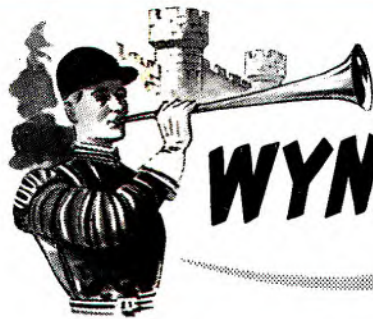


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1957

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# TAPE RECORDING

& HIGH FIDELITY REPRODUCTION  
MAGAZINE



## WYNSOR Regent

- WYNSOR—THE HALLMARK OF QUALITY.
- WYNSOR—FOR THOSE WHO APPRECIATE ALL THAT IS BEST IN SOUND REPRODUCTION.
- WYNSOR—A STAR CHOICE—A CHOICE OF THE STARS. "I THOUGHT IT WAS MY IDENTICAL TWIN VOICE," SAID MAX BYGRAVES.
- SPECIAL FEATURES INCLUDE DETACHABLE 10 x 6 SPEAKER — MIXER INPUTS — UP TO 2 HOURS RECORDING ON ONE TAPE — MONITORING FACILITY.

BEFORE YOU CHOOSE  
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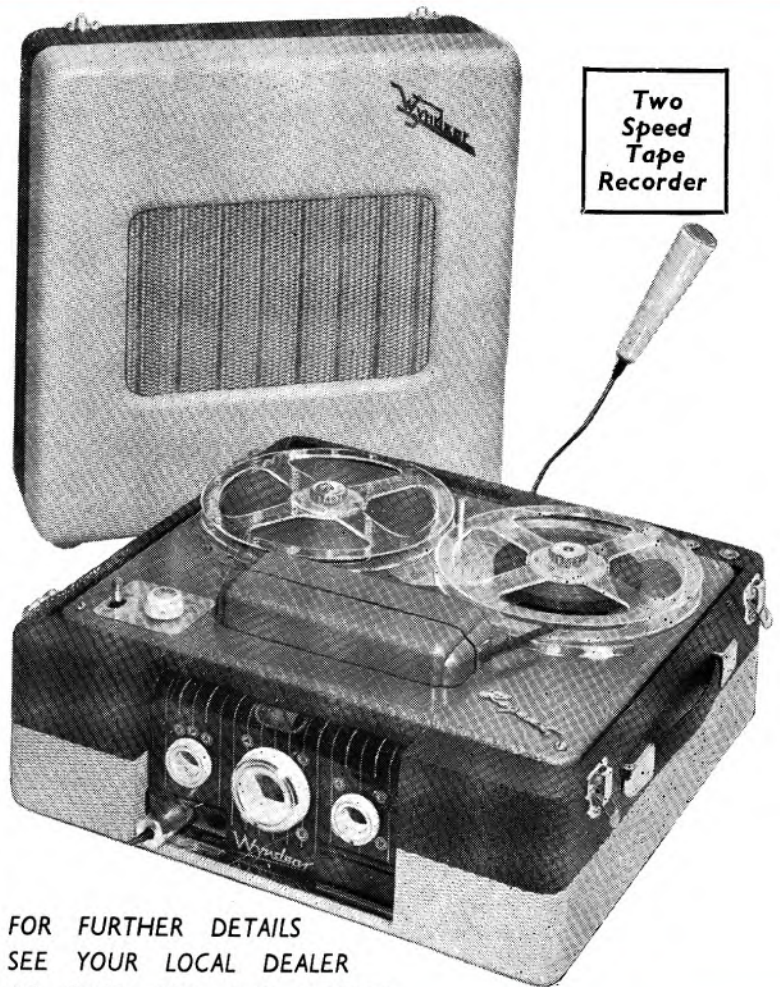
### 54

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MICROPHONE  
AND TAPE

### MAGNETIC RECORDING COMPANY

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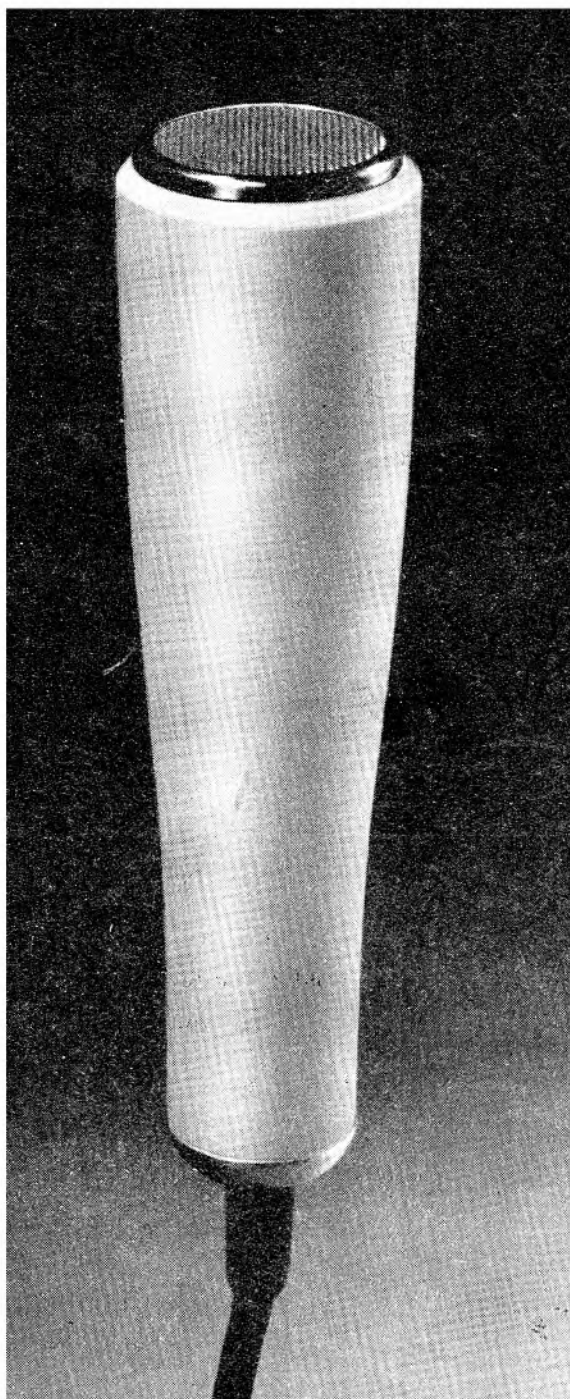
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OR SEND FOR OUR LEAFLET



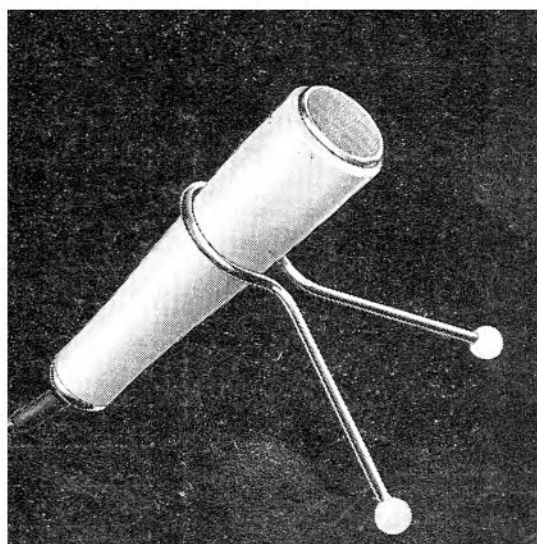
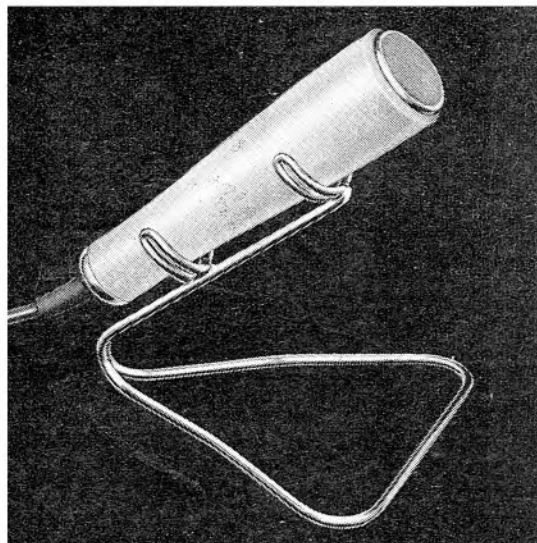
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**Model MIC 39-I** for high-quality recording, public address, entertainment

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# Recording Tape and Accessories

## RETURN OF POST SERVICE

All the following items are normally kept in stock for delivery by return of post. In the event of supplies being held up from the makers we advise delivery position by return.

### TAPE

#### SCOTCH BOY

No. 111A. Acetate Base. 200ft. (3") 6/3d. 600ft. (5") 16/- . 850ft. (5½") 22/- . 1,200ft. (7") 27/- . 2,400ft. (10½") 61/- .

No. 150. LONG PLAY. Polyester Base. 300ft. (3") 9 6d. 900ft. (5") 28/- . 1,275ft. (5½") 35/- . 1,800ft. (7") 50/- . 3,600ft. (10½") 110/- .

No. 120 High Output. Acetate Base. 600ft. (5") 23/- . 850ft. (5½") 31/- . 1,200ft. (7") 39/- . 2,400ft. (10½") 87/- .

No. 111V. Super Base. PVC Base. 200ft. (3") 7/6d. 600ft. (5") 21/- . 850ft. (5½") 28/- . 1,200ft. (7") 35/- . 2,400ft. (10½") 78 9d.

#### EMITAPE

"88." PVC Base. Message 175ft. (3") 7/6d. Junior 600ft. (5") 21/- . Continental 850ft. (5½") 28/- . Standard 1,200ft. (7") 35/- . Professional 1,800ft. (8½") 57/6d.

"99" LONG PLAY. PVC Base. Message 250ft. (3") 9 6d. Junior 850ft. (5") 28/- . Continental 1,200ft. (5½") 35/- . Standard 1,800ft. (7") 50/- . Professional 2,400ft. (8½") 72 6d.

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"88." Junior 600ft. (5") 23/6d. Continental 850ft. (5½") 30 6d. Standard 1,200ft. (7") 37/6d.

"99" LONG PLAY. Junior 850ft (5") 30/6d. Continental 1,200ft. (5½") 37/6d. Standard 1,800ft. (7") 52/6d.

#### BASF

Standard. PVC Base. 150ft. (3") 8/- . 300ft. (4") 13/6d. 600ft. (5") 21/- . 850ft. (5½") 28/- . 1,200ft. (7") 35/- .

LONG PLAY. PVC Base. 210ft. (3") 9/- . 850ft. (5") 28/- . 1,200ft. (5½") 35/- . 1,700ft. (7") 50/- .

#### MSS MASTERTAPE

PM 15. 150ft. (3") 5/6d. 300ft. (4") 10/6d. 600ft. (5") 20/- . 850ft. (5½") 27/6d. 1,200ft. (7") 35/- . 1,750ft. (8½") 55/- .

LONG PLAY. 225ft. (3") 8/6d. 450ft. (4") 14/6d. 850ft. (5") 28/- . 1,200ft. (5½") 35/- . 1,800ft. (7") 50/- . 2,400ft. (8½") 75/- .

#### BRITISH FERROGRAPH

On Hublock Reels. 200ft. (3½") 12/6d. 600ft. (5") 26/9d. 1,200ft. (7") 45/- . 1,750ft. (8½") 63/- .

NOTE.—All Tapes are Standard Play except where shown as Long Play.

### ACCESSORIES

#### EMPTY SPOOLS

Scotch Boy. 3" 3/- . 5" 3/6d. 5½" 3/9d. 7" 4/3d. 10½" 16/8d.

Emitape. 3" 3/- . 5" 4/6d. 5½" 4/6d. 7" 5/- . 8½" 12/6d. BASF. 3" 3/- . 4" 3/9d. 5" 4/- . 5½" 5/6d. 7" 5/- .

MSS. 3" 3/- . 4" 3/8d. 5" 4/3d. 5½" 5/6d. 7" 5/- . 8½" 13/9d. 10½" 17/3d.

Ferrograph Hublock. 3½" 6/- . 5" 7/6d. 7" 7/6d. 8½" 9/6d.

#### LEADER TAPE

Emitape. Available in White, Red, Yellow, Blue, Orange and Green. 4/6d. per coil.

Scotch Boy. Coils of 150ft. Green or White. 3/6d. each.

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BASF. Coil of 82ft. 8/- .

#### SPLICING TAPE

Emitape. ½" 7/6d. per coil.

Scotch Boy. 7/32" × 66ft. 3/- . ½" × 66ft. 4/9d. ½" × 150" on plastic dispenser 2/6d.

BASF. Klebeband. Coil of 30ft. 6/1d.

#### JOINTING COMPOUND

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Emitape. Tape Jointing Block 17/6d.

#### NON MAGNETIC SCISSORS

Emitape. AP39 16/- .

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This is a "must" for the serious user of any recorder. 50/- .

**TERMS OF BUSINESS.** Cash with order or C.O.D. All tape is post free, but postage is extra on orders under £3 for accessories. C.O.D. fees are charged on C.O.D. orders under £5.

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**WATTS RADIO (Mail Order) LTD.** 54, Church Street, Weybridge, Surrey

*Telephone Weybridge 4556*

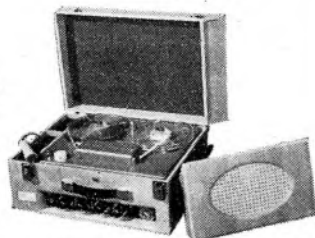
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**TELETAPE** can give **IMMEDIATE** delivery of the new **VERITONE**, having purchased large stocks of this outstanding machine.

**NO INTEREST OR CHARGES ON CREDIT SALE**

**53 gns.**  
Deposit £6.13.0  
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The Tape Recorder Specialists,  
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Based primarily on the design of the high quality LUSTRAPHONE Studio Ribbon Microphone VR/53, this new model, the "Ribbonette" is of relatively miniature dimensions. Response substantially maintained to 14 kc/s. Full blast screens fitted. With new type improved swivel mounting. Silver-hammer finish



Full details of the "Ribbonette" Microphone sent on application to the makers.

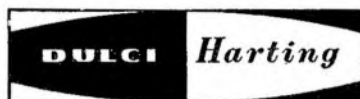
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**ST. GEORGE'S WORKS  
REGENT'S PARK ROAD,  
LONDON, N.W.1 PRI. 8844**

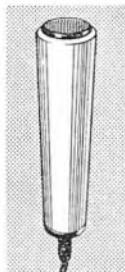
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*the precision Tape Unit* combining superb performance and presentation.

The brilliant new

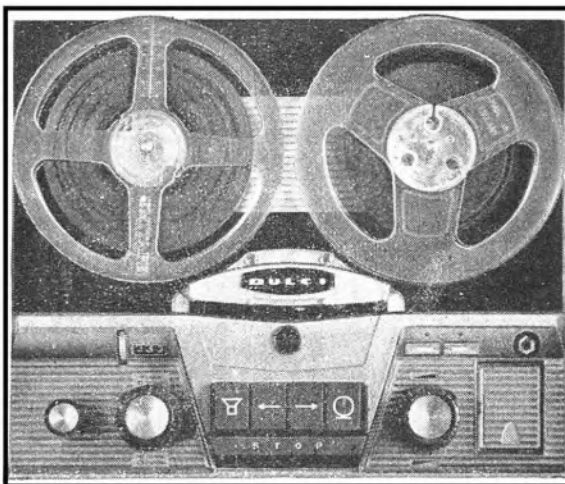


**High Fidelity Tape Unit**



Recommended microphone. 5 gns. extra.

Here's something that everyone interested in sound reproduction will want to see . . . a completely *new* Tape Unit, all ready for addition to an existing Hi-Fi system. It's packed full of attractive features! Recording amplifier is incorporated with erase and bias oscillator. Playback equaliser and pre-amplifier is integrated with the deck.



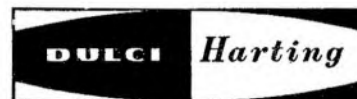
The control panel is superbly styled in modern high impact polystyrene to give a streamlined design. *And note these refinements!* A precision numerical position indicator, electronic recording level band indicator, plus a bias control and erase cut-out switch. This allows compensation for characteristics of *any* tape, plus advantage of superimposition *without* automatic erasure.

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including tape and spare spool

- ★ 2 speeds — 7½"/sec. and 3½"/sec.
- ★ With calibrated compensating control, for various tape characteristics.

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HOWard 1799

Announcing the first  
**TAPE RECORDING**  
MAGAZINE  
**DIARY for 1958**

*It will contain:*

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- A tape time table
- Glossary of useful terms
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- Seven colour Underground map
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Limited Quantities Available

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**T.R. Magazine, 426 Camden Road, N.7**

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LOCAL  
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Details of Pre-amplifiers, Portable Recorders and Stereophonic equipment from:

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**M A S T E R P I E C E . . .**

Enthralling eloquence and emotion, the hushed tension of the dramatic moment, the rapture of the last long note . . . Mastertape alone captures the true beauty of the human voice in speech and song.

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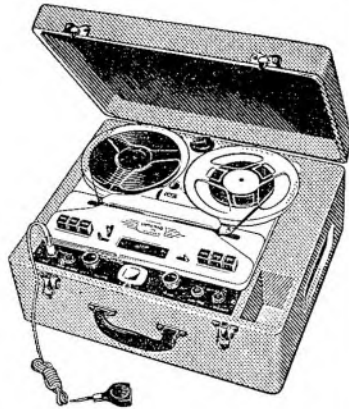
**Mastertape**

MAGNETIC RECORDING TAPE BY

**MSS RECORDING CO. LTD., Colnbrook, Bucks.**

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Where  
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counts



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**WITH FULL INSTRUCTIONS. CAN BE MOUNTED DIRECTLY ON TO DECK OF RECORDER IF DESIRED.**

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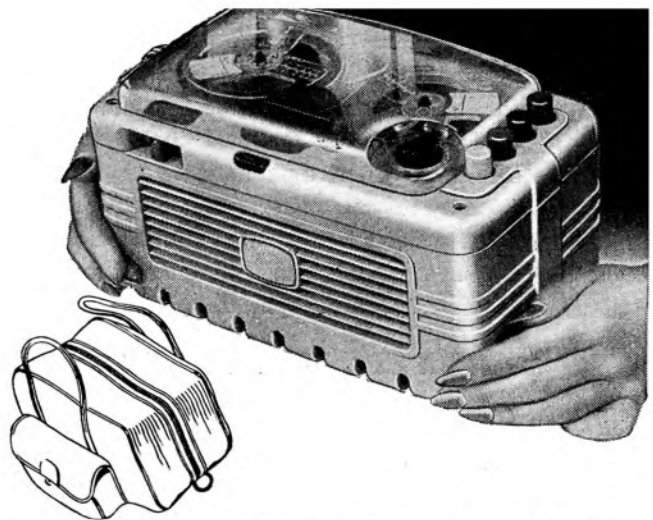


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for its size!"*

That's what everyone says about the ELPICO-GELOSIO Tape Recorder. Its amazing performance is almost unbelievable until you hear it for yourself. Here's a tape recorder that has everything, tonal quality, ease of control, versatility, true portability—all packed into an amazingly compact case with a total weight of only 7½ lbs., and at a price to suit *your* pocket.

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Full range of other accessories available

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a name for better performance

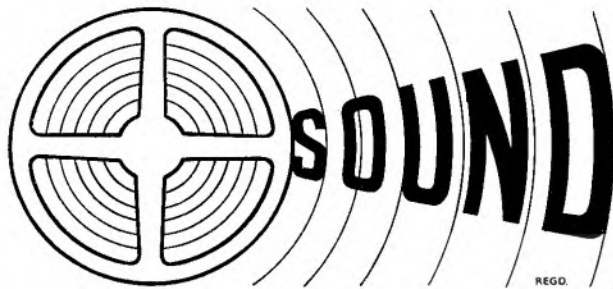
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**gives you  
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**for 55 GNS**

*Complete with microphone  
and spool of LP Tape*

- 4 watts output
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- 3 speeds
- High-fidelity reproduction

Completely automatic operation with instantaneous track reversal ensures tape is not handled.

Positive tone range, volume and on/off switch in one easy-to-use control. Gives three hours playing time with spool of LP tape supplied.

Fitted in contemporary styled, compact suitcase and supplied complete, ready for use with spool of LP tape and crystal desk microphone.



**A NEW**



**SCREENED  
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*Reduces electrostatic  
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G.P.O. specification*



**4/-**  
**for all  
audio  
applications**



**17 GNS** Tax paid

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- 2 matched loudspeakers
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Here it is—the record reproducer you've dreamed about. Superb quality reproduction made possible by a specially designed amplifier with two MATCHED loudspeakers. 4-speed latest style turntable. Styled in two-tone leatherette case of contemporary design and extremely light weight (8-9 lb.).



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that professional  
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You will enjoy a new sense of realism with SOUNDRITE PROFESSIONAL GRADE Tapes. A tape that will bring added life and tonal fidelity to every one of your recordings. Manufactured to a rigid specification that will be appreciated by all hi-fi experts, SOUNDRITE PROFESSIONAL GRADE Tapes have these outstanding characteristics—Special non-stretch, anti-static base. Highly polished recording surface to minimise head wear. Splice free. Drop-out tested during manufacture. Improved top frequency response at low speeds.

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| <b>5"</b>        | <b>20/- each</b>                 | <b>28/- each</b>                   |
| <b>5½"</b>       | <b>27/6 each</b>                 | <b>35/- each</b>                   |
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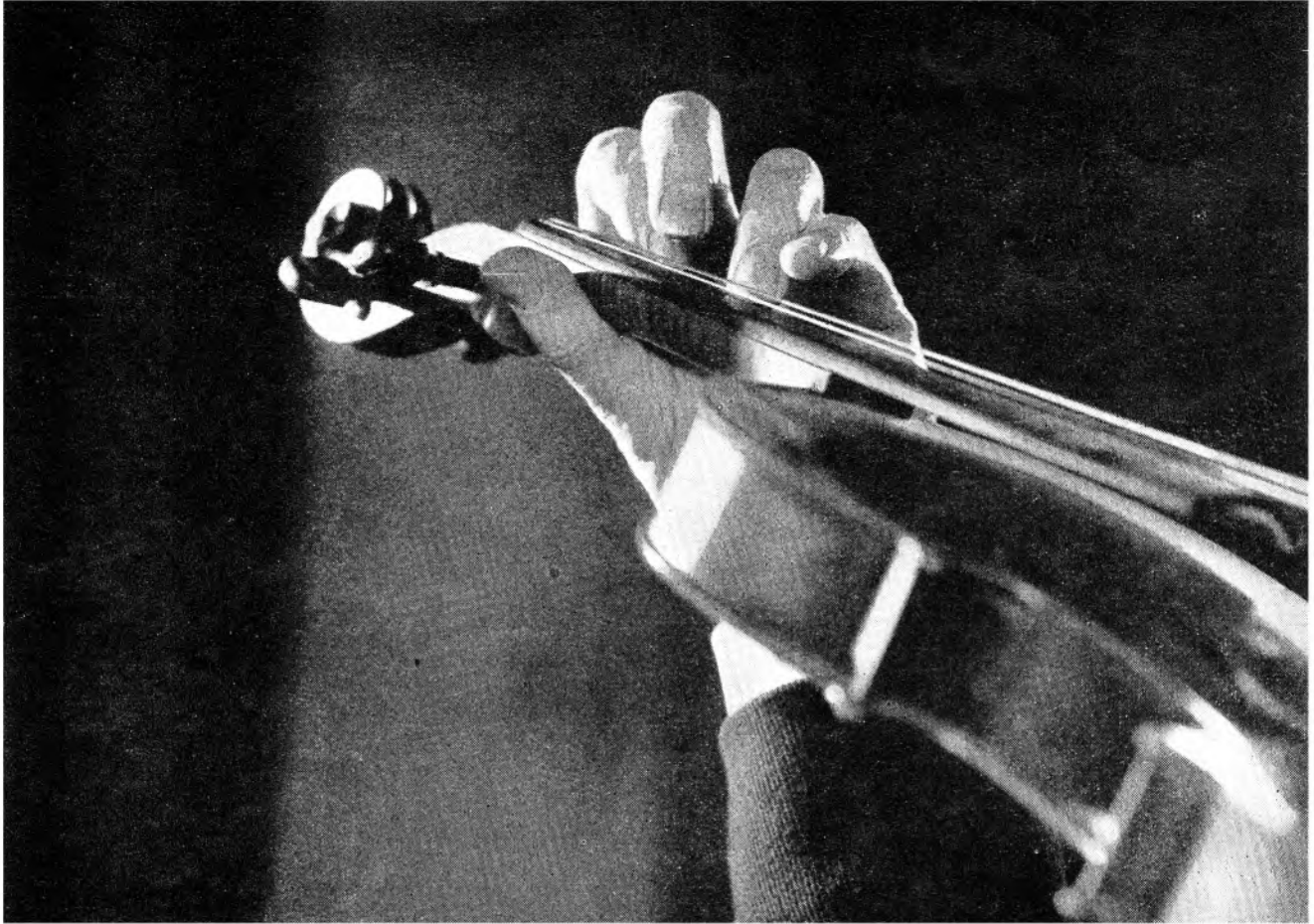
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**PROFESSIONAL GRADE TAPE**

*Available from all stores and HI-FI dealers*

Manufactured and distributed by SOUNDRITE LIMITED, Electro Acoustic Engineers, 83, New Bond Street, London, W.1. Telephone: Legation 3618



*This is your life . . .*

How have *your* musical tastes changed in the last five years? How many of your old favourites have been relegated to the lower shelves, played once a year, if at all? The music you enjoy is a mirror that reflects you and your changing tastes.

A Grundig tape recorder provides a very practical solution to the problem of changing tastes. A tape library grows with you and there is never any waste. A much-played Grieg can become a mint-fresh Rawsthorne for no more effort (or expense) than is required to fit the tape which holds the old recording and re-record the new on it.

With a Grundig tape recorder the world of music is at your feet. If music is your interest . . .

*keep it alive* with a **Grundig** TAPE RECORDER



TK 820/3D  
PRICE 98 gns.  
excluding microphone

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**Memo to P.M.G.**

ONE MAN REMAINS who has not yet caught up with the facts of the tape revolution. We refer, of course, to the Postmaster-General, Mr. Ernest Marples. By the way in which the Post Office applies its rules, it is hindering the development of tape as a means of communication between the citizens of the nations of the world. We believe it is done in ignorance, and we hope a plain statement of the facts of the situation here may bring adjustments.

Tapes carrying recorded sound can be posted in this country for transmission by air either as "air letters" or as "small packets". But the Post Office insists that if the recording is a "verbal personal communication", it *must* be charged at the letter rate. If it is of music or other material other than "verbal personal communication", the small packet rate applies.

The importance of the distinction is this: a small message-spool of tape air-mailed to the United States costs 7s. 6d. at the letter rate, but only 3s. at the small packet rate. In the case of New Zealand, the figures are 9s. and 3s. 6d.

Now, until the full significance of the tape revolution became clear, this distinction may have seemed logical and reasonable. It is no longer so.

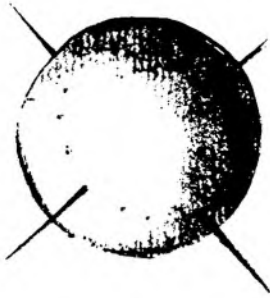
For one thing, it is so easy to circumvent the rules. As a natural development, many tape letters exchanged between enthusiasts have abandoned the formal style of a written letter and developed into something approaching feature programmes on tape, with third parties drawn into the conversations, local music introduced, and a variety of other sound effects to give an impression of the sender's environment. These cease to be "verbal personal communications" and we believe that, in practice, they do not rank as such when it comes to paying postage.

Are Post Office clerks to be equipped with recorders under their counters, so that packages may be opened and the nature checked by play-back? The whole situation appears to us to be absurd.

There is only one way to clear it up. All tapes should be admissible for transmission at the small packet rate, irrespective of their contents.

The statesmen are constantly telling us of the need for closer links between the nations. Their emphasis is usually on the need for this development between Britain and the Dominions and the United States. These are precisely the countries most affected by the anomaly in postage rates. Already individuals and organisations—including school classes—are getting to know one another in a new, intimate way across the oceans by the exchange of recorded messages. Those in authority should do everything in their power to assist this development.

The Postmaster-General is one who has the opportunity to do something immediately.



## MAGNETIC TAPE PLAYS A KEY PART IN THE TECHNICAL TRIUMPH OF THE MAN-MADE MOONS.

BY A SPECIAL "TRM" CORRESPONDENT

**B**EHIND the sensational story of the launching of the first artificial satellite, and the exciting realisation that the conquest of space is beginning, there is a less dramatic but quite fascinating story of scientific investigation. While others speculate on the political and social implications of the satellite, the men of science tackle the job of recording its behaviour: for example, measuring its exact speed and course, so that more can be learnt of the nature of the upper atmosphere.

And since the principal means of communication between a satellite and the earth is sound, magnetic tape plays a vital part in the operation. For, once the radio signals and other sound reactions are recorded on tape they can be played back and studied indefinitely.



The two pioneer Soviet satellites, and the satellites being prepared by the Americans, are all part of the programme of the International Geophysical Year.

The United Kingdom is not running a satellite programme and, for this reason, we have none of the special tape-equipped spotting teams that are a feature of the U.S.A. and U.S.S.R. programmes. In any case, the first anticipated American satellite will be confined to a band between 40° north and 40° south of the equator, so that it will not be visible in Britain.

Although they were unprepared for the advent of Sputnik 1, Britain's observatories, radar research stations, and other centres have been making good use of it. So far there has been no mobilisation of outside helpers, but enquiries by TAPE RECORDING MAGAZINE have revealed that there are opportunities for tape recording enthusiasts with first-class radio receiving equipment to contribute to the work of taping future satellites that pass our way.

Probably the most valuable contributions would be tapes giving Doppler effect recordings. This is the effect that accounts, for example, for the sharp drop in pitch that seems to occur when a whistling locomotive passes the observer. It arises from the fact that the speed of the locomotive is added to the velocity of the sound as it approaches, and deducted as it recedes.

As the sharpness of the change varies according to the distance of the observer from the path of the noise-making object, the phenomenon can be employed to provide, among other things, evidence of the height and course of a satellite, especially when a number of readings are available from various points on the earth.

Magnetic tape comes into the picture at every stage of the American "Operation Vanguard," which is under the direction of the Naval Research Laboratory.

We can begin with the battery of calculating equipment

installed in Washington for carrying out the staggering number of computations entailed in plotting and predicting satellite orbits. The main computer is able to make 40,000 additions or subtractions, or 5,000 multiplications or divisions, in one second—with ten-digit numbers. This enables the readings coming in to be translated into reliable predictions fast enough to keep ahead of the satellite. These predictions are vitally necessary for operating the giant telescopes, cameras and similar equipment.

At this centre, also, anything up to nine million words will be stored on tape giving information on the density of the upper atmosphere, the precise shape of the earth, gravitational variations, and so on.

Although optical tracking will have its place in the "Operation Vanguard" programme, the most important activity will be the recording by the many tape-recorder stations on earth of the radio signals sent from the satellites. The first U.S. satellite will contain what has been described as the most compact and ingenious assembly of instruments ever devised. As these instruments react to the various conditions they encounter they will send the information to earth in the form of radio pulses. There will even be a tiny tape recorder in the satellite itself for the storage of information on cosmic radiation throughout each orbit.

Originally it was intended that the vital records should be in the form of motion picture films of the sound waves on an oscilloscope, but the superiority of magnetic tape was eventually demonstrated, since the tape can be played back into an oscilloscope, as desired. There is the further advantage of being able to investigate particular sections of the tape more thoroughly by means of a scanner.



Amateur tape recordists in America are having the exciting privilege of playing an important part in "Operation Moonwatch"—the project, under the control of the Smithsonian Astrophysical Observatory, by which the first satellite will be accurately tracked. "Moonwatch" teams will be spread across the country, each comprising about a dozen members, under a station leader.

Each team, lined up along a south-west line, will keep watch with standard optical instruments. Broadcast time signals will be fed into the station's tape recorder and, by means of microphones and a mixer, the voice of the observer who spots the satellite will be superimposed on the tape. By this means an exact and permanent record will be made of the time when the satellite enters the observer's field of vision, crosses the centre, and passes out at the other side.

The satellite section of the International Geophysical Year is proving once more the adaptability and the dependability of magnetic tape.

# TAPING THE EARTH SATELLITES

Who was first in the British Isles to record a Sputnik?  
**GERRY FITZGERALD**, Southern Ireland representative of the **BATRS**, makes a claim with the article below.

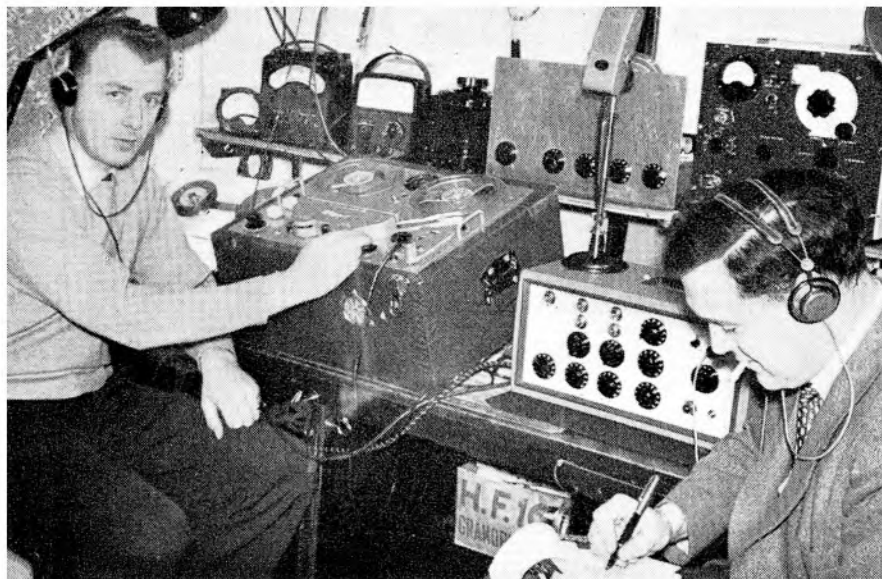


Photo by A. G. Doyle, Dublin

The author, at his recorder, is seen on the left, with his colleague, Kieran Williams, at the radio receiver

ON Saturday, October 5, my friend and colleague, Mr. Kieran Williams, who is a Radio Engineer, and who operates an amateur transmitter (E.I. 7 Y), picked up signals which he thought might be those of the Russian Earth Satellite. He confirmed that the signals in question were, in fact, those transmitted by the Satellite by accurately measuring the frequency on which they were received (20.005 mc.), and the fact that they were heard approximately every 95 minutes for a period of approximately 20-25 minutes.

On Sunday morning he got in touch with me. I took along my recorder and equipment and set up to make the recordings.

The first ones we got were those transmitted at 14.50 G.M.T., on October 6, and I continued to record, while Kieran Williams took notes every time the signals re-appeared. All through the following week, we continued to make recordings, putting in times of reception. Kieran Williams kept notes of accurate times. In the latter part of the week, the signal changed to a continuous tone, and this I also recorded.

On Monday morning, October 21, at 5.20 a.m. the satellite was due over Dublin, so we set up the following equipment:—

Two microphones in the garden, with a man on each— one man to track and describe the rocket's journey through the skies, the second man to watch for the satellite (which was at this time approximately three minutes behind the rocket) and do likewise.

A third man, in another room, with a microphone and an oscillator, announced the time every minute and signalled with "pips" from the oscillator every fifteen seconds.

All these sources, together with the output of the receiver, of course, were connected to my mixer units and into the tape machine, making five different sources in all. The result was a recording of a description of the rocket's course across the skies, together with times, and the Satellite's signals (continuous tone) coming and going. Unfortunately, the Satellite itself was not sighted, due to overcast skies. The whole experiment, if not a complete success, was very interesting.

My first recordings, on October 6, were offered to, and accepted by, Radio Eireann. They featured in the main news bulletin on that evening and later in a special programme with a recorded interview. On Friday October 11, they again used my recordings, in a special interview programme with Dr. Smyth, of Dunsink Observatory.

The equipment used was as follows:—

- Reflectograph tape recorder (Rudmann, Darlington)
- Two Mixer Units, designed and built by Kieran Williams.
- Tape speed was 7½ ips. Tapes used were Scotch Boy, Phillips, BASF, Ferro-Sheen and E.M.I.

The receiver is a 22-tube Triple Conversion Superhetrodyne, with a Crystal Filter on the second intermediate frequency, and audio selective filter. The receiver was set on frequency by a U.S. Army frequency meter type BC 221 Q.

# 'Here's the tape recorder for YOU!'

## says JACK JACKSON

Take a tip from Britain's most popular TV and Radio taster—  
'If you haven't heard the Walter 303, you're in for a pleasant surprise  
... it has the performance of a machine 10 times its size!'  
On our stand at the Radio Show you can make a record of your voice  
and play it back *on your own* without anyone to overhear you.  
Don't miss this chance to try the wonderful Walter 303.

### Here's Why You'll Want A WALTER 303 Too!

#### SIMPLE CONTROLS!

There are only *two* knobs: one for Volume, the other—the exclusive all-in-one Walter 'joystick'—for Record, Play, Fast Forward and Fast Reverse.

#### SUPERB QUALITY!

Full orchestral frequency response (40 to 10,000 cycles). Delivers 3 watts through large (9-in.) elliptical speaker—more than you want to fill the largest living room!

#### MARVELLOUS VALUE!

The Walter 303 gives you everything you want in a tape recorder, yet it costs only 39 gns. including microphone and 60 min. reel of tape!

# 39 gns

Try it yourself on our Stand at the Radio Show  
or go and see one at your local dealers NOW

# Walter 303





## Our plans for 1958

# A BIGGER AND BETTER MAGAZINE

WITH THE NEXT ISSUE, *TAPE RECORDING MAGAZINE* WILL COMPLETE ITS FIRST YEAR OF LIFE. WE PLAN TO CELEBRATE WITH AN AMBITIOUS ENLARGEMENT AND IMPROVEMENT OF THE MAGAZINE.

We began with a 24-page production. As from next month the minimum will be 40 pages, and from time to time we plan to produce larger special issues. In addition, we shall introduce two-colour printing into our pages, which will enable us to publish unique new editorial features.

We shall begin, for example, a striking new series of full-page cartoons in two colours by **ALASTAIR**, the artist who has already won a reputation on the basis of his past work in these pages. He will caricature "tape types" and you will have fun and satisfaction in identifying *yourself* in this brilliant series.

Our feature articles will maintain the high standard set during the past year. Top experts who have pioneered tape recording techniques for broadcasting will continue to contribute.

They will include **DENIS MITCHELL**, widely recognised as the most brilliant of all producers of tape features. "Is there a sound radio Oscar?" asked a national newspaper columnist recently. "Mr. Mitchell has no challengers." Denis Mitchell will be writing in an early issue on his methods.

Another contributor will be **TONY GIBSON**, who impressed all who attended the play-back of tapes in our recent Contest by the wise and informed comments which he made upon them. Mr. Gibson is a script-writer, documentary producer and broadcaster with 500 programmes to his credit.

We shall continue the series of articles on the way scientists use magnetic recording, which we began with recent contributions on recording insects and fish. Dr. P. T. Haskell, of the Anti-Locust Research Centre in London, is to write about field recording of Locust sounds. This is a dramatic and exciting story of pioneer work in Africa.

Other contributions will tell the story of how tape has helped to capture for posterity the disappearing folk music of the nations. **PETER KENNEDY**, who has done most of the recording work for the English Folk Dance and Song Society, will describe his activities. And we shall publish a feature about the work of **ALAN LOMAX**, who has a world-wide reputation in this field.

It is clear that two of the most popular uses of tape recorders are for music reproduction and for ciné sound. Each subject will henceforth be covered fully in every issue of the magazine.

Reviews of tape records will appear regularly, as they are issued by the record companies. Distinguished reviewers will be headed by **EDWARD GREENFIELD**, recorded music critic of the *Manchester Guardian*.

The quarterly column "Sound and Ciné," by **JOHN ALDRED**, will be supplemented by full-length features. Next month we shall begin a series by **STANLEY JEPSON**.

Other forthcoming articles will deal with the use of tape for amateur dramatics.

We have decided on an important extension of our technical content. Many back-room "boffins" who are daily handling the problems of tape and recorder design, manufacture and development have agreed to contribute to our pages. We shall start a new series giving technical data about recorders, including circuit diagrams and advice on possible faults and their rectification.

In addition to the above, our present features will be maintained: The full service of the latest news from manufacturers, the popular "Homo Tapiens" column, the news from the club world, articles on tape and education.

Other developments are in hand and will be announced later. The British Amateur Tape Recording Contest next year will be much more ambitious. We hope to link it to a Western European contest and to bring it to a large-scale climax in London next autumn. Full details will be announced shortly.

We shall publish early next year the first **TAPE RECORDING AND HIGH-FIDELITY REPRODUCTION YEAR-BOOK**. Every tape enthusiast will find this an indispensable reference book. Full information will be published next month.

Our **TAPE RECORDING DIARY** for 1958 is now on sale. Copies are still available.

All this adds up to a big expansion of our activity. It is based on the loyalty and enthusiasm of the readers we have gathered during the past year and of the industry and trade. Again, we thank them all.

We regret that this announcement must end with news of an increase in price. There is no need for us to talk about rising prices—everyone appreciates the position. For a year we have held our price at 1s., which is less than that of any comparable publication. Even when postage rates were increased recently we did not pass on the increase to those of our readers who receive their copies by post. The result is that the cost of printing and paper alone is higher per copy than the revenue we receive back from the newsagents.

To restore a sound economic basis on which the magazine can develop and further improve its service to readers, we must now increase the price to 1s. 6d. And postal subscription rates must also be adjusted to cover the increased postal rates, making them 22s. for a full year. But we refer readers to our special concession announced on Page 28.

*TAPE RECORDING MAGAZINE* will now cost half as much again as when it was launched. But it will be more than half as big again as those early issues and the contents will be of such a character that no-one interested in this field will be able to afford to miss them.

We look forward confidently to the continued support of our readers.



# A melodrama specially written for T.R. Magazine by Robert Creek

(Managing Director of the Magnetic Recording Company)

## CAST

*Narrator*  
*Titus Walnuts (Villain)*  
*Roy Dodgers (Hero)*  
*Dolly Dooley (Heroine)*  
*Grandpa Dooley*

*Narrator:* Act I of our play takes us to the home of the Dooley's, where we find Grandpa Dooley and his daughter, Dolly, sitting by the fire. Grandpa rocks himself to sleep, while Dolly hums a little by his side: this always sends him to sleep. There is little food and money in the household, while outside the snow is falling heavily.

(Audience must la-la "Hearts and Flowers.")

*Dolly:* Oh, woe is me. Grandpa is too old to work, and I must stay at home and look after my baby. We have no fuel for the fire and we haven't had a bite since we sold the dog.

*Card cue:* "Shame"

Oh, what must I do to get some money?

*Grandpa (Wakens suddenly):* Dolly, I have an idea.

*Dolly:* Oh no, Grandpa, not that!

*Grandpa:* Eh? oh! ah! What I meant, Dolly me dear, was that your childhood sweetheart has returned with his fortune to our village. When he finds out that Titus Walnuts is trying to press his pants with you he will do his nut.

*Dolly:* What! do you mean my beloved has returned?

*Grandpa:* Yes, none other than Roy Dodgers, King of the Teddies.

*Card cue:* "Hooray"

*Dolly:* Alas, I fear that the Squire will be around tonight for his rent, and I haven't got a bean. Oh, Grandpa, what will happen to us? Will he throw us out in the snow?

*Grandpa:* What did you say? The clock's a little slow?

*Dolly:* No Grandpa, I said . . . but what is that? Did I hear footsteps without? (Noises off, then knock at door.) Oh, can it be that villain the Squire?

*Grandpa:* Dolly, did I hear the bell?

*Dolly:* No, you silly old goat, we haven't got one.

*Grandpa:* Oh, ah. (Enter Titus Walnuts: Throws snow in the air.)

*Card cue:* "Snow"

*Titus:* Gad, what a night!

*Card cue:* "Boo"

Good evening Dooley, you know what I'm here for.

*Grandpa:* If it's money you want, Squire, you've had it. I missed the treble chance, and Dolly didn't get her three draws. You'll have to give us more time, Squire.

*Titus:* Don't dilly dally, Dooley, you dithering old dodderer; deliver the dashed dibs, dash it!

*Dolly:* You can spray that again.

*Titus:* Are you kidding? Listen, wench, either you pay the rent or out you go.

*Card cue:* "In the Cold, Cold Snow"

*Grandpa:* If only Roy Dodgers were here, he would have you taped.

*Titus:* Ha, ha: never fear, he won't be here. I last heard him in the "Jug and Bottle" choir, with a distorted bass boost and a treble that had had his top severely cut.

*Dolly:* I'm sure he will come to our aid, nevertheless.

*Titus:* Pah! You have dallied long enough, Dooley. Either you pay the rent or I will have the daughter for me bride.

*Dolly:* No, no, never so no!

*Titus (aside):* Ha, ha: I have 'em in me power—

*Card cue:* "Hiss."

I shall return later for me dues. (Exit Titus, with villainous laughter.)

*Dolly:* If I have to marry him, my heart will break.

*Grandpa:* Well, that will be a natural break.

*Dolly:* You slay me.

(CURTAIN: END OF PART I)



*Narrator:* Folks, do you suffer from indigestion? You do? Then why not take Wind Bags Whistling Wind removers, they'll whistle your wind away with a woof. Here's a letter from Mrs.



## A PLAY FOR YOUR CHRISTMAS PARTY

# “Did she fall—or was she accidentally erased?”

This melodrama has been specially written for a little fun for use with your tape recorder. There should be an audience viewing and the cast should not be shown their script before the act. The narrator, who does the explanations, should also have some small pieces of card on which the following should be written and which the audience should read out aloud:—

“HOORAY”; “BOO”; “HISS”; “SHAME”; “SNOW”.  
“OUT IN THE COLD, COLD SNOW”; “END OF PART I”; “PART II”; “THE END”.

The villain should have a supply of small torn pieces of paper which he must throw in the air for snow effect. Various parts of the script should be altered for topical use, as necessary. All noises and effects, etc., should be made by the narrator.

Belcher, of Burp Road, Burpington, Hicks: “Dear Sirs, After taking your wind removers, I feel like Gilbert Harding, but don’t have to suffer from it. I think Wind Bags—pardon me—are wonderful.”

*Card cue: “Part Two”*

*Narrator:* Our final scene takes us to the “Jug and Bottle,” where Grandpa has been having a noggin and looks like doing a fast wind on the pavement. Dolly Dooley, having found her lover, Roy Dodgers, has been sitting gazing into his half-closed magic eye—and then “time gentlemen, please” rings out. Dolly tears herself away, and this is embarrassing, for Grandpa was standing on the hem of her nightie. Grandpa and Dolly leave the “Jug and Bottle” and they hear the familiar strains of “Nellie Dean” issuing from Roy Dodgers: This is the result of someone slipping a mickey in his soda water.

*Dolly:* Grandpa, let us hurry back to our homestead, for I fear that there is some dirty work afoot tonight.

*Grandpa:* Alright, me dear. Let us take a short cut across the old railway line by the double track.

*Dolly:* Alright, Grandpa, but I would feel much safer if Roy was near at hand.

*Grandpa:* Well, we’d better hurry, me

dear. Don’t forget we left the baby hanging up in front of the fire.

*Dolly:* Oh, my little Clarence: he must have roasted on one side.

*Grandpa:* Yes, and I want my supper.

*Narrator:* As the Dooleys make their way to the railway track, our story reaches its climax, for, waiting by the signal box we find our old friend, Titus Walnuts. He wears a nasty look on his face; this helps to keep him warm, which he needs, because he is covered by 10 ft. of snow, which fell during his long wait—which is embarrassing, because he is only 5 ft. tall. And now the Dooleys have arrived by the double track, where the villain jumps out and surprises them.

*(Villain throws snow in the air.)*

*Card cue: “Snow.”*

*Titus:* Ha, ha: at last you have fallen into my little trap.

*Card cue: “Boo.”*

Come hither, wench.

*Dolly:* Don’t you touch me you, you . . . *(Titus grabs at Dolly.)*

*Titus:* Ah, I like a girl with spirit. Dolly, marry me and you will live on the fat of the land.

*Dolly:* What! and live on your pig farm: not likely!

*Grandpa:* Take your hands off me daughter, Squire.

*Titus:* Oh pipe down Dooley, or I’ll do you.

*Dolly:* Help, help, won’t anyone come to my aid.

*Card Cue: “Shame.”*

*Titus:* Too late, no one will find us here. Now wench, either you pay me the rent or marry me. If you don’t, I will tie you to the track and have you erased. The 6.5 Special should be along any moment now.

*Dolly:* Must I yield to this villain? *(Train whistle.)*

*Grandpa:* Hark, I hear the train now. Dolly, me dear, it looks as if we have been thwarted.

*Dolly:* Oh, help, he-e-lp!

*Narrator:* At this point, Roy Dodgers arrives at full gallop, whereupon he neatly falls flat on his face over the double track.

*Card cue: “Hooray.”*

*Roy:* I have arrived!

*Grandpa:* Just in time me boy.

*Villain:* Curses.

*Dolly:* Quick beloved, untie me before I get cut in twain by the train.

*(Hurry up music.)*

*Roy:* Stand back Squire. *(Train whistle.)*

*Villain:* Pah, you won’t get away with this. *(Roy Dodgers and Titus Walnuts are involved in battle.)*

*Grandpa:* I will untie you, Dolly.

*Roy:* Take that—and that—you rat.

*Card cue: “Hooray.”*

*Villain:* Oh, mate.

*Dolly:* My hero.

*Roy:* My Dolly.

*Titus:* My nut.

*Grandpa:* What about my supper.

*Card cue: THE END.*

# EMITAPE

**HI-FI  
MAGNETIC  
RECORDING  
TAPE**



| TYPE No.          | TITLE              | SIZE   | LENGTH APPROX. | PRICE IN "EMICASE"         |
|-------------------|--------------------|--|----------------|----------------------------|
| 88/6E<br>★99/9E   | "Junior"<br>"      | 5" dia.<br>5" dia.                               | 600'<br>850'   | £1 . 3 . 6<br>£1 . 10 . 6  |
| 88/9E<br>★99/12E  | "Continental"<br>" | 5 $\frac{3}{4}$ " dia.<br>5 $\frac{3}{4}$ " dia. | 850'<br>1200'  | £1 . 10 . 6<br>£1 . 17 . 6 |
| 88/12E<br>★99/18E | "Standard"<br>"    | 7" dia.<br>7" dia.                               | 1200'<br>1800' | £1 . 17 . 6<br>£2 . 12 . 6 |

★ LONG PLAY—50% increased playing time.

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AT THE SAVOY: Joesphine Douglas greets Mr. B. W. Harley, the winner.



AT LUNCH: Reading from the left-Mr. H. A. M. Clarke, Miss Douglas, Mr Peter Wetherill, Mr. and Mrs Harley, Mr. Ian Arnison and Mr. W. H. Y. Grainger.



AT THE COWDRAY HALL: Mr. K. Blake, a second prize-winner, receives his award from Mrs Marsha Gardner.



AT HAYES: Left to right-Mr. Blake, Mr Pollock,jnr, Mr. Lee Lacy, Mr. D. Priestley, Mr. J. R. Walters and Mr W. P. Copinger.

# BRITISH

# AMATEUR

# TAPE

# RECORDING

# CONTEST



# Tony Gibson's comments on the winning entries

## ★ ★ ★ THE FIRST PRIZE-WINNER

**B. W. HARLEY, OF HANDSWORTH, BIRMINGHAM.** Equipment: Boosey and Hawkes "Reporter" (modified); Collaro "Studio" mike; "Bib" splicer; Emitape. Subject: "Corpus Christi Day at St. Wolfgangsee, Austria."

*Tony Gibson commented:* "On the credit side, competent description and deft editing of material. On the debit side, a "natural" subject, and we should have had more sound close-ups: shuffling feet, a band tuning up, the chatter of sightseers. This programme seemed to me a good example of the problem any feature-producer must face; he cannot be sure what shape his final programme will be until he has shot his raw material—yet he must take pains when shooting it to provide himself with the *variety* of material to give shape to the final results. Here, I felt, the competitor as editor did a good job in making the most of his less successful work as a singler-out of interesting and exciting sounds."

Tony Gibson's comments were a highlight of the Cowdray Hall gathering. He spoke from experience—he has devised and produced 400 B.B.C. programmes, and written and broadcast 100 talks and dramatised scripts.

## ★ ★ THE THREE SECOND PRIZE-WINNERS

**KENNETH BLAKE, OF HAMPSTEAD.** Equipment: Vortexion WVB; Film Industries mike; home-made splicer; various tapes. Subject: A Summer trip with "Nelson," an old car.

*Tony Gibson commented:* "Some good pieces of narration, in which the right degree of friendly informality was established. Some attempts at actuality which were worth making, even though they didn't come off too well (for example, the chat with the children on the beach). There was a good interview that would have been improved with drastic editing. General impression: not enough time spent in knitting the material together, although the way the family had worked together in making the programme made up for a great deal. They seemed to have the holiday spirit and their programme conveyed just that."

**DOUGLAS PRIESTLEY, OF POTTERS BAR, MIDDLESEX.** Equipment: Sonomag; Collaro "Studio" microphone; Mastertape. Subject: A short story, based on a walking tour of Hertfordshire.

*Tony Gibson commented:* "A good example of technique which is within reach of anyone with a microphone—'microphone perspective.' The storyteller succeeded in pulling me into the scene he described, because he gave it three dimensions. This was done quite simply by modest changes in distance and direction between microphone and speaker. He never had to tell us the measurements of the room, or to over-emphasise the eeriness of the atmosphere; he got such things across by his use of resonance, distance and silence—three very valuable resources which cost next to nothing. This entry used simple resources imaginatively."

**JOHN WALTERS, OF KIDDERMINSTER, WORCS.** Equipment: Walter 303 and Boosey and Hawkes Reporter; microphones as issued with the machines; mixed by recording twice on the same track, the second time without the erase head in position; Emitape. Subject: An attempt to find out when "Summer" really begins.

*Tony Gibson commented:* "Some of his sequences could have been cut back with advantage, but he used imagination in shaping the script and in welding together his effects, his actuality, and his 'studio dramatisation.' Every sequence represented a well-thought-out attempt to pick out interesting sounds that tell a story. His linking narration was friendly, without being intrusive; it had the great virtue of leading into each scene without telling too much beforehand. I wanted to hear what was going to happen next. This sustained interest during extracts which were technically poor."

## ★ THE THREE RUNNERS-UP

**W. P. COPINGER, OF SOUTHALL, MIDDLESEX.** Equipment: Simon Sound Sp/2 and Collaro Mark III; Sonomag pre-amp; Lustraphone LFY/59 crystal mike; own design 3-channel transistor mixer unit; "Bib" splicer; Emitape. Subject: Scenes on a Summer Day.

*Tony Gibson commented:* "An ambitious range of material, most of it well done. I particularly enjoyed his signature tune (own composition) and his Control Tower interview at London Airport. His interest in sound for its own exciting sake was present all the time, particularly in the sequence which compared the song of the larks with the scream of jet aircraft."

**GEORGE POLLOCK, OF MITCHAM, SURREY.** Equipment: Vortexion; Reslo mike; "Bib" splicer and Grundig tape. Subject: A Summer tour in the form of a musical journey on the piano.

*Tony Gibson commented:* "Mr. Pollock submitted a musical tour made by some friends, who sang their own compositions to their own piano accompaniment. They took us on the train, to Switzerland, on a Swiss yodelling tour, and various other musical excursions. It was an approach with a difference, although not as ambitious as many other entries. Still, the style was light-hearted and conveyed the atmosphere of Summer."

**LEE LACY, OF LUTON, BEDS.** Equipment: Philips AG 8108; Moving coil microphone as supplied with the machine; "Scotch Boy" tape. Subject: A recording of a magicians' seaside Summer convention.

*Tony Gibson commented:* "An exciting event, faithfully recorded, with about the right amount of explanatory narrative inserted to keep us *au fait* with the course of events. Heroic attempts at interviewing which didn't quite come off. The programme seemed to suffer from the enthusiasm of the narrator. He kept telling us how marvellous the trick would be, and that tended to take its edge off. The editing successfully built up tension."



AT THE RECORDING STUDIOS: Left to right—Mr. and Mrs. Priestley, Mr. Wetherill, Mr. and Mrs. Copinger, Mr. and Mrs. Harley and Mr. Grainger

## A MEMORABLE DAY

**B**BRITAIN'S first national Amateur Tape Recording Contest was a brilliant success. That was the popular verdict on the exciting enterprise which culminated in a day of historic activity on Friday, October 25.

The winners were met in Central London by representatives of Electric and Musical Industries and *Tape Recording Magazine*. They went to Hayes by coach and made a comprehensive tour of the factory which produces Europe's largest supply of magnetic tape.

Departmental heads explained the manufacture of magnetic tape and equipment.

Luncheon at the Savoy Hotel was preceded by a cocktail party at which guests and their hosts (EMI) met informally and exchanged experiences.

Host at the luncheon was Mr. Peter Wetherill, Divisional Manager, EMI Recording Equipment Division. His colleagues included Mr. H. A. M. Clark, of EMI Records Ltd., Mr. Wooller, Manager tape factory, Mr. Howard Grainger of the Tape Recording Department of EMI Records Ltd., Mr. Fowler, Manager, EMI Recording studios, Mr. John Dyer, Press Officer, and Mr. G. Little of the Advertising Division.

Judges Josephine Douglas of TV's "Six Five Special" fame (together with her husband, TV producer Christopher Doll) and Tony Gibson, BBC radio producer, were among the guests, as well as *TR Magazine* associate editors Ian Arnison and R. Brown.

Mr. Wetherill welcomed the guests, congratulated them on their winning entries and hoped they would be fortunate again in next year's event. He spoke enthusiastically of the hobby of tape recording which was being encouraged by such national efforts as the British Amateur Contest.

Mr. Ian Arnison replied on behalf of the Magazine, and Mr. B. W. Harley for the prize-winners.

The afternoon session was spent in an informal tour of EMI's Abbey Road recording studios. The guests split

into small parties which received individual descriptions of the work of the various departments and studios. The tour included a demonstration, under studio conditions, of stereosonic tapes.

A break, and then the evening function. Against a "backcloth" of EMI's "largest reel of tape in the world" Mr. Brown (accompanied on the platform by Mrs. Marsha Gardner, wife of *TR Magazine's* columnist Douglas Gardner, and Tony Gibson and Mr. Peter Wetherill) rose to welcome the packed, enthusiastic gathering.

Mr. Brown thanked all manufacturers who had supported the Contest by giving prizes, or who had sent congratulations and good wishes.

Mrs. Gardner then presented the prizes with a brief word of congratulation to each of the winners.

Then the playback of tapes.

First the winner, *Corpus Christi Day at St. Wolfgangsee, Austria*. Then selections from Kenneth Blake of Hampstead's second prize-winning tape and almost all of Douglas Priestley's short-story travelogue. Between each item Tony Gibson gave a commentary; friendly, humorous and always encouraging.

An interval for refreshments enabled readers, prize-winners, *TR Magazine* staff, manufacturers and their representatives to get together and swap ideas for future events.

Later a selection from other prize-winning tapes was played, together with a highly-commended entry from Mr. Robert Ellis, of Berwickshire.

The evening concluded with an extract from Denis Mitchell's famous documentary radio programme *Night in the City*, by kind permission of the BBC.

Here was professional actuality recording at its brilliant best: a standard to be aimed at for future contests.

Details of the big event being organised for next year will be available shortly. Watch out for news in *TR Magazine* of the second British Amateur Tape Recording Contest.

**TAPE TITTER**

By **ALASTAIR**



**HOMO TAPIENS**

by

*Douglas Gardner*

**AMONG THE PYGMIES**

**J**UST as we go to press, I have received news of the arrival in Central Africa of two modern explorers who have gone to study and make tape recordings of the Bambuti pygmies of the Ituri Forest, in the Belgian Congo.

It is an Anglo-American expedition; one of the men is 6 ft. 2 in. Colin Turnbull (31), of Horsham, Sussex, and the other Newton Beale (41), from Sugar Grove, Ohio. They have chosen an AJS motor-cycle and sidecar for transport, because such a combination can be manhandled out of trouble where a car might remain stuck. While they are living among the pygmies the sidecar becomes a mobile studio.

The pygmies, I am told, go around in more or less isolated hunting groups, each nomadic within their own area; and the two will make recordings of hunting trips, as part of their plan to get a complete picture of the life and habits of these people for the research groups that are backing the scheme.

The thing that really attracted the two to the project in the first place, however, was the discovery during an earlier visit of the surprisingly advanced music of the pygmies, compared with that of other natives. This sounds like a very promising field.

What do the pygmies think of it all?

"The first time we played back a tape recording to them they ran off in fright," Turnbull says. "But they soon came back, and they just took it for granted after that."

**N**OBODY would say that appearance is the thing that matters most about a tape recorder, but it does make a difference—especially to the reception it gets from wives and other v.i.p.'s for whose indulgence we must ever angle.

What is encouraging about this delicate issue is the fact that good appearance can be achieved without adding to the cost of production. This thought is prompted by my recent experience with the new model of the Brenell recorder. My wife, who suffers much from miscellaneous tape and hi-fi clutter, gave this machine immediate and unstinted approval when I took it home.

Yet Mr. P. Glaser, managing director of the Brenell Engineering Company, had been frank enough to tell me that he had been prepared to sacrifice appearance, if necessary, so that the maximum value should go into the engineering aspects of the recorder.

Why is the result so successful?

The answer is that utter simplicity, when it is combined with excellent proportion and a tasteful selection of colour and texture, produces a functional beauty superior to more costly ornament and glitter.

A full technical test of the Brenell is to appear in a future issue of *Tape Recording Magazine*, but I can say that its performance at home pleased me very much. Even at 7½ ips the quality, with the machine on its own, seemed as good as one could hope for from a portable—a tribute to the one built-in speaker; and when I plugged in to a Decca corner speaker, the range was widened beautifully without noticeable distortion—a tribute to the amplifier.

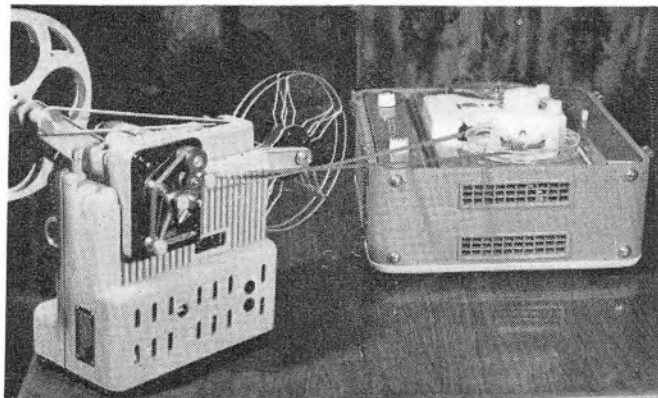
# MAKING TALKIES —



## John Aldred's Sound & Cine Column

**M**ORE and more fans are clamouring for sound, magnetic sound, for "home talkies." It is not difficult to achieve a first-class result with your own tape recorder, even when single-handed. To ensure synchronism between tape recorder and projector, it is usual to allow the tape to control the speed of the projector motor. In the photograph is a popular little 8mm. machine—The Eumig—designed for the job. It is shown working with a Philips Tape Recorder. A loop of tape is threaded around rollers on the side of the projector, one of which is movable and effects a speed control with surprising accuracy.

Let us assume that you have made a film of your holiday this year and are contemplating a sound track of background music and commentary. You can run the film and record your commentary, spoken off the cuff, but you will find it difficult to provide continuous background



The link between recorder and projector is clearly shown in this photograph

music at the same time. With only one pair of hands, you will have to progress in easy stages.

Write your commentary down on paper. Make a list of the separate shots in your film, and then time it with a stop watch, noting each scene change. This becomes your cue sheet for writing a commentary which will fit the picture for length.

*(Continued on opposite page)*

\*A Recipe  
for  
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reproduction

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# THE BASIC RULES



Allow an average of three words per second of screen time, and check against your cue sheet as you proceed. Make sure that what you have written flows easily, especially when spoken aloud. The easiest way of finding this out is to make a trial recording without any picture and to see how you like the result. Don't be dismayed if it sounds terrible, for everyone's voice is not suitable for commentating. If you feel you belong to this group, perhaps some golden-voiced friend can help you out.

Write with the idea of being informative, and adding interest to the picture. Never describe exactly what is appearing on the screen, for that is obvious to your audience. There is no need to have a continuous commentary from start to finish. Silence is still golden, even with a sound film; so, unless you have some relevant information to impart, it is preferable to remain silent and to let music carry the film.

I prefer to pre-record my background music on a separate tape, before I add the commentary on the final tape; then, if I make a mistake in reading, I still have a clean music tape with which to begin again. Select your musical accompaniment from library records issued by the music publishing companies for the purpose. There are plenty to choose from, in all kinds of style and mood.

It is essential to avoid music likely to be familiar to your audience. It is fatal if they begin to hum some well-known theme, instead of following the picture. You will probably divide your film into sequences, each one requiring a different piece of music. Do not be misled by the title on the record labels; it is the mood of the music which is all-important and you will seldom find any particular piece matches the mood of your film for very long.

A twin turntable unit should be used to provide continuous background. Music change-overs from one disc to another should preferably be made during a scene which will eventually have a commentary. Then, when you have faded down your music tape to background level, these change-overs—or music mixes as they are called—will escape unnoticed.

If you wish to add sound effects, it is best to incorporate them in the music tape. When using a large number of effects, it is easier first to record another tape, called effects pre-mix, and to add this to your music tape as you record the discs. It is only possible to add general effects in this way; sync or "spot" effects will have to be recorded with the microphone on the final tape when it is running in sync with the projector.

You can now start rehearsing for the final recording. It is preferable to have a volume control handy for the music tape, and a microphone on a stand (not hand-held, please). Have your commentary typed, and clip each page to a separate piece of cardboard to avoid paper rustle. Make a cue-mark on the film just ahead of the main title, which will appear on the screen. Also make start-marks on both the film and final tape.

Start the projector and synchronised tape recorder together from these marks and run the music tape on the cued frame. Set the music volume control to the desired level for the title of the film. If it is slightly out of sync, adjust the music tape accordingly and try again.

When you start the commentary, fade the music to a comfortable listening level and read the commentary until the first pause; then fade the music back to normal level and, if your timings are correct, the commentary will fit without you watching the screen. You may find all this a little difficult to get used to, but I think you will agree that the final result will be well worth while—once you get it taped!

## BACKGROUND MUSIC PUBLISHERS

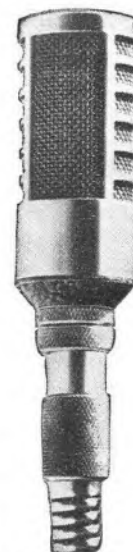
Boosey & Hawkes Ltd. 295, Regent Street, London, W.1.  
 Bosworth Music Co. 14, Heddon Street, London, W.1.  
 Brull, Chas. Ltd. 31, Frith Street, London, W.1.  
 Chappell Ltd. 50, New Bond Street, London W.1.  
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# TWENTY THOUSAND PACK NORTHERN AUDIO FAIR

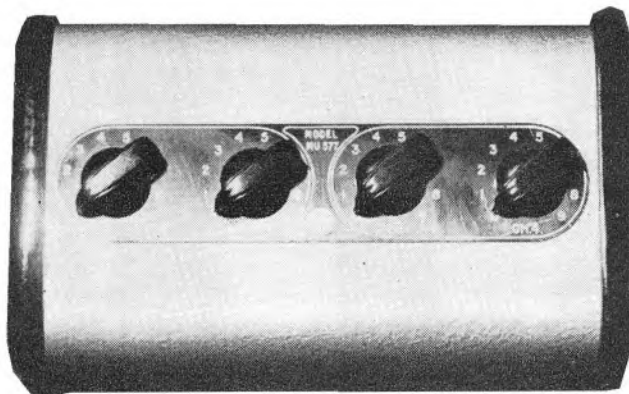
By Ian Arnison

**T**WENTY thousand visitors to the first Northern Audio Fair, held at the Grand Hotel, Harrogate, from 25th-27th October, saw the latest developments in the fields of tape recording and high fidelity sound reproduction.

Among them were a new version of the Elizabethan 56 and a microphone mixer unit from Lustraphone. Both were introduced for the first time. Both attracted considerable attention.

Following the pattern of previous Audio Fairs, demonstrations were held in ordinary hotel rooms (giving enthusiasts an opportunity of hearing equipment under normal home conditions), while manufacturers also had exhibition stands in the main hotel banqueting rooms. Throughout the exhibition there was a standard bold mauve-and-yellow decor, giving a bright effect to a contemporary subject.

Probably the vast majority of the visitors were newcomers to the world of high fidelity and a large number of converts should have been made.



The new Lustraphone mixer unit, referred to below

**T**HE new Elizabethan incorporates the basic features of its predecessor (press button operation, twin track, wow level better than 0.1 per cent, 3½ watts output, mixing of two inputs and independent amplifier position), but has, as its three speeds, 1½, 3½ and 7½ ips, as well as a digital counter and a place indicator. It gives six hours continuous playing time. It is supplied with 1,800 feet of tape and the Acos 39/1 crystal microphone. Price 54 guineas.

\* \* \*

**L**USTRAPHONE offer a transistorised microphone mixer unit. This is in keeping with the firm's policy of developing accessory equipment to accompany modern mikes.

It is a four channel unit for use with high impedance amplifiers and recorders. Alternatives for low or line impedance input equipment are available.

The input channels are arranged to provide two unbalanced low or line impedance microphone circuits and two high impedance circuits suitably arranged for gramophone pick-up and radio tuner units. Alternative input impedance arrangements are available to specification.

Frequency response is claimed substantially flat from 50 c/s to 14 Kc/s.

Being independent of external power supply, the unit is free from hum and other mains-borne interference. Power comes from a single miniature mercury cell with an estimated life of 1,000 hours. This is positioned in an easily accessible container at the rear. Dimensions are 9 in. wide and 4½ in. high and the weight is 2½ lb. The price is £22. Delivery mid-December.

\* \* \*

**A.** C. FARNELL, Leeds wholesalers, provided additional exhibition facilities at the Old Swan Hotel, Harrogate, during the period of the Fair. A number of manufacturers (including Leak, Acoustical, Rogers and R.C.A.) gave demonstrations of their current range of products.

## MORE NEW RECORDERS . . .



**Walter 303**  
TAPE RECORDER

MICROPHONES : AMPLIFIERS  
SPEAKERS : TAPES : RECORDS  
GRAMOPHONES : F.M. RADIO

This year we have had a prolific crop of new tape recorders—some good and some not so good. At Quality Mart we regard it as part of our service to "vet" new products and to stock only those which are sound in construction and reliable in performance.

Among the newest are the Harting, Revox and Elizabethan Essex tape recorders. Others held in stock include the Walter 303, Grundig, Elon, Magnafon and Elizabethan 56. Details of all of these will be sent on request and demonstrations are always available at our showrooms.

This month we feature a small inexpensive and truly portable recorder. This is the Walter 303 (illustrated). Light, compact and well designed, it is supplied complete with microphone and tape at the modest price of 39 gns.

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8, Dartmouth Park Avenue, London, N.W.5. GULiver 1131  
Tufnell Park Underground (16 mins. Charing Cross) or buses 27, 134, 137.

A Philco VHF/FM Tuner unit; an ACOS 5 gm. microphone; E.M.I. Long-Play Tape; Wyndors telephone attachments are among prizes in a simple, friendly competition being sponsored by the Magnetic Recording Co., 2, Bellevue Road, London, N.11. All you have to do is to say in not less than 25 words why you think the Wyndors Regent "is the best buy." Independent panel of judges. Closing date for entries 31st December. Entry forms from the manufacturers.

## New Truvox has large speaker

**T**RUVOX LIMITED have just released an entirely new recorder, which boasts the largest speaker in any machine of comparable size. It is the R.2, superseding the old R.1, and selling at 66 guineas with timing scale, or 69 guineas with precision revolution counter.

The built-in speaker is a 10x6 inches Rola-Celestion, with a flux density of 10,000 lines and a speech coil impedance of 3 ohms.

### Performance

The latest Truvox record/replay and erase heads and improved circuitry are claimed to give a frequency response of 50 to 12,000 cps, plus or minus 3 db, and an output of four watts.

The recorder measures 15½ x 8½ x 14 inches and the lift-off lid has a spare-reel pocket. The deck castings are finished in metallic green and the case is covered in a matching leatherette, with contrasting gold fittings.

The prices include 1,200 feet of tape and an Acos 33/1 crystal microphone.



## NEWS FROM MANUFACTURERS



## DULCI RADIO DESIGNED FOR RECORDERS

**A** COMPLETE radio chassis covering FM, short, medium and long waves, and with special provision for linking with a tape recorder, is the latest addition to the well-known range of units by the Dulci Company Ltd., (Dulci Works) 97-99, Villiers Road, London, N.W.10.

Known as the Dulci H4PP AM/FM, this chassis has a 6-8 watt push-pull ultra linear output. There are independent wide range bass and treble controls giving 15 db lift and cut with indicated level position. An ultra linear output transformer of liberal dimensions is employed, and a switching arrangement permits matching to speakers of 3, 8 and 15 ohms impedance.

Connections to a tape recorder is facilitated by special sockets, and this arrangement enables the set to be listened to, with any setting of the controls, without affecting the signal to the tape recorder. The price of the unit is £29 3s. 10d. including purchase tax.

Simon Sound Service Ltd., have appointed Mr. John Reeve as sales representative for the London area.

### E. A. P. AT HELSINKI

E.A.P. (Tape Recorders) Ltd., were on show, supporting Britain's export drive, at the Tekn-Laite A/B stand of the British Trade Fair held recently in Helsinki. Orders taken in Finland are described as very gratifying indeed.

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## BARGAIN OFFER

On page 15 of this issue we announce ambitious plans for the enlargement of *TAPE RECORDING MAGAZINE*, its services, and, necessarily, its price.

We now offer readers an opportunity of taking out subscriptions to the magazine at the current rate, but including the increased postal charges.

This is a first-class opportunity to make certain of receiving the magazine throughout 1958, by post, at its present rate.

All you have to do is to complete the Order Form on Page 34 and post it to our distributors as soon as possible. This offer must, however, close at the end of 1957.

At the moment our Advice Bureau is so overwhelmed with enquiries that we must apologise for some delay in replying to many readers' requests for information and help.

Enquiries are being answered as quickly as possible. Reluctantly, therefore, we must ask readers to withhold enquiries until further notice.

## LETTERS TO THE EDITOR

The article in our last issue on the technique of recording fish aroused wide interest. This was one of the letters received

### Do fish cry with pain?

I HAVE many opportunities for recording the noises made by a grand variety of fish on this ship, which is engaged the year round on the recovery of non-ferrous metals in the cargoes of ships sunk in the two world wars.

We mainly use an observation chamber on this class of work, and the fish can therefore be observed and identified at the time the recording is being made. We work mainly in deep water of 30 to 110 fathoms.

I acquired a recorder to begin this work and made enquiries as to the type of microphone or hydrophone and other equipment necessary but had great difficulty in obtaining any information on the techniques used in recording animal sounds, especially underwater.

I was therefore very-pleased to note that a British branch of the International Committee on Biological Acoustics is to be formed.

The proposed compilation of an annual bibliography of scientific or technical papers on animal sounds and techniques used in recording them is just what is required at the moment.

For the past six months, I have been

working on a wreck in 40 fathoms in the Skaggerack, and we are presently engaged on another, ten miles South-east of the Wolf Rock, in 60 fathoms.

We frequently have shoals of mackerel feeding under the bottom of ships, and we note shoals of herring at greater depths. Many kinds of fish at the greater depths are attracted by the light from the two 1000-watt lamps mounted under the observation chamber. Shrimps and prawns are always frisking around and, on the surface, we are frequently surrounded by shoals of porpoise and basking sharks.

We occasionally use explosive charges to cut away decks, and unintentionally stun and kill many fish. Both Courteau and Hass have a theory that certain kinds of fish make very loud and distinctive noises when they are injured. I have an unique opportunity of testing this theory but, as I have explained, my main difficulty has been to find the hydrophone equipment most suitable.

J. B. POLLAND.

s.s. "Lifeline,"  
Penzance, Cornwall.

### LESS TROUBLE AND GREATER PLEASURE WITH THESE IDEAS

MAY I, as a new reader, mention four items of interest to tape enthusiasts?

Firstly, tacky jointing. Those who use self-adhesive tape for editing will find that however cleanly the editing is done the joint will stretch after a period of use and the bare portion will be tacky and will spoil playback. This can be easily overcome by rubbing the affected portion with dry bicarbonate of soda.

Secondly, for those who are pianists tremendous pleasure can be obtained by playing a piece of music (Chopin's Minute Waltz, for example) on 3½ ips, at half speed and an octave lower, then playing it back on 7½ ips. The result is a little like silent picture accompaniment, but the thrill of hearing quick-scale passages played correctly note for note has to be heard to be believed.

Thirdly, a tune-guessing competition can be prepared on tape for Christmas parties by recording portions of instrumental playing or of gramophone records. Do not make the tunes too difficult, but do not always choose the opening passages. The last six bars of

*Land of Hope and Glory*, for example, creates great fun. Leave a reasonable period of time between the items for some guessing to be done. Make a recording of the guesses, to be played back at the finish.

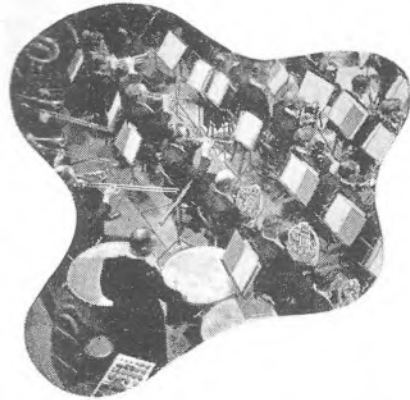
Hull. JOHN TAYLOR.

As we go to press, we learn that Messrs. Hatherley Photographic Co. Ltd., of 134, Uxbridge Road, London, W.12, are sponsoring an Exhibition of Tape Recorders at the Kingsley Hotel, Bloomsbury Way, Holborn, London, W.C.1, from Tuesday, November 19 to Thursday, November 21 inclusive.

It is open to the trade from 11 a.m. to 5 p.m. on the 20th and 21st; and after 5 o'clock each day to the public, free of charge.

"Tape Recording Magazine" will be represented at the Exhibition, and we look forward to meeting many readers and trade friends.

MUSIC ON TAPES



# Operatic "finds" among new stereos

By EDWARD GREENFIELD,  
recorded music critic of the *Manchester Guardian*.

LAST MONTH WE PRINTED THE FULL LIST OF RECENT HMV SINGLE-CHANNEL ISSUES. BELOW WE LIST HMV AND COLUMBIA STEREOSONIC TAPES ISSUED IN THE LAST FEW MONTHS. NEXT MONTH WE SHALL COMPLETE THE FULL CATALOGUE WITH DETAILS OF RECENT COLUMBIA SINGLE-CHANNEL ISSUES.

## COLUMBIA

The Philharmonia Orchestra, conducted by Otto Klemperer, Symphony No. 7 in A (Beethoven). BTA114.

"Falstaff" (Verdi). Tito Gobbi (Baritone); Luigi Alva (Tenor); Rolando Panerai (Baritone); Tomaso Spataro (Tenor); Renato Ercolani (Tenor); Nicola Zaccaria (Bass); Elisabeth Schwarzkopf (Soprano); Anna Moffo (Soprano); Nan Merriman (Mezzo-soprano) and Fedora Barbieri (Mezzo-soprano). The Philharmonia Orchestra and Chorus conducted by Herbert Von Karajan. Chorus Master: Roberto Benaglio. BTA115/7.

Pierre Fournier (Cello) and The Philharmonia Orchestra, conducted by Sir Malcolm Sargent. Concerto in A Minor (Schumann). BTA118.

"Die Entführung Aus Dem Serail" (Sung in German). Cast: Singers: Lois Marshall, Ilse Hollweg (Sopranos); Leopold Simoneau, Gerhard Unger (Tenors); Gottlob Frick (Bass) and Beecham Choral Society (Chorus Master: Denis Vaughan) and Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. BTA119-121.

Suite De Concert (Sergei Taneiev, Op. 28). David Oistrakh (Violin) and The Philharmonia Orchestra, conducted by Nicolai Malko. BTA122.

Aase Nordmo Lovberg (Soprano) with Robert Levin (Piano). Grieg (Sung in Norwegian) Med en primula veris; Hytten; Ragnhild; Iys nat; Fra Monte Pincio; Det forste mode; with Gerald Moore (Piano). Richard Strauss (Sung in German) Traum durch die Dämmerung; Ich liebe dich; Zueignung; Cäcilie; Du meines Harzens Krönelein; Meinem kinde. BTA123.

OPERA recordings head the list of E.M.I.'s recent tape releases. Sir Thomas Beecham's recording of Mozart's opera *Il Seraglio* and the all-star version of *The Gondoliers* under Sir Malcolm Sargent are welcome finds among the new stereosonic tapes. Both these recordings have only just appeared on discs (they were September issues) and it suggests that EMI will not keep its tape customers waiting for the outstanding issues in future.

*The Gondoliers* is a special joy. Previous complete recordings of Gilbert and Sullivan operas have been limited to the D'Oyly Carte Company, and this is the first to go outside that limited group. It makes an enormous difference, for example, to hear a singer of the calibre of Monica Sinclair singing the part of the Duchess of Plaza-Toro.

In the Mozart, Beecham is at his most buoyant, and among the soloists Leopold Simoneau, the tenor, and Gottlob Frick live up to such direction. Unfortunately, there is a blot on the set in a tentative performance from Lois Marshall, the principal soprano.

Beecham again gives a glowing performance in Sibelius's 7th Symphony (in one movement) and shows that this music need not seem grim at all. This is another stereosonic issue which has only just appeared on disc, and others appearing simultaneously with the discs are Dvorak's *New World* Symphony, a coupling of Prokofiev's first and third piano concertos and a scintillating performance of Bach's *Magnificat* by the Geraint Jones Singers and Orchestra.

The latest lists of new single-channel tapes are not so adventurous. The issues have been available on discs for some time. Klemperer's magnificent performance of Beethoven's *Eroica* Symphony is very welcome, and so is Puccini's short one-act opera *Il Tabarro*, telling of life in the raw on the Paris water-front. Tito Gobbi's performance as the barge-master, Michele, is stunning.

Other notable performances in the list are the coupling of Borodin's second and third symphonies, the "Great Scenes from 'Boris Godounov'" and, for the really adventurous, Schoenberg's *Five Pieces for Orchestra* (about which Sir Henry Wood tells an amusing story in his autobiography), coupled with Hindemith's attractive *Symphonic Metamorphosis*. Joan Hammond's recital of Puccini arias includes some of the finest performances she has ever recorded.

"Die Kluge" (Orff). Marcel Cordes (Baritone), Gottlob Frick (Bass); Elisabeth Schwarzkopf (Soprano); Georg Wieter (Bass); Rudolf Christ (Tenor); Benno Kusche (Baritone); Paul Kuen (Tenor); Hermann Prey (Baritone); Gustav Neidlinger (Bass) and The Philharmonia Orchestra, conducted by Wolfgang Sawallisch. BTA124-5.

Serenade No. 6 in D ("Serenata Notturna") (Mozart, K.239). Adagio and Fuge in C Minor (Mozart, K.546). The Philharmonia Orchestra, conducted by Otto Klemperer. BTB306.

The Philharmonia Orchestra, conducted by George Weldon. Dance of the Hours (from "La Gioconda") (Ponchielli); Overture "The Merry Wives of Windsor" (Nicolai); Symphonic Poem "Finlandia" (Sibelius). BTC 505.

"Peer Gynt" Suite No. 1 and No. 2 (Grieg). The Philharmonia Orchestra conducted by Walter Susskind. BTC506.

The Scots Guards (The Regimental Band). "The Scots Guards on Parade" (Vol. 2) Slow March from "Les Huguenots"; Scotland the Brave; Ecosaise; On the Quarter Deck; Scotia to Columbia; Gathering of the Clans; Coronation Bells; Birdcage Walk. BTC507.

"Moments in Mayfair" Philip Green and his Orchestra. These foolish things; Someday I'll find you; Room Five Hundred and Four; She's my lovely; Midnight in Mayfair; Love is the sweetest thing; London Fantasia; A Nightingale sang in Berkeley Square; We'll gather Lilacs; Limehouse Blues. BTC508. Norrie Paramor, his Strings and Orchestra. "The Zodiac." BTC509.

Symphonic Dances, Op. 64 (Grieg). Norwegian Dances, Op. 35 (Grieg). The Philharmonia Orchestra, conducted by Walter Susskind. BTC510.

(Continued on page 30)

# 53 ISSUES MAKE IMPRESSIVE LIST

(Continued from previous page)

The Philharmonia Orchestra, conducted by Henry Krips. "Waltz With Waldteufel" (No. 2); Grenadiers; Pomone and España. BTD707.

London Symphony Orchestra, conducted by Charles Mackerras. "Music of Eric Coates" (Vol. 2); "The Merry-makers" Overture; At The Dance (from "Summer Days" Suite); Man From The Sea (from "Four Men" Suite); "Oxford Street" March (from "London Again" Suite). BTD708.

The Regimental Band of The Coldstream Guards. Fanfare: For a dignified Occasion (Bliss); Regimental Slow March; Figaro (Mozart arr. Pope); March: Canada on the March (Jaeger); Piccolo Solo: The Bird in the Wood (Le Thiere, arr. Pope) (Soloist: N. Knight); March Medley: Colonel Bogey on Parade (Alford); March: Royal Windsor (Bayco) (Organ: D. Green). BTD709.

The Big Ben Banjo Band. "Happy Banjos"; I'm looking over a four-leafed clover; Rock-a-bye your baby with a Dixie melody; How-ya gonna keep 'em down on the farm; Swanee; Peg 'o my heart and Goodbye Blues. BTD710.

"Bandstand" (No. 2) Munn and Felton's Works Band, conducted by Harry Mortimer, O.B.E. March: "Royal Standard"; "Napoleon Galop"; "Bees-A-Buzzin'"; "Christmas Lullaby" (Cornet Carillon); Hymn: "Rimington"; March: "Washington Post." BTD711.

"Holiday in New York" Norrie Paramor and his Orchestra. Lullaby of Birdland; Manhattan Serenade; Autumn in New York; Harlem Nocturne; Ev'ry street's a Boulevard in old New York; Penthouse Serenade; Broadway Melody. BTD712.

Suppe Overtures. The Philharmonia Promenade Orchestra, conducted by Henry Krips. Poet and Peasant, Tantalusqalen, Dis Irrfahrt ins Gluck. BTD-713.

"Emerald and Tartan." Brendan O'Dowda with Philip Green and his Orchestra. Trotting to the Fair; Little Bridget Flynn; The Loch Tay boat song; The Stuttering Lovers; Pride of Tipperary; The Scots Girl; Spanish Lady; The Spinning Wheel; the little Irish Girl; Girl from Clare. BTD714.

BTA, £3 3s.; BTB, £2 7s. 6d.; BTC, £2 15s.; BTD, £2 2s.

## H.M.V.

The Philharmonia Orchestra, conducted by Sir Eugene Goossens. Poème D'Extase; Réverie (Scriabin). SAT1013.

The Philharmonia Orchestra, conducted by Rudolf Kempe. Mozart Overtures: "Idomeneo;" "Le Nozze Di Figaro;" "Cosi Fan Tutte;" "Die Zauberflöte." SAT1014.

"The Gondoliers" (Gilbert and Sullivan). Cast including Geraint Evans (Baritone); Alexander Young (Tenor); Owen Brannigan (Bass); Richard Lewis (Tenor); John Cameron (Baritone); Monica Sinclair (Contralto); Elsie Morison (Soprano); Marjorie Thomas (Contralto) and The Pro Arte Orchestra and Glyndebourne Festival Chorus, conducted by Sir Malcolm Sargent. SAT1015/6.

Symphony No. 4 in F Minor (Tchaikovsky). The Philharmonia Orchestra, conducted by Constantin Silvestri. SAT1017.

Music for "Peer Gynt" (Grieg). Royal Philharmonic Orchestra and Beecham Choral Society, conducted by Sir Thomas Beecham, with Ilse Hollweg (Soprano). SAT 1018.

Iberia (Albeniz trans. Arbos). The Philharmonia Orchestra, conducted by Sir Eugene Goossens. SAT 1019.

Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Sibelius Symphony No. 7 in C. SBT1252.

Shura Cherkassky (Piano). Chopin: Ballade No. 2 in F; Mazurka No. 7 in F minor; Nocturne No. 8 in D flat; Valse No. 1 in E flat. SBT1253.

The Philharmonia Orchestra, conducted by Guido Cantelli. Symphony No. 7 in A, Op. 92 (Beethoven). SBT1254.

Eileen Joyce, George Malcolm, Thurston Dart and The Pro Arte Orchestra, conducted by Boris Ord. Concerto for Three Harpsichords in C (J. S. Bach) with Denis Vaughan (Harpsichord); Concerto for Four Harpsichords in A minor (Vivaldi—J. S. Bach). SCT 1511.

The Philharmonia Orchestra, conducted by Nicolai Malko. Overtures "Prince Igor" (Borodin orch. Glazounov); Russlan and Ludmilla (Glinka); "Ivan The Terrible" (Rimsky-Korsakov); "The Snow Maiden" (Rimsky-Korsakov); Cortège and Dance of the Tumblers. SCT1512.

The Philharmonia Orchestra, conducted by Charles Mackerras. Sullivan Overtures: "Mikado;" "Yeoman of The Guard;" "Iolanthe;" "Ruddigore." SCT1513.

Royal Opera House Orchestra, Covent Garden, conducted by Robert Irving. Ballet Selection (No. 1.). Sadler's Wells Ballet Silver Jubilee: "Comus"—Overture and Minuet (Purcell, arr. Lambert); "Prospect Before Us"—Fugue in D (Boyce, arr. Lambert); "Harlequin in the Street"—Allegro (No. 10) (Couperin orch. Jacob); "Lord of Burleigh"—

Agitato (No. 5) and Allegro vivace (No. 6) (Mendelssohn orch. Jacob); "Les Rendezvous"—Allegro non troppo (No. 5) and Allegro (No. 6) (Auber arr. Lambert); "The Rake's Progress"—Sarabande and Orgy (Gavin Gordon). SCT1514.

"Grab Me A Gondola." Vocal Selections from the Lyric Theatre production (Music by James Gilbert, Lyrics by James Gilbert and Julian More) with Joan Heal, Dennis Quilley, Jane Wenham and Full Company. SCT1515.

The Philharmonia Orchestra, conducted by Nicolai Malko. Dvorak. Symphony No. 5 in E minor ("From The New World"). SCT1516.

Moura Lympany (Piano) and The Philharmonia Orchestra, conducted by Walter Susskind. Concerto No. 1 in D flat (Prokofiev); Concerto No. 3 in C (Prokofiev). SCT1517.

The Philharmonia Orchestra, conducted by Nicolai Malko. Overtures: Fingal's Cave; Ruy Blas (Mendelssohn); Poet and Peasant (von Suppé). SCT1518. "Melachrino at San Remo 1956." George Melachrino conducting The Orchestra of the 6th San Remo Festival. SCT1519.

Magnificat in D (J. S. Bach). Ilse Wolf (Soprano); Helen Watts (Contralto); Richard Lewis (Tenor); Thomas Hemsley (Baritone) and the Geraint Jones singers and orchestra conducted by Geraint Jones. (Sung in Latin.) SCT1520.

Owen Brannigan (Bass) and Royal Philharmonic Orchestra, conducted by Walter Susskind. "Mozart Arias in English." "Marriage of Figaro" Aria: Now for vengeance; "The Magic Flute" Aria: O hear us, Isis and Osiris! Aria: We know no thought of vengeance; "Zaide"—The hungry man who dines in state; "Don Giovanni" Recit.: One moment!; Aria: Pray allow me!; "Il Seraglio" Aria: When a maiden takes your fancy; Aria: Ha! My pretty brace of fellows. SCT1521.

Royal Philharmonic Orchestra, conducted by Robert Irving. Danzas Fantásticas (Turina); La Procesión del Rocío (Turina). SCT1522.

London Mozart Players, conducted by Harry Blech. Symphony No. 28 in C major, K.200 (Mozart). SBT1753.

Moura Lympany (Piano) and The Philharmonia Orchestra, conducted by Herbert Menges. Concerto No. 1 (Rawsthorne). SBT1754.

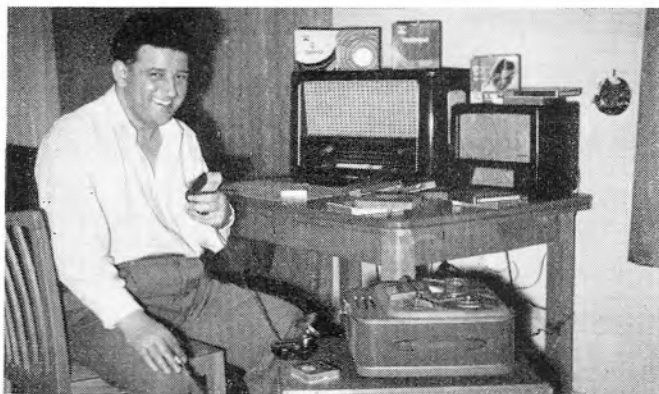
Joe Loss and his Orchestra. Quickstep—Left Bank; Waltz—I'll see you again; Foxtrot—Rich in love; Quickstep—Room with a view; Slow Foxtrot—Friendly Persuasion; Foxtrot—You were meant for me; Foxtrot—I'll get by; Samba—Amore. SBT1755.

Royal Opera House Orchestra, Covent Garden, conducted by Robert Irving. Sadler's Wells Ballet Silver Jubilee (No. 2): Excerpts from "Apparitions" (Liszt orch. Jacob Lambert); "Horoscope" (Lambert); "Wedding Bouquet" (Stein-Berners); "Adam Zero" (Bliss); "Cinderella" (Prokofiev). SBT1756.

Prices: SAT, £3 3s.; SBT, £2 7s. 6d.; SCT, £2 15s.; SBT, £2 2s.

Tape  
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No. 3

**FRANK X. MICALLEF**



**B**ATRS Councillor Frank X. Micallef, seen in the photograph with some of his equipment, is enthusiastic about tape on a broad front.

He puts in a lot of good work for BATRS. He is very keen on tape-spondence and has tape pals all over the world. He welcomes more of them, and the opportunities are enhanced by the fact that he speaks Italian, Arabic and Maltese, as well as English, and has a smattering of several other tongues. His love of music covers a wide range, but he has a special weakness for all types of Italian vocal music, including opera.

Frank is enthusiastic about equipment, too. He runs a Grundig TK. 830/3D and a TK7 3/D, in conjunction with an all-wave SABA radio receiver with four speakers. He links them up to bring a lot of speakers into play, and there is a remote control unit with the SABA which he uses to control the playback on recordings as well.

Frank hails from Malta but it has not seen much of him during the last seventeen years, as he has been moving around in the Army. His address is HQ12 Vehicle Depot, REME, Elmwood Avenue, Feltham, Middlesex.

**NEWS FROM THE CLUBS**

**A** HEART-TO-HEART talk to "tape widows" by a "tape widow," well and amusingly delivered, was a highlight of the September BATRS Magazine on Tape. The core of the advice was that the victim should discreetly learn how to use the machine herself; she could then unburden herself to it, for example, after making sure she knows how to erase.

Other features included some extremely well-sung American folk songs and an authoritative technical talk.

The *Tape Bulletin* is now available to the trade free of charge. Trade applications to the Distribution Manager, J. Buckler, Esq., 32, Scott Street, Leicester.

Hospital and blind services of the Society continue to expand. The Society would like gifts or loans of recording tape for them; no reel is too small.

The London Tape Recording Club is now in process of formation. Details from the London BATRS representative, R. Aslin.

(Continued on page 33)

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|                          |       |       | 34      | 3 4   | H.P. 12 of 63/11 |
|                          |       |       | 10      | 3 0   | C.S. 9 of 202/4  |
|                          |       |       | 46      | 0 0   | H.P. 12 of 86/3  |
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|                          |       |       | 7       | 11 10 | C.S. 9 of 166/3  |
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## New BATRS Members This Month

The following new members have joined the BATRS in the past month. Tape Station calls are given first, followed by names and addresses, ages in brackets, then recorder speeds, lastly members two major interests, coded.

G-0279/T. R. L. A. Latham, 14 Ashlar Rd., Waterloo, Liverpool 22. (31), 7½ and 3½. 74-14.

GI-0295/T. John A. Wilson, "Benwarden House," Molre, Lurgan, Co. Armagh, Ireland. (38), 7½, 3½ and 1½. 88a-67d.h.

G-0296/T. Ronald Wm. Howe, 162 Victoria Rd., London, N.22. (22), 7½-4.8, 74-108.

G-0297/T. John B. Kenyon, 154 Ainsworth Rd., Radcliffe, Lancs. (24), 7½ and 3½. 67-86.

G-0298/T. Wm. Ramsdale, 43-45 Burton St., Rishton, Nr. Blackburn, Lancs. (42), 3½. 6701d-86.98.

WJ-0279/T. Lester Elama, 2351 Wilson Ave., Chicago 25, Ill., U.S.A. (50), 7½ and 3½. 74-10.

GI-0300/T. "Belinda," 24 North Circular Rd., Lisburn, Co. Antrim, Ireland. (Over 21), 7½ and 3½. 44-67-109.

G-0301/T. Ian G. Ingleton, Aberdeen Hall, Frimley Rd., Camberley, Surrey. (24), 7½ and 3½. 89-980.

G-0302/T. John A. Bashford, 4 Garden Rd., Newbury, Berks. (58), 7½ and 3½. Oil Painting. 88-109.

GM-0303/T. Dr. James R. Gray, 128 Terregles Ave., Glasgow S.1., Scotland. (42), 4.8 and 1½. 74-84-108.

G-0304/T. Stanley T. Diken, 66 North Rd., Richmond, Surrey. (34), 15, 7½ and 3½. 50-74-88b.

G-0217/T. Anthony J. Maxwell, 40 Conbar Ave., Rustington, Sussex. (27), 7½ and 3½. 67.

G-0319/T. Robert O. Richardson, 6 Pepy's St., Bathside, Harwich, Essex. (18½), 3½. 67-26.

GM-0305/T. James A. Gibson, 8 Blackburn Caravan Site, Abbotsinch, Paisley, Renfrewshire, Scotland. (25), 3½. 64c98c67.

G-0306/T. Derek H. Leake, Porters Park Golf Club, Radlett, Herts. (26), 7½, 3½ and 4.8. 66-67-109.

G-0307/T. Stephen N. Hunt, 116 Stanley Rd., Carshalton-on-the-Hill, Surrey. (23), 3½. 74a-98-88.

G-0308/T. John V. Grundy, Covenham, Louth, Lincs. (25), 7½ and 3½. 8.

GM-0309/T. Ian G. Wilkie, 192 Stevenson Ave., Edinburgh 11. (33), 3½. 67h-74.

GI-0310/T. Lorne P. Gulstor, Miss, "Wyncroft," 25 Kings Drive, Belfast, Ireland. (Over 21), 3½. 44-109.

G-0311/T. Arther Burton, 99 Shannon Rd., Loughl Est., Hull. (42), 3½. 48f-109.

G-0312/T. John Wm. Pawley, 20 Oakbury Rd., London, S.W.6. (41), 7½ and 3½. 67b, f, h, 89a...

VK2-0313/T. Peter Davidson, Flat 7, "The Waldorf," 89, Baywater Rd., Darlinghurst, Sydney, N.S.W., Australia. 7½ and 3½. 44-109.

G-0314/T. Roy J. Gardner, 33 Uplands Rd., Woodford Bridge, Essex. (24), 7½ and 3½. 44-85-74.

G-0316/T. Peter Woodrow, Egts. Mess, Royal Air Force, Northolt Airport, Ruislip, Middx. (35), 15, 7½ and 3½. 74-67.

G-0318/T. John E. Walford, "Fernlea," Mill Rd., Pelsall, Walsall, Staffs. (25), 7½ and 3½. 89b, a-67f.

G-0320/T. Bertram G. Brinkley, 17 Kingston Cres., Chelmsford, Essex. (25), 7½ and 4.8. 69-74.

MO/0510. Paul Ricketts, 16 McCaul St., Brampton, Ontario, Canada. 7½ and 3½.

MO/0508. Herman Eggers, P.O. Box 172, Bismarck, North Dakota, U.S.A. 7½ and 3½. 67-88a.b.c.d.

MO/0511. Howard G. Reiser, M.D. 1009 W. Jefferson St., Joliet, Ill., U.S.A. (35), 7½ and 3½. 67-88a.b.c.d.

MO/0509. Miller Outcalt, 225 Nottargenia Rd., Pacific Palisades, Calif., U.S.A. 7½ and 3½.

Note—MO/0507, should read: Frank E. McLeod, 6-D. Irene Ave's. Gafney, South Carolina, U.S.A. Correction in name as listed October Ed. MO/0506 should read: Alvin LITOFF.

Derek Payne, late of Wolsey Road, Portslade, Sussex, who some months ago emigrated to Canada, has been appointed BATRS representative there. He has asked that members contact him by tape. Speeds 3½ ips and 7½ ips. Canadian address: 104, Peter Street, Hamilton, Ontario, Canada.

## NEWS FROM THE CLUBS

(Continued from page 31)

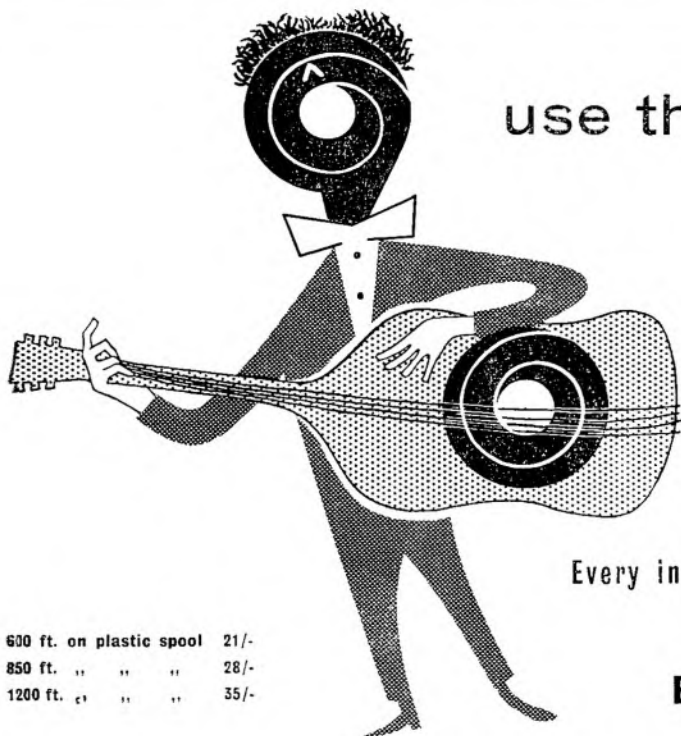
BATRS subscriptions have been increased from 1st November. This is due to higher overheads and postal rates. New rates: Corporate member, one guinea; combined subscriptions, including *Tape Recording Magazine*, £1 10s. (This facility for the Magazine is available only to members joining the Society or renewing subscriptions.) Public bodies £1 10s. or reduced combined subscription of £1 15s.

Members who joined before 1st November, and whose subscriptions are due before 1st January, 1958, may renew at the following rates: Basic 15s.; with *Tape Recording Magazine* £1 5s. 6d. After 1st January, any member renewing will have to pay the new rate.

### N.Z. CLUB SEEKS CONTACTS HERE

MR. S. G. COX, 77, Tachbrook St., London, S.W.1. writes to tell us about a small but very active "Auckland Tape Recording Club" in Auckland, New Zealand. They are anxious to contact clubs and individuals in Britain and other countries to exchange tapes.

Mr. Cox can furnish further details, or write direct to the Hon. Sec., Mr. W. D. Dickey, 39, Ponsonby Road, Auckland, W.1., New Zealand.



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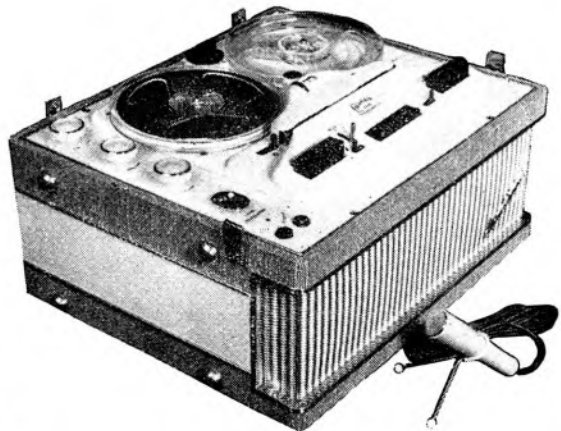
**IT FEATURES**

- \* The Collaro tape transcriptor
- \* Twin track instantly reversible
- \* Record and replay at 3 speeds, 3½, 7½ and 15in. per second
- \* Equalized to CCIR standard
- \* Perfect reproduction from pre-recorded tapes
- \* Mixing facilities for record and playback
- \* Magic-eye recording level indicator
- \* Hi-fi amplifier for record reproduction and P.A.
- \* Record monitoring and feed to power amplifier
- \* Dignified designed cabinet measuring 18in x 15½in x 9½in
- \* Price includes Collaro studio microphone, 1,200 feet of tape and empty spool
- \* Goodmans 10in. x 6in. Elliptical Speaker
- \* Equalisation Control
- \* 3 Watt output
- \* Extension L/S Socket

The Finest  
**High Fidelity**  
**Precision Built**  
**Model available**

for  
**62 GNS.**

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**Dealer or send for full**  
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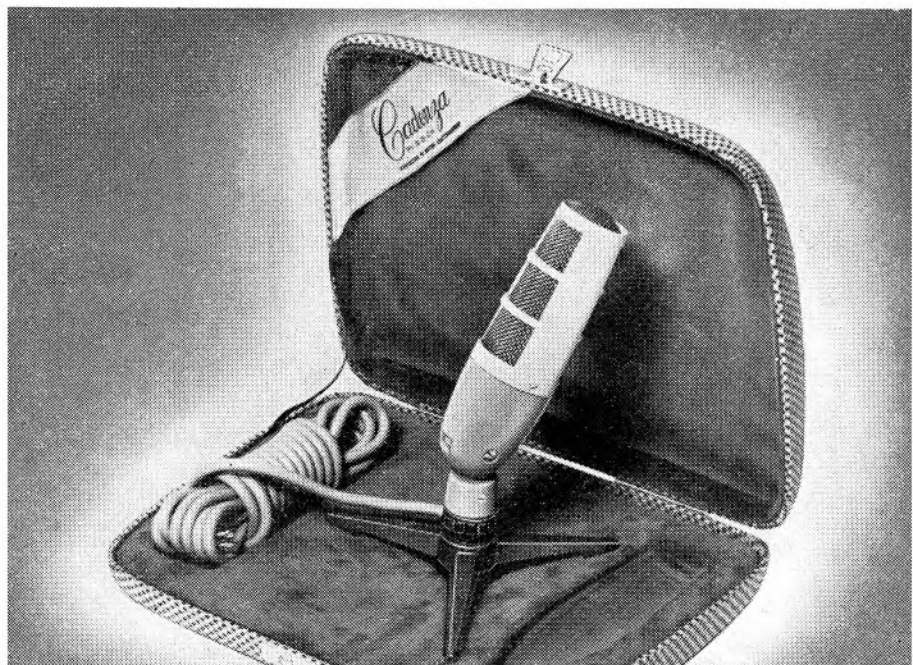
*Cadenza*  
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**Ribbon Microphone**

*Designed and Manufactured in England*

- True pressure gradient response.
- Dual output impedance—30 ohms and 80 k/ohms.
- Microphone assembly fitted with anti-vibration mounting contained in double windshield.
- Available as head only, or with attractive tripod base.

The clean and attractive lines of the dual impedance Cadenza Microphone house an altogether new conception of ribbon and magnet arrangement, giving an output sensibly flat within close limits, 50-12,000 c.p.s. The ribbon itself is four times the area usually employed, thus providing increased sensitivity. Because of its extreme thinness (about 1 micron, or .00006 of one inch!) dynamic impedance is actually less. Clever acoustic design gives exceptional freedom from resonant peaks and troughs, particularly the fundamental ribbon resonance, or "bass hump."



Overall Design: **ERIC TOMSON**  
 Acoustics: **STANLEY KELLY**  
 Styling: **PETER BELL**



Microphone, tripod desk stand, 11 ft. cable.

Complete in presentation case 10 gns.

Microphone head only, dual impedance.

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