to do so, given sufficient encouragement. Why not start a **constructional group** and get them building amplifiers, mixers, loud-speakers, even tape recorders, for themselves and for the club?

In conjunction with this, a **maintenance group** to look after the club's equipment, and advise members on construction and maintenance of their own equipment, can perform a useful function.

Coach for beginners

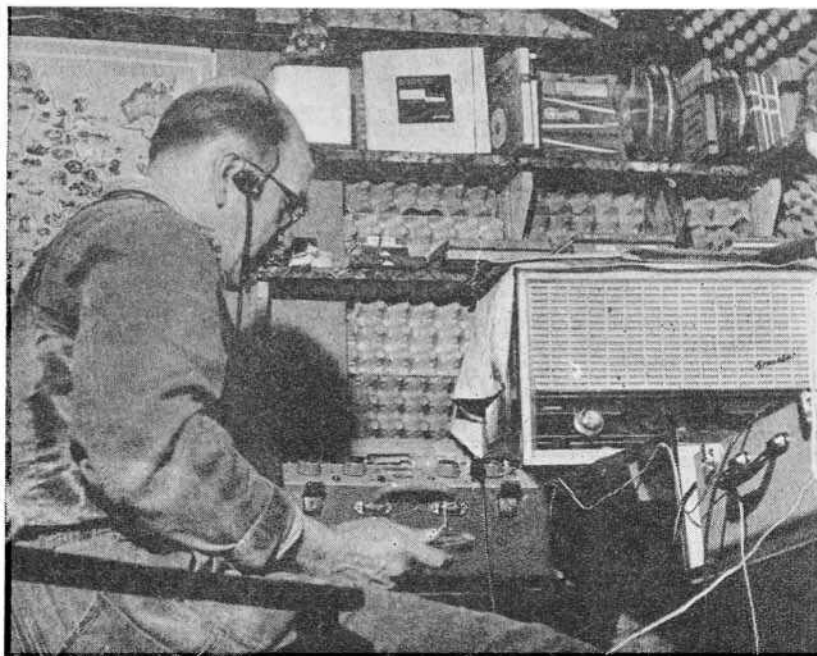
It is most important that every club should have a **beginners' section** with a leader who can instruct newcomers tactfully and expertly, on how to get the best out of their tape recorders. The programme should consist of simple talks, with plenty of recorded demonstrations and practical exercises. Most beginners are shy and need to be taken gently by the hand and led to the technical 'altar.' Gain their confidence, keep them busy, and they won't stray away.

If there are cine enthusiasts in the club, they should be encouraged to develop a special section to co-ordinate **sound and vision**. Plenty of scope here, too, for experimental work and making film documentaries—which in turn gives ample opportunities for a 'Sound FX' department. A group specialising in sound effects, both for

SEE NEXT PAGE



Certain sign of a healthy club is to be asked to give public demonstrations or take part in exhibitions. Here a member of the Howard Wall and Bethnal Green Club prepares to cope with a questioner at a Town Hall demonstration.



Typical of tape recording club members whose interest never flags is Patrick 'Topper' Brown, of Walsall, seen here in his 'Shangri-La,' a garden shed converted into a sound studio and installed in a cellar.

Next month in ATR

FREE! A unique 16-page pull-out booklet, with two-colour cover, giving complete instructions and diagrams on

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SPECIAL CLUB SUBSCRIPTION

Tape Club members wishing to avail themselves of the special Club Subscription rate for **Amateur Tape Recording & Hi-Fi** of 21s. per annum should apply to their local Club Secretary. All Club orders must bear the Club Secretary's signature and be sent to the Subscription Department.

LIVEN UP THAT TAPE CLUB

—from page 23

feature tapes and cine films, might also find its efforts appreciated by neighbouring clubs and local dramatic societies.

Hi-fi potential

It's surprising how few tape recording enthusiasts seem to realise the potentialities of high-fidelity and stereo. Apart from the objective of lifelike reproduction, which is more than most tape recorders will achieve by themselves, there are many interesting technical problems to be considered here. If really high-grade equipment is available, a 'quality control' check system by which members can gauge the quality of their own recordings is another useful activity.

An **experimental music group** opens up tremendous possibilities, for it can involve every member and every other group in the club. Not merely the creation of electronic music, musique concrète and other experimental forms, but the technical problems associated with them are all bound up with the tape recorder and electronic equipment. We can't all be composers or technical experts, but an experimental music group should comprise both these sorts of ability and will present all concerned with opportunities for new ideas and explanatory techniques.

Again, such a group could be of service to local drama clubs as well as to the cine and documentary groups of the tape club. It will also need the service of the constructional section—and every beginner owning a tape recorder is a potential contributor.

Keep recording

Don't forget that programmes involving technical lectures, especially those including demonstration recordings—which they should *all* do, to be really interesting—are themselves a subject for recording. A valuable library may be built up in this way for future reference and exchange purposes.

Do ensure, though, that the recordings are properly edited, and re-insert demonstration tracks by copying these from the master tapes if the lecturer will grant you this facility. Recordings played over a loudspeaker during a programme will sound well enough to the audience, but re-recording via your microphone will deprive them of their quality, to which will be added the background noise and reverberation of the clubroom.

This is the only respect in which the sounds of industrious activity should be lacking. If there's plenty of hustle and bustle at other times, you have a lively club. And if not, it's time you set about trying to rejuvenate it before it becomes completely dead.

ATR's Lecture Programme for October

Technical Editor F. C. Judd will be giving lecture demonstrations at three tape recording club events during October. His programme is as follows:

Oct. 3: *Creative Recording and Chromasonics*. Huddersfield Tape Recording Society. Public Library, 7.30 p.m.

Oct. 8: *Multi-Sound Effects and Musique Concrète*. Reading Cine and Tape Recording Society, 8 p.m.

Oct. 17-18: Demonstrations of Chromasonics at the Cambridge Audio Exhibition, Corn Exchange, 11 a.m.-9 p.m.

On November 15 Mr. Judd will be lecturing to the Cambridge University Tape Recording Society on *Electronic Music*.

Amateur Tape Recording & Hi-Fi

JOHN BOURNE tells how he solved the problem of housing his equipment . . . in a cabinet which now contains

EVERYTHING BUT THE KITCHEN SINK

PERHAPS you've noticed how tape recording and disc-playing equipment tends to build up, until you reach the stage when the attempt must be made to house it all in some convenient cabinet.

With the acquisition of my latest tape recorder it became obvious that I had to do something. But, search as I may, I could not find a cabinet which had all the storage space I needed for tapes, records and other necessary impedimenta. At least, there was only one that came anywhere near my requirements—and that cost over £70 and was well beyond my budget.

So, I toyed with the idea of designing and making a cabinet myself. I soon abandoned the notion. My prowess as a carpenter is such that in a woodwork exam at school I was the only candidate to finish up with more wood chips and sawdust than finished work.

Measuring up

Then I happened to visit a local do-it-yourself shop where I saw a large sink unit cabinet in a corner. It seemed to present possibilities, and I took careful measurements to see if it would contain the equipment I had scattered about the house. Then I spent some time arranging the equipment to



A nice-looking cabinet. Can you guess what's inside?

make sure it would fit the sink unit.

Satisfied that it would suit my purpose, I placed my order and the firm delivered the goods. Over the following week, in the evenings, I gave the whole unit a good primer, an undercoat, and three top coats of silver grey paint. The inside I painted with matt black paint of the sort used for blackboards.

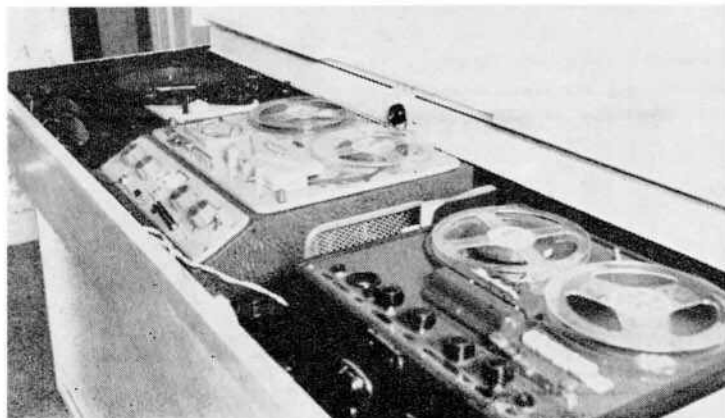
The electric wiring was simple. A battery of three-pinned, fused sockets was mounted on a board and screwed to the back of the unit in the lower sliding door section. Spring clips of various sizes and bulldog clips secured by screws were fitted around the top edge to hold plugs and leads. As sink units are supplied without backing, a large piece of hardboard was screwed to the back.

In the drawer

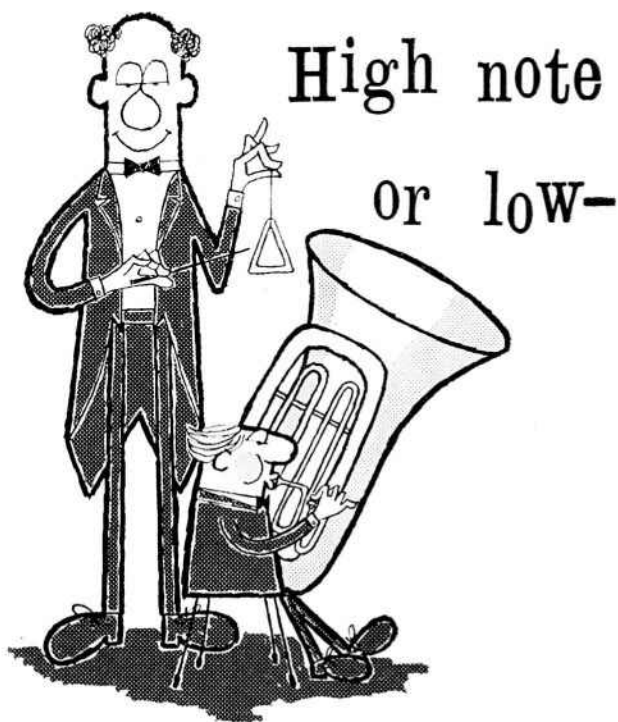
The equipment was then placed in the unit. The stereo record-player and amplifier were situated on the extreme left in one of the drawers, and the Elizabethan 56 tape recorder on the right in the other drawer. The Ferrograph 4AN tape recorder I placed in the centre—where the sink usually goes—after screwing down a piece of wood on which to rest the machine.

My two large corner speakers were mounted in the corners of the room at the correct distance for stereo reproduction.

A small radio tuner was fastened in the cabinet to the right of the Elizabethan. In the unit's lower section, which has three sliding doors, I placed my record racks and stock of recording tape. A three-speed player deck was also fitted in the bottom



So that's it! All this and a Ferrograph too . . .



Gramplan DP4

is equally sensitive to both

Here's a microphone that responds accurately to the tinkle of the triangle, the boom of the tuba and every other sound between 50 and 15,000 c/s. Uniform frequency response over such a wide range means that the reliable, medium-priced DP4 makes an essential contribution to high quality recordings.

Also for broadcasting, public address and call systems.

Low impedance microphone, complete with connector and 18 ft. screened lead £8.0.0
Medium and high impedance models £9.0.0

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EVERYTHING BUT THE KITCHEN SINK

—from page 25

right-hand section, and leads brought up from below to plug into the two tape recorders. I use two record-players; one for stereo and the other for all mono records at 33, 45 and 78 rpm.

All that was necessary now was a lid to keep dust off the equipment. I had this made by a local carpenter, ensuring that it was designed to give ample clearance so that it could be closed while the equipment was being used. To allow for circulation of air, a series of 1½ in. holes was drilled in the hardboard at the back. The top of the lid was covered with sunflow yellow Formica, giving an easy-to-clean surface, and the edge trimmed with black plastic border.

My cabinet has been much admired by all who have inspected it. It can, of course, be adapted to suit a new colour scheme when the room is redecorated. Besides the two tape recorders I have mentioned, it also houses a Clarion tape recorder and amplifier, a Garrard stereo deck, Pye stereo amplifier, radio tuner, disc jockey playing deck, 300 records of various sizes, 60 recording tapes, and all necessary leads and ancillary equipment.

Overall dimensions of the completed cabinet are: length 5ft. 6in., height 3ft. 3in., width at base 18in., width at top 22in. The total cost was reasonable enough, and well below the price of any cabinet of similar size that I could buy. The unit itself cost 16 gns., the lid and Formica £8, the sockets and clips 27s., the paint 12s. 6d. With the smaller items, the total bill came out at £27 18s. 6d.

And all my equipment can now be found in one handsome piece.

Ferrograph

(Appointed Dealer)

NUSOUND NUMIX Mk. 2

The 'NUMIX' 2 is a two-channel unit (Mic. and other source) low- or high-impedance feeds. The 'NUMIX' 2 can be used with ANY TAPE RECORDER WHICH WILL ACCEPT A HIGH-Z MICROPHONE. Near professional results are guaranteed.



PRICE £6.10.0. complete

accessories for your

Ferrograph

The Nusound 'Numix' 1

The 'NUMIX' 1 is a convenient mixer which enables a Ferrograph user to mix and fade at will two programmes, from microphone and radio/radiogram. Alternatively, speaker output sockets from power amplifiers can be used. Any combination of two programmes is possible with the Nusound 'NUMIX'.



Price: £4.7.6. Radio Lead complete 7/6

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TELEPHONE TRA 2080

Write for leaflet on 'NUMIX' 1, 'NUMIX' 2 and 'MONITOR' UNITS

News of new products to
bring you up to date on

THE SOUND SCENE



The new Philips stereophonic tape recorder EL 3534.

NEW PHILIPS MODEL HAS MULTIPLAY

A NEW stereophonic, 4-speed, 4-track tape recorder which is to be released by Philips will replace the EL 3536. The EL 3534 offers a completely new design, inside and out, and several features which make it the most comprehensive machine they have ever produced. The price remains the same—92 gns.

Apart from full stereo record and playback facilities, it features the Multiplay technique, which enables a recording to be transferred from one track to the other while at the same time adding a new recording synchronising with the first. Several operations with this facility, it is claimed, will enable a single musician to sound like any instrumental group or a singer to sound like a choir.

It is also the first Philips mains machine to feature all-transistor amplifiers, which not only cuts out the 'warm-up' process but makes it 8lbs. lighter than its predecessor.

The new speed of 15/16 ips, permitting four hours mono-

recording on a 3in. reel of D.P. tape, may make the machine especially attractive to followers of stereo who tapespond. A 10gn. stereo moving coil microphone is included with the model, and an additional loudspeaker for stereo playback is housed in the detachable lid of the cabinet.

The technical specification gives frequency response of 60–16,000 cps ± 3 dB at $7\frac{1}{2}$ ips; signal to noise ratio at better than 40dB; wow and flutter, less than 0.6 per cent peak to peak at $3\frac{1}{2}$ ips. Output is 2×3 watts.

BATTERY PORTABLE FROM COSSOR

A battery portable tape recorder designed to permit easy operation while being carried, and costing 25 gns., has been added to the Cossor range. A two-track, single-speed machine, the CR 1620 has the controls and tape deck on top of the vertical-style case, and the volume control and recording level meter, combined with a battery level indicator, on the front.

Operation is by three push buttons with safety interlock, and the plastic cover over recording heads and reels leaves spaces for these to be manipulated without removing the cover. When the cover is removed 4in. reels can be used, giving 60 mins. playing time on each track with D.P. tape at $1\frac{1}{2}$ ips. With the cover on, only 3in. reels can be accommodated.

The machine, which is supplied with a moving coil microphone and connecting lead, has facilities for recording from a radio or for use with an amplifier. It is operated by six U2 batteries, or from a mains supply unit which is supplied as an optional extra. Weight with batteries is 8lb.

The technical specification gives a frequency response of 120–5500 cps at ± 3 dB. Output is 250 mW.; dimensions 12in. \times 7 $\frac{1}{2}$ in. \times 4 $\frac{1}{2}$ in. A shoulder strap which substitutes for the carrying handle is also supplied as an optional extra.



Cossor's battery portable tape recorder CR 1620.

SYMPHONY TAPE TIMER UNITS

Easier to set and claimed to be more accurate than ordinary time switches, besides being of better appearance, Symphony Tape Timer Units are available in two models. Both give all the usual facilities for switching on and off at pre-set times any household appliances up to a current load of



The worlds most versatile Tape Recorder



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Whether you are a busy executive in need of a superb dictating machine or a home recording enthusiast demanding faultless sound reproduction, you'll find the versatile Universal 'S' tape recorder has the best to offer both worlds.



PRICE **83** GUINEAS

(including remote control 'Speaking mike' and tape).

See and hear it for yourself at any UHER dealer. Or write for illustrated literature describing the full range of UHER Tape Recorders and accessories.

Universal 'S' gives frequency response well above average

40/4000 c/s - $\frac{1}{16}$ i.p.s.

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40/16000 c/s - $3\frac{3}{4}$ i.p.s.

The exceptionally low tape speed makes it a highly efficient dictating machine, and its musical quality is superb at $3\frac{3}{4}$ i.p.s.

Additional UHER accessories available include Hand or foot operated remote control units. Synchro-Akustomat acoustic switch control. Transistor Mixer (Four inputs). Special carrying case for extra protection.

CHOSEN FOR EMINET. When Clarke & Smith Office Equipment Limited (an associate of EMI) designed their outstanding Eminent Centralised Dictation System they looked around for the best tape recorder for the job - they chose the UHER Universal 'S'. One *more* proof of the versatility of this remarkable recorder.

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Telephone: COLindale 0161

THE SOUND SCENE

—from page 27

13 or 15 amps. Operation is for 200–240V A.C. mains, 50 cycles.

Model A, price 10 gns., contains a special electric time unit with 12-hour dial and two control knobs—one for setting 'on' and 'off' times; the other for selecting automatic 'on' and 'off', automatic 'off' only, or for manual operation. There is also a neon indicator on the front panel, and a mains output socket at the rear. Mains input is by flying lead.

Model B, priced at 15 gns., is similar except that in place of the neon indicator there is a special Process Timer with readings in 1 min. divisions up to 25 mins. Full details are available from Northern Radio Services (London) Ltd., 16 Kings College Road, London, N.W.3.

FERROGRAPH CHANGES AFTER 3 YEARS

A new Ferrograph model—the 5A N—has made its appearance for the first time in nearly three years. The main differences are in the capstan and flywheel assembly. The capstan motor speed has been doubled and the diameter of the capstan reduced accordingly.

Effect of this change is a further improvement in the wow and flutter figures and frequency response. All the other features remain as in the preceding series 4, except for a few minor changes in the placing of controls and switches.

Price of the new model is 85 gns. as against 81 gns. for model 4A/N.

THE UHER UNIVERSAL 'S'

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

THE Uher Universal 'S' combines the features of a good quality domestic recorder with those of an efficient dictating machine. It is very compact, and looks quite capable of standing up to any rough treatment it might get in a busy office.

It is, of course, mains-operated, and I don't think I have ever handled a recorder with such a versatile control system, which requires a bit of practice to become completely familiar with it. Besides enabling you to operate all its functions either from the deck controls or remotely from the microphone, the Universal 'S' also has an automatic volume control system, a mic-radio fader, pause control, private listening system, tone control, tape position indicator and (last but not least) three tape speeds— $3\frac{1}{2}$, $1\frac{1}{2}$ and $15/16$ th ips.

The usual double-bar record level indicator completes the deck functions, but there is an array of DIN input and output sockets along one side. Tape spools up to 5in. dia can be accommodated, which together with the ultra-slow speeds and the use of D.P. or the new T.P. tape, provides extra-long playing time per track. Track designation is the standard two tracks per tape.

Soon learned

Like the highly efficient sports car with a dashboard full of gadgets, the Universal 'S' is easy to drive once you know how, but I venture to suggest that some typists and other dictation users may need the help of a good driver. Still, the 'L' plates can soon be removed, because the instruction book will quickly put you on to the right track.

Since the Universal 'S' is 50 per cent domesticated, perhaps I should comment on such items as frequency response, wow and flutter and the rest of the standards by which we appraise



The Symphony Tape Timer Unit.

tape recorders these days—whether from choice or habit. I don't know. But it does have an acceptable domestic-type frequency response—40–16,000 cps at $3\frac{1}{2}$ ips—a signal to noise ratio that is just, and only just, acceptable according to our tests, and a wow content that is surprisingly low at even $15/16$ th ips. It seems that most tape recorder manufacturers have solved the wow problem, and any tape recorder that produces more than about 0.25 per cent r.m.s. wow (and flutter) becomes painfully noticeable.

SEE PAGE 31

Special Announcement

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500 SERIES TAPE

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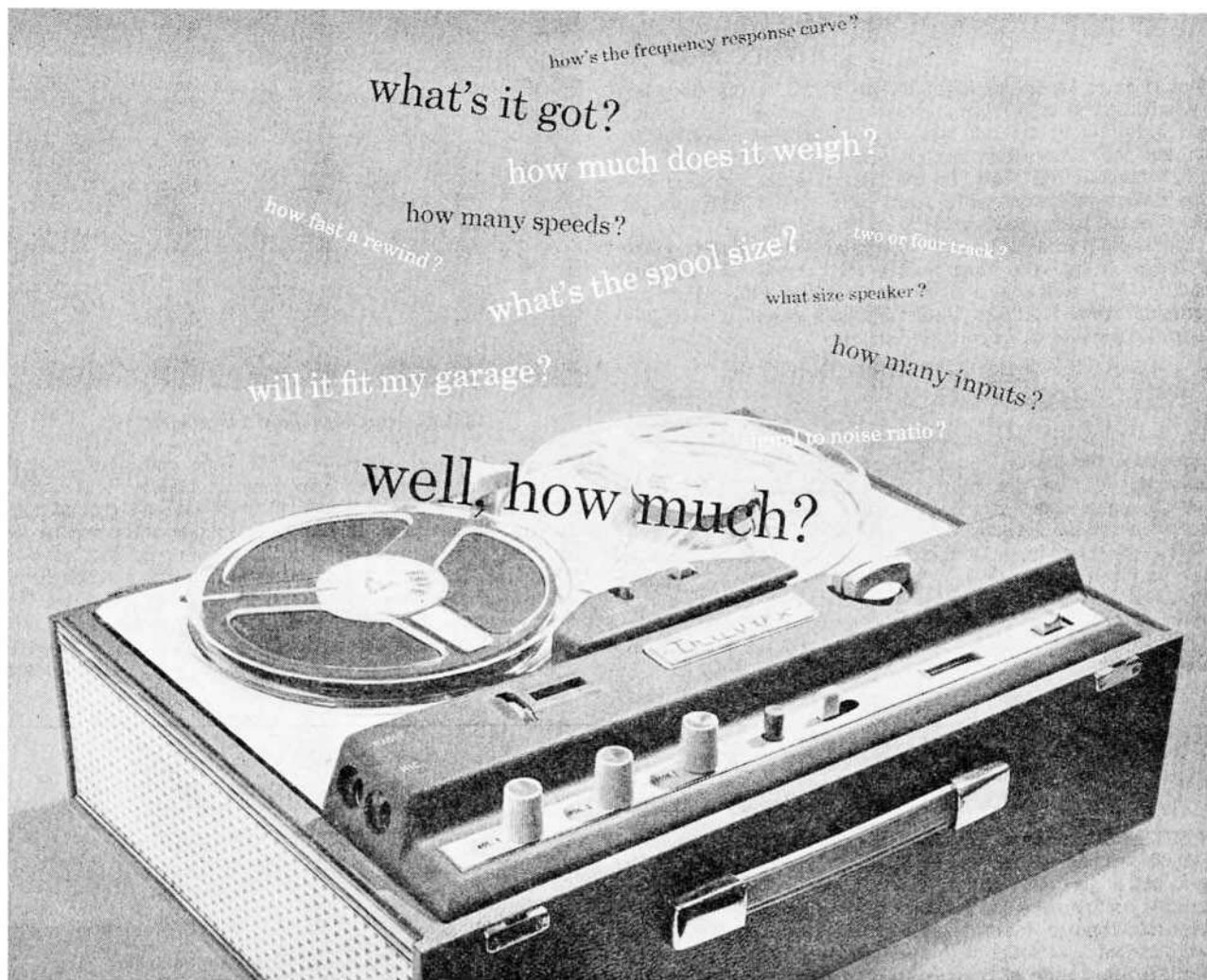
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5 $\frac{3}{4}$ "	£1. 2s.6d.	£1.10s.0d.	NOT AVAIL- ABLE	£1.13s.6d.	£2.16s.0d.
7"	£1. 6s.6d.	£1.19s.6d.	£1.12s.6d.	£2. 5s.0d.	£3.12s.6d.

Cash with order for immediate goods by return post free.

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TELEPHONE TRA 2080



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THE TRUVOX TOUCH

R62 twin-track ($3\frac{1}{2}$ and $1\frac{1}{2}$ ips)
R64 four-track ($7\frac{1}{2}$ and $3\frac{1}{2}$ ips)
complete with microphone, 7" reel of tape and recording lead.

**39
gns**

Send now for leaflets showing *all* the tape recording equipment with The Truvox Touch:—

TRUVOX LTD., Neasden Lane, London, N.W.10

ATR 1

starts where the specification leaves off

THE SOUND SCENE

—from page 29



The Uher Universal 'S' tape recorder.

Ingenious controls

The electro-mechanical deck control system is ingenious to say the least of it. One can have a good deal of fun making trick recordings, for which a special key is provided. This permits the tape to by-pass the erase head and is another way of superimposing. The fade-over control allows for mixing speech and music, and the automatic volume control does quite a good job on speech. It will certainly handle those characters with parade ground voices and those who half-swallow the microphone when making a simple speech recording.

The microphone supplied with this recorder is of the pressure type, housed in a neat plastic case carrying a remote control switch that rewinds the tape and sets the machine for record or replay. The microphone can also be used as a private listening earphone.

By and large the reproduction is good, but it would be greatly improved by using an external loudspeaker—which applies equally to most tape recorders. I tried playing some good quality pre-recorded tapes (3½ ips) and, allowing for the lack of bass response in the internal speaker, decided that music reproduction was quite satisfactory.

Good for typists

As an office dictating recorder the Universal 'S' might be classified as one of the best; because, unlike most ordinary dictating machines, it does provide excellent clear speech, leaving no typist an excuse for errors.

The machine does not have a lid that comes down over the deck, as is fashionable with most domestic recorders; instead there is a neat plastic cover, nicely tailored to fit the machine and conveniently cut away so that one does not have to disconnect leads.

Supplied complete with a 5in. spool of tape and spare spool, microphone with remote control switch, trick recording key, cover and connecting leads, the Universal 'S' retails at 83 gns. For those who seek a tape recorder with a dual personality and one that will perform satisfactorily whatever its role, it is a good buy. I am often asked if a recorder of this nature exists, and the Universal 'S' fulfills the demand.

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Better
Standards
are
required,
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Users
turn to



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For many years, LUSTRAPHONE MICROPHONES have progressively met demands for better sound reproduction with microphones widely acclaimed for efficiency and dependability. Models VR.64, LFV. 59 and LD/66, have served recorder users with complete satisfaction. Now comes **Model VR.70**, a miniature ribbon of remarkable design shown for the first time at this year's Audio Fair. It is far smaller than anything yet in its class and incorporates new and original features to achieve greater versatility with better than ever performance.

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DID YOU MISS IT?

IF you are a new reader—or even if you aren't—you may have missed some of the most interesting and helpful articles published in back issues of **Amateur Tape Recording**. Limited quantities of most issues are still available. These issues are now **out of print**:

Vol. 1, No. 12 (July '60); Vol. 2, No. 11 (June '61); Vol. 3, Nos. 1, 2 & 3 (August-October '61); Vol. 3, No. 6 (January '62).

Here are some of the articles to be found in issues you can still secure at 2s. 6d. each, post free, from: **Amateur Tape Recording & Hi-fi**, Back Nos. Dept., Plant News Ltd., 43/44, Shoe Lane, London, E.C.4.

SIMPLE TECHNIQUES IN CREATIVE RECORDING, by F. C. Judd, A.Inst.E.—Vol. 2, No. 12 (July '61).

MODERN MICROPHONES: A special ATR survey.—Vol. 3, No. 4 (November '61).

TAPES ON TRIAL: An ATR survey—Vol. 3, No. 8 (March '62).

HI-FI LOUDSPEAKERS, by F. C. Judd.—Vol. 3, No. 9 (April '62).

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DID YOU WIN ?

We are pleased to give below solutions to the clues in the ELPICO Crossword Puzzle published in the 1962 Radio Show issue of the ELPICO TIMES.

Across: 1. Apples; 5. Retrim; 10. Are; 11. Een; 13. Stretch; 16. Plaster; 18. Harp; 19. Ape; 21. Term; 22. Croat; 24. Mat; 25. Tonal; 26. Transistors; 29. Seta; 30. Ogee; 31. Tom; 32. Egg; 34. Maim; 37. Alas; 41. Omnipresent; 44. Along; 46. And; 47. Saree; 49. More; 50. Leg; 51. Gate; 52. Epistle; 54. Eternal; 56. Sin; 57. Lag; 58. Chatty; 59. Pummel.

Down: 2. Parrots; 3. Prepare; 4. Let; 6. Tea; 7. Restore; 8. Intense; 9. Ashcan; 12. Armlet; 14. Tar; 15. Hams; 16. Pets; 17. Era; 20. Paid; 23. Tatting; 25. Toggles; 27. Naomi; 28. Togas; 33. Shamed; 34. Moorish; 35. Amnesia; 36. Erne; 38. Anagram; 39. Strange; 40. Steels; 42. Pale; 43. Edge; 45. Lop; 48. Eta; 53. TNT; 55. Elm.

TAPE GUIDES

For cleaning heads

THIS may well be the answer to those who find it difficult to keep their tape heads clean. Reader **A. P. Jordan** of Melton Mowbray, Leics., writes:

'I wonder if other readers have the same difficulty that I had when trying to clean tape heads? Due to the design of tape head covers and the closeness of pressure pads it is not usually very easy to get a small brush or meth-impregnated cloth to the region of the heads. Lately, however, I have been using cotton wool buds for this task.

'For those who have no babies in the house let me explain that these are small sticks with a moulded wad of cotton wool at each end. The cotton wool is not fluffy but quite solid. They can be used with quite a firm pressure around the heads and, being double-ended, are very convenient for applying meth with one end and following straight away with the dry end.'

Echo shield

Next, a useful tip from reader **John Hone**, London, W.12.

His idea prevents unwanted reverberation from spoiling the 'sharpness of the voice.' A corrugated cardboard shield, he says, proves most effective when used with a ribbon microphone as in *Fig. 1*. A piece of corrugated cardboard about 14in. x 12in. is folded longways around the back and sides of the microphone and held in place by a rubber band. The top half of the cardboard projects about 6in. above the top of the microphone.

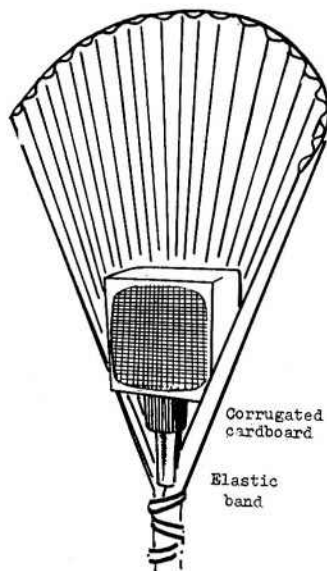


Fig. 1: Echo shield for a microphone.

Automatic switch-off

Tape recorders without an auto-stop can be modified in a number of ways, but

A guinea is paid for every practical tip used on this page. What's your idea? It may help others. Send it to 'Tape Guides,' ATR, 168 Regent Street, London, W.1.

probably the most simple method of stopping the motors at the end of a spool of tape is to simply break the mains supply to the motors.

Reader **B. Barker** of Fenton, Stoke-on-Trent, employs a 'micro-switch' with an arm and roller (these can usually be obtained from large radio component dealers complete with the arm and roller). As *Fig. 2* shows, the arm is held under tension by the tape (micro-switch 'on'). When the tape comes to the end the arm moves forward and the switch opens.

All these ideas win a guinea.

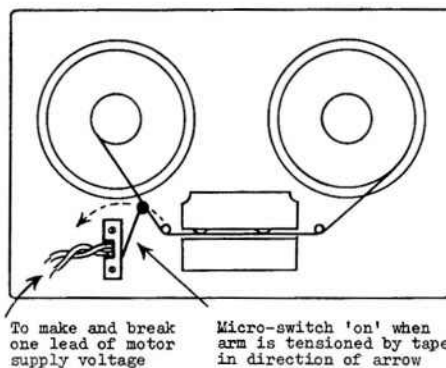


Fig. 2: A simple auto-stop.

Endless tape loops

When using tape loops the problem of supporting and keeping the loop under tension arises, especially if it is fairly long. *Fig. 3* shows the simple solution. Just guide the tape over the side or front of the recorder and allow a spare spool to ride on the tape.

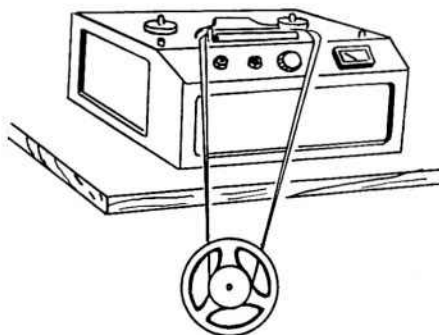


Fig. 3: Using a spare spool to take up tension on a tape loop.

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THE THINGS YOU SAY...

Tape-disc clubs?

W. L. Dixon, Beulah Hill, London, S.E.19, writes:

THERE must be much in common between gramophone societies and tape recording clubs. They are all groups of enthusiasts drawn together by a common interest in recorded sound. They are autonomous in that they govern themselves locally, though they may be grouped into federations for promotion of their interests.

Gramophone societies are spread about the country, and about 370 are affiliated to the National Federation of which I am honorary secretary. Some have 'tape recording' in their titles, and this has set me wondering if the time is not approaching for some form of joint working.

Classical music, the main interest of gramophone societies, is no longer purveyed solely on discs; a growing trade exists in tape, for which traditional gramophone apparatus is useless. A tape recorder must take its place.

Many gramophone societies have hi-fi enthusiasts. They have been called 'Aupers,' meaning believers in audio perfection, as against the 'Muens' who are the musical enthusiasts. There is nothing inconsistent in associating with tape recording clubs, where the same division of interest may manifest itself.

Could we not exchange ideas on the subject of disc and tape, getting together for mutual support?

(From the Bulletin of the National Federation of Gramophone Societies it appears that some are in danger of winding up while others are still being formed. Since there is an obvious bond between tape and disc we suggest that both types of club, where they exist, should work in close co-operation so that they draw strength from each other, as happens in some instances.—Editor.)

Shock test

R. Dimmock, Luton, Beds., writes:

I recently purchased a Philips transistor portable tape recorder which I strapped to the back of my motor-cycle quite safely—or so I thought. But after I turned a sharp corner the straps came loose and the machine slipped out; and as I was travelling at 40 mph it was dragged for about 40ft. along the road before I could stop.

After all the bumping and banging, the only damage caused was several chips out of the spools and the microphone casing cracked and broken. The tape, and the performance of the machine itself, do not appear to have suffered at all. This, I think, is a credit both to the design and manufacture.

I am proud to be the owner of a truly portable tape recorder which can take the rough handling that outdoor recording calls for.

(Besides being of interest to other Philips owners, reader Dimmock's experience should put fresh heart into those who have had cause to criticise designers and manufacturers of tape recording equipment in the past.—Editor.)

Gong show

M. A. Chawner, Clowne, nr. Chesterfield, writes:

My cousin and I recently put on a tape-slide show, which we first read about in *ATR*. Unfortunately our record library does not allow us to play a separate piece of music for each slide. It is therefore necessary to intersperse the music with the sound of a gong, which spoils our show.

We wondered if we could put on the tape a sound which could be heard only by a person listening-in on headphones. Have you any ideas on how to do this? My tape recorder is a four-track model with twin-track playback facilities.

(The only method you can use is to put a signal of some kind on one track and feed this through a separate amplifier or output to your headphones, leaving the other track free for music without interruption.—Technical Editor.)

Print-through query

Cpl. G. K. Latham, WRAF, Germany, writes:

Could you please explain what is meant by 'print-through'?

I have read *ATR* for some months now and would like to congratulate you on publishing such an easy-to-understand magazine.

(Print-through is caused when signals recorded on one section of tape are transferred to another section by

close contact, as when it is wound on a spool. It does not occur frequently and the transferred signals are usually of very low level. To obviate print-through tapes should be stored in a cool place and re-wound or replayed occasionally.—Technical Editor.)

Tracking them down

R. L. Preston, Maidstone, Kent, writes:

Regarding a Code of Conduct for tapespondents, it is up to all clubs concerned to get together and issue a black list of people who do not respond.

The Tapeworms International Tape Recording Club has started a tape recovery service which seems to be working fairly well. If a member's tape is not returned, even after writing, we try to contact another member living nearby to find out what has happened. We have several other schemes which we hope will lead to better tapesponding.

(Reader Preston also sends some suggestions for a Code of Conduct which we shall forward to our Canadian reader who is concerned with this matter.—Editor.)

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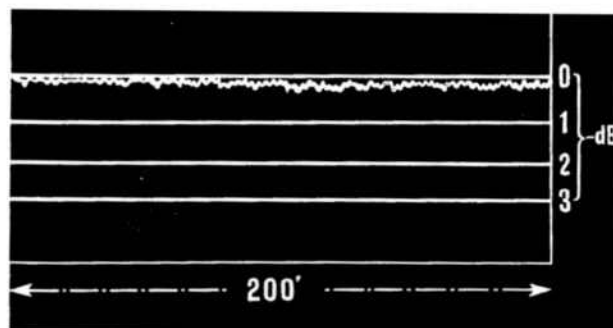
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CHESHIRE

MAUREEN LAYLAND, 17, student, 124 Mill Street, Crewe. Modern literature, world affairs; jazz (modern and trad). Ferguson 441TR, 5½in. 3½. Anywhere English speaking.

CO. DURHAM

REG. OLLIER, 42, electrical engineer, 30 Crawley Avenue, Hebburn-on-Tyne. Gardening, recording, travel, sport, photography; modern and classical. Grundig TK1 and TK2, 3in. and 5½in. 3½. Anywhere English speaking.

LANCASHIRE

HARRY MURGATROYD, 27, driver, 1 Union Yard, Oldham. Photography, reading, walking; all except opera. Grundig, Philips portable, 5½in. 1½, 3½. Anywhere English speaking.

EDWARD PRICE, 37, labourer, 123 Vicarage Road, Blackrod, nr. Chorley. Films, radio, dancing; pops. Grundig TK25, 5½in. 1½, 3½. Anywhere English speaking; no need to write.

JOHN McCABE, 16, schoolboy, 179 Henshaw Street, Oldham. Sport, everything; pop, modern jazz. Grundig TK14, up to 5½in. 3½. USA, France, Canada, Australia.

J. K. BOWES, 20, engineer, 7 Rowland Avenue, Nelson. General; pops, The Shadows, Philips EL3542, 7in. 1½, 3½, 7½. USSR; anywhere English spoken.

LEICESTERSHIRE

STUART WASHINGTON-COLLINS, 20, salesman, 1 St. Denys Road, Exington, Leicester. Youth work, motor-cycling; pop, classical, jazz. Fidelity Argyll, 3 to 5in. 3½. England, America, Canada; English speaking.

LONDON

THOMAS WILDES, 20, radio shop assistant, 23 Hale Lane, Mill Hill, N.W.7. Radio and TV; light classical. Stella 4-track, 7in. 1½, 3½, 7½. Anywhere English speaking, especially USA, NZ, Australia.

CHARLES NEWMAN-MITCHELL, 17, textile student, 617 High Road, Tottenham, N.17. All aspects textiles, hi-fi sound reproduction. Grundig TK5 and TK25, up to 5in. 1½, 3½. UK, USA, France, Australia; French spoken.

JOSEPH H. NEWMAN, 34, chemical works supervisor, 77 South Grove, Walthamstow, E.17. Cine and still photography, cricket, soccer; most types except pops. Grundig TK25, 7in. 1½, 3½. USA, Australia, Germany or UK; only English spoken.

PHILLIP GUNN, 20, cinema projectionist, 46 Rathbone Street, W.1. 16mm

Particulars of Tapespondents are given in the following order: Name, age, occupation, address; special interests, tastes in music; type of machine, spool sizes, speeds; area of tapesponding required.

photography and projection (sound); pop and rock. Grundig TK14, 5½in. 3½. Anywhere home or abroad, male or female, English speaking.

NEVILLE HERNANDEZ, 25, mechanic, 10 Pentland Street, Wandsworth, S.W.18. Photography; jazz. HMV, 5½in. 3½, 7½. America, Germany, Canada, Australia.

MIDDLESEX

BASIL LANSBURY, 41, inspection hand, 6 Granville Road, North Hillingdon. Photography, travel, cars, cine; jazz, organ, Latin American. Vogue, 7in. 1½, 7½. UK, Canada, USA, Denmark, Sweden.

TONY APPLETON, 21, RAF, 4 Daryngton Drive, Greenford. Motor-cycling, photography; light classical, pop. Philips EL3541, 7in. 3½. UK, Germany; any Russian speaking person.

JILL SPENCELAYH, 19, typist, 19 Anglesey Road, Enfield. Ballroom dancing, swimming; trad jazz, pops. Regentone BSR, 5in. 5½. Anywhere English speaking, or anyone serving in British Forces overseas.

PETER G. KAYE, 30, photographic salesman, 91 Bridge Street, Pinner. Still and cine photography, ornithology, Alsations and their training; modern jazz, Brubeck, Ella Fitzgerald, Sinatra. Elizabethan and Grundig TK1, 7in. 3½, 7½, 15. Germany, NZ, UK.

BRIAN ROSE, 16, student, 6 Mill Ridge, Edgware. Still and cine photography; light and classical. Grundig TK20, 5½in. 3½. Anywhere English speaking, preferably America.

MONMOUTHSHIRE

DEREK BOURTON, 29, turner, 1 Zion Cottages, Cwmtillery, Abertillery. Photography, carpentry, hi-fi, gardening, do-it-yourself; pops, some classical. Collaro Mk. 4, 7in. 3½, 7½. France, Germany, USA.

NORFOLK

K. R. MOSS, 36, civil servant, April Cottage, Broad Street, Harleston. Photography; modern jazz. Brenell 3 Star 4-track, 7in. 1½, 3½, 7½. Anywhere (new-comer to tape).

GARRY MOSLEY, 22, cook, c/o Air-men's Mess, RAF Marham, King's Lynn. Photography, stereo, LP records; pops, trad, light classical. Brenell Mk. 5, up to 8½in. 3½, 7½, 15. Anywhere English speaking.

NORTHAMPTONSHIRE

HARRY BELL, 41, monumental mason, 118 Newton Road, Rushden. Motoring, music, travel; any except jazz and heavy classical. Grundig TK14, 5½in. 3½. Anywhere overseas; English only.

R. V. AXTEN, 40, radio & TV engineer, 28 Pratt Road, Rushden. Model railways, radio, British way of life; all kinds. Cossor CR1602, Philips AG8109, 5in. and 7in. 3½. Britain, Canada, North and South America.

NORTHUMBERLAND

ANDREW McGLEN, 54, miner, 6 Thoroton Street, Blyth. Photography. D.I.Y.; all except chamber music or hot jazz. Brenell 3 Star, 7in. 1½, 3½, 7½. Any other town named Blyth abroad preferred, but not essential.

STAFFORDSHIRE

FRANK RIGBY, 50, loco shed master, 31 Coalpool Lane, Walsall. Member of Walsall T.R. Club; would like to talk about things in general; Gilbert & Sullivan. Cossor 4-track, 7in. 3½, 7½. Anywhere English speaking.

HAROLD GREEN, 34, teacher, 11 West Brampton, Newcastle. German, geography, history; swing and dance. Ferrograph, 7in. 3½, 7½. USA, Canada, Germany.

SPOOL TALK

Nine years back

HOW many enthusiasts have been tapesponding for nine years? One who has is Ron Carey, of Maybush, Southampton, a member of the Ordnance Survey Cine Club, who is the first to win a guinea for his *Tapesponding Tale*.

It was his interest in amateur movies which led him to buy a tape recorder, and so make contact with an American friend having similar interests. But it was some time before Ron could make anything of his first tape message, because it came out as reversed speech. He recalls:

'People who could give me advice were few and far between, then. It took several days to discover that American and European tape head alignments were different. One used the top track and the other the lower, while the tape was travelling from left to right. So I decided to adjust my machine to line up with my friend's, even if it meant sacrificing all my previous recordings—including the Coronation.'

The machine he used then was a Grundig 700L—which is still giving his son good service, the only necessary replacements having been a belt, pressure pads, pinch-wheel, and a mains switch.

4-track poser

A new problem recently complicated Ron's tapspending. His American friend now uses a 4-track machine, and although his messages are recorded only on two tracks, it does not erase the whole of the message which Ron has previously recorded. So that he receives his contact's message superimposed over his own.

The problem has been solved by the use of a Cinecorder, on which there is provision for adjusting the passage of the tape during recording or playback, so that only the message on two of the four tracks is picked up by the heads.

'Progress often goes round in circles!' Ron comments. But in spite of his constant resolve to get down to making some film sound-tracks, he still finds it difficult to give up tapesponding . . .

Have you a tapesponding story to tell? It may win you a guinea. Send it to: *Tapesponding Tales*, ATR, Room 532, Ulster Chambers, 168 Regent Street, London, W.1.

SUSSEX

ROBERT G. JONES, 31, driver, 19
Tilgate Way, Crawley. Jehovah's Wit-
nesses, sound effects, anything unusual;
all except jazz. Philips EL3515, 7in. 3 $\frac{1}{4}$.
Anywhere abroad English speaking.

DENNIS ALLEN, 15, 3 Council Houses, Borers Road, Copthorne, Crawley. Chess, motor-cycling, trad jazz and pop. Westminster, 5 $\frac{1}{4}$ in. 3 $\frac{3}{4}$. **Anywhere in England:** please write first.

WILTSHIRE

RODNEY ARNOLDI, 16, furniture assistant, 101 Boreham Road, Warminster. Radio, photography, fishing; classical, popular. Philips EL3536, 7in. 1 $\frac{3}{4}$, 3 $\frac{1}{2}$. 7 $\frac{1}{2}$. **England, USA.**

WILLIAM T. H. YARHAM, 24, cook, 29 Wellington Square, Watchfield. Swimming, boxing, running; anything and everything. Carousel, 5½ in. 3¼. **Anywhere.**

YORKSHIRE

RONALD MADDISON, 25, driver salesman, 64 Victoria Road, Middlesbrough. Films, travel; all except jazz. Walter 303, 7in. **Anywhere English speaking.**

KENNETH BARNES, 17, apprentice engineer, 1 Crag View, Cononley, nr. Keighley. Railways; rock. Philips EL-3515. 7in. 3 $\frac{1}{4}$. **Anywhere.**

TERENCE QUIGLEY, 25, 7 Melrose Villas, Horsforth, nr. Leeds. 16mm films; Al Jolson. E.M.I., 8½ in. 7½, 15. U.S.A. or anywhere with same interests.

HILARY STONE, 25, secretary, 18 Miles Hill Street, Leeds, 7. Theatre, travel; trad, popular, some classics. Elizabethan Princess, 7in. 1½, 3½, 7½. London, Israel, Europe, U.S.A.

ROY (RUSTY) TEATHER, 22, driver's mate, 23 Lyndhurst Place, Rotherham. Short-wave radio, photography, coin and stamp collecting; jazz, pops, folk music, sound effects. Stella ST450, Fidelity Argyl Minor, 7in. 1 $\frac{3}{4}$, 3 $\frac{3}{4}$, 7 $\frac{1}{2}$. **U.S.A., Canada, Europe, U.K.**

SCOTLAND

IAIN L. R. CAMPBELL, 18, student, 22 Linn Avenue, Ayreshire. Boats; guitar (Chet Atkins style), swing, C & W, pop. Gramdeck and Wyndsor, 5in. 3½, 7½. Any French-speaking country; also Nashville, Tennessee, USA.

JOHN WOOD, 23, drapery salesman, 62 Kingarth Street, Glasgow, S.2. Short stories, sound effects, outdoor recording, music. Stella, 7in. 3 $\frac{3}{4}$. Grundig TK1, 3in. 3 $\frac{3}{4}$. **Anyone, anywhere.**

FIONA LOCKIE, 29, nursery nurse, 4 Maryfield Place, Bonnyrigg, Midlothian. Reading, geology, archaeology; light classical. Philips, 3in. 3¼. UK, Norway (English speaking).

RON IANNETTA, 27, art teacher, 13 Barrie Street, Methil, Fife. Art, travel, photography, goonish humour; trad jazz, Italian opera, folk, classical. Telefunken Magnetophon 76 4-track, 5¼ in. 1½, 3½. Male or female 18-30 in Europe, England, USA. (Some Italian and French spoken).

THOMAS NICOL, 19, shunter, 1 Seton Terrace, Kennoway, Fife. Youth clubs, hi-fi, motor-cycling; modern to light classical. Sound Studio 4-track, up to 7in. 1½, 3½, 7½. **Anywhere, preferably youth club members.**

MALCOLM SMITH, 30, civil servant, 4 Drumview Avenue, Danderhall, nr. Edinburgh. Folk music, general subjects; jazz, pops. Fidelity, 5½in. 3½. **All parts.** No need to write.

Tape Talkers to ask for cheaper postage

WORLD Wide Tape Talk is organising a petition to the Postmaster General asking him to reduce airmail charges on message recordings, which at present are the same as for letters. It suggests that other tape exchange organisations should add strength to the appeal by circulating similar petitions among their members.

Though many tapespondents already send their spools by second class airmail, this is in contravention of Post Office regulations which say that only recordings of music, public speeches and material 'other than current and personal messages' may be sent at the reduced rate.

Mr. A. R. Hunt, public relations officer of WWTT, told *ATR*: 'This is an international matter, and we are trying to obtain the cheap airmail rate for all users of tape recorders, for whom present charges are very costly.'

'Meanwhile, if tapespondents continue to disregard the regulations, the Post Office may tighten their scrutiny and our associations with them will be anything but harmonious.'

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MAGNETIC RECORDING TAPE

TAPE CLUB NEWS—from page 19

pattern of their voices and of specially recorded music, was provided by **Thorn-ton Heath Tape Club** at a fete at Bedford Hall, West Croydon, held in aid of the blind. Radio and TV star Deryck Guyler, who opened the fete, was interviewed for the club's Mayday Hospital request programme.

Secret missions

Battery portable owners in **Waltham-stow Tape Recording Society** found their way into several unexpected places when they went out under sealed orders with other members on an initiative test exercise. The winning tape, replete with familiar sounds, was made by John Wells, Roy Coyston and Ken Perks.

Carnival and industry

Attendances at meetings of the **Whit-stable and District** club have been maintained during the summer months. Bill Blake continued his series, *A Generation of Sound*, and a good gathering heard a recorded lecture on microphones from Derek Worman of Johannesburg.

Between meetings, three active members have been assembling a sound effects track for the Playcraft Theatre Group. Two important local events, the Carnival

and the Industries Fair, have also been recorded, and the material is being made into a programme for distribution among local associations.

Tape Week plans

Several changes have taken place in the **York Tape Society**, and new officials have been appointed. Preparations have begun for this year's Tape Week (November 4-11), and it is hoped that neighbouring clubs will send representatives. Large, eye-catching posters displayed throughout the district will draw attention to the event.

NEW CLUBS

The **Sound and Cine International Tapesponding Club** aims to enlarge its members' knowledge of sound and cine through tapesponding. Details from secretary V. Bull, 21 Chippenham Road, Harold Hill, Romford, Essex.

Stoke-on-Trent: Prospective members are asked to contact K. Cubley, 25 Warrington Road, Hanley, Stoke-on-Trent, Staffs., who wants to launch a *Rhythm and Blues Tape Club* for all interested in the music of Ray Charles, Chuck Berry, etc.

EXCLUSIVE TO CLUBS

CLUB secretaries are invited to make use of the **ATR Tape Library Service** through which instructional lectures, sound effects tracks, musique concrète and other unusual recordings are available for the exclusive use of tape recording societies. Full details on application to **ATR Tape Library Service**, c/o 152 Maybank Road, South Woodford, London, E.18.

ELPICO CROSSWORD

Hundreds of solutions were received to a crossword puzzle included in the *Elpico Times*, issued at the National Radio Show by Lee Products (Gt. Britain) Ltd. The correct solution will be found in the advertisement on page 32.

The first three correct solutions scrutinised were received from Mr. L. G. Hassack, 5 Bryant Street, Stratford, London, E. 15; Mr. P. R. Smith, Lavender Cottage, Fore Street, Weston, Herts., and Mr. C. C. Wylie, World's End Lane, Chelsfield, Orpington, Kent. Each of these contestants has won the latest Elpico TPI transistorised portable radio.

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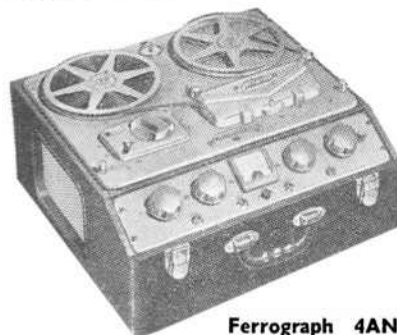
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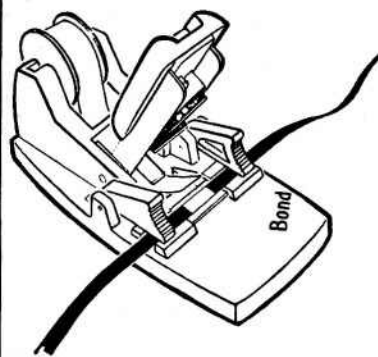
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