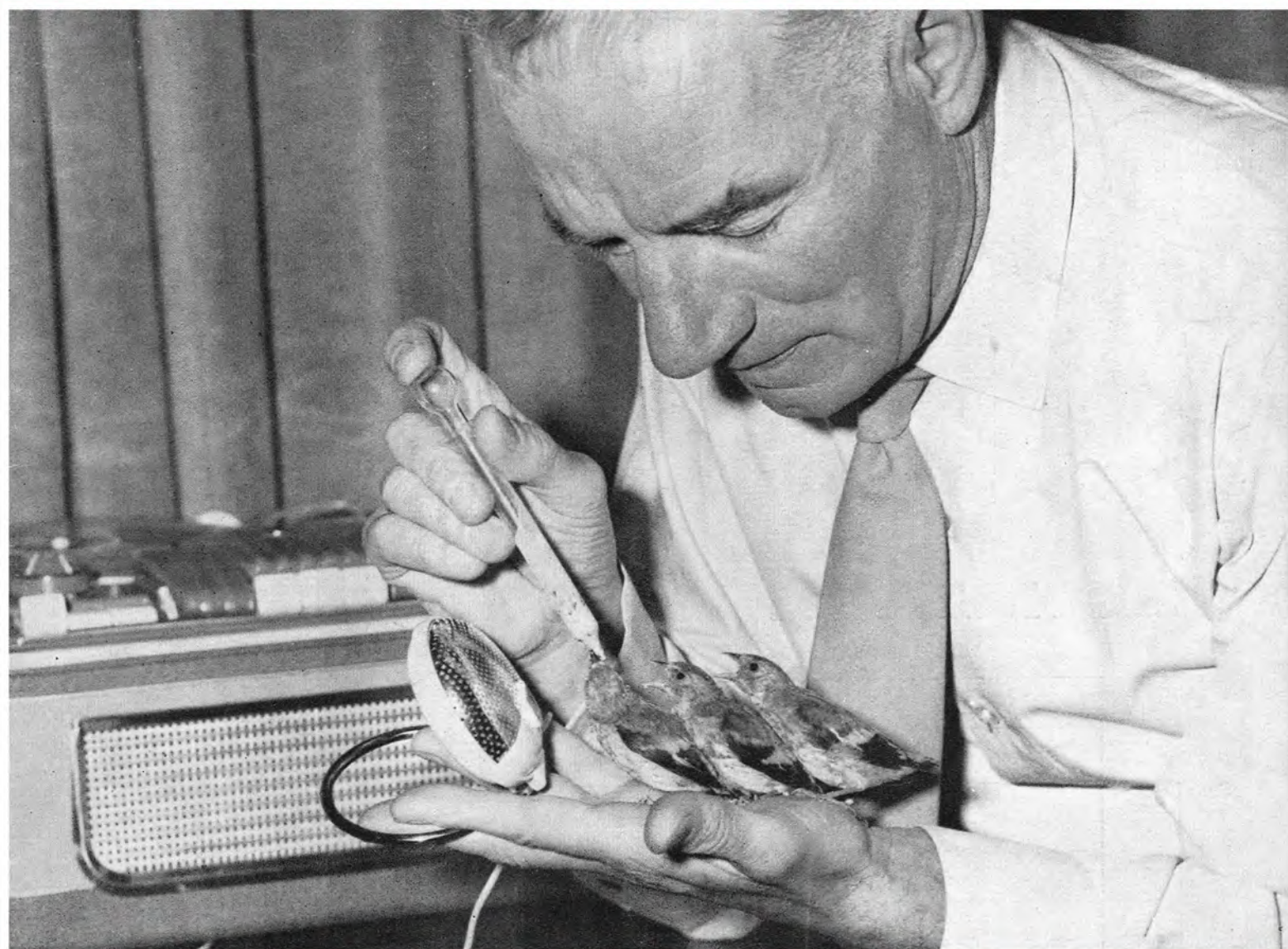


TAPE

RECORDING MAGAZINE

SEPTEMBER 1962

1/6



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**British Amateur
Tape Recording
Contest 1962**

Results and Report



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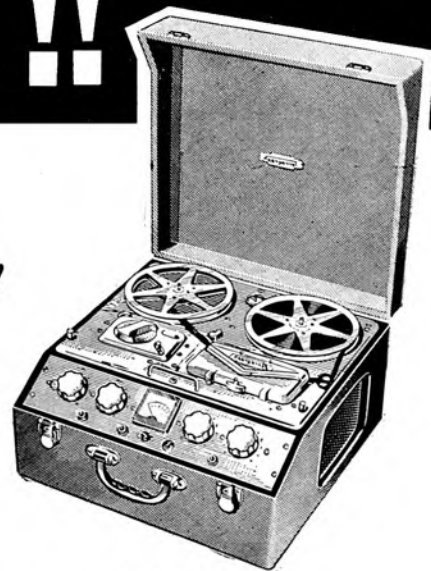
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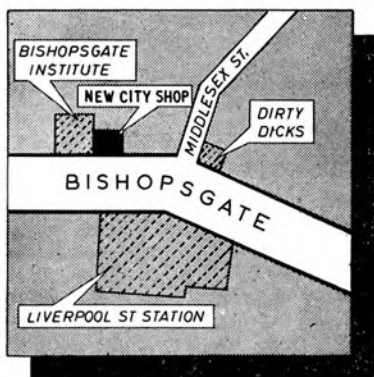


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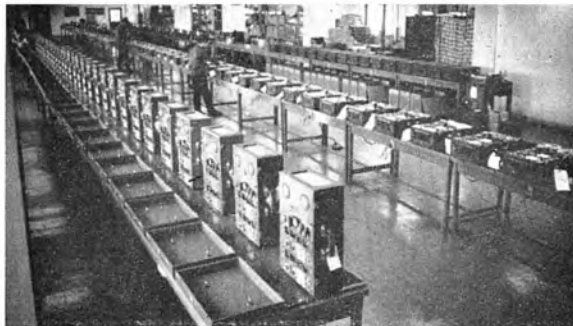
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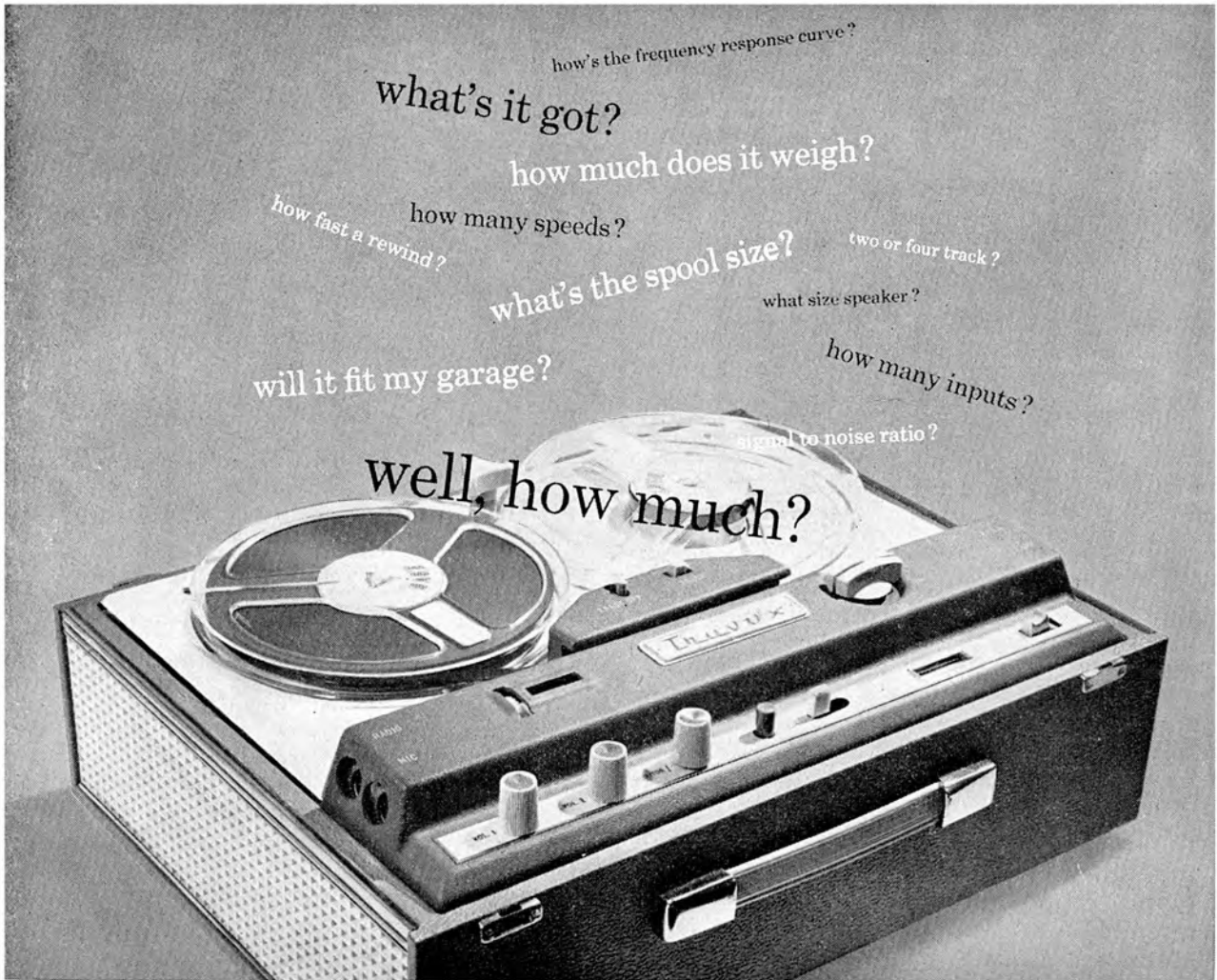
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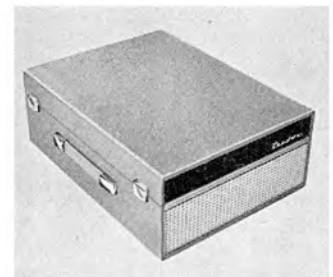
TRM



how's the frequency response curve?
 what's it got?
 how much does it weigh?
 how many speeds?
 how fast a rewind?
 what's the spool size?
 two or four track?
 what size speaker?
 will it fit my garage?
 how many inputs?
 signal to noise ratio?
 well, how much?

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complete with microphone, 7" reel of tape and recording lead.

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starts where the specification leaves off

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Mere illustrations can only show the functional appearance of these machines but a practical demonstration will reveal the realism and beauty of recorded sound obtainable from a Brenell. Ask your specialist dealer for a demonstration and you will hear what we mean.

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MARK 5
DECK: 28 GNS



MARK 5: 64 GNS



MARK 5
TYPE M:
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Brief Specification—Mk 5 Deck

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STAR FEATURES

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1 $\frac{1}{2}$, 3 $\frac{1}{2}$, 7 $\frac{1}{2}$ i.p.s.

Frequency response

60 to 10 Kc/s at 1 $\frac{1}{2}$ i.p.s.

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Better than 50 db at 7 $\frac{1}{2}$ i.p.s.

Better than 45 db at 3 $\frac{1}{2}$ and 1 $\frac{1}{2}$ i.p.s.

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This, unlike the conventional pad, is flexible and maintains even pressure over the whole surface of the head. It gives better H.F. response and minimises "drop-out" effects.

Multi-disc clutches

In addition to the normal slipping clutches the TK.40 embodies additional multi-disc clutches to remove excessive tape strain. Using *double-play* tape you can switch immediately from fast-forward to fast rewind or vice versa without tape breakage or stretch.

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Fast-forward and rewind are controlled by a slider actuating a progressive clutch. Inching is thus unusually easy and accurate. A lock position is also provided.

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Remote control

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Mixing facilities

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Push-button provided for adding effects or commentary to existing recordings at will.

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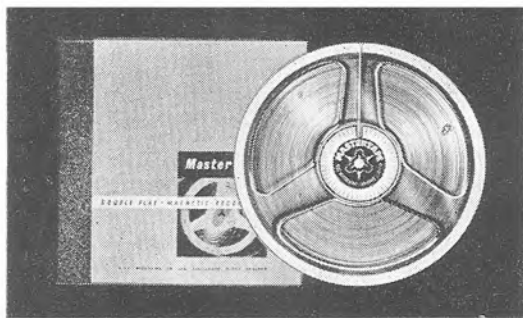


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skill can achieve*

For almost a thousand years before our calendar began the Celts grew to be one of the greatest races of all time. Yet a mystery surrounds their culture and is evident in their art, of which this silver brooch is a typical example. The wonderful intricacy of design seems filled with some profound but inscrutable meaning. The great quality of skill and craftsmanship are, however, unmistakable.

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TAPE

RECORDING
MAGAZINE

Vol. 6 No. 9 September 1962

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COVER PHOTOGRAPH: Three goldfinch nestlings, abandoned by their parents, have been hand-reared by author Frederick Purves at his home in Buckinghamshire. Our photograph shows him feeding them and recording their hungry cries on a Philips EL3542 tape recorder. Mr. Purves, whose book on Philips tape recorders has just been published, is to play back the amplified recordings in his garden in the hope that he can attract other goldfinches in the area to adopt the young birds.

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Address all communications

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EDITORIAL

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R. DOUGLAS BROWN

Assistant Editor, FRED CHANDLER

ADVERTISING

Advertisement Manager,
MISS PAMELA DURHAM

BRITISH AMATEUR TAPE RECORDING CONTEST 1962

Motor-cycle club produces "Tape of the Year"

AT the end of the judging of this year's entries for the British Amateur Tape Recording Contest, Miss Jo Douglas, famous TV star and producer, declared that the standard achieved showed definite progress over previous years.

That was a striking tribute, for amateur efforts have improved so rapidly since the Contest was established six years ago that it becomes increasingly difficult to raise them higher.

Despite a number of quite outstanding tapes, the judges showed little hesitation in naming the "Tape of the Year." And again, as last year, it was a club entry.

But this time a club entry with a difference. Astonishingly, the first prize was taken off, from under the noses of all our tape recording clubs, by the Triumph Owners' Motor-Cycle Club.

For my part, I find it significant that this is a very amusing tape. The entrant or entrants who can contrive effective humour are a boon and a blessing to judges, as they sit through their hours of non-stop listening.

Out of water, the tape-story recorded and entered by the motor-cyclists, is a splendid take-off of the scientists and the politicians. Characterisation is extremely good.

In essence it is a narrative, with sound effects, of the efforts of scientists to breed fish that can live out of water. This is intended as the preliminary to devising means to enable human beings to live *under water*—a new scheme to strengthen defence against nuclear war!

Unfortunately, having bred the fish that breathed air, the scientists let it fall into a fountain—and it drowned.

The tape was devised and recorded by a small group of seven enthusiasts and ran for 13 minutes at $7\frac{1}{2}$ ips. It was recorded on a Ferrograph and a home-built recorder.

The runner-up in the Clubs section came from the West Middlesex Tape Recording Club and was submitted by Terry Devereux, last year's "Tape of the Year" producer. He did a first-class job again with a tape entitled **Experiment with death**: all the judges agreed that it was a most intriguing tape, a very brave attempt, and possibly with better effects than "Out of water".

Now for the other classes.

The best technical quality achieved by an entrant was on the winning tape in



In late June seven motor-cyclists arrived on their machines at our offices to hand over personally their entry for the contest. In our photograph Fred Chandler of "TAPE" receives the entry from Mike Avel (chairman of the Tape Section of the Triumph Owners' Motor-cycle Club. With them, left to right, are Les Leaver, Jean Playle, who prepared and "continually amended" the script, Mike Ray (centre), D. Peach and Walter Buchanan

the Documentary and Reportage class, recorded in West Africa on a Fi-Cord by Ronald P. Guttridge, whose name has featured among the winners in a previous Contest.

Mr. Guttridge had wonderful material and he made sure that he didn't muff it. Timothy Eckersley, one of the B.B.C.'s greatest experts on recorded sound, was positively enthusiastic about this tape. And the commentary in which Guttridge explained his material had pace and interest.

As well as being chosen as class winner, this entry, **Time alone will tell**, presenting the music and song of African peoples, was judged the best technical performance and, as such, won the Wyndor Gold Medal.

The judges heard two other good efforts in the Documentary section, Ronald Tucker's visit to a pipe organ maker's works and Richard Margoschis' dramatisation of unhygienic personal

habits and their consequences. Neither was considered to have realised the full potentialities of the recording medium, although their work was interesting.

Actuality often comes close to overlapping documentary work and so it was with the winning entry in the Actuality section this year: Reginald Bonney's **Royal Procession down the Mall**.

But it was not—and was not intended to be—a rounded documentary piece. It was a cameo of marching feet and shouted commands and military music, and very effective and very evocative. The quality of the recording was very good, on the whole, although there were some off-peak passages.

The other two entries which reached the final in the judging of this session—a recording of a nightingale and another of carnival singing in the Canary Islands—lacked originality of approach. Mr. Bonney, as John Borwick, one of the judges, remarked, had been cleverly put



Three of the judges who carried out the initial hearing of the tapes, members of the Federation of British Tape Recording Clubs. They are, left to right: Ken Blake, Alan Stableford (Chairman) and Roger Aslin (Secretary)

The Editor's usual monthly feature takes the form this issue of a report on the judging of the 1962 Contest.



Emtape Challenge Cup



Grundig Challenge Cup



Acos Cup



Wyndor Gold Medal



Irish Trophy

The leading awards in the British Amateur Tape Recording Contest. The winners are listed on page 15

together by the "building bricks" method.

The judges had no problem in deciding between three finalists to choose Miss A. M. Goodwin, of Chard, Somerset (another winner of an earlier year), as the champion in the Compositions class.

Her tape, 7 minutes 50 seconds long, was a monologue spoken by a blind woman, punctuated by powerful sound



Ronald P. Guttridge, winner in the Documentaries' section, plays back some of his recordings to an African and his family during his visit to Sierra Leone where the tape was produced

effects of planes flying overhead. It was a notable literary, as well as recording, exercise—as entries in this section must tend to be.

Douglas Robins and Edgar Lewis were the two runners-up. Mr. Robins had an ingenious plot, but his recording was not of top quality; Mr. Lewis tried a very ambitious "journey into the subconscious" in poetic form—a brave try, but, as one of the judges remarked of this genre, "you've got to be frightfully clever for it to come off."

The Music or Speech section gave the judges real enjoyment—all the entries in the final were, in fact, musical. Without much difficulty they gave the prize to

Some members of Stimpson Avenue School, Northampton, who assisted in the production of the Schools section winning tape, "Moses—Part 2.

Left to right are: Philip Buxton, Sheila Brooks, John Slater, Marilyn Morris, Ann Garratt, Jane Elliott, Richard Moore and Nicholas Pipolo.



Gerry Fitzgerald, of Dublin, for a litling piece he called Lough Sheelin.

The "Technical Experiment" section was interesting, but less harmonious, of course. Peter L. Bastin, of Barbourne, Worcestershire, gave his electronic



Reginald Bonney, producer of "Royal Procession down the Mall," winning tape in the Actuality section

account of a Nightmare. The only real competition was offered by R. O. Broome's mysteriously-titled K.U.P.P.N.N. The judges thought Mr. Broome's effort very ingenious in technique, but obscure in purpose; Mr. Bastin's tape was judged of better technical quality and the overall composition to be crisper and better held together.

The Schools section is almost always a delight to judge and Britain has, of course, established a unique reputation among the nations which compete in the International Contest for the quality of our schools tapes. The judges seemed fairly confident that that reputation will be upheld this year.

The winners: the enthusiastic ten-year-olds of Stimpson Avenue C.P. School, Northampton.

Their entry: Moses — Part 2 — a dramatised account of one phase in the life of the Jewish leader, was a follow-up to their unsuccessful entry in last year's contest.

It lasted for almost the full fifteen minutes duration permitted in this class, but no-one showed any inclination to slacken attention before it ended. Timothy Eckersley considered the tape to be "very well organised—no muddle—a very creditable effort indeed." And the incidental music—provided by simple rhythms on a piano—struck him as particularly effective.

Jo Douglas indicated that she could have listened happily to more of it.

John Borwick was rather less en-

(Continued on page 17)

Triumph for Emitape!

(and Emitape for Triumph)

TAPE OF THE YEAR
EMITAPE CUP
CLUB SECTION } WON BY TAPE SECTION,
TRIUMPH OWNERS' MOTOR CYCLE CLUB

COMPOSITIONS SECTION.....MISS A. M. GOODWIN
MUSIC OR SPEECH SECTION.....G. FITZGERALD
ACTUALITY SECTION.....R. BONNEY
TECHNICAL EXPERIMENT SECTION.....P. L. BASTIN

They all won on Emitape!

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E.M.I. TAPE LTD., HAYES, MIDDLESEX

British Amateur Tape Recording Contest 1962

CATEGORIES—

WINNERS—

PRIZES—

The Tape of the Year

“**Out of water,**” a 13-minute science fantasy concerning the melting of the polar ice and an experiment to enable man to breathe under water. Entered by Michael Avel, Esq., of 57, Munster Road, Fulham, London, S.W.6. on behalf of the members of the tape section of the Triumph Owners' Motor-cycle club.

AWARDS

The Emitape Challenge Cup presented by E.M.I. Tape Limited Amphlett Shield donated by John Amphlett, past president of the Federation of British Tape Recording Clubs
TAPE Recording Magazine Ten-Guinea cheque
Certificate

Equipment used: Ferrograph recorder and home-made unit with Collaro Mk III deck, Emitape, home-built mixer unit, Reslo ribbon microphone, and Bib tape splicer.

* * *

Compositions

“**Lifeline,**” a tape exchange message as from a blind person, by Miss A. M. Goodwin, aged 52, of Tanlake Cottage, Buckland St. Mary, near Chard, Somerset.

AWARDS

Acos Challenge Cup presented by Cosmocord Limited
TAPE Recording Magazine Ten-Guinea cheque
Certificate

Equipment used: Ferrograph 4A|N recorder and Wearite R1444 recorder, Emitape, S.T. & C. microphone, Romagna tape splicer, Quad amplifier control unit and speaker.
Runner-up: “For the present occasion,” by Douglas Robins, Esq.

* * *

Documentaries and Reportage

“**Time alone will tell.**” A collection of traditional songs and dances from West Africa by Ronald P. Guttridge, aged 33, of “Broadlands,” 20, Isis Drive, Upminster, Essex.

AWARDS

Irish Trophy presented by A. C. Farnell Limited Wyndors Gold Medal donated by Wyndors Recording Company Limited for the best technical performance
TAPE Recording Magazine Ten-Guinea cheque
Certificate

Equipment used: Fi-Cord 1A (battery portable) and Ferrograph recorders, Audiotape and BASF tape, Grampian DP|4 and Reslo ribbon microphones, home-built mixer unit, Emitape jointing block.

Runner-up: “Pipe organ in the making,” by Ronald Tucker, Esq.

* * *

Schools

“**Moses—Part 2,**” a documentary playlet by Stimpson Avenue, C.P. School (Master-in-charge: H. J. Walding), Northampton.

AWARDS

Grundig Challenge Cup and Shield presented by Grundig (Great Britain) Limited
TAPE Recording Magazine Ten-Guinea cheque
Certificate

Equipment used: Brenell Mk 5 and Grundig TK8 recorders, BASF tape and Grampian DP|4 microphone.
Runner-up: “Burns Night,” by Donald B. Smith, Esq.

Actuality

“**Royal Procession down the Mall,**” by Reginald Bonney, aged 45, of 25, St. John's Close, Uxbridge, Middlesex.

AWARDS

TAPE Recording Magazine Ten-Guinea cheque
Certificate

Equipment used: Stella ST470 (battery portable) and Veritone Venus recorders, Emitape, and Bond tape splicer.

Runner-up: “Song of the Canaries,” by Ronald P. Guttridge, Esq.

* * *

Music or Speech

“**Lough Sheelin,**” a ballad in the Irish tradition, by Gerry Fitzgerald, aged 36, of 27, Crannagh Park, Rathfarnham, Dublin 14, Eire.

AWARDS

TAPE Recording Magazine Ten-Guinea cheque
Certificate

Equipment used: Reflectograph recorder, Emitape, four Reslo ribbon and one Shure moving coil microphone, Vortexion and home-built mixer units.

Runner-up: “At the Boar's Head,” by John Penty, Esq.

* * *

Technical Experiment

“**Nightmare,**” electronic variations on a nocturnal theme, by Peter L. Bastin, aged 40, of 2, Canynge Street, Barbourne, Worcestershire.

AWARDS

TAPE Recording Magazine Ten-Guinea cheque
Certificate

Equipment used: Brenell Mk 5M and Simon SP4 recorders, Emitape, and Grampian DP|14 microphone.

Runner-up: “K.U.P.P.N.N.,” by R. O. Broome, Esq.

* * *

Stereo

“**What have I to do with thee, oh man of God,**” an extract of a full recording of Elijah, by F. C. Gazeley, aged 52, of 12, Bromley Road, Beckenham, Kent.

AWARDS

TAPE Recording Magazine Ten-Guinea cheque
Certificate

Equipment used: Tandberg Series Six deck, Wearite tape deck, and Shirley TWA15|15 amplifier, BASF tape, and two Simon ribbon microphones.

Runner-up: “Bach's Brandenburg Concerto” by Philip Towel, Esq.

* * *

Performing Talent

“**Telegram,**” a humorous monologue of a telephonic attempt to send a telegram, by Roger Gomes, aged 20, of 12, Townsend Lane, Harpenden, Hertfordshire.

AWARDS

TAPE Recording Magazine Ten-Guinea cheque
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Highly commended: “Dierdre's Farewell to Scotland,” by Elizabeth Innes.

* * *

Clubs

“**Out of water,**” by the Triumph Owners' Motor-cycle club.

Runner-up: “Experiment with death” by the West Middlesex Tape Recording Club.



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Report on the 1962 British Amateur Tape Recording Contest

(Continued from page 13)

thusiastic, but conceded that it was a clear class winner.

The next best effort came from a Scottish school—a recording of **Burns Night** celebrations, submitted by Donald B. Smith, of Dundee. There were some considerable difficulties in tackling such a recording occasion with a single microphone (as Mr. Smith did), but the feeling was that the effort was not sufficiently carefully worked out in advance.

We are now left with two special types of recording to consider. The first comprised the entries recorded stereophonically—a disappointingly small number of them.



Miss A. M. Goodwin, producer of "Lifeline," the winning Compositions tape, seen outside her Somerset cottage

Eventually, a tape submitted by Fred Gazeley, of Sidcup, Kent, was picked out as winner—a recording of a choir "Elijah". There was no dramatic stereo singing, in a local church, part of effect: one or two of the judges, in fact, did not seem altogether happy that there



Robert Gomes, first winner of the newly-introduced Performing Talent section, with his monologue entitled "Telegram"

was sufficient difference to a monaural recording.

But the other two stereo tapes in the final judging showed definite faults: one had been made in too reverberant an environment and sounded "muddy", the other did not present the instruments in proper perspective.

There is still a long way to go by amateurs in stereo recording.

Finally, the new class introduced this year—for Performing Talent. In this case, the *quality* of the recording was ignored; it was only the quality of the performance of the amateur artist recorded that was taken into account.

A preliminary sifting left five diverse entries to go before the judges at their final session.

There was agreement that the general standard was very encouraging and the final choice was not easy. But, in the end, the winner was twenty-year-old Roger Gomes, of Harpenden, Herts, a comedian who scripted and presented a five-minute monologue called **Telegram**.

There were plenty of smiles as we heard Gomes dealing with a series of imaginary telephone operators. The script was considered a little too long, but Gomes' timing was good. Jo Douglas took the view that a professional would



Peter L. Bastin, producer of the Technical Experiment winning tape, "Nightmare"

have made something really funny of the script and spoke of the acute shortage of good script-writers. It was in that direction, rather than as a performer, that she saw Roger Gomes' opportunity.

One valuable piece of advice for those tackling this sort of recording. Gomes did his piece "cold," presumably locked away in a room by himself. An audience helps immensely with this sort of effort; the result might have been much better if the performance had been given and the recording made at a small party. Atmosphere makes a big difference.

David Beresford sent in a recording of a Buxton group playing *How High the Moon*, which was considered the best effort of its kind in the Contest.

Elizabeth Innes, a 17-year-old Glasgow lass, sang two songs in a very sweet voice



Frederick C. Gazeley, producer of the stereophonic tape, an extract from Elijah, which won the Stereo section

which everyone agreed might be trained into something quite remarkable.

Albert Pengelly, of Plymouth, provided a dazzling performance of *La Danza* which was much admired.

And Ian Mathiesen's *Small Jazz Group*, first heard in the Music or Speech



Gerry Fitzgerald, whose recording, "Lough Sheelin," won the Music or Speech section

class and then transferred into the Performing Talent category, won quite a lot of admiration.

The final judging took place at the Hotel Russell. On the panel were Jo Douglas, Timothy Eckersley, John Borwick, Alan Stableford, Roger Aslin and Ken Blake, with the Editor of *Tape Recording Magazine*. Michael Ingrams, the TV producer, was prevented by a professional engagement from taking part.

ALLOW me to introduce you to Harris. Five-foot-nothing, bouncy, dead cheeky, unpredictable, twin-track minded (women and tape recorders), and a hi-fi enthusiast of the old school (Dartmoor "Cat's-whisker and Crystal" Club). It has been claimed that Harris is mad. This is not true . . . and he has his discharge-papers to prove it! I've known him for years, and if I were asked to sum him up (people are always summing Harris up) I would say that a fair assessment of his character would be that, if you were to be so ill-advised as to take Harris anywhere, to a party, say, you could safely bank on being asked to leave before the evening was half over!

Life with Harris holds many unforeseen complications, the most frequent cause of these being the occasional brainwaves that come over him from time to time. He was possessed by one of these fits of helpfulness, I remember, at the time when I was busy with the problem of recording a selection of "location" sound effects.

The railway sounds had been easy; crowd noises had been obtained with the friendly co-operation of a local mens' club, and the "Pedestrian and Road-traffic" effects were safely "in the can." The bus station recordings, however, were proving difficult. Awkward building-angles caused "sound-blocks"; the seemingly-insurmountable snag of monotonous "sound-wash"; too much of this, too little of that—I simply could not get the

HAVE YOU MET HARRIS?

Any similarity between the lead-character in the following article and an actual living person is purely intentional [Author]

thing right. Then, one Saturday morning, Harris came up with one of his brilliant ideas . . .

"Bad positioning, old lad" he remarked. "Best place I know is up at the windows of the Station Cafeteria. Lovely balance: slight 'crowd' noise, road-traffic just audible in the background, and 'bus' effects every other minute or so." Which was true when you thought about it. I thought about it. It all seemed simple and straightforward enough: after all, Harris couldn't possibly do any damage in a place like that . . .

We found a table near a window overlooking the station entrance, sat down, and Harris began to connect-up the Fi-Cord. "May I have your order, Sir?" An attractive, dark-haired waitress was standing by my chair, pencil and notebook poised.

"Hal-lo, my dear" said Harris, his face lighting up, "where have you been all my life—" "Two coffees, please" I broke in, glaring at Harris. "I'm sorry, Sir" replied the waitress, "but we only serve meals at the tables; you'll have to sit at the Snack Bar, I'm afraid, if you only want coffee." Quick as a flash, Bright Boy supplied the answer: "Two

'Steak, Chips and Peas,' please." The waitress nodded, scribbled something in the notebook, and disappeared in the direction of the kitchen.

"I don't want steak, chips and peas" I hissed fiercely at Harris. "I've only just had my breakfast." He was gazing dreamily after the girl's retreating figure and absent-mindedly licking the business end of the "stick" microphone. "Give it to the dog, then" he said simply. Tess, who had been lying quietly beneath the table, pricked up her ears expectantly at this. Harris, meanwhile, had turned round in his seat and was messing about with the window-catch. "Can't open it" he muttered, "it's stuck!" "Oh, how madly gay!" I rasped sarcastically, "You drag me in here, order seven bob's-worth of grub we don't want in order to obtain a recording we don't look like getting, and expect my dog to stuff itself silly just to save your stupid face!"

By the time the waitress reappeared, however, Harris had spotted an open window, moved over to it, and had placed the Fi-Cord on the seat beside him with the microphone dangling over the edge of the window-sill. The lead was hidden, and secured, by the simple ex-

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A BRIGHT NEW SERIES

by

ALAN EDWARD BEEBY

pedient of leaning hard on the wall behind him, thus preventing the microphone from dropping to the full 14 ft. extent of its cable. Much to Harris' disgust, it was a different waitress who brought the food: plump, middle-aged and no-nonsense! "Wotcher think yor playin' at?" she demanded, "moosical-chairs? I though you'd 'opped it—the girl said you was over the other side."

"Tape's finished," said Harris some time later, and started to pull in the microphone-lead. I was surreptitiously feeding hastily-cut up lumps of rapidly-cooling steak to Tess underneath the table, and had managed to wrap the chips and peas into a fairly respectable parcel of newspaper.

You are, no doubt, thinking that when we got home and played the tape back, we found it had not been recording properly. Well, you're wrong! The Fi-Cord had performed perfectly, and we had obtained a really first-class recording. The trouble was, it was the *wrong sort* of recording. You see, the window at which we had originally sat overlooked the entrance to the bus station; Harris' providential(?) open window, however, was situated directly above the doorway of the booking-office. He had also failed to take into account the fact that, upon leaving the station, the buses turned *right only*—and we had moved over to the opposite side of the building, to the *left!*

Here are just a few of the varied assortment of remarks picked up by the microphone as the people came and went to and from the booking-office: "Cheerio then, Fred, see you next week." "You should a' thought about that before—we ain't got time now!" "How's yer mother keeping?" "Don't do that, Diedre, use your hankie!" And the choicest one of all: "Well, 'course if it's gotta come out it's no good leavin' it in, an' if it ain't no good to me I'd rather 'ave it out, but if I can't do without it I'd sooner leave it alone!"



THEN there was the time, last year, when we took Harris' portable recorder down on to the river. We'd just pushed-off from the boat house when Harris said: "Row over to that far bank—I want to get some waterfall noises." This was a small sluice which discharged water from the town's electricity station. Obliging, I sweated away at the oars in the required direction, while Harris lay flat on his back, soaking in the sun, and speaking a honeyed commentary of our progress into the microphone.

It was just about then that a family of swans appeared, swimming in single-line formation, straight for our boat. Quite calm, they were, not doing anybody any harm, just floating along . . . but Harris—scared stiff of swans—had other ideas. He stopped speaking, sat bolt upright and his face went chalk-white.

"Gitahtofit!" he yelled, waving the Grampian DP4 menacingly at the leader of the procession. "Oh, sit down!" I snapped, "they're not interfering with you!" At this point, the leader—father,

presumably—intrigued at the prospect of being the first of its kind to be interviewed on tape, glided in for a closer look. That did it! Before I could stop him, Harris snatched one of the oars, jumped to his feet, and began splashing the water to try and frighten it away. Puzzled, possibly, at this rather weird interviewing-technique, the swan decided to reciprocate by staging a performance of its own.

Flapping its wings furiously, it raised itself from the water and started screeching and swearing at Harris who lost his nerve completely and threw the oar at it! Then, calm as you like, he suddenly stepped out of the boat into the water, and began wading towards the bank, leaving me to contend with one boat, one oar, and one very indignant swan! "Where're you going, you daft nit!" I yelled after him, "Go and fetch my oar back!" He didn't answer, but made a rude sign over his shoulder, squelched his way up the bank, sat down and began to inspect the Fi-Cord, the Grampian, and his soaking-wet trousers. I tried to row into land, but having only one oar, the boat simply went round in circles!

Then: "Oi! I say, you! Oi!" It was the boat-attendant running along the tow-path towards Harris. "I bin a' watchin' you two" he panted, "an' I see wot you done!" Harris, by this time, had removed his trousers and was standing in his underpants, ringing the sodden garments out over the grass. "Frowin' oars abaht!" the attendant shouted, "Frowin' oars at the swans, yer was!" Then he caught sight of the recording gear. "Wot's this, then?" he inquired, "some sort of 'lectric-shock equipment?" "No, my good man, it is not," replied Harris, running the "face" of the microphone round his chin, "it's an electric razor!" "Ho-ho!" said the boat-man, "sarky, eh?" and fished out a small notebook. "I fink I'd better 'ave yor name an' address—an' yor friend," he added, casting a critical eye on my futile, 45 rpm-attempts to reach the bank. "Don't you fret, me beauties," he called reassuringly to the swans, "I'll settle *their* 'ash! Trouble-mongers!" he flung at us, "that's what you are. Same every week-end—all tight trahsers and backchat!" So ended the "Recording on the River" episode.

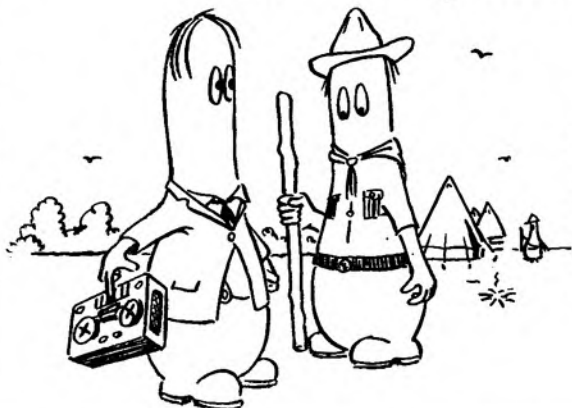
THERE are many more "Harris" stories—all equally improbable-sounding but, nevertheless, quite true.

Like his ill-fated "running-commentary" recording from the passenger-seat of a "Sywell Soapbox," (a sort of primitive Wright Brothers-cum-Heath Robinson-type aircraft), which cost Harris a fortnight off work, £8 10s. 0d. for a new microphone, and altered the shape of his stomach for life!

Another which comes to mind is the time when Harris assisted(?) at a Garden Fete which was being held in the grounds of the local mental home. He was using his recorder to run a "Hear Your Own Voice" stall and, during the afternoon, managed—don't ask me how!—to get himself locked in a disused chapel where he spent a harassing half-hour before being rescued trying to convince his fellow-prisoner, a charming but eccentric old lady, that he was not a close relative of the Duke of Windsor!

You know, if it wasn't for Harris, I'd have led a good, clean, straight, honest . . . BORING life!

LAUGH WITH JEEVES



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AFTER listening to my newly installed E.M.I. Stereo pick-up, working in conjunction with the Emisonic 555 amplifier, a friend of mine was so carried away with enthusiasm that he wanted to go out immediately and buy identical equipment.

I virtually caught him by the coat tails and asked him what speaker system he had in mind. "Very small ones," he said, "my wife flatly refuses to have two very obvious speakers in the drawing room."

A few months ago this repetition of the familiar pattern would have left me near to despair. There was so little we could then do to enable someone with musical discrimination and reasonable financial resources to achieve the magnificent stereo results they deserved because the objection to having two fairly large loudspeakers in the room was pretty well insurmountable.

On this occasion, however, I was able to tell him, with a clear conscience, to go ahead and buy the E.M.I. equipment since I believed it was possible to have the best of both worlds—first-class stereo with really unobtrusive loudspeakers. For a major development had recently occurred in the realm of speaker design, permitting full range reproduction of a high order in a cabinet only a few inches in depth.

It has always seemed to me that the trouble with speakers from the domestic angle has often been more this matter of depth than simply of size. In a room



of average proportions, anything that protrudes more than about eight inches from the wall becomes an object of furniture in the room, demanding serious consideration from the point of view of placing in relation to other pieces of furniture. A really slim speaker, however, begins to have a chance of being regarded more as part of the wall; a chair can easily be placed in front of it, for example, when it is not in use.

Some of the not-too-small "bookcase" speakers give very good reproduction, but there are not many rooms with bookshelves along the end wall within which two speakers can be located six or seven feet apart. And so they usually end up by "protruding" again.

The new development, if I understand it correctly, springs from the use of polystyrene or similar material in such a way that it will avoid the necessity for deep air space behind the cone (or what was formerly the cone but which may now be a slab). Before many years have passed we may, perhaps, become accustomed to speakers that take the place of pictures on the wall, or else which consist of practically invisible panels.

In the meantime it is fairly safe to say that the objections of most housewives to pairs of loudspeakers can now be overcome in one way or another without throwing quality of reproduction overboard.

I should now like to see a determined attack on the no-man's-land of design where the thing itself disappears. This goes against the natural training of the designer who normally sets out to make a given thing an object of beauty and admiration. His instinct is to transform an object so that people will want to look at it, and he may be reluctant to admit defeat at the outset by regarding invisibility of the main item as the highest ideal.

Can we not, for example, have entire drawing room suites designed in such a way that a full stereo system can be incorporated as an optional extra, with everything out of sight until it is needed. It should not be difficult to arrange for slim speakers to be concealed in recesses in sideboards or in armchairs and settees, with press-button simplicity when the units are to be detached or slid out for use.

To ensure progress with stereo, equipment makers must, in any event, look behind the male enthusiast who admires their stuff in all its undisguised—even ostentatious—glory and see the wife behind him firmly shaking her pretty head.

It should be possible to please her as well as him. After all, women love music, too; but they are convinced that there is no need for the size and "clutter" that has so far gone with it. Slowly but surely they are being proved right.

NEW BOOKS

High Quality Production and Reproduction. A BBC Programme Operations Training Manual compiled by H. Burrell Hadden. Published by Iliffe Books Ltd. Price 42s. 274 pages, 175 diagrams, 46 pages of art plates.

PRODUCED in the Central Programme Operations Department of the BBC by H. Burrell Hadden, a regular contributor to "TAPE," this book was described for BBC personnel, both technical and non-technical, to enable them to obtain the best results from studio equipment.

It will also prove of absorbing interest to others, both professional and amateur, interested in the production of high quality sound.

The book is divided into three parts, the first of which deals with the basic principles of sound and electricity and includes chapters on the theory of musical instruments and studio acoustics. The second part describes studio equipment, ranging from microphones, loudspeakers, control desks, and outside broadcasting equipment.

The final section, and perhaps the most important from the amateurs' point of view, deals with the technique of placing microphones. With clear and simple diagrams, suggested placings are made for talks, vocalists, and all types of bands, orchestras and musical groups.

It is lavishly illustrated throughout with half-tones and line drawings.

TAPE RECORDING CROSSWORD

Submitted
by
D.H. MACKENZIE

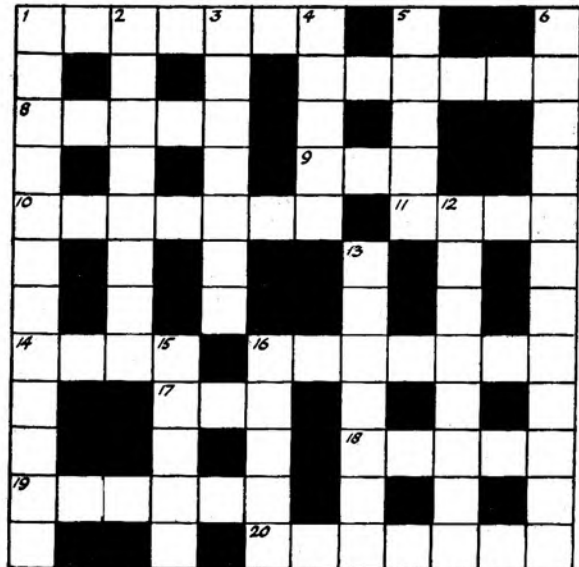
(Solution to be
published in next
issue.)

CLUES ACROSS

- 1 and 10. How the athlete carries out recorder maintenance? (7, 7)
7. To revoke, the reel runs wild around the loud-speaker system. (6)
8. Not AC? Mix until you produce harmonious result. (5)
9. Bovine cry. (3)
10. See 1 across.
11. A den appears when Cass leaves the Clarissa (4)
14. Mr. (piano) Conway's country? (anag.) (4)
16. Permission to stumble. (3, 4)
17. Fuss the pressure pad opening conceals. (3)
18. Mr. Welles, I presume? (5)
19. Police go astray, for a recorder. (6)
20. A tea etc., provides plastic film for magnetic tape base. (7)

CLUES DOWN

1. More than capacity crowd: for discophile's catalogue reference? (6, 6)
2. What the skittles fell like? (8)
3. The teenagers do this to some pop singers. (7)
4. After radio, these units bring record enjoyment. (5)
5. Loops up and lands on deck! (5)
6. What a sound system owner gets when advertising an apartment? (4, 8)
12. Fabled food of the Gods. (8)
13. Comfort the upstanding model? (7)
15. In South American capital, this age produces ethereal medium. (5)
16. In the EKKO coating, you'll find a beverage. (5)



ADVICE FOR THE AMATEUR BY A STUDIO MANAGER

SHAPING A PROGRAMME

THERE ARE MANY WAYS OF COMPILING PROGRAMMES FOR BROADCASTING, OR EVEN FOR PERSONAL USE. IN THIS ARTICLE, ALEC NISBETT REPORTS ON A METHOD WHICH HE FINDS PARTICULARLY EFFECTIVE —FOR AMATEUR OR PROFESSIONAL.

IN eighteen months' work on material for the United States and Canada the main thing that I seem to have learned is how to put together programmes which last exactly thirteen minutes and forty-five seconds. Never a second more (because each of those remaining seventy-five seconds in a quarter of an hour is very, very valuable to any commercial station) and preferably not a second less (it would be a pity to lose even so little). I've learned a great deal more than this, of course, but the rule of the stop-watch is all-pervasive, and its discipline very valuable.

The first thing to decide is just how much one *can* say in a given length of time. And for the 13' 45" programme I've found that a good rule is that it is possible to make just about four basic statements which will be carried away by the listener: I ought to be able to state the basic argument (or summarise the content) in the form of a title and four (not too long) sentences.

In the magazine *Dateline London*, which was our most successful outlet in the U.S. until the BBC had to cut down its output to North America last spring, there were four separate and contrasting items, the main ideas behind each of which could be summed up in a single line (though supporting ideas would add a great deal more—but this was incidental). In other programmes three or four ideas may be presented around a single subject.

There are many elements which go into the building of such programmes: music, effects and background atmosphere are all important, as are the various techniques of microphone balance, mixing, control of levels, and so on. But the most important ingredient is the human voice. The words chosen, the way they are said, the interplay of one voice with another: these are the things which will make or kill a recording.

One thing which doesn't interest me very much is what is called the "scripted talk." The purpose of scripting is generally to produce economy of style—to ensure that all relevant information is given, in the right order, and without wasting words. People who can speak from a script for more than a minute or two without sounding monotonous are rare—certainly a great deal rarer than the use of scripts for present radio work would seem to suggest. (If and when local broadcasting starts, we shall hear a much higher proportion of unscripted talk.)

So I personally prefer to avoid the use of scripts except in places where some economy of style is essential, for example, where people and ideas have to be introduced or linked; where "pointers" have to be set up (i.e., indications of which way the argument is going to be taken) or where quick and painless definitions of long words or new concepts are necessary. At points other than these I would prefer to use unscripted dialogue.

Of course, the difficulty with dialogue is



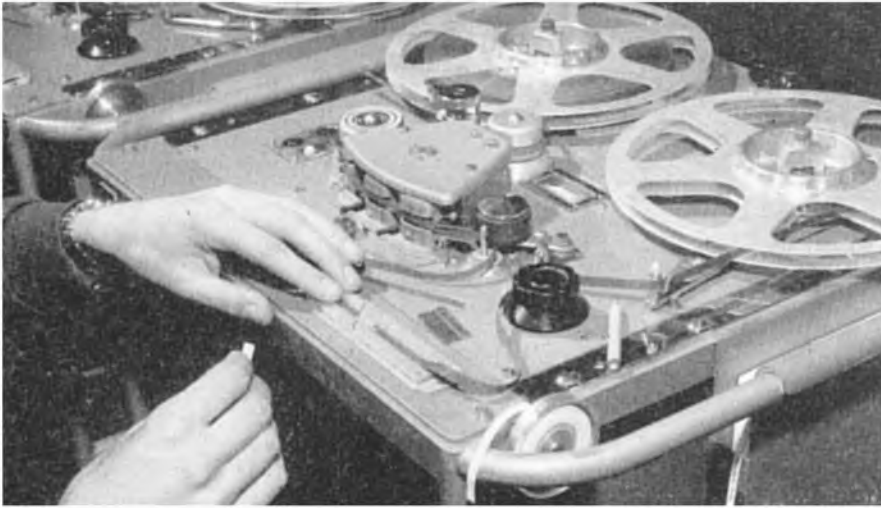
ALEC NISBETT joined the BBC in 1953 having read mathematical physics at Birmingham University (where in his final year he also ran the University Theatre Group). As a studio manager from 1953 to 1950 he helped to put a very wide range of programmes on the air—and he has just written a textbook on studio techniques for Focal Press (published in September).

For a while he was co-producer of the Network Three programme "Sound," but eighteen months ago joined the production team of the BBC's North American Service for whom he has compiled magazines and feature programmes on scientific, political and cultural topics.

In the last few months he has been helping to organise a new topical tape service to provide programme material for stations broadcasting in English in tropical Africa, the Carribean, India and the Far East.

The author checking through an "insert tape" prior to studio work on "BBC World Report," a programme which is despatched to Canada on tape, where it is copied and broadcast by many local stations there and in the U.S.

SHAPING A PROGRAMME



ADVICE FOR THE AMATEUR BY A STUDIO MANAGER

that (except when kept under very firm control, and when dealing with clear-cut issues) it tends to wander and uses up time. Another disadvantage is that ideas tend to crop up in a fairly erratic sort of way; as a way of getting the ideas across this is not so effective as first saying what you are about to do and then doing it. However, at its best it is much more lively than scripted material, and provides naturally for an interplay of voices and ideas.

This sort of thinking leads us to the following plan for our 13'45" (for certain types of programme at any rate):—

(a) Three or four basic points are to be presented in the form of discussion, interview or off-the-cuff comment (or possibly, if the speaker is sufficiently practised, a short scripted comment).

(b) It may be necessary to pre-record and edit the unscripted material in order to shape it into the programme, and to delete repetitions or overlapping of subjects between sections. Or it may be edited simply to make it more coherent. (Always edit to make the sense more easy to follow, and also—if possible—towards the natural personality of the speaker, which the presence of the microphone may have distorted.)

(c) The various segments may then be linked together by a narration which, apart from any more positive contribution, provides adequate pointers, summaries, definitions and—where necessary—balancing comment.

Collection, editing and putting together: each of these three stages impose a considerable responsibility on the producer. In exercising this responsibility a certain amount of humility is essential. For although the producer may have a fair idea of the subject, the voices he introduces into his programme will be those of people with special knowledge. For this reason I do not like to set my ideas too much in advance, either in the general line that a programme will take or in its detail. In any case, in the process of preparing a pro-

A final edit on the insert tape prior to being played into a programme on a studio E.M.I. TR90. Note the simple equipment which is used for BBC editing: the block fixed to the front of the deck, the quarter-inch jointing tape, the yellow "Chinagraph" pencil and the razor blade

gramme I often find that my own views on a subject are modified somewhat.

What this amounts to in practice is as follows: First I decide the general line that my inquiry will take, and this conditions my choice of speakers (who may be people who are directly involved—politicians or scientists, or people who do a particular job of work in a particular place—or they may be commentators). With each of these speakers in turn I discuss the subject, extending the inquiry some way beyond my original idea for what will go into the time available. Whether or not this discussion is itself taped depends on various factors. With practised commentators this will not be necessary. But with the man who is himself involved (but who is not an experienced broadcaster) this first discussion may well be more lively and illuminating than a subsequent set piece. It may also contain material which at the time of the interview I may think relatively unimportant but which on rehearsing assumes greater importance (I'll return to this point in my next article).

I collect together all my "inserts" on to a single tape. This may include "actuality," i.e., public utterances, or recordings made at events which are important to the subject. In this sort of programme, actuality is generally kept fairly short but serves to give greater relevance to the discussion which surrounds it; also it makes excellent "signposts" and helps to vary the way in which points are put across.

In editing the discussion and interview material I cut away the obviously superficial and superfluous, but even so, I expect to finish up with a fairly tightly cut "insert tape" which is still too long, one which would lead to a programme of fifteen or

sixteen minutes if the narration were added.

This is the point at which final shaping begins. I may link the programme before cutting further: I am not so expert as to be able to say how a programme will turn out before I have heard it in its fully recorded form. But somewhere around this stage here I am cutting further chunks in one insert or another to bring the centre of gravity of the programme as a whole to the right place.

Note here that if I had started from a pre-conceived idea of where this centre was and worked outwards to fill just 13'45" it is likely that I would have finished up with a significantly different programme. Not necessarily a bad one, of course, but a much more erratic presentation, and one that certainly has a greater chance of failure.

When I play back my programme for the comments of my colleagues, there will probably still be a little work to be done on it: it may be half a minute or a minute over, and their reactions may guide me as to the final shaping. Also I am still prepared to make major alterations—even to the extent of discarding and re-doing a major part of the work. (This playback and criticism is very valuable in a unit like the BBC North American Service where little audience reaction finds its way back to us.) And so the programme is completed.

So far I have talked about the producer's responsibility towards his subject matter. He has another responsibility: towards his speakers. He must represent them faithfully, in terms of both their ideas and their personality, as well as is possible in the air time available. Next month I shall be dealing with some of the methods of approaching this ideal.

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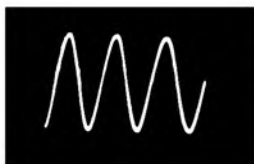
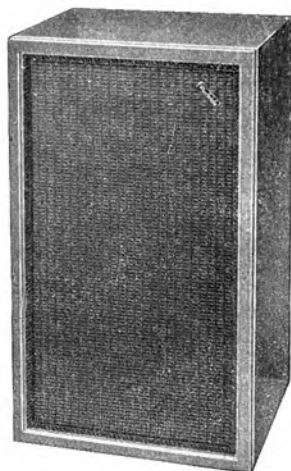
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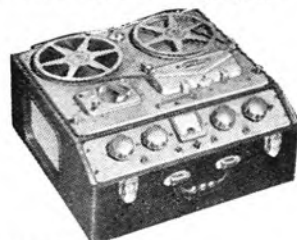
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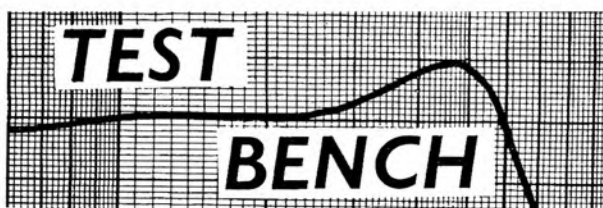
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PHILIPS STARMAKER (EL 3514)

ANY new tape recorder from Philips is news, and requires to be studied carefully—even when, as in the present case, the popular, un-serious market is being aimed at.

The maker's desire to strike home to the vast army of casual tape users is evidenced in the attractively low price (27 gns.), and extreme simplicity of the controls. But at no stage during the tests, nor during the three or four weeks' period that the recorder was in use round the house for continuous operating trials, did I discover anything to suggest that the low price has been obtained by sacrificing performance or component robustness.

The unconventional upright construction—the machine measures 13½ x 4½ x 9½ inches high—is no gimmick. Its advantages are the narrow shelf space that it requires, the provision of a 6½-inch forward facing loudspeaker, and that the (detachable) carrying handle allows you to move the machine around without tipping the thing on its side and spilling the tape reels all over the place.

The reel size accommodated is 4 inches, or 5 inches with the lid removed, which is up to the scale of many conventional horizontal machines which need a table space of about 14 inches square. This verticle construction is common on battery recorders—see the Philips EL3585, reviewed in November 1961—and it may be that we are witnessing the start of a new fashion for mains machines.

The Accessories

There is provision for recording from microphone, radio and gramophone pickup. The microphone supplied is a moving coil type, with a nine foot cable, and is shaped so as to be free-standing or comfortably held in the hand. It gave pleasant recordings without the edgy quality normally associated with the crystal microphones fitted to most low-price recorders. The radio recording lead also allows playback through the radio's loudspeaker without changing over connections.

Two styles of pickup input sockets are wired in parallel, to allow for the many non-standard plugs in current use. There are extra banana-plug type external loudspeaker sockets, and pushing the plug fully home cuts the internal loudspeaker.

The 16-page instruction book comes near to being a model of its kind. Besides

By
JOHN BORWICK

giving you well-illustrated step-by-step directions on how to perform each of the basic operations and connect everything up, it includes tape splicing, hints on using the machine, and simple cleaning and maintenance.

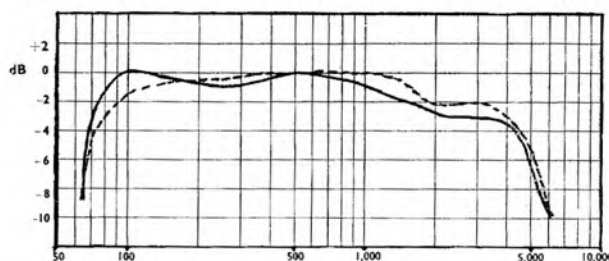
Operating Tests

The tape running speed of 3½ ips was found to be accurate even when starting from cold. The 4-inch reel of tape supplied gave 25½ minutes recording per track. Being a four-track machine, this corresponds to a total programme time of about 100 minutes—rising to four hours if you use 5-inch reels of double-play tape. In fact, though much is made of the four-track system in sales propaganda, I doubt whether the majority of customers really use all the tracks. Many four-track recorders are used strictly as two-track.

The reel supplied took 98 seconds to fast wind (forward) and 96 seconds (back). The three push buttons for "Wind On," "Play" and "Wind Back" were found ideal in use, "Stop" being ob-

Playback frequency response of Philips EL 3514

— Track one
- - - - Track three



Frequency in cycles per second

tained in each case by easing the key forward to release a mechanical catch.

To record, it is necessary to press a separate push button at the same time as the "Play" key. This is the customary arrangement on machines which try to anticipate any risk of recording accidentally, and it was found that the controls could be operated easily with one hand if required. A useful facility included is that on pressing the "Record" button only, the magic eye indicates the signal level, so permitting the correct setting of the volume control without the need for a dummy run.

The volume control, which serves both on recording and playback, is the edge-wise thumb type set into a window on the front grills. I thoroughly approve of this type of control, and in the present case the numbers are engraved on the top surface at just the right distance apart to make the setting easily recognisable at a glance.

The conventional four-track arrangement is used. A spring-loaded button is engraved to read Track 1-4 in one position, and Track 2-3 in the other, the alternative track being obtained, of course, by swapping over the reels.

Technical Tests

Background electrical noise was found to be commendably low, though a mechanical hum could be heard at two or three feet distance. This noise was not troublesome during the playback of programmes, but was increased if the recorder stood on hard, resonant surfaces.

Cross talk between tracks was completely inaudible, even at levels above normal listening. Nevertheless, as with most four-track and not a few two-track machines, there is much to be said for avoiding over-recording and so producing extra high levels on any given track.

The playback frequency response (see graph) shows some falling off in bass. This is no doubt deliberate, and not at all serious. What matters in a recorder of this type is (a) the overall recording

response including the microphone, etc., and (b) the acoustic response from the loudspeaker. Judged subjectively, the quality of sound from the loudspeaker was perfectly adequate, remembering the price, and drew favourable comments from a number of listeners.

To sum up, it would seem that Philips have produced a very serious rival to existing low budget recorders, including their own popular EL3541, for that mass of the public who will never miss such luxuries as pause control, mixing, super-imposing, recording on to one track while monitoring another, and the rest.

TAPE RECORDS REVIEWED

BEETHOVEN: Fidelio. Philharmonia Chorus and Orchestra conducted by Otto Klemperer. E.M.I. Records Ltd. (BTA 133, 134, 135), stereo, 7½ ips, £3 3s. each.

After a long gap the E.M.I. tape department brings out this one superb offering on stereo tape and now threatens to hibernate again. At least it shows, I suppose, what standards E.M.I. has now reached, for without having made extensive comparisons this seems to me about the truest and most brilliant pre-recorded tape I have yet heard.

The recording engineers have deliberately avoided the Decca technique of creating atmospheres—not necessarily those of the stage—for each scene. One might have expected the dungeon scene to be more atmospheric than this, but musically, at least, Klemperer's reading needs no such gimmickry and stands the stronger for the straightness of the presentation.

Recording-wise the only blemish, and that rather a serious one, is in the final minute of the last scene where with the massed forces, choir, soloists and orchestra, the quality deteriorates. On the disc version—both mono and stereo—I had assumed the fault was the result of end-of-side distortion with so much crammed on the side, but I am afraid it is still apparent on the tape. A pity but happily well under one per cent of the total recording time is affected and in one's excitement at Klemperer's interpretation one can easily forget it.

As a performance this is not likely to be outshone for a very long time. Studio technique has allowed all the raggedness to be ironed out—and that was a fault which strikingly marred some of Klemperer's Covent Garden performances of this opera—and the result is monumental.

Refreshing, too, for Klemperer, while allowing himself spacious speeds, still conveys tremendous urgency. The most remarkable soloist is Christa Ludwig as Leonore. Ludwig is normally regarded as a mezzo soprano, but she copes with the fiendishly difficult high notes with apparent ease, and there is an even richness throughout the whole range.

Jon Vickers, too, as the hero Florestan is splendid, a tenor in the great tradition, and Gottlob Frick as the gaoler, Rocco, another from the Covent Garden cast, is exemplary. Walter Berry is a satisfying and reliable Pizarro, if hardly sinister enough in his characterisation, and Ingeborg Hallstein in the comparatively small part of Marzelline is the only disappointment, tremulous as though she is scared stiff.

The Philharmonia Orchestra and Chorus are immaculate as usual, and the

The tapes reviewed this month are available from the following addresses:—

E.M.I. Tape Records Ltd., 20, Manchester Square, London, W.1.
Tape of the Month Club, 22, Coastal Chambers, Buckingham Palace Road, London, S.W.1.

World Record Club, Box 11, Parkbridge House, The Little Green, Richmond, Surrey.

THE CLASSICS

by Edward Greenfield



balance is very natural if without really spectacular separation, as I said, in the Decca manner.

ORPHEUS IN THE UNDERWORLD: Sadler's Wells Theatre with June Bronhill. E.M.I. Records Ltd. (TA-CLP 1385), 3½ ips, 35s.

This is the first of E.M.I.'s new 3½ ips tapes to come my way, and I am sorry I cannot welcome it more. Format and everything else suggest a similar, if not the same, source as the World Record tapes, but the recording quality is certainly not up to the best World Record efforts. There is a limitation at both ends of the range, lightness in bass as well as restriction of treble, and immediately after hearing some Sadler's Wells discs, including the disc version of this recording, the effect was rather depressing if not exactly bad. I assume that the trouble is not limited to my individual copy, but knowing how good the disc version is, I can imagine that in new transfers the quality could be improved out of all recognition.

The Sadler's Wells production so widely praised hardly needs any description at this stage, and the record faithfully mirrors the original. But for myself I find it rather lacking in Parisian polish, all a little too beefy and unsubtle with hard glitter replacing genuine sparkle. But Sadler's Wells devotees will not be disappointed, and June Bronhill makes an admirable Eurydice.

SHOSTAKOVICH: Symphony No. 9 and PROKOFIEV: Lieutenant Kijé—Suite. London Symphony Orchestra conducted by Sir Malcolm Sargent. World Record Club (T130), mono, 3½ ips, 29s.

This is as brilliant a 3½ tape in mono as I have yet heard, the range of the Everest recording wonderfully caught with no intrusive hiss or constriction of string tone. Shostakovich's Ninth, perhaps in reaction against the German tradition of lengthy and weighty Ninths, is a crisp, often trivial work that might almost be a ballet score. Sargent captures the lightness and humour of the outer movements, but I am disappointed with his speed for the slow movement. Although marked *moderato*, I think it should be slower than this and bring out the vein of yearning slavonic lyricism.

"Lieutenant Kijé" is a suite from music Prokofiev wrote for a Soviet film in the 'thirties. It was one of his first compositions after his return to Russia from exile, and the sharp-edged sim-

plicity and memorability mark it as an excellent example of Soviet musical theory working well. Again, the London Symphony Orchestra plays brilliantly.

STRAVINSKY: Rite of Spring. London Symphony Orchestra conducted by Sir Eugene Goossens. World Record Club. (T159), mono, 3½ ips, 29s.

This is a splendid reminder of the late Sir Eugene Goossens, who in his later years did far too little recording. He gave the first performance in England of this very work, then in the early 'twenties regarded as extremely advanced and revolutionary, and recently Stravinsky recalled that occasion paying tribute to Goossens's work.

I rather think that the interpretation has mellowed with the years even though the latter-day London Symphony Orchestra is unquestionably a far more brilliant body than it was just after the first World War.

Some of the speeds are on the slow side, and occasionally Goossens pulls his punches to blur the crispness of Stravinsky's writing. But particularly after studying Stravinsky's own recording I think Goossens is right in underlining the lyrical element in the score, when once upon a time it was generally thought there was no tune at all in the piece and it consisted simply of wild rhythmic outbursts.

The Everest recording is excellent, and very well transferred.

TCHAIKOVSKY: 1812 Overture. **BORODIN: Dance of the Polovtsian Maidens, Polovtsian Dances.** Vienna State Orchestra conducted by Michael Geilen. Tape of the Month Club. Stereo, 2-track, 3½ ips, 27s. 6d.

Lively performances superbly recorded, but why on earth be shy about who the performers are? The Tape of the Month Club provides no information whatever on what is after all a vital point, and my only clue is that the chorus in the Polovtsian Dances sings in a language which sounds like German, but even on that I cannot be quite sure. I suppose there may be some copyright difficulty, but why not use pseudonyms which do provide some sort of clue?

In any case, the labelling is shockingly inadequate over what is contained on the tape. The box simply has "1812 Overture, Polovtsian Dances," the "s" and "t" of "Polovtsian" transposed, no composers given or sources for those who need them, and the fact omitted that the tape also contains the Dance of the Polovtsian Maidens from earlier in "Price Igor." Really, this is just not good enough, and I hope Tape of the Month will label things a little better in future.

The performances are most enjoyable. Evidently a forceful conductor is in charge, and though he forces a little too hard in the Dance of the Polovtsian Maidens, which loses some of its grace and point, the two major pieces are splendidly done apart from a rather plodding, slow introduction to "1812." Separation and atmosphere are beautifully caught, the frequency range is most impressive and the carillon at the end of "1812" is everything that it ought to be in stereo.

NEW POPULAR MUSIC ON TAPE



By
**DON
WEDGE**

of "New Musical
Express"

CONNIE'S GREATEST HITS. Connie Francis. E.M.I. (TA-MGM C-831), 3½ ips, mono. 35s.

The most successful singer to emerge in the 'fifties is here showcased in some of her biggest hits. As much as anyone, Connie Francis has bridged the chasm between the songs of yesterday and the beat ballads of the rock era.

In the last two years, her hits have been with new compositions. But in the early days of her stardom, she showed that she could fashion standards to the contemporary idiom, as well.

Carolina Moon and *My Happiness* were two examples and are included on this record. The words are familiar, but the treatment is modern; or rather modernish, for pop music is constantly changing and the sound would be slightly different now than four years ago.

Stupid Cupid and *Robot Man* were typical of the 1958-60 material, written specially for her. *Valentino* is something different. It inspires one of her best performances and no doubt owes something to Connie's Italian-American parentage.

This is a notable record to be issued in tape form. The singer's appeal is near-global and covers wide age and taste ranges.

It is doubtful if Elvis Presley can claim such a disseminated a following, though his is more intense and has lasted longer. Connie Francis, particularly as heard here, has my vote as the outstanding singer of the last half-decade.

* * *

JOHNNY BURNETTE'S HITS AND OTHER FAVOURITES. Johnny Burnette. E.M.I. (TA-LBY 1006), 3½ ips, mono. 35s.

The second of the Liberty albums issued in E.M.I.'s first batch of tapes, features Burnette—a singer strongly influenced by country-and-western music.



"Splicer!"

It is even more up-to-date than the Vee record and includes a hit single title as recent as *Walk on by* and *Little Bitty Tear*. Other particularly notable songs are *Dreamin'*, *Girl of my Best Friend*, *You're Sixteen* and *Little Boy Sad*.

Burnett, though not a distinctive singer, avoids any unpleasant mannerisms and is showcased in a powerful package of recent songs. It is much the most current, in the hit parade sense, of all the tape releases.

* * *

TAKE GOOD CARE OF MY BABY. Bobby Vee. E.M.I. (TA-LBY 1004), 3½ ips, mono. 35s.

Here is another collection of pop hits, only much more recent. Bobby Vee only began where the Connie Francis collection ended. His standing in Britain does not equal that in the U.S., but Vee—still a teenager—has won a considerable following among his age group.

Best-known songs on the record are the title number, *Will You Love me Tomorrow* and *Run to Him*, hits which came from America.

Also included is a British song, Johnny Worth's *Who am I*—a big hit for Adam Faith. Vee and his recording manager, Snuffy Garratt, greatly admire the work of the third member of the Worth-Faith team—arranger John Barry. The admiration shows. Made by Liberty—a rapidly growing American firm—this record was only issued in disc form for the first time in February.

Previously the Liberty repertoire had been issued by Decca as part of the London label. Decca has shown no interest in tape records in Britain. We get it because the American firm changed its affiliation.

* * *

LIVING PERCUSSION. Tape-of-the-Month. 3½ ips, stereo. 21s.

My copy of this record bore no number and the performers were not named either. In the case of the latter, it saves me the embarrassment of naming them.

The performance lacks imagination. Musically, it possesses all the dreariness of a tea-shop quartet. *Easter Parade*, a happy, proud tune, is transformed into a dirge.

It was recorded with a high degree of separation, which nears the novelty class. It is fine as a demonstration of how instruments can be split up for stereo. It would have suited me better in a more modern musical context.

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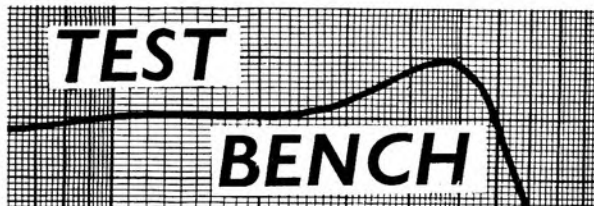
VICTORIA 9770

THE Truvox PD86 is a four-track instrument incorporating a precision tape transport with three heads (erase, record, replay). It also features two record amplifiers with push-button controlled level meter, erase and bias supply, plus two replay pre-amplifier channels, correctly and automatically compensated for both tape speeds of $3\frac{1}{2}$ and $7\frac{1}{2}$ ips.

The recorder is self-powered and is mounted in an attractive leather-cloth covered plinth. Recordings can be made independently, but a connection to a conventional hi-fi installation is required for replay.

Each channel has two input controls (microphone, radio or pick-up) with facilities for mixing during either stereo or mono recordings. Both channels can be used together for recording or replaying or can be used simultaneously, one for playing the other for recording. The mode of operation is pre-selected by push-button and clearly indicated by coloured indicator lights. It is impossible to accidentally erase a recording.

A recording on one channel can be re-recorded on to the other channel at the same time mixing in additional input signals. For example, an instrumentalist can record a first voice and then re-record adding a second voice, accompaniment or commentary whilst monitoring the previous recording with head-



TRUVOX PD86

phones. The second track can also be used to accommodate control pulse for slide projectors which can be recorded or erased without interfering with the programme.

An echo effect can be achieved by replaying a recording from one track and recording it on to another track, then replaying both these tracks together. The effect is obtained due to the time delay between the two recordings, this results because the replay head is spaced from the record head. Use of the slower speed provides a longer delay.

When replaying, the microphone gain control acts as a replay gain control and sets the level of signal being fed into the

hi-fi system. Any level of output can be obtained between 0 and 1 volt. The output impedance is 47,000 ohms and therefore will match into almost any input impedance (it is worth noting, that in most cases, unless power is being transferred, it is not essential to match impedances, and this recorder will match any amplifier input impedance above 47,000 ohms without loss. Matching a lower impedance will cause a slight loss of volume but *will not* affect the quality).

Inputs on each channel are; 1 milli-volt at 2 megohms for microphone and 150 milli-volts at 470K ohms for radio or pick-up. Each input has independent gain control. Automatic stop, operated

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ADVICE ON BUYING A TAPE RECORDER

By J. F. Ling 2/- (2/6 inc. postage)

Designed to help the newcomer through the maze of technical terms, specifications and facilities found in manufacturer's literature, with a chapter on the important features to check during an actual demonstration of a recorder.

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THE WAL D-MAG, head demagnetiser, long nylon covered probes £2 10s. 0d.
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THE WAL BULK Eraser - £7 18s. 6d.
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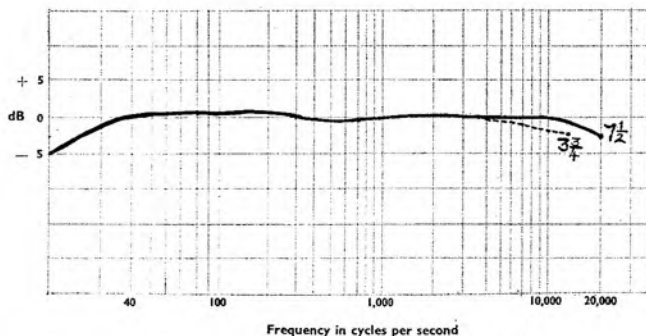
MAGNETIC
RECORDING
TAPE

By

E. A. RULE

through metallic foil on tape is fitted, and the tape unit will accept up to seven-inch reels. Fast winding time is one minute for a 1,200 ft. reel. A digital rev. counter and a pause control complete the control system.

The recording level meter indicates the peak recording level and has a fast rise, slow decay time constant. It is very easy to use, and accidental over recording would be almost impossible. The meter has a scale from 0 to 7 in green and 7 to 10 in red and can be switched to monitor the recording level of either channel or both together. When switched to monitor both channels at the same time it indicates the highest signal level from either channel. When recording, the signal is fed into an EF86 pentode voltage amplifier and then via the gain controls to an ECC83 double triode two-stage voltage amplifier. Frequency selective negative feedback is used over the ECC83 stages to provide the required frequency response for recording.



On replay the same amplifier is used but the circuit is modified to provide the required frequency response for replay. Both bias oscillators use an ECC82 double triode on a push pull circuit. A small synchronising signal is fed from one oscillator to the other and ensures both are "locked" to the same frequency. The bias has a very clean wave form.

A full wave bridge circuit provides the HT supply, which is smoothed by a resistor capacitor filter network.

PERFORMANCE

The PD86 was put through a range of tests to check against the manufactured specification and at all times met the claims made.

Test were also made on the distortion content at various recording levels, and again the PD86 passed with high standard. Recordings made at peak level (seven on meter) showed a *total record and replay* distortion of only $4\frac{1}{2}$ per cent total harmonic at full output (1 volt) measured at 1,000 cps at $7\frac{1}{2}$ ips. The distortion was mainly 3rd harmonic with a small amount of 2nd. With the input reduced to indicate five and then three on the meter the distortion fell to $2\frac{1}{2}$ per cent and then 1 per cent. This is a very good performance, and it must be emphasised that this distortion measurement *included* distortion caused by the recorder and replay amplifiers, bias waveform, tape transport, and the tape itself.

Frequency response of Truvox PD86 stereo tape recorder. Test recording made 20 dB below peak level using Irish Brand long-play tape

The tests on frequency response can be seen in the accompanying graph and show the results using long-play tape. The measured signal to noise ratio was -46 dB on one channel and -41 dB on the other.

CONSTRUCTION

An examination of the general construction shows a well made unit, the standard of workmanship is very good and the unit should give years of trouble free operation. Once the controls have been mastered it is simple to use and has facilities not found on many recorders. Braking was good and free from spill. Stereo tape records and recordings made from a VHF tuner, replayed through a high fidelity amplifier into Wharfedale W3 speakers



showed that the PD86 is a unit to be recommended to those who want high quality consistent results without complications. Dimensions are $14\frac{1}{2} \times 16\frac{1}{2} \times 7\frac{3}{4}$ inches and it weighs 36 lb. The price is £33 12s.

MANUFACTURER'S SPECIFICATION

- Speeds: $7\frac{1}{2}$ and $3\frac{3}{4}$ ips.
- Tracking sense: International top track, left to right, four-track (PD 87 half-track version also available).
- Frequency response: 30-20,000 cps ± 3 dB at $7\frac{1}{2}$ ips. 30-12,000 cps ± 3 dB at $3\frac{3}{4}$ ips.
- Wow and flutter: Better than 0.15 per cent total at $7\frac{1}{2}$ ips. Better than 0.2 per cent total at $3\frac{3}{4}$ ips.
- Signal-to-noise ratio: Better than -45 dB.
- Maximum spool size: Seven inches.
- Rewind speed: One minute for 1,200 ft.
- Tape heads: one each for stereo record, stereo playback and stereo erase.
- Inputs: Two for each channel, each with independent control for microphone (1mV -2 M ohms), and radio (150mV -470 K ohms), and pick-up (150mV -470 K ohms).
- Outputs: To external amplifier (dependent on replay controls setting) 1 volt maximum impedance 47 K ohms.
- Valve line-up: Two EF 86, two ECC 81, two ECC 82, one ECC 83, Rectifiers, FST1/0 and B250-C75.
- Push-pull erase and bias oscillators, 55,000 cps.
- Power supply: 220-250 volts, A.C. 50 cycles. Other voltages and frequencies to special order.
- Tape transport: Three motors.
- Power consumption: 65 watts.
- Other features: Digital rev. counter, pause control, speed change whilst running, drive disengaged when "off," automatic stop operated through metallic foil on tape.
- Dimensions: $14\frac{1}{2} \times 16\frac{1}{2} \times 7\frac{3}{4}$ inches.
- Weight: 36 lb.
- Manufacturers: **Truvox Limited, Neasden Lane, London, N.W.10.**

Have you an idea, a complaint, or a bouquet to hand out? Write to us about it. Letters not for publication should be clearly marked

Letters to the Editor

AMERICA'S ONLY TAPE RECORDING MAGAZINE

Since 1953, this magazine has totally been devoted to tape recording.

In addition to its timely articles, our columns also feature:

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- Industry News
- Questions & Answers
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CLUB MEMBERS WRITE

AS secretary of the Cambridge tape society, I have experienced some difficulty over the past year in arranging an interesting weekly programme for members. I feel sure that other secretaries have had similar headaches.

We try to devote one meeting each month to demonstrations by manufacturers, and it occurred to me that *TAPE* could help in this matter by publishing a list of manufacturers who would be (a) willing to send a representative to local clubs, and (b) willing to circulate recordings of interest to club members. This would facilitate programme arrangements and reduce much correspondence.

No doubt other clubs would like to comment on this suggestion and I look forward to hearing their views.

MIKE RENSHAW,

Girton, Cambridge.

EDITOR'S NOTE: *As far back as November 1959 we published an invitation to manufacturers to add their names to a list of companies willing to demonstrate their equipment to club members. At that time only a handful accepted, and of these two are no longer in existence. We shall be pleased to recommence this service, as a regular feature. Three companies, BASF Chemicals Ltd., 5a, Gillespie Road, London, N.5; Grundig (Great Britain) Ltd., 40, Newlands Park, Sydenham, S.E.26, and Lustraphone Ltd., St. George's Works, Regent's Park Road, London, N.W.1, offered their services before, and are still most willing to visit clubs. Other names will be added to the list as received.*

TAPE Club-members fall into two groups:

Group "A" comprise the majority and soon reach the limitations of their

imaginative faculties, and either fade out altogether or start to bog-down the works with endless suggestions and counter-suggestions at unnecessary meetings. Group "B" form the nucleus of true recordists, and do all the work.

Are tape clubs with committees and regular meetings really necessary—or would the truly keen enthusiasts do better just getting quietly on with the job by themselves? Personally, I think they would.

J. WILLIAMS.

ShIPLEY, Yorks.

WHERE DO THEY ALL GO?

OUR Society's membership (by the book) is more than forty. So far as actual attendances go, we count it a big night if eighteen members turn up. Most nights, the number stands at around a dozen. What I cannot understand is people who come along, say how much they've enjoyed themselves, and promise to come the following week. We never see them again!

Recently, visits were made to as many of these absentees as possible, most of them agreeing to attend the next meeting. Only two turned up.

Every person who buys a tape recorder should be invited to visit the local club, and dealers should do all possible to advertise club activities. In York, they seem reluctant to do so.

We are not alone in these problems: Keighley, Rugby and Wakefield Societies, with whom we keep in contact, tell us the same stories.

GODFREY MACHEN.

Chairman: York Tape Recording Society.

CALLING ALL PHILATELISTS

YOUR readers may be interested in a stamp I have recently received from a fellow tape enthusiast, Walter C. Brooke of 210 West 6th Boyerton, Pennsylvania, U.S.A.

The Chinese Government in Formosa issued the stamp to commemorate tape recording in China. Valued at two yen, it portrays a winged spool of tape lying diagonally across the stamp. In the two areas thus formed are two Chinese, one recording and the other listening to the taped message.

I believe this to be the first stamp issue by any country showing the use of a tape recorder. It is a pity more do not follow suit.

If anyone requires the stamp, Mr. Brooke is making them available for 10 cents (9d.), plus return postage. An International Money Order for this amount sent direct to him will ensure delivery.

I like *TAPE* as a monthly publication. I believe you have the best magazine in Great Britain.

JOHN W. HOWE.

Michigan, U.S.A.

CAN ANYONE HELP?

I AM currently compiling a documentary tape programme of India, and am experiencing great difficulty in obtaining music and sound effects of Bombay and some other parts of this country.

I wonder if any of your readers, situated in this part of the world, would be able to supply the material required. I would be most grateful for any assistance along these lines.

J. H. FISHER

Watson's House, Clifton College,
Bristol 8, Somerset.

READERS RECOMMEND FIRMS

I WOULD like to add to the good after-sales-service recommendations by recording the two following occasions.

Eighteen months ago I purchased a Collaro Studio Deck. After a few weeks the payout motor seemed to develop a fault, and I contacted the manufacturers who promptly asked me to return the motor. I complied and a few days later received another letter asking me to return the deck. This done I then received a third letter stating the unit plate was damaged in the post and would I forward a small sum to cover replacement of same. I remitted the money (later received by the G.P.O. with the manufacturers assistance) and received within a few days a complete new deck with the latest modifications, plus explanatory correspondence. Result—great satisfaction, and the deck has been in good working condition ever since.

Further laudable service was received ten months ago when I purchased a Lustraphone LFV59 microphone. Weeks later the stand was accidentally knocked over and damage was done to the microphone coil. I contacted one of the

manufacturers representatives and he offered to check and repair the equipment if I returned it to their works.

Having done this I received the microphone back within a week fully repaired, and as new, with no extra charge. I was most grateful.

RON BARRINGTON.

Harpenden, Herts.

MAY I suggest the name of a real enthusiast who cannot only afford the finest sales and service in South London, but whose courteousness, personal attention, and serious interest in beginners and "old hands" alike, compels customers to return to the shop again and again.

None of the 9-5.30 p.m. business with this firm. They are only too pleased to call on customers in the evenings and week-ends. If your readers are interested in real sales and service, believe me, Sheen Tape Recording Centre Ltd. is the only place to go.

P. J. MATTHEWS.

London, S.W.6.

More tape libraries wanted

THE tape record is gaining in popularity. The tape catalogue expands rapidly. Can we not go a step further? Why not a Tape Library?

Would tape "pirates" borrow a tape

and re-record it for their own library? I think not. The serious recordist wants a quality record and this he would lose by dubbing unless he used two first-class professional machines!

Advantages? Recordists could hear a greater quantity and range of music; those wanting to widen their taste or knowledge can do so, initially, at little expense. This in turn would lead to a greater purchasing of tape records for private collections.

How could the library insure against spoilt recordings by ham-fisted-operators pressing the wrong button? I would suggest two stipulations in order of preference:

- A refundable, purchase price, deposit.
- Adequate fine and/or—if tape itself is damaged—compulsion to purchase.

Here could be the "advertising window" of the tape record producers.

W. DUFFY.

Sunderland, Co. Durham.

EDITOR'S NOTE.—*There are already one or two tape record lending libraries, but we should like to see many more.*

KIND WORDS

... thank you very much indeed for your magazine. I am a newcomer to the tape recording world, and as such am most grateful for any information. Reading through *TAPE*, I can honestly say I do not know how you can produce such a magazine for only 1s. 6d.

D. HUNT.

Bourneville, Birmingham 30.

Many thanks for your first-class magazine, without doubt the best in the field available in Great Britain.

P. N. BURR,

Elstow, Bedfordshire.

I AM pleased to be able to tell you that I have been a reader of *TAPE* for just on a year now, and in my opinion it is well ahead of others in its field. My only regret is that it is not now published fortnightly.

D. BENNETT.

Maidstone, Kent.

I VERY much enjoy your magazine, and I hope you have continued success with it.

T. ELLIS.

Peverell, Plymouth.

ALTHOUGH I have been tape recording for two years now, I have only just started taking *TAPE*. I must say what a nice magazine it is. It certainly has something for everyone who is interested in tape. Thank you once more for an excellent magazine.

G. W. ARGENT.

East Grinstead, Sussex.

TAPE is perfect for the tape recording enthusiast, so different from the others who seem to have gone over to more hi-fi articles. It is nice to see one that devotes itself to tape. Thanks again and good luck to all.

R. OLLIER.

Hebburn-on-Tyne, Co. Durham.

TAPE AND CINE

WE would be pleased if you could find space in *TAPE* to mention that the Wallasey "Double-Run Cine Group" would welcome inquiries from tape-recording and sound effect enthusiasts regarding synchronising sound with our film productions. We hope to form a sound unit in the group shortly. I shall be pleased to supply further details to anyone interested.

E. PHILLIPS.

*7, Alverstone Road,
Wallasey, Cheshire.*



In this feature you can check your nearest dealer who is a hi-fi specialist giving expert attention to tape equipment.

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MAGNEGRAPH

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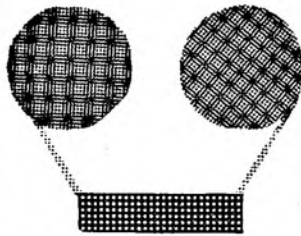
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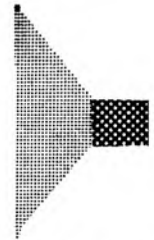
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NEW PRODUCTS



TWO NEW TRUVOX MODELS

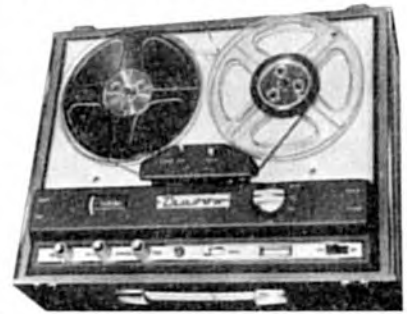
TRUVOX LTD. have announced the introduction of a custom-built tape recorder in the lower price bracket. Two models are included in the announcement, the R.62 two-track, with the R.64 four-track version. Both retail at 39 guineas.

Two speeds are incorporated in either machine, the R.62 employing $7\frac{1}{2}$ and $3\frac{3}{4}$ ips, and the R.64 using $3\frac{3}{4}$ and $1\frac{7}{8}$ ips. The quoted frequency responses for these speeds are 40-14,000 cps at $7\frac{1}{2}$ ips, 40-10,000 cps at $3\frac{3}{4}$ ips; and 60-6,000 cps at $1\frac{7}{8}$ ips. Wow and flutter figures are given as better than .2 per cent at $7\frac{1}{2}$ ips, and .3 per cent at $3\frac{3}{4}$ ips. The signal-to-noise ratio is said to be -40dB at the higher speed of each model.

Seven-inch reels can be accommodated providing a playing time of 64 minutes per track using standard-play tape (1,200 ft.) at $3\frac{3}{4}$ ips.

A number of facilities are available for the two new models, identical in each respect apart from those already detailed. These include a power output of four watts through the 7 x 4 inch Rola Celestion loudspeakers, and facilities for superimposition and for loudspeaker monitoring.

Other features include automatic stop if tape breaks and at the end of the tape (no foil required), self-cancelling pause



Truvox R62 recorder

control, control interlock (single knob tape control), independent mixer input controls, tone control during playback, magic eye recording level indicator, outputs for 3 or 15 ohms loudspeaker units, connection for external amplifier, separate mains on/off switch, four digit rev. counter, storage for two extra reels, and a self-locking lid.

It is supplied complete with microphone, spool of tape, empty spool and recording lead. Measures 17 x 13 x 7 inches, and weighs 27 lb.

Truvox Limited, Neasden Lane, London, N.W.10.

DANSETTE ENTER TAPE FIELD

APPEARING at the Radio Show for the first time will be a tape recorder manufactured by Dansette Products Ltd. Their new model, heralding their appearance in the tape field is the Consort, a 22-guinea, single-speed two-track recorder incorporating the B.S.R. Monadeck.

It will accommodate $5\frac{1}{2}$ -inch spools, and at $3\frac{3}{4}$ ips, will provide a playing time of 45 minutes per track using standard-

play tape (1,200 ft.). Rewind for this length is given as $2\frac{1}{2}$ minutes, fast forward, $3\frac{1}{2}$ minutes.

Designed for the popular market, it measures 14 x $12\frac{1}{2}$ x 7 inches, and weighs $16\frac{1}{2}$ lb. The power output is $2\frac{1}{2}$ watts through the 8 x $2\frac{1}{2}$ inch built-in loudspeaker unit.

Controls are kept to the minimum and include a combined playback/volume and recording level control, combined on/off and tone control, and a record switch mechanically interlocked with record/replay/rewind control which is designed to prevent accidental erasure.

Other features include a magic eye recording level indicator, a high impedance input for microphone or radio tuner, and medium impedance input for pick-up or radio. Outputs are provided for a 3 ohms external loudspeaker.

Storage space is provided in the lid for microphone and spare tape, and included in the price are a crystal microphone, 850 ft. of tape, and a spare spool.

It operates on a mains supply of 220-250 volts, 50 cycles, AC only, and has a power consumption of 60 watts.

Dansette Products Limited, 112-116, Old Street, London, E.C.1.



The Dansette Consort

FERGUSON ANNOUNCE THEIR LATEST MODELS

TWO additions to the Ferguson range were recently announced. These are the Models 3200 and the 3202, both incorporating their own design deck, the FTD.3.

The 3202 is a four-track recorder, priced at 33 guineas, and incorporating two speeds, $3\frac{1}{2}$ and $1\frac{1}{2}$ ips. The quoted frequency response is 60-10,000 cps at the top speed, and the signal-to-noise ratio is given as better than 40dB.

Spools up to $5\frac{1}{2}$ inches in diameter can be used, providing a playing time of 64 minutes for each of the four tracks using 1,200 ft. of standard play tape at the top speed. Rewind given for 850 ft. of tape is less than $2\frac{1}{2}$ minutes.

Piano-key controls are fitted for recording, replay and fast wind. A pause control is also fitted to give instant stop and start without resetting the controls.

Among the many interesting features is a crystal microphone with a built-in remote control switch which operates the pause key, facilities for superimposition, digital rev. counter, facilities for tape "inching," and an automatic stop operated by a metal foil.

Inputs are provided for microphone (1.5mV into 10 M ohms), radio (1.5mV into 22 K ohms), and pick-up (75mV into 1 M ohm). Output sockets provided are for an external loudspeaker (3 watts at 3 ohms), or to radio or amplifiers (500mV into 22 K ohms).

A high sensitivity $7 \times 3\frac{1}{2}$ inch elliptical loudspeaker is fitted, providing a power output of three watts.

Tape Records on hire from Teletape

TELETAPE, of Marble Arch, the Tape Record and Recorder Dealers, announce the formation of a library for Tape Records that will provide a hire service in respect of all pre-recorded tapes available in the U.K.

Every tape contained in their catalogue, plus all mono and stereo World Record Club tapes will be available to members, and a rapid postal delivery will be operated.

An annual subscription will be payable upon joining the library, and will amount to the retail price of the total number of tapes required on loan. If the member wishes to change his tape for a more expensive item it will be necessary to make up the balance.

No time limit will be made for the loan of any tape(s). Similarly, tapes may be exchanged for other choices as often as required. A transfer fee of 2s. 6d. per tape, plus 1s. 6d. postage, packing and insurance, will be charged on all transfers.

At present the library will operate by postal delivery only. Later it is anticipated facilities will be provided at Marble Arch for exchanges.

Teletape, of Marble Arch, 33, Edgware Road, London, W.2.



The Ferguson 3202

The price of the 3202 includes crystal microphone, 850 ft. of standard tape, take-up spool and connecting leads stored in a compartment at the rear of the cabinet. It measures $13\frac{1}{2} \times 12 \times 6\frac{1}{2}$ inches, and weighs 19 lb. complete.

The 3200 is a two-track recorder with a single-speed of $3\frac{1}{2}$ ips. Priced at 26 guineas, this model incorporates piano-key tape controls, and a $7 \times 3\frac{1}{2}$ inch elliptical loudspeaker unit, providing an output of three watts.

The quoted frequency response is 60-10,000. Maximum spool size accommodated is $5\frac{1}{2}$ inches, allowing a playing time of 64 minutes per track using standard play tape (1,200 ft.). Rewind time is stated to be $2\frac{1}{2}$ minutes in either direction.



The Ferguson 3200

A neon recording level indicator is incorporated, and other features include pause control, combined tone control, input sockets for microphone, radio, or pick-up, and outputs for an extension loudspeaker.

The cabinet is made from preformed wood covered with PVC material by a process eliminating cuts and joins on corners. The colour scheme is green/beige/black with gold-coloured metal trimmings. As with the 3202 the amplifier and tape deck are constructed as one unit.

It is supplied complete with crystal microphone, 850 ft. of standard tape, take-up spool, and connecting leads.

Ferguson Radio Corporation Limited, Thorn House, Upper St. Martin's Lane, London, W.C.2.



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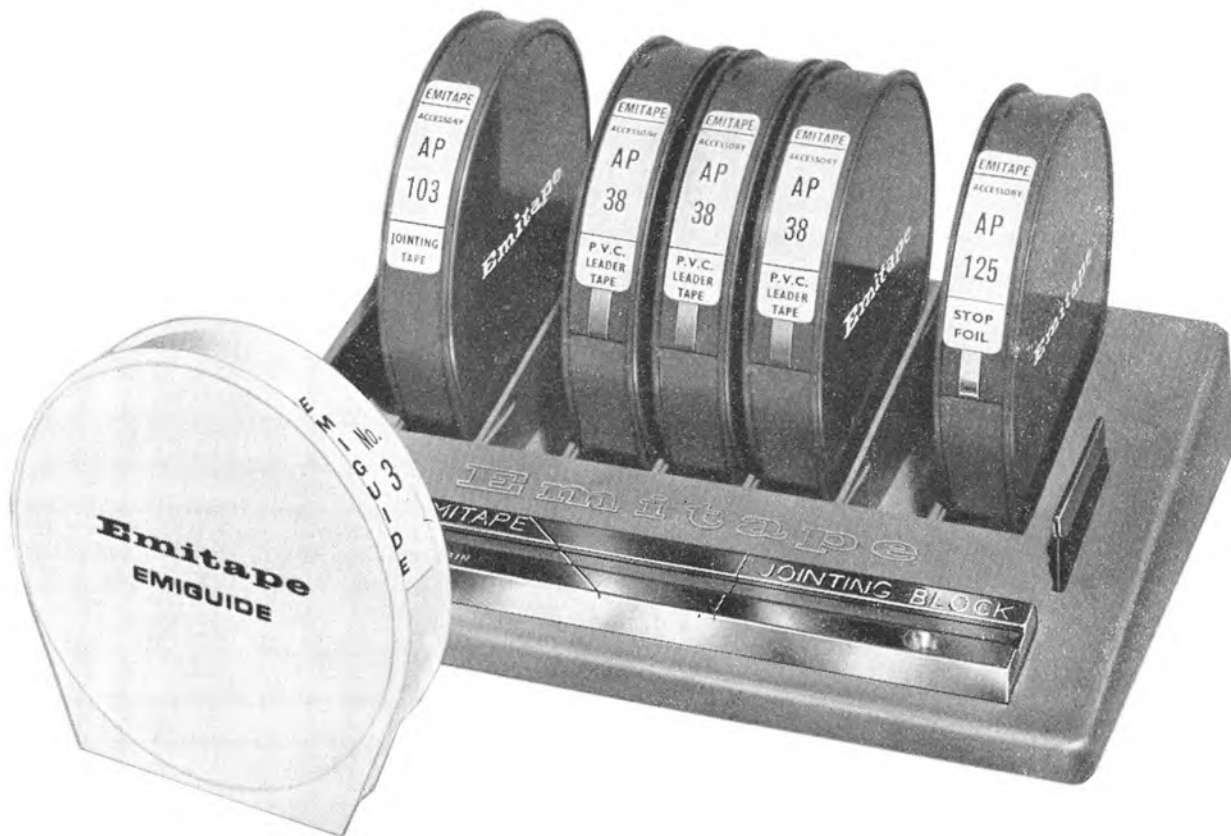
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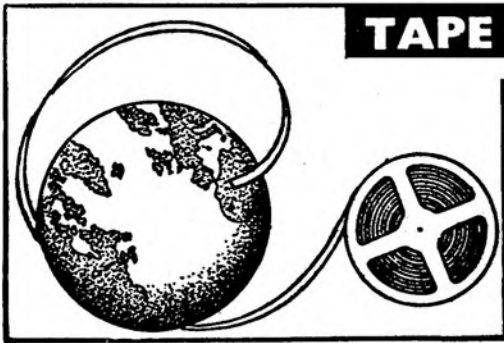
tape man. And now Emiguide No. 3 into the bargain, tape-talk from John Borwick on Editing and Jointing—and a brand-new tape when you've got his message.

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TAPE EXCHANGES

Tape goes round the world! There is no comparable means—except costly travel—to form friendships with men and women in other countries and continents. Every month, in this feature, we list enthusiasts who are seeking tape contacts.

Alexander, Tony (39). 35, Sheridan Avenue, Caversham, Reading, Berkshire. German and French languages, music. 7½, 3½ ips. 7-inch spools. Walter 404. Germany and France.

Arnett, William (24). 1, Alfred House, Kenley Street, London, W.11. 8mm cine, sound effects, "pop" and accordion music. 7½, 3½ ips. 7-inch spools. Grundig L700. Letters not needed.

Grant, C. J. (40). 26, Cecily Road, Coventry, Warwickshire. Tropical fish. 3½ ips. 7-inch spools. Philips EL3541.

Hill, E. R. (40). 32, Westwood Road, Goodmayes, Essex. Photography, politics, folk, spiritual, blues, and C/W music. 7½, 3½ ips. 8½-inch spools. Ferrograph 4A/N.

Holgate, Miss Joan (22). 121, Chesnut Grove, Bootle, Lancashire. Photography, sport, "pop" music. 7½, 3½, 1½ ips. 7-inch spools. Philips EL3536, stereo four-track, and Alba.

Johnson, Herbert (37). 48, Monks Park, Wembley, Middlesex. 35 mm photography, do-it-yourself, motoring, chess, woodwork. 7½, 3½, 1½ ips. 7-inch spools. Elizabethan FT3, four-track. Philips EL3585. U.K. only.

Astley-Jones, Terence J. (26). Full Moon Cottage Crosskeys, Nr. Newport, Monmouthshire. Photography, music, flying saucers. 3½ ips. 5½-inch spools. Grundig TK20, twin-track. U.K. and overseas. Letters not required.

King, Dennis (40). La Ripa, 36, Frensham Road, Crowthorne, Berkshire. 8mm cine, opera, food and wine. 7½, 3½, 1½ ips. 7-inch spools. Vogue.

Lansbury, Basil (41). 6, Granville Road, Hillingdon, Middlesex. Photography, travel, motoring, organ and piano music. 7½, 3½ ips. 7-inch spools. Vogue two-track. U.K., Europe, Canada and U.S.A.

Lawson, Derrick (35). 94, Portnalls Road, Coulsdon, Surrey. Old-time, country western music. 7½, 3½, 1½ ips. 7-inch spools. Grundig TK35. U.S.A. and England.

Lockie, Miss Fiona (29). 4, Maryfield Place, Bonnyrigg, Midlothian, Scotland. Reading, swimming, music. 3½ ips. 3-inch spool. Philips recorder. Female contacts only please, in Bergen, Norway, Holland, Greece, and Wyoming, U.S.A.

Marklew, E. (31). 27, Bath Road, Walsall, Staffordshire. Films, theatre, light and "pop" music. 7½, 3½, 1½ ips. 7-inch spools. Philips EL3536. Stereo four-track.

Marshall, Patrick (39). 173, Heathfield Road, Birkdale, Southport, Lancashire. People and general interests. 7½, 3½ ips. 7-inch spools. Truvox, four-track. Boston, U.S.A. and Far East.

Mason, Barry Edward (25). "Hereford House", 6, Hereford Street, Presticigne, Radnorshire. Amateur drama, shooting, swimming, fencing, badminton. 7½, 3½, 1½ ips. 7-inch spools. Philips EL3542A, four-track.

Neason, Kenneth (30). 98, Highbury Road, King's Heath, Birmingham 14, Warwickshire. Photography, records. 15, 7½, 3½ ips. 7-inch spools. Spectone 161. England.

Nevis, Charles L. (48). 71, Park Grove, Princess Avenue, Hull, Yorkshire. Portrait photography, camping. 3½ ips. 5½-inch spools. Elizabethan FT1 four-track.

Oglesby, Keith (25). 40, Arncliffe Gardens, West Hartlepool, County Durham. Primary teaching, modern and mainstream jazz. 7½, 3½, 1½ ips. 7-inch spools. Philips recorder.

Ostle, William Arthur (29). 148, Norton Road, Stockton, Co. Durham. Religion. 3½ ips. 5½-inch spools. Walter Metropolitan battery portable.

Palmer, Charles Edwin (50). 103, Elm Grove Road, Barnes, London, S.W.13. Books, cinema, theatre, old-time dancing. 7½, 3½, 1½ ips. 7-inch spools. Ruco Studio, U.S.A.

Pearson, Eric (39). 61, Oxley Road, Sheepridge, Huddersfield, Yorkshire. Short-wave radio, science-fiction, swimming, music. 7½, 3½, 1½ ips. 7-inch spools. Carousel recorder. Letters not required.

Pickerill, T. (38). 10, Maurice Grove, Blackpool, Lancashire. Hi-Fi, do-it-yourself, light music. 3½ ips. 5½-inch spools. Grundig TK20.

Pittwood, Brian R. F. (24). "The Cottage," Churchill Court, High Street, Ramsgate, Kent. 35mm photography, films, dancing, most music. 7½, 3½, 1½ ips. 7-inch spools. Regentone RT51.

Prandle, Geoff (21). 74, Salacre Lane, Woodchurch, Birkenhead, Cheshire. Politics, scootering, films and theatre. Philips EL3585 battery portable, Ireland.

Quelch, James E. (40). 160, Langley Road, Slough, Buckinghamshire. Photography, travel, modern music, swimming, tennis. 7½, 3½ ips. 7-inch spools. Sony 521, two- and four-tracks, stereo. Male contacts only.

Quigley, Terence (26). 7, Melrose Villas, Horsforth, Leeds, Yorkshire. Al Jolson club member. 15, 7½ ips. 7-inch spools. E.M.I. TR51.

Regrave, Clive (24). 40, Marston Street, Ifley Road, Oxfordshire. Horse riding, swimming, theatre. 7½, 3½ ips. 8½-inch spools. Ferrograph 4/A/N.

Richards, Brian D. (22). 13, Pandy Park, Aberkenig, Nr. Bridgend, Glamorgan. Hi-Fi, "pop" and classical music, general interests. 3½ ips. 5½-inch spools. Stellaphone ST456, two- or four-track. Letters not required.

Robinson, Hugh (20). Ballyhay, Donaghadee, Northern Ireland. Reading, radio, sport, "pop" music and films. 3½ ips. 5½-inch spools. Alba "Duchess." U.K., France, Germany, Sweden.

Rogers, Philip (37). 19, Bridle Road, Maidenhead, Berkshire. Family, music, general interests. 7½, 3½, 1½ ips. 7-inch spool. Robuk RK3. U.K. only.

Rogers, William A. F. (25). 7, Fullwell Close, Abingdon, Berkshire. Dramatics, New Orleans Jazz. 7½, 3½, 1½ ips. 7-inch spools. Philips AG8108, Australia and Holland.

Sherrit, Cpl. Douglas (31). 141 Squadron, R.A.F. Scampton, Lincolnshire. Photography, films, "pop" music. 3½ 1½ ips. 5½-inch spools. Telefunken 76K, four-track.

Sherwood, John T. (31). 48, Beechcroft Road, Brockley, London, S.E.4. 8mm. cine, travel, railways, music. 7½, 3½, 1½ ips. 7-inch spools. Philips EL 3542 two- or four-track. Letters not required.

Sievert, Walter (48). Reekamp 107, Hamberg-La 1, Western Germany. 35 mm. photography, all music, plays guitar. 7½, 3½, 1½ ips. Uher 734. Two- or four-track.

Stanfield, Bernard (36). 85, Chapel Street, Thurnscoe, Rotherham, Yorkshire. Boating, fishing, aero-modelling. 3½ ips. 5½-inch spools. Grundig TK24, four-track.

Sumner, Richard A. D. (20). "Poplar House," Grundisburgh, Woodbridge, Suffolk. Electronics, languages, classical and "pop" music. 7½, 3½, 1½ ips. 7-inch spools. Philips EL3542. Prefer American contacts.

Taylor, Graham (35). Police Station House, Leuchars, Fife, Scotland. 35mm colour photography, radio construction, handicrafts, gardening, police forces. 7½, 3½, 1½ ips. 7-inch spools. Collaro Studio deck with Martin Recordakit amplifier. Letters not needed.

Taylor, Robert (30). 9, Baffin Street, Dundee, Angus, Scotland. 35mm colour photography, radio construction. 7½, 3½, 1½ ips. Philips EL3541. Letters not needed.

Tempest, Jack (35). 27, Cringle Hall Road, Burnage, Manchester, 19. Journalism, walking, driving, most music. 3½ ips. 7-inch spools. Grundig TK24.

Turner, Derrick John (20). 59, Westbourne Road, Ipswich, Suffolk. Sport, most music. 3½ ips. 7-inch spools. Philips EL3541, four-track.

Turner, Leonard A. (50). 139, Park Street, Kidderminster, Worcestershire. Church and organ, band and "pop" music. 7½, 3½, 1½ ips. 7-inch spools. Elizabethan Major.

Walker, Ron (49). 174, Middlemarsh Road, Radford, Coventry, Warwickshire. Outdoor recording, general interests. 7½, 3½, 1½ ips. 3-inch spools. Verdik Premier and Stella ST470.

Watt, George (52). 65, Deside, Gardentown, Banff, Scotland. Evangelistic services, hymn singing, sacred music. 7½, 3½ ips. 8½-inch spools. Ferrograph recorder.

Watts, John (22). 31, Beaumont Place, Nuneaton, Warwickshire. Science fiction, fishing, chess. 7½, 3½, 1½ ips. 7-inch spools. Philips EL3542, two- or four-track. Germany and U.S.A.

Webb, Ernie (40). 16, Salisbury Mansions, London, N.15. 35 mm colour slides, rambling, travel. 3½ ips. 3-inch spools. Grundig TK24.

Whitehead, Miss Eileen (21). 2, Hawthorne Cottages, Feniscowles, Nr. Blackburn, Lancashire. Cinema, reading "pop" music. 3½ ips. 7-inch spools. Philips EL3541. U.K., U.S.A., Spain.

Wilson, George Albert (27). 6, Hafton Road, London, S.E.6. Theatre, show and Latin-American music. 7½, 3½ ips. 8½-inch spools. Ferrograph 4A/N. U.S.A. and South America. Letters first please.

Wood, John (23). 62, Kingarth Street, Glasgow, S.2., Scotland. Short stories, sounds, features. 7½, 3½, 1½ ips. 7-inch spools. Telefunken 95, and Grundig TK 1 Battery Portable.

TEENAGE EXCHANGES

Buggie, Stephen (16). 2421, Garfield Avenue South, Minneapolis 5, Minnesota, U.S.A. Hi-fi, all music, world affairs. 7½, 3½, 1½ ips. 7-inch spools. Philips EL3536, stereo four-track, and Wilcox-Gay 5M recorder. England.

Hawkins, Ray (17). 20, Lyndhurst Drive, Hornchurch, Essex. Motor-racing, films, "pop" jazz music. 15, 7½, 3½ ips. 7-inch spools. Spectone 161. Female contacts preferred, U.K. only.

Lindsey, Robin (16). 110, Cock Bank, Whittlesey, Peterborough, Northamptonshire. Radio, tropical fish. 3½ ips. 5½-inch spools. Grundig TK24. Australia and New Zealand.

Williams, David (18). Arton, 25, Beverley Street, Port Talbot, Glamorganshire, Wales. Photography, cinema, drama, U.S. subjects, most music. 3½ ips. 5-inch spools. Philips EL3527. U.S.A.

SCHOOL EXCHANGES

Bourne, John (35). 3, Emerson Drive, Hornchurch, Essex. Photography, writing children's stories. 7½, 3½ ips. 7-inch spools. Ferrograph, Elizabethan and Clarion recorders. Wishes to contact schoolmasters and schoolmistresses in U.S.A., Australia and Germany.

Tape recorder owners wishing to make contact with others of similar interests are invited to complete and return this form.

Name Age

Address (BLOCK LETTERS PLEASE)

Special interests

Speeds to be used Max. spool size to be used

Recorder(s) owned

Special areas to be contacted

(Unless otherwise stated, I am prepared to accept tapes from any part of the world)



News from the Clubs

BOURNEMOUTH

A visit to the BBC Studios at Southampton was a recent order of the day for the members of the Bournemouth club. Conducted around in two parties, the members were shown the many recording suites and studios used for both sound and television broadcasts. Fascinated by the complexity of the equipment seen, the members spent some envious minutes inspecting the monitor sets.

Earlier in the month, members had enjoyed a "do-it-yourself" evening, hearing a number of interviewing tapes. Some varied attempts had been made, and the judges decided that Mr. L. Hayter had most successfully succeeded in the test. New members, Mr. and Mrs. Phillips, also showed their skill, and were applauded for their efforts.

Secretary: Mrs. Joyce Lawson, 8, Dolphin Avenue, Northbourne, Bournemouth, Hampshire.

DUNDEE

The beginning of the winter session of the Dundee club is announced for August 27. This will be followed by their A.G.M. on September 10, and meetings will be held fortnightly thereafter on Mondays at the Salvation Army Hostel, Ward Road, Dundee.

Secretary: Robert Taylor, 9, Baffin Street, Dundee.

FEDERATION OF BRITISH TAPE RECORDING CLUBS

The latest edition of the Bulletin issued by the Federation of British Tape Recording clubs marks a step forward in their association with manufacturers in the tape industry, and further recognition by one of the leading recorder manufacturers.

Grundig (Great Britain) Ltd., one of the first companies to associate themselves with this organisation, have undertaken to produce these quarterly bulletins, and have begun their task by issuing the first of a new series in a glossy jacket. On the inside pages of the cover are contained a description of the activities of the Federation, plus details of the British Amateur Tape Recording Contest, and advertisements from the tape magazines.

Duplicated and contained inside the jacket are fourteen pages with reports on the latest developments for the information of Federation member clubs. Among the items included are a report on the Third Annual Congress of British Tape Recording clubs, a list of members clubs, details of the committee members, a report on copyright matters, a list of approved dealers, a feature by secretary Roger Aslin on entering tape competitions, and details of the national members of F.I.C.S. (the International Federation of Sound-Hunters) of which the F.B.T.R.C. is an active member.

Secretary: E. Roger Aslin, 211, Melfort Road, Thornton Heath, Surrey.

ILFORD

A change of meeting dates, and a new address for the secretary is the news from the latest newsletter of the Ilford club. In future, their fortnightly meetings will occur on alternative Fridays, beginning with September 7, except for the November dates which are still to be advised.



Left: When the Walthamstow club decided to produce a taped broadcast of the Walthamstow Carnival procession they used every trick in the book. Our photograph shows their notice requesting the bands to "Play Up" as their mobile studio was passed. Above the notice can be seen a boom microphone for effects, and a power lead runs into the Co-op store nearby. The wire running upwards from the van is a telephone line to a point 100 yards away to other members further along the route. Their job was to pass back information on the order and description of the floats etc. Right: Mr. Patrick "Topper" Browne of the Walsall club seen in his "Shangri-La." The story appears opposite.

Their venue is unchanged at Gants Hill Library. Dave Bolton's recent move requires a change in the files. His new address is 97, Seventh Avenue, Manor Park, London, E.12.

A day out with their battery portables is scheduled for August 25 when the club is to join forces with the members of the Walthamstow group for a trip along the Thames. Among the places to be visited will be London Airport, Windsor, and Kew before they board a river steamer for a 1½-hour trip down to Westminster.

HASTINGS

An attempt to emulate the activities of the Walthamstow club is the hope of the Hastings members who have plans to record a description of their Carnival procession. Like the former society, they are making arrangements for a smart turnabout of the recorded material so that residents of an Old People's Home may hear the tape before the actual procession reaches the end of its route.

They first recorded a short interview with the Carnival Queen, and this was to be used as an introduction to the completed programme.

A hospitals and homes tape relay service is to be organised, and the secretary would like to hear from any other club who can offer advice on this type of project.

Among recent activities have been a demonstration of the new Fi-Cord 202 battery portable. Mr. Monks of Fi-Cord International visited the club for the purpose, and also showed them the range of Beyer microphones, including a miniature lapel instrument, and lightweight headphones.

A special meeting was called during June, when the members welcomed in person one of the club's tape exchange contacts. He is Cecil Costlow of Preston who was down south on holiday with his family. "Cess," described as a prolific tape enthusiast, takes part in many tape exchanges here and overseas. He is a Salvation Army bandsman and a member of the S.A. Tape Fellowship, and was visiting his contacts for the first time.

Later in the month the members joined forces with the local cine club for a combined showing of the fascinating television film *This is the BBC*.

Secretary: John F. M. Aitchison, 62, Vicarage Road, Hastings, Sussex.

RUGBY

Further arrangements have been made by the Rugby club members concerning their proposed tape course, and dates have been set for a start on September 27. The course will cover the normal fortnightly meeting dates during October and November, and will end on December 6. A charge of 5s. will be made for non-members enrolling for the course, and meetings will start at 8 p.m. at the Red Lion, Sheep Street. The first session will be a talk on the history and development of tape recording. Further information, plus details of enrolment are available from the secretary.

After some four years in the chair, Mr. A. W. Lovett, treasurer of the club has decided to step down. Concerned with Mike Brown in the club's initial formation, Mr. Lovett has played a most active part in the various projects, and, to my knowledge, is the only treasurer to present an annual balance of accounts for the information of the tape press. We always trusted him anyway!

Pressure of personal commitments led to his decision to resign, although the club members still hope to have his support with such ventures as the play production group—one of his active roles. His place is taken by Mr. E. C. Crane.

Their regular meetings have continued apace, although the usual holidays have affected attendance. In early July they listened to a tape received from the Bournemouth club, and started on a reply. Using a new four-track Bush model, the meeting progressed and a reply completed, with new member Jack Denny quite agog at their wide scope of activities.

A tape from the Millom club in Cumberland was heard at the July 19 meeting. Following this, Mr. Denny, now more at ease in his new world(!) presented a quiz. Ernie Crane won the first prize, which, strangely enough, was a bottle of Scotch provided by John Bannister. Ernie Crane and Jean Bester followed with another quiz tape, and another new member took away the prize.

The reply to the Millom club was then started, and John Bannister and Ernie Crane reported on the visit to the Northampton club.

Their August 2 meeting was to include a play production under the direction of Rosemary Scott, and a quiz to be presented by Dick Cotgrove.

The society has heard of the impending arrival of M. Jacques Maupas, of Evreux in France, the town with which Rugby is twinned. The members are hoping to invite M. Maupas along to one of their meetings in August when they will present a slide complete with taped commentary of his home town. The members are still pursuing their intention to encourage the setting up of a tape club in Evreux, and through this to form a tape link between the two towns. A party of Evreux school-children visited Rugby recently, and a message outlining their hopes has been sent back with the children for M. Maupas's attention.

Another application for overseas membership has been received, this time from Mr. John K. Kristoffersen, of Oslo, Norway. Aged 18, this enthusiast has, in just under one year, established some eighteen tape exchange contacts, limiting them to one for each country. His first message, a three-inch message pool, has been earmarked for playback at the first available club meeting.

Secretary: Mike Brown, 219, Clifton Road, Rugby. (Tel.: 3973.)

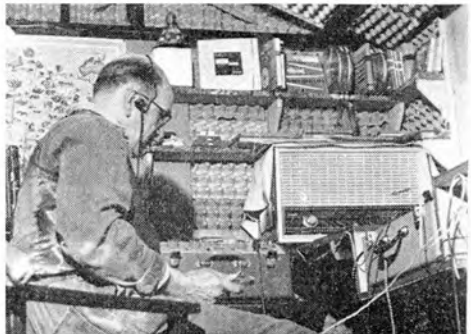
TUFNELL PARK

The Tufnell Park club, now just approaching its seventh month in formation, continues to grow, and is to continue holding weekly meetings in addition to the extra meetings arranged between individuals.

A variety of activities are being enjoyed by the members, and attendance is maintaining a high percentage of the total membership.

Naturally the programme will extend beyond the plain tape topics. Far from tape, and perhaps with one beady eye on the sockets, was the lecture given at one recent meeting. Derek Seive presented the programme. A St. John Ambulance Brigade member he is well qualified to lecture on the effects and treatment of electric shock, including a lesson on the latest approved method of artificial respiration.

Back to the normal after a break, and members heard a talk on the functions and designs of a loudspeaker.



Following an invitation from the north London members, the club visited Barnet for an evening's discussion on play producing, and a demonstration of one of the member's wows and flutter testing meters. During the customary raffle, Pip Pearce won a Stylus Pressure gauge.

Contact with the club in West Cornwall has been established, and they have also received a taped message from the members of the Hastings group.

At a later meeting a local electronics engineer, Tony Panter, visited the club to lecture on *Faults, and fault finding*.

They extended a general invitation to other clubs to contact them, and make a particular plea to any dramatic clubs who can find them work. They have a number of members keenly interested in amateur dramatic production, and will be pleased to assist with sound effects, etc.

Secretary: Glen Wilgrove, 38, Highgate Road, London, N.W.5.

WALSALL

Australian-born Patrick "Topper" Browne, one of the oldest members of the Walsall club, does not have to move far from the Midlands to be "down under" again.

He has erected and sound-proofed a £40 garden shed in the cellar of the town-centre premises where he is caretaker, and this is his sound studio to which he regularly disappears to listen to tapes received from his home country.

Hackles are apt to rise if club members should confuse it with a radio ham's premises and inadver-

tently call it a "shack." To Mr. Browne, a former Warrant Officer in the Indian Army, the studio-in-a-basement is "Shangri-La," a place in which to escape from the annoyances of the outside world.

He is not alone in taking refuge there. No other club member has similar accommodation, and although they have a regular meeting place, many can be found "down under" with "Topper" almost any night of the week.

Secretary: Mrs. J. Walford, 41, Mill Road, Pelsall, Walsall, Staffordshire.

WALTHAMSTOW

Immense interest in the Walthamstow society's activities has been shown as a result of their work during the ten day carnival in the town. At a special meeting to hear the playback, the chairman of the Carnival Week committee told the members they had played an impressive part in the proceedings. He went on to describe the obvious amount of work put into the preparation of the broadcast, and commented highly on the way the humorous side of the activities had been introduced on to their tape.

Among items of publicity value to the society was a photograph which appeared on the front-page of one of the local papers. Taken by member Tony Norton, this depicted John Wells interviewing the Mayor of Walthamstow, Alderman Miss Dorothy Wrigley, on the steps of the Town Hall.

Some idea of the preparation and care taken over their broadcast of the afternoon's activities,

during which they recorded, edited, and broadcast a description of the procession, can be seen from the photograph on this page as a veteran car passes their mobile studio on the carnival route.

An important feature of their organisation was the telephone link, one hundred yards in advance of the studio, which kept the producer informed of the order of the procession and enabled him to pre-advise the commentators of the details of each float.

An edited version of the tape will be offered to the Borough Central Library for transfer to disc and eventual storage in the borough's archives. The tape also includes other recordings made during the Carnival Week.

During the following month, residents in Walthamstow were surprised to find themselves facing the microphone of the club members in public houses and other unlikely occasions. The purpose of the recordings was an initiative test for which sealed orders were passed to members on arrival at their meeting rooms. Battery portable owners were sent out for one hour with two other members as interviewers.

John Wells headed the winning team. Accompanied by Roy Coyston and Ken Perks, he had recorded an interview with a borough employee and had achieved some hilarious recordings down the "hole in the middle of the street."

Questions by other teams to the public varied from reactions to the Pilkington Report, and to the installation of jazz groups in public houses.

Secretary: Ken Perks, 9, Third Avenue, Walthamstow, E.17.

CLUB MEETING DIARY

ABERDARE: Alternate Wednesdays at Cwman Institute, Cwmanan. (Aug. 22.)

ABERDEEN: 1st Tuesday in every month at 8, Deer Road, Woodside.

AYLESBURY: Monthly at Hazell's Club, Britannia Street.

BARNESLEY: Every Tuesday at YMCA, Eldon Street.

BATH: Every Wednesday at 24, Green Park.

BATH (2): Alternate Wednesdays at 41, Herbert Road, Oldfield Park.

BEDFORD: Final Tuesday in month at 131, London Road.

BELFAST: Every Thursday at 44, Dublin Road, Belfast 2.

BIRMINGHAM: Every Monday at the Chapel Tavern, Ludgate Hill.

BIRMINGHAM (SOUTH): Alternate Mondays at The People's Hall, Oak Tree Lane, Selly Oak, Birmingham 29. (Aug. 27.)

BLACKBURN: 1st and 3rd Tuesdays at Blackburn YMCA.

BLACKPOOL: Alternate Wednesdays at the Albert Hotel, Lytham Road. (Aug. 15.)

BOSTON: 2nd and 4th Tuesdays at Pilgrim College, South Square.

BOURNEMOUTH: Alternate Tuesdays at the Pembroke Hotel, Poole Hill. (Aug. 21.)

BRIDGWATER: Every Tuesday at Evis' Radio Shop, West Street.

BRIGHTON: Every Wednesday at The Brunswick Arms, 38, Ditchling Road.

BRISTOL: Alternate Wednesdays at 6, Royal York Crescent, Clifton, Bristol 8. (Aug. 22.)

BROMLEY: 2nd and 4th Thursdays at St. Mary's Church Hall, College Road.

CAMBRIDGE: Every Wednesday at the Mitre Hotel, Bridge Street.

CARDIFF: 1st and 3rd Tuesdays at 46, Caroline Street.

CHESTERFIELD: Every 3rd Monday at the Yellow Lion Inn, Saltergate. (Aug. 27.)

CLACTON: Every Monday at Ebor Lodge Hotel.

COTSWOLD: Fortnightly, alternating Monday and Thursday at Bayshill Hall, Royal Well Lane, Cheltenham. (Aug. 20.)

COVENTRY: Alternate Wednesdays at Holy-Park Hotel. (Aug. 15.)

COVENTRY (audio and cine): Alternate Tuesdays at the Liberal Club, Union Street. (Aug. 28.)

CRAWLEY: 1st and 3rd Mondays at Southgate Community Hut.

DARTFORD: Every Thursday at 41, Winsor Drive.

DERBY: Alternate Wednesdays at Osmaston Park Hotel. (Aug. 15.)

DONCASTER: Alternate Thursdays at Lancaster House, Westliffe Gate. (Aug. 16.)

DOVER: Alternate Mondays at the Priory Hotel, Dover. (Aug. 20.)

DUBLIN: 1st Monday at "Hardy House," 6, Capel Street.

DUNDEE: Alternate Mondays at The Salvation Army Hostel, 31, Ward Road. (Aug. 27.)

EASTBOURNE: Alternate Saturdays at Hartington Hall, Bolton Road. (Aug. 18.)

EAST HERTS: Alternate Mondays at 3, Chadwell, Ware. (Aug. 20.)

EDINBURGH: 1st and 3rd Wednesdays at 82, Newbattle Terrace, Edinburgh 10.

GLASGOW: Fortnightly, alternating Tuesday and Thursday at the Highlands Institute, Berkeley Street, Glasgow. (Aug. 16.)

GRIMSBY: First Monday at 21, Langton Drive, Nunthorpe, Grimsby.

HARROGATE: Every Wednesday at 4, Belford Road.

HASTINGS: Every Thursday at The Rising Sun, East Parade.

HINCKLEY: Alternate Wednesdays at The Wharf Inn, Coventry Road. (Aug. 22.)

HOVE: Every Thursday at 44, Hogarth Road, Hove.

HUDDERSFIELD: 1st and 3rd Wednesday and last Monday at the Public Library, Ramsden Street.

HULL: Alternate Tuesdays at 281, Hessler Road. (Aug. 28.)

ILFORD: Alternate Fridays at the Gants Hill Library. (Aug. 24.)

IPSWICH: Alternate Thursdays at the Art Gallery, High Street. (Aug. 16.)

JARROW: Alternate Mondays at Jarrow Central School. (Aug. 27.)

JERSEY: 1st and 3rd Mondays at "Santa Barbaba" Maufant, St. Saviour.

KEIGHLEY: Alternate Wednesdays at the Spencer Street School Rooms. (Aug. 22.)

KETERING: 2nd and 4th Wednesdays at the Rising Sun, Silver Street.

KIDDERMINSTER: Alternate Wednesdays at the NFU Meeting Room. (Aug. 15.)

LEEDS: Alternate Fridays at 21, Wade Lane, Leeds 1. (Aug. 17.)

LEICESTER: Alternate Thursdays at the Leicester Museum. (Aug. 23.)

LUTON: 2nd and 4th Tuesdays at Flowers Recreation Club, Park West, Luton.

MAIDSTONE: Every Wednesday at the Ex-Services Club, Ashford Road.

MANCHESTER: Every Saturday, 6 p.m., at 20, Naylor Street, Hulme, Manchester 15.

MEDWAY: Every Monday at 23, Edward's Close, Wigmore, Gillingham.

MIDDLESBROUGH: Every Friday at 130, Newport Road.

MIDDLETON: Every Thursday at Tonge School, Oldham Road.

MILLOW: Every Wednesday at Millom Centre.

NORTHAMPTON: Every Tuesday at Studio One, Cross Keys Hotel, Sheep Street.

NOTTINGHAM: Alternate Thursdays at the Co-operative Educational Centre, Heathcote Street. (Aug. 23.)

NORWICH: 4th Tuesday at "Lady Chamberlin Hall," 38a, St. Giles' Street.

PETERBOROUGH: Alternate Thursdays at The Youth Centre.

PONTYPOOL: Every Monday at the Hospitality Inn, Crumlin Road.

PLYMOUTH: Alternate Wednesdays at Virginia House, Plymouth. (Aug. 22.)

READING: Every Monday at Abbey Gateway.

REDDITCH: 4th Thursday at The White Hart Hotel, Headless Cross.

RHYL: Alternate Tuesdays at Studio A, Bedford Street. (Aug. 28.)

ROTHERHAM: Alternate Thursdays at St. John's Church Hall, Masbro'. (Aug. 23.)

RUGBY: Alternate Thursdays at the Red Lion, Sheep Street. (Aug. 16.)

SHEERNESS: Alternate Fridays at Arthur Gisby's, 136, High Street. (Aug. 17.)

SOUTHALL: Every Monday at Southall Community Centre.

SOUTHAMPTON: Alternate Mondays at Prospect House, 8, Manchester Street. (Aug. 27.)

SOUTH DEVON: Alternate Wednesdays at the YMCA, Castle Circus, Torquay. (Aug. 15.)

STAFFORD: Alternate Tuesdays at The Grapes, Bridge Street. (Aug. 21.)

STEVENAGE: 1st and 3rd Tuesdays at the Tenants' Meeting Room, Myrmead.

STOCKPORT: 1st and 3rd Fridays at Stockport Boys' Club, Hempsaw Lane.

SWANSEA: Every Thursday at the YMCA Buildings, St. Helen's Road.

TRURO: Last Wednesday at the London Inn, Pydar Street.

URMSTON: Contact Keith Alker, 26, Hayeswater Road.

WALSALL: Every Wednesday at the New Inn, John Street.

WARWICK & LEAMINGTON: 1st and 3rd Wednesdays in Room 18 of the Royal Leamington Spa Town Hall.

WEST HERTS: Fortnightly alternating at the Cookery Nook, High Street, Watford. (Sept. 19.)

Heath Park Hotel, Hemel Hempstead. (Sept. 5.)

WEST MIDDLESEX: 2nd and 4th Thursdays at Dormers Wells Primary School, Dormers Wells Lane, Southall.

WEST WALES: 1st and 3rd Fridays at The Meeting House, New Street, Aberystwyth.

WEYMOUTH: Alternate Wednesdays at The Waverley Hotel, Abbotsbury Road. (Aug. 22.)

WHITSTABLE: Alternate Mondays at The Granary, 1, Borstal Hill. (Aug. 27.)

WINDSOR: Every Thursday at The Guildhall.

YEOVIL: Alternate Thursdays at the Mermaid Hotel, Princess Street. (Aug. 23.)

YORK: Every Thursday at 62, Micklegate.

LONDON

ACTON: Alternate Fridays at the King's Head, Acton High Street. (Aug. 17.)

BETHNAL GREEN: Every Friday at Shoreditch Tabernacl, Hackney Road, E.2.

BRIXTON: Every Tuesday at The White Horse, 94, Brixton Hill, S.W.2.

CATFORD: Every Thursday at the Black Horse, Rushey Green, Catford, S.E.6.

FRIERN BARNET: 2nd Friday at 7, Harnsworth Way, N.20, and 4th Thursday at 146, Friern Barnet Lane, N.20.

LEYTONSTONE: Alternate Wednesdays at Harrow Green Library, London, E.11. (Aug. 22.)

LONDON: 2nd Thursday at the Marquis of Granby, Chandos Place, Charing Cross, W.C.2.

NORTH LONDON: Every Wednesday at Bush Hill Park School, Main Avenue, Enfield.

SOUTH-WEST LONDON: Every Wednesday at Mayfield School, West Hill, S.W.15.

STOKE NEWINGTON: Every Wednesday at 53, Londesborough Road, N.16.

TUFNELL PARK: Details of meetings from G. Wilgrove, 38, Highgate Road, N.W.5.

WALTHAMSTOW: Alternate Fridays at 22, Orford Road, E.17.

WOOLWICH: Alternate Mondays at the North Kent Tavern, Spray Street, Woolwich. (Aug. 27.)

Unless otherwise stated, meetings start between 7 and 8 p.m.

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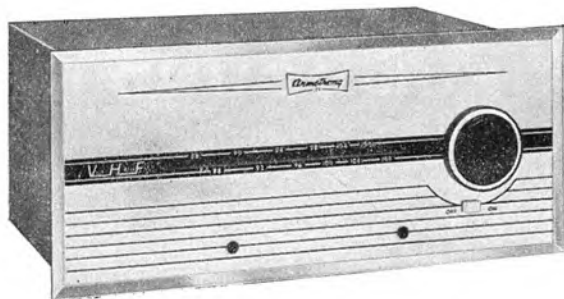
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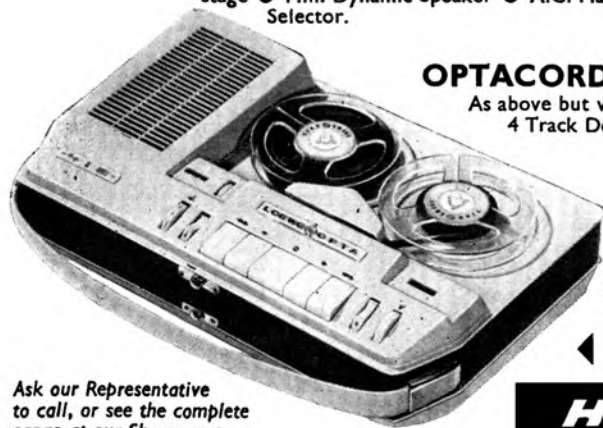
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Rogers Cadet MK2 Complete	25	10	0	73.00
Rogers HG88 Mk. II Integrated Stereo Amplifier (in case £43.10.0)	40	0	0	113.50
Rogers Junior III Stereo Control	22	10	0	63.20
Rogers Master Stereo Control	35	0	0	98.35
Rogers 'Junior' Stereo Amp	27	5	0	78.00
Walgain Stereo Pre-Amplifier	7	10	0	21.20

TAPE RECORDERS AND DECKS

Ampex—Prices on Application.				
Armstrong PA303 Tape Osc. Pre-Amp. (Power Unit £2.19.6)	16	16	0	47.20
Brenell Mark V	67	4	0	188.80
Brenell Mark V, Type M	92	8	0	259.60
Brenell 3 Star (2 or 4 track)	60	18	0	171.20
Brenell Mark V deck	29	8	0	82.65
Brenell Play/Record Amp	24	0	0	67.45
Butoba MTS (Battery)	66	gns.		198.00
Coscor 1601 1T	59	gns.		177.00
Coscor 1602 1T	37	gns.		111.00
Coscor 1603 1T	38	gns.		84.00
Elizabethan RT3 1T	45	gns.		135.00
Elizabethan TT3 1T	39	gns.		117.00
Elizabethan FT1 1T	34	gns.		102.00
Ferrograph Series 420	115	10	0	324.00
Ferrograph 4 A/N	85	1	0	239.00
Ficord 202 (Battery)	66	gns.		198.00
Grundig TK40 1T	75	gns.		225.00
Loewe Optacord 403 1T	43	gns.		129.00
Loewe Optacord 404 1T	53	gns.		159.00
Loewe Optacord 412 1T (Battery)	45	gns.		135.00
Philips EL 3545 (Battery)	24	gns.		72.00
Philips EL 3514	27	gns.		81.00
Philips EL 3541	36	gns.		108.00
Philips EL 3542	59	gns.		177.00
Reflectograph Mod. A 1T	105	gns.		315.00

Reflectograph Mod. B 1T	115	gns.		345.00
Simon SP5 1T	93	gns.		279.00
Sony 521 (Stereo)	124	gns.		372.00
Sony 777 (Professional Mono)	180	gns.		570.00
Stella ST454 1T	59	gns.		177.00
Stella ST470 (Battery)	37	gns.		111.00
Stella ST456 1T	25	gns.		75.00
Stella ST456 1T	25	gns.		84.00
Stuzzi Magnette (Battery)	59	gns.		177.00
Tandberg Model 3B	76	gns.		228.00
Tandberg Series 6	110	gns.		330.00
Telefunken 75-15 1T	47	gns.		141.00
Telefunken 85KL 1T	79	gns.		237.00
Telefunken 95 1T	59	gns.		177.00
Telefunken 96 1T	69	gns.		207.00
Telefunken 97 1T	95	gns.		285.00
Truvox R7 1T	82	gns.		246.00
Truvox PD86 1T	63	0	0	180.00
Truvox PD87 1T	63	0	0	180.00
Veritone 16 1T	91	gns.		273.00
Vortexion WVA	93	13	0	263.15
Vortexion WVB	110	3	0	309.25
Wearite 4A deck (other available)	42	0	0	117.00

MOTORS

Connoisseur 'Craftsman' 2-speed	18	5	0	39.35
Connoisseur 3-speed	24	8	8	53.00
Garrard Autoslim	8	14	6	20.00
Autoslim Deluxe Complete	12	14	8	28.00
Garrard Lab/A/Auto unit/GC8	21	18	11	62.00
Garrard Lab/A/Auto unit/EV26A	22	17	0	64.00
Garrard 301	23	5	0	50.00
Garrard 301 with Strobo	24	10	3	54.00
Garrard 4HF/GC8 on base	22	0	2	49.00
Garrard 4HF/EV26A Stereo-Mono	22	18	4	44.00
Lenco GL58 (Cartridge extra)	17	15	5	44.25
Lenco GL70 (Cartridge extra)	29	1	8	63.20
Philips AG1016 Motor and P.U.	14	4	3	30.40

PICK-UPS AND CARTRIDGES

Auriol Pick-up Control	3	9	9	7.70
Acos Hi-Light Stereo pick-up	18	5	8	39.00
Bang & Olufsen ST/L Stereo pick-up	17	0	0	44.85
Decca Dynam cartridge	4	4	0	8.70
Decca L.P. head	10	10	0	23.25
EMI EPU/100 Stereo pick-up	22	12	3	47.80
Garrard EV26A Stereo/Mono cartridge	2	5	11	5.00
Garrard GC8 Mono 10" cartridge	1	7	10	3.00
Garrard SPG3 Stylus press gauge	1	19	9	2.20
Garrard TPA12 pick-up arm shell	4	11	10	9.00
Goldring G60 pick-up arm only	3	17	7	8.45
Goldring L70 pick-up arm	8	2	10	18.00
Goldring MX1/D mono cartridge	2	8	6	5.30
Goldring SX10/D stereo cartridge	2	18	2	6.36
Goldring 580 t/o cartridge	5	8	7	12.00
Goldring 600 t/o cartridge	10	17	2	24.00
Goldring 700 Mk. II Stereo cartridge	9	10	0	21.00
Leak L.P. Pick-up complete	12	18	7	29.00
Ortofon CG Mono Head	18	0	11	40.00
Ortofon Pick-up arm SKG212 (inc. trans.)	6	2	6	12.50
Ortofon Pick-up arm SMG212	12	17	9	28.75
Ortofon Pick-up arm RKG309	21	18	2	48.50
Ortofon Pick-up arm RMG309	27	1	4	60.00
Ortofon Replacement Diamond Stylus	6	8	11	14.00
Ortofon Replacement Sapphire Stylus	2	1	11	6.00
Ortofon Stereo Head SPU/G	23	4	0	51.50
Ortofon Stereo Head SPU/GT (inc. trans.)	25	15	6	57.00
Ortofon Transformers	2	7	6	7.25
Philips AG3016 mono pick-up head	1	0	0	2.25
Philips AG3063 Stereo pick-up head	1	10	0	3.25
Q-Max "Stylouev" (Batteries 9d.)	1	6	6	3.00
S.M.E. Arm Model 3009	24	14	6	52.70
S.M.E. Arm Model 3012	27	4	0	58.20
Tannoy Vari-Twin Mark II Stereo	13	3	8	27.96
Watts "Dust Bug"	1	2	9	2.45

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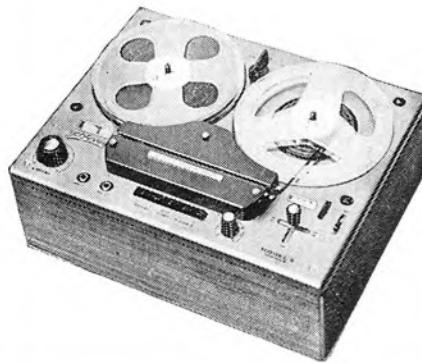
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