

**MAR
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TAPE RECORDING

AND REPRODUCTION MAGAZINE



**MAKING FRIENDS
ROUND THE WORLD**
The story of the tape organisations

Pages 6 - 7

**RECORDINGS
AID CHURCHES**
Missionaries put history on tape

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**CONFERENCES AND
CORRESPONDENCE**
Aid for executives and politicians

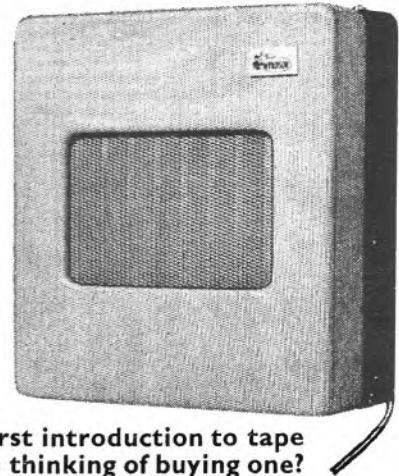
Pages 12 - 14



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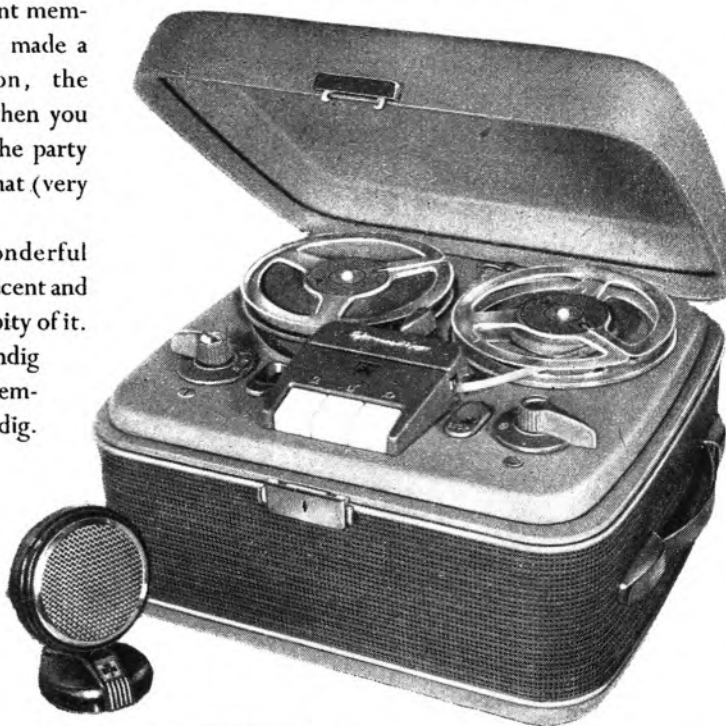
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*reporting on the home, office, factory, school, ciné,
amateur dramatic and musical uses of sound tape*

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Looking Forward

WE ARE STIMULATED by the reception given to the first issue of this magazine. An unexpectedly high proportion of those who saw it have written to us enthusiastically; we print a selection of typical extracts on page 22. Many have made suggestions for future issues; wherever possible we shall act upon them.

Last month we described the ever-expanding field in which sound tape is being used, and we announced our intention of covering it in all its variety. Some readers, whose interest has developed in a particular direction, may feel we have given insufficient attention to their speciality. This we hope to rectify but we are conscious of a pioneering role, and we must "play ourselves in carefully.

Something of our future plans we can say. Next month we shall publish a special Audio Fair number, with all the details available of new equipment coming from the manufacturers. We shall also have an authoritative review of the present progress of recorded music on tape. Thereafter, we hope it will be possible to publish regular reviews of all pre-recorded tapes as they appear.

The following issue will be a special number dealing with the use of tape in ciné work, and this will serve as an introduction to regular contributions on this aspect of recording.

The article on the copyright law in this issue will be followed by an expert contribution next month on sound effects. Later features will give advice on scripting and editing.

We hope to develop this magazine in close partnership with our readers. We hope for lively reaction and ready suggestions. We thank them for their initial encouragement.

Office Dictation

WE REFERRED last month to the advent of magnetic tape in offices. We regret that the words used were capable of interpretation as meaning that magnetic tape was replacing other methods of recording in offices. The word Dictaphone used in the article is a registered trade mark of The Dictaphone Company Ltd and we wish to apologise for any inconvenience caused them by our reference.

This Company has a wide experience of magnetic tape recording, as well as of the method of visible recording on plastic belts which it holds to be of special advantage in office dictation. Tape enthusiasts will be interested to read of the important ways in which this Company's tape equipment is being used in Britain, in a future issue.

THE BRITISH AMATEUR TAPE RECORDING SOCIETY

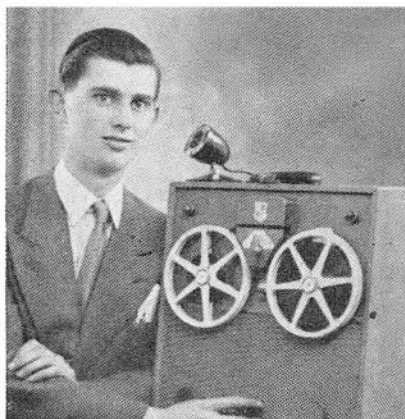
is a non-profit making body of tape enthusiasts in all parts of the British Isles

Personal membership 15s. per annum. Affiliated membership for public bodies £1 1s. per annum

Details from

E. YATES, General Secretary,
210, Stamford Road, Blacon,
Nr. Chester, Cheshire

For the first time men and women in all parts of the country—and in different countries—can talk with one another regularly. Tape organisations are helping the movement along.



Roger D. Smallwood, British representative of World Tape Pals



Edward Yates, general secretary of the British Amateur Tape Recording Society

ONE of the most exciting developments made possible by the introduction of tape recorders in recent years has been the organised exchange of news and views between ordinary individuals in different parts of the world.

Today it is true, as it has never been true before, that nation can speak unto nation; not at government level, but as working men and women with common interests.

Now the accountant in Stockport is having a weekly conversation with the printer in Pittsburgh; the school-teacher in Australia is regularly discussing common problems with her opposite number in Denmark.

As these tape recording enthusiasts multiply, they form themselves into organisations. There are enough of these now to form an International Association of Amateur Tape Recording Societies, and this is at present taking shape.

It is perhaps not surprising that the building-up of these organisations has been the work of men of imagination and idealism. America having been ahead with the mass marketing of tape equipment, the movement started there.



FOR the beginning of the story, we travel to Dallas, in Texas. There, in November, 1952, a young linotype operator called Harry Matthews launched out with the World Tape Pals' organisation.

Now his bedroom is littered with files of letters and tapes, with equipment and office aids—and there are 2,000 members scattered through 33 countries.

Matthews, now 47, started it as a hobby, exchanging recorded messages with his son, who was at that time serving in the Marine Corps in Korea. His wife began exchanging cookery recipes with housewives in other countries. More and more people joined the circle. The organisation mushroomed. Where language was a barrier, members exchanged music—the international language. New words—"audiomania" and "tape-worms"—crept into the American language. A quarterly journal *Tape Topics* was launched, and is now well established.

To start with, Matthews simply described WTP as "a non-profit educational organisation." But, as it grew, it became necessary to elaborate the aims a little.

At the same time Matthews founded an off-shoot, World Tapes for Education. This arranges international exchange of sound tape between

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MAKING FRIENDS WITH TAPE



**Britain's
first
magazine
in sound**

schools. Some of the leading United States tape manufacturers donated tape and a library of recordings was built up.

Some examples: "A visit to the Orkney Islands"; "School life in Texas"; "Around Java in six minutes"; "Queen Elizabeth's Coronation."

World Tapes for Education is directed by a committee of eminent educationalists.

And the lofty aims now laid down are that it must be "conducted along the highest ethical levels . . . no political axe to grind, believing in all that is truly American, truly human . . . unceasingly mindful of all our rights to freedom and liberty, regardless of race or creed."

Matthews sums up: "When people see each other's viewpoints, they have a basis on which they can peacefully work out their differences, and so we are convinced that world peace is simply a matter of understanding."



IN Britain WTP is represented by Roger D. Smallwood, 20-year-old student auctioneer-estate agent. Tape recording has been his hobby since he bought the second-hand machine seen in the accompanying photograph five years ago. He took over for WTP last year, when Mr. N. C. LeFevre, of Birmingham, who had worked hard in the early years, had to retire because of pressure of business.

"I've made friends in Australia, South Africa, Holland and the United States—as well as in this country," Mr. Smallwood told *T.R. Magazine*. "I think it says something for tape that I feel as if I really know my Tape Pals, in spite of the fact that we are often thousands of miles apart."

This country has now produced its own home-grown organisation—the British Amateur Tape Recording Society. This developed out of an Amateur Tape Recording Society founded three years ago. Today it is going forward by leaps and bounds.

Its general secretary is Mr. Edward Yates, of Blacon, near Chester. Its members are scattered all over Britain and new recruits are joining at a rate of more than one every day.

Anyone over 16 who owns, or has access to, a tape recorder can join. Each receives immediately a directory of the names and addresses of all other members, with their occupations and special interests.



THE BATRS has now linked with the Tape-Respondents International, which has headquarters in Arkansas, U.S.A. Members of the British organisation may join the American one at a special reduced subscription of 7s. 3d. Thereby, they can establish contact with any of the 500 TRI members in the States or the 150 others in overseas countries. The scheme works in reverse, too; TRI enthusiasts in America are able to join the BATRS.

The British Society has another American link. Through the International Association of Amateur Tape Recording Societies, of which it is a member, it is in close touch with the Voicepondents International Club, which is the U.S. affiliate.

One of the outstanding achievements of the BATRS has been the launching this year of the first magazine on tape in this country, details of which are printed in another column.

The Society is still not through its formative phase, but Mr. Yates and his associates have ambitious plans, which are rapidly being put into operation.

A bureau for record and technical information is already functioning. The basis has been laid for a library of books, magazines and tapes. Special services are being arranged for the blind, those in hospital, and the forces. Donations of tape or of gramophone records for these purposes will be welcomed.

The BATRS has launched a "tape bulletin" which is likely to develop rapidly in this country as a method of communication within organisations of all types.

The Bulletin is to be produced monthly and plays for a full hour. The first issue, dated January, opened with stirring theme music, contained an introductory chat by Ted Yates, the Society Secretary, and was built up with short contributions from members of the Society all over the country.

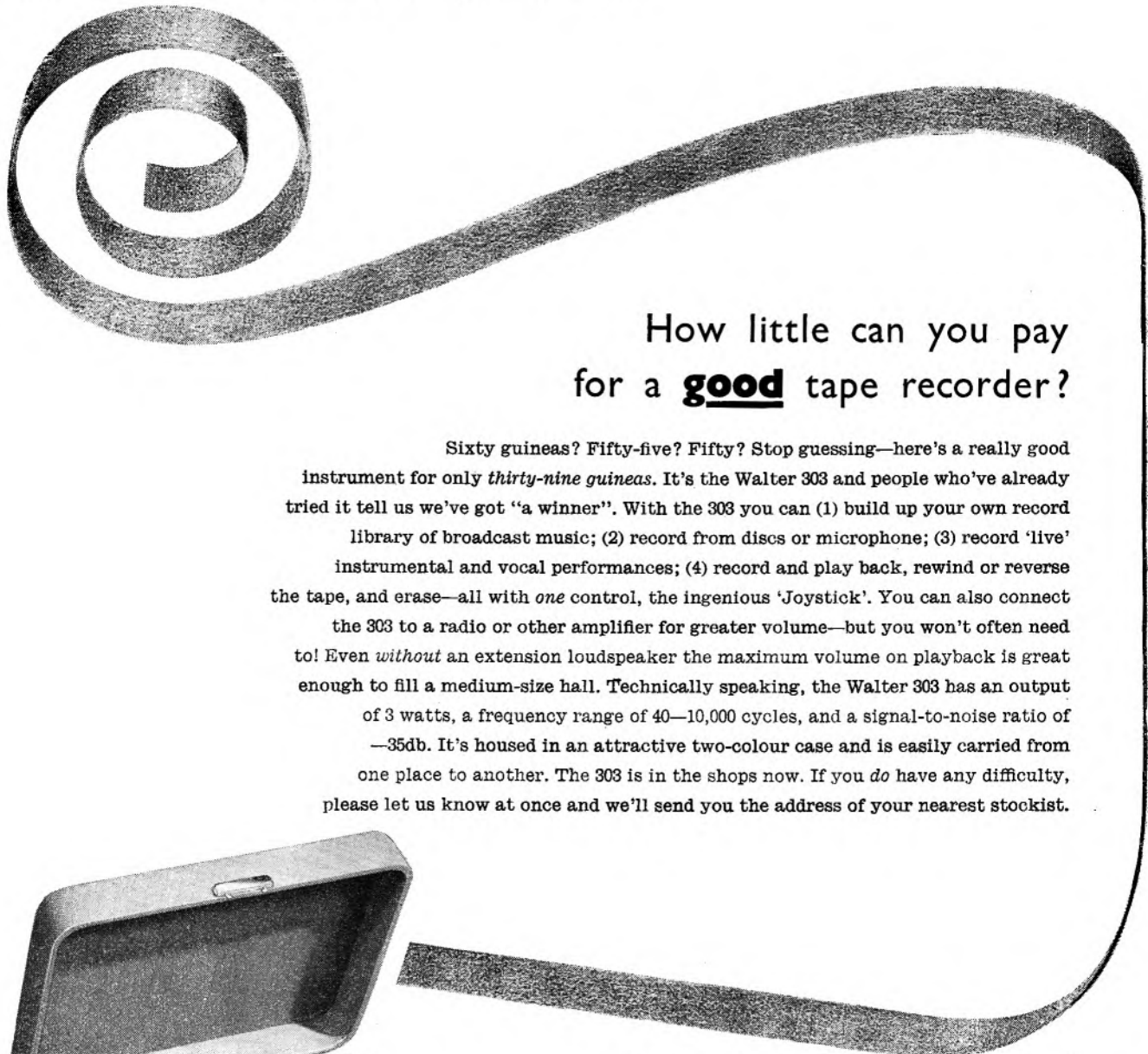
Robert Ellis, in Scotland, talked about the World Tape Pals; Alan Lovell, in Bristol, gave advice on care and maintenance of tape equipment; Stan White introduced his "Record Review"; Mrs. Christina Gray was interviewed as the first "Member of the Month"; Roving Reporter Jack Talling took us for a trip on British Railways; and "Tapeworm" gave the first of a series of talks in a highly individualistic manner. There was also a competition and an advertisement section.

The Bulletin was a lively and entertaining production, reflecting great credit on pioneer Editors J. E. Amphlett and E. G. Payne.

It is recorded on a 1,200-foot reel at $7\frac{1}{2}$ inches per second, double track. A special copy is dubbed on a 600-foot reel at $3\frac{1}{2}$ inches per second for those who only have that speed. Arrangements are being made to cater for a few members with single-track machines.

Tapes are circulated by post, each member being permitted to retain a copy for 48 hours before posting it on. In this way every member hears the Bulletin during the month of currency.

This is a completely new form of journalism with an exciting future—and the editors are clearly alive to all the possibilities of exploiting it.



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CAN I RECORD THE RADIO OR THE VILLAGE DANCE?

Laws of Copyright and sound recording

THE new Copyright Act of 1956, which repeals nearly the whole of the Act of 1911, has made substantial changes in the law, which affect sound recording in general as well as a number of other subjects.

But if I am asked to say whether the new Act pays any special attention to the problems created by the possible mass sale of tape recorders, I can only answer that in my view it does not.

It will remain to be seen whether the general legislation affecting sound recording deals adequately with any such problems; and if it does not, Parliament will clearly have to enact amending legislation.



Whether published or unpublished

In this article I can only seek to place any such problems in their proper context. What is copyright, who enjoys it, and what does it affect? To answer these questions, it is necessary first to look at sections one and two of the Act.

Section one defines copyright as "in relation to a work . . . the exclusive right . . . to do, and to authorise other persons to do, certain acts in relation to that work in the United Kingdom or in any other country to which the relevant provision of this Act extends."

"The said acts . . . are those acts which, in the relevant provision of this Act, are designated as the acts restricted by the copyright in a work of that description" . . . "the copyright in a work is infringed by any person who, not being the owner of the copyright, and without the licence of the owner thereof, does . . . any of the said acts in relation to the work in the United Kingdom or in any other country to which the relevant provision of this Act extends."

Section two declares that "Copyright shall subsist . . . in every original literary, dramatic or musical work which is unpublished," or, subject to certain conditions, if it has been published.

Whether published or unpublished, the author has to be a "qualified person," which is defined as, in the case of an individual, a person who is a British subject or British protected person or a citizen of the Republic of Ireland or otherwise is domiciled or resident in the U.K. or in another country to which the Copyright Act or the relevant part of it extends; or, in the case of a body corporate, a body incorporated under the laws of any part of the U.K. or of another country to which the Act or the relevant part of it extends.

So much for the general provisions of the Act that have to be borne in mind for this purpose. Section twelve deals

W. T. WELLS, Q.C., M.P., gives answers to questions all tape enthusiasts ask about recording

specifically with sound recordings. This provides, amongst other things, (1) that copyright shall subsist in every sound recording of which the maker was a qualified person at the time when the recording was made; (2) that copyright shall subsist in every sound recording which has been published, if the first publication of the recording took place in the U.K. or in another country to which this section extends—that is to say, which has incorporated similar provisions in its own law.

The emphasis here is on copyright vesting in the maker of the recording: the only exception is where the recording was commissioned, when the person commissioning the recording is entitled to the copyright.

Other sections of the Act provide for copyright in cinematograph films (section thirteen), and television broadcasts and sound broadcasts (section fourteen) while section forty deals with broadcasts of sound recordings and cinematograph films.



Some specific questions are considered

These sections of the Act that I have mentioned are probably the most important to bear in mind when approaching a question connected with a sound recording, though in dealing with particular problems there are other sections that may well be relevant.

In the light of these provisions, let us look at some specific questions I have been asked to consider.

(1) Is it a breach of copyright to take a tape recording of a broadcast?

The answer is, Yes, if the broadcast is a television or sound broadcast made by the BBC or the ITA from a place in the U.K. or in any other country to which section fourteen extends (that is, any country which has ratified the several Copyright Conventions) unless it is made for private purposes. (See section fourteen, sub-sections (1) and (4).) It would not, presumably, be a breach if the broadcast was made by any other organisation.

(2) Is it a breach of copyright to take a recording from a gramophone disc?

Since section twelve (5) states that the acts restricted by

(Continued on page 10)

Copyright Laws

(Continued from page 9)

the copyright in a sound recording include making a record embodying the recording, again I think the answer is, Yes.

Different considerations on public events

(3) Is it a breach of copyright to take a tape recording of an amateur dramatic performance in a public hall?

Yes. (a) Section two (5) (a) lays down that one of the acts restricted by the copyright in a dramatic work is reproducing it in any material form.

(b) It would also constitute an offence under the Dramatic and Musical Performers' Protection Act, 1925, if a record were made unless consent in writing were obtained from the performers or a person representing that he was authorised to give such consent. (See section one (a) of the 1925 Act and the Sixth Schedule to the Copyright Act, 1956.)

(4) Would it be a breach of copyright to take a recording of some public event, e.g., an agricultural show, or the orchestra playing at a village dance?

Different considerations would apply to different kinds of public events. I can see no objection to taking a recording of an agricultural show, but in general, the same considerations would apply to the orchestra as to the amateur

dramatic performance; on the other hand, it would be a defence to any proceedings under the Dramatic and Musical Performers' Protection Act to prove that the recording was made only for the purposes of recording current events, or that the inclusion of the orchestra's performance was only by way of background or was incidental to the principal matters comprised or represented in the broadcast.

The above are only examples of the type of problem that may arise. Where there is room for doubt, the only safe courses for a layman to take are either to consult his solicitor, or else to refrain from taking any steps that would render him liable to proceedings.

Where the work that is recorded is the subject of copyright, the act of recording is, except for broadcasts by the BBC and ITA, in itself a breach; performance is a separate breach, and whether performance is public or not would affect only the sums payable by way of damages or otherwise in respect of the breach.

The somewhat complex provisions of section twelve, subsection seven, which deal with causing a sound recording to be heard in public arise in a different context, namely, where the sound recording in question (e.g., a BBC broadcast) was made without breach of copyright and is itself protected by copyright.

Where a recording is made by another party of a sound broadcast, or of the sounds in a television broadcast, made by BBC or ITA, it is the making of the recording "otherwise than for private purposes" and the performance, if it is heard by a paying audience, that are breaches.

There are here obvious difficulties of definition, and all that can safely be said in a short article is that there should be no risk if the recording is made for the purposes of performance in a private house for the pleasure of a man's family and friends and confined in practice to such purposes. (See section fourteen, subsections (7) and (8).)

Penalties for breaches of copyright

The penalties for breach of copyright are of two kinds—civil and criminal. Section seventeen deals with civil remedies, broadly speaking, orders for payment of money by way of damages or for an account of profits derived from a breach, and injunctions restraining further breaches.

Section twenty-one prescribes fines, not to exceed forty shillings, or, after the first offence, imprisonment for a term not exceeding two months, for a series of offences therein defined, which include distributing infringing copies of a work either (a) for purposes of trade or (b) for other purposes, but to such an extent as to affect prejudicially the owner of the copyright.

It is hard to see how the new Act enables makers and distributors of tape recordings to disregard the rights of authors, composers, and others who claim protection under the Act.

But it is a fairly new field, and time will show. Some interests may well watch the working of the provisions relating to the recording of BBC and ITA broadcasts with some anxiety.

I cannot conceive that the Courts would regard recordings made for sale as being made "for private purposes," and it is in this direction that the rights of copyright owners seems to be more in peril than in any other.

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Granada songs amuse Hampstead customers

He carried a recorder over the Pyrenees



Another recording for the McAuley's tape library! And the pictorial colour will be supplemented, back home in Hampstead, by the lively, traditional music of southern Spain.

By a T.R.

Magazine

Reporter

streets were full; the sounds were unusual, traditional and gay.

For the Christmas songs of Andalusia have something that is closely knit with the lives of the people; something that is lacking in too commercialised flamenco singing.

These were the songs they captured. You may have heard the B.B.C. Third programme talk Gwen McAuley gave about them, or a similar broadcast in which David McAuley described Portuguese folk songs.

Their equipment? They use an E.M.I. portable and BASF tapes. For editing—and their own relaying purposes at home or at the coffee bar—they use a Vortexion. Their lectures are often pre-recorded, with the music and dancing interspersed. They give a few introductory remarks to their audience and leave the recorder to do the rest.

If "actuality recording" is your ambition, these observations should prove helpful. For the McAuley's are amateurs, and, we repeat, they are qualifying for professional status simply through the sincerity and authenticity of their recordings.

They plan to extend their range. A Yugoslav tour is in the offing, possibly combined with ciné camera work.

One other point they stress—particularly Gwen, who does the interpreting—"find out a few background details about the singer or person you are recording as it gives identity to their song or dance."

Mrs. McAuley always carries a small notebook for this purpose.

Now they know the far-off voices of their recorded friends as thoroughly as those of their coffee-house customers.

FROM the sunny gypsy caves of Granada to the chatter and laughter of the Hampstead's café life is a journey made easy—and intimate—through tape recording.

Take a bus or tube to Heath Street in this famous London artists' quarter and enter the "El Serrano" coffee bar. Almost any Sunday afternoon (Tuesdays, too, in winter) you will find David and Gwen McAuley playing recordings and showing vivid colour transparencies of the music and dance of ordinary, everyday folk in Spain and Portugal.

And as often as not, in traditional costume, you will find them demonstrating the dances themselves.

This enthusiasm for sound recording dates back several years. They had trial runs in England, recording familiar sounds and scenes, before embarking on a major spring summer tour of the Pyrenees, Balearic Isles and Andalusia in 1952.

Essentially it was an amateur enthusiasm; but it is rapidly becoming a professional enterprise.

For the tapes they brought back from this first tour have a spontaneity that is sometimes missing from professional recordings. The professional may have equipment that makes mobility difficult. The McAuley's aim is to be on the spot and really in the picture. They go out into the streets and cafés, recorder on the shoulder and microphone in hand. Once David McAuley carried it over the Pyrenees in a rucksack, capturing the lonely song of a shepherd high in the hills on the way.

The possibility of background noise from the machine is far outweighed by the living sounds that are captured.

The other year they undertook their second tour, this time to Portugal, but with another visit to Andalusia. It was winter. They spent Christmas Day in Granada. The

***We regret demand exceeded supply
for February T.R. Magazine and
that no further copies are available***

TAPE IN THE MODERN WORLD — Business houses



CONFERENCES and CORRESPONDENCE

How tape has brought a "new look" to the office. No, these are not typewriters—they are styled "Tape-Riters." The "Keyboards" are, in fact, the playback speakers. In the filing rack at the back are spare spools of tape.

NOW we have the "Tape-Riter"—a new machine in the modern office, using magnetic sound tape. And with it comes another big step forward in automation—the "dictating exchange."

Six hundred people, in one big block of offices, can to-day dictate into 273 desk microphones . . . and their messages are automatically recorded on 72 Tape-Riters in a remote dictating exchange.

Perhaps it will de-glamorise our business houses, for the pretty stenographers will more rarely step out into the executives' offices. But efficiency, it is being demonstrated, is improved.

How does it work? The executive at his desk has a letter to dictate. An indicator light shows him whether a Tape-Riter is available to take it. He speaks into the ribbon microphone before him. Finger-touch controls enable him to jump back a phrase to erase or correct.

When the letter is complete, he switches off and a buzzer sounds in the central exchange. The single operator there "clears" the Tape-Riter and re-charges it for the next time.

As readers will see from the photograph, the tapes are not handled in single spools, but are built into metal carriages, or cassettes. Thus, both spools are lifted from or placed in

position on, a Tape-Riter in a single, simple operation.

The tapes are transcribed by typists in the ordinary way by using a footswitch which allows for stop, start, forward and back-spacing without removing hands from the keyboard.

If silence is necessary, earphones can be worn; otherwise there is a built-in speaker. A foolproof indicator shows the subject, length and exact position of each item. Fast forward and backward speeds enable choice of the order in which items are dealt with.

This is one interesting example—by Hartley Electromotives—of the great strides made in the last few years in office dictating equipment.

Several leading tape manufacturers have now produced special models for this specialised purpose. The writer has found the Grundig Stenorette a flexible machine in use, attractively designed, compact and efficient.

The Dictaphone, which uses a different recording principle, with plastic belts, is widely used and has the unique feature of visible recording, so that the stenographer sees at a glance where an item begins and ends. These recordings cannot be erased—a new typist is in no danger of obliterating any of the managing director's valuable words!

political organisations now find it vital equipment

Cabinet Ministers and M.P.s try out their voices in this private studio

SOUND tape has become part of the equipment of the professional politicians. The ways in which they have used it are applicable to all large organisations with branches throughout the country, with conferences and meetings at regular intervals, or with widely dispersed membership. Trade, professional and cultural organisations of many kinds are now beginning to evolve their own technique of using this equipment.

It will be of wide general interest, therefore, to examine the way in which the politicians have approached the task.

Without doubt, the Conservative Party was first on the ball. In 1948 Mr. Jack Profumo, now a Minister in the government, was put in charge of a new department at Conservative Central Office, in Westminster. It was charged with full responsibility for television, radio, film and recording. Mr. Profumo was almost immediately joined by Brigadier J. W. Hinchcliffe, a great tape enthusiast, who heads the department today.

A fully-equipped studio has been gradually built up, of such quality that the B.B.C. has frequently used it to broadcast Ministers too busy to go further away from Whitehall. Its sound recording equipment now consists of two Ferrograph recorders.

When the department was established, Brigadier Hinchcliffe began with a Boosey and Hawkes wire recorder. Later he tried American machines.

Immediately he had the equipment, he lost no time in recording the Party's annual conference proceedings. As these are spread over four days, it was a substantial job, and in those early days it usually required up to thirty spools of tape.

But now, with the Ferrographs and I.p. Emitape, it is done on half-a-dozen.

Every important Conservative conference is now recorded. At special booths in the hall, anyone can order a recording of their own (or any other) speech—on disc or tape. Until two years ago, the orders were all for discs; now the demand is rapidly changing as more and more constituency organisations and individuals equip themselves with tape recorders.

Central Office itself circulates selected recordings, usually extracts from important speeches by Party leaders. Some time ago an idea was considered for a library of taped speeches by Party leaders, but it was ultimately rejected. Brigadier Hinchcliffe is convinced that the ordinary public will not be receptive to more than five or six minutes of "canned speech" at a time.

The great advantage of tape, he says, is that it enables the odd extract from a big speech or debate to be worked into a live narrative by a platform speaker. In this way, one gets the best of both worlds.

The Brigadier, however, has had plenty of experience of putting the politicians on tape. Whenever a Minister or M.P. is making a broadcast or TV appearance, he tries to have them

at his studio for a run-over beforehand (it is equipped with a closed-circuit TV equipment, as well as sound recording).

All the Party leaders have been put through their paces there. Sir Anthony Eden was rehearsed for twelve hours before his first big TV appearance. Mr. Harold Macmillan, the new Prime Minister, was another enthusiastic rehearser. And a whole stream of back-benchers, particularly those invited to broadcast for the first time in the "Week at Westminster" series, have learned the tricks of the trade with the aid of the Brigadier's tape recorders.

Some of them have been so impressed that they've bought their own recorders—and there is at least one front-rank Cabinet Minister among them.

Brigadier Hinchcliffe takes a great pride in all this. "It's an adventure . . . very exciting," he told *T.R. Magazine*.

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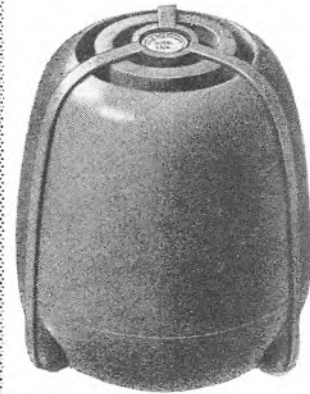
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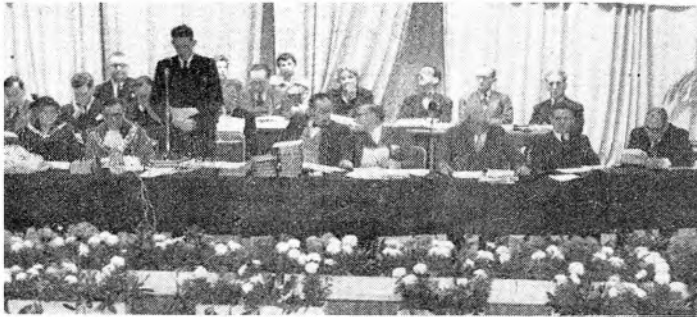
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POLITICS GO ON TAPE

U.S. experience suggests big developments ahead

(Concluded from page 13)

ALL the political parties have done some preliminary experimentation with tape equipment in recent years. But it seems fair to suggest that the most important developments with politics-on-tape are still ahead. The evidence from the United States makes it certain that this medium is going to play a very big part in mass communication and in conveying information within organisations.

Enthusiasts in the Labour Party have recorded the proceedings of the last few annual conferences and some use has been made of these recordings to convey a sound picture back to the constituencies.

Mr. Jack Hill, Secretary of Deptford Labour Party, who is a member of the B.A.T.R.S. and the Voicespondence Club of America, has played a pioneer role. This year he has received a score of requests to play recordings of the last annual conference to local parties, and he has travelled all over London and the Home Counties on this work.

Mr. Hill uses a Simon Sound SP/2, with a ten watt output, and has coped successfully with a large hall holding an audience of more than 400.

An enthusiast among the Party's leadership is Mr. Patrick Gordon-Walker, a former Commonwealth Relations Minister. He recently spent a couple of hours with Mr. Hill dubbing a dozen items from last year's Blackpool recordings on to his own tapes. These he used to illustrate a lecture he gave in London.

Liberals' Conference

The Liberal Party used tape recording equipment for the first time during the 1955 general election—but on a limited scale. Leaders recorded messages, which were played in the constituencies.

Mr. Herbert Harris, the party's Director General, told *T.R. Magazine* that it has considered the possibility of using vans equipped with loudspeakers and recording instruments, to reach remote villages in the rural constituencies and for street-corner meetings elsewhere. At the last Liberal candidates' conference, there was a special session on recording and the use of sound equipment. One would have expected the Liberals—with their wealth of radio talent, such as John Arlott, Frank Byers, Jeremy Thorpe—to get well ahead in this field.

But the pioneers with the idea of a fully-equipped recording van are the Co-operative Party. The London party takes delivery this month of a 19-foot long van which has been specially designed and built for this work.

It will join in election campaigns and do basic propaganda work. It can serve as a mobile committee-room accommodating six workers; it can be used as a comfortable interviewing room for use by an M.P. or councillors; it has a retractable rear platform with fixed microphone for use at meetings and demonstrations.

Mobile Recording Van

The equipment inside includes a Vortexion tape recorder and public address amplifying system, with a power-pack to convert from 12-volt battery supply to 230-volts A.C. There are also a record player, and F.M. tuning unit, a monitoring speaker and twin turntable speakers on the roof, and a special control panel for operating the whole of the equipment. Among the Lustraphone microphones provided is one "roving mike" for use in crowds around the van.

The Co-operative Party plans to use this van in a number of ways. In elections, candidates' speeches will be recorded and replayed. At big demonstrations, the van will serve as a control centre. At meetings, discussion and questions will be taped. On other occasions when recordings are required, the van will be used in exactly the same way as a B.B.C. mobile recording van.

Nationally, the Co-operative Party is using tape recorders for training up young speakers. "We were helped very much by candid friends, but more especially by the occasional use of a tape recorder," reports the Assistant Secretary, Mr. Harold Campbell, at a recent speakers' class.

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LONDON AUDIO FAIR, 1957

The 1957 London Audio Fair will be staged at the Waldorf Hotel, London, on Friday to Monday, April 12 to 15. Most of the leading manufacturers of tape recording equipment will have stands and demonstration rooms. "TAPE RECORDING MAGAZINE" understands that some important new equipment will be on display for the first time.

At the time of going to press, over fifty exhibitors have booked space, representing the whole field of high-fidelity recording and reproduction.

In our next issue we plan to give full details in a special preview of the Fair. Meanwhile, we believe many of our readers will wish to make arrangements to visit it. "TAPE RECORDING MAGAZINE" has arranged with the organisers to make tickets available to all those who ask for them. There is no charge. Please send your requests to "TAPE RECORDING MAGAZINE," 426, Camden Road, London, N.7, as soon as possible, marking the envelope "Fair Tickets."

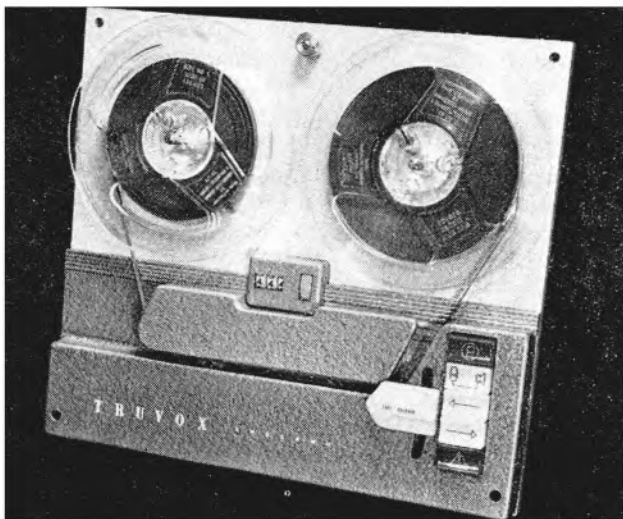
NEWS FROM MANUFACTURERS

Truvox Mark IV deck

ONE of the basic problems with which manufacturers have had to grapple in recent years has been a reliable place indicator for tape recorders. A number of ideas have already been incorporated in current models.

Below we illustrate the latest Truvox deck (mark IV), which has a very neat, reliable revolution counter. (The deck incorporated in the Phillips and Bonson "Sinfonia" recorder illustrated last month was a mark IIIU, not the mark IV, as stated.)

The latest deck also provides for "inching" of the tape to assist editing, as well as normal record, replay, fast forward and fast reverse. It accommodates up to 7-inch reels and can deal with tapes recorded on Continental models which track in the opposite direction by the use of a conversion set costing only seven and sixpence.



Truvox probably produce a wider range of equipment for tape enthusiasts than any single manufacturer—amplifier, headphones, telephone attachment, foot-pedal, and radio jacks.

The latest Truvox R1 tape recorder costs 69 guineas, with the rev. counter, or 66 guineas with a visual timing scale. The prices include microphone and 1,200-feet of tape.



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HOW CHURCH ORGANISATIONS ARE USING TAPE EQUIPMENT

Thailand to Chingford

missionary messages sent by tape recording

THE voice of a missionary speaking from the heart of Thailand came to a church in South Chingford recently. It was played over a loud speaker extension. The missionary had been abroad five years. Yet his words were heard clearly as they came across on magnetic tape.

This is a typical example of the way in which modern recording apparatus is helping to link the Church with its servants abroad. And not only abroad, at home as well, sound recording is playing an increasing part in church activities.

Some are making special tapes for use among sick people in hospitals and homes; others are dramatising Bible stories for Sunday school children.

One church at Clapham Common uses a recorder in conjunction with a filmstrip for lessons.

A well known minister in Bournemouth records his message each week. This is duplicated and sent out across

Last month we published news of the Archbishop of Canterbury's ban on the use of tape recorders in church. This month's report shows how they are being used increasingly in other aspects of church activity.

the country to all those who enjoy listening to his personal messages.

T.R. Magazine was told by a church authority: "Tape recordings are being increasingly used for preaching the gospel in an effort to reach many who do not and cannot go to a place of worship. They are good providing they do not take the place of the 'live' meetings. This is one of the dangers that could well arise."

Another use is for training purposes. This sort of personal instruction has helped many church workers up and down the country to make themselves better acquainted with teaching and preaching technique.

Yet the most obvious development is in the increasing links that are being established between those at home and those working abroad.

For example, the Right Reverend Leonard Beecher, Bishop of Mombasa, is busy celebrating the diamond jubilee of his diocese at the moment. He is taking an E.M.I. battery portable recorder on a pilgrimage to every consecrated church in his diocese. No mean feat. He interviews people, records activities, and then his tapes are flown home.

"This is of the greatest possible historical importance," Mr. Lomax of the Church Missionary Society told *T.R. Magazine*.

"Many of the people the Bishop is now interviewing and recording for posterity are old men and women. They knew the church when it was first founded in the diocese. Their views and memories are therefore very well worth preserving."

Standardisation of equipment is an important point in this work—essential for perfect play-back. They are using Ferrographs and Vortexions. They have sent out eight machines in the last few years and have given instruction and help to missionaries in their use.

"What we really need" Mr. Lomax continued "is a battery-operated spring-driven portable model around the seventy guinea range. This would prove most suitable in price and type for our work."

(Continued on opposite page)

**A METHODIST
MINISTER WRITES** 
**From Southbank Road Methodist
Church, Southport, comes this message**

MANY thanks for the specimen copy of "Tape Recording," which I have been most interested to read. This looks like the magazine we have been waiting for.

I enclose completed application form for a year's subscription.

We have several tape recorders in regular use in this church for many purposes, and a wide circle of overseas contacts, made through the American organisation, World Tape Pals.

We regularly record church services for re-play to our sick and elderly members and our Youth groups exchange ideas and questions with groups of teen-agers in various parts of America.

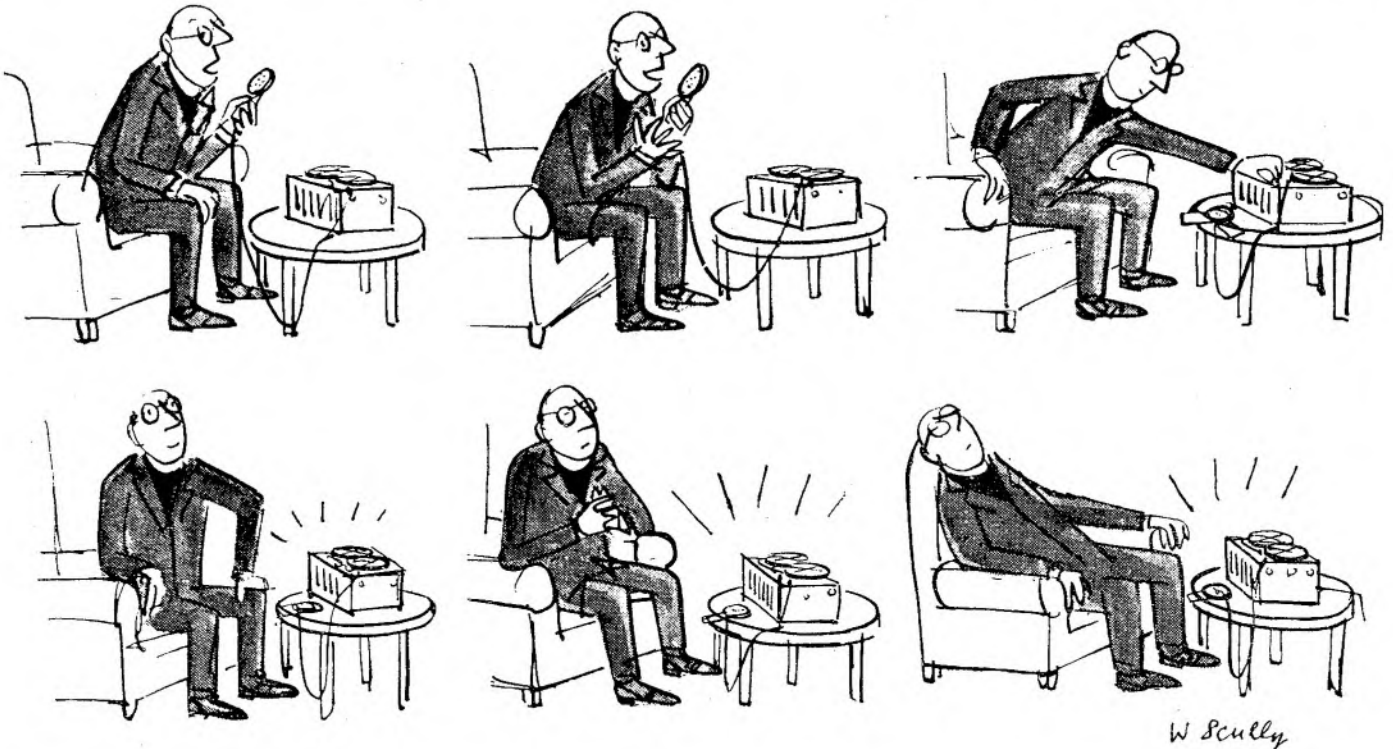
On Christmas Day I was presented with a tape (prepared, unknown to me, by one of my church officials who is tape expert) containing Christmas greetings from friends in Michigan, Ohio, Arizona, Seattle, New Jersey, New York, Stockholm and Cheshire.

We look forward to getting a great deal of advice and help, from your magazine, on further ways of using tape recorders. All good wishes.

REV. H. SINCLAIR WALKER.

TAPE TITTER

Reproduced by permission of the proprietors of 'PUNCH'



(Continued from page 16)

One of the most fascinating uses to which sound recording apparatus has yet been put must surely be the Ferrutor machine. "We obtained a similar model from America, as a British model is not available yet. It has proved invaluable in teaching work, particularly language training."

Briefly the principle is that of twin track recording, with a play-back on two amplifiers. It works like this:—

The teacher records a phrase or grammatical instruction and leaves a pause for the pupil to repeat it. He continues the lesson in this fashion until the tape is complete. The pupil plays it back and records (on the bottom track) his own version of the teacher's words and phrases.

Then he listens to his own voice and hears how little or closely it corresponds to his teacher's instructions. If dissatisfied he erases his own version (without erasing that of the teacher on the top track) and starts afresh.

This method is obviously proving extremely valuable in language courses in widely scattered areas abroad.

For it is there that standardisation of accent is all important if teaching is to proceed at a rapid pace.

T.R. Magazine hope to publish a full descriptive feature about this equipment in the near future.

Meanwhile tape recording is playing an increasingly vital role in the spiritual life of people throughout the world.

Although Dr. Fisher may ban their use *inside* church during ceremonies, *outside* they have played—and are playing—a thoroughly worthwhile part.

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**Our Technical Advisory Editor replies
to a man in this predicament:**

ADVICE BUREAU

SAVING money has never been easy. No sooner has one amassed a few pounds than unexpected bills arrive, or the wife decides she has "simply nothing to wear" (this contingency can be expected at least twice a year).

So one appreciates the position of the average hi-fi enthusiast, who has the quite natural desire to possess the luxury of a complete hi-fi system—a luxury being loosely defined as something which one can neither eat nor live in! This problem is, I feel, typified by this letter from a *Tape Recorder Magazine* reader.

This is not an easy problem to deal with—for two main reasons. Firstly because, apart from what I can infer from the letter, I am unaware of the financial circumstances of the writer; secondly, because he does not state whether or not he desires any *immediate* entertainment return for the money he has already saved. But, as he says, it has taken him a long time to save £60, presumably it will take twice as long again to save a further £120—which would represent approximately the additional sum required to buy a hi-fi system such as is outlined in his letter.

It will not, however, be necessary to save the whole of the further £120 before he gets any return.

Individual units required to form the

"After waiting a long time, I now have about £60 to spend on equipment. At present, I only have a five-valve radio receiver (six years old—not V.H.F.). I want to be able to listen to well-reproduced music, and I should like your advice as to whether it would be better for me to invest the whole of the money in a tape recorder, or whether I should use the £60 as a first instalment towards my eventual aim of a complete hi-fi system. An approximate idea of the cost of such a system would be much appreciated."

complete hi-fi system may be purchased separately. The order in which the units are acquired is a matter of personal choice, but as the writer seems anxious to possess a recorder, it seems reasonable to assume he will give priority to items necessary for the recording process.

★

The essential items are as follows:—
(a) tape deck (£20); (b) tape amplifier and erase unit (£15); (c) main amplifier and pre-amplifier/tone control unit (£30); (d) loudspeaker and cabinet (£25); (e) microphone (£5).

The prices shown in brackets are approximate and meant to show the order

of the cost of each item. One could, of course, pay more or less, depending on quality of reproduction desired. Nevertheless, the prices are typical and the necessary arithmetic reveals that something in the order of £100 would have to be laid out before the recorder was ready for use. The remaining items such as gramophone turntable, pick-up, V.H.F. or A.M./V.H.F. tuner and suitable cabinet in which to house the equipment would complete the system.

It may well be, in view of what I have written regarding the cost of a complete system and the time it would take to complete, that the writer would prefer to invest his money immediately in a tape

Percy Wilson, M.A.

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recorder. In this case, the £60 saved would be quite sufficient for one of the many modest-priced, yet, nevertheless good-quality tape recorders on the market. Alternatively, it would go a long way towards purchasing one of the more expensive instruments available.

The best advice I can offer is to listen to as many different recorders as possible and make your choice unhurried.

An important point that should not be overlooked when deciding between a tape recorder as part of a complete system or as a separate unit is the question of portability. I feel that this factor would, in the majority of cases, tip the scales decisively against incorporating the recorder as an integral part of a complete hi-fi system.

A good quality tape recorder would certainly meet the desire to listen to well-reproduced music, as most of the classics are already available on recorded tapes, and I have no doubt that the range of recordings available will increase as the tape recorder gains the ever-increasing popularity that is its due.



Can you recommend any particular tape equipment costing about £50? Can you also let me know the advantages of having different speeds?—A. R., Glasgow.

THERE are many comparable recorders available at about the price you mention. The ultimate choice will depend on such things as frequency response, power output, number of tape speeds available, and, of course, the style of the equipment—a matter of personal taste.

Working within a limited budget, the final decision may well have to be a compromise between these various factors. Next month I hope to discuss fully the significance of the rather technical-looking specifications issued by most manufacturers.

*

Of tape speeds, one can say quite simply that, other things being equal, the higher the tape speed, the better the quality of reproduction.

But it must be remembered that, for a given length of tape, the playing time is inversely proportional to the tape speed. For example, a 1,200-foot tape played at a speed of $7\frac{1}{2}$ inches per second will give a total playing time of about 32 minutes, whereas the same length of tape provides 64 minutes of playing time when the speed is reduced to $3\frac{1}{2}$ ips.

Tape speed is, therefore, a compromise between these two factors. Most modern tape recorders for domestic use have at least two speeds, usually $3\frac{1}{2}$ and $7\frac{1}{2}$ ips, while others provide additionally 15 ips.

Speeds of 30 ips have been employed for very high fidelity work, when it is found that, apart from other considera-

tions, the amount of background hiss is reduced. This is quite an important factor in re-recording work, as initial noise would be further increased and amount to a distraction.

*

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TAPE NEWS DIGEST

RECORDING STARTS A UNION RUMPUS

THE use of a tape recorder by a local weekly newspaper has started a brisk controversy in journalistic circles. The National Union of Journalists has voiced alarm at the development.

Mrs. Ella Smith, owner, editor, reporter, advertising manager and sub-editor of the *Matlock Mercury*, started the rumpus by sending a recorder with a trainee reporter to her local Council.

Mr. H. J. Bradley, N.U.J. General Secretary, suggested that local authorities should be asked to grant press facilities only to qualified journalists prepared to attend meetings in the normal way.

Now a columnist writing under the pseudonym "Provincial Editor" in *World's Press News* is puzzled about the N.U.J. attitude because, he says, many provincial editors find it difficult to recruit sufficient reporters.

"A tape recorder may well be a useful aid to reporting, but it can never be a substitute for a reporter and I cannot imagine any editor ever regarding it as such," he writes.

"There may be occasions when the use of a recording machine will enable an editor to deploy his staff to the best advantage.

"I can visualise, too, the usefulness of a tape recorder in covering say, a heated discussion at a council meeting or in recording telephone interviews, or in taking copy over the telephone for subsequent transcription into typescript.

"It is a good thing that at least one editor is experimenting and I would like to hear more from the *Matlock Mercury* about the success or otherwise of the experiment.

"I am not anti-union, but the fact surely is that the N.U.J. is adopting a Luddite attitude which does it no credit."

The Flying Dictator?

RECORDING equipment is likely to become standard on all British airliners flying on long-distance routes. It depends on the results of an important experiment begun by British Overseas Airways Corporation at the beginning of this year.

A Stratocruiser on the London-New York route has been equipped with a Dictaphone, so that business-men travellers can use some of the time they are in the air to record correspondence and memoranda.

In London, Montreal and New York Dictaphone provides speedy transcription services.

The present intention is to extend this service to world routes immediately it is clear that business houses wish to make full use of it.

Actuality Contest —an important British victory

ABRITISH recording won first prize in the actuality category of the fifth International Amateur Recording contest held in Paris.

Mr. G. Holmes Tolley was the winner with a recording of the Roumanian folk dance performed by dancers of the Youth Club of the Roumanian People's Republic at Stratford-on-Avon.

For his successful recording Mr. Holmes Tolley used an EMI portable midget recorder and a Lustraphone high impedance pencil type microphone.

This is the first occasion that a British recording has been entered in the International Recording Contest.

It won against entries from Australia, Austria, Denmark, France, Germany, Holland, Spain and the United States.

All readers of *T.R. Magazine* will join in congratulating Mr. Holmes Tolley on his fine achievement.

Robot Teachers?

LEARN while you sleep" may be the motto for a French invention which may be the answer to a teacher's prayer or a scene from "1984." Jacques Genevay claims that his automatophone "robot teacher" reduces the mental effort of learning by 80 per cent.

Thirty four year old Genevay claims that his gadget solves the difficulties of learning subjects parrot fashion by giving three-minute doses of a prepared subject thirty times over at intervals during the night. And it does not disturb sleep or dreams!

The automatophone will whisper Latin to schoolchildren to help their homework, the lines of a new play for actors or passages of a speech for public speakers.

The machine has a device which automatically controls a tape-recorder which in turn murmurs the night's lesson through an earphone placed under the pillow.

At a demonstration lecture in Paris recently he told psychologists and teachers that apart from "learning without tears" his method induces deeper sleep. It makes waking in the morning a delight, he says.

Life of a tape

WHAT is the life of a magnetic tape? This question is asked quite frequently nowadays. We might counter it by asking "What is the life of a wrist watch?" The answer to both obviously depends on the treatment received.

According to the newsletter of the company manufacturing BASF tape they have been returned covered in beer and chocolate or even tied in knots! But the most frequent cause of damage is exposure to too much heat.

Operating the machine with the lid closed is another detrimental method. Exposure to the sun, for example in shop windows, must be avoided for the same reason.

Yet it is safe to say that with care recordings on a tape will last for years.

Beauty and Tape

THE latest apparatus for skin and beauty care is on display at the Frankfurt School of Cosmetics, says the BASF manufacturing company's newsletter. So is a tape recorder.

This is frequently used for lectures on sales techniques—one pupil taking the part of the customer and the other the saleswoman.

Play-back is studied and any mistakes in sales approach rectified.

TELEVISION AND TAPE

Expanding use of sound equipment

THE use of sound or sound recording equipment in connection with broadcasting already has a significant—yet still expanding—history.

And now it is becoming equally commonplace in connection with television.

Within the last month there have been several stories which demonstrate the ways in which tape equipment can play a part in television as well as broadcasting.

Take the case of the Rev. Brian Hession for instance. His story was featured in *This is Your Life* quite recently.

A tape recorder had a role in it. It was played on the screen for several minutes while giving Mr. Hession's thoughts and impressions about the serious operation he underwent while working in Hollywood on a religious film.

It was this recording which he later developed into his book *Determined to Live*.

Or, in much lighter mood, take *The Showband Show*. Bandleader Cyril Stapleton was on the 'phone to Bing Crosby in Hollywood. Bing sang and Cyril Stapleton recorded it over the 'phone on to his recorder.

This too appeared on the screen and played its part in the show, if only as an agency for the voice of Bing Crosby.

But fourteen-year-old Lynda Simpson who gets 3s. 6d. a week pocket money appeared on the screen herself in Hughie Green's *Double Your Money* I.T.V. Show.

She won £1,000 rattling off the spelling of five words (including chlorophyll and hypochondriac) in two minutes.

What are her intentions with the prize money? Well most will go into the bank "to help towards my expenses when I go to university."

The balance? "To buy a tape recorder." If Lynda reads *T.R. Magazine* she will have plenty of choice of machines as well as expert advice in using them.

* * *

In the field of sound broadcasting *Woman's Hour* has established an important link through tape recording. Regular messages are being received from all five corners of the world. An overseas tape letter recently came from Aizie Fraser in Sierra Leone.

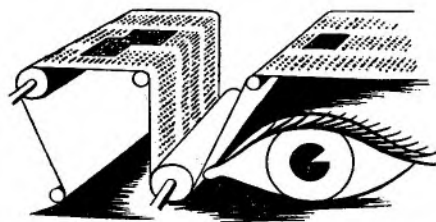
Aizie, eldest daughter of the Fraser family, spent seven years over here and during that time worked as a school-teacher in Romford.

Before she sailed to become headmistress of the Junior School in Freetown, Sierra Leone, she broadcast in *Woman's Hour*. Now she keeps in touch through tape recordings.

A Twenty-Five Year's Record

AN idea for recording history comes from the City. Mr. Robb Holland, managing director of a direct mail organisation, cut out the usual after-dinner speech at an event to celebrate the first birthday of his organisation.

Instead he recorded on tape a survey of the firm's progress during its first year and handed it over to his bank to hold in its vaults for production for replay at the 25th anniversary dinner.



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Demonstrations to all Hi-Fi enthusiasts of our pre-amp. used in conjunction with the Collaro Transcriptor Tape Unit, Collaro Transcription Motor, Leak Dynamic Pick-up and Diamond stylus, Leak Trough-line F.M. Tuner, Wharfedale Baffle 3-speaker system and Leak main amplifiers, will convince you of the fine standard of recording possible. Day, or evening (by appointment). (Power pack, if required, 4 gns. extra) **PRICE 32 GNS.**

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LETTERS TO THE EDITOR

“Roll on next month”

MAY I say how pleased I was to get a copy of your magazine? It is just what I have been looking for since I bought my tape recorder. More power to your elbow. I am sending in a six-months' subscription and also the names and addresses of two of my friends who cannot wait to receive their copies. I have already written to two of your advertisers and mentioned the magazine, and have had prompt replies from both

A. NEWMAN.

Willenhall, Staffs.

P.S.—Roll on next month.

We nominate Mr. Newman as the Editor's "ideal reader of the month," for his encouragement and his practical assistance to T.R. MAGAZINE. He also took advantage of our free Advice Bureau, and his queries are receiving attention.

* * *

I am writing to offer my hearty congratulations on being first in the field with the new TAPE RECORDING MAGAZINE. I find the contents most interesting and really excellent for people like myself without technical knowledge of recording

I would like to see articles dealing with aspects of the law dealing with re-

recording from gramophone records, etc. I would also like a column devoted to those wanting tape friends I would like to see articles dealing with various faults that can develop in recorders and the ways of dealing with them

RONALD E. DAVIES.

East Ham, London, E.6.

Mr. Davies' suggestions are welcomed. His first request is dealt with in this issue with an article by a Queen's Counsel on the law of recording. The finding of tape friends is not difficult, thanks to the efforts of the organisations described on pages six and seven. But if there was a demand for a column in this magazine, we should certainly oblige. Our Technical Advisory Editor will be dealing with Mr. Davies' final suggestion from time to time.

* * *

A friend introduced me to your magazine and I was most impressed with it.

I. L. HOWE.

Roath, Cardiff.

* * *

Your publication will meet the needs of recording enthusiasts, who hitherto

From all over the country spontaneous congratulations have reached us on our first issue. We are supported, too, by verbal praise from many leading figures in the trade

have had no periodical of their own. With every good wish for your success.
H. COULSON.

Bray,
Nr. Maidenhead,
Berks. * * *

I read your first number with great interest, and wish you success with the enterprise. I have three recorders and send a number of tapes overseas, choirs and symposiums, etc.

HERBERT DENNETT.

King's Langley,
Herts. * * *

I should be glad if you would register me as an annual subscriber, and take this opportunity of wishing you well in this venture, which is in my opinion, long overdue. I have no doubt whatever that your magazine will be welcomed by all tape recording enthusiasts.

JOHN SHINN

(Managing Director, John Shinn & Sons Ltd.).

Leigh,
Lancs. * * *

I would like to wish you every success in this venture which fills a most noticeable gap.

T. H. ADKINS

(Manager, High Fidelity and Tape Recording department, The Record Rendezvous, Manchester).

* * *

Wishing you and your excellent little publication every success in the future.

LEE LACY.

Luton,
Beds. * * *

I think this is a much needed journal which will be wanted by all enthusiasts. Good luck to your magazine.

JAMES HEYDINRYCH.

Fulham,
London, S.W.6.
* * *

I enjoyed reading it very much and was most interested in the articles it contained. Hoping the second edition is as good as its predecessor!

ROGER D. SMALLWOOD
(Secretary, British Section, World Tape Pals).

Sutton Coldfield,
Warwickshire.

We hope Mr. Smallwood isn't disappointed—particularly with the contents of page six!

this is a
BRIAN WORTH
photograph

- press
- advertising
- publicity
- fashion
- portraits
- colour



BRIAN WORTH
official photographer to 'Tape Recording'
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(CHAncery 8435 and PRoSpect 9370)

T.R. MAGAZINE SERVICE

Classified advertisements

- ★ **ADVICE BUREAU** The full resources of T.R. MAGAZINE are at readers' disposal. Queries on any aspect of tape recording and reproduction should be addressed to The Advice Bureau. Please enclose stamped, addressed envelope.
- ★ **AMATEUR TAPE ORGANISATIONS** We hope to become the recognised source for news of the activities of all the organisations in this country catering for tape enthusiasts. News should be sent to The Editor by the 15th of the month preceding publication.
- ★ **LETTERS AND IDEAS** Letters for publication and ideas for future issues will be welcomed. Manuscripts or articles and illustrations should not be sent without a preliminary letter.
- ★ **SELLING AND BUYING** Readers can advertise items for sale or wanted in our classified small advertisement columns. Copy should reach The Advertisement Manager by the 15th of the month preceding publication. Charges: 6d. per word (minimum 5s.); Trade, 9d. per word (minimum 10s.); box numbers, 1s. extra. Postal orders or cheques must accompany copy.
- ★ **ADVERTISEMENTS** Readers writing to advertisers are asked to mention the T.R. MAGAZINE in their communications.
- ★ **COPIES BY POST** You can receive your copy of T.R. MAGAZINE on the morning of publication day each month by taking out a postal subscription. Send 14s. for one year; 7s. 6d. for six months (post free).
- ★ **DISTRIBUTION** If any reader has difficulty in obtaining copies of T.R. MAGAZINE from his usual newsagent, please send details to The Circulation Manager, TAPE RECORDING MAGAZINE, Rolls House Publishing Co., Ltd., Rolls House, Breams Buildings, London, E.C.4.

All matters dealing with advertisements, postal subscriptions, and distribution, must be dealt with by letter. Readers communicating with us on other matters may use tape, if preferred. The address for all editorial and advertising communications is: 426, CAMDEN ROAD, LONDON, N.7.

Rate—Sixpence per word (minimum 5s.); Trade, ninepence per word (minimum 10s.); box numbers, one shilling extra. Payment with copy.

WANTED—portable recorder, in good condition. Box A1.

BACK NUMBERS—of U.S. "Tape Recording" magazine required. Give details, prices. Write 84 Lincoln Road, Enfield, Middx.

PUBLICITY—London firm of public relations experts will welcome enquiries from manufacturers and traders wishing to produce high-class printed literature. Highest standards at competitive prices. Write Box A3.

TAPE CONTACT—Civil servant keen on travel wishes tape exchanges with similar enthusiast. Box A2.

Next month

THE AUDIO FAIR, 1957

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- 7s. 6d. for six months (post free)

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