

# TAPE

RECORDING MAGAZINE

APRIL 1963

1/6



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THE £40  
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31. Rimsky-Korsakov: Scherazade. Sir Eugene Goossens conducts the LSO in a breathtaking performance of this rich and exotic masterpiece. Also on disc: mono/stereo



32. Star cast and orchestra stage all the famous songs: Getting to Know You, Hello Young Lovers, I Whistle a Happy Tune, Shall We Dance, etc. Also on disc: mono/stereo



53. These two suites, containing some of Bizet's most thrilling music, are given magnificent performances by the Sinfonia of London under Muir Mathieson. Also on disc: mono/stereo



19. Look Over Your Shoulder, My Lean Baby, White Christmas, Don't Worry About Me, Melody of Love. 12 top numbers sung by the fabulous Sinatra. Also on disc: mono only



56. All the magic of old Vienna! starring Jacqueline Delman, John Larsen, Linden Singers and Sinfonia of London conducted by John Hollingsworth. Also on disc: mono/stereo



33. Beethoven 5th. plus Egmont. Josef Krips and LSO in a titanic interpretation which matches the tremendous power of this celebrated music. Also on disc: mono/stereo



30. Ian Carmichael, Joyce Blair, star cast/orchestra. As Long as He Needs Me, Consider Yourself, all the hit numbers from Lionel Bart's great show. Also on disc: mono/stereo



39. Great ballet conductor John Hollingsworth and the Sinfonia of London in a sparklingly fresh interpretation of Tchaikovsky's famous Ballet. Also on disc: mono/stereo



20. Answer Me, Nature Boy, Ruby and the Pearl, these plus 8 more favourites sung especially for you by the unique Nat King Cole. Also on disc: mono only



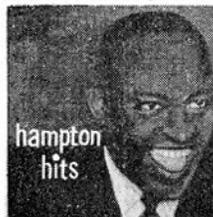
40. Superb singing by Bruna Rizzoli and Giuseppe Savio with the chorus of the Teatro Nuovo di Milano and orchestra conducted by Napoleone Annovazzi. Also on disc: mono only



29. Me and My Shadow, Among My Souvenirs, Mean to Me, How About Me... the fabulous Judy Garland sings 11 of her greatest songs. Also on disc: mono only



25. Ian Wallace, Joyce Blair and chorus. Some Enchanted Evening, I'm In Love With a Wonderful Guy, and all the unforgettable songs from this great musical. Also on disc: mono/stereo



34. Stardust, How High the Moon, Nearness of You, 'Round Midnight, King David—eight numbers by the vibraphone genius, Lionel Hampton. Also on disc: mono/stereo



48. Deep in My Heart, Drinking Song, Serenade—all the old favourites fresher than ever with Marion Grimaldi, Linden Singers and Orchestra. Also on disc: mono/stereo



37. Revolutionary Study, Polonaises A and A flat, Fantaisie-Impromptu—12 favourites in all played by the pianist of Dirk Bogarde's 'Song Without End'. Also on disc: mono only



22. 12th St. Rag, Isle of Capri, Smile, Blue Moon, Bunny Hop Mambo, Satin Doll. 12 top numbers played in characteristic style by the Duke and his band. Also on disc: mono only



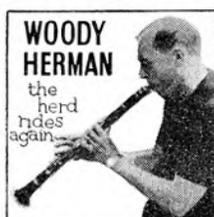
2. Grieg Piano Concerto. Alexander Jenner in an electrifying performance with the Bavarian State Radio Orchestra—conducted by Odd Gruner-Hegge. Also on disc: mono only



35. Ol' Man River, Bill, Make Believe, many more well-loved numbers from this famous musical memorably sung and played by full star cast. Also on disc: mono/stereo



44. Leopold Ludwig and LSO combine brilliantly in an exciting 'double': two of the world's greatest symphonies receive vivid new interpretations. Also on disc: mono/stereo



45. Crazy Rhythm, Bijou, I Cover the Waterfront, Northwest Passage, Blowin' Up a Storm, etc. The master clarinetist plays 12 numbers in great style. Also on disc: mono/stereo



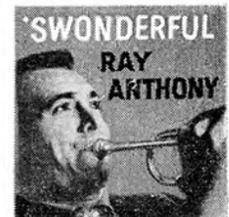
38. Hervey Alan, Ian Wallace, Marion Grimaldi and chorus sing the immortal favourites: Cobbler's Song, Robbers' Chorus, Chu Chin Chow, etc. Also on disc: mono/stereo



14. Tchaikovsky Symphony No. 5. Sir Malcolm Sargent and LSO combine to give this famous symphony a dramatic and colourful rendering. Also on disc: mono/stereo



43. Andy Cole, Barbara Leigh, Mike Sammes singers: High Society, Three Coins, Harry Lime, Gigi, The High and the Mighty. 11 top film hits. Also on disc: mono/stereo



41. Night and Day, King Porter Stomp, Pennies from Heaven, Christopher Columbus, Don't Be That Way, with his top American bandleader/trumpeter. Also on disc: mono only



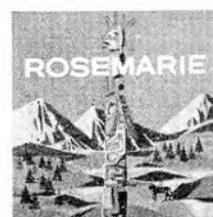
42. Jericho, Swing Low, Shadrak... 12 of the best loved Negro Spirituals movingly sung by George Browne, Isabelle Lucas and Linden Singers. Also on disc: mono/stereo



36. Beale Street Blues, After You've Gone, The Sheik of Araby, My Kind of Love, 12 tremendous hits by one of the world's greatest jazz trombonists. Also on disc: mono only



49. Beethoven's Fidelio Overture, Brahms' St. Anthony Vars, Mendelssohn's Hebrides, Wagner's Siegfried Idyll. All under Britain's greatest young conductor. Also on disc: mono/stereo



50. David Hughes, Barbara Leigh, Andy Cole and chorus sing Indian Love Call, Rose Marie, and all the other tunes from Friml's well-loved musical. Also on disc: mono/stereo



47. Brahms Violin Concerto. Superb playing by Endre Wolf and Sinfonia of London under the baton of Anthony Collins makes this a truly memorable performance. Also on disc: mono/stereo



46. Elizabeth Larner, Andy Cole, Peter Knight singers. Exciting 'double' featuring highlights from two famous shows by Frederick Loewe and Cole Porter. Also on disc: mono/stereo

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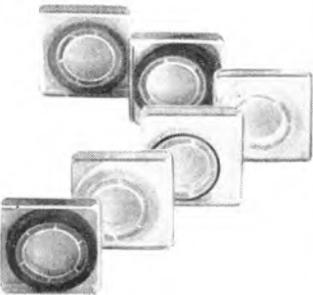
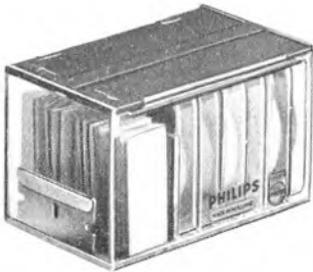
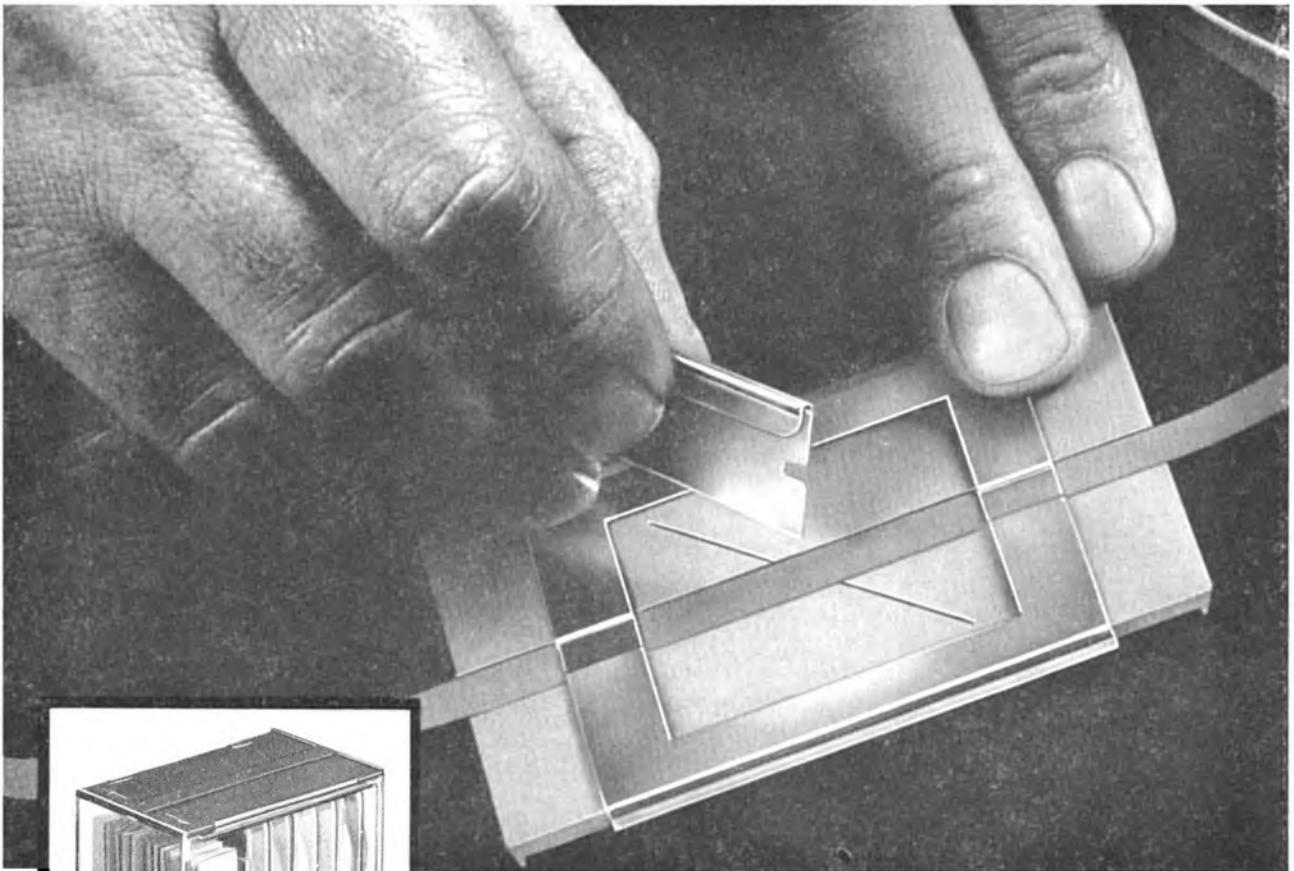
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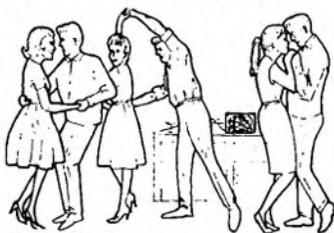
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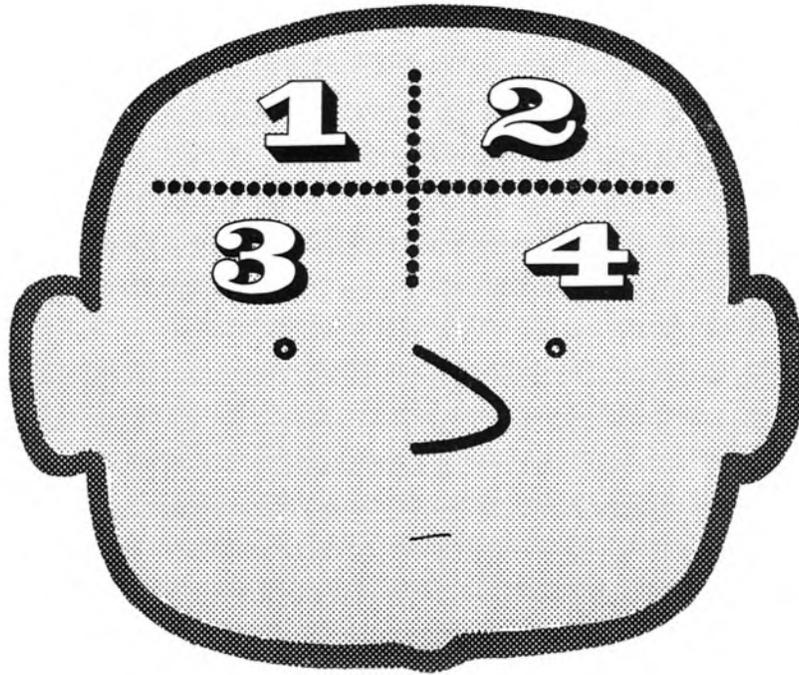
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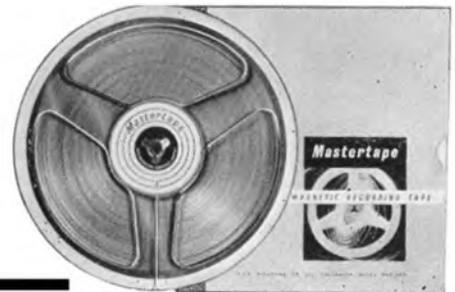
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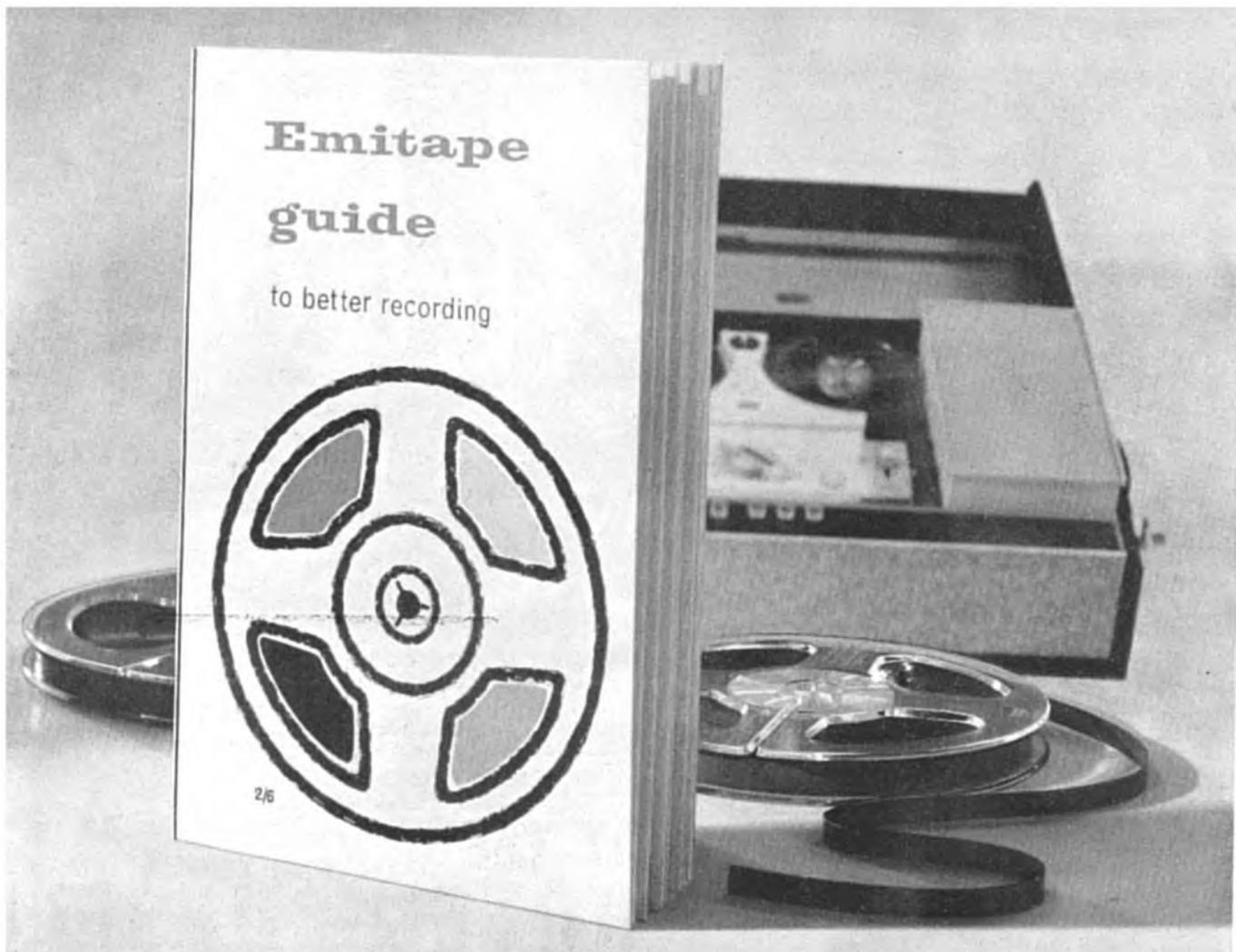
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# TAPE

RECORDING  
MAGAZINE

Vol. 7

No. 4

April 1963

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COVER PHOTOGRAPH: Society is becoming increasingly noise conscious, but as most people cannot remember a particular noise for long, noise-abatement experiments are relying more and more on tape recordings. Our photograph this month shows a development engineer of Morris Motors using an E.M.I. RE321 battery tape recorder to record the exhaust system of a Morris 1100.

Two microphones are placed either side of the tail pipe. One is connected to the RE321, the other to a noise level meter. The ambient noise level, which should not normally exceed 65 dB, is checked back in the laboratory when the recordings made are transcribed on to a loop tape and played on an E.M.I. TR52 recorder.

"TAPE Recording Magazine" is published on the third Wednesday in the month, by Print and Press Services Ltd., from 7, Tudor Street, London, E.C.4.

"TAPE Recording Magazine" is available by a postal subscription of 20s. per annum (U.S.A. \$3.50) including postage, or it can be obtained at newsagents, bookstalls and radio and music dealers. In the event of difficulty, write to the Publishers at 7, Tudor Street, London, E.C.4.

Back numbers, if still in print, are available at 2s. 6d. per copy for issues up to November 1959, and 2s. per copy for later numbers.

Address all communications

7 TUDOR STREET, LONDON, E.C.4

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### EDITORIAL

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# THE EDITORIAL VIEW

**T**HE B.B.C. "Sound" programme has been reprieved—at any rate, for the time being. It will return to the air on Sunday, April 21, with a programme giving up-to-the-minute coverage of the Audio Festival and Fair, which will be taking place at that time.

Later programmes in May and June are assured and there is reason to hope that "Sound" will be kept alive after that. Enthusiasts who value this programme should, however, make their views known to the B.B.C. and any ideas about its future form or content, would undoubtedly be welcomed.

\* \* \*

**I**HAVE news of another radio programme which should be of great interest to recording amateurs in Britain and overseas and which will give them a chance to sell their work profitably.

Radio Free Europe, an American radio station which aims to transmit to listeners in Eastern Europe, programmes projecting the democratic life of the West, is planning a programme in which recordings made by amateur enthusiasts will be largely used.

Actuality recordings (which should not normally exceed four minutes' duration) are required—recordings, for example, of local festivals or traditional customs, of folksongs, of wild life, of holiday sounds or of sounds associated with your hobbies.

As the radio audiences do not understand English, it will be appreciated that speech is not required,

although brief phrases which are incidental to the main recording are unobjectionable. Each recording should, however, be accompanied by brief descriptive notes; these will not need to be in the form appropriate for broadcasting, but they must provide the programme compilers with sufficient information for them to prepare a script. In fact, if your recording covers some event which is reported in the press, a clipping from the paper may often be sufficient written explanation.

Recordings at 7½ ips are preferred, but those at slower speeds will be considered. Clean tape should be used and only one track recorded.

Tapes submitted will be returned as quickly as possible and generally within four weeks and with each first tape sent in, there will be returned a short comment for future guidance and, if the tape has been broadcast, the appropriate fee.

And that will be either 10 or 15 dollars, according to whether it has been broadcast by one or more sections of Radio Free Europe (£3 11s. 5d. and £5 7s. 2d. at the present rate of exchange). Tapes of outstanding merit, are also eligible for special awards.

As the plan is to compile an hour-long daily programme, there should be plenty of opportunity, even though contributions will also be sought in other countries. (Overseas readers of this magazine, are particularly invited to take part.)

I have met the executives responsible for this programme and it seems

to me to offer exciting opportunities to recording enthusiasts. They display a genuine interest in the work of amateurs and are keen to encourage it.

\* \* \*

**T**HE battle between the German authors' and composers' copyright society (GEMA) and the tape recording industry, continues before the courts. The West German Supreme Court, decided late last year in favour of GEMA's claim that private users of recorders should pay a royalty fee. The Court ordered Grundig, the other principal in the case, not to sell tape recorders to wholesale or retail dealers who refuse to notify GEMA of the names and addresses of purchasers.

But this is not the end of the affair. Grundig immediately appealed against the court's decision and the case will now come before the Bundesgerichtshof—the highest court of the Federal Republic of Western Germany. It seems probable that the appeal will not be decided until about the middle of 1964 and, meanwhile, attempts are likely to be made to get amending legislation through the parliament at Bonn to establish the legality of private reproduction of magnetic tapes.

It is clear that the biggest battle on the copyright issue is being fought out in Germany. The GEMA-Grundig dispute has now continued for over nine years. The eventual outcome may become a guide to action in all other countries.

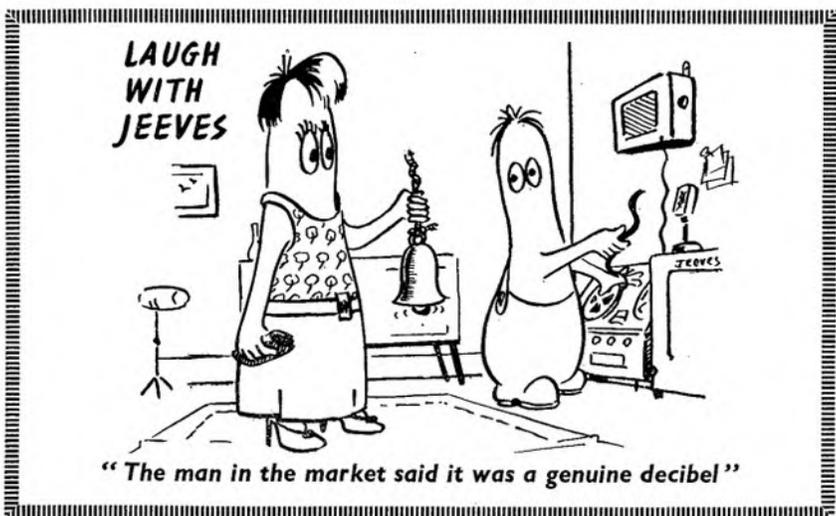
\* \* \*

**L**OOK out soon for some of the most exciting tape news ever. We have long foreseen the day when amateurs would be able to tape-record pictures as well as sounds. That day is now not far off.

In Japan, Sony have developed a compact, transistorised television videotape recorder measuring 18½ x 23½ x 13½ inches and weighing 135 lbs. But domestic use is said still to be several years off.

Before these words are read, however, I expect to have seen demonstrated in London, the first compact Videotape recorder for use in closed-circuit television installations to be seen in Europe. More information later. . . .

**THE EDITOR.**



# THOSE HI-FI DEFINITIONS

WASHINGTON—It is known that the Federal Trade Commission is seeking two different definitions of "high fidelity" which will have a quasi legal status. One will cover package reproducing machines and the other hi-fi components.

The Electronic Industries Association, has already made its standards suggestions to the FTC, but did not endorse or recommend them. Soon to make a deposition is the Institute of High Fidelity Manufacturers, which is suggesting a much more stringent definition for components.

EIA presented a consensus of most package hi-fi manufacturers' views. It believed the minimum standards for a package instrument should be: (1) amplifier output of five watts, and (2) overall acoustical output of 77 decibels at 100 cycles, 80 decibels at 1,000 cycles and 74 decibels at 8,000 cycles.

The FTC wants to set up trade practice rules which will settle what can be advertised as hi-fi. The manufacturer or dealer could then be sued for misrepresentation and the public protected.

## TAPE TONES FOR A TOOTHACHE

LOS ANGELES—United Stereo Tapes, the record subsidiary of Ampex, has produced a range for use by dentists to relax patients and alleviate pain.

The system involved four-track stereo tapes. The playback allows the patient to control the volume.

Most important requirement for musical pain killing is for sound reproduction to be as noiseless as possible. Therefore UST has its tapes prepared directly from the first master tape.

Both cartridges and reel-to-reel methods are used with a playback at 3½ ips, giving up to an hour of music. Each costs £7.

Titles made available by UST include "The Most Beautiful Music of Hawaii," "I'm In The Mood For Strings" by David Rose, "Moon River" by the Pete King Chorale and Buddy Cole's "Cole Plays Cole."

## Columbia issue more tapes for 3M Revere

THE first marketing of 3 M's new Revere cartridge unit in America coincided with the issue of a set of Columbia Records specially made for use on the machine.

From March 15, this was extended to include selections from the Musictapes library, bringing in material from United Artists Records, the country-and-western specialists, Starday and Prestige, a leading jazz label.

New artists available included Eydie Gormé, Steve Lawrence, Louis Armstrong, Burl Ives, Leopold Stokowski and The Limeliters.

## BRITISH AMATEUR TAPE RECORDING CONTEST 1963

THE panel of judges for the British Amateur Tape Recording Contest has been selected. They will be as follows:—

**JO DOUGLAS**, famous TV personality and one of the most experienced producers working in British TV studios today;

**TIMOTHY ECKERSLEY**, Assistant Head of Central Programme Operations (Recording) at the B.B.C.;

**JOHN BORWICK**, well-known author, journalist and broadcaster on audio topics;

**ALAN STABLEFORD**, Chairman and one of the founders of the Federation of British Tape Recording Clubs;

**DOUGLAS BROWN**, Editor of "Tape Recording Magazine" and compere of the B.B.C. programme "Sound."

The closing date for entries is June 28, there are now just three months left to prepare entries. Entry forms are now available and can be obtained by returning the form printed on page 38 of this issue.

**NOTE:** Stereo tapes will be accepted in ALL sections of the Contest this year.

## THE WORLD OF TAPE • A NEWS ROUND-UP

A PRACTICAL application of the tape recorder for purposes of travel information is shown by the Robot Guide, illustrated below, which is situated above a panoramic view of the city near the Royal Courts of Justice in Brussels.

For the equivalent of a shilling, tourists can listen to a tape-recorded message broadcast in four languages—English, German, Flemish and French. A ten-minute commentary in a charming feminine voice points out places of interest at the press of a button. The recording is transmitted from a loud-speaker through the grills at the top of the machine. There are about seven of these machines in Belgium. Another working along the same lines is installed in Milan cathedral.



The Robot Guide

TECHNICAL teachers that question the student and fail him if he makes too many mistakes are used at the Kiev radio engineering school to teach technical subjects.

Lectures are recorded on tape and reproduced through earphones. Photographs, drawings and charts appear automatically on a screen at the appropriate moment. During a lecture the machine interrupts to ask questions which must be answered into a microphone. The machine distinguishes between correct and incorrect answers.

If the student does not know the answer he can ask the machine to help. It will then ask leading questions, but keep a score of wrong answers.

A NEW tape recorder capable of withstanding gyroscopic forces of high magnitude has been designed to stand up to heavy impacts and to record

accurately in any position or sequence of positions. Specto Avionics of Fenwick House, High Holborn, London, say many applications will be found for the recorder, which is already at work recording events in guided missiles in air and under water, in aircraft trials and ship tests.

A NEW language laboratory, manufactured by Cedamel of Paris, is to be marketed in the U.K. by RCA Great Britain Limited. Developed in conjunction with the French Education Authorities at St. Cloud, and in use at the University of Besançon, the equipment is already installed in a number of educational establishments in this country.

The basis of the equipment is a twin-track recorder specially designed for language laboratory use. The control console and booths are attractively styled with simple lay-out of controls which can be mastered, by teacher or pupil, in a matter of minutes.

MARGARET RUTHERFORD is making tape recordings of extracts of books by novelist Paul Gallico to help the Listening Library for the Blind. Dame Sybil Thorndike has told the organisers that she would like to make a recording as well.

A TAPE recording of pipe music, mementoes of King Olav of Norway's visit to Scotland last year were presented recently to the Norwegian Ambassador by the Secretary of State for Scotland.

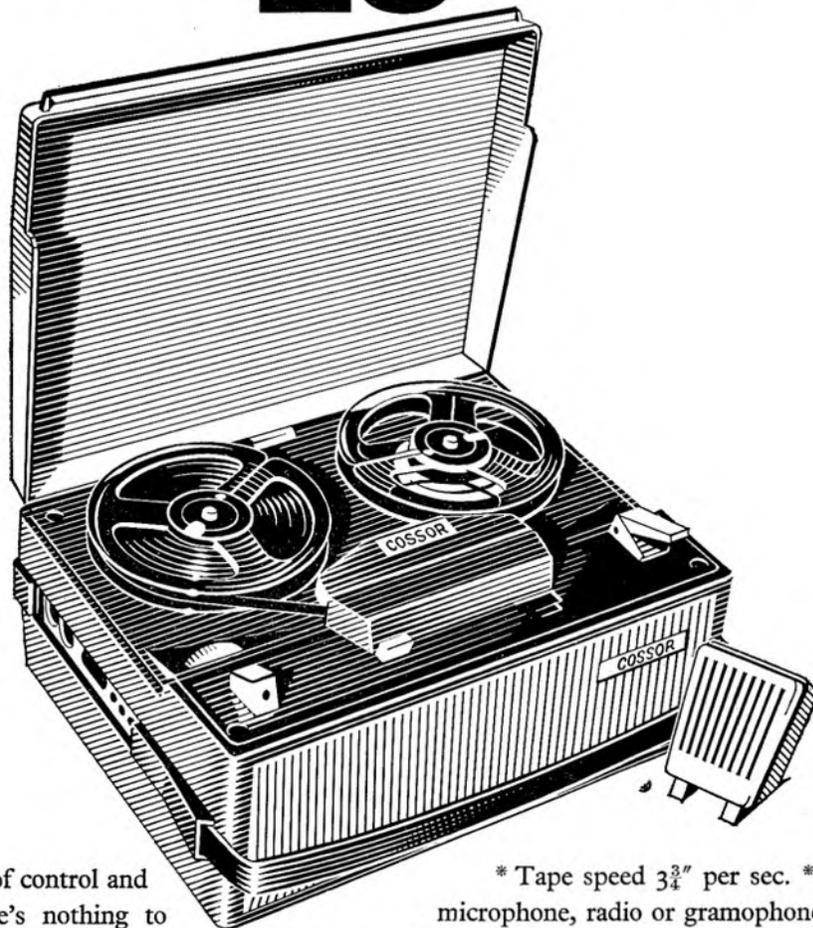
TAPE recorders are to be used for teaching foreign languages at Hele's Grammar School, Exeter, in Devon. Thirty sound-proof booths will be installed at a cost of £3,900.

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# THE CASE FOR THE £40 RECORDER

Sound products need  
not cost a fortune!

BY THE EDITOR

**D**ESIGN improvements and mass production have made it possible to produce very good recorders at very modest prices. Few newcomers to the hobby need to spend more than £40 on their first machine—and models in this price range can be of great value to the experienced enthusiast as well.

With tape recording, as with everything else, one gets what one pays for and those who can afford the more expensive equipment get their money's-worth in terms of the increased potential for recording activity. Nonetheless, there is a good deal of gamesmanship in the hobby and I suspect that not a few amateurs pay more than they need to get the type of equipment suitable for the tasks they wish to perform. Is it worth x guineas for an additional facility which you rarely, if ever, use? How much are you prepared to pay out in hard cash to "keep up with the Joneses"?

The point which is central to my theme is that the improvements in the design of recorders over the past few years make it possible to produce a good general-purpose, "medium-fi" machine at a very popular price these days.

The decision on the price that should be paid depends entirely on the way in which the recorder is to be used. If

you have in mind the most exacting high fidelity standards for reproduction of classical music, or if you wish to produce the highest quality of tape documentary or feature material, you will need a very good and a rather expensive machine. But if you are going to be content to record pop music or family activities or actuality sounds of the "holiday snapshot" variety—and this is what the vast majority of recorder owners are doing today—then there is a wide range of splendidly suitable machines on the market at prices under £40.

The important thing is to be realistic in what one expects. In the popular mass market, curiously enough, attractive packaging is given more emphasis than at the near-professional level. Guard against being over-impressed by a cute line. In the popular mass market, too, there is a constant temptation to manufacturers to go for gimmicks: every extra control button a selling point.

Fortunately, the leading tape recording manufacturers have resisted this temptation. They have repeatedly demonstrated their belief that simplicity of design and of control are of paramount importance. Hence the pioneering efforts of Telefunken and Grundig to produce automatically adjusted recorders.

In the interests of economy, too, most



The Sound Riviera. B.S.R. deck, 3½ ips, 22 guineas

manufacturers have settled for a single speed, usually 3½ ips, for their cheaper machines. Whatever the reason for this, the outcome, in my view, is entirely beneficial. I recognise that the serious enthusiast will prefer to work most of the time at 7½ ips, but I believe that the healthy development of tape recording



The Wyndor Trident. Collaro Studio deck, 7½, 3½, 1½ ips, 33 guineas. Now also available in a four-track version

has been held up by the too-wide variety of speeds available.

I am convinced that a much greater degree of standardisation is desirable before recording activity really "gets off the ground" and the obvious place to start is with tape speed. Not until there was a big majority of popular machines on the market operating at 3½ ips did it become possible for firms to consider marketing tape records on a big scale.

If economy in production enforces simplification in design, then, I insist that this is entirely a good thing—provided that the workmanship of what we get for our money is really good.

(Continued on page 18)



The Ferguson 3202 single, 3½ ips speed, at 26 guineas

# SOUND PRODUCTS NEED NOT COST A FORTUNE!

(Continued from page 17)

Now consider what else you require for the particular form of recording that interests you. Do you really need a superimposition control? Or a pause button? Many thousands of customers,



**The Grundig TK18 "Magic-ear" recorder. Own deck, 3½ ips, 39 guineas**

I believe, do not, and there is no point in their paying for such facilities. For my part, I should like to see manufacturers dispensing with "tone controls," too.

Concentrate, then, on the essentials: an "on/off" switch, a recording level/playback volume control and, if possible, a monitoring facility, so that one knows

precisely what is going on to the tape. For most amateur recording activity, these are enough.

Manufacturers of some popular machines, appear to think that they are of little interest to serious enthusiasts. In fact, machines which are designed and made with the essentials of good, if simple, recording in mind are of very great interest for use as ancillary equipment. In fact, I have seen two particular models of popularly priced, amateur equipment in use in professional broadcasting offices for playback use by producers. And a very large number of amateurs with the highest standards are happy to work with one expensive recorder and one popularly priced model, which will be mainly used for playback.

Another consideration is the extent to which newcomers to the hobby, turn to those who have experience and to the specialist journals for guidance on what to buy. Two surveys which this magazine has made, have shown conclusively that personal recommendation by those who have direct experience, is a vital factor in deciding which machines are purchased. We have all, in our private lives, been asked to confirm or deny the claims made in advertising in the popular press.

Nothing is more important to the



**The Dansette Consort, B.S.R. deck, 3½ ips, 22 guineas**

development of recording in this country, than a well-informed body of amateur but relatively expert opinion on the equipment which is available. The popularly priced and mass-marketed recorder is a very important constituent of the general tape scene—nearly half of our readers own recorders which have cost them less than £50.

And though they sometimes aspire to activity which is beyond the range of this equipment, they would not possess the skills that would also be necessary without having had their early experience at a more elementary level.

It is no good setting our sights too high. I believe that the vast majority of recruits to recording activity in Britain, will NEVER wish to pay more than £40 to £50 for their equipment. We have, therefore, the greatest interest in seeing that there is available in this range a good variety of recorders and, in particular, a choice of machines that are soundly constructed, simply designed,

## THE THREE MAIN DECKS . . . . .

**A**LTHOUGH many manufacturers design decks for use with their own machines, many purchase a deck and build their recorder around it. The most widely used decks in this latter category are the B.S.R. Monarch, the Collaro Studio, and the Garrard Magazine-loading units. The main features of these are as follows:—

**B.S.R. MONARCH TD 2:** Single speed, 3½ ips. Mono or stereo, two- or four-track. Maximum spool size 5½ inches giving about 45 minutes playing time per track on standard tape. One motor is incorporated. Wow and flutter is given as better than 0.26 per cent rms total. Operation: A joystick control has three active positions; record/playback, fast forward, and reverse winding. A fourth position stops all the mechanism except the motor, thus providing a pause control. A second control allows a choice between record and playback, an interlocking device providing complete safety against accidental erasure. 850 ft. of tape can be rewound in exactly three minutes.

**COLLARO STUDIO:** Three speeds, 7½, 3½, 1½ ips. Mono or stereo, two- or four-track. Maximum spool size seven inches giving 64 minutes playing time per track at 3½ ips, on standard tape. Three motors are employed. Wow and flutter figures are given as better than 0.15 per cent at 7½ ips. Operation: Five piano-type keys provide: start, fast forward and reverse winding, stop and pause control. Two rotary switch controls give record/replay/amplifier, and speed selection. Later models incorporate a small red button above the "start" key which must be used on "record" to prevent accidental erasure. A digital rev. counter is fitted. Rewind time is 65 seconds for 1,200 ft. of tape.

**GARRARD MAGAZINE:** Single speed, 3½ ips. Mono, two- or four-track. Maximum spool size is four inches giving 16 minutes playing time per track using standard-play tape. Three motors are used. Wow and flutter figures are given as 0.2 and 0.1 per cent rms. Operation: one control for record/off/playback, and a second for fast wind. As the tape magazine incorporated in this desk can be turned over easily, fast wind is provided in a forward direction only. A red button is provided to ensure against accidental erasure. The advantage of the magazine system is that it can be removed from the deck at anytime without winding the tape on to one of the two spools. When replaced later, the tape will still be in the exact position at which it was originally stopped. A spring-loaded brake fitted to the magazine prevents the spools turning when not in position on the deck. Approximate location of recordings is possible by a scale moulded on each side of the magazine.



**The Murphy TR1, Garrard magazine deck, 3½ ips only, 28½ guineas**

reliable in use and capable of producing a high quality result provided their inherent limitations are understood.

Mass production of a few designs of tape deck and of printed circuitry, have made this possible in the last few years and today the newcomer who has £20 or £30 or £40 to spend, will be able to take up the hobby with the assurance that his equipment will meet all his reasonable needs.

**S**IMPLICITY is the keynote of the modern tape recorder. In both the "popular" price range and the so-called semi-professional machine, there has been a paring down of mechanical frills and a streamlining of circuitry. This, despite some quite ambitious specifications and facilities that not so long ago were limited to the studio.

Transistors have widened their bridgehead, and a more sensible approach to design is apparent—advantage taken of the features of semiconductor circuitry less obvious than a mere reduction in size and weight. Printed circuits are almost universal, and switching has settled upon a few trustworthy button and key units, sliders actuated by control knobs and the "push-push" style of trip switch that eliminates whole banks of contacts.

It is pleasing to note that manufacturers are less inclined to treat the buyers as morons. Decks are simply designed with a minimum of fussy labelling, and one or two digressions from the conventional "boxy" look have had more than a little imagination applied to their special features.

An example that springs to mind is the popular "upright" range of models from the Philips, Stella, Cossor stables, which take advantage of the vertical area by incorporating a much larger loudspeaker than usual; 6½-inch for the mains version and 4-inch for the more compact battery-operated machine.

Tape speed has apparently settled around a 3½ ips mean, with 7½ ips used for high fidelity recording and 1½ ips for speech. Several machines go one better, with a 15/16 ips speed especially designed for speech recording with longer playing time, enabling smaller spools to be used. It requires only the recording companies to follow the trend by issuing a comprehensive list of books, plays, etc., and more tape recorder manufacturers will fall into line, with a possible breakthrough in the sales figures. At present, a regrettably large number of the million-and-a-half owners use their machines as a storage device for popular records and family chit-chat and seldom dream of buying a tape record.

It is not my purpose to discuss tape, but recent advances in this field are surely worth mentioning in passing. The extension of playing time depends not only on transport speed, but on the characteristics of tapes and the design of recording and playback

# DESIGN IMPROVEMENT IN THE LAST 2 YEARS

By  
**HARRY MACK**

heads. High quality tapes are obtainable at quite reasonable prices. Some heads are now on the market with small gap lengths of 0.00014 inches, yet a response up to 8,000 cps at the low speed of 1½ ips, an output of two millivolts and an effective signal-to-noise ratio greater than the inherent tape noise.

Design includes the mumetal shieldings and front covers enabling the hum level from stray pick-up to be kept below the level of the first amplifier stage.

The first stage, all-important for low hum and noise characteristics, was transistorised by Messrs. Philips when



One of the popular "upright" range, the Philips Starmaker EL3514

the EL3514 was introduced. From there it was a logical step to transistorise the whole machine—even where plenty of power was available from a mains input. The best of both worlds resulted—a claimed improvement in reliability, reduction in weight and size, lessening of heat and hum problems by the elimination of a heater supply, and the "instant-on" advantage as transistors need no warming-up time. Another design factor was the use of the motor windings as a mains transformer, thus cutting out another weighty and heat-producing component.

A feature of the modern machine that has received some acclaim, is the parallel recording facility. Switching

which enables two parallel tracks to be replayed simultaneously, has been incorporated in a number of machines, taking the place of normal superimposition. The four-track machine, once despised by the purist as a "longer-play" gimmick, now has stereo recording and playback, mixing, dubbing and parallel play facilities built-in. The addition of duo-play, synchronised recording, and multi-play, whereby a recording made on one track can be replayed and re-recorded on another track, gives the experimenter much scope for full employment of his machine.

Serviceability is much improved. Where once there was a jungle of mechanics overlaying a labyrinth of wires, there is now a cleanly laid out deck which need not always be removed from the cabinet, and printed circuit panels that may slide free (Sound), slot into position (Grundig) or hinge open for service (Philips).

Components have become smaller, and the newer types of preset resistor, plus the latest miniature electrolytic capacitors have made for very neat layout of panels, with perhaps a little extra care required in benchwork. Valves have settled largely on the EF86 low-noise pentode for input stages, ECC83 double triodes and ECL86 triode pentode driver and output stages, with an undistorted 2½ watts presenting no difficulty to the circuit designer.

The single motor machine is prominent, and recent importations show that the outer-rotor unit with switched stator poles for speed changing is capable of very impressive results.

New materials for pinch wheels, idlers and belts are beginning to appear, supplanting the rather sensitive rubber drive parts, and the plastics of cases have undergone something of a revolution, many models have a virtually unbreakable, yet quite attractive shell. Ferrites have made their mark, too, with the smaller transformers and coil-cores now available, and the higher-efficiency erase heads. Soon we shall see the ceramic magnet entering a wider field, in addition to its present use for one or two high-flux loudspeakers.

# “OUT OF WATER”

**MICHAEL AVEL, Chairman of the Tape Section of the Triumph Owner's Motor-Cycle Club, describes how his group planned the science-fiction tape which was awarded the title of "Tape of the Year" in the 1962 British Amateur Tape Recording Contest.**

PERHAPS the best way of beginning the story of how a Motor-Cycle Club came to make the "Tape of the Year" in last year's British Amateur Tape Recording Contest is by giving some idea of the connection between tape recording and motor-cycling.

Our club has 24 branches situated in different parts of the country. Even with the mobility of motor-cycles there is scope for the use of tape as a means of keeping our members in touch, as well as providing entertainment at some of our weekly meetings in the darker evenings. We also make outdoor recordings which we edit into feature programmes covering race meetings, trials, etc., in which our members are riding.

To co-ordinate the use of tape throughout the Triumph Owner's Motor Cycle Club a tape recording sub-committee was formed and amongst its tasks is the running of our tape library. A challenge trophy for inter-branch tape contests was introduced. It is, perhaps, this last aspect which has given us an interest in the B.A.T.R.C., and we decided to enter.

The matter was tackled in a manner forced upon us by the running of large club events. This technique caused us to start by examining the field of previous entrants and seeing what had been done in the past, and also getting and forming opinions as to the type of entry which would be most likely to be successful in the present instance.

Our entry obviously fell into category "A," Club Section, but even here the choice as to material is very wide and in narrowing down the choice between drama, humour, pathos, etc., we were lucky to get valuable assistance through the London Tape Recording Club, of which our Chairman is a member. Getting some idea of what is likely to please the judges is quite a part of planning the battle.

Although the tape recording section is a very small group it is, of course, able to draw upon the large membership of the whole club in its search for talent, and the first talent to be required was script writing. At this stage the whole thing depends on some kind of inspiration, but as soon as a likely idea has emerged and been worked up in a suitable form by members of the group, it becomes possible to do a rudimentary casting and hold amending scripting conferences, during which the characters in the script are given life and point is added to many aspects of the plot. In final casting use was made of tape recording so that the candidate's interpretation of the part could be heard on tape to get an authentic judgment of suitability of voice and microphone presentation.

## International Study Week for Sound Recordists

THE photograph on the left is of Interlaken, one of the most beautiful places in Europe, set beside a dazzling lake and surrounded by some of the most spectacular peaks in Switzerland.

In July Interlaken is at its best; a holiday paradise. Steamer trips and journeys into the mountains, the solid comforts of Swiss food and hospitality combine in a never-to-be-forgotten experience.

This year readers of this magazine can combine such a holiday with a unique and exciting tape recording study course, organised by the International Federation of Sound Hunters and supported by most of the leading manufacturers of recorders and magnetic tape in Europe.

Now, in pursuance of this magazine's policy of taking the lead in the encouragement and development of amateur recording, we have decided—provided sufficient support is forthcoming from readers—to organise a special holiday tour, taking in the FICS course.

The British party will be accompanied by the Editor of *TAPE Recording Magazine*. Special group travel arrangements will be made and all hotel bookings and other necessary details will be looked after. Readers are invited to write in stating their interest.

The plan is to travel by train overnight on Saturday, July 13, so that there would be a free day in Interlaken on the Sunday before the study course begins on the Monday. The return would be during the day-time, reaching London on the evening of Sunday, July 21.

All travel would be first-class and accommodation would be at a Class 1B hotel—a Swiss classification which is roughly equivalent to an A.A. two or three-star hotel in this country. Breakfast and dinner would be provided at the hotel; mid-day meals would be taken out.

It is not possible yet to quote the exact cost, but it is expected to be in the range of 30 to 35 guineas. In addition to this, the Swiss are arranging a series of optional excursions on the lake and into the mountains. These will, of course, be at an additional charge, if taken. Mid-day meals must also be allowed for, additionally, as out-of-pocket expenses. It would probably be wise to allow at least £10 to cover these additional items.

Fuller and more precise details of the programme and the cost are now being prepared.



# “OUT OF WATER”

In our case the inspiration for the ending came first and the whole texture of the piece was built up from the end working back to the beginning. This procedure did at least ensure that continuity in the approach to the punch line was preserved throughout.

Our scientific fable was divided into four sections and it was considered important to build up a correct atmosphere at the opening of each of the scenes, and opportunity was taken during the casting to achieve this by the choice of voices. In one case we even decided to effect a change of sex and convert the male character into a female one.

One unusual aspect of our production was that where a character in playing his part deviated unconsciously from the script, the point was immediately taken up, either with the view of correcting the character, or to consider changing the script. In building up the atmosphere, attention was paid to the obvious use of sound effects, laboratory noises, etc., and here quite a bit of thought went into the choice of particular noises appropriate to the type of laboratory in which the experiment was supposed to be taking place. These sounds were recorded on tape and fed into the room being used for recording so that both the actor's voice and the background sound could acquire the correct acoustic quality appropriate to the intended venue. Many tests were made with trial recordings to ensure that these parts did in fact sound correct when replayed. Recordings were made in passages, empty garages and also in the open air where, incidentally, it was necessary to extend the recording sessions regularly until after midnight in order to obtain a sufficiently quiet background in central London. Fortunately only on one occasion were windows thrown up and abuse hurled!

In recording each scene, all effects which could be produced live were done that way. As far as possible successive rerecording was deliberately avoided because even with a reasonably high standard of amateur apparatus something is lost at each rerecording.

For the technical minded, the laboratory scenes were recorded with a home-built recorder using a Collaro transcription deck and using a Reslo ribbon microphone. We positioned our "actors" at the back and front of the microphone, thus taking advantage of its bi-directional characteristics.

The outdoor press conference scene employed several extras and a large crowd. The crowd effect was composed part live, and partly prerecorded, the prerecorded crowd being held under by careful control of playback volume. Where applause was necessary, this too was partly prerecorded and partly live, and thus enabled us to simulate the applause spreading to the back of the audience. Although a home-built four-channel mixer was available, it was not used for this scene. This resulted in having considerable difficulty in balancing several extras, live and recorded crowd, and live sound effects simultaneously with one microphone. However, the reason for making this difficulty for ourselves was to ensure the correct acoustical treatment in the planning of the sound, for all of them picked up the same reflections from brick walls, courtyard, echoes, etc.

The mixer was, however, invaluable at the editing stage. The whole piece was assembled with a vast amount of tape cutting from a large number of takes of each scene. Thus it was possible to avoid mistakes and to secure the highlights of the best performances in every section of the recording. Even after this editing had assembled the individual items into a whole it was still considered that improvements could be effected in the response of the crowd, extent of the applause and the precise timing of minute pauses. The timing question could be dealt with with scissors and where more pause was required the "silence" was copied on to the Ferrograph recorder and a loop formed to enable the exact sound of silence to be extended to the appropriate time.

When it was decided to increase the amount of sound of the reporters struggling in front of the rostrum, then the task was introduced to the mixer unit, a considerable section of the tape being copied from one machine to another via the mixer while the cast listened through headphones. The additional hub-bub could then be *planned* in via the microphone channel of the mixer to achieve the desired result. It was decided to alter the ending of the applause and this too was copied and faded at a different rate with additional hand-clapping added.

Several tidying-up operations of this nature were undertaken and in each case the shortest possible amount of tape was copied and jointed back into the original to preserve as far as possible the highest quality. This, of course, entails careful editing and exact control of the strength of the recorded signal.

Another important use for the mixer was the cross fading of the British newsreader and the American newscaster. Here one of our actors was prerecorded and the other was recorded live, the mixer being used to control the blend during the cross fade. It perhaps made it more difficult that it was the second voice in the sequence which was prerecorded, thus the timing of the starting of the replay machine had to be carefully practised.

All recording and prerecording was done at 7½ ips using Emitape. Two useful points to note are that most fading must be performed very slowly. It is very easy to fade too fast with the small knobs fitted to amateur equipment. As far as possible new and virgin tape was used. This last precaution proved well justified at the judging of the International Contest in Strasbourg where the replaying of tapes made to two- and four-track standards caused some difficulty with picking up unwanted material due to the lack of precise alignment of the erasing and recording heads.

The recording took about four months to complete and during this time many hundreds of man hours went into the script writing, recording and editing sessions. We enjoyed this work and for any chance of success enjoyment is a must. We were lucky to win the British Contest and much enjoyed the opportunity kindly presented by Emitape Ltd who arranged for us to go by motorcycle to Strasbourg for the International Contest. We say lucky because there is a large element of luck in any contest where you are up against standards which fluctuate from year to year. It would, for instance, be quite possible to make an excellent tape but be unfortunate in meeting stiffer opposition.

We cannot help being amused by the reactions of the technical press, general public and even the International jury to an excursion into the field of tape recording by a Motor-Cycle Club. It seems to have come as a surprise to many that motor cyclists could do more than just race around doing the "ton" from café to café.

We enjoyed it all so much that you can rest assured that the Triumph Owner's Motor-Cycle Club tape recording subcommittee will be working on an entry for next year.



ALAN EDWARD BEEBY'S

# TAPE TALK

**G**OSSIP-COLUMNISTS like me in technical journals like this are known in the trade as "Professional Idiots." It's a title of which we're quite proud, on the whole. Briefly, it simply means that we go round asking all manner of questions on behalf of others who may not be certain where to go to obtain the information they want.

We'll tackle anything within reason. Sound-effect queries and suggestions, titles of TV, radio or film-music and its availability for amateur use, recording tips from experts, ideas, brainwaves and inspirations of your own—in fact, all those relatively minor but, nevertheless, important items which don't normally get the chance of an airing.

So, if you've got a worrying little query, opinion or problem you'd like to get off your chest, just drop me a line and I'll be only too pleased to help if I can.

One more thing—and I do want to stress this, because it's most important: DON'T be put off writing by the mistaken idea that nobody would be really interested, or that the question may be an ignorant one. You'd be amazed how many people are. It's ridiculous—particularly when you think that probably 200-odd more people may well be looking for an answer to the same question! Take it from me—tape recording is still very much a baby. We're all learners. And anyone who says he isn't is a big-head. (Tell him I said so!)

We're here for the prime purpose of helping you, the amateur, in your chosen hobby. You, in your turn, can help us, yourselves and countless others by simply putting pen to paper. Or you can send me a tape if you like—I'm not fussy! So that's that. Are we in business?

**E**CHOES—EXPENSIVE AND OTHER-WISE: Buy a reverberation unit these days, and you'll pay something in the region of £80-100 for one of reputable make. This is far too expensive, in my opinion, and I can't understand, for the life of me, why some enterprising manufacturer hasn't had a go at bringing the price down. It's a sobering thought that a certain firm claims to be able to turn out domestic TV-cameras (£250 pre-cost) for just over £100 on a mass-production basis, whilst a relatively less complex item like an echo-box sticks doggedly to the "new-line" cash-tag. One feeble excuse offered to me some time ago was that they didn't sell enough of them. Well, there are a number of obvious cures for that, if I may be allowed to say so.

Meantime, until the backroom boffins come up with something a little more

realistic in price, here's a method you may not have tried for putting an extra bit of "life" into an otherwise "dead" voice-recording. I used it the other day when I wanted an echo effect quick-like:

Lash a run of twin-flex on to a spare loudspeaker, and stand it out in the hall or somewhere similar where there's plenty of echo. Take the other end to the recorder's output socket. (The recorder, by the way, should be in an adjacent room, preferably, near the door.) Get the idea? The microphone picks up two signals: one from your voice (clean), and the second from the speaker which is relaying the speech simultaneously (echo).

It's an old trick, mind you, and dead simple to rig. It does, however, have two things to recommend it: It works—and it's cheap.

**T**HE COPYRIGHT CAPER: When does the rule of copyright apply? According to my informant, "When a 'protected' work is reproduced as a series of musical notes, played or sung, in recognisable sequence." So, on that reckoning, if an entirely-new musical work was being performed in public for the very first time, it wouldn't be copyright, even though protected—because nobody would recognise it. Right? Hair-splitting? Maybe, but then two can play at that lark, can't they?

Another angle: Can you, without infringing copyright regulations, hum, whistle, sing or play, on to tape, one note at a time up and down the musical scale? "Of course, you can," replied my informant. "What a daft question! That's not a tune." But it is, you know. It's the tune of a song called, "My Heart Sings." Court-proceedings, anyone. . . ?

**"JUST - FOR - THE - RECORD"** DEPARTMENT: (1) Has anyone ever really managed to record a ghost on tape? There was quite a bit of talk among tape recording circles some time back, but, so far, nobody seems to have come up with anything convincing. Any offers?

(2) There are, I believe, something like 25 official tapesponding organisations operating at present—which has set me wondering about the romantic side of things. Has anyone ever wooed a lass via tape, or got themselves spliced through the medium? Not love-letters—love-tapes—if you get my meaning. . .

(3) Where can you buy a reasonably-priced microphone "boom"? Several people have asked me about this.

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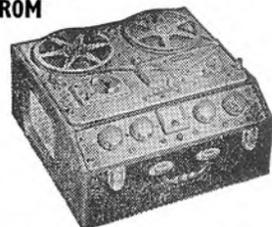
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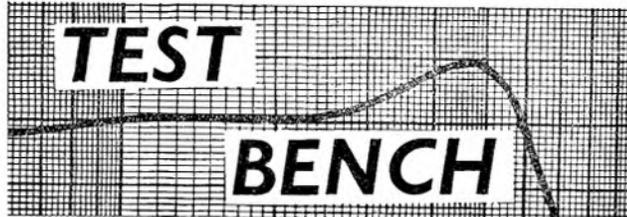
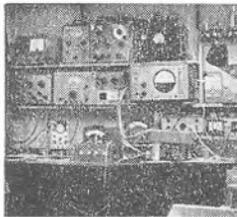
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# THE GRUNDIG TK23

**T**HE Grundig TK23 is a small light-weight mains operated portable recorder in the medium price range. It is excellently styled in the modern manner, in a cream and grey plastic case,  $14\frac{1}{2} \times 11\frac{1}{2} \times 6\frac{1}{2}$  inches and weighs about 20 lb. The power consumption from the mains is approximately 60 watts, and the machine can be run from mains of 105 to 230 volts.

The recorder is a four-track monophonic instrument, operating at  $3\frac{1}{2}$  ips. It will accept spools up to  $5\frac{1}{4}$ -inches in diameter, and hence will record four hours of material on a reel of long-play tape, or six hours on double-play tape. Both forward and backward wind are provided, and the rewind time for a  $5\frac{1}{4}$ -inch reel of long-play tape is five minutes.

All controls for operating the machine are to be found on the top panel after removing the lid. The tape transport system is operated by the familiar Grundig piano-key type controls, divided into two groups of three on each side of the panel. The left-hand three keys select modes for "rewind," "temporary stop," and the choice of microphone or "diode" operation.

tone control affecting the high frequencies on playback.

The track switching control is on the deck between the tape reels, providing for selection of tracks one and two or three and four. Recording level indication is by means of a magic eye, and a digital tape position indicator is provided.

## By H. Burrell Hadden

All input and output connections for the Grundig TK23 are accessible on a panel at the rear of the machine. Five sockets are provided, and this panel also carries a switch to enable the internal  $5\frac{1}{4} \times 4\frac{1}{4}$  inches elliptical loudspeaker to be muted. Four of the five sockets, from left to right, are for "microphone"; "diode" (enabling recordings to be made from a special output connection from a radio receiver, and also permitting the playback of recordings through an external amplifier); input for gramophone pickup or normal loudspeaker terminals; and extension loudspeaker. The fifth socket enables earphone monitoring to be achieved using the special earphone type SE5 available as an accessory.

The amplifier is of the printed circuit type, and uses three valves, EF86, ECC81 and EL95. The magic eye is an EM84 and two metal rectifiers provide the

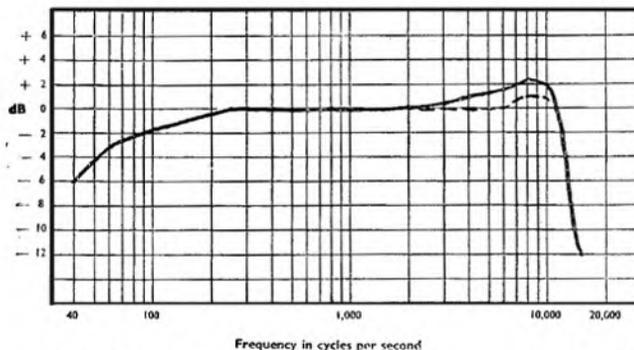


addition of the Monitor Amplifier Type MAX, available as an accessory, and the SE5 earphone, it is possible to listen to a recording on, say, track one, and at the same time record fresh material on track three. Synchronised recordings are thus possible, and when two such tracks have been successfully completed they can be heard simultaneously by switching the track selector switch to the "D" position. These two facilities, mixing and synchronising, make this machine a very attractive proposition for the recording of commentary, music and effects in film work.

The usual technical tests were made, and the machine was found to conform to the manufacturers specification in all respects. The frequency response at the extension speaker output and at the high impedance output is shown in the accompanying graph. The extension speaker response is at the "best" position of the tone control. The machine was given a number of practical tests, and performed well in every case. The quality of musical reproduction was good on the internal loudspeaker, though a larger external speaker would undoubtedly give superior results.

This machine sells complete with microphone, input/output lead, and an excellent instruction book, at 45 guineas, and I consider it to be very good value for money.

**Manufacturers: Grundig (Great Britain) Ltd., 40, Newlands Park, Sydenham, London, S.E.26.**



**Record replay characteristics of the Grundig TK23.**  
— loudspeaker output.  
--- high impedance output.

The right-hand group are, from left to right, the "play" control, "stop," and "fast forward." The machine cannot be switched to record without first depressing the white record button situated on the right-hand side of the deck, and then operating the "play" control. An excellent safeguard is thus provided against the accidental erasure of valuable programme material.

Two thumb wheel controls are provided. The one on the left operates the on/off switch, the microphone gain on record, and the playback volume control. The right-hand thumb wheel acts as radio or pickup input control on record, and a

power supply. The internal construction is workmanlike and servicing, if needed, should be no problem.

In addition to the normal facilities so far described, the TK23 has some useful extra features. It is possible to superimpose one recording upon another without erasing the earlier recording, by rotating and depressing the record button at the right instant. The action of rotating the button disconnects the erase head so preventing the earlier material from being wiped.

The two volumes can be used to mix two inputs, microphone and pickup, or radio "diode" and pickup. With the

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## TAPE RECORDS REVIEWED

### THE CLASSICS

by Edward Greenfield



Recorded music critic of "The Guardian"

**JOHANN STRAUSS. Die Fledermaus**—excerpts. Sari Barabas, Eva-Maria, Görgen, Carl Hoppe, Walter Kreppel, chorus and orchestra of the Bavarian State Opera conducted by Carl Michalski. World Record Club (TT 187), 3½ ips, mono. 29s.

A bright, honest-to-goodness performance with very reliable singing that would send you home exhilarated from the Munich opera house any night. It is a pity that the box does nothing to sort out the unknown names. Sari Barabas, the only singer well-known here, is the Roselinda plainly enough, and one can guess at fitting names to characters beyond that, but it would be nice to know exactly who the excellent light tenor is who takes the part of Alfred.

His opening serenade is sweet and sunny as it so rarely is, with no hint of strain at all. But why no attempt to "place" him outside the window? All through, that is the principal weakness, the complete absence of any stage atmosphere. But with virtually all the best music from the opera included, with massive chunks of the ball scene, in a lively performance this needs no further recommendation.

\* \* \*  
**RACHMANINOV. Piano Concerto No. 2. SAINT-SAENS. Le Rouet d'Omphale.** Joseph Cooper, Sinfonia of London conducted by Marcus Dods. World Record Club (TT 32), 3½ ips, mono. 29s.

Having an intelligent musician rather than a front-line virtuoso playing this war-horse concerto has its advantages. It is a fresh, warm-hearted performance and one has no doubt at all of the soloist's genuine understanding of every bar. But the orchestral playing is below the Sinfonia of London's best standards, and the little Saint-Saens fill-up—with no soloists to distract attention—is too pedestrian to convey the subtle atmosphere Saint-Saens intended. But at a price well below any rival tape version this is an attractive enough proposition, although the recording is not one of World Records' most brilliant.

The tapes reviewed this month are available from the following addresses.  
"Capitol," "Columbia," "HMV," and "MGM" from E.M.I. Records Ltd., 20, Manchester Square, London, W.1.  
"Music-on-Tape" from Tape Recordings London Ltd., 188, Vauxhall Bridge Road, London, S.W.1.  
World Record Club from World Record Club, Box 11, Parkbridge House, The Little Green, Richmond, Surrey.

**BEETHOVEN. Overtures: Leonora No. 3; Egmont; and Prometheus** Gravesano Orchestra, conducted by Hermann Scherchen. Music on Tape (CM 23), 3½ ips, mono. 26s.

This is something of a disappointment. After some very good quality transfers from this source the restricted range of this and the suspicion of flutter at the beginning of each track is not encouraging.

Hermann Scherchen is a vigorous Beethoven conductor as some of his disc recordings have shown. Toscanini is the model, and with a virtuoso orchestra the results are often inspired and always exciting. But here it is the orchestra which lets the side down, and indeed the orchestra's comparative lack of polish actually seems to make Scherchen go faster still.

\* \* \*  
**HANDEL. Concerto Grossi, Opus 6 Nos. 1-4.** South-West German Chamber Orchestra conducted by Friedrich Tilegant. World Record Club (TCM 35), 3½ ips, mono. 29s.

These are highly enjoyable performances—warm and expressive rather than drilled—of works that should delight anyone who has enjoyed a Handel oratorio. In fact this record is another welcome sign of a Handel revival, far more deserved than the phenomenal Vivaldi revival, welcome as that has been.

The label says chamber orchestra but this group in fact sounds bigger than the genuine chamber groups of a dozen or so players we have now got used to. The wide reverberation also gives the impression of a full string orchestra. But even purists are not likely to object over much when the playing is always alert and spontaneous. The recording is warm and atmospheric to match the performances.



"The food's foul but I like the music!"

## NEW POPULAR MUSIC ON TAPE



By **DON WEDGE**

of "New Musical Express"

**ANOTHER BLACK AND WHITE MINSTREL SHOW.** The George Mitchell Minstrels, H.M.V. (TA-CLP 1460), 3½ ips, mono, 35s.

This is the second of the Black and White Minstrel LP's based on the BBC television series and might well be the soundtrack of the purely musical numbers from the TV show.

Even the stage sequences within the medleys is maintained. The nostalgic songs, so agreeably presented, make this an admirable successor to the first Mitchell Minstrel LP, which has become an all-time best seller among HMV disc albums.

\* \* \*

**BEAUTY AND THE BEAT!** Peggy Lee with George Shearing and the Quintet. Capitol (TA-T 1219), 3½ ips, mono, 35s.

This record has some magnificent songs and wonderful performances by Peggy Lee and the Shearing group, but somehow is incomplete—probably due to the unusual way it was recorded.

In 1959, before the great purge by Congress, the American music scene was ruled utterly and completely by the American disc-jockeys, whom even the largest recording firms courted.

The highlight of their year was a big convention when doors were opened, carpets were laid, caviar and champagne brought out and the luxuries of the world, for a few days at least, were put at their feet.

In 1959, this convention was held at Miami. Capitol Records, as its contribution, provided a concert on the first night, highlighted by Miss Peggy Lee and Shearing, recorded their performance and presented each d-j with a copy of the disc LP as they left later in the week.

Peggy Lee's material is mainly rhythmic, but she is at her most moving with a blues, *I Lost My Sugar in Salt Lake City*.

Though at her rhythmic best she is handicapped by a sluggish Shearing accompaniment. She highlights the album with such gems as her own composition *There'll Be Another Spring*, a witty slapdown in *You Came A Long Way From St. Louis*, and Cole Porter's *Always True To You In My Fashion* and *Get Out Of Town*.

The Shearing group, though stilted when backing Peggy Lee, shines in its own specialities, particularly *Isn't It Romantic?*

\* \* \*

**GLEN MILLER SOUNDTRACKS.** The original Miller Orchestra. Tex Beneke, Ray Eberle, The Modernites, etc. World Record Club (TTP 223), 3½ ips, mono. (Introductory offer, see page 5.)

Some of the great items from the Glen Miller repertoire are contained on this record, which draws heavily from the score of "Sun Valley Serenade." *In the Mood*, *Serenade in Blue*, and *Chattanooga Choo-Choo*, are among the band's best-remembered numbers.

The sound is dated of course, but it is

one that will seem to live for ever. It is an excellent record for anyone having a collection of greats in pop music.

\* \* \*

**"IN A SENTIMENTAL MOOD."** Jimmy Hamilton, etc. World Record Club (TT 189), 3½ ips, mono. 29s.

Clarinetist Jimmy Hamilton leads a small band, composed largely of musicians from the Duke Ellington orchestra, in some light swinging jazz, although the "sentimental" is something of a misnomer.

*Tempo de Brazilia* and *Taj Mahal* are far from sentimental and the treatment of such standards as *Blue Room* and *After You've Gone* are more forceful than reflective.

A multi-purpose record this, good for parties—both for dancing and background—and worth listening to.

\* \* \*

**"IN PERSON."** Nat "King" Cole. World Record Club (TTP 202), 3½ ips, mono. (Introductory offer, see page 5.)

Like the Reverend Wilfred Frost's son, David, this record is good in parts. It is a collection of some of Cole's recordings of a decade or so ago, the standard of which varies enormously.

*Walkin'* is a blues, most untypical of the material we hear from him now. *Sentimental Over Nuttin'* has an old-fashioned Pied Piper-like group backing. *Because Your Mine* is very much the worse for comparison with Mario Lanza's recording. Too corny to consider are *You'll Never Grow Old* and *Mrs. Santa Clause*.

On the other hand, quite wonderful is *Easy to See* made by the King Cole trio with some wonderful instrumental solos. *Small Towns are Smile Towns* is quite charming, but best of all is one of Cole's early hits *Baby Won't You Say You Love Me*.

Though its special low price is in its favour, a much better buy really is Cole's recent Capitol tape issue, "Love is the Thing."

\* \* \*

**"KEEP COOL."** Otto Weiss Combo. Music on Tape (EM13), 3½ ips, mono, 36s.

Small group dance music from a versatile little continental band forms this record.

Far from overpowering, it features small groups varying from clarinet and rhythm section on *Love is Just Around the Corner* to an organ-dominated *The Breeze and I*. A vibraphone provides some of the most pleasant moments, particularly in *There'll Never be Another You*, when the lightness of the early tracks suddenly gives way to a swinging treatment.

The record's length—fifteen separate numbers—is its biggest recommendation.

(Continued on page 29)

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## Tape Reviews by Don Wedge

(Continued from page 27)

**LOVE IS THE THING.** Nat "King" Cole with the Orchestra of Gordon Jenkins. Capitol (TA-W 824), 3½ ips, mono. 38s.

This album is Nat Cole at his very best. His silky, smooth voice as he caresses each word, each syllable cannot even be matched by the velvet strings that Gordon Jenkins uses so carefully to highlight and point up Cole's vocals.

One unusual aspect of the record is that the title song comes last on the album. But from the first—*When I Fall In Love*—until then it is magnificent, relaxed Cole.

He gives a completely fresh treatment to *Ain't Misbehavin'* and deglamourises the most glamorous of travel prospects in *Where Can I Go Without You?*

But the greatest song and performance of all is one of Jenkins' compositions, *I Thought About Marie*, a wonderful ballad of lost romance.

**MAX STAHL IN HI-FI.** The Max Stahl Big Band. Music on Tape (EM 33), 3½ ips, mono. 36s.

Again from the Continent, this big band at least can provide many more tone colours and a fuller sound than is possible with small groups.

But the arrangements are old-fashioned and pedantic.

Most of the numbers are extremely well known—*Old Black Magic*, *Song of India*, *Black Eyes* among them—but you have to get to the second track before it starts swinging with *Sur le Pont d'Avignon*.

**MUSIC FROM THE MOVIES.** Andy Cole, June Marlow, etc. World Record Club (TT 188), 3½ ips, mono.

Now that virtually all the musicals of note have been re-recorded for World Record Club—and highly successfully—attention is turned to new packages given the same sort of concert treatment.

This is a collection of film songs and themes, but it does not quite match the standard of some of the WRC show albums.

It is hard to find reasons to justify the performance of *Singing in the Rain*, *Secret Love* and *Blues in the Night*. However, Andy Cole is excellent in his two songs *You'll Never Know* and *With a Song in my Heart*. But the high spots are Bobby Richards' arrangements of the four orchestral features and accompaniments, particularly of June Marlow's *Love Me or Leave Me*.

**PATSY CLINE'S "GOLDEN HITS."** World Record Club (TTP 235), 3½ ips, mono. (Introductory offer, see page 5.)

The hit parade implied in the title may apply to America but not here. Nevertheless, the record is most arresting. Patsy Cline, who died so tragically last month, was one of the stars of the country and western field.

In many ways she seemed something of a female Elvis Presley. She had a very strong sense of delivery. The musical accompaniment particularly is very similar to many of Presley's records.

The numbers on this album are all country flavoured, given a modern pop

overtone. Most intriguing title is *Stop the World*—but it has nothing, absolutely nothing, to do with Anthony Newley.

**RELAX WITH NELSON RIDDLE.** Nelson Riddle and his Orchestra. World Record Club (TTP 199), 3½ ips, mono. (Introductory offer, see page 5.)

An early Nelson Riddle record this apparently, because there is none of the light, sparkling, effervescent quality which characterises his more recent work.

A rather heavy treatment is given to some great tunes like *Love Letters*, *Body and Soul*, and *The Touch of your Lips*, in this album, which ends with *The Tender Touch*, a Riddle composition sung by an unnamed girl vocalist who makes rather heavy weather of it.

**THE FOUR FRESHMEN.** World Record Club (TTP 197), 3½ ips, mono. (Introductory offer, see page 5.)

These are early numbers recorded by the Freshmen, one of the vocal teams dedicated to bringing new harmonies and interpretations to popular music.

Most of the time the accompaniment is at a minimum and the growling trombones, used sparingly, give the record an excitement which has not become stale over the years since it was made.

*Love is just around the corner* is the most exciting of the songs; *Speak Low* elegantly demonstrates the group's technique to the fullest; and *Mam'selle* is the most charming.

**"THE LONESOME SOUND OF HANK WILLIAMS."** M.G.M. (TA-M.G.M. C-811), 3½ ips, mono. 35s.

Though country music now has a great influence on many records which figure in the British hit parade (Frank Ifield's "Lovesick Blues" for instance), there is little knowledge of the authentic kind.

Probably having the biggest impact were the singing cowboys of the screen—notably Gene Autry and Roy Rogers—in the late '30s and early '40s, but c. and w. enthusiasts would regard them as heresy.

The king to American fans was the late Hank Williams, who died in a road crash more than a decade ago but in his short life, made hundreds of records which keep being reissued. This is the first example on tape records in this country.

It is a very stylised performance. The nasal words, half said half sung, backed by twangy electric guitars which become monotonous, let alone lonesome.

Of the twelve songs *Cool Water* is the best known here and most of the others are also slow.

Williams brightens for *Dixie Cannonball* and *Roly Poly*, but the album is really typified by Hank Thompson's composition *Swing Wide Your Gate of Love*.

**TIME TO CELEBRATE.** Russ Conway. Columbia (TA-33SX 1197), 3½ ips, mono. 35s.

The firm, tinkling piano of Russ Conway in his best brassy pub style ripples through eighteen very well-known tunes. They range from *Who's Sorry Now?* to *Sweet Rosie O'Grady*. It begins up tempo and although the pace mellows by the end, it is a very lively record throughout.

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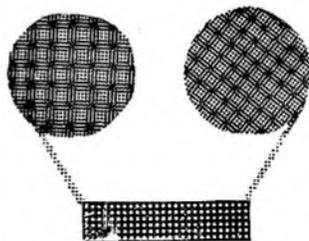
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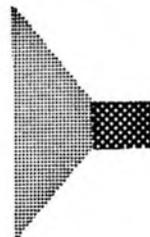
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## LATEST COSSOR MODEL

A NEW four-track, four-speed tape recorder has been introduced by Cossor to replace the Cossor CR1601. Designated CR1605, the new machine incorporates a new deck layout, an additional speed, and an all-transistor amplifier.

Housed in a wooden cabinet covered in washable two-tone brown and beige PVC, the new machine, by using transistors, weighs only 26 lb., eliminates warm-up time, and gives a longer term reliability.

The additional tape speed of 15/16 ips makes available playing time of 32 minutes on each track using a three-inch reel of standard play tape (150 ft.). The maximum spool size that can be accommodated is seven inches. Rewind speed is given as approx. three minutes for 1,800 ft. of tape.

Among the other additional features is a parallel track facility incorporated for simultaneous playback of two separately recorded tracks; the availability of stereo replay by using the optional accessory pre-amplifier (EL3787); and "Duoplay" and "Multiplay" techniques by using the pre-amplifier with headphone EL3775/20 to monitor for synchronised recordings.

The quoted frequency response is 60-16,000 cps  $\pm$  3 dB at 7½ ips; the top response cutting to 13,000, 10,000, and 4,000 at 3½, 1½, and 15/16 ips respectively. Wow and flutter is rated as less than 0.6 per cent "peak to peak" at 3½ ips; and signal-to-noise ratio as better than 40 dB.

Other features include rotary controls for volume, tone, and microphone and



**The Cossor CR 1605**

radio input levels, with push-buttons for record, pause, play, stop, and fast wind. Inset symmetrically placed switches operate track and speed selection. The level indicator is of the moving coil meter type. Mixing and monitoring facilities are also provided.

The power output is rated at 2½ watts through the 7 x 5 inch built-in loudspeaker. The mains voltages are 110, 127, and 200-245 volts, AC, 50 cycles (can be modified for 60 cycles). The transistor's line-up includes two OC58 (or AC107), two OC75, OC44, OC74, OC26, OC79, OA70 and a selenium rectifier.

The CR1605 measures 16½(W) x 15½(D) x 8½(H) inches.

Inputs are supplied for microphone (1mV at 1 K ohm), diode (3mV at 20 K ohms), and pick-up (150mV at 500 K ohms).

Included in the price of 62 guineas is a moving coil microphone, screened connecting lead, seven-inch reel of long-play tape and an empty spool.

Cossor Radio & Television Limited,  
233, Tottenham Court Road, London,  
W.1.

### MASTERTAPE VOICE LETTER

M.S.S. have introduced a smaller version of the already-established Mastertape Voice Letter. The Mini-Voice Letter gives ten minutes playing time at 3½ ips, cutting by half the playing time available on its predecessor. Complete in a box and including two envelopes, the Mini-Voice, designed for tape exchange correspondence, costs 2s. 8d.

M.S.S. Recording Company Limited, Poyle Trading Estate, Colnbrook, Slough, Buckinghamshire.

## New tape announced

THREE grades of Playrite magnetic recording tape are being marketed now by K. Popper (R.T.C.) Limited. The tape, introduced from America where it is made by Triton Electronics inc., will be available on three spool sizes.

**Standard-play** (1½ mil) has a super acetate base, is packed in red boxes and will sell as follows: five-inch (600 ft.), 14s.; 5½-inch (900 ft.), 18s.; and seven-inch (1,200 ft.), 22s.

**Long-play**, also with a super acetate base, and packed in green boxes, will be available on five-inch (900 ft.), 18s.; 5½-inch (1,200 ft.), 22s.; and seven-inch (1,800 ft.), 30s.

**Double-play**, tape (0.5 mil) has mylar tensilised base, and is packed in yellow boxes. The Details are: five-inch (1,200 ft.), 32s.; 5½-inch (1,800 ft.), 38s.; and seven-inch (2,400 ft.), 48s.

K. Popper (R.T.C.) Limited, 55, Chaplin Road, London, N.W.2.

# LATEST MARCONIPHONE MODEL

A COMPLETELY new designed tape deck is incorporated in the latest recorder to be announced by B.R.C. The new machine, the Marconiphone 4200, is a four-track, two-speed recorder selling at 33 guineas.

A frequency response of 60-12,000cps is quoted for the top speed of 3½ ips, with

60-6,000 cps at the 1½ ips speed. Maximum spool size is 5½-inches, providing a playing time of 1½ hours per track using standard-play tape (850 ft.) at the slower speed. Rewind in either direction is estimated at 2½ minutes for 850 ft.



Among the other features are pause control with instant running speed pick-up, facilities for superimposition, a digital rev. counter, and a neon recording level indicator. 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 are provided for external amplifier (500mV at 22 K ohms), and extension speaker (three watts at 3 ohms). Sockets are also provided for a film-slide projector. The power output of three watts is handled through a built-in 7 x 3 inch loudspeaker.

The Marconiphone 4200 measures 14(W) x 12½(D) x 7¼(H) inches, and it weighs 19 lb. The wood cabinet is attractively covered in red leathercloth with off-white centre band. The removable lid contains storage space for the crystal microphone, recording leads, and spare spool all of which are included in the price.

*British Radio Corporation Limited, 21, Cavendish Place, London, W.1.*

## NEW MAGNETIC TAPE ANNOUNCED

V. L. DEWITT Limited announce the introduction of a new brand of magnetic recording tape manufactured in Canada. The new tape, Bel-Clear, is available in two grades, standard and long-play.

Both grades have an acetate base and include fitted leaders, and will be available on five- and seven-inch spools.

The standard range will sell at 12s. 6d. for 600 ft. on a five-inch reel; and a seven-inch reel (1,200 ft.) will cost 18s. 6d. Five-inch reels of long-play tape, (900 ft.), will cost 15s.; and a seven-inch spool (1,800 ft.), will cost 25s.

*V. L. Dewitt Limited, 24-26, Hampstead Road, London, N.W.1.*

## Mains/battery recorder

AN addition to their range of Loewe-Opta tape recorders is announced by Highgate Acoustics, who have introduced the Optacord 414 described as an improved version of their earlier 412.

The new machine, which is designed for operation on mains or battery, is identical to the 412 with the exception that a meter recording level indicator replaces the magic eye system. The Optacord 414 operates at a single speed of 3½ ips, and accommodates 4½-inch spools providing a maximum playing time of 1½ hours using double-play tape. Fast rewind up to thirty times the regular tape speed is claimed.

The quoted frequency response is 52-12,000 cps. One watt push-pull output is claimed through an elliptical dynamic loudspeaker with a 6 x 3½ inch cone. Inputs are provided for microphone and radio pick-up. Other features include tone control, digital rev. counter, push-button controls, and an output socket for an extension loudspeaker.

The 414 measures 15½ x 9¼ x 4½ inches and weighs just under 9 lb. It costs 47 guineas, the same price as the 412. Also to be noted is a price increase for their two-speed, 3½ and 1½ ips, model the Optacord 403. This now retails at 45 guineas.

*Highgate Acoustics, 71-73, Great Portland Street, London, W.1.*

## MORE TRIPLE-PLAY

ANOTHER brand of triple-play tape is now available following Philips' recent introduction of their new polyester-based tape which will be sold on three spool sizes. A three-inch spool (450 ft.) will retail at 22s.; a four-inch spool (900 ft.) 39s.; and a five-inch spool (1,800 ft.) 66s. The new tape is being marketed in grey colour coded boxes.

Also announced by Philips is their tape splicing kit. This unit, selling at 23s., is housed in a clear perspex box, and contains reels of red, white, blue, and green leader tape, a reel of switch foil for automatic tape stop, and a reel of adhesive splicing tape. It also contains a cutter and adhesive tape labels. The red lid of the box forms a splicing jig thus keeping the whole kit down to a minimum size and weight.

With the announcement came news of amendments to the current price of Philips' tape. A four-inch reel of standard-play tape will now cost 10s., a reduction of 3s., and the 5½-inch spool of double-play tape will cost 55s. 6d., an increase of 3s.

*Philips Electrical Limited, Century House, Shaftesbury Lane, London, W.C.2.*

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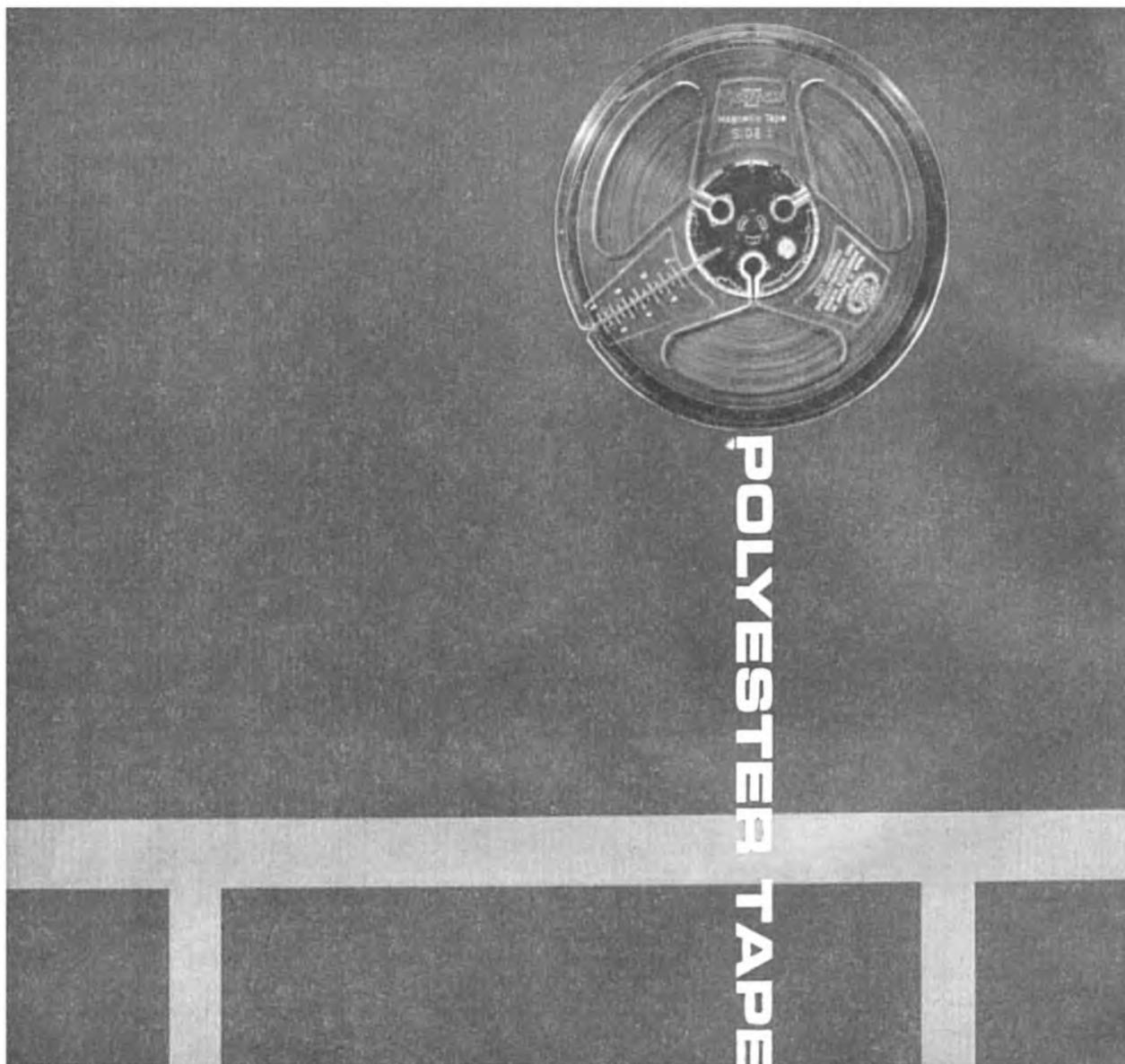
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# Letters to the Editor

## Have you got a surplus recorder?

**D**O you think any of your readers can come to the aid of our children?

It is hardly necessary for me to stress the hundred and one delights that can be obtained from a tape recorder. Some of our 110 Homes have been fortunate enough to have had tape recorders given to them and how we should like to see one in each of our Homes!

If any of your readers have one that they no longer require and would like to give it to our children, we could arrange for it to be collected.

The children would get hours of pleasure and the giver would have the pleasant thrill of knowing that he or she, had been responsible for brightening the lives of some of our family of over seven thousand boys and girls.

HAYWOOD S. JONES.

*Dr. Barnardo's Homes, Stepney Causeway, London, E.1.*

## More spares needed!

**M**AY I moan about the lack of dealers who will stock accessories and spare parts. Most dealers are prepared to stock tape recorders, cine cameras, and cine projectors, because of the high profit ratio (33 per cent), but bits and pieces, Oh! no. No profit, and no call for them.

I had to try five different towns, Caterham, Oxted, Reigate, Dorking and Cheam, before I finally managed to buy a drive belt for my projector, the most popular unit on the market, I believe.

Now I am searching for two tape guide bobbins and a spare play-back head. So far I have tried shops in Redhill, Croydon, Thornton Heath and Streatham with no luck. They all said they could order them for me and looked flabbergasted when I asked "at what discount." Why should I give them money for goods that come in one door and straight out the other? For goods in stock they deserve their profit, and I am willing to pay, but not otherwise.

I wish manufacturers would only supply their models to dealers who are prepared to stock spares.

*Redhill, Surrey.* R. E. ELLIS.

## COLOURED TAPE

**S**INCE my article on coloured recording tape was published (*November 1962 issue*) I have received requests asking where it can be obtained.

Since the article was written I have learned that blue and green tape is no longer available in this country, although it is manufactured by Audio Devices in America. The yellow tape is manufactured by BASF Chemicals Ltd., of 5a, Gillespie Road, London, N.5.

ROBERT COOTE.  
*Bexleyheath, Kent.*

## CLUB MEMBERS AT THE AUDIO FAIR

**D**URING a visit to last year's Audio Fair I met Mike Brown of the Rugby tape recording club. Our meeting was quite accidental and this prompted a discussion on ways of ensuring club members have the opportunity of meeting each other during the Festival's four days.

The Rugby Secretary suggested a room should be set aside for the use of club members, so that they could meet and discuss trends with others. This is an excellent idea, and we wondered if the organisers could be persuaded to set aside a room especially for this purpose.

PETER J. STARIE.

*Secretary, Leicester T.R.C.*

[*The Federation of British Tape Recording Clubs has already taken space at this year's Audio Festival. In a special lounge they will be giving occasional tape demonstrations and will also make available a visitor's book for club members. Club members would sign on arrival, giving an approximate time of departure, so that newcomers will be advised of who is where and at what time. Facilities for leaving messages will also be given.*]

## Tape programmes for the blind

**A**S programme organiser of the "Tape Programmes for the Blind," I have learned with surprise that from an approximate total of 6,000 blind persons in Holland, some 2,500 have been supplied with tape recorders free of charge by organisations similar to our own.

The Netherlands are not alone in this respect, yet in Great Britain nothing even remotely approaching the Continental efforts has been attempted, with the exception of the multi-track "Talking Book" provided by the Royal National Institute for the Blind. Other voluntary organisations exist for the purpose of reading on to and circulating tapes to the blind who already own tape recorders.

We have operated for more than seven years as a voluntary organisation serving the blind, and have been registered as such since 1961. We are now more eager than ever to establish ourselves on a firm footing in order that many more blind persons throughout the U.K. may take advantage of the benefits of a tape recorder.

It should now be accepted that a tape recorder is an essential piece of equipment to a blind person. The following reasons may convince the uninitiated.

(1). Many people lose their sight at a time when learning to read Braille is a tedious and sometimes frightening task. They are still, however, quite capable of pressing a button or two and of speaking into a microphone.

The feelings of helplessness and lone-

*Following Mr. Starie's letter, we contacted Mr. C. Rex Hassan, the organiser of the Audio Festival, who said he "will be delighted to assist club members in making arrangements to meet other club members. I will help them till it hurts," he said, "if they will only let me know in advance what plans they are making for attending the show." Club members should also make themselves known to the organisers on arrival.—EDITOR.]*

**T**APE club members visiting the Audio Festival have no way of identifying other club members. Would it be possible for you to produce a badge for purchase by tape clubs? This could contain a reference to your magazine, and have space for the wearer's name and club to be added.

MICHAEL STOREY.

*Wakefield, Yorkshire.*

[*It would be nice to have the name of our magazine paraded around the Russell Hotel, but the demand for such a device would not warrant the substantial cost of manufacturing badges as suggested. Could not the club members produce card-board identification badges to their own design?—EDITOR.]*

liness which may descend upon the elderly blind person faced with the task of continuing to communicate, can be devastating. These feelings can be immediately alleviated by the provision of a tape recorder, and introductions to other blind persons who are able, willing, and eager to exchange tape of correspondence.

(2). It is extremely desirable that a general "Spoken Weekly for the Blind" be put into production. There is a wealth of very interesting news material in the better quality Sunday newspapers which is out of reach of thousands of blind persons who have no-one able or willing to read from these papers.

(3). Although the "Spoken Book" is chiefly intended for recreation and general education, there should be facilities for blind and partially sighted students to have access to recorded material to help in their studies. Scientific journals and text books are greatly in demand by such people and are difficult to come by.

Given studio accommodation and the necessary equipment for the production of the many copies that would be involved, we will commence this task as soon as it is humanly possible to do so provided we can receive the financial support which is so necessary to the establishment of this very important social service.

MAURICE L. CHAMBERS.

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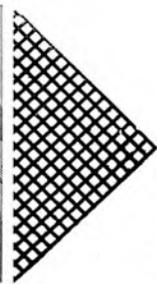
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# HOWARD TAPE RECORDERS



# News from the Clubs

## ACTON

Clubman of the week, if there is such a title, would surely go to Fred Smith of the Acton club, who introduced nine members within two weeks, and keen members at that, writes secretary Dave Wiseman.

Their February meetings dealt with the practical side of recording, with among other items, members constructing an extension speaker; carrying out some editing and splicing; and exploring the designs of electronic mixer units.

Dave Wiseman started the ball rolling by presenting an uncompleted speaker assembly built to the Goodmans' design. The unit was fitted with Goodmans' Axiom 10 and Trebax 5K/XL/20 units. This was operated in conjunction with a small mains machine. Chairman Dave Windsor brought his completed speaker, also constructed by the secretary, and this was connected to a Ferrograph 5A/N. The assembly comprised an E.M.I. 10 x 8 elliptical and a Lorenz LPH65. Total cost £7 13s. 4d.

Stereo tape recording is now of particular interest to the club, and many members are altering their equipment for stereo performances. The new Truvox recorders recently introduced by some members seem to have originated this trend, and a demonstration by the manufacturers has been arranged.

Secretary: Dave Wiseman, 8 Woodhurst Road, Acton, London, W.3.

## AYR

An increase in meetings is announced for the Ayr club who have arranged to meet fortnightly instead of monthly. The first of the new meetings, to be held on March 20, will take the form of a demonstration night. The venue is the Ayrshire and Galloway Hotel. A spate of film showing has occurred to the members, who saw two films at their February meeting. Tape recorded sound-tracks had, of course, been added. During the evening the officials were elected, and these include Mr. E. W. Reid, president, Mr. W. Patrick Copinger, vice-president, and Mr. S. J. Hourston, secretary.

Their first March meeting included two interesting and informative films presented by Mr. Frank Parrington of B.A.S.F. Chemicals Ltd. Before showing the popular *The Magic Tape*, which has won awards on the Continent, Mr. Parrington entertained members with a brief outline of the history of the development of the tape recorder and magnetic tape, illustrating his talk with various demonstration tapes.

Secretary: S. J. Hourston, 79, Whitellets Road, Ayr, Scotland.

## BIRMINGHAM (SOUTH)

Recent meetings of the South Birmingham tape club included demonstrations of the Sony range of stereo equipment and a programme of five-minute tapes. The tapes had been produced by members under the heading "My day as a radio or TV announcer." Items ranged from news flashes from outer space to skits on well-known programmes.

The sound-track for the club film *Parade* has now been completed thanks to at least one stint when members worked until 2 a.m. so engrossed had they become in the project at hand.

Plans are now going ahead for future outings to gather material for Hospital Programmes. These will no doubt also be filmed for *Parade 1963*.

Secretary: J. T. Gilbert, "Woodcote," Box Trees Road, Dorridge, Solihull, Warwickshire.

## BOURNEMOUTH

A silver mounted microphone to be used as an award in their annual tape competition has been donated to the Bournemouth tape club. The microphone, received by Miss D. Slack the club chairman, was presented by Mr. D. Shave, director of Tape Recorders (Bournemouth) Ltd., local dealers.

The former club secretary, Mrs. D. Lawson, has recently left for a six-month holiday in New Zealand. During her absence the post is being filled by Mrs. D. L. Robertson.

Secretary: Mrs. D. L. Robertson, 62, Branksome Hill Road, Bournemouth, Hampshire.

## BRIXTON

A change of secretary is announced for the Brixton club with Mr. Tom Seakins taking over from R. G. Garrett who is now assistant secretary.

A thirty-minute tape on the 1962 London to Brighton Veteran Car Rally has been produced by members. This includes a description of the journey from Hyde Park to the Sussex Coast, and interviews with some of the competitors. Anyone interested in obtaining a copy of the tape is invited to contact the secretary.

Their recent activities have included the construction of a soundproof box, capable of accommodating six persons, for use in the clubroom; interviews with visitors experiencing their first winter in the U.K.; and recording an amateur pantomime production.

Secretary: Tom Seakins, 202, Weir Road, Balham, London, S.W.12.

## CARDIFF

The second A.G.M. of the Cardiff club was held on February 5. Among the officials elected were chairman, P. Howell, and secretary, C. A. Weston. Mrs. Rene E. Hill, the retiring secretary, speaking of the past year's activities described it as very successful. Requests for entertainment by old people's organisations had increased, membership had changed but numbers were static, and the members had constructed quite a bit of their own equipment. She also spoke of the co-operation received from manufacturers and especially from local dealers. Mrs. Hill had had to retire for domestic reasons, although would continue her membership. The members presented her with an initialed pen and pencil set.

For the February 19 meeting members were entertained to an evening of stereo presented by Mr. Johnson of Metro-Sound Manufacturing Co. Ltd. Several stereo records were played using Thorns turntables, Ortofon stereo amplifier and two speaker enclosures which are not available in this country. Each enclosure contained four tweeters, two mid-range and one bass unit, providing the "finest stereo demonstration the members had heard to date."

Secretary: C. A. Weston, 7 Penylan Place, Roath Park, Cardiff.

## DUNDEE

At a recent meeting of the Dundee club, the members were hosts to the Montrose Academy tape recording club, who presented a talk on their activities and included recordings of the Academy choir. Further inter-club contact was achieved at a later meeting when president Don Smith and secretary Bob Taylor visited the newly-formed St. Andrews club to talk about the Dundee members' activities.

A demonstration of the latest models in the Grundig range was given by Mr. Metcalfe of Grundig (Great Britain) Ltd., when he visited the club during January. Another demonstration was scheduled for their March 4 meeting when the guests were to be B.A.S.F. Chemicals Ltd.

Among other recorder demonstrations has been an evening devoted to a close examination of Mr. Murray's stereophonic Vortexion machine.

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

## GLASGOW (2)

Arrangements to visit the "pub" where Robbie Burns wrote some of his songs is being arranged by members of the Glasgow Club. This, together with another expedition to gather material on location during which members Albert Barnes and Eddie Windle almost froze to their recorders whilst recording on a railway platform, is the outcome of a recent lecture on creative recording presented at one of the February meetings of the club.

## Lecture / Demonstrations

CLUBS wishing to invite demonstrations and/or lectures are invited to contact the following companies who have offered their services:—

BASE Chemicals Ltd., 5a Gillespie Road, London, N.5.

Fi-Cord Ltd., 40a, Dover Street, London, W.1.

Grundig (Great Britain) Ltd., Newlands Park, Sydenham, S.E.26.

Lustraphone Ltd., St. George's Works, Regent's Park Road, London, N.W.1.

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

Further names will be added as received.

During the same meeting a tape quiz was presented. The club now has twenty members.

Secretary: A. McCallum, 9 Glendevon Square, Glasgow, E.3.

## LEEDS

A talk on the problems of stereo broadcasting was given by Mr. D. Pape to the members of the Leeds society for their February meeting. This was followed by a programme of tapes recorded by Mr. Eagle on his Tandberg recorder. Later in the evening members turned their hands to recording and used a Revox recorder to make a short stereo tape.

Secretary: R. Crossley, 96 Stainbeck Road, Meanwood, Leeds 7, Yorkshire.

## NOR-TAPE INTERNATIONAL

News of another international tape exchange organisation has been received in our office, this time with its base in Norway. The president, John Kenneth Kristoffersen, is an 18-year-old student at Oslo Municipal College of Commerce studying audio electronics.

The annual subscription for the club, which claims 2,000 associated membership, is a guinea, and for this members get a bi-monthly newspaper printed in English, a yearly tape from the Headquarters of the organisation, and of course the regular listing sheet. As an incentive to encourage greater membership, members finding five or more new members receive a seven-inch reel of tape.

Further details are available from Mr. Kristoffersen at Nor-Tape International, Lille Frogner alle 3, Oslo, Norway.

## READING

Three of their own productions were among the ten prize-winning films shown at the Reading Town Hall during a performance arranged by members of the Reading tape and cine club. Among the fascinating items on another recent programme was an interlude provided by Stuart Wynne Jones who gave some valuable advice on how to create films with a drawing-pen, poster colours, and a tape recorder. A knowledge of mathematics would also seem to be an asset for cartooning, the members soon learned.

For the February 4 meeting, members were entertained to a pre-release showing of the new Grundig TK18 "Magic-car" recorder. Mr. Hans Spring, Grundig's Chief Engineer, demonstrated the ability of this remarkable machine to deal automatically with different levels of sound over the full dynamic range without any manual adjustment of the recording level.

On the "home" front members are preoccupied with their preparations for the forthcoming film and tape competitions. These events will determine who will be the holders of the Society's "Oscars" for 1963.

Secretary: T. Fisher, 5 Mapledurham Drive, Purley, Reading, Berkshire.

## ST. ANDREWS

A new tape club has been formed in St. Andrews, Fife. Meetings are being held fortnightly. Details are available from the secretary.

Secretary: Sheila M. Fitzgerald, 109, North Street, St. Andrews, Fife, Scotland.

## THORNTON HEATH

The first of this year's five-minute tape competitions of the Thornton Heath club had a very large entry. The subject "Why I bought a tape recorder" stirred members into some deep thinking. John Bradley, the club's newly-appointed programme organiser, won the contest with 29 out of a possible 30 points.

On February 14 the club held its first "Open Night." One of the club's activities on show was the Mayday Hospital Request Programme production team in action recording a programme. John Bradley also gave lessons on splicing.

Secretary: A. W. Stevens, 36 Tylecroft Road, Norbury, London, S.W.16.

## YORK

Several outside recordings plus entertainments laid on for the sick and aged have been among the activities of the members of the tape section of the Acomb Community Association in York. At their recent A.G.M. chairman F. Burdett and secretary B. Snowden were re-elected. During the meeting members heard a tape received from the Club-du-Ruban Sonore of Grosse Ile, Montmagny, Canada. The tape recounted the history of the district.

Secretary: B. Snowden, 51 St. Paul's Terrace, York, Yorkshire.

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20s. (3 dollars). Jimmy James, 54, Keslake Road,  
London, N.W.6, England.

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WANTED—"TAPE Recording Magazine"  
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1959. Good price paid. Reply to Brooks, 6, Stock-  
ham Way, Wantage, Berkshire.

WANTED—Empty tape spools, all sizes. Denis  
Larcombe, Newgale, Haverfordwest, Pems.



# Tape Exchanges

(Continued from page 37)

**Tansley, Ron** (24). 5, Clipstone Avenue, Mapperley Plains, Mapperley, Nottinghamshire. 35mm photography, humour, most music. 7½, 3½, 1½ ips. 7-inch spool. Norfield recorder. **UK, USA, Canada, Australia, Germany.**

**Taylor, Michael** (20). 122, Bromham Road, Bedford, Bedfordshire. Photography, travel, gadgets, fishing, mountain walking, classical music. 3½ ips. 3-inch spool. Grundig TK1.

**Thompson, Noel** (38). 123, Darlaston Road, Walsall, Staffordshire. French language, concert music. 7½, 3½, 1½ ips. 7-inch spool. Philips EL3542, 2 and 4-track, Grundig TK1, Midlands and South England.

**Turner, James** (34). 605, High Road, Leyton, London, E.10. Astronautics, aeronautics, astronomy, classical and some jazz music. 15, 7½, 3½, 1½ ips. 8½-inch spool. Brenell Mk V, Brenell Mk III, stereo. **Scandinavia**, Letters not required.

**Walker, Ronald** (49). 174, Middlemarch Road, Radford, Coventry, Warwickshire. Sound-hunting. 7½, 3½, 1½ ips. 4-inch spool.

**Wallace, Jacqueline** (21). 161, Westbourne Avenue, Hull, Yorkshire. Travel, all music. 3½ ips. 5½-inch spool. Grundig TK23, four-track.

**Watt, William** (29). 21, Gibson Terrace, Edinburgh 11, Scotland. Photography, jazz, radio, television. 7½, 3½, 1½ ips. 7-inch spool. Philips, four-track, Grundig TK20.

**Weiser, Erwin** (38). Hoehenweg 18, 53, Bonn-Ippendorf, Germany. Stereo, sound effect, most music including Bagpipes. 7½, 3½ ips. 7-inch spool. Grundig TK 46, four-track, Grundig TM60.

**Wilce, Reginald** (38). 4, Cromwell House, London, S.W.15. TV scriptwriting, classical music. 3½ ips. 5½-inch spool. Grundig TK1 and Kolster-Brandes RT20. **USA, Canada, and USSR.**

**Williamson, Geoff** (29). 3, Davis Cottages, Nortgate, Oakham, Rutland. Speedway, films, music. 3½ ips. 5-inch spool. Grundig TK20.

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FLAP B

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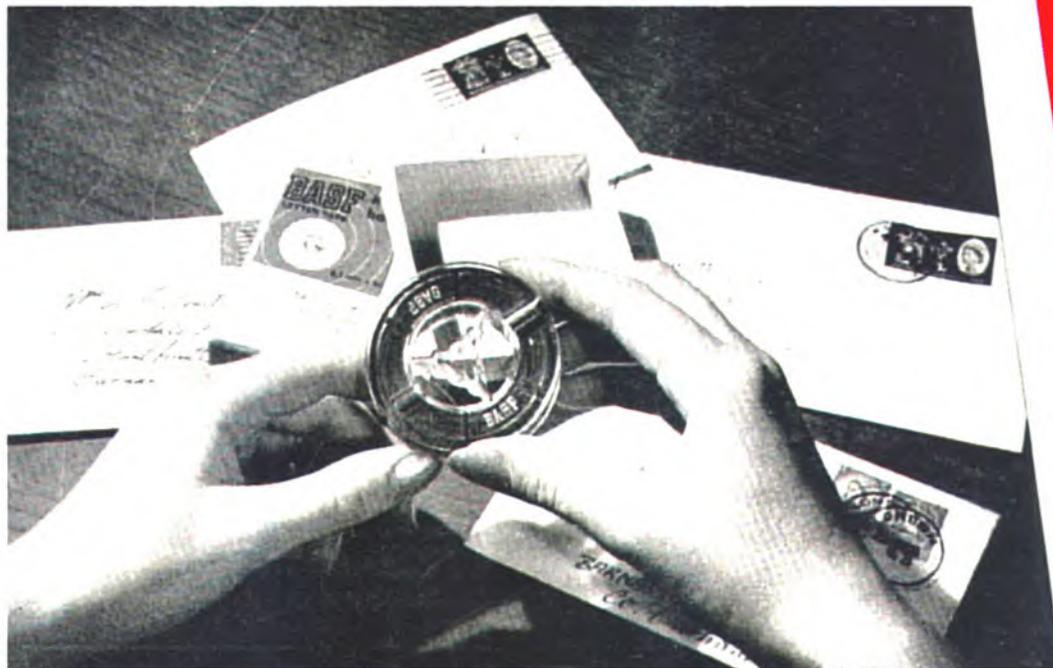
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